

Newly edited and illustrated

Ed Marlo's

# Revolutionary

Card Technique

## MIRACLE CARD CHANGES

Nothing in the whole realm of card magic is as startling as the changing of one card to another. Now to a layman it matters not whether the Top Change, Double Lift, Mexican Turnover, Glide, Palm, Side Steal or the Second or Bottom Deal is used to accomplish the change as he is only interested in the overall effect, or so the average magician would argue. However, we are of the opinion that while basically the end result is the same, that is, one card changing to another, the effect on the person or audience is in direct proportion to the method used. This effect is also dependent on the presentation which is closely allied to the knowledge of the audience. In other words, changing a card by means of the top change, while informed cardicians are the onlookers, is bound to get less of a rise from them as compared to that of a layman. Of course, the cardicians in question may appreciate how well the top change is accomplished. On the other hand, should a layman happen to see what the cardicians see, he will only say, "I saw how you did that. That was one time the hand wasn't quicker than the eye."

Naturally the argument to be expected is who cares about getting reaction from magicians. This type of attitude usually comes over into the tricks that are performed for the layman with the result that these souls seldom, if ever, get to witness effects accomplished by the better methods or techniques. In turn, the performer falls into the erroneous belief that one method is as good as another when actually he has not fairly given his audience any choice; therefore, in reality he is not getting the most out of his effect. Only when one has performed several methods of any effect can he then gauge by the audience reaction as to which method is giving him the best results.

With this in mind it is suggested that the cardician try the methods here described. We know that the magicians unfamiliar with the secret of their technique will be floored by them while the laymen will instinctively sense they have witnessed a high calibre of card magic.

## MIRACLE CHANGE NO. 1.....

Effect: A card held in the right hand is shown, then placed face down on the table. A spectator turns over the card and it is found to have changed.

As almost all these methods are dependent on a single basic move, we will explain it first, then follow with the various handlings of the sleight.

Step 1. Hold the deck face down in the left hand as for dealing with left thumb across middle of deck.

Step 2. With the right forefinger, seem to lift a card by the lower right corner. Actually the right forefinger lifts two cards, then turns them face up as a single card. This is, of course, the familiar double lift and any other method outside the one suggested may be used.

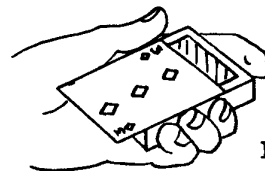


Fig. 1

Step 3. As the cards are flipped face up, they are made to fall in an injogged position. See Fig. 1. The cards are thus displayed momentarily.

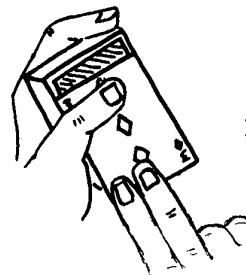


Fig. 2

Step 4. The right first and second fingers now grasp the cards by the lower non-index corner, fingers on the face of card and right thumb below. The right third and fourth finger fingers are curled in towards the palm. The left thumb is across the face of cards to more or less keep them in position. See Fig. 2.

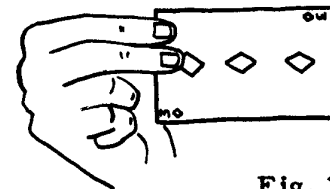


Fig. 3

Step 5. The cards are now lifted off the pack and displayed as apparently a single card as shown in Fig. 3. Note third and fourth fingers are still curled in towards palm of hand.

Step 6. The right hand now placed the cards face down against the table as in Fig. 4. At this point naught as yet has take n place except that now the right third and fourth fingers move out and are now lying in line with the first two.

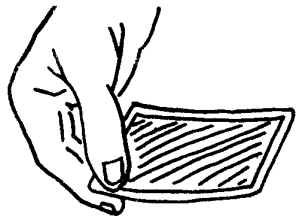


Fig. 4

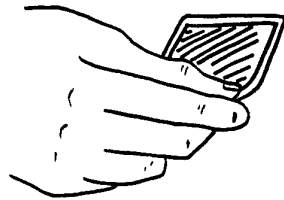


Fig. 5

Step 7. From the audience view they see what is shown in Fig. 5 at this stage.

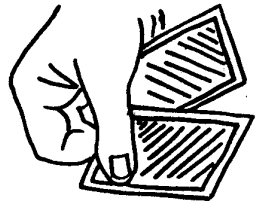


Fig. 6

Step 8. Right here the actual sleight starts to take place. The right fingers, pressing on the face card, move inwards towards the palm while the right thumb moves the top card of the two forward. Fig. 6 depicts the action here.

Step 9. Right thumb continues shoving the top card forward until it falls free onto the table.

Result will be that a single card is face down on the table while the right hand will be more or less formed into a fist as shown in Fig. 7. At this time the right forefinger and thumb will have the original card nipped by the upper left corner while the upper right corner will be digging into the right palm.

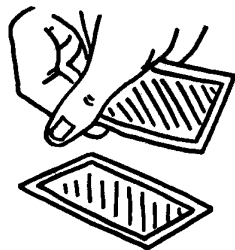


Fig. 7

Step 10. The right thumb now curls down over the upper left corner of the card. This leaves the right fingers free to straighten out. Naturally the card continues to be held between tip of thumb and base of palm as in Fig. 8.

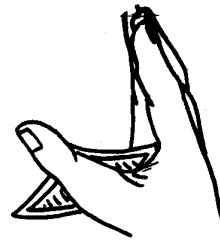


Fig. 8

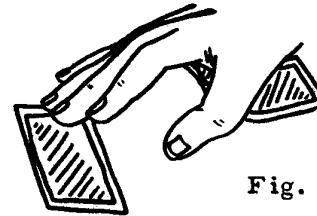


Fig. 9

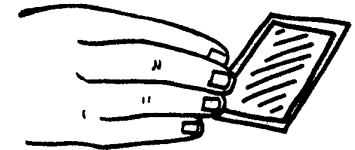


Fig. 10

Step 11. As the right fingers straighten out, the right arm moves backwards. This results in the right fingertips touching the upper right corner of the tabled card. Fig. 9 shows the right hand completely straightened out and touching tabled card.

Step 12. During the whole action, the side of right hand must touch the table. At the conclusion of the sleight, the picture the audience gets is that shown in Fig. 10.

The above, then, is the basic move and from here in, we will describe methods of performing it whether seated or standing as well as unloading the palmed card.

#### METHOD NO. 1.

This method is for when one is seated at the table. After the sleight and just before effecting the change, as far as the audience is concerned, the hand can be shown devoid of any cards.

Step 1. Follow all the Steps from 1 to 6 inclusive as already explained and illustrated in Figs. 1 to 4.

Step 2. In placing the card against the table, as per Fig. 4, it must be placed nearer the edge of the table as this is important for what is to follow.

Step 3. Continue with Steps 7 to 12 inclusive, Figs. 5 to 9 inclusive, which are details of the actual switch.

Step 4. Because the card was originally placed near the edge of the table, the palmed card will automatically end up hanging past the table edge as shown in Fig. 11. This position is attained as the right fingers straighten out while

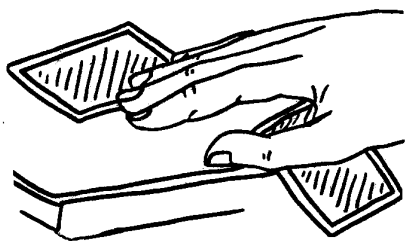


Fig. 11

the right arm moves back as described in Step 11 of Miracle Change No. 1.

Step 5. It is only necessary to release the pressure of the right thumb when the card will fall into the lap.

Step 6. As soon as the card falls, the right hand moves the card towards the center of the table. Later the right hand is shown empty in a gesture.

Step 7. It only remains to show the tabled card has now changed to another. This is done by using the right hand to slowly turn over the card. In the meantime, the left hand, deck still in hand, moves to the lap to retrieve the card to the top of the deck. One can see that timing here is most important but at the same time not too difficult.

#### METHOD NO. 2..

Seated or Standing at Table:

Step 1. Once more all the previous identical Steps are run thru to effect the change except that the pack is on the table during the actual change. In other words, only the card is in the hands at the time.

Step 2. Begin by lifting two cards at the back end of the deck with the right thumb. Take the deck with the right hand at the same time maintaining the two card break at the back. See Fig. 12.

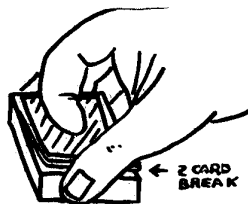


Fig. 12

Step 3. From a height of about six inches, dribble the cards face downwards onto the table as shown in Fig. 13 which is the 'Dribble' in action.

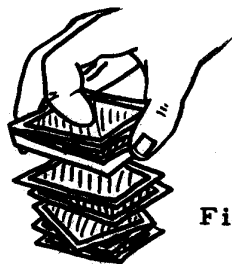


Fig. 13

Step 4. Continue until only the double card is left in the hand. This becomes an easy matter due to the original break at this point.

Step 5. The card(s) from the right hand is now placed face up into the left hand. This enables the right hand to obtain the correct grip in readiness for the change.

Step 6. Having taken the card, the right hand places the card face down on the table but in front of the deck as shown in Fig. 14. How far in front of the deck will become evident after the first trial of the next move.



Fig. 14

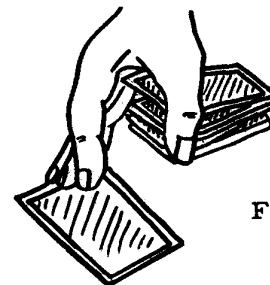


Fig. 15

Step 7. The secret moves, necessary for the exchange, are now made and it will be noted that following the original instruction of straightening out the right fingers and moving right arm back, that the palmed card will come at a point exactly over the top of the deck as in Fig. 15.

Step 8. Naturally the palmed card is released to fall on top of the pack. Due to the fact that the cards are not perfectly squared after the 'Dribble', it will not matter if the released card does not fall flush.

Step 9. Once the secret maneuver has been accomplished, the right hand moves towards the left hand. Both hands are more or less rubbed together. Next the pack is picked up by the right hand and placed into the left.



Fig. 16

Step 10. The left thumb ruffles the corner of the deck above the tabled card as shown in Fig. 16. Later the performer with his right hand turns over the tabled card to show the change.

Step 11. Naturally the above method can be used whether the cardician is seated or standing at a table.

**METHOD NO. 3...**  
Standing or seated:

Step 1. In this case the pack is at all times in the left hand.

Step 2. Execute all the moves for the change that leave the original card in the rear palm of the right hand.

Step 3. The right hand with palmed card moves back towards the left hand until the palmed card is beneath the left thumb and above the pack as shown in Fig. 17.

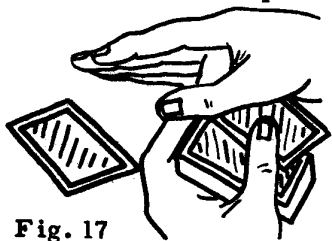


Fig. 17

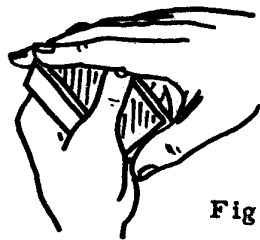


Fig. 18

Step 4. The left thumb now presses down on the palmed card, thus taking it onto the top of the deck. In the meantime the right hand immediately moves over the ends of the pack in a squaring motion as in Fig. 18 which also aids the adding of the card as well as squaring it with the others.

Step 5. The performer or spectator can turn over the tabled card to show the change. This, of course, depends on the particular manner in which the change is utilized.

**METHOD NO. 4....**  
Platform:

Step 1. In this case the performer will be standing, with perhaps a table or card stand on his left.

Step 2. The pack is held face down in the left hand while the card is displayed in the right hand.

Step 3. The performer now seemingly transfers the card face down to the left hand. What actually happens is that the cardician turns towards the left, right side now faces audience, at the same time the exchange move is executed



Fig. 19

This move leaves the original card in the palm while the left hand takes the card by the ends as in Fig. 19.

Step 4. Right hand now remains stationary letting the fingers assume a normal, slightly curled, condition. In the meantime, the left hand moves towards the card stand to place its card, back out, against it. Fig. 20 shows the view as seen by the frontal audience.

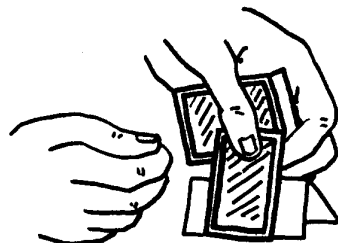


Fig. 20

Step 5. The left hand, after letting go of its card, moves back to the right hand and the card from right hand is added to the top in the way already shown in Figs. 17 and 18 of the Third Method.

#### A VARIATION WITH EFFECT.....

Quite a lengthy title for a card effect but we feel that what is about to be described has several new ideas incorporated in the routine. First, let us give the effect in patter.

"What is your favorite card?" asks the cardician of a spectator. "The Ace of Spades, you say? Very well, I will cut the Ace of Spades to the top and place this paper clip on it for identification. Will you please also select a card and remember it? Now here we have your favorite card, the Ace of Spades with the clip on it. Will you please keep your eye on it. Now, for the first time, will you let me know the name of the card you selected? The Six of Hearts? Why, that is your favorite card with the paper clip on it." Here the paper clipped card is turned face up. It is the Six of Hearts.

Besides the innovation of actually changing the card while the clip is on it, a new idea is that of getting another card secretly clipped with the first although only one is clipped to start.

Step 1. Have a paper clip handy of the type pictured. (Fig. 21) A spectator is requested to name his favorite card.

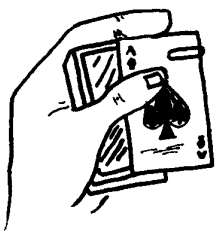


Fig. 21

This card is cut to the top and openly turned face up.

Step 2. In the example, the Ace of Spades is the favorite card. The paper clip is placed near the upper non-index corner of the Ace as shown in Fig. 21. Note that the clip must be in the correct position for the move to be successful. Do not

place it at center but above the center, yet not to close to the upper corner so as to leave room for the right fingers to grasp this corner.

Step 3. Turn the Ace of Spades, or any other favorite card, face down on top of the pack so that the paper clip is now at the upper left corner.

Step 4. The pack is proffered for a spectator to peek at a card and the break maintained by left fourth finger. Later the card is stolen by means of the Side Steal into the right hand.

Step 5. The right hand now replaces the card on top but in such a manner as to go under the clip. This is accomplished by the right palm pressing the stolen card flush onto the top of the pack while the left fingers drag the card onto the pack and eventually under the clip. The action is shown in Fig. 22 as the card is about to be loaded into the clip. The left thumb on side of deck prevents clip from being pushed off original card.

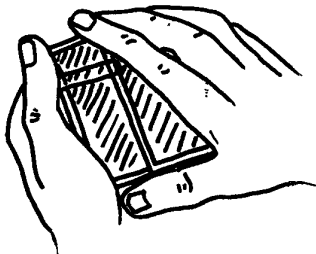


Fig. 22

Step 6. Both hands now square the pack to further insure the now two clipped cards of being aligned.

Step 7. Immediately after, the top card is flipped face up to show the Ace of Spades again.

Step 8. The right fingers grasp the card at the same corner that is occupied by the paper clip.

It is thus displayed being held in the now familiar change grip.

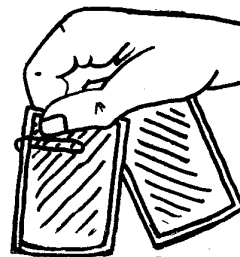


Fig. 23

Step 9. The right hand now places the card face down on the table; however, the change move is made when it will be found that while the original card goes into the right palm, the paper clip will remain, without moving, on the selected card. Fig. 23 shows the change of cards. Note that clip stays on the upper card which is the selection or hidden card.

Step 10. The palmed card can, of course, be disposed by any of the methods already explained such as in the lap or on the deck. Naturally the clip method can also be used for platform work.

Step 11. It remains now to finish as per the effect with the clipped card now being shown as the selection.

#### MIRACLE CHANGE NO. 2.....

This change is ideal when standing and working away from all tables. While the methods and ideas of the First Miracle Change are strictly our own; however, the one to follow is based on an idea of Tenkai's from his Manipulative Routine published by Abbott's Magic Co. In the original manuscript he utilized the idea to produce a card after seemingly throwing away the last card; however, we have used it as a color change and added a method of unloading the hidden card to leave one free to clearly show the changed card. Later, after meeting Tenkai personally, we found that he also used the move to effect a change of cards. This still left us our own handling as well as a method of unloading. These are to be described now.

Step 1. The right thumb at back lifts up two cards secretly. These two cards are then moved over the side of the deck and are then held in place by the left thumb as in Fig. 24.

Step 2. The left hand turns back upwards and tosses the two cards as one, face up, into the waiting right hand as in Fig. 25. Note that the cards fall into a sort of mechanics dealing position in the right hand with the index corner coming between first and second fingers.

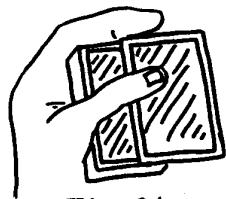


Fig. 24

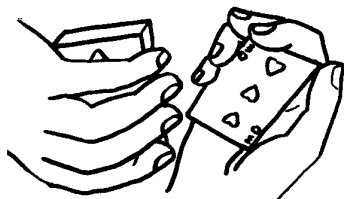


Fig. 25

Step 3. The left hand now drops to the side with the pack in hand as the right hand displays the face up card.



Fig. 26

Step 4. The right forefinger now curls under the two cards as in Fig. 26.

Step 5. The right thumb releases its hold on the right side of the cards with the result that the cards end up being clipped between the sides of first and second fingers. The lower right corners should be touching the palm at its base and the cards face the floor. See Fig. 27.



Fig. 27



Fig. 28

Step 6. With cards clipped as shown in Fig. 27, the right hand keeps turning until it is back up and the edge of card is facing the audience as per Fig. 28 but looking at it from the side, the position of the card is still as shown in Fig. 27.

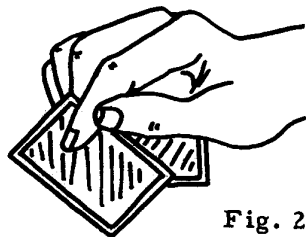


Fig. 29

Step 7. Press the right first and second fingers close together. Now move the right forefinger forward by merely straightening this finger. This will result in the top card pivoting forward as illustrated in Fig. 29, a side view. Remember the other fingers remain curled

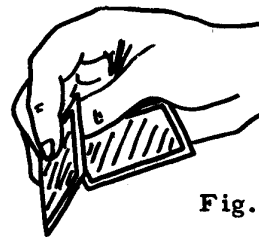


Fig. 30

during this move.

Step 8. Once the top card has moved forward enough, the right thumb goes between the two cards and by pushing forward further, forces the top card out to the front until it arrives at the position depicted in Fig. 30. This is the left side view.

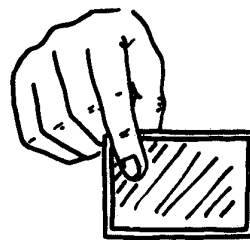


Fig. 31



Fig. 32

Step 9. From the front the hand looks to hold a single card as in Fig. 31. The front card conceals the card still in back of it.

Step 10. The left hand, which has been idle at the side, now starts to move up. At the same time the right hand turns at the wrist. Both hands now move towards each other until they almost meet. It is at this time that the rear-concealed card will be above the deck as in Fig. 32.

Step 11. The left thumb pulls the concealed card onto the pack while the right hand moves forward in a gesture during which some remark appropriate to the effect at hand is made.

Step 12. As only one card remains, the right hand can be shown freely when displaying the changed card.

Some may prefer to turn to the left to conceal the switch of cards. This is a matter for performer to decide; however, we have found after much experimentation that the method outlined gives the best results at close quarters. The card can even be placed on the floor or under a spectator's foot and he will not see the change if properly executed.

We will now go into Miracle Change No. 3.

## MIRACLE CHANGE NO. 3.....

At this time we will go back to a card change entirely our own. With it we will also describe a couple of effects. This change is made without the pack in the hands. It is made standing and after the change, the hands are empty except for the card. We have demonstrated some of these methods and effects to the top experts of the country and have never failed to get that favorable reaction which implied that they weren't quite sure as to the method used. This, of course, has been mentioned to sell you on the move.

**Step 1.** Lift off two cards as one with the right hand. Place the deck aside with the left hand.

**Step 2.** Transfer the two cards, supposedly a single card, to the fingertips of the left hand. Cards are held face down.

**Step 3.** The left fingers hold the two cards by the center of the left side as pictured in Fig. 33.

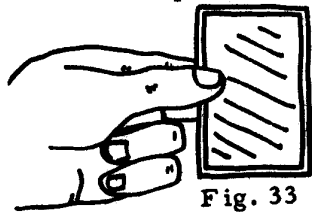


Fig. 33

**Step 4.** The left hand now turns the card face towards audience while the right forefinger points to its face as in Fig. 34. Note right forefinger is touching non-index corner.

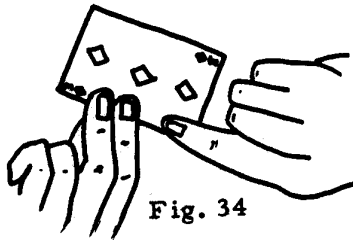


Fig. 34

**Step 5.** The left hand now starts to turn the cards face down at the same time the right second, third and fourth fingers curls around the top end of the card causing the tips of these fingers to come in contact with the face of the card. The right forefinger remains straightened during this as in Fig. 35 which is more or less a bottom view.

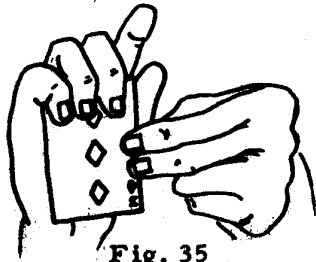


Fig. 35

**Step 6.** These right fingers bend at the first joint almost at right angles, at the same time the right hand moves forward. It will be found that the face card will move also as it becomes clipped in the first crease of the right fingers.

See Fig. 36 showing the face card in the act of being stolen.

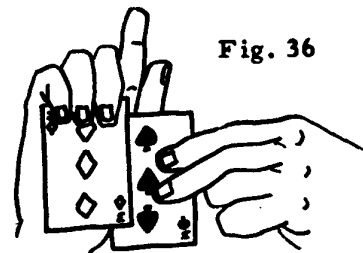


Fig. 36

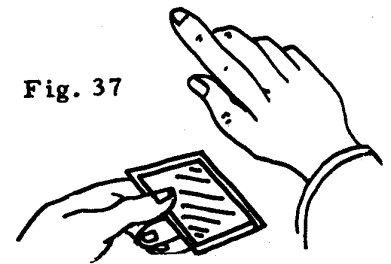


Fig. 37

**Step 7.** The right hand continues moving forward in a pointing gesture, thus completely stealing the card as viewed from the top in Fig. 37 which also shows the relation of both hands to each other.

**Step 8.** The right hand now drops to the side with card still clipped as originally stolen.

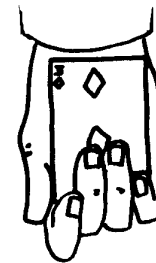


Fig. 38

**Step 9.** It will be found that the clipped card is directly beneath the sleeve. Not only that, but because it is rather high in the hand, it is very near the sleeve. See Fig. 38, a back view of the situation.



Fig. 39

**Step 10.** The right fingers now curl upwards moving towards the right wrist. This results in the card being pushed, for a greater part of its length, into the right sleeve as in Fig. 39.

**Step 11.** The right hand moves upwards now, still keeping the card in position as of Fig. 39 until the right arm is almost perpendicular. It is at this time that the right fingers release their hold on the card to let it fall into the sleeve. See Fig. 40.

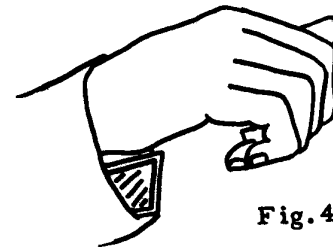


Fig. 40



Step 12. The performer's body turns slightly to the left during the time the right arm goes up. The left hand also moves upwards to bring the card it is holding to about shoulder height.

Step 13. The right hand approaches the card held in the left hand. With the right forefinger, snap the card on it's back. See Fig. 41.

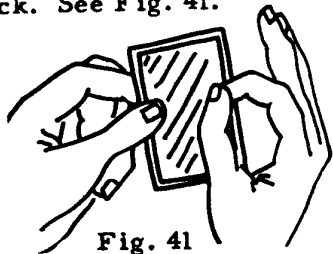


Fig. 41

Step 14. Right hand now takes the card by the lower corners as in Fig. 42. Left hand is omitted but at this stage it is still alongside.

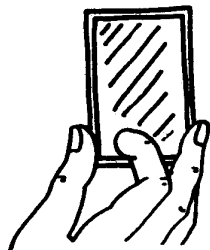


Fig. 42

Step 15. Snap the card face towards yourself by releasing the corner of the card that is held by the right second finger. The card should end facing performer and held by the lower index corner.

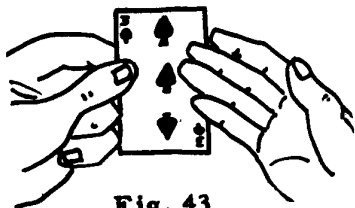


Fig. 43

Step 16. Transfer the card back into the left fingers. The right hand slaps the face of the card with the back of the right fingers and both hands end up with palms showing as in Fig. 43 with performer's body turned slightly towards the left. Keep the right arm up for the time being until the emptiness of the hands have been emphasized.

Step 17. Toss the card down with the left hand while the right assumes a normally bent position

at the waist.

Step 18. To unload the card from the sleeve, the right hand can be dropped to the side and the card retrieved. Later it is added to the top of the deck as the cards are scooped off the table.

Step 19. An alternative method which, incidentally, is used in a later routine, is to pick up the pack with left hand, then transfer it to the right hand.

Step 20. The right hand holds the pack from above but as the right hand drops to the side, the right fingers straddle the pack as shown in Fig. 44 with the right thumb moving also to the side, thus leaving the whole back end open.



Fig. 44

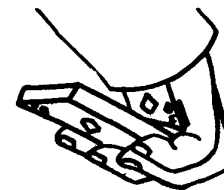


Fig. 45

Step 21. It will be found upon dropping the right hand that the card will fall from the sleeve and onto the deck as pictured in Fig. 45.

Those are the basic mechanics of the change which we will dub the 'Sleeve Change' in referring to it during the routines to follow.

#### A MULTIPLE EFFECT.....

Effect: Performer shows two cards. One is placed face down on the table, the other is held in the hand. A moment later the card in the hand has changed to the one originally placed on the table. The card that was in the hand is now produced from the pocket. Oh, yes--the tabled card turns out to be a card that was previously selected.

Step 1. Have a card peeked at and noted by one of the company. Control the card to the top by means of the Side Steal or any other method preferred by yourself.

Step 2. Turn to another spectator and request him to help you remember two cards. Upon receiving an affirmative, immediately do a Double Lift. (Hit Method Technique explained in Future Classic)

Step 3. Spectator is asked to remember this card. It is turned face down, then dealt onto the table. Actually the originally selected card is now on the table while the card just noted, remains on top.

Step 4. We will assume that the audience sees the tabled card as the Ten of Diamonds. Actually this card will still

be on top after the Double Lift.

Step 5. Make a second Double Lift disclosing a second card to be noted. Let's again imagine that this card is the Seven of Clubs.

Step 6. The two cards, as one, are taken by the right hand while the left hand places the pack aside. The card from right hand is then transferred to the left hand.

Step 7. At this stage the left hand hold the cards in readiness for the 'Sleeve Change'.

Step 8. The right hand points to the face of the card, held by left hand, as per instruction, for the Sleeve Change, just previous to stealing of the face card.

Step 9. The right hand steals the face card as it moves to touch the tabled card. Fig. 46 shows the position of both hands in relation to the cards.

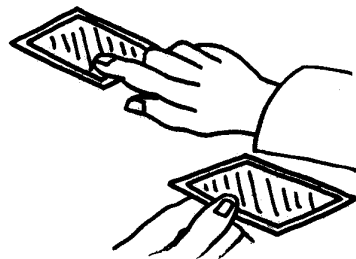


Fig. 46

Step 10. The right hand drops to the side, sleeves the stolen card, then comes up to take the card from the left hand in the manner prescribed in the 'Sleeve Change

Step 11. Show that the card in the hand is the one previously placed on the table. Show hands unmistakably devoid of any other cards.

Step 12. Drop right hand to side, retrieve card from sleeve, then produce from right coat pocket. Place this card face up alongside the first one.

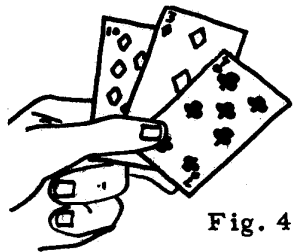


Fig. 47

Step 13. Pick up the tabled card, turn it face up, place it between the other two to display them as shown in Fig. 47.

The following brief patter presentation for the above will perhaps clarify the effect that is to be obtained.

Step 1. "Will you please peek at one card and remember it? Thank you."

Step 2. "I want someone to help me remember two cards. You see I have a poor memory; therefore, will you keep a picture in your mind of this Seven of Spades? I shall place it on the table for the time being."

Step 3. "This second card in my hand is the Four of Diamonds. Now let's see how good are our retentive powers."

Step 4. "The Four of Diamonds is clearly in my hand but does anyone remember the card on the table?"

Step 5. "The Seven of Spades, you say? I am afraid not. That card is here in my hand."

Step 6. "The Four of Diamonds is, of course, here in my pocket."

Step 7. "What is that? What about the card on the table? Why that is your selected card."

As one can see from the brief patter, that the effect is not long-winded but very startling.

The second effect is actually a climax to any Three Card Monte routine; however, we have described it as a single item.

#### FOLLOW THE ACE.....

Effect: A spectator is asked to follow the Ace of Spades but finds himself behind the eight ball instead.

Step 1. Secretly manage to locate and sleeve any card with a value of eight. This is in your right sleeve.

Step 2. Have a spectator remove the two red Aces from the pack plus the Ace of Spades.

Step 3. Hold the three cards openly to show only three of them and openly place the Ace of Spades in the center. Hold these in a straddle position similar to Fig. 44.

Step 4. Have the spectator examine your right coat pocket. At the same time the right hand is raised to aid spectator in doing this.

Step 5. Have same spectator now shuffle the pack; however, while he is busy shuffling the cards, you drop your right hand with the three Aces to your side. This causes the card from the sleeve to fall atop the three cards in a manner similar to Fig. 45.

Step 6. Have spectator place the pack, face inwards, in your right coat pocket.

Step 7. Holding the three cards face down, really four, do a Double Lift to show the first red Ace. The Double Buckle can be used here in lieu of the Double Lift. (See 'The Cardician' in chapter on the Buckle.)

Step 8. Turn the two cards face down and deal the supposed red Ace to your left on the table. Actually the eight spot goes here.

Step 9. Another Double Lift (or a Single Buckle—See 'The Cardician') to now expose the Ace of Spades. Turn it face down and apparently deal black Ace face down to your right. Actually red Ace goes down but Ace of Spades remains in hand.

Step 10. Two cards remain, a red Ace and Ace of Spades, but spectators imagine it is the last card.

Step 11. Turn the two cards as one face up to show the last red Ace. Hold these cards face up in the left hand in readiness for the Sleeve Change.

Step 12. The following sequence of moves is important for a smooth steal of the Ace of Spades: The right forefinger touches the card on the left of table as you say, "A Red Ace." The right hand moves back and base of fingers touch the front end of cards as in Fig. 48. Naturally, the right hand is in proper position for stealing of the bottom card.

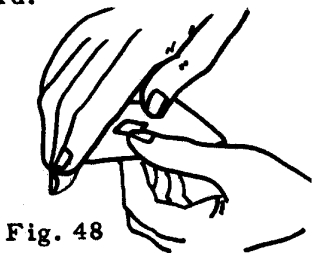


Fig. 48

Step 13. As the right hand touches the card as per Fig. 48, you say, "A Red Ace." Without any hesitation, the right hand with now stolen card moves to the tabled card on the right, touches it lightly as you say, "And the Ace of Spades."

Step 14. After touching the supposed Ace of Spades, card on right of table, the right hand drops to the side in readiness to sleeve the actual Ace of Spades.

Step 15. Having pointed out the position of each Ace, you now ask, "Where is the Ace of Spades?" As spectator gives answer, you sleeve the Ace of Spades as you bring the right arm up to take the red Ace from left hand.

Step 16. The left hand turns over the card on the right, the obvious choice of the spectator, to show it is a red Ace.

Step 17. Transfer the red Ace from the right hand back to the left hand. Hold the red Ace face down in the left hand.

Step 18. At this stage a very obvious Mexican Turnover Switch is made of the red Ace in your hand for the tabled card. Naturally, spectator will assume that you now have the Ace of Spades in your hand; however, actually you have an eight spot.

Step 19. After the proper reticence to reveal the card in your hand, you do so as you sagely remark, "I am afraid you have placed me behind the eight ball."

Step 20. Under the surprise, the right hand is dropped to the side and the Ace retrieved. Later the Ace is loaded into the deck as the cards are removed. Ace will be reversed due to the way pack was placed in pocket.

Step 21. Naturally Ace of Spades being reversed in the pack, it only remains to show that it has been there all the time, although some may prefer to worry the audience by not reproducing the Ace of Spades.

Many years ago we showed Paul Rosini our method of getting the last few cards to the pocket. After having admitted that he wasn't quite sure what happened, we explained the modus operandi. All that Paul could say, in effect, was, "I've been doing cards to the pocket for a long time but I never thought of using sleeving for the climax of the routine."

There is, of course, a special handling when doing this, what we call, Climax Sleeving. While not in the category of Card Changes, we felt that as long as the subject is sleeving, we might as well throw this in for those who may

have read this far.

### CLIMAX SLEEVING.....

Effect: A card or several cards are placed in the left hand from where they vanish. Both hands are shown empty previous to reproducing these same cards from the pocket.

Step 1. The card to be vanished is held as in Fig. 49 which is the standard back palm clip except that the card projects outwards from the back fingers and the card faces the audience.

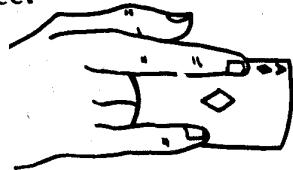


Fig. 49

Step 2. Both hands are now brought up to chest high, whereupon both hands start to revolve around each other. This action is depicted in Fig. 50. The arrows show the direction of movement.

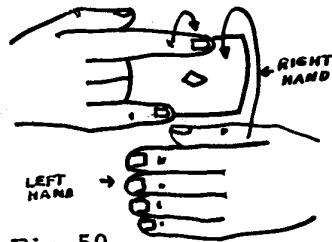


Fig. 50

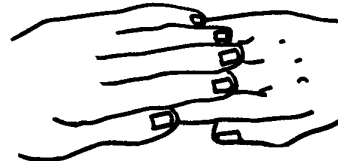


Fig. 51

Step 3. Suddenly the right hand with its card goes behind the left hand as in Fig. 51.

Step 4. Behind the left hand, the right middle fingers pivot the card so that it arrives in the front palm. The left fingers simulate the taking of the card. The position of both hands, after the pivoting of card, is as in Fig. 52. Note fingers and thumb of left hand are actually grasping right fingers.

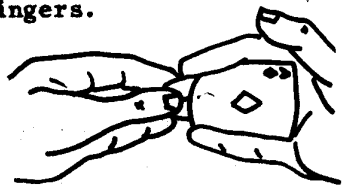


Fig. 52

Step 5. The right hand, with palmed card, drops to the side while the left fingertips are brought forward close to the mouth when they are breathed upon. During this, the right arm swings back and slightly

out of sight to cover the action of the right hand shoving the card further up the sleeve. Fig. 53 shows the body position of the performer at this time.



Fig. 53

Step 6. Right arm once more moves upward completing its sleeving at the same time, to join the left hand again. Both hands are now shown repeatedly on both sides with hands in front of face as in Fig. 54.



Fig. 54

Step 7. The right hand once more drops to the side while the left hand grasps left coat lapel.

Step 8. Slightly open the coat on this side, at same time the head inclines towards it as if looking inside.

Step 9. The right hand, which by now has reclaimed the card, reaches behind the coat and seems to produce the card, or cards, from that side.

Step 10. The card is tossed out to audience for the climax.

It is evident that we have only scratched the surface possibilities of the various changes herein. Effects such as unbelievable transpositions, ambitious card routines, vanishes, changes, etc., only limited by the imagination of the cardician who puts them to use.

As an example, an astounding transposition is possible by mastering Miracle Change No. 2 with both hands. In this way one hand seems to hold, let us say, the Ace of Spades while the other has the Ace of Hearts. Of course, behind the Ace of Spades is a duplicate Ace of Hearts while behind the visible Ace of Hearts is the duplicate Ace of Spades.

Of course, both Aces are displayed one in each hand. The hands are held far apart and placed on two stands. Naturally the Change moves are made with the result that the opposite cards end up on the stands. The cards that are now in the palm are disposed of behind the stands. This will be found easy of accomplishment as a trial will show and both hands are now free of cards.

All that remains is to build up the effect, then later show the amazing transposition that has taken place.

This now brings us to the conclusion of our first chapter on "Revolutionary Card Technique".

Cardially yours,

Edward  
Marlo

## Chapter Two

# Action Palm

*The Shuffle Palm Delayed Action Palm The Count Cop Count Cop For A Number of Cards Count Cop For Small Packets Count Cop and Transfer Ace Assembly Variation Count Cop Exchange The One Hand Action Palm The Clip Steal Turn Up Palm Misdirection Palm The Cull Palm Cull Palm Replacement Pressure Fan Palm One Hand Palm As Action Palm Riffle Shuffle Palm Square Up Drop Palm Drop Cut Palm The Table Edge Palm Pivot Bottom Steal Brush Palm The Drop Cover The Wrist Turn Delayed One Hand Palm The Turn Over The Rise and Riffle The Turn and Gesture The Square Up The Top Card Return The Delayed Replacement The Shuffle Replacement Revolving Replacement Holding Out Easy Palm Transfer The Fake Transfer*

Back around 1939, when numbered among our magical friends were Bill Roulis, Bill Bellinger and Hank Nowoc, we started toying with the idea of palming cards while the cards were in the action of being shuffled. Then in 1945 this idea was introduced to the cardicians via a booklet called *Off the Top*.

Since that time we have pursued this idea further and further. We have developed several methods that were kept a secret and were divulged to only a very few intimates.

With the plethora of books, the best of effects, the best of methods, divulged by the best of men, we feel it is time we joined the rank and file and did likewise.

We feel there is no better way to start this chapter than to quote from *Off the Top* where the original Action Palms appeared. "Most methods of palming are accomplished while the pack is at rest and already squared up. Then in a follow-up squaring of the pack the card or cards are palmed."

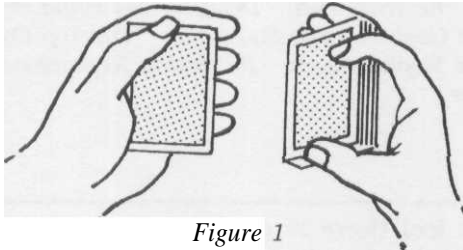
The palms that follow are made either during a shuffle, fanning, turning a card, counting, etc. With each palm we will try to give its practical application. This more than anything else should impress the student with the principles of the Action Palm.

## ACTION PALM

**The Shuffle Palm**

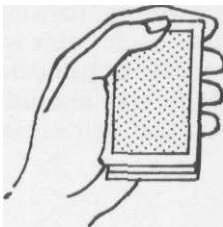
In this method any number of cards, from one and up, can be bottom palmed immediately following an overhand shuffle. It is an angle palm and therefore very suitable for platform work; however, under certain conditions, depending on the misdirection, it can be done close up and completely surrounded.

1. Assuming you wish to palm out the four Aces begin by having them on top of the pack.
2. Hold the deck in the right hand in readiness for an overhand shuffle.
3. Shuffle off the first four cards, singly, into the left hand. These four cards are shuffled into the left hand in such a way that they will fall into a dealing position as shown in Figure 1. Note that this position is similar to a Mechanics Grip.



*Figure 1*

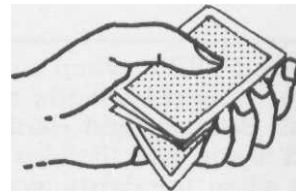
The outer left corner of the cards rest on the flesh of the inner left forefinger. This corner does not reach to or beyond the top of the left forefinger, but stays just within the curl of the hand and left forefinger. The outer right corner of the cards press against the tip of the left



*Figure 2*

forefinger. It is this grip of the left hand that will bring the cards into the angle palm.

4. The next card, the fifth, is shuffled off so that it jogs slightly forward onto the left forefinger as in Figure 2 but not beyond it.
5. The remainder of the pack is now shuffled, haphazardly, into the left hand to cover the jogged card as well as the back cards. This means that the cards will be distributed, forward of and alternately, inside of the cards in the left hand. This will cover the jogged card at the front as well as the back.
6. After all the cards have been shuffled into the left hand they are not squared. Instead, the left fingers move close together and squeeze the bottom cards causing them to buckle downward. Due to the fact that a card was shuffled over the left forefinger only the bottom four cards will fall away from the rest of the deck, as in Figure 3, and into left palm. Note that the rest of the pack remains in an unsquared position.



*Figure 3*

7. Once the bottom cards have fallen away from the rest of the pack the major opening will be at the lower right corner. The right fingers enter into this opening between the bottom cards and the rest of the deck. The deck is taken away by the lower right corner with the right first and second fingers below and thumb above. The left hand in the meantime drops to the side with its cards.

## SHUFFLE PALM

The left thumb should move over to the upper left corner of its palmed cards and press down on this corner.

The left thumb should move into the corner position as soon as the right hand starts to take the pack away. The action is shown in Figure 4. Note the position of the left thumb on its palmed packet.

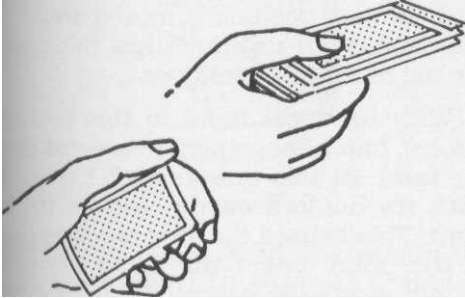


Figure 4

Note: It is how the cards are placed into the left hand, at Step 3, that controls the protrusion of this corner from the angle palm position. Run a few cards off into the left hand and buckle the cards into the angle palm and you will find just where the outer left corner should rest on your forefinger and hand to minimize this corner.

8. The right hand now can place the pack on the table or use it in a gesture. The left hand, with the cards palmed, is down at the side. The strain can now be taken off the left fingers by lightly clipping and holding the palmed cards with the thumb against the base of the forefingers. The left hand is held at the side so that the backs of the palmed cards face the left thigh. The left thumb nail will then face directly front. In this position the cards will be invisible from the front as well as the right side; however, on the left side a corner of the cards will project beyond the palm.

9. To produce, or introduce, the palmed cards into the pocket the left hand should move straight upwards and into

the pocket. Avoid any tendency to turn the wrist as this will expose the projecting corner. The left hand moves straight up, then straight down into the pocket.

10. When working close up, the left hand with the palmed cards should go directly into the pocket. In other words, as soon as the right hand removes the deck, the left hand moves straight back into the pocket. In the meantime, the right hand should make some gesture with the pack in order to attract all eyes towards it.

This action of the right hand should be slightly upwards while the left hand moves fairly slowly downward into the pocket. An appropriate patter line along with the gesture will aid in enhancing the misdirection.

11. Naturally the best application of this sleight is to a four Ace effect in which the climax is the production of the Aces from the pocket. You would only produce one Ace first, then later the second etc., till all four are re-produced. In the case of a single selected card it can be the one that you seemed to have forgotten about as you casually shuffle the deck. Later, when reminded, you can produce it, or several selected cards, from the pocket for a climax.

### Delayed Action Palm

In this palm the cards are shuffled, moved from hand to hand, then finally placed on the table. It seems impossible that any cards could have been palmed during these actions, but they are.

1. This palm follows the opening actions of the Shuffle Palm. Again assume you again wish to palm off the four Aces which are on top.

2. The cards in right hand are held in readiness for the overhand shuffle.

3. Shuffle off the first four cards, singly, into the left hand in the same manner as for the Shuffle Palm, Figure 1.



## ACTION PALM

4. The next card, the fifth, is shuffled so that it is outjogged. Again this action is the same as the Shuffle Palm, Figure 2.

5. The remainder of the deck is now shuffled off so as to cover the injogged condition of the cards to be palmed as well as the outjog of the fifth card.

6. So far every action has been the same as the Shuffle Palm but now the change takes place.

7. The right hand comes above the pack in the left hand, the right four fingers over the top edge and the right thumb at the back end. The fingers squeeze to begin squaring these ends. At the same time the left forefinger presses upwards on the outjogged fifth card while the left third and fourth fingers pull in the sides of the deck. The left forefinger then obtains and holds a break at the outer right corner above the four cards to be palmed, more or less hooking the cards, as in Figure 5, where the right hand has been omitted for clarity.

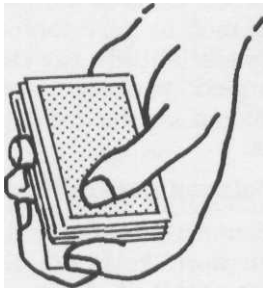


Figure 5

The right hand above the deck will cover the break made by the left forefinger. Note that the deck is still not completely squared at this stage. It should more or less gathered together to make the next moves easier.

8. The right hand holds the deck from above in the following position. The thumb is on the deck's inner end lying along side, or in line with the edge. The tip of right thumb will then be touching

the base of the left thumb. The first finger is curled on top of the deck. The second finger is on the outer end near the outer left corner. The third finger is at the center of the outer end and the fourth finger at the outer right corner.

This fingering causes the right hand to be above and to the right of the deck rather than directly above it. The hand itself is in a position almost parallel to the deck, with its fingertips going over the top of the left forefinger.

9. With the right hand in this position the left hand is completely covered from the front. At this time the left forefinger, with its hooked cards, moves to the right. This causes the four cards to pivot at the point where the tip of the right thumb meets the base of the left thumb. Figure 6 shows a bottom view of the action. The upper left corner of the packet will be brought directly below the third fingertip of the right hand.

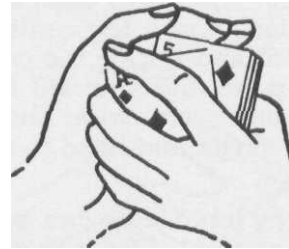


Figure 6

10. Once the packet of cards has been pivoted into the this position it can be held there between the right third finger pressing against the outer left corner of the packet and the right thumb pressing against the inner edge of the packet.

The packet of cards is gripped diagonally between the right third fingertip and the ball of the right thumb. The packet is in an angle position beneath the deck. The angled cards are covered not only by the deck but also by the right hand from above.

## DELAYED ACTION PALM

11. The right third finger and thumb maintain their grip. The deck can now be taken away from the left hand and held by the right hand alone as in Figure 7 which shows a bottom view of the conditions.

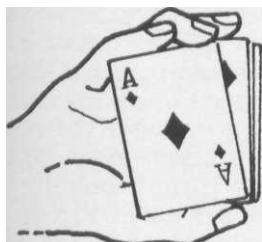


Figure 7

12. The right hand, with its cards in the position shown in Figure 7, moves towards the table as if to put the pack down; however, the performer seems to spot a speck of dirt.

He replaces the deck into the left hand in such a manner that the bottom angled cards will go into the left palm position. The outer right corner, of the bottom packet, should go directly onto the pad of the left third finger. The inner left corner of the angled packet should be at the base of the left thumb. The left thumb presses on top of deck to hold the cards in position. Figure 8 shows how the left hand is held to accept the angled cards as well as the pack. The right hand, omitted here to give a clearer picture, covers the angled cards at this stage.

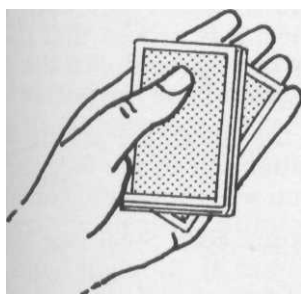


Figure 8

13. As soon as the right hand has placed the deck into the position shown in Figure 8, the left third and fourth fingers squeeze inwards on the outer right corner of the angled packet. This closing of the left fingers should be made before the right hand moves away from the deck.

The closing in of the left third and fourth fingers automatically places the bottom cards into the left palm position. The deck will now cover the palmed cards as the right hand moves to the center of the table to brush away the imaginary speck of dirt.

The right hand then comes back to the left hand and removes the deck from above the packet and places it on the table. With the packet palmed, the left hand drops to the side. If seated the hand can grasp the left side of the table or rest its fingertips on the inside edge of the table.

14. We will briefly review the action that the audience sees during the Delayed Action Palm. The student can then visualize just what is expected of him.

A. The cards are shuffled.

B. The pack is taken by the right hand and about to be placed on the table; however, the performer notes something.

C. The deck is placed back into the left hand while the right hand returns to the table to brush away some imaginary dust.

D. The right hand comes back, removes the deck from left hand, then places it on the table.

15. During the series of actions from A to D the cards have been palmed into the left hand.

It is obvious that this palm can be applied to any effect.

## ACTION PALM

### The Count Cop

We have been doing a lot of experimentation with the bottom card buckle cop. Among other things we have developed a count from which a card can be palmed after the count is completed. Again the palm is unsuspected because a counting action is involved. There isn't any indication that a card or cards can possibly be stolen.

1. Hold the cards in the left hand in dealing position. The cards are now thumbed off, one by one, into the right hand as they are counted out.

2. The first card counted off goes into the right hand so that the outer left corner of the card rests on the first joint of the right second fingers as in Figure 9. Note that upper right corner rests on the right forefinger but does not project over it.

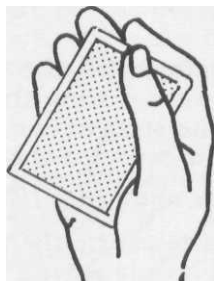


Figure 9

3. The other cards are counted off onto the first one to cover it. The count is continued until the desired number is reached.

4. At the completion of the count the right second finger presses inwards on the outer left corner of the bottom card causing its inner left corner to buckle away from the others as in Figure 10.

5. At this stage the left hand, still holding the pack, removes all the cards from the right hand above the palmed card. To do this the left forefinger enters the opening created in Figure 10 while the

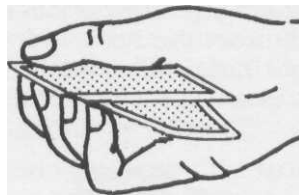


Figure 10

left thumb goes on top of the packet. The packet is then taken away between left forefinger and thumb holding it at the inner left corner as in Figure 11. The right hand with the palmed card goes either to the pocket or drops to the side. The left hand then drops the packet on the table or merely continues holding it.

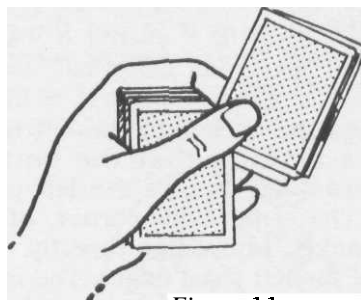


Figure 11

6. The Count Cop can be made without the use of the deck such as when handling small packets. Before going into these we will describe an application for the Count Cop involving the deck.

### The Vanishing Card

The effect is that the face card of the deck vanishes. It is proven that the card has actually disappeared. For the climax it is brought forth from the pocket.

1. Holding the deck face up in the left hand, call attention to the face card and state that you will cause it to vanish.

2. Do a Bottom Side Steal (see the Side Steal in Chapter 4), the right hand palming the card from the bottom of the face up deck. Perform the color change move,

## COUNT COP

placing the palmed card onto the face card while saying, "See, I rub the card and it vanishes."

3. You now prove that the card is actually gone. Make a double lift of the two face cards and right jog them over the side of the deck for half their width. Take these two cards as one into the right hand. These cards are held in the Count Cop position shown in Figure 9,

4. The other face cards are thumbed off one at a time onto these two showing that the card has actually vanished from the deck.

5. After a few of the face cards have been shown in the above manner, you say, "Of course, you know where the card went." At these words the bottom card of the packet in the right hand, is buckled into the palm position. The left hand comes over and takes the packet from the right hand, as in Figure 11. The right hand with its palmed card goes to the pocket and produces it from there.

### Count Cop For A Number of Cards

This allows the performer to palm off a certain number of cards using the Count Cop

1. Assuming you wish to palm off four cards, count the first four cards into the Count Cop position shown in Figure 9.

2. After four cards have been counted off the fifth card is jogged over onto the forefinger. This is similar to the left hand in Figure 2 of this chapter except here the righthand is used.

3. As other cards are counted into the right hand they are placed alternately outjogged and injogged over the cards in the right hand to give cover to the jogged cards below.

4. When the desired number of cards have been counted off, the left hand comes over and takes the packet, at the lower left corner, between the left forefin-

ger and thumb as in Figure 11. This packet can then be tossed onto the table or retained in the left hand.

5. The right hand has buckled its cards and these cards remain in the palm. The jogged card over the right forefinger insures the correct number of cards quickly and easily.

6. The right hand can drop to the side or go to the pocket depending on the effect desired.

### Count Cop For Small Packets

Here the Count Cop is used when handling a small packet of cards. The following method and effect have very practical applications.

1. The cards are counted off the deck by the spectator into the performer's left hand.

2. The performer takes the rest of the deck and places it into his right coat pocket.

3. The cardician now counts the cards in the packet. The first four cards are counted, one at a time, into the Count Cop position in the right hand, shown in Figure 12.

4. The fifth card is outjogged over the forefinger. The other cards are counted into the right hand alternately jogged, in, and out, over the jogged cards to obscure them.

5. Near the completion of the count the right fingers buckle the bottom four cards as the left hand adds the last card onto the right hand packet. The left hand immediately takes the right hand packet. That is, the left hand takes the right hand cards just as the last card is slid onto the packet.

6. The right hand, with its palmed cards, goes to the pocket as the cardician says, "I think for this trick we will use eleven cards."

## ACTION PALM

7. The right hand leaves three of the cards in the pocket and comes out with a single card which is added to the packet held by left hand.

8. The supposedly eleven cards, really seven, are false counted as ten. The performer looks perplexed and remarks "I need eleven cards for this trick." He reaches into the right pocket and extracts another card.

9. The eight cards are then false counted as ten. Once more a card is taken out of the pocket and added to the cards, making nine cards in the packet.

10. Again false count the nine cards as ten. Reach into the pocket and take out the tenth card and add it to the packet.

11. At this stage you will have ten cards again. This time count them as eleven, and say, "Finally, we have the proper number of cards. Will you please count them again?" The spectator counts them as ten, naturally. Conclude by remarking that as long as you can't seem to get eleven cards you will not attempt the trick.

### A Variation

This may give a more logical reason for going into the pocket. Count the ten cards as nine using either the Buckle Count, the Block Push Off Count or merely holding the last two cards as one.

At the count of nine you look up at the assistant and say, "For this trick I need ten cards." Reach into the pocket with the palmed cards and remove one. Continue in this manner as before, counting nine each time.

The last time when there are actually ten cards they again are counted as nine. The packet is then handed to the spectator to count. When he arrives at ten, you exclaim, "That's it." Exactly what I need, ten cards for this trick."

For those who wish to pursue this form of Counting Routine we refer the reader to the Super Count Routine in *Mario in Spades* in which are methods for doing the necessary false counts.

The Count Cop can also be done with a smaller packet of cards where only one card need be palmed off. An example would be where you count five cards. Steal the bottom one as the left hand takes the packet on the last count. The palmed one may be a card that will seem to have vanished from among the others.

### Count Cop and Transfer

This is a good example of the use of the Count Cop without going to the pocket with the card, instead adding it to another packet. At first this may sound bold since the palmed card projects from out of the hand. If, however, these directions are followed carefully, the practitioner will soon realize the practicality of the combination. To describe it, we will use a transposition effect.

1. A card is selected and controlled to the top of the deck.

2. Two packets of ten cards each are counted off and placed side by side on the table. The packet on the left has the selected card at the bottom.

3. Pick up the packet on the left. Turn it face up. Make sure the person who made the selection can see that his card is at the face of this packet. Do not draw attention to this fact but simply allow the selection to be noticed.

4. State that "I will count the cards face up this time in order for you to note that the cards are all different."

5. Count the cards as for the Count Cop, placing the first card, the selection, into the palm position shown in Figure 9. The other cards are counted onto it.

Remember the cards are face up in the hands at this time. The right hand

## COUNT COP AND TRANSFER

should be held close to the tabled packet on the right during the count.

6. Continue the count till you reach the last card. This last card is snapped and should end up being held between the left thumb on the face and left forefinger on the back. The card is held at center of its left long side.

7. This final card is slid onto those in right hand while the right fingers buckle the bottom card. (See Figure 10 of this chapter.)

8. The left hand, without changing its thumb position on the top card, takes the whole packet from the right hand, leaving behind the buckled card, and lays the packet on the table, face down, to the left.

9. As the left hand removes the packet, the right hand, with its palmed card, turns over at the wrist as in Figure 12, and goes immediately towards the packet on the right where it adds the card to the top. The action shown in Figure 12 is exposed. Actually the motion of the right hand towards the packet on the right is made rather quickly, but smoothly and without hesitation. The palmed card joins the other cards before any eyes have a chance to even see the projecting corner from the right palm.

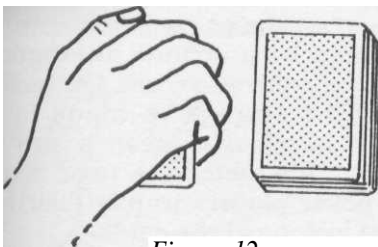


Figure 12

10. The packet on the right is immediately scooped up as soon as the right hand reaches it. The action should look as if you merely went to pick up the packet in order to count it.

11. This eleven card packet is turned face up and counted as ten. The last two cards are held as one and placed, as a double, on the face of the packet. This packet is then placed face down to the right.

12. Look at the spectator and ask, "Incidentally, did you see your card among the ones I've shown you?" He will acquiesce to which you ask "Among which set of ten was it?" He will, if things have been carried off well, point to the packet on the left.

13. State that you will cause his card to vanish from the one packet and appear in the other. Make some appropriate magical gesture. count the nine cards face down and say, "Your card is gone."

14. Pick up the packet on the right. Count the ten cards, one at a time, face down onto the table. There will be eleven. Use the eleventh card as a scoop to pick up this packet again and hold it face down in the left hand. The eleventh card remains on the bottom, leaving the selection on top. Ask the spectator to name his card. The top card of the packet is turned over to disclose the selection. Apparently the card has travelled from packet to packet.

By using the Cop Count for several cards this effect can be accomplished using three selected cards. The procedure is, of course, the same as for the single transposition.

### Ace Assembly Variation

This may be used for the last Ace in an assembly. The Count Cop and Transfer is here used to steal an odd card out of the leader packet which has five cards. These are from top to face — Ace-Ace-any card-Ace.

1. Hold the packet face up in the left hand.

2. Count the first two cards, without reversing their order, into the right hand.

## ACTION PALM

The bottom card of the two is taken into the Count Cop position.

3. The third card goes on top of those in the right hand.
4. Last card is snapped and slid onto those in right hand during which action the right fingers buckle the bottom indifferent card.
5. The left hand takes the whole packet from the right hand, with the exception of the buckled card, and lays it face down on the table to the left.
6. The right hand with the palmed card turns palm down and immediately adds the palmed card to one of the other packets, preferably one to the right, in the action of picking it up.

#### Count Cop Exchange

This enables one to apparently count off and place four Aces down on the table. Actually only one Ace and three indifferent cards make up the packet. The sleight is explained here using a twelve card packet and four Aces as in an Ace Assembly.

1. The four Aces should be at the face of the packet of cards, held face up in the left hand.
2. Obtain a break under the seventh card from the face of the packet. This can be done by spreading the cards, obtaining a break beneath the seventh card and squaring the packet.
3. Deal off the first Ace taking it into the right hand. Deal off the second Ace onto the first, then the third Ace onto these two. In dealing off the fourth Ace the left thumb pushes off all the cards, up to the break, as one. This group of four cards is taken by the right hand onto the other three Aces. The break underneath is maintained between the packets by the right second, third and fourth fingers.
4. At this point all cards are actually in the Count Cop position with the cards

above the break consisting of an Ace on the face plus three indifferent cards while the cards below the break are the other three Aces.

5. The right hand moves to the right as if to put the Aces onto the table, then changing your mind the left fingers take the packet from above the break, by the inner left corner as the right hand drops to the side with its three copped Aces.
6. The left hand places the packet face up on the left of the table, then as it comes back, the right hand moves up to meet it. As the hands come together the left hand immediately starts to deal its cards, one at a time, into the right hand and onto the palmed Aces thus covering them as you say, "And, of course over here the twelve indifferent cards."

7. At the conclusion of these moves the three Aces will be on top of the twelve card packet while on the table will be one Ace plus three indifferent cards. Obviously from here any four Ace effect can be accomplished. Also it must be understood that any combination such as two Aces and two indifferent cards or three Aces and one indifferent card, etc. can be utilized.

#### Count Cop For The Left Hand

At times it will be necessary to palm cards counted into the left hand. If one were to count the cards in the same way there would be a definite awkwardness unless one were naturally left handed. So a slight change is made in the method of handling to create a fairly normal look. This method is used by confirmed poker players to mix their hand before to looking at the cards.

1. Assuming you wish to palm off the top card of a packet of five cards, hold the face down packet of five cards with the right hand from above and by the ends. The right forefinger is curled on top, the ball of the thumb is at the inside end. The tips of the right second and third

## COUNT COP FOR THE LEFT HAND

fingers hold onto the outside end. The fourth finger of right hand merely lies alongside the right third finger.

2. The two hands come together, the left hand, palm up. The left thumb goes on top of the right hand packet, and presses on the top card. As the hands separate the top card is peeled off with the left thumb into the left hand. The count of "One" is made.

3. As the card is peeled off into the left hand it goes into a position identical with that for the Shuffle Palm, Figure 1 of this chapter.

4. The second card is now peeled off into the left hand, going on top of the first one; however, the left fourth finger obtains and holds a break, at the back, between the two cards.

5. The next two cards are taken into the left hand the same as the others. The fifth card, however, is handled differently.

6. So far the left thumb has been peeling off the cards from the right hand into the left. Now the procedure changes. The left thumb moves over to the outer left corner of its cards. The right hand now comes in to the left and slides its single card onto the packet as in Figure 13 which shows the rear view. Note that the bottom card is separated, at the back, by the left fourth finger holding a break.

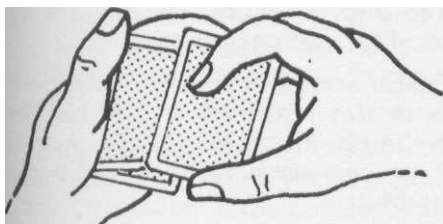


Figure 13

7. The right hand, after sliding its card onto the packet, continues moving left until the right third fingertip touches the tip of the left thumb. In this way the

hands will completely obscure the outer edge of the packet from the front.

8. Once the hands are in the above position, the left hand turns palm downward at the wrist and falls away with the palmed card, and right hand retains the remainder of the cards and either holds, them still from above, or tosses them face down on the table.

It must be remembered that the cards are counted aloud during the running action of the cards. On the count of five, the left hand steals its card while the right hand retains the packet.

In order to steal a number of cards, one only needs to run the desired number into the Count Cop position. Then the left little finger gets a break above them. The count is then finished and the cards palmed away as already described.

### An Effect With The Count Cop For The Left Hand

The effect is to cause a selected card from among five blue-backed cards to vanish and appear, face up in a red-backed deck. It is performed as follows:

1. Show the red deck freely and place it, faces towards your body, in the left coat pocket.
2. Take five blue-backed cards and have a card selected. Control it to the top of the packet.
3. Count the five cards to apparently show that there are really only five. The Count Cop is made and the left hand goes to the left pocket to obtain the red deck.
4. While the left hand is in the pocket, it shoves the palmed card somewhere in the deck's center. It will then of course be backwards in the deck. The left hand then brings out the deck with the request that someone hold it.
5. The five blue cards, really four now, are false counted as five. This subtlety



## ACTION PALM

will convince the audience that everything is still as it was.

6. The selected card is now named. The performer seemingly causes it to vanish leaving only four cards.

7. The spectator, with the red deck, is asked to spread the cards. In the center, face up, is the card that had just vanished from among the blue ones.

### The One Hand Action Palm

A card is controlled and palmed in the simple action of shuffling the pack, then handing it to the spectator to shuffle. The card goes into a regular palm position in the right hand. Begin with the deck in left hand dealing position.

1. Have a card selected and returned to the deck. On squaring the deck, the fourth finger of the left hand obtains a break above the selection as for the standard Pass.

2. The right hand cuts off the top portion at the break. The remaining portion in the left hand is tilted on its right side. The right hand portion is swung into position for an overhand shuffle.

3. The portion from the right hand is shuffled off onto the face of the left hand packet. This will leave the selected card on top.

4. After the right hand has completely shuffled off its portion, the left hand cards remain in the same plane; that is, still on their right side, with the face of the cards towards the left palm. There isn't any attempt to change this position or to square the pack.

5. The right hand comes down and grasps the ends of the deck, thumb at the back, fingers at the front. The left four fingers will be on the back of the deck and the left thumb on the face.

6. With the hands in this position, the left third and fourth finger-tips pull down on the inner right hand corner of

the top card. The top card will now be jogged, at an angle, about an eighth of an inch. The angled card will be held diagonally between the right thumb and little finger as follows. The ball or pad of right thumb will contact the angled card at the inner left corner. The fourth fingertip of right hand will be in contact with the outer right corner.

The position of both hands and the angled top card is seen in Figure 14. Note that the pack is not squared, also Figure 14 shows the hands at a slight angle, actually the pack is straight up and down resting on its right side during the jogging action.

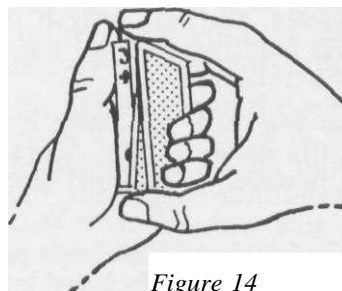


Figure 14

7. The left hand can now let go of the pack and allow the right hand to carry it away safely. The right hand itself can now palm the top card as follows. The right fourth finger, at the outer right corner of the jogged top card, presses this corner down and over the outer end of the deck. The jogged card will then be levered into the palm. The pack is then dropped face down onto the table.

The palm seems impossible because the pack is not squared and it happens immediately after the shuffle. Also the pack doesn't seem to be in position for any palm.

To describe the action as seen by the spectators; A card is selected, returned to the center of the deck. The pack is given a short shuffle by the performer who then says, "Perhaps, you would rather shuffle the cards?" The right hand

## CLIP STEAL

drops the pack in front of spectator. The selected card has been palmed.

Remember that the sloppier the pack is when you place it down the more deceptive will be the palm.

### The Clip Steal

While this Clip Steal has been used by us primarily as a substitute for a one hand bottom deal, it is described here because it also has possibilities as a palm steal.

1. The card to be stolen is on top. Hold the pack in the right hand in readiness for the overhand shuffle. Faces of cards towards the right palm.

2. Run off the top card into the left hand. The left hand takes this card so that its upper left corner will be clipped at the base of the first and second fingers.

3. The remainder of the pack is shuffled so that it cover this card; however, the base of the left forefinger keeps these cards separated from the clipped card, at the same time no break will be visible.

4. The left hand, turning at the wrist, tosses the shuffled pack back into the right. The deck will automatically fall face up on the right hand. In the meantime the left hand with its clipped card can remain in a relaxed position at waist height or it can drop to the side. The back of the left hand must face the audience to keep the projecting card out of sight. The hand has a very natural, and unstrained appearance due to the fact that the card is not palmed but merely clipped.

In doing the above Clip Steal, do not make the mistake of jutting out the thumb but rather let it rest lightly next to the forefinger. The fingers are slightly curled.

In producing the card from the pocket, the body should make a slight turn to the left otherwise the back end of the

card may swing into view as the left hand and card comes in contact with the body.

The Clip Steal can be made with several cards by merely running the desired number onto the base of the second finger, then clipping them with the base of the forefinger. From here the handling is the same as for one.

### Turn Down Palm

In the simple action of turning a card, face up and then face down, the top card or cards can be undetectably palmed.

1. The deck is held in the left hand with thumb on top and all four fingers at the right side of the pack.

2. The right forefinger lifts the lower right corner of the top cards. Once the card is lifted, the right first and second fingers run under its right side until they reach the center of the card. At this point, the right fingers drag the top card to the right over the left fingertips. The left thumb still presses lightly on top of the deck, until its top card's left side touches the left fingertips and comes clear of the left thumb.

The card is flipped face up on top of the deck, the left thumb moving out of the way to the left side of the deck. The right hand immediately comes over and squares the ends of the pack. This squaring action is to apparently insure the turned card being flush on the deck.

3. The left thumb moves back to the top of the deck. The right hand repeats the lifting and turning of the card. This time in turning the card face down, it is made to fall so that it is outjogged over the outer end of the pack as in Figure 15. The jog is exaggerated in the illustration, actually it is no more than a sixteenth of an inch and not more than the white border of the second card.

## ACTION PALM

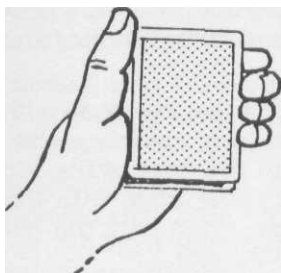


Figure 15

4. After the card has landed in the position shown in Figure 15, the right hand again comes over to apparently square the ends. While doing this the right four fingers press down on the outjogged card and lever the card up into the palm. The right hand immediately continues squaring the pack by running the fingers and thumb along the ends of the pack. The hand with the palmed card can now drop to the side or remain holding the pack.

#### Turnover Palm Card to Pocket

The following effect is a good application of the Turnover Palm.

1. Have a card selected. Control it to the top by using a Double Undercut.
2. State that you may have cut his card to the top or bottom. Show the spectator the bottom card which he will deny is his.
3. The top card is now ready to be shown; however, make a double-lift and turn the two cards face up on top of the pack. Be sure to run through the squaring action.
4. The two cards are now turned down and both cards jogged, as one, over the top end of deck as already shown in Figure 15.
5. The right hand squares the pack, levering the two cards into the palm, The right hand drops to the side as you ask for the name of the card.

6. After the card is named, reach into your right coat or trouser pocket and remove the indifferent card.

7. Hold the card face down and say, "Here it is." Place the card, without showing its face, back into the deck. Immediately say, "I will do it again." As this is said, downriffle the upper left corner of the pack with the left thumb as a magical gesture. Have the spectator reach in your pocket to remove the card.

8. In case you are in company where the above procedure may be inappropriate, then produce the card from the pocket yourself. Be sure they know that your hand is unmistakably empty.

#### Turn Down Palm With Packets

The Turn Down Palm can be very easily used on a small packet of cards; to say, palm off an Ace from one of the packets in an Ace assembly routine.

1. Let us suppose it is necessary to palm off an Ace from the last packet in order to complete an assembly.

2. The packet has the Ace on the bottom and four cards above. A total of five cards but the audience is aware of only four.

3. The five cards are counted as four by use of the Reverse Buckle Count, reversing their order in the process. This will bring the Ace to the top of the packet.

4. You now turn over the top card to show the Ace. In turning it down you execute the Turn Down Palm. The right hand takes the remaining cards and drops them in their original position on the table. The right hand, with its palmed card can add the Ace to any packet desired by the mere action of scooping that packet up off the table.

The Turn Down Palm can also be used to palm off four Aces to the pocket by merely bringing the four Aces on top and doing a five card lift to apparently prove

## MISDIRECTION PALM

that the Aces are really lost in the pack. This procedure can be accomplished successfully only if the performer will not let the large block of cards unnerve him during the turn over action. Once the packet is palmed away the odd card can be left in the pocket, the Aces only being produced.

As a variation, the odd card can be taken out as the first Ace. This card is not displayed but miscalled as an Ace and placed back in the deck. The other three Aces are now shown as each one is produced. Apologies are made for not having shown the first. The fourth Ace is now apparently caused to again travel to the pocket from which it is then removed. This bit of maneuvering will always leave the performer free of the extra card as well as add a little amusing by-play.

### Misdirection Palm

Around 1946, we were using a move where, while pushing four cards into the center of the pack, the top four cards were palmed off. Because the hand was in the action of pushing in the cards, the palm was never suspected. We were so secretive about this move, that we purposely left it out when writing up a routine called Up Side Down, which used this palm. Since then we have developed the idea even further, applying it to a Selected Card to Pocket routine. Here then are the mechanics of the Misdirection Palm.

1. As already stated, the idea is simple. Merely palming off the top card, or cards, as you seemingly place another card into the center of the pack. It must be mentioned that it is the application of this idea that gives a logical excuse for the action itself.

2. Hold the pack in the left hand and deal off the top card. This card is taken, at the upper right corner, between the right thumb on top, fingers below.

3. Insert the card from the outer end, into the center of the pack.

4. The card is pushed in, for a third of its length, with the right fingers and thumb still holding the upper right corner.

5. The right fingers and thumb now release their hold on the card. A new position is taken with the right hand coming over the deck. The right thumb goes to the inner end of the pack, near the base of the left thumb while the right four fingers, at the outer end, start to push the projecting card in further .

6. When the right four fingers have pushed in the projecting cards for two thirds its length, they move back as a unit to the back end of the pack as in Figure 16 The left thumb moves to the left side of deck. The right thumb maintains its position at the back end of the pack. This backward move is made for the sole purpose of showing the card once more.

7. Now the right four fingers extend for-

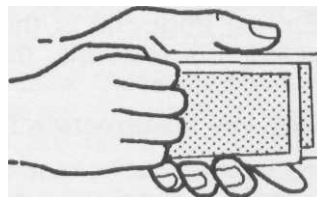


Figure 16

ward as a unit and the first phalanx, or pad, of the right fourth finger strikes the upper right corner of the top card. The fingers continue forward to the edge of the inserted card. Because the fourth finger strikes the outer right corner of the top card, the edge of the top card is moved past the outer edge of the deck and downward. This causes the inner end of the card to lever upward and spring into the palm as in Figure 17.

Note that the left thumb is still at the left

## ACTION PALM

side of the pack so as not to interfere with the palming of the top card.

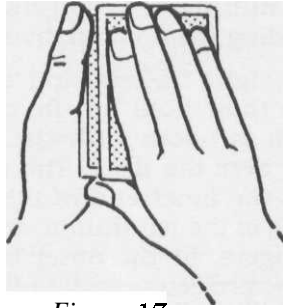


Figure 17

8. At this stage the right hand, with the card up against its palm, moves to the right side of the pack in order to again show the projecting card. Not until this card is seen again does the right hand complete pushing in the card. The spectator, keeping his eye on the projected card, will completely miss the palming of the top card.

9. After the card has been pushed in flush with the deck, the right fingers slightly riffle the front end of the deck. Upon completion of the riffle, the right hand drops to the side.

#### Effect with the Misdirection Palm

As has been pointed out previously, this type of palm has absolutely no logic unless its application makes it appear normal. The Selected Card To Pocket routine that follows shows its application. It is one of our favorite routines.

1. Previous to the routine, the right coat or trouser pocket has two cards. These are put there either by palming or when no one is looking. Both cards face inwards towards the body.

2. Have a card selected or peeked at, then control it to the top by means of the Double Undercut.

3. Say, "I may have cut your card to the top." Make a double lift to show, appar-

ently, the top card. Note this card's name but do not mention it. As an example, let us say it is the Queen of Hearts. Return the two cards, as one, to the top of the deck.

4. Show the bottom of the pack and call its name. For example, "Is the Four of Spades your card?" Turn the pack face down. Take off the top card and holding it with the back of the card facing the spectator, at about spectator's eye level. Ask them, "Are you sure the Queen of Diamonds is not your card?"

5. If the card is held at the spectator's eye level slightly off to the right and you look directly into spectator's eyes, the identity of the selected card can be seen out of the corner of your right eye. It is important that you do not so much as glance at the card you are holding.

6. Return the card to the top of the pack but now you know its name. Assume it is the King of Clubs, address the selectee as follows: "I do not know what card you selected but I will cause it to go into my pocket." "Watch!"

7. Down riffle the outer left corner of the pack with the ball of the left thumb. Reach into the right pocket, remove one of the two cards there, hold it back towards spectator, look at it yourself and miscall it, "The King of Clubs, right?" Immediately place this card face down on top of the deck and perform a double lift to actually show the King of Clubs. Turn the cards face down on top.

8. Address the spectator once more. "I will place the King of Clubs back into deck." Here you place the top card into the deck and execute the Misdirection Palm which sends the King of Clubs into the palm of the right hand.

9. Reach into the right pocket, leave behind the palmed card and remove the second indifferent card. Bring the card back outwards and without showing it, place it into the center of the deck as you

## THE CULL PALM

say, "I will do it once more. Watch the King of Clubs."

10. Once more riffle the deck. This time be sure they are positive your right hand is empty as you reach into the pocket and slowly remove the actual King of Clubs.

The student can readily see that Step 5 is important if Step 7 is to be effective, also the Misdirection Palm must be done as described to get maximum effect at Step 10.

### Misdirection Packet Palm

The Misdirection Palm can also be used, with a slight change, to palm off several cards such as four Aces.

1. The technique, for this is to obtain a break, under the top five cards, with the fourth finger of left hand. An indifferent card is above the Aces which have previously been apparently placed in different parts of the deck.

2. The bottom card is withdrawn and shown with the remark that the Aces are not on the bottom. This card is then pushed into the center of the pack.

3. The top card is taken and shown. It also is placed into the center of the pack at which time the Aces are palmed. In detail: the left fourth finger pivots the Aces up off the pack as the right fourth finger presses downward, on the outer right corner of the packet to lever them up into the palm. The pivot is very slight and the palm is made just as the single card is being pushed into the deck. After the palm, the right hand moves along the ends of the pack squaring it with the fingertips.

### The Cull Palm

While looking over the faces of the deck to apparently ascertain if all the cards are there, any certain card or cards may be palmed out. The action is described assuming we wish to palm out the four

Aces from a deck which has just been handed to the cardician.

1. The pack is spread, face up, between both hands; however, the position of the hands is most important; especially the right hand. The pack is spread between both hands in such a manner that the forefingers of both hands will be showing above the spread while the fingertips of the right hand will be below the fingertips of the left.

2. Thumb off the cards from the left hand into the right until you reach the first Ace. At this point the left fingers push the Ace beneath the fan and into the right hand. The card goes into the right hand in a palm position similar to that of the Count Cop. This is why the proper position of the right hand is important.

3. In pushing the Ace or any desired card under the fan, the left thumb drops on the card to the right of it. The left thumb then holds onto this card while the left fingers push the Ace to the right. The left thumb's position prevents more than one card going under the fan.

4. Continue thumbing the cards to the right, all the cards will go above the first Ace till you reach the second Ace. This second Ace is likewise pushed, with the left fingers, under the fan into the right hand above the first Ace. Figure 18 shows the first Ace in the palm of the right hand and the second Ace being slid under the fan.

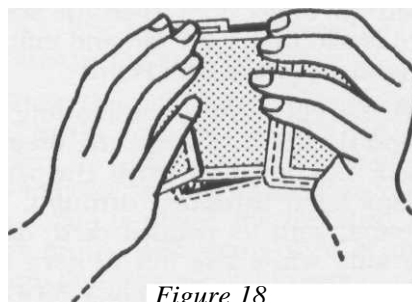


Figure 18

## ACTION PALM

The illustration shows the bottom view exposed, actually there is nothing to be seen from the front, bottom or top because the two hands are held close together in a sort of a "cup" position.

5. Continue the Culling action for the two remaining Aces. After the four Aces are in the right hand the remaining cards are thumbed through.

6. When the left hand reaches the end of the pack, the left hand keeps its position. The right hand now squeezes its palmed cards, causing them to buckle away from the rest of the pack. The left fingers can now grasp the pack from below, left thumb still on face of the deck, and carry it slightly forward while the right hand drops to the side with its palmed cards. The action at this point is similar to that of the Count Cop.

#### **D'Amico's Cull Palm Effect**

One of the best applications of the Cull Palm is in conjunction with the spectator peek. It is a favorite of that smooth working cardician, Carmen D'Amico.

1. Have a card peeked at and maintain the break. (See Side Steal, Chapter 4)

2. The pack is now apparently squared but the break is maintained.

3. Looking at the spectator, the cardician says, "Your card is somewhere in this pack." As these words are being said, the pack is spread, face down, between both hands. The break is maintained by the left fourth finger during this action.

4. When the break is reached the selected card is slid under the fan and into the right hand as for the Cull Palm.

5. Both hands continue spreading the deck and do not stop when the break is reached. Do not stop until the whole pack has been thumbed through. The right hand, with its palmed card, drops to the side while the left fingers and thumb carry the pack slightly forward.

The palmed card is subsequently produced from the pocket.

#### **Cull Palm Replacement**

Assuming that you have Cull Palmed the Aces, this will allow you to replace them on top of the pack.

1. The cards are palmed in the right hand, backs of cards towards the palm.

2. The deck is shuffled by the spectator and returned. Take the deck face down in the left hand.

3. Turn the pack face up, use only the left hand to do this. Move the pack towards the right.

4. The right hand comes up to join the left hand. As the two hands meet the left hand starts thumbing the cards into the right hand, thus fanning or spreading the cards face up between both hands. The right hand turns palm up just in time to receive the first of these cards. The palmed cards in the right hand will now be covered by the spread and ride under the cards as the fanning is continued.

5. Step 4 is covered up by the cardician remarking, "As you can see, you have mixed the cards quite well." The spread is now closed up, the fan of cards closing together above the palmed cards in the right hand, which then become the top of the pack. The pack is turned face down and any effect using the Aces can be performed.

Note that the cards are spread in Step 5 only to show that they have been shuffled. It is unnecessary to spread through them from the beginning to the very end. Simply spread through them a ways, add the palmed cards and proceed.

#### **Ace Effect with the Cull Palm Replacement**

The four Aces are palmed, faces out, in the right hand. Have the pack shuffled. On its return do not turn the pack face

## PRESSURE FAN PALM

up but rather spread it face down between both hands. In closing up the spread, the four Aces are slid, as a unit, into the center of the pack. With the four Aces reversed, it takes very little imagination to see what a very startling opening Ace effect can be made.

Some may prefer to hold out the Aces and then use just the reverse effect; however, in case this is attempted be sure that you get the cards into the Cull Palm position, as this is the cleanest possible way to add the cards. From a regulation full palm, the addition process can also be accomplished. There is, however, a certain awkwardness, especially to the right hand, as the move is made.

As long as we are on the subject of replacing cards from the full palm, we may mention that in the case of the left hand palm it is only necessary to take the deck with the right hand and merely place it into the left in a dealing position. The addition of the cards, to the bottom of the deck, is automatic.

### Pressure Fan Palm

Those cardicians who can make a pressure fan, and in these days it is rare indeed to find one that doesn't, can master the Pressure Fan Palm with very little effort.

The action is one of merely fanning the cards to apparently show that a selected card is somewhere in the pack. A moment later, in closing the fan, the top card is palmed in the right hand. Here are the mechanics.

1. Make a pressure fan in the standard manner. At its completion do not remove the right hand but maintain its position over the top card of the fan. The position of the right hand, after the fan has been completed, is essential to the palm.

2. You will note that in Step 1, the right

thumb will be below that of the left while the right four fingers will still be at the top edge of the fan. The left thumb will be holding onto the back base or wheel of the fan. While the left four fingers will be on the face of the fan.

3. While the hands are in the position described in Step 2, the right thumb pulls back the top card, at its inner corner, from under the left thumb as in Figure 19 causing it to buckle away from the rest of the fan.

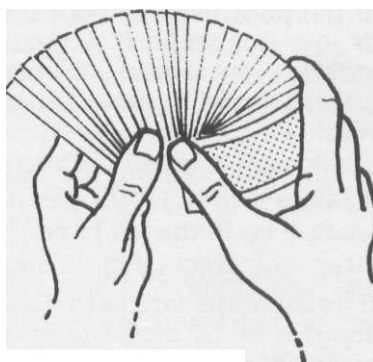


Figure 19

4. Once the top card has been pulled from under the left thumb, it is released by the right thumb. The right thumb moves over against the side of the right forefinger. The top card will now be held, in a slightly buckled condition, between the left thumb at the lower left corner and the right four fingers at the top edge.

5. The right hand now swings the top card towards the left end of fan, the right fingers rubbing against the top edge of the fan. The left thumb forms the base of the arc the top card describes.

6. When the right hand, pivoting the top card to the left, reaches the left side of the fan, it curls as normal to engage this side to close the fan from left to right. As this action is made, the top card, in the right hand, will swing free of the left thumb and into the right palm.



## ACTION PALM

7. The fan is closed and the right hand taps the back end of the cards square with the backs of the right fingers. The pack can then be retaken with the right hand.

### Effects With The Pressure Fan Palm

As an application for the Pressure Fan Palm, the following effect should give one an idea for others.

1. Have a card selected. Control it to the bottom of the pack.

2. Turn the pack, face up with the faces inwards, towards yourself. Pressure Fan the cards as you remark, "Somewhere among these cards is yours, which I do not know."

3. Close the fan, stealing the face card and retaining it in the right palm. Leave the pack face up in the left hand.

4. Ask the spectator to name his card. Call attention to the face card. Pass your right hand over it, performing a color change move, show the face card has changed to the selected one.

Naturally it is the undetectable steal of the card that will make the color change effective as well as the type of palm release being used during the actual color change.

### One Hand Palm As Action Palm

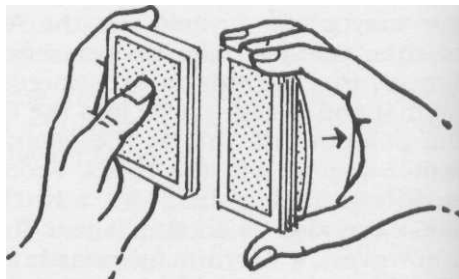
1. The card to be palmed is on the bottom or face of the deck. The deck is held in the right hand in readiness for an overhand shuffle but also in the position necessary for a One-Hand Palm.

2. Start to shuffle the cards into the left hand and when a few cards have been thus shuffled off, stop momentarily to make some appropriate remark.

3. During the above slight stall, the One Hand Palm is made and the shuffle

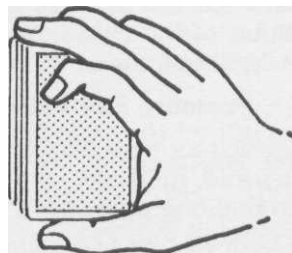
immediately continued. Figure 24 shows the action and position of both hands as the palm is made.

4. Immediately continue the shuffle until all cards have been shuffled into the left hand.



*Figure 20*

5. The right hand now comes above deck and grasps it by the ends from above, as in Figure 21. The right forefinger is curled on top to give misdirective cover for the palmed card.



*Figure 21*

6. In order to palm the top card of the deck, the cards should be shuffled with faces of cards towards the left palm. Then perform the above moves from Steps 1 to 5.

7. After the shuffle the cards will be face up in left hand. The right hand, with a palmed card, takes the deck by the lower right corner as in Figure 22.

8. If it is necessary to have the pack face down, the right hand brings the deck to the left hand, then rests its left long side on the left fingertips.

## RIFFLE SHUFFLE PALM

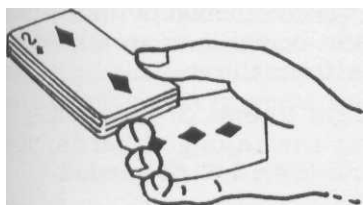


Figure 22

9. Right hand flips the deck over, face down onto the left hand. Immediately the right hand comes over to square deck, then takes it from above as in Figure 21.

In order to palm off several cards, from either the top or face of the deck using the above overhand shuffle action, it is necessary to first obtain a break under the desired number of cards. The break is maintained by the left fourth finger which then straightens out just enough so that the cards are pivoted off the deck at a slight angle as in Figure 23. Note that the left thumb across top of the deck helps in controlling this angle jog.

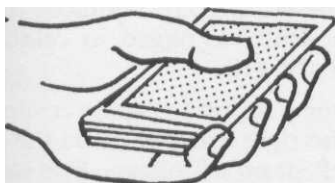


Figure 23

From here it is merely a matter of taking the cards into the shuffle position and doing the One Hand Palm during the shuffle. The cards being angled makes the palm even easier to execute.

### Riffle Shuffle Palm

A palm made during a seemingly innocent riffle shuffle is performed in the following manner:

1. The card to be palmed is on top of the deck. The right hand holds the deck in position for a One Hand Palm, fingers at

the outer end and the thumb at the inner end, but no attempt to palm is made at this point. The deck is held with the outer end pointing down and the inner end up.

2. The performer separates and prepares two halves of the deck for a riffle shuffle as follows

The left thumb comes over and splits the deck in half at the inner end, allowing the bottom half of the deck to pivot at the right fingertips, opening the deck like a book. The left thumb drops this end of the half deck to the left second third and fourth fingers. At the same time the left forefinger moves to the top of this half, clipping it between the left forefinger on top and the second, third and fourth fingers beneath. The right fingers still support the opposite or hinged end of this half deck.

3. The left thumb is now free to move to the opposite end of this packet, still resting on the right fingertips, in order to grasp it. At the same time the back of left thumb will be pressing against the face card of the half retained by right hand.

4. The left thumb against the face of right hand packet gives it the needed body for the right hand to do the One Hand Palm. Figure 24 shows the action at this point.

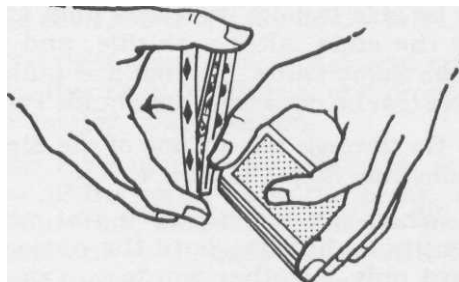


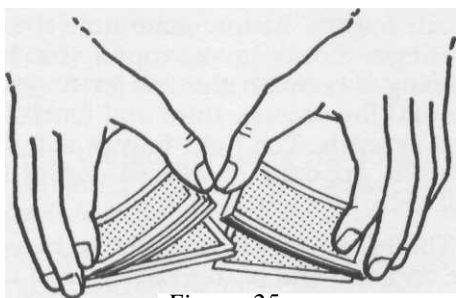
Figure 24

5. Both hands now swing down to the table to riffle shuffle the cards as in Figure 25. As this is being done the right

## ACTION PALM

forefinger must move in and curl on top of its packet so that the finger positions of both hands are identical.

6. After the shuffle the cards are squared as follows: The second fingers, of both hands, move across the short ends of the deck while the forefingers ride along the long outside edges. The thumbs are at the back side of the deck and meet the second fingers at the back corners as the squaring action is completed. This squaring action also aids in the deceptiveness of concealing the fact that cards have been palmed.



*Figure 25*

To palm several cards using the riffle shuffle it is only needed to pre-jog the amount to be palmed as in Figure 27, then proceed as in the previous steps for one card.

### Take Techniques For The Action Palm

**First Method:** Sometimes it is valuable to be able to take the cards from above by the ends, after a shuffle, and still palm some cards. The method outlined here can be used with the Shuffle Palm.

1. Go through the actions of the Shuffle Palm from Step 1 to Step 4
2. When you reach Step 4 you merely continue shuffling onto the outjogged card only. In other words you do not alternate the cards in and outjogged to cover the cards being palmed. They are merely left injogged while the rest of deck is shuffled to the front.

3. After the completion of the shuffle, the right hand comes over to take deck, by the ends, from above.

4. The right thumb, at the back, presses down on the injogged cards, forcing them down into the left hand.

5. The right hand takes deck while left hand drops to side with palmed cards.

**Second Method:** This method uses the Fall Away Technique. The handling is such that it seems impossible to have stolen any cards.

1. Perform all the Steps from 1 to 5 necessary for the Shuffle Palm. Finally, leave the cards, still unsquared, resting in the left hand.

2. The right hand now comes over to take all the cards by the inner right corner. The left hand goes to the side empty while right hand keeps holding the deck by its inner right corner.

3. At this stage, if you examine the bottom of the deck you will find that you are actually holding onto the cards that will later be palmed. In addition, these cards are actually injogged in relation to the cards above it.

4. After a suitable pause covered by patter, the right hand returns the cards into the left hand as follows. The outer end of the deck is placed so that it rests along the left forefinger. The other three left fingers are merely cupped. Due to the outjogged cards the injogged cards will fall away and into the cupped left fingers. This position is retained for the moment.

5. The right hand comes back and again takes the deck by the lower right corner, thumb on top, fingers below, but this time due to the Fall Away Action of the bottom cards, the right fingers can enter between the deck and the cards to be stolen by left hand.

## SQUARE UP DROP PALM

6. The above type of handling is very conducive to such effects as the twelve cards to the pocket wherein the patter theme can make every move seem logical.

### Square Up Drop Palm

During the side squaring of the deck the bottom cards are palmed in the left hand.

1. Assume you want to bottom palm the four bottom cards. Obtain a break above them and this break is transferred to the right thumb which maintains it at the inner end.

2. The cards are now brought up to the fingertips into the Square Up Position shown in Figure 32 of this chapter.

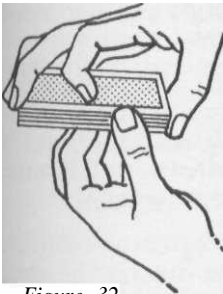


Figure 32

Figure 4



3. Now the right hand slides the deck back and forth so that the left thumb and fingers rub along the sides.

4. During this movement, when the left thumb and left second finger reach the front end of the deck, the right hand releases the bottom cards so that they drop into the left hand where they will land in a position similar to that shown in Figure 4 of the Shuffle Palm. In the illustration the right hand has been omitted, but would be holding the deck from above.

5. The right hand gestures forward while the left falls to the side or to the pocket to produce the cards.

### Square Up Drop Palm Cards to Pocket

A use for this technique in an effect is as follows:

1. Control two selected cards to the bottom and obtain a break above them.

2. Do the Square Up action, shown in Figure 32, as you say, "By rubbing the sides of the pack in this manner I will cause your cards to go into the pocket."

3. Ask for the name of the first card, then say, "Watch, all I do is rub the deck and your card goes into the pocket." Execute the Square Up Drop Palm.

4. Produce the first card from the pocket leaving the second selection behind.

5. For second card merely go through the actions of squaring up, then produce the second selection from pocket.

### Drop Cut Palm

This palm is deceptive because the impression of controlling rather than palming, is given.

1. Assume the four bottom cards are to be palmed. The left fourth finger separates these cards from rest of the deck. The pack is also held deep in Mechanic's Grip, (see Figure 1 for a similar position).

2. The right hand cuts off about a third of the pack and drops it onto the table.

3. The right hand comes back and cuts off another third of the deck and drops it onto the first tabled portion.

4. The right hand now comes over and takes all the cards up to the break. At the same time the left hand moves down to the side as it goes away with its palmed cards.

5. The whole action is that of merely cutting the deck several times.

## ACTION PALM

### Double Action Palms

It has been our idea for a long time that it would be a great advantage to palm cards into both the right and left hands simultaneously during some action such as an overhand or riffle shuffle. The ideas that follow are practical although technically not very satisfactory. We offer these brief descriptions in order that the serious student can further study and experiment on his own.

1. This first can be very briefly stated in that it is merely of a combination of the two original Action Palms in *Off the Top*.
2. With, say, two cards on top and two on the bottom, the deck is riffle shuffled as in Figure 25 but so that the first two bottom cards, which are in the left hand portion, fall first, then the rest of the cards are riffle-weaved normally up to the last two, on top of the right hand portion, which are allowed to fall last.
3. The deck is squared by pushing in the ends and at the same time the bottom two cards of left hand portion allowed to fall into left hand as in Figure 26.

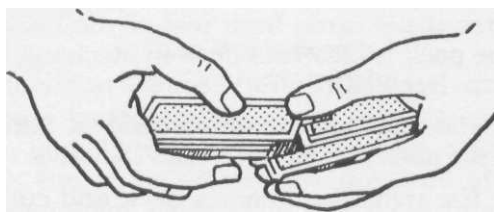


Figure 26

4. The right hand now turns the deck around into position for squaring which brings the two top cards also into position for palming off. This is done by merely pressing down with the right fingertips and causing these cards to lever up into the palm. The bottom cards remain in the left hand at the same time the pack was turned.

5. For a more complete description of each palm we recommend the reader study the booklet *Off the Top*.

The second method employs an overhand shuffle to get the same results, that is card or cards, palmed in each hand.

We assume that the cardician will readily see that any combination of palming methods can be made, such as one card in each hand or perhaps two and two, or three and one, etc. For this description we have selected the two and two combination.

1. With two cards on top and two on bottom of the deck, proceed as follows: Hold deck face up towards yourself and obtain a break under the two face cards. Pivot them into the angle position needed for a One Hand Palm.
2. Take the deck with the right hand, Shuffle off the top two cards into the position for palming as in Figure 1. Continue the shuffle with a few more cards, just as in the Shuffle Palm.
3. Make some appropriate remark, allowing you to pause during the shuffling, do the One Hand Palm of the face cards into right hand and continue the shuffle until all cards are shuffled off.

4. The right hand comes over and takes the deck from above and by the ends as the left hand moves down to the side with its palmed cards. The right hand places the deck on the table, then also rests at the side.

5. It is unnecessary to point out that these cards can be produced from the pockets. Using the Card From Pocket ideas you can produce them from four different pockets.

### Palming From Small Packets

We will now finish with the Action Palms and begin describing some new techniques of palming from small packets.

## THE TABLE EDGE PALM

The best application for a small packet palm is for use with transpositions or Ace assemblies. Since there are many combinations of these particular problems, the student should not find it difficult to properly apply the following small packet palms.

Probably one of the more difficult small packet palms is the one hand palm. The reason is obvious. There isn't any body to the cards and any pressure applied causes the small packet to buckle much too suspiciously. This is especially true when there is no get ready of the top card previous to the palm. We believe we have solved the problem with the Table Edge Palm.

### The Table Edge Palm

1. Assuming that the top card of a packet of five is to be palmed into the right hand, hold the cards face down in the righthand.
2. The right hand holds the packet from above, thumb on the inner end at the left corner and fingers at outer end.
3. Turn the right hand and tap the right side of the packet on the edge of the table. The face of the packet will be towards the left, while its outer index corners should be resting near the edge of the table. Three quarters of the packet will then protrude backward over the edge of the table, as in Figure 27 which is the correct position prior to the palm.

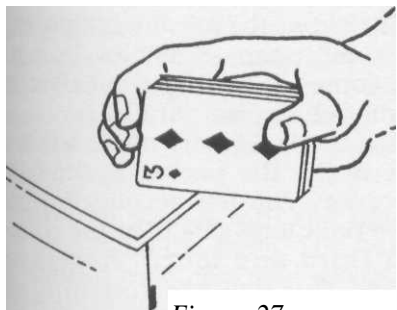


Figure 27

4. Keep the right hand in the above position as you turn the packet face down, its outer index corner being the pivot point. As the packet is turned face down, the first phalanx of right fourth finger pushes downward and forward against the upper right corner of the top card. Because the table edge gives the cards the much needed support, the top card will pivot into the right palm.

5. Once the card is in the palm, the right hand can remain at rest, momentarily, then later toss the packet face down to one side; however, some may prefer to immediately toss the packet aside once the palm is made. Either alternative is permissible, depending on the circumstances at hand.

### Pivot Bottom Steal

The usual method of side stealing the bottom card, into the right hand, is to hold the packet from above with the right hand while the left fingers push the bottom card into the right palm. It is this pushing and straightening of the left fingers that almost always tips off the move.

Several methods of handling have been devised to overcome or cover up the movement of the left fingers, but the technique described here is by far superior to any other methods.

1. A packet of five cards with an Ace at its face is assumed to contain only four cards, three cards and an Ace. This condition is one that, at times, exists during an Ace Assembly routine.
2. The packet is held face down from above with the right hand. The right thumb is at the inner left corner while the first, second and third fingers are on the outer edge with the third finger at the actual right corner of the cards. The right fourth finger is near the upper right corner just barely touching it and lying alongside the others.

## ACTION PALM

3. The right hand, holding the packet as above, turns palm upwards to display the bottom Ace.

4. As if to call attention to the indifferent cards, the left first and second fingers pull down the Ace at the index corner near the right fingers. The left thumb is at the back of this corner helping the left fingers in pulling back the Ace as well as keeping the other cards from spreading. The Ace is pulled back far enough to expose the index of the card behind it as in Figure 28. Note that the Ace is not pulled past the fourth finger of right hand. Also the second fingertip of left hand is close to fourth fingertip of right hand. This position is important; therefore, study Figure 28 before proceeding further.

5. The right hand now turns palm downward using the left second finger tip as a pivot point. The left hand simultaneously turns palm upwards and at the same time the left second fingertip presses its corner of the Ace against the fourth fingertip of the right hand.

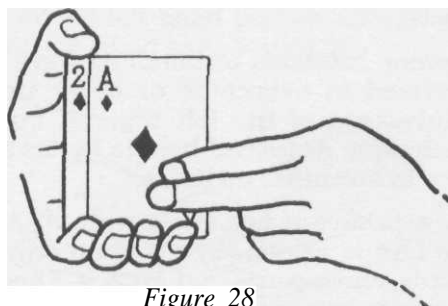


Figure 28

This pressure causes the Ace to pivot to the right and into the right palm as in Figure 29 which is a bottom view of the action. The left fingers do not move from their position during the turning of the hands, or the pivoting of the cards. Only the left thumb moves over to the left side of the packet as it normally would in preparation for squaring the sides. The right forefinger also curls on top of the packet at this stage.

6. With left fingers still retaining their position, similar to that shown in Figure 29, the right hand moves the packet, back and forth, over these fingers in a simulated squaring action. Actually the left fingers will ride below the face of the palmed card; however, it looks as if the left fingers are actually squaring the sides.

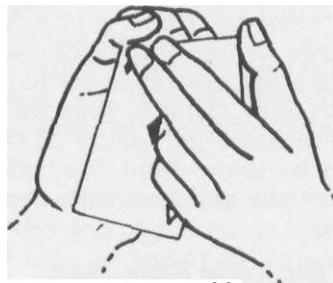


Figure 29

7. The left hand now removes the packet from the right hand, taking it at the center of left side, with the left thumb on top and left fingers below. The left hand places its cards down while the right hand reaches for another packet adding the palmed card at the same time.

### Brush Palm

While this is similar in action to the Misdirection Palm, the position of the left fingers must be changed when using a small packet. This will insure a clean palm of the top card without disturbing or moving any of the others.

1. Hold the small packet of about four cards face down in the left hand. The packet is held at the left finger tips, high above the left palm as follows. Its outer left side corner is held by the ball of the left thumb which lies parallel to the left side of the cards. The tip of the left forefinger is under the packet at the outer index corner. The left second fingertip holds the right long side near the corner. The left third and fourth fingers are alongside, but are not touching the packet as in Figure 30.

## BRUSH PALM

2. The right hand is held in a flat palm position with all four fingers and thumb close together. Do not let the thumb jut out from the hand.

3. The right hand held in this position comes over and completely covers the packet held with the left hand. At this point, the first phalanx of right fourth finger will be in contact with the packet's outer right corner. The right fourth finger presses on this corner as the right hand moves forward slightly. This will cause the top card to pivot and rise above the tip of the left second fingertip and into the right hand. Do not flex the right hand at this stage. Keep it still, in a flat position.

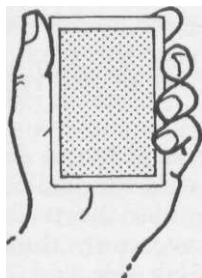


Figure 30

4. Once the card is actually in the palm of the right hand, the right hand swings out towards the right and the right thumb moves to the back edge of the packet. The right hand now moves left and right over the ends of the packet in a squaring action. At this stage the right hand is still in a more or less flat position, the card being held in the palm by a very slight contraction of the right fourth finger. This causes the card to be held by two diagonal corners, the card's index corners. These are held between the base of the thumb and fourth finger of right hand.

5. Take the packet with the right hand and drop it on the table. The hand with the palmed card can now scoop up any of the other packets and add the palmed card at the same time.

Several points must be remembered in this palm. Although Step 3 describes the right hand being deliberately placed over the packet, this position lasts for only a second and should appear as if the right hand came over and merely squared the packet very lightly. Also the cards should not move or be disturbed during the palm. It is the absence of movement here that prevents suspicion, and makes it seem impossible that a card could be palmed off. For this reason the right hand must completely cover the cards but only briefly. This hides the usual telltale pivoting of the card otherwise visible at the inner left corner of the pack.

If one wishes to use the Brush Palm with a full deck, the left hand should hold the pack in the same grip as that used for the Misdirection Palm. Since there is enough body to the cards when using a full deck, the support of the left forefinger, below the pack, is not needed as in the small packet palm. Again, the right hand should not flex after the top card is under it. Not until the right hand takes the pack do the muscles contract.

### Bits of Misdirection

Here we will discuss those little points or touches that have a lulling effect on a spectator that may otherwise suspect a palm. As most of these apply to the standard top and bottom palms only the method of procedure will be considered and not the technique for getting them into the palm.

### For the Top Palm

Few card men realize it, but the giveaway of card palming is not always the palming action but often the manner in which the deck is held or placed on the table after the palm is made.

Most card men, after a palm, square the deck with all four fingers at the outer end. They hold the deck in this position to drop the deck on the table, with the four fingers still at the outer end of the



## ACTION PALM

deck. This, of course, is not natural and an observant person can sense this unnaturalness even if they cannot quite explain it.

The natural method is with the right first finger bent onto the top card of the deck. This is the method used when not palming by almost all cardicians in squaring the deck and placing it on the table. Therefore, after a palm the same procedure should be followed.

Immediately after the palm, bend the right first finger on top of the deck and square up by running the pack, back and forth, the left hand fingers simulating a squaring of the sides. With first finger still bent or curled on top, slap the deck onto the table. The hand then moves away with its palmed cards.

A good position from which to do a One Hand Top Palm and also use this technique is the following:

1. While held in the right hand, rest the deck, on its right edge, on the table with faces of cards to the left.
2. Hold the pack with the fingers at the outer end and thumb at inner end. The position is similar to the One Hand Top Palm shown in Figure 27.
3. The left thumb runs across the upper edge of deck squaring it. From this position you get set.
4. Lift the pack, placing it in the left hand making the one-hand palm, at the same time bending the right first finger on top of deck.
5. Make the two squaring moves as explained and lightly slap deck to table keeping first finger bent throughout.

#### **For the Bottom Palm**

There have been many methods described for bottom palming and in the majority of cases the pack, after the palm, is always held flat in the left hand to cover the palmed cards. While this is

perfectly normal, a throw-off has never been devised to indirectly show that the left hand could not possibly have any cards palmed, before the pack is removed from the left hand. The method we have devised answers not only the this purpose but serves an equally important role and is simply this:

With the cards bottom palmed in the left hand and the pack covering the palmed cards, just before placing the pack down, the right hand comes over and grasps the pack from above. The right forefinger is curled on top of the pack while the second, third and fourth fingers are at the outer end.

The right hand raises the pack to the fingertips of the left hand. The left forefinger curls under the pack in a position similar to that of the right forefinger above.

The left third and fourth fingers are also curled such that the nail of the third finger will be under the pack on the right side. This leaves only the left thumb at the center of left side and left second finger at the center of the right side.

With the left thumb and second finger holding the sides, the pack is apparently squared by the right hand running the pack back and forth between the left thumb and second finger.

It is amazing how the mere shifting of the pack, up to the fingertips of the left hand into this position, which is similar to Figure 32 below, will throw off any suspicion of palmed cards. The pack can now be placed on the table, given to a spectator or retained in the right hand as the left hand disposes of its palmed cards as desired.

As was mentioned the square-up action serves a double purpose. This secondary purpose is of even greater value when applied at a time when the left fingers move in to curl around the bottom cards. In most cases the left fingers

## BITS OF MISDIRECTION

move, or close very slowly on the cards to avoid any noticeable movement. At times it is impossible to eliminate it entirely. It is our theory that if the movement can not be eliminated then another movement must be used to cover it.

Let us suppose that the bottom cards have just pivoted so that they lie in line with the palm of the left hand. In order to curl those cards into the palm, it is necessary to move the left fingers very slowly, almost imperceptibly. Instead if you immediately go into the square-up position you will note that the cards curl into the palm. The movement looks natural because the shifting of the pack up to the left fingertips gives it an excuse.

### **The Drop Cover**

Standard methods of tip up or pivot palming of several top cards sometimes have the problem of movement of the inner left corner. This is less visible when the palm is made while the pack is transferred from hand to hand, but not if the palming action is made as the right hand appears to square the pack. Once the cards are seen to move off at the inner left corner, the palmed cards might just as well be shown. Even excessive movement of the fingers will not give away a palm as quickly as this one point. The Drop Cover principle, if properly used, will insure one against "Corner Flash"

The Drop Cover can be used with any standard technique of palming. The principle is quite simple. It merely consists of momentarily getting the backs of the cards out of the line of spectator's vision. As an illustration, let us assume you have a break under the top four cards which you wish to palm off in the righthand.

The right hand comes over the top of the deck in a squaring motion. The left hand tilts the outer end of the deck upwards to meet the right hand.

When the hands meet, the backs of the cards will be out of line of spectator's vision. The tilt of the left hand may be slight or great depending on performing conditions.

With the deck properly angled the top cards are palmed as the hands move downward to once again bring the backs of the cards into view. It is during the downward movement of the hands, which should be more from the wrists than elbows, that the top cards are palmed in the right hand. There will be no visible movement of the lower left corner as one will see with a trial before that most patient of audiences--the mirror.

Once the cards are in the palm, the right hand assumes the position explained for the Top Palm.

### **The Wrist Turn**

Here is another method for covering the Corner Flash when executing a top palm of several cards. In this instance, the pack is held in the left hand with the back of the hand towards the audience. The hand is held at waist level and near the body. The right hand comes up and places its four fingers on the outer end of the pack, the left hand still keeping its original position. As the right thumb starts to move towards the inner end of deck, the left hand at the same time revolves palm upwards. At the same instant, the top cards are pivoted into the right hand which continues squaring the ends of the pack.

In case one is seated at a table, the above Wrist Turn cover can be done by resting the left hand, with the pack, palm down on the table. The right hand should be close by also resting palm downward. As the right hand reaches for the pack, the left hand turns palm upwards. The desired cards are pivoted into the right palm during the turning of the left hand.

## ACTION PALM

It is important that the right four fingers assume their position at the outer end of the deck before the left hand turns. When the left hand turns the right thumb swings to the inner end of the deck. The cards are palmed, the right hand continues to square, then finishes by taking the pack in the Top Palm position with the forefinger bent on top of the pack.

Although the Wrist Turn cover has been described as a series of actions, in actual performance it becomes a unit and looks as if the hands merely squared the pack then placed it aside. One more important point to remember. In the two-handed squaring actions of the deck, not only is the right forefinger curled on top but the left forefinger is also curled on the bottom of the pack. The left fingers square the pack in the position explained in For Bottom Palm while the right fingers assume the grip detailed For The Top Palm.

### Delayed One Hand Palm

The card booklet called *Off the Top* describes a one-hand top palm for several cards and while it is a good palm, its chief fault was the position of the right fingers as the pack was dropped on the table. That is, all four fingers were at the front end of the pack. In order to off-set this, the following handling was thought out.

The usual procedure for doing the one-hand top palm is to take the pack in the right hand and in placing it on the table, the top card is palmed off. Naturally, the four fingers remain on the front end during the whole process. Now take the pack in hand and try it this way.

1. The left hand holds the pack in a loose spread. This spread is about an inch or more in length. The left thumb is on the top card at its center and the left four fingers are at the right side.

2. The left thumb pushes the top card, very slightly, into a diagonal position, that is, so its outer right corner will project over the right side of the deck and the inner left corner will also very slightly project over the pack at this end.

3. The right hand comes over and takes the pack, from above, with all four fingers on the outer end and thumb at the inner end. The ball of the right thumb should be placed on the inner left corner where the top card projects while the fourth fingertip is placed on the outer right corner of the projecting top card.

4. In the above position the right hand removes the deck from the left hand, then moves to place it on the table; however, apparently seeing something there the performer returns the pack into the left hand. It is here, when the pack is returned to the left hand, that the top card is palmed by pressing down on the projecting outer right corner with the right fourth finger.

5. The right hand, with its palmed card, returns to the table and rubs away some imaginary speck with the fingertips. Returning to the deck, the right hand can now take it, at the extreme ends, in the Top Palm position. The pack is lightly slapped on the table as the right hand moves away with its palmed card.

Those who may desire a method of doing the one hand palm with several cards will refer to the booklet *Off the Top*.

### Palm Replacements

In this category we will try to show how some of the principles that were used for palming off cards can also be used to replace them. These replacements can be applied to any standard palm and in some cases have been devised as replacements for the Side Steal.

Before proceeding with the various ways of capping the deck, we will first describe the Basic Replacement Move:

## PALM REPLACEMENTS

1. The cards to be replaced are palmed in the right hand in the conventional manner.

2. The left hand holds the pack, face down, with all four fingers curled around right side of deck while the left thumb lies parallel with the left side of the pack.

3. The right hand comes over to square the ends of the pack. The right four fingers will be on the outer end of the pack and the right thumb will lie almost parallel to the inner end of deck, with the ball of the right thumb on the inner left corner.

4. The right four fingers, in squaring the ends, travel to the left until the side of right forefinger touches the tip of left thumb. In this position the palmed cards can be grasped at the outer left and right corners, between the ball of left thumb and tip of the left forefinger. The left second and third fingers move out to engage the left side of the palmed cards. The left fourth finger is alongside but does not touch the palmed packet. The cards are still in the palm of the right hand at this stage, which is still arched over the pack. The position of the left fingers and the palmed packet is shown in Figure 31 where the right hand has been omitted for a clear picture of the left hand at this point.

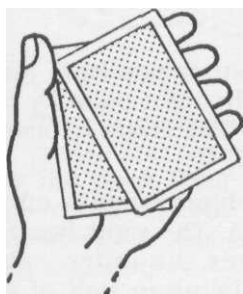


Figure 31

5. The right hand does not move at this time only the left fingers move inwards, swinging the packet from out of the right palm and onto the pack.

6. When the left fingers pull the top cards onto the deck, do not make the mistake of moving the right thumb. There may be a tendency to stick out the right thumb in order to make room for the palmed packet as it swings onto the pack. This can be avoided, by keeping the right thumb glued to the inner left corner.

It is Steps 1 to 6 that constitute the Basic Replacement Move, and will be referred to as such in the Misdirective Replacements to follow.

### The Turn Over

Whenever the performer has a logical reason, or excuse, for turning the pack face up, the Turn Over Replacement may be used. It is easy and thoroughly deceptive.

1. With the hands in position for the Basic Replacement Move, the left fingers pull on the palmed cards while at the same time the left hand starts to turn palm down.

2. The right thumb leaves its position at the inner end of the pack so that the fingers and thumb can meet the outer end of the pack as the left hand turns. This end is taken between the right four fingers on the face of the pack and right thumb on back.

3. Grasping the pack at this end, the right hand slides the deck up and out of the left hand. The right hand continues turning the pack end for end, bringing it face up and back into the left hand. The deck is now face up in the left hand with the palmed cards underneath at the top of the deck.

The whole series of actions from Step 1 to 3 should appear as if you merely turned the deck, lengthwise, face up into the left hand. This replacement can also be used with the Side Steal.

## ACTION PALM

**The Rise and Riffle**

1. Both hands start in position for the Basic Replacement Move.
2. As the left fingers pull on the palmed cards, both hands, still together, rise to bring the face of the deck towards the spectator.
3. Simultaneously with the rise of the hands, the right fingers slightly riffle the outer end of the pack. The left thumb moves onto the middle of the deck to aid in the riffling action.

Used with the Side Steal the following remarks cover the replacement perfectly. After the peeked card has been stolen into the right palm and the Rise and Riffle is made, you say, "Remember, your card is somewhere in the center of the deck." The riffle, at the outer end, will enable him to see the faces of several cards. This makes it seem as if you wish him to see his card again.

**The Turn and Gesture**

The hands come together for the Basic Replacement Move. As the left fingers pull inward on palmed packet, the left hand also turns palm downward. The right hand moves away from the deck in a gesture towards the spectator. The gesture exposes the palm of right hand. A suitable remark such as, "You have shuffled the cards thoroughly", or "Remember your card" should accompany the action.

**The Square Up**

This replacement is made while the pack is apparently squared. It does not constitute a mannerism; therefore, should fit almost any type of performer.

1. The hands are in position for the Basic Replacement Move. The left fingers pull inwards on the right hand packet and at the same time the pack is shifted up to the fingertips of the left hand. The left forefinger curls under the pack as an aid in lifting the deck.

2. The right hand, at the same time that the pack is lifted to the left fingertips, curls its right forefinger on the top of the deck. The position of both hands is now as shown in Figure 32 which is the standard Square Up position.
3. The sides of the pack are immediately squared by the right hand running the pack, back and forth, between the left three fingers and thumb.

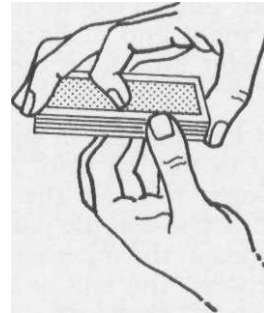


Figure 32

The action, although broken down into steps, is one continuous move that looks as if you merely squared the deck. It is a very good method of replacement after the Side Steal.

**The Top Card Return**

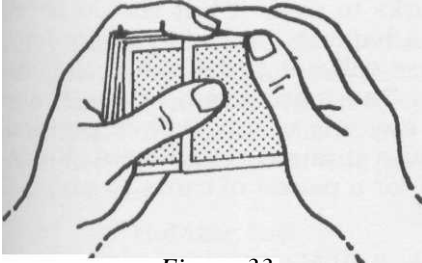
This method is ideal in combination with a Side Steal; although on occasions it may be used to replace a packet of cards.

1. Well assume you have just stolen the card into the right palm by means of the Side Steal. The Basic Replacement Move is not used.
2. The left hand thumbs off the top card to the right. The right hand comes over and pinches the outer right corner of this card between ball of right thumb and the base of right forefinger as in Figure 33.

Note that the palmed card is completely hidden by the top card plus the particular grip of the right hand.

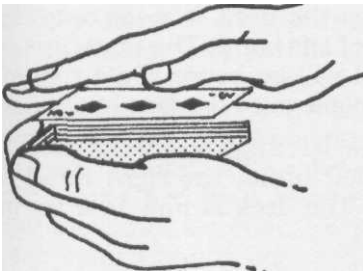
## THE TOP CARD RETURN

3. Turn, or flip, the top card face up onto the deck. The right hand should be kept palm downward during the turn over of the card. As the card lands face up, say, "Naturally, your card is not on top."



*Figure 33*

4. Turn the top card face down in the same manner that it was turned face up. It will be noted that the right hand automatically comes over the top of the deck during the turning of the top card. It is when the card is turned face down that the palmed card is released onto the deck as in Figure 34.



*Figure 34*

5. The right thumb immediately swings to the inner end of the deck. The right hand grasps the pack from above and the forefinger curls on top. Turn deck face up and remark that the bottom card is also not the selection.

To replace a number of cards, such as the four Aces which may have been palmed earlier, some reason must be given to excuse the turning over of the top card. Such patter as, "I hope you didn't shuffle any high cards to the top

or bottom." will do. Speaking of replacing the four Aces or any four of a kind, the next method should fill the bill. It is used when seated at a table. It is like the standard replacement with just a preceding touch.

### After the Cut

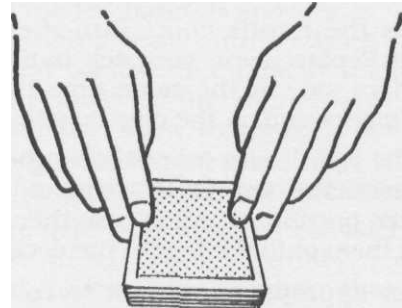
1. The cardician has the four Aces palmed in his right hand while the spectator is shuffling the pack.

2. The spectator places the deck on the table after which the performer, using his left hand, moves the pack in front of himself. The pack is moved so that the end of the pack faces the performer rather than the long side.

3. During the movements of the left hand, the right hand, with its palmed cards, has been resting with fingertips on the back edge of the table. The left hand now assumes the same position on the left side of the table.

4. The spectator is asked to cut the pack and to complete it.

5. Upon completion of the cut, the deck will not be perfectly square; therefore, the cardician squares it with both hands in the following manner: The third and fourth fingers of both hands are curled slightly inwards towards the palms. The second fingers, of both hands, move in along the sides of the deck while the forefingers ride along the top edges. The position of both hands plus the pack is shown in Figure 35.



*Figure 35*

## ACTION PALM

Both thumbs are at the inside end of the pack. The squaring movement is started at the outer end of the pack and terminates at the inner end of the pack.

6. Immediately after the square-up, the right hand scoops up the cards adding the palmed cards at the same time.

7. The pack, after being picked up, is squared with both hands in the standard square-up position. See Figure 32. The next two replacements again make use of the Basic Replacement Move.

### The Delayed Replacement

1. The hands come into position for the Basic Replacement Move.

2. The right hand, which has the palmed cards, takes the pack from the left hand and starts to place it on the table. Apparently seeing something on the table he replaces the pack into the left hand. At this point both hands will again be in the Basic Replacement position.

3. The left fingers pull the palmed cards onto the pack and at the same time the left hand turns palm downward. The right hand immediately, with the turning of the left hand, moves to the imaginary "speck" and brushes it away.

4. The right hand now returns to the left, which has now again turned palm upwards, very cleanly takes the pack at the extreme ends and places the cards on the table.

### The Shuffle Replacement

1. As the hands come into the Basic Palm Replacement, the pack is tilted on its right side at the same time that the left fingers pull on the palmed packet.

2. The right hand immediately goes into an overhand shuffle by stripping out a center portion of the cards, then shuffling them onto the face of the deck.

3. An appropriate remark to cover the shuffle is to say, "I'll just shuffle these

again just in case they haven't been mixed well enough." The once palmed cards *will* remain on top.

### Revolving Replacement

This final replacement doesn't need any remarks to cover it but should be made into a habitual mannerism in order that its use will not stand out at the crucial time. The mannerism is one that will suit any one of any type of personality because it is not exaggerated. It can be used for a packet of cards or with a Side Steal.

First, a description of the revolving action, which is really very simple, in order to give an idea of what the action would look like whether replacing cards or not.

1. The pack is held face down in the left hand. The right hand is above the pack holding it by the ends.

2. The right hand tilts the pack towards the right on its side and over which brings the deck face up onto the fingertips of left hand. The fingertips of the left hand will be below while the left thumb will come onto the face of the deck.

3. The left fingers pull the deck back into the left hand, the right hand aiding in this. The deck is now face up in the left hand.

4. The pack is now turned face down by duplicating the same actions used in turning it face up. At the completion, the pack will be back, face down, in dealing position.

Although the movements were described in steps, the process is simply that of revolving the pack, face up--then face down, between both hands. The move is made at a leisurely pace, not too fast nor too slowly. Once the above is understood the replacement follows:

5. Either with a palmed packet or immediately after a Side Steal, the two hands

## HOLDING OUT

assume the position for the Basic Replacement Move.

2. The left fingers pull the palmed cards onto the pack at the same time the pack is revolved, face up, between both hands.

3. Immediately revolve the deck face down again. It should appear as if you have a habit of, at intervals, revolving a pack of cards in your hands. In this way effective use can be made of this particular replacement.

### Holding Out

Probably the biggest problem to confront even well versed card men is the knack of keeping or holding out a card in the palm of the hand while the pack is being shuffled by a spectator. The reason for this stems from the fact that many people do not know what to do with their hands under certain conditions.

Actors, singers, public speakers all have the problem of what to do with their hands as they stand there before their audiences; therefore, they invent something to keep their hands occupied or at least make themselves less conscious of their hands. The next time you watch a movie, play or telecast, notice how the principals' hands are kept busy or at ease during the various scenes. Very seldom are the actor's hands held stiffly at the sides. They may be holding a glass, handling a phone, a cue stick, hat or anything depending on the setting.

The *cardician* should follow the same example and not just stand there with his hands at his sides. No matter how relaxed he may feel he does not look relaxed. Any kind of movement, even if it appears a nervous habit, is better misdirection than just holding the hands at the sides. Here is a list of suggestions to give the student an idea of various ways to move the hand or hands with the palmed card;

1. Picking up a glass and holding it with the hand that has the card palmed. The curved appearance of the hand around the glass appears normal. It also gives a reason for taking the pack with the left hand. The right hand replaces the glass, then squares the pack and replaces the palmed cards.

2. If you wear glasses, many people frequently adjust them by using the thumb and forefinger to push them back. Again the curved appearance of the hand seems normal.

3. Tie straightening, using both hands, is an accepted mannerism.

4. If you are a pipe smoker you really are in luck. The hand curves around the bowl naturally, at the same time the added advantage of movement, with pipe in hand, is all that can be desired.

5. When seated at a table you can rest your elbows on the table and cross your arms. To conceal a palm, rest the fingertips of both hands on the near edge of table or grasp the side edges of table.

6. Most men wear a ring, and a mannerism of twisting it around on the finger can be used to cover a palm. If the ring is on the right hand, the cards are palmed in the same hand. The left hand comes over to place its fingers on the design of the ring while the left thumb goes to the right palm where it goes against the face of the cards. The ring is now twisted back and forth by the fingers of the left hand. It appears as if the ring is being manipulated from both front and back thus indirectly implying the emptiness of the right hand. The above are just a few suggestions but any others that the reader may devise to suit himself may, of course, be more effective.

Next we deal with what we consider the easiest of all Palm Transfers ever devised, plus a Fake Transfer that can be used on many occasions.



## ACTION PALM

### Easy Palm Transfer

1. With a card or cards palmed in the right hand, the pack is out of the hands on the table. The right hand is placed into the left hand which curls around the right hand in a sort of clasping position as in Figure 36. The palmed cards should not lie beyond the left forefinger when the two hands are together as pictured.

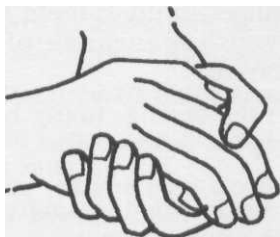


Figure 36

2. The right hand now goes through a slight rubbing motion against the left palm. During this, the right fingers press the palmed packet into the left hand, and the left fingers curl around the sides of the cards.

3. Both hands now separate, the left hand turns inwards, just before the right hand is taken away. The left hand then drops to the side. The packet is now in the left hand in a position across the palm as in Figure 37 and is completely hidden from the front as this hand hangs alongside the left thigh.

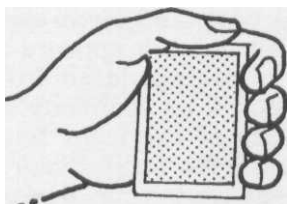


Figure 37

4. To transfer the cards back to the right hand is just as simple. Both hands come together again as in Figure 36 when the right hand can re-palm the packet by

merely curling the right hand around them. From here the cards can be added back on top of the pack.

The Easy Transfer can be used with the Shuffle Palm. Naturally the Shuffle Palm will place the cards, in approximately the desired position, in the left hand. From here the hands can be brought together, as in Figure 36, the cards being transferred to the regulation palm in the right hand. It is an easy matter to later return the cards to the pack by any one of the replacements previously discussed.

### The Fake Transfer

At times merely rubbing the hands together while keeping the palmed card, or cards, in the original hand is an aid in misdirection. The process simply consists of bringing the hands together as in Figure 36, rubbing them and dropping them back to the sides with cards still in the original palm, either left or right.

Although mention has been made of dropping the hands to the side, it is assumed that they will not remain there for any length of time as any one of the methods for Holding Out should be used to lend an air of ease. Also, mention has been made in several of the Palms and Replacements about, "Brushing away an imaginary speck of dirt." This doesn't mean that one should go around finding dirt at every turn in a host's home. Misdirection of this type should be used sparingly and with discretion. Applying one or two of them to a favorite routine is probably the best way to utilize these things.

### Card From Pocket Ideas

The object of this move is to palm a card in the right hand, then go to produce it from the left inside coat pocket, then suddenly changing your mind and instead the card is produced from the Right Inside Coat Pocket. A bit later on we will describe how to handle this idea with two cards but first the mechanics

## WITH TWO CARDS

for a single card. The following bit of chicanery will fool the best of them because it is something they don't expect.

1. Let us assume the selected card has been palmed in the right hand.
2. The left hand grasps the left lapel of the coat in order to more or less open the coat so that the right hand can enter on that side. A perfectly natural action made many times by the male gentry to remove a wallet, pencil, pen, etc.
3. The right hand enters under this side of the coat at the same time the name of the card is asked for.
4. As the spectator names the card the performer is busy getting the palmed card from the right hand and placing it into the left hand fingers that are curled around the coat. In other words the left hand's four fingertips now have the card clipped against the coat and directly in line with the palm.
5. Immediately on hearing the name of the card, the empty right hand comes out and gestures, palm towards audience as performer says, "I'm sorry but that card is over in this pocket."
6. As the last words are being spoken the right hand grasps the right lapel in a position similar to that of the left.
7. The right hand pulls open the right side of coat in the approved manner. At the same time the left hand travels across the chest, taking the palm-clipped card along into the right side of the coat.
8. When the left hand is under the right side of coat the clipped card is brought to the fingertips of the left hand and then it is produced as the selected card.
9. The object, as one can readily see, is to palm a card in the right hand yet a moment later produce it from a pocket with the left hand. If you start with a

card palmed in the left hand then, of course, the opposite holds true.

### With Two Cards

This is the second idea along the same lines and is very effective when used in with Cards to Pocket or the Four Aces to the pocket or even two selected cards to the pocket. By this feint and with only one palm two cards can be produced from two different pockets.

1. Assume you have two cards palmed in the right hand.
2. The left hand grasps the left lapel as in the above description.
3. The right hand enters the coat on the left side and quickly deposits both cards into the left hand clip position.
4. The right hand now removes one of these cards and reproduces it from under the left side of the coat.
5. Keeping this card in the right hand, or merely tossing it aside, the right hand now grasps the right side of coat and the left hand travels across with its palm clipped card and reproduces its cards from under the right side of the coat. Thus with one palm you have produced two cards from two different pockets.

We use the above two card ideas in a card to pocket routine for the vanish and reproduction of the last two cards. Also we have evolved several Aces to Pocket Routines which utilizes this idea. We mention this for those students who may wish to do likewise and experiment along these lines. In conclusion it is hoped that the cardician will find much he can use from this chapter on Palming.

This now brings us to the conclusion of our second chapter on *Revolutionary Card Technique*.

Cardially yours,  
Edward Mario

--FINGER-TIP CONTROL--

All the methods of control herein with a few commercial exceptions are those in which the pack is held at the fingertips of the left hand by the lower left corner. The right forefinger riffles the upper right corner of the pack while the spectator calls 'Stop'. The card stopped at is noted by the spectator, then the rest of the cards are riffled off and the pack squared. From under such apparently impossible conditions the cardician locates the card.

Several methods will be described in order that the student can have a variety of such controls. By intelligently mixing them, as the occasion demands, his actual methods will be completely covered so as to leave no possible solution as to the actual modus operandi.

Our inspirational source for these methods came from an effect of Charlie Miller's, over fifteen years ago, called the 'Danbury Devil'. While basically a brilliant idea we found that having the spectator doing the peeking increased the element of risk; therefore, it was then that we decided to use the forefinger riffle in order to more surely force the approximate position desired. This we found, after many years, is still the best way to handle this type of work and the idea was first applied to an effect about ten years ago in a manuscript titled B.G. DAUB and it is here that the principle of the riffle type peek and also force first made its appearance.

The methods that follow will, at times, use the performer's pack and at times the spectator's borrowed deck. The cardician will eventually decide as to which of the methods are most expedient for him.

Before proceeding with the actual ideas it will be necessary to give the details preceding the Basic Position.

1. The deck is held face down, from above by the ends, with the right hand.
2. The left hand seemingly squares the sides as these fingers run along these sides. Actually the left thumb bevels the pack at the upper left side so that it will be as in Fig. 1. The left thumb presses towards the

Pack beveled by left thumb and fingers at upper corners

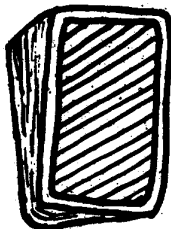


Fig. 1

by the ends, while the left fingers and thumb take the pack, between the left first and second fingers and thumb, at the lower left corner. The third and fourth fingers are curled into the palm. The position is shown in Fig. 2.

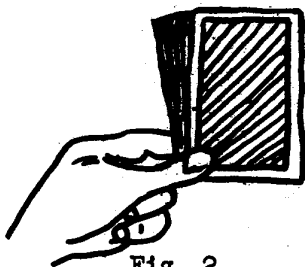


Fig. 2

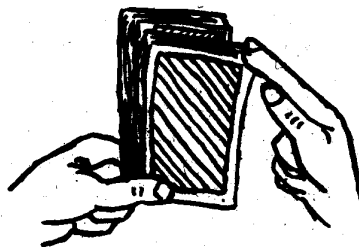


Fig. 3

4. The right forefinger riffles the upper right corner of the deck, letting the cards, fall from under this finger, while the spectator calls 'Stop'. The riffling action is shown in Fig. 3.

5. When the spectator calls 'Stop', the riffling action is halted by the right forefinger in order that the card now stopped at can be noted. The card having been noted, the right forefinger slowly riffles off the rest of the cards thus losing the selection.

6. The right hand now again takes the deck from above by the ends, then lowers it down into the left hand into a dealing position. From here the subsequent location of the card follows and it depends on the principles being used.

The original methods almost depended solely on estimation. In other words the spectator peeked at a card and the operator tried to estimate its approximate position that is whether it was tenth or twentieth, etc.

From here a little fishing as to color value etc., and the card was eventually located. In most cases spelling the card out seems the most popular. The methods that follow are based on estimation but are surer because they are based on FORCED ESTIMATION.

FIRST METHOD: 1. Hold the cards as in Fig. 2 in readiness for the Finger-Tip Peek.

2. With right forefinger riffle the upper right corner as in Fig. 3 as you say, "While I do this I want you to say 'Stop' at any time you like." This first has been more or less an indicatory gesture as the right forefinger riffles off all the cards without giving spectator a chance to say 'Stop'. It also conditions the spectator to say 'Stop' sooner than he normally would.

3. Once again holding the pack in the Basic Position you request a 'Stop' call. As you riffle the front end you time it so that as you reach the center of the deck, about twenty-sixth card, the spectator will call 'Stop'.

4. Knowing that the choice has to be somewhere around the twenty-sixth card, it is an easy matter to locate the exact card by the usual series of questions.

5. It must be pointed out that forcing the 26th position is almost automatic once the timing for this spot is developed. It seems as if it almost stops around that particular spot of its own accord.

6. Once the card is known to be in the central position, you can shuffle off about thirteen cards, then have the card named and spell down to it.

7. A good use of the 26th card riffle force is to have about six known cards at 24-25-26-27-28-29 positions. These cards can be of alternated colors and suits so that when one of these cards is noted you can easily locate it or even name it without looking thru the deck; however, a much better procedure is to have these cards all spell with one more letter than the card before it. In this case, once one of the cards are noted, the top fourteen cards are shuffled off, the deck handed to the spectator and he can mentally spell out his card.

8. If you will just place the following cards, AC-10H-4S-QH-5D-QD, into the 24-25-26-27-28-29 positions you will readily get the idea.

Using the Forced Estimation idea it is possible to locate two cards that have been looked at while the cards are held at the fingertips.

1. Hold the pack in the Basic Position.

2. Now riffle the upper corner of the deck but force a

position anywhere near the bottom, 10 to 15 cards, for a spectator to note one.

3. On the second spectator, force the top position, 10 to 15 cards, for him to note a card.
4. The pack is now squared and cut at the 26th card and a Faro (Perfect Shuffle) is made. This shuffle adds to the fairness of the procedure.
5. Turn cards towards yourself as if to look for the cards. Actually count to the 26th card and cut deck at that point. If the cards that were noted have been between the 10 and 15 positions they will now be, the second card, somewhere among the bottom eight cards and the first card somewhere among the bottom eight cards. From here it is up to the individual how best to arrive at the exact card.

Naturally having read this far the reader is probably all set to throw the whole idea up for grabs but we assure you that the methods become more and more practical and sure fire as we move along.

SECOND METHOD: This one makes use of the Imperfection Principle. In every pack you will find one card that will have a mark that stands out as it is beveled. This mark may be either at the left side of the deck or at the top end of the deck. Once such a card is spotted the next thing is to cut to it and note its name. The name of the card having been ascertained you can now proceed to do some miraculous locations.

1. Have the pack shuffled, then upon its receipt bevel the deck to spot the location of the edge marked card. If the card is too near the bottom, cut the pack to bring it up in the pack.
2. Hold the deck at the fingertip in the Basic Position. Riffle the front end and time this so that spectator will stop you just as you reach the imperfection.
3. Naturally you know the name of the card so it is easy to locate it or just name it. Of course, you are not finished using the card as it can still be used but this time the spectators will be noting different cards.
4. In this case you keep forcing the cards around or near THE edge marked card. In other words two or three cards either to the front of it or to the back of it.
5. It is an easy matter to bring the card to the top by a series of straight cuts until the correct card lands on top. A procedure of spreading the cards between both hands as you say, "Somewhere in the deck is your card,"

then in closing the spread the left fourth finger obtains a break over the proper card. A cut or shuffle brings it to the top.

6. A subsequent card or cards can be controlled with the first one by getting the marker back to the center of deck. Now another card is noted in the same manner as before with you noting how far away it is from the edge marker.
7. Again spread deck between both hands and in closing it up get a break above the selected or peeked one. Now cut the deck at the break and place the two halves on the table. A riffle shuffle, to keep the top cards of each section, is now made and two cards are now on top. As has been pointed out a third and fourth, etc., cards can be controlled to the top, over onto the others, by a repetition of these sequences. (NOTE: Any of the Control Systems can be used here.)

Sometimes you can spot two or three such imperfection cards. In this case note their names, then distribute them thru-out the pack. Using the Time Riffle you force each of the edge-marked cards. Knowing their names you can name them or produce each one in any way you see fit. Also with two such markers you can have them in different sections of the deck later, but this time you have cards noted close to each of the edge marked cards. These can then be brought under control using the spread to enable you to get a break above each selection. From here you can use the CONTROL SYSTEMS.

THIRD METHOD: The basic idea for this third method was first brought to light in a small manuscript titled FUTURE REVERSE. It makes use of a short corner card with the short corners being in the upper right corner and lower left. In other words, opposite to the standard short corner as used by magicians. This opposite short makes possible some of the most incredible control of selected cards far beyond any of the standard methods using such a device.

1. First make a corner short card with the short corners in the upper right and lower left as the card lies face down.
2. Insert the card into the center of the deck. Hold deck in Basic Position (Figs. 2-3) and you will find that there is a sudden stop as the right forefinger hits the short card. This sudden stop plus the element of timing is all that is necessary for a successful execution of this control.
3. Have the short corner on top or bottom of the deck as

you shuffle. After the shuffle cut the short into the center. Using the time riffle the card next to the short will be the one noted.

4. Bring deck down into left hand dealing position and in seeming to square it the right thumb riffles, lightly and as noiselessly as possible, the inner left corner of deck until the passage of the short card is felt. Here the left thumb releases one more card, the noted card, of course, so that it becomes the top card of the ones below the break.

5. Cut the deck at the break but as the cut is completed the break is still held between the two halves, At this point the selected card is on top with the corner short second. A break is held by the left fourth finger between the halves. The next cut, which first appeared in a manuscript titled UNKNOWN will leave the selection on top but bring the corner short to the center again.

6. The right hand takes off the upper portion, or the cards above the break, but the left thumb keeps pressing onto the top card so that while the right hand does take all the rest of the cards the top one of this section is held back so that it becomes the top card of the left hand portion.

7. The right hand now places its half of the deck to the bottom of the left hand portion. The noted card is on top and the key card is back in the center ready to be used for the second card.

8. Using the same cutting of the deck as per Steps 4-5-6-7, the second card will be brought to the top with the first and the key or short will be back in the center for the next selection.

9. Using this system it is possible to force any number of known cards, yet have each known card under control. To try this out, just place any five cards of a suit, from Ace to five, on bottom of deck. The corner short is, of course, the lowermost of these or the actual bottom card.

10. Shuffle the deck keeping the five bottom cards intact. Cut to the center and force the first card which should be the Ace.

11. Riffle to short corner card, then use the cut as explained in Steps 4 to 7 inclusive. Repeat the process four more times when you will not only have forced five known cards but also got them back under control. By having these five cards each to spell with one more letter than the next, starting with a ten letter card such

as an Ace of Clubs, you can shuffle nine cards over the five and all are set to spell automatically.

12. By running four cards over the stack, then giving it one Faro Shuffle each card can be spelled to providing each is discarded, face up, as it is spelled out. This handling is preferable to the first. We believe that using only three such cards should be sufficient.

The above method should find favor with those who do not object to using short cards and if they do not object to one then two should also be quite welcome.

1. With two such Opposite Corner Shorts have both on top of the pack.

2. Shuffle the deck, preferably table riffle shuffle, keeping top short cards.

3. Pick up deck and hold it face down in left hand. Now take the top card and bury it about fifteen cards from the top. The next top card is taken and inserted about fifteen cards from the bottom. The two cards from the bottom of deck are also taken and buried somewhere in the deck.

4. The whole of Step 3 is ostensibly done with the idea that you should have no knowledge of the top and bottom cards. The two short cards are now set in their positions.

5. Hold deck in the Basic Position and riffling the upper corner you force the card in back of the first corner short. Release the cards after the card has been noted. The second card is now likewise forced. Actually you do not know the names of these cards but they can easily be brought under control as follows:

6. With right thumb riffle the lower left corner of the deck to locate the first short card near the top. When it is reached you place all the cards above it on the table. Now riffle to the second short but this time cut the packet in your hands. Thus you have one selection on the bottom of the cards in your hands and the other, second selection, is on the bottom of the cards on the table. All you need to do is riffle shuffle the two portions together keeping the two selections in order on the bottom. This will be referred to as Cut and Riffle Shuffle whenever it is needed to bring two cards to the bottom.

To Force two known cards in the above manner yet shuffle the deck it is only necessary to have the cards to be forced above each short card. Thus the four cards are kept on top of deck during the shuffle. Now

in seeming to bury one card you actually bury two as one. Namely, the short card and the one you want forced. This is done with the second set. The cards to be noted are now already known, of course, so the deck can be handed out to be immediately shuffled. From here the procedure depends on the effect one had in mind to begin with.

**FOURTH METHOD:** In the absence of corner shorts the method here described will be found ideal and perhaps, for the more skilled cardicians, preferable as it embodies the elements of the short card without the short card.

This method depends on previously joggling a card, or cards, at the back end of the pack thus making these cards short at the front end. There are many methods of obtaining such a jog but the following method will be found quite good.

1. Hold the pack face down as for dealing with all the four fingers on the right side of the deck.
2. With right thumb at back lift up the cards at about center and press fourth finger against opening to hold this break. The position at this stage is the same as for the Standard Peek with the right hand still above deck lightly squaring the ends.
3. The left fourth finger-tip is now inserted into the break. The fourth finger-tip presses upwards on the card above the break, then by moving this finger to the left the single card is jogged out to the right as in Fig. 4 where the right hand has been omitted to show the jog. Normally this is covered by the right hand above the pack.

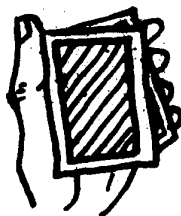


Fig. 4

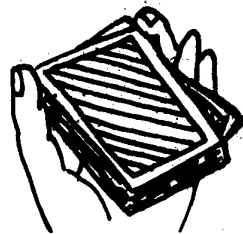


Fig. 5

4. With right hand still above deck the left hand shifts position so as to grasp the front end of the deck between the thumb on one side and second finger on the right side. The left forefinger is curled underneath and the third and fourth fingers lie idly alongside the jogged card, as in Fig. 5. Again right hand has been omitted for clarity.

5. The left fingers now move in towards the deck to push the card flush into the side of the deck. Due to the grip in Fig. 5, the side-jogged card will become automatically injogged at the back end.

6. The left hands position, after the card has been injogged is still the same, i.e., thumb and second fingers grasping the front end. Retaining this position with the left hand, the right hand moves down to grasp the lower right corner of the pack with thumb on top and first and second fingers below.

7. Once the right hand has grasped the lower right corner the left thumb and second finger bevel the deck, at the upper end, in readiness for the Riffle Peek.

8. Right hand retains its grip on the lower right corner while left hand moves down to later take the pack as in Fig. 6. This position effectively conceals the injogged card.

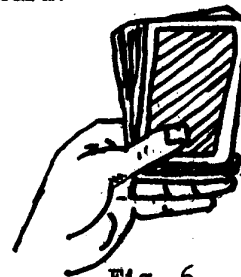


Fig. 6

9. The right forefinger can now riffle the upper right corner having spectator say, 'Stop'. Naturally the injogged card is used just like a short and the card behind the injogged card is automatically stopped at.

10. The card having been noted the right hand grasps the upper right corner of the deck, then lowers the deck into the left hand

which takes it into dealing position.

11. With right hand above the right thumb lifts up on the injogged card but immediately the right thumb has pushed the injogged card flush, it also releases this card plus the selection so that it falls onto the lower packet. At this point the break with fourth finger is maintained, then later the deck is Double Cut to bring the selection to the top.

12. With the card on top a second card can be noted by merely repeating the joggling of the card, then forcing this spot as already explained. The break is, of course, obtained under the injogged card, two cards released later but the break maintained. The second selection and the first selection are brought together at the top by cutting the deck as explained for the Third Method, Steps 5 to 7, except in this case no short card is used. A repetition of these moves and you can get a third, fourth, etc., cards to the top of the deck.

The above injogged method can be used as an out and out Peek Force as follows:

1. Injog your card as needed and get the deck into the position of Fig. 6.
2. Tell spectator that you will riffle deck and he is to call 'Stop'.
3. As you speak to the spectator with right forefinger you deliberately riffle the upper corner of the deck but doing it so that only you can see the indexes. During this brief action you spot the card that will later be, of course, noted by spectator.
4. In this case after the spectator has noted his card, the cards can be handed to him for a shuffle. As you know the card there isn't any problem connected with its subsequent discovery.

The above can be used as a Double Peek Force as follows:

1. The right thumb at back lifts the deck at about fifteen from the bottom and the left fourth finger presses inwards to hold a break here. The right thumb now breaks the deck, at the back, at about fifteen from the top and the left third finger presses inward to thus hold a second break.
2. With the two breaks held the left third fingertip presses on its card to sidejog it as in Fig. 4. The left fourth finger now also side-jogs its card. Thus two cards are side-jogged.
3. Now follow the mechanics as outlined for injogging one card except in this case there will be two cards injogged. Get the deck into the position shown in Fig. 6.
4. From here you can spot the two cards, that will be eventually forced, by using the method explained to force one card; however, if it is desired to control them, then proceed as follows:
5. With deck back in left hand dealing position, after the selections, the right thumb presses down on the first jogged card, then places these cards onto the table. The right thumb presses down on the second injogged card, then cuts the deck at this point while in the hands.
6. Here one of the cards is at the bottom of the portion on the table the other card is at the bottom of the cards still in the hand. Place these cards on the table and riffle shuffle the two sections together keeping both cards on the bottom.

Using the injog of this Fourth Method, it is

possible to have a Multiple Control with only one cut yet all cards are noted while the pack is at the fingertips. the process is given below.

1. Have deck shuffled and on its return get a card jogged, in readiness for the first selection, as in Fig. 6.
  2. The first card having been noted the pack is lowered into dealing position. While apparently squaring the deck from above, by the right hand, the right thumb lifts up on the injogged card, then pushes it flush but holds the break.
  3. Now the right thumb releases only one card, then retains the break/ Next the first selection is now side-jogged as per Figs. 4-5, then deck brought into position for the second selection as per Fig. 6.
  4. What you are doing is using the first selected card as a short in order to get the second selected card noted. Naturally, once this card has been noted it in turn is used as a short card to get a third selection noted. A repetition of the moves and any number of cards, that apparently are selected while deck is at the fingertips, will be eventually all in one spot.
  5. After having had as many cards noted as may be needed, the last time the injogged card, plus the final selection, are released onto the others. A simple Double-Triple or Quadruple Undercut will bring all the cards to the top. (Later we will give what we consider a more commercial application of the above idea.)
- FIFTH METHOD: This method makes use of the Step Principle and while it is fairly easy it requires movement in order to conceal the Steps which ordinarily may be visible to a sharp eye. Its use will be described in connection with cards the performer has no knowledge of and must control and also as a Peek Force. To use a Peek Force proceed as follows:
1. With deck in left hand as for the Standard Peek the right forefinger opens up the deck at upper right corner in order to glimpse the card. This need be very slight and can pass off as a mere gesture; however, the left fourth finger presses inwards to thus obtain a break under the glimpsed card.
  2. With right hand above the deck the left fingers move or step the cards, above the break, to the right to leave a very minute ridge or step on the left side as in Fig. 7 which shows two such steps that are later used in a Double Peek Force. Steps are exaggerated for clarity.
  3. The right hand now grasps the deck by the ends from



Two  
Steps

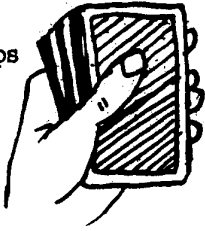


Fig. 7

above which leaves the left hand free to run its fingers over the sides of the deck. It is during this action that the steps, if they are too big, can be narrowed down. The steps should form a sort of a V with practically no step at all visible at the back end but widening out towards the front.

4. The right hand now moves the pack so that left fingers grasp it as in Fig. 2. The right forefinger now must riffle the upper corner but more on the side of this corner so that the step at the step will be under control a lot better.

5. Once the card has been noted it is obvious that the pack can be handed out for shuffling.

Using the same Step Principle, a Double Peek Force is possible:

1. Holding deck in Standard Peek Position the right forefinger breaks the deck at about fifteen cards from the front, notes the card, then the left fourth finger moves in to hold a break on it. The right forefinger immediately lifts up the corner of a card about fifteen from the top, notes it quickly, then the left third finger moves in to get a break on this card.

2. With the two breaks held the right hand comes over to ostensibly square the deck; however, the left fingers move the two portions forward to cause two steps as in Fig. 7. Again the right hand takes deck from above while left fingers run along the sides of deck to cut down on the steps if necessary.

3. The deck is finally held at the fingertips and the two cards forced by forcing the front card first, then the second or back card.

4. Remember to keep the deck moving in order to keep the steps from being spotted. The best action seems to be to hold the pack down away from the spectator. Now lift the pack up but immediately start to riffle the upper corners. This will keep him busy noting the card. Once he has noted the first card the pack is again immediately lowered to the side and the hand kept moving in a gesture as you say, "Can you remember two cards?" The second card is now likewise handed but after this the pack can be squared and handed out for shuffling.

The Step Principle explained can be used as a definite control of unknown cards. The procedure is outlined below:

1. Have the pack thoroughly shuffled first to impress that you could not possibly know the position of any card.

2. Getting the deck back hold in left hand as for the Standard Peek with cards already slightly beveled.

3. With right thumb lift up, at the back, about half the deck and get break there with the left fourth finger. Next make the necessary step.

4. Have spectator note a card but, of course, forcing his choice at the step. As soon as he has noted his card the right hand takes the deck from above by the ends, then turns it around so that the left thumb and second finger can grasp the upper ends of the deck. Of course, this brings the step over to the right and on the inside right corner. Once again the right hand takes the deck from above by the ends and the deck is lowered into the left hand as for dealing; however, the base of left thumb and forefinger tightly pinch the upper left corner to insure not losing the step in the next move.

5. The right hand is still above the deck but the step can be seen thru the arch of the right hand. The left fourth finger now comes over and pulls down on this step and then retains the break.

6. With the selection above the break it is released to the top of the lower half and a cut made to bring the first selection to the top.

7. The cards are seemingly squared and the step put in again for a second selection. This is handled in the same manner and the two cards brought to the top using the cut explained in the Third Method except here again the short corner is not used. Obviously subsequent cards can be brought to the top as needed.

Using the Two Steps idea as per Fig. 7 two unknown cards can be brought to the top. Procedure is given below:

1. Holding deck in left hand the right thumb breaks the pack at two fairly equi distant points which are maintained by the left fourth and third fingers.

2. The two sections are now stepped as per Fig. 7 and deck held at fingertips as per Figs. 2-3 for cards to be noted.

3. The turning of the pack, which is similar to that of MARLO'S D.F.C. explained further on in this book, brings the two steps to the inside on the right.

4. The left fourth and third fingers now pull downwards on these steps to regain their respective breaks. From here the Cut and Riffle Shuffle, used in Method Three with the two corner shorts, is done to bring the selections to the bottom.

**SIXTH METHOD:** This makes use of the Tilt Glimpse and is very good if handled correctly. There are no steps or markers and the choice is free, yet the performer can know the card.

1. Hold the deck as in Fig. 2 and riffle it as in Fig. 3 but with this big exception. The deck is held down at about waist level and the backs of the cards are uppermost. That is, you and the spectator will be looking down on top of the deck as it is held and riffled close to performer's body at waist level.

2. Ask the spectator to call 'Stop'. When he does the right forefinger holds onto these cards and although the separation is maintained, the spectator as yet can not see the card.

3. Ask him if he is sure he wants you to stop there. When he has answered, you say, "All right, just look at the card." Right here the left wrist turns to bring the card into view to be noted; however, as this is done the left hand turns inward just enough so that on the turn **THE PERFORMER ALSO GETS** to see the cards' index corner as in Fig. 8 which is a side view of you and spectator.

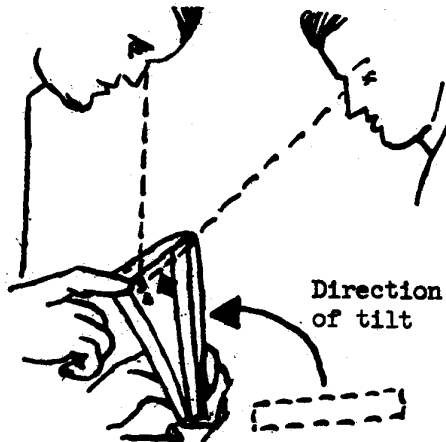


Fig. 8

deck or that of a small packet of cards. In this case the

the top card is taken by the lower right corner with the right thumb on top and first and second fingers below. The third finger is directly under the lower right corner and this finger moves forward to tilt the card so that its face may be shown to the audience; however, it is tilted far enough so that the cardician also gets a glimpse of the card. The other card is taken under the first one and the two cards shown but from here on in the tilt is no longer pronounced as you already have spotted the top card. The whole action is one of seeming to take off a few top cards, one at a time, in order to demonstrate what you will do. Actually the rest of the cards are practically handled face down and the audience will never realize that you could have possibly glimpsed the top card or even cards. Although this has led us away from our main purpose we felt that the above Tilt Glimpse of a top card has many possible uses.

Before proceeding with what we consider the "Piece de Resistance" of Finger-Tip Control we will list the **COMMERCIAL PEEK** that we mentioned earlier in the book. First, the **COMMERCIAL DOUBLE PEEK FORCE** and the preliminaries are:

1. Holding deck in Standard Peek position the right forefinger pulls back the cards at about fifteen from the bottom. The card is noted and the left fourth finger obtains a break here.
2. Repeat the process a second time but somewhere near the top fifteen cards with the left third finger obtaining this break. You now have two known cards above the left fourth and third finger breaks.
3. The two cards are now forced by timing the riffle so that spectator calls 'Stop' at the card which is marked by the left third finger. After this card is noted the left third finger releases the break but the left fourth finger still retains its own.
4. The second card, marked by the left fourth finger, is now Riffle Forced, then this break is also released. With deck squared on all sides it can be handed out for shuffling, then later the noted cards used as planned.

This second commercial idea we call the **Free Force**. It depends on the principle of **RE-FORCING THE BREAK** and first appeared in print in a manuscript titled **FUTURE CLASSIC**. Basically it is the same as the Multiple Control of the Fourth Method except here a break is used.

1. Have the pack shuffled, then on getting it back hold

it in position for the Standard Peek.

2. Riffle upper corner of deck timing it so that the first selection is made at about center. Card is noted, then rest of cards released but a left fourth finger break is held.

3. Seemingly square the pack. With right thumb at back release the card just noted to the top of the lower half and retain the break with the left fourth finger.

4. A second spectator is asked to note a card. Again the riffle is timed to stop at the break and the second card is thus noted.

5. Card just noted is released onto the lower half as in the first case. The left fourth finger again retains the break. This procedure is continued for as many cards as may be desired to have selected. Later a Double, Triple or Quadruple Undercut will bring all the selections to the top.

The third commercial idea, while at first glance seeming to be an old principle, is far above and ahead any such method in that the action does not look like a glimpse but rather a square-up of the deck that the experts have become quite familiar with. It is this familiarity with the Square-Up Move that the following glimpse has non-plussed the experts. We title it **SQUARE-UP GLIMPSE**.

1. Hold deck as for the Standard Peek. Riffle upper corner for the familiar 'Stop' signal. Of course, the left fourth finger holds the usual break.

2. The right hand comes over to square up the cards but at the same time the left fourth finger enters into the break just as for the familiar Pass.

3. The right and left hands moving simultaneously raise the deck away from the left palm on the left second and third fingertips where it rests on its left side. The left forefinger is curled against the face of deck while the left fourth finger is still inserted in the deck. The left thumb is resting on top side of deck.

4. The right hand which has been with the pack along with the left hand, takes the position so the right thumb is on top side of deck in front of left thumb. The right forefinger is on the front end of deck while the remaining three fingers are on the under side of the deck at the front end with the right fourth finger actually on top touching the left second finger as in Fig. 9 which is an audience view.

5. The actions of Steps 3 and 4 merely look as if the

pack was turned straight up on its sides in order to square such sides. From the front that is what it appears to be; (See Fig. 9) however, due to the insertion of the fourth left finger, the card can be glimpsed at the back as in Fig. 10.

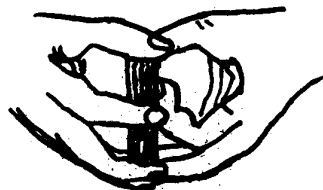


Fig. 9

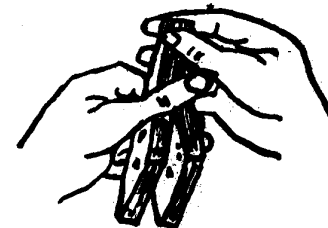


Fig. 10

6. Immediately that the card is glimpsed, the deck is brought back into the backs up position but at the fingertips of the left and right hands in the familiar face down Square-Up Position. (See Fig. 32 of Chapter Two of the ACTION PALM for this standard position). At the same time that the deck is turned face down the left fourth finger is removed from between the deck.

7. Once the cards are in the above position the next step is for the right hand to take the pack, from above by the ends, then let the cards dribble off the bottom onto the waiting left hand as shown in Fig. 11.



Fig. 11

8. The whole sequence takes on an appearance of impossibility as to the knowledge and location of the card if properly executed.

9. With the card known the various procedure for its final denouement should prove to be no problem.

In doing the Square-Up Glimpse be sure you do not make the mistake of turning the pack too far to the right as this action will make it obvious that you are taking a glimpse. Almost a straight up and down deck position should be maintained so as to give no tip off.

Now we come to what we consider quite a gem. We call it MARLO'S D.F.C. or DEFINITE FINGERTIP CONTROL. This method can be done with any deck. The choice is free, not forced, yet each peeked card can be definitely

brought to the top as needed.

1. Hold the deck as in Fig. 2, then riffle the upper right corners as per Fig. 3.
2. When spectator calls 'Stop', you stop. Ask him if he is sure that he wants you to stop there etc., and at the same time you very quietly bring the right forefinger forward, with its cards until you are in the position shown in Fig. 12. Note that the right thumb is now also touching the top of cards at this corner.

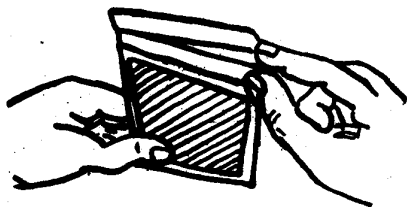


Fig. 12

3. It will be noted that the right forefinger will be still keeping a minute separation of the cards at this point as in Fig. 12.
4. The right forefinger now pushes against the upper right corner of the lower half, below the separation, while the right

thumb presses firmly on the back of the top section so that actually these cards are more or less pinched tightly between the right forefinger and thumb. The action is almost that of pinching with the result that the right forefinger tip will cause the lower section to move slightly to the left thus causing a step similar to that shown in Fig. 7. (Only one step is, of course, evident here)

5. To conceal this stepping action the deck is moved to the right so that actually the spectator, at this point, sees the deck as in Fig. 13.

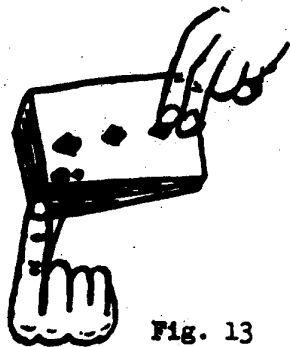


Fig. 13

6. It is actually while the deck is in position of Fig. 13 that the left forefinger tip pinches the cards so as to move the lower section forward. Immediately the right hand takes the deck by the ends from above and the deck is immediately turned around using the left forefinger as its pivot point.

7. The cards having been turned, the left second finger and thumb grasp the upper ends of the deck

in a position similar to Fig. 5 except in this case a step will be on the right side of deck rather than a jogged card.

8. The right hand again takes the deck from above, then lowers it into the right hand which pinches it firmly on the upper left corner between base of left thumb and forefinger in order to retain the step.

9. The right hand from above conceals the next action which is that of the left fourth finger pulling down on the step which can be seen thru the arch of the right hand as in Fig. 14. The left fourth finger then retains the break.

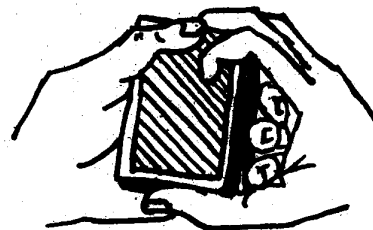


Fig. 14

10. The selection is next released to the lower half, the deck cut to bring it to the top.

11. A repetition of the moves plus the cut explained in the Third Method will get additional cards to the top as desired. We feel that the practice needed to acquire this D.F.C. will be worth it to the cardician

wishing to do card miracles.

It is, of course, possible to do the D.F.C. with two cards by getting the first spectator to note a card somewhere in the front portion of the pack. Then, putting in the step, move directly to a second spectator and have him note a card in the upper portion after which the second step is put in. From here on the two cards are, of course, brought to either top or bottom by the cutting process.

Cardially yours,

Edward  
Markley

## ADDED NOTES.

Note 1. On the Fingertip Method, using the short corner card.

Sometimes when using a borrowed deck, you can manage to break, bend or soften the opposite corners with the result that it can be used as effectively as a sharply cut short card. Be sure not to mutilate these corners too obviously. It also will be wise to put the work into one corner only.

Note 2. On the Square Up Glimpse.

If two breaks are maintained, one by the left fourth finger and the other one by the left third finger, then these two fingers can enter into their respective breaks. Now the square up is made and the audience view is as in figure 9. However, the performer's view is as in figure 10. except that there will be two breaks at the rear. This enables the operator to glimpse both card simultaneously. The pack is then turned down, left fingers taken out of the divisions, then the deck "dribbled" onto the left hand as in figure 11. For the record and easy remembering, call it the "Double Glimpse". The "Double Glimpse" can be applied to any of the standard methods now in use such as that in which the portions of the deck, at each break, are stepped to the left as the left hand turns back upwards. The jogged indexes will be visible on the right side of cards as they are face up.

Note 3. A potent combination can be had by using Marlo's D.F.C. and following with the Square Up Glimpse.

This concludes Chapter 3 of the Revolutionary Card Technique and we hope that these methods will open up new horizons in card magic for the modern magician.

Ed Marlo.

## REVOLUTIONARY CARD TECHNIQUE

1. Miracle Card Changes
2. Action Palm
3. Finger Tip Control
4. Side Steal
5. Tabled Palm
6. Faro Shuffle
7. Faro Notes
- 8, 9, 10. Seconds, Centers, Bottoms
11. Multiple Shift
12. Card Switches
- 13, 14. Estimation

# Chapter Four

## The Side Steal

*The Technical Steal The Deliberate Side Steal The Curled Forefinger The Bold Steal The Bottom Bold Steal The Bold Stop Effect The Pinch Technique Standard Side Steal On the Left Side Multiple Holdout Left Hand Side Steal Color Steal Almost Standard The Finger Flutter The Clip Steal Clip Steal to Bottom Clip Steal Color Change Palm Positions Side Steal to Bottom Multiple Rear Palm Steal To the Top Card From Case Stop Effect The Insertion Steals Full Left Hand Steal Direct Insertion Steal Right Hand Steal The Diagonal Steal Side Steal Cover Ups First Cover up Another Handling Clip Steal Cover up Dribble Stop Effect Card Stab Effect For the Purists Concluding Observations*

From the title you know this is Chapter Four and it deals with the Side-Steal. We did not invent this sleight and there seems to be some doubt as to who actually did. *The Art of Magic* has T. Nelson Downs as the creator of the Side-Steal and even Art Buckley in his book *Card Control* mentions, quote, "I am informed by Mr. Hilliard's Greater Magic, page 31, that this sleight is a conception of the master manipulator, T. Nelson Downs."

Actually Hilliard wrote nothing of the sort, but instead, to quote Hilliard penned, "It was introduced into magic by T. Nelson Downs, Nate Liepzig and my old friend, the late Harry Stork."

Now, was there a controversy among [these men over the sleight? Did each on his own independently think of the idea? Did Hilliard take the safe course and thus mention all three? One of the more interesting aspects when Down's *Art of Magic* was published, was the rumor that Nate Liepzig was quite put out because certain of his items from his act appeared in said book. From

this, one would be inclined to deduce that Liepzig had prior claim but then, what about Harry Stork? Also let's not forget some of those present day magicians who also insist they thought of the Side-Steal all on their own without having ever seen, heard or read about same.

Regardless of who invented it, the fact remains that *Art of Magic* is its first source. The method, if it is Downs', is interesting because it is a Side-Steal in which the card is not actually palmed but merely or literally moved from center to *top*. We have stressed top because a Side-Steal to the bottom certainly must have started a new train of thought. On this approach, Art Buckley in his *Card Control* states having used it since 1908; however, the first time it appeared in print under Buckley's name was in 1921, then reprinted in the above book in 1946. In the same book Buckley also attempted a Top Card Cover for a Side-Steal to second from the top.

## THE SIDE STEAL

Rear Palming was experimented with by such names as Malini, Latapie, P.W. Miller, Larsen, Wright and Tenkai; however, its application to a Side-Steal to the *top* appeared in *Expert Card Technique*. Again we have stressed top because this booklet contains the first of a bottom type.

This about covers the original sources and from all of these we have gradually developed our own techniques and ideas that we feel are superior to all others.

While there are others who have experimented with various Side-Steal methods, our own techniques differ from these in many respects due to independent research, thinking and experimentation from the basic inspirational sources already mentioned.

The listing of all possible Side-Steal techniques that may be in print we will leave to a fellow by the name of Mr. Potter who in our estimation is doing not only a wonderful job along this line with his *Potter's Bar* in the *Linking Ring* magic magazine but also deserves the thanks of all true students of magic for such compiled information on the various effects, sleights and their source. We hope one day to see Mr. Potter's research efforts in book form.

Let us now delve into the various aspects of the Side-Steal.

### The Technical Steal

Although there have been many excellent techniques devised in relation to the Side Steal we sincerely believe that the ones here described have several points in their favor which the others do not possess. First, there is absolutely no visible movement to the left fingers. Even at the crucial point, of pressing the stolen card into the right palm, the left fingers remain motionless. Second, the high arched right hand over the pack as compared to the

close, almost flat, position in the standard form of the steal. Third, a left hand squaring action followed immediately by a right hand squaring action during which it seems impossible to hold a break, let alone steal the card. Fourth, the forward position of the pack in the left hand makes it difficult to imagine a Side-Steal. This last position also makes for an easy withdrawal of the card.

1. Hold the pack with the right hand from above. With the left fingers and thumb bevel the sides of the pack by pushing the upper left corner of the outer end to the right with the left thumb and pressing the lower right corner of the outer end to the left with the left second and third fingers. The left forefinger is curled under the pack during the beveling action while the fourth finger takes no part at all.

2. After the pack is beveled properly, the pack is placed in the left hand. The left four fingers should be at the right side while the left thumb presses down on the upper left corner of the pack as in Figure 1.

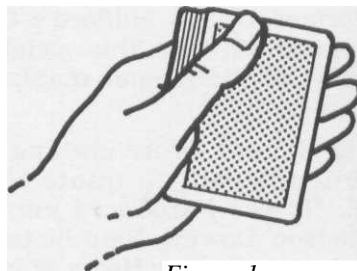


Figure 1

3. Proffer the pack for the spectator to pull back, or peek, at the upper right corner of the pack. Due to the position of the left thumb the pack will open bookwise down the length of the deck. This enables the left fourth finger to press inwards against the lower right corner of the deck. When the spectator releases the cards after the peek, the

## THE TECHNICAL STEAL

fourth finger will easily maintain the break below the selected card. After the peek the left hand drops to waist level and left thumb moves to the left side of the deck.

4. The right hand comes over to the deck placing its four fingers on the front end of the pack and the right thumb on the back end. The right thumb should be touching the base of the left thumb while the tip of right forefinger should be touching the tip of left thumb. This position is shown in Figure 2. Note that the right hand is arched over the pack. Try to avoid giving any appearance of the right hand hugging the pack.

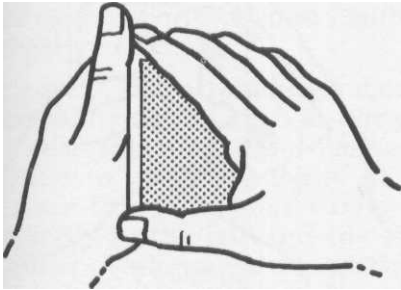


Figure 2

5. With both hands in the position shown in Figure 2, the left fourth finger enters further into the break. The fourth finger, curled into the break, now presses upwards on the selected card. As this fourth finger moves out to the right the peeked card will come out at an angle as in Figure 3. This angle will be slight. The corner of the angled card will be felt by the right thumb and right fourth finger which press in on these corners to keep the card in position.

6. Once the card is angled as in Figure 3, the left fourth finger need no longer keep a break. The pack is now flush with the exception of the selected card, the corners of which now press against the right thumb and right little finger.

7. The right hand holds onto the pack and projecting card while the left hand

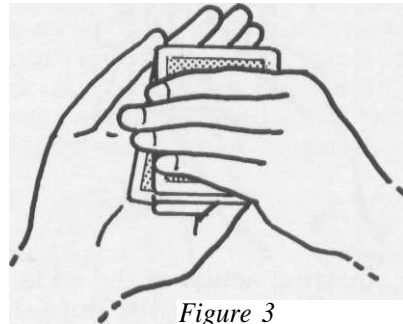


Figure 3

shifts its position by curling the left forefinger under the pack and squaring the sides with the left thumb and left second, third and fourth fingers. Figure 4 shows a bottom view of the existing condition. The right hand moves the deck back and forth during the squaring process; however, the left hand seems to be moving also.



Figure 4

8. After the squaring process with the left hand, the pack is lowered so its lower left corner goes into the thumb crotch of the left hand as in Figure 5. The right hand has been omitted in order to give a clearer picture of the pack's position at this point. Note the forward position of the deck as well as the projecting inner left corner and outer right corner. These corners will normally be grasped between the right thumb and right fourth finger.



## THE SIDE STEAL

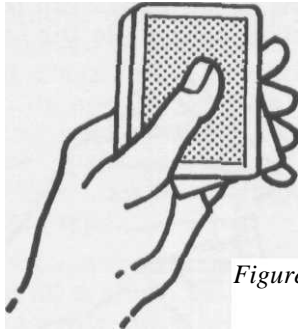


Figure 5

9. In a squaring action of the ends, the right hand holds onto the corners of the projecting card. As the hand moves to the right the card is taken along also as in Figure 6 which is a bottom view of the action. Note that the left forefinger is in a straight line while the remaining left fingers are against the side of pack. The fingertips of the left hand will be rubbing slightly on the face of the card being stolen during the strip out action. From here on do not move the left fingers at all as the rest of the mechanics will be accomplished by the right hand.

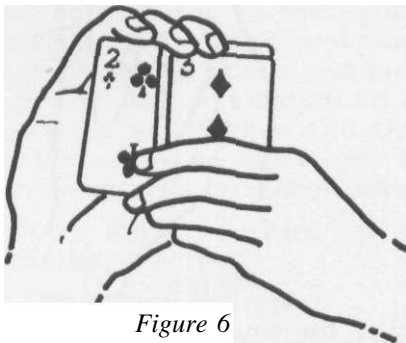


Figure 6

10. When the card is stripped out for almost its whole width the right hand moves back to the left. During the movement to the left the right thumb releases the pressure on its corner, but the right fourth finger presses downward on the upper right corner. At the same time the card will pivot on the left second finger tip into the right palm as shown in Figure 7. The movement to

the left is continued until the lower left corner of this card comes in contact with the base of the right thumb. At this point a slight contraction at the base of the right thumb will hold the card between the right fourth finger and the base of right thumb.

11. A corner of the card will still be in the pack as can be seen in Figure 7; therefore, the right hand once more moves to the right until this corner clears the pack. Once the corner comes out of the pack there may be a tendency on the part of the right hand to want to curl around the palmed card. This should be avoided.

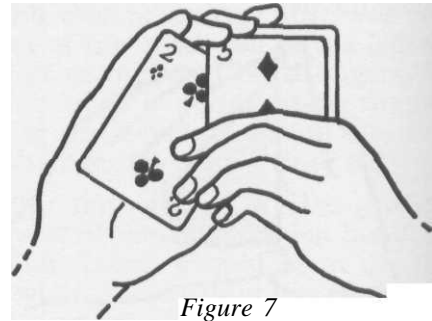


Figure 7

12. The right hand moves towards the left over the pack again. This time the palmed card is pressed further into the palm as the index corner of the palmed card is made to ride over the upper right corner of the pack.

13. After the final squaring motion the right hand drops to the side with the palmed card while the pack still remains in the left hand almost at the fingertips.

14. A moment later the stolen card can be replaced to the top of the pack using any one of the palm replacements described in the Action Palm, Chapter 2, or those detailed here later on in the chapter.

## DELIBERATE SIDE STEAL

### The Deliberate Side-Steal

There are many instances where it is necessary to get a peeked card to the top of the pack. The usual process of first getting the card into the palm, then on top of the deck would be considered cumbersome; therefore the following technique will be found not only effective but undetectable under the closest scrutiny. In fact the whole seems to be the mere action of squaring the deck. Again we emphasize the arch of the hand as against the flat appearance.

1. Proceed as in The Technical Steal from Step 1 to 9, Figures 1 to 6, but from this point on, when the card reaches the position shown in Figure 6, the procedure changes.

2. In Figure 6, the right hand is moving the card to the right and so in *this* particular case the right hand *continues* the action to the right while at the same time the performer turns his body slightly to the left and the right hand *pivots downwards* slightly to cover the right side of the deck, exposing more of the top of the deck.

3. Naturally as the right hand moves the card to the right, the card will come clear of the deck as in Figure 8 which shows the performer's view.

4. At the stage of Figure 8 the right hand will actually be holding the side-

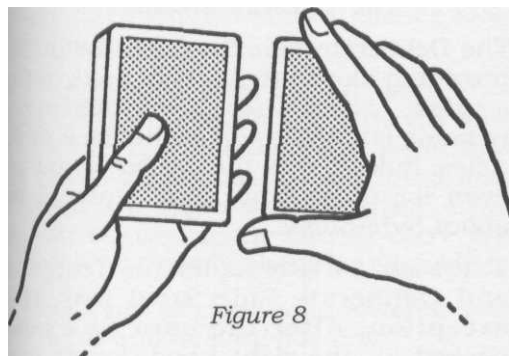


Figure 8

stolen card between the tips of the right 4th finger and right thumb at the card's upper right and lower left corners as in Figure 9 which shows the bottom view of the right hand and left hand. Note how the right side of the stolen card lies parallel to the right forefinger and base of the palm.

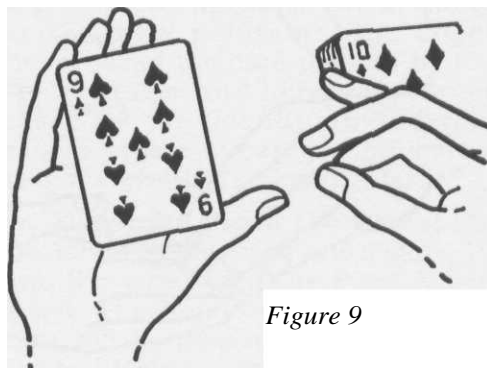


Figure 9

5. While Figure 8 shows the performer's view or what is seen from left side, Figure 10 shows the view as seen by your audience.



Figure 10

6. With the stolen card completely out of the deck the right hand raises up ever so slightly as to bring the stolen card on a level with the top of the deck. The right hand then moves to the left as the card is now placed on top of the deck as shown in Figure 11 which shows the replacement begun. Remember the stolen card now slides along the top of the deck.

7. Figure 12 shows how this replacement is invisible even from almost directly in front, if the hands are angled properly.

## THE SIDE STEAL

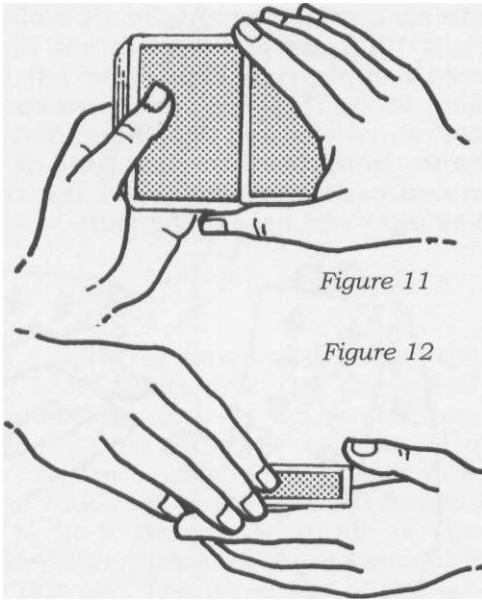


Figure 11

Figure 12

8. The right hand continues moving to the left until the stolen card is flush with left side of the deck as in Figure 13 which shows a performer's view of deck while Figure 14 shows the audience view from an almost frontal view.

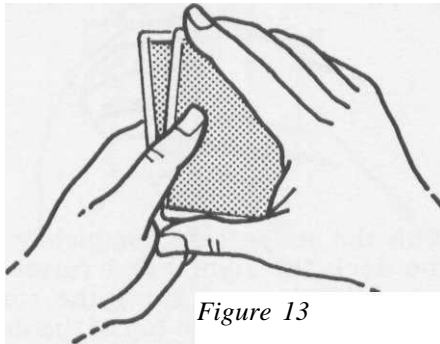


Figure 13

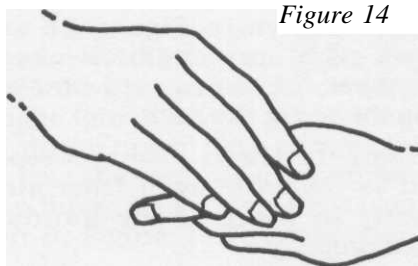


Figure 14

9. As soon as the stolen card is flush with the left side of the deck the right forefinger curls in on top of the deck as in Figure 15.

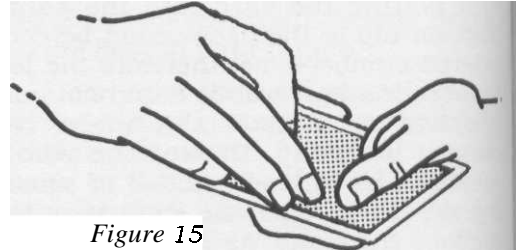


Figure 15

10. Immediately the right hand lifts the deck into the Two Hand Square Up Position as in Figure 16 to square the sides of the deck, then as an afterthought, the right hand lightly runs over the ends just before lowering the deck back into the left hand into a dealing position. The card is now on top to be used as required.

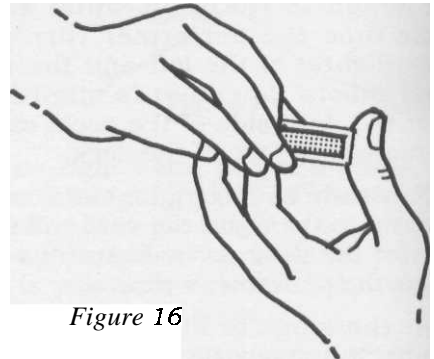


Figure 16

### The Curled Forefinger

The Deliberate Side Steal can be made, providing close attention is paid to the angles, while the right forefinger remains curled on top of the deck *at all times*. Indeed, it is the perfect throw-off even for those who know quite a bit about Side-Steals.

1. Proceed exactly as for the Technical and Deliberate Side Steal with this exception. After the card has been peeked at, the right hand comes over

## THE CURLED FOREFINGER

the deck in the usual manner but with the right forefinger curled on top of deck as in Figure 15. Also note in this case the right second fingertip will be touching the tip of left thumb.

2. From here proceed as explained by joggling the peeked card with the left fourth finger. Then raise the deck into the Two Hand Square Up Position and square the sides of the deck.

During this action the right hand holds the card at its lower left corner with the tip of the right thumb and its upper right corner with the tip of the right fourth finger. The right hand swings downward slightly to cover the deck on the right side just before the steal. The pack is lowered into the left thumb crotch. The right hand moves to the right at same time the performer turns to his left seemingly to square the ends but actually to move the card out until it is clear of deck as in Figure 17.

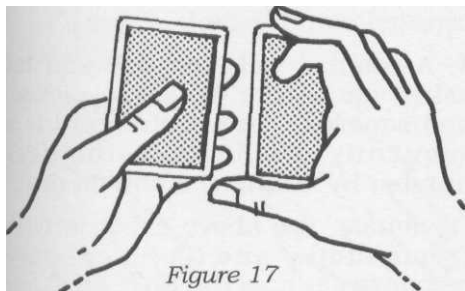


Figure 17

This shows the right forefinger still curled even though the card is out. From the right side the audience suspects nothing.

3. The card is now moved back onto deck until it is flush with the left side of the deck. Then the right hand lifts up the pack so that the left hand may assume the square up position from below resulting in the Square Up Position as already shown in Figure 16.

4. The deck is eventually lowered into left hand into dealing position.

In order to emphasize the importance of the right hand pivoting to the right in the Deliberate Side-Steal either with or without the right forefinger being curled, we have shown a right side view of what the audience would see without the downward pivot. The right hand can pivot to the right or the left hand can pivot deck upwards but in either case the pivot points are the upper right corner of the card pressed by the right forefinger and lower left corner pressed by the left thumb and this pressure is not released at any time during the pivoting action or later.

Now, Figure 18 shows the view if the Pivot Action is not used and Figure 19 shows the view when the Pivot Action is used. The importance of the Pivot Action will be also apparent in other Side Steal Moves to be explained later.

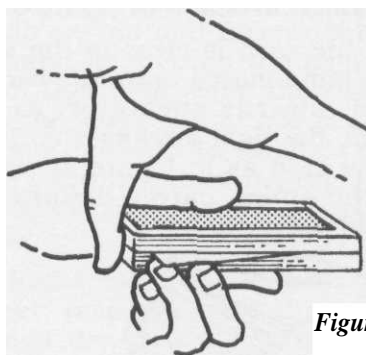


Figure 18

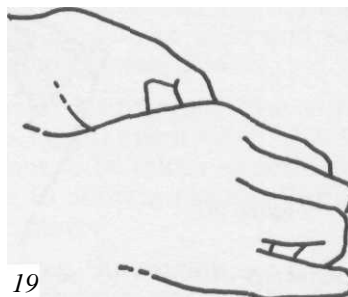


Figure 19

## THE SIDE STEAL

### The Bold Steal

At times this device of ours has proven to be more effective than the Side Steal. The mechanics, previous to what we call a strip out, are similar to that of the Technical Side Steal. A description of the Steal will be given followed by a few practical uses.

1. Follow all the Steps, from 1 to 8 of the Technical Side Steal. This will bring the hands into the position of Figure 5 with the peeked card only slightly angled and the right hand holding onto the corners of the card.

2. The left hand now pinches the lower left corner of the pack in its left thumb crotch while the right hand, holding onto the projecting corners of the card, strips the card out towards the right. This is similar in action to Figure 6.

3. Once the card is clear of the pack the right hand moves upwards, back of the card towards spectator. At the same time the right forefinger curls on top of the card as in Figure 20 which shows the stolen card's distance in relation to the pack.

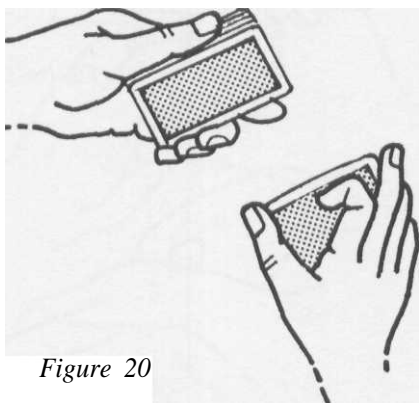


Figure 20

4. The strip-out of the peeked card is covered by saying, "Your card could not be the top card." The right hand places the card on top of deck, at the same time taking the deck and turning it

face up. Continuing, "And, of course, it couldn't be the bottom card."

Naturally, any effect in which the card has to be brought to the top, can be used from here on; however, there are two more handlings of a specialized sort that will fit into certain routines only, although the mechanics are basically the same.

### Second Handling:

1. Follow all the Steps necessary to get the peeked card into the Strip-Out Position.

2. State that for this effect you will need ten cards.

3. Strip out the peeked card, toss it face down on the table as you count "One". Immediately the left thumb pushes over the top card, which the right hand takes from above and tosses it on the first card counting "Two." The count is continued until ten cards are counted onto the table.

4. A number between one and ten is asked for as the packet is picked up and squared. The selected card is subsequently produced at the desired number by means of a bottom deal.

Obviously, the above effect is nothing tremendous and is used only to demonstrate how the Bold Steal can be made while seeming to count off a few cards from the top of the pack.

### Third Handling:

A fairly good effect will be used to show the possibility of this third handling of the Bold Steal. During the routine the performer should be seated at a table for best results although this is not entirely necessary.

1. Remove the four Aces from a pack of cards. Show them freely, square them up, then place them face down in front of you near the edge of the table.

## THE BOLD STEAL

2. Have a card peeked at and get it into the strip-out position. The hands, at this stage, should be above the tabled packet and off to the left as in Figure 21.

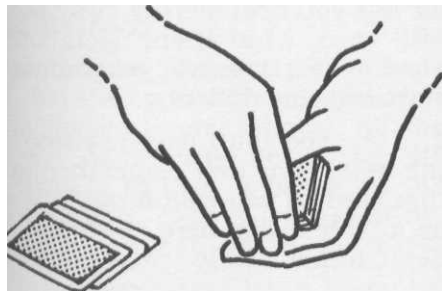
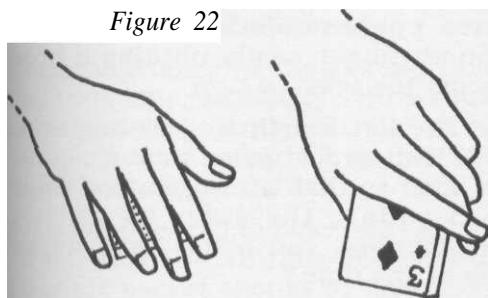


Figure 21

3. Right hand strips out the peeked card and immediately comes down to the tabled Aces, scooping them up in the process. The left hand, simultaneous with the stripout, moves to the left turning palm downwards at the same time. The action is shown in Figure 22. Remember that the above moves are made as a single unit.

Figure 22



4. The left hand leaves the pack face up on the left side of the table, then aids the right hand in the secondary showing of the Aces. The selected card is, of course, on top of the packet.

5. Spread the four Aces face up and transfer three of them to the back of the packet to bring the selected card fourth from the top.

6. Turn the packet face down, saying you will once more show the Aces one

at a time providing they can call out their order. They will not be able to do this; therefore, after a slight reprimand, say you will show them once more but they must remember the order.

7. Flip the top Ace, face up, flush onto the top of the packet. Deal it, still face up, onto the table. The Ace is taken with the right fingers by the upper right corner.

8. Continue in this way for the second Ace, dealing it face up onto the first one. On the third Ace being shown, the Buckle Count is made thus the selected card will be taken, back to back, with the Ace.

9. The last Ace is flipped face up, then placed on the others. The peeked at card is now reversed between the Aces.

10. The Aces are turned face down and held at the upper end by the right thumb on top and fingers below. The left hand holds onto the pack on the left of the table while the right hand runs the lower end of Ace packet thru the face up deck. To facilitate the Aces being run thru, the left thumb lifts up the right side of deck at the upper right corner.

11. Right hand now tosses the Ace packet, face up, onto the table and spreads the packet to disclose a face down card between the Aces.

12. Have the selected card named. Remove the face down card and slowly turn it face up for the Climax.

As had been mentioned, the various effects in connection with the Bold Steal are not to be taken as sensational but rather to show a practical application of the move.

At times when the angles are right the following technique for the Bold Steal will be found very disarming.

## THE SIDE STEAL

### Fourth Handling:

1. Proceed to get the card into position for the Bold Steal but at this point instead of actually stealing out the card, your right hand moves it to the right as for the Technical Side Steal but does not remove it completely from the deck. In other words, the card will be in a position similar to Figure 6, almost out of the deck but not quite.

2. At this point, with the card almost out of the deck, the right hand lifts the deck so as to enable the left hand to once again square the sides of deck. Naturally the left fingers run along side of the deck but under the projecting card.

To further enhance the illusion the right forefinger can curl on top of the deck near the outer right corner. The right second finger will be holding the deck by the outer right corner while the right thumb holds it at its inner right corner.

From here the deck is lowered into left hand dealing position while the right hand easily adds the stolen card to a tabled packet or cards previously dealt onto the table.

### The Bottom Bold Steal

It is just as easy to steal the bottom card of a deck, or packet, using the same technique of angling the card with the left fourth finger so that the corners of the angled card can be grasped by the right hand, as already detailed. Then the card is either added to another packet or merely lifted up to be looked at as shown in Figure 20. Using this last approach, we see how it can be effectively applied to a Stop Effect.

### The Bold Stop Effect

1. Let us assume you have a selected card at the fifth position from the top of the deck. Let us also assume that psy-

chologically you have timed the deal so that nine times out of ten they will stop you at that fifth card. Let us keep on assuming that one day that tenth time comes along and the assisting spectator lets you deal merrily away past that fifth card, what then? Well, the Bold Steal in this case will get you out of an embarrassing difficulty.

2. If the spectator does not stop you at the selection, just remember to injog that card as you deal it onto the others on a table. From here all cards are now dealt haphazardly, thus covering the injogged card until spectator calls "Stop".

3. Place the deck aside. Now place the right first finger on the right side of the packet and move it off the table to the left and into the waiting left hand which receives it.

4. Once the packet is in the left hand the right hand comes over the packet as if to push the cards flush. Actually the right thumb, in back, locates injogged card, pulls upwards on it, then pushes the cards flush as left fourth finger easily obtains a break under the selected card.

5. The left fourth fingers angles the selected card at same time the packet is lifted so that left fingers and thumb can square the sides as you say, "Remember, you could have stopped me at any time."

6. The packet is lowered and immediately the right hand steals out the card as already explained and shown in Figure 20 as you finish the sentence by saying, "And you stopped me at this card." The card is not shown but merely replaced on top of the packet. Now ask what the selected card was. Take off the actual top card holding it in a manner similar to the Bold Steal as you say, "This is the card you stopped at - the (name the card)," letting the

## PINCH TECHNIQUE

card snap off the right thumb so it winds up being held between the first and second fingers of the right hand with the face of the card towards audience.

### Second Method:

This procedure is exactly the same except that the spectator does the dealing into the performer's hand. All the performer does while receiving the dealt cards is to keep a break on the selected card in case it is passed by. From here proceed as in the First Method.

### Third Method:

This method is preferred by Carmen D'Amico and makes use of the Bottom Bold Steal. The spectator can do the dealing and stop at any time. No breaks need be held as the top or first card dealt off is the selection. After the spectator stops dealing the same procedure is used as in the First Method except in this case the bottom card is the one stolen.

### A Slight Difference

A slight difference in the Bottom Bold Steal technique, especially with a small packet, should be explained. Call it the Pinch Technique using left thumb and base of left forefinger.

1. It is not required to place the deck or packet into the thumb crotch but rather the packet should be held as in Figure 23, which is almost a dealing position. Here the left thumb is at the outer left corner pressing on it to keep the packet in position during the moment the right hand steals out the bottom angled card.

This same position is good for the Bold Steal when making the steal from the center of a small packet. It also can be used with a full deck if such is found necessary for certain deceptions.

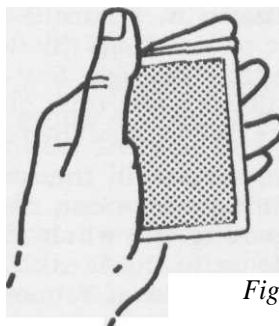


Figure 23

Also the angling of the bottom card can be made while the deck or packet is in the position shown in Figure 23. In other words that position need not change, say, as in the Third Method Stop Effect, from the time the spectator deals the last card into your hand. Instead the right hand can come over as if to take the top card while the bottom card is immediately angled. The right hand, of course, does the Bold Steal Moves as in Figure 6.

### Standard Side Steal

There are those cardicians who work for the public and have to maintain a certain tempo. To them it is immaterial if there is a slight movement of the fingers in a Side Steal as long as the method is practical and fast. They are solely interested in getting that selected card surely, and quickly to enable them to continue with the effect at hand. For them the Standard Side Steal will fill their needs.

1. Bevel the pack, as instructed in the Technical Side Steal, Step 1.
2. Once the pack is beveled it is placed in the identical position shown in Figure 1.
3. Have a card peeked at and maintain the break with the fourth left finger as outlined in Step 3 of the Technical Side Steal.
4. At this stage the Side Steal differs in that when the right hand is placed over



## THE SIDE STEAL

the pack, as shown in Figure 2, the right hand more or less hugs the deck. This is done so that the right four fingers will come down lower thus giving more cover to the front end of the pack.

5. When the hands are in the above position, the left fingers can swing downwards, opening the whole right side of the deck up to the break. This forms a sort of horizontal V opening which will be hidden by the right fingers in front. Only the bottom portion should be moved downwards while the top should remain motionless.

6. The left third finger now digs into the break as far as it can reach and presses upward and forward on the peeked card. The card will pivot at the outer end moving quickly to the right and into the right palm. Only the right thumb and right first finger should be pressing on the upper and lower left corners of the pack as this insures an easy pivoting of the peeked card.

7. The right hand now moves slightly to the right, in a squaring motion, to get the upper left corner of the card from the center of the deck. Once the corner is free the right hand moves towards the left continuing the simulated squaring movement.

8. The right hand with the palmed card can be dropped to the side or it can be immediately brought to the top by using any one of the Palm Replacements discussed in Action Palms or those described here.

### On The Left Side

During the Standard Side Steal and replacement to the top of the deck, the most vulnerable angle is the left side. In other words Figure 24 shows what is usually seen on the left side during a side steal. This left side can be covered and with the method here described the cardician can actually do a Side Steal with the spectator on his left. At

the same time it will be covered from the front and right side.

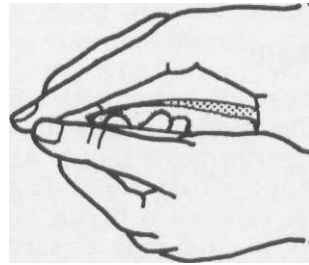


Figure 24

The secret consists of merely tilting the hands to the right, at a slight angle so that the spectator on the left can not see the back of the deck. Figure 25 shows what the left side will look like during the actual stealing and replacing of the card to the top of the deck.

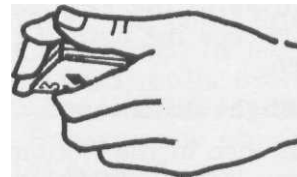


Figure 25

Naturally the action is still covered from the right side, as well as the front. The pack is tilted to the right only from a horizontal plane. Be sure not to bring the hands upwards during the tilt. Just keep the outer and inner ends of the deck in the same plane.

### Multiple Holdout

Usually, when it is desired to have four or five cards selected using the spectator peek and Side Steal, it is necessary to also make just as many replacements. For such occasions we devised a method whereby only one replacement move need be made to get all the

## LEFT HAND STEAL

peeked cards on top. What is more, they are always in their proper order from the top down. That is to say the first selection is on top, the second is below that, etc., up to as many cards as were noted.

The process consists of simply holding in the palm each succeeding card until the required amount is arrived at. In other words, step by step, it would work as follows:

1. Have the first spectator peek at a card. Side Steal it using either the Technical or Standard method and keep it in the palm.
2. Drop the hand with the palmed card to the side. Approach the second spectator with the request he also look at a card.
3. Side Steal the second card into the right hand. Naturally it goes below the first one already there.
4. Repeat the procedure until you have all the peeked cards in the right hand.
5. After the last card has been selected all the cards are brought to the top of the pack by the use of any of the palm replacements. The cards are also on top in their proper sequence.

A bit of practice will be required to Side Steal each succeeding card but as the advantages are worth it the time will not be wasted. As many as ten cards can thus be held out. At the same time it prevents any possible "peek" duplication by the other spectators.

### Left Hand Steal

There are several factors which should make this steal a favorite. It is fast, there isn't any finger movement to the left hand, and the steal is covered from practically all sides.

1. Prepare the pack for the spectator peek as already described in the Technical Side Steal. After a card is

peeked at the left fourth finger maintains the break.

2. The right hand comes over the pack to square the ends in the orthodox manner. During this time the right thumb, at the back of the deck, riffles off the peeked card, from above the little finger, onto the lower half or below the little finger. The fourth finger still holds the break after the selection is released to the lower half.

3. The right forefinger, which has been curled on top of the pack during Step 2, now joins the other fingers at the front end of the pack.

4. The pack is now shifted with the aid of the right hand, so that the lower left corner of the deck comes up near the thumb crotch. The right forefinger and second finger move around to the upper left corner. In this way the upper left corner will be between the right first and second fingers but will not show through. The position of the pack and hands is shown in Figure 26. Left fourth finger still holds the break.

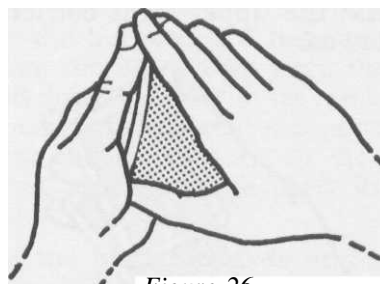


Figure 26

5. The right hand moves the upper half of the pack, above the break, forward for about three-eighths of an inch. This will enable the side of right thumb to come in contact with the top card of the lower half as in Figure 27 where the right thumb has been purposely pulled back to show the jogged condition. In actual operation the right thumb tip will be pressing against the base of the left thumb thus covering

## THE SIDE STEAL

this corner. The right forefinger on the left side of the upper left corner, covers the jog on this side.

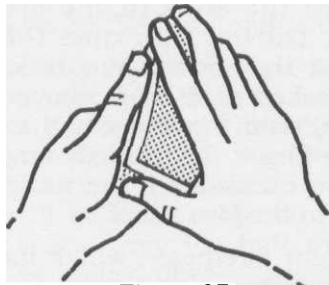


Figure 27

6. The upper half of the pack is now moved back to its original position. During this backward movement the side of the right thumb presses down on the top card of the lower half. The pressure of the right thumb, plus the downward action of the right hand, will cause the peeked card to pivot, against the base of the left thumb, to the right as in Figure 28 where the right hand has been omitted for clarity. The left second and third fingers curl slightly around the upper right corner of the pivoted card.

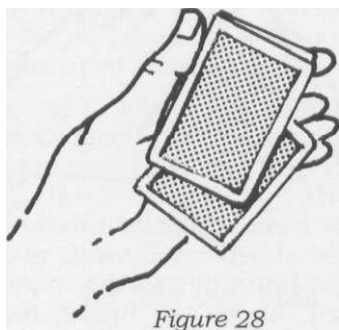


Figure 28

7. The deck is now removed from the left hand and placed on the table in the following manner: Right forefinger bends on top of the deck until its nail is pressing against the top of the deck while the right three fingers curl around the bottom or face of the deck.

In this way the pack is pinched between the right forefinger on top and right three fingers underneath at the outer end.

8. With the pack pinched as above the right hand moves upwards and forward with the complete pack as left fingers hold onto the selected card. The right thumb rides over the palmed card and stays at the back end of deck. This action is pictured in Figure 29.

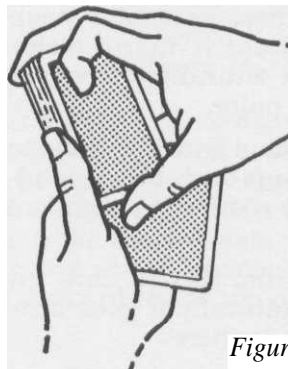


Figure 29

9. Continuing the movement started in Step 8, the pack is placed on the table in the standard manner with the forefinger curled on top, three fingers at outer end and thumb at the back. The left hand with its palmed card has in the meantime dropped to the side.

Exaggerating the motion of placing the pack on the table will cover the dropping of the left hand to the side. Remember to move the pack upward as it clears the palmed card so as to give the appearance of having lifted the deck rather than having slid it off. Although the Left Hand Steal has been dissected into several Steps and drawings the whole process becomes as a unit in actual operation.

### Color Steal

In no other type of Side Steal is there as much visible movement to the left fingers as in the Standard Color

## COLOR STEAL

Change wherein the bottom card is pushed into the right palm.

Any cardician desiring to learn a Color Change in which there isn't any movement to the left fingers will find the answer in the Color Steal.

1. Hold the pack face up in the left hand. The sides of pack are beveled to the right. The left forefinger should lie in a slightly diagonal line beneath the pack, its tip is at the outer right corner of the beveled pack. The remaining left fingers are extended below the deck and curled very slightly around right side of the cards. Figure 30 shows the position of the left hand as seen from the bottom.

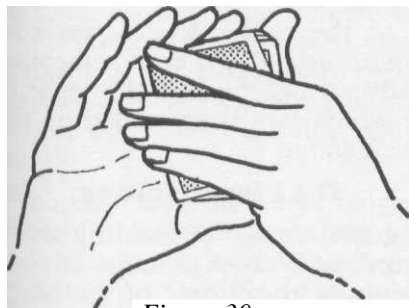


Figure 30

2. The right hand grasps the deck by the ends from above with all four fingers on the front end and thumb at the back.

3. The right hand moves the pack forward at the same time the tip of the left forefinger presses on the upper right corner of the bottom card. This will cause the bottom card to swing to the right, at its upper end only, until the upper left corner comes directly under the right forefinger as in Figure 31.

4. Move the right hand, back to its original position, at the same time the left forefinger exerts pressure, this time on the right side of the card. The combined movement of the right hand, plus pressure of the left forefinger, will

swing the bottom card into the right palm, as in Figure 32, with the right first finger as the fulcrum point.

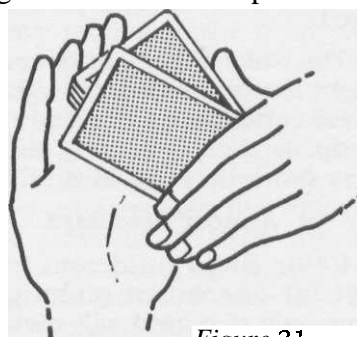


Figure 31

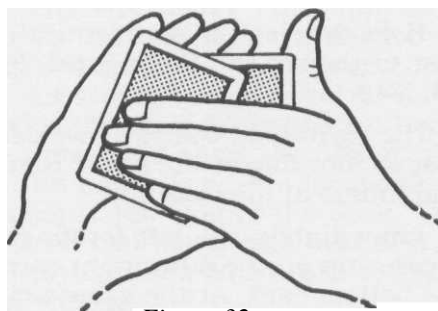


Figure 32

5. Once the bottom card is below the right palm the base of the right thumb is moved down in order to let the lower right corner of the deck slip upwards and past the thumb crotch. At this stage the card will be securely in the right palm.

6. Move the pack forwards and back once more before actually coming away with the card. Once the card is in the right hand, a color change of the face card follows.

Speaking of color changes, we have found from experience that the most effective color changes are those in which the hand seems to merely brush over the face card. It should never be seen to actually cover the card nor should it rest on the face card for any length of time.

## THE SIDE STEAL

The two forward and backward movements of the pack should appear as if the sides of the pack are merely being squared.

Note: The Color Steal can be made with the right forefinger curled on the face of the deck and using the right second fingertip as the pivot point during the actions shown in Figs. 31 and 32.

### Almost Standard

This Color Steal is almost standard except for one bit of technique that insures only one card will move off the bottom of the deck as it is pushed into the right palm.

1. Hold the deck in an identical position to that of the Color Steal, Figure 30, Step 1.
2. The right hand comes above deck so that all four fingers are at the front end and thumb at the back end.
3. Immediately the left forefinger tip presses up on the outer right corner of the bottom card. At the same time the left forefinger moves to the right causing the bottom card to swing to the right at its upper end in a manner similar to Figure 31 except in this case the deck is not moved only the left forefinger moves.
4. The above preliminary brings the upper left corner of the card directly under the right forefinger tip, again as in Figure 31, which presses on the card to keep it in place between the right forefinger and right thumb.
5. Steps 3 and 4 have insured that on the next move you will get only the one card. With bottom card in the angled position held between the right forefinger and right thumb it leaves the left third finger free to move to the center of the bottom card placing the tip of the left third finger against the card. At this point the left third fingertip straightens out pushing the bottom

card into the right palm in a manner similar to Figure 32 except in this case there is movement of the left third finger plus the others as the bottom card is forced further into the palm.

6. With the card almost in the palm but still partly under the deck the right forefinger curls on top of the deck. The right hand then moves the pack back and forth as the left thumb runs along the left side of the pack in a squaring gesture.

7. The deck is then replaced in the left hand so that the upper left corner of the deck can be pinched between the left thumb and the base of the left forefinger thus giving the right hand a chance to move away with the bottom card. As the right hand is ready to go away with its palmed card remember to casually straighten out the right forefinger which has been curled on top of the deck so far.

### The Finger Flutter

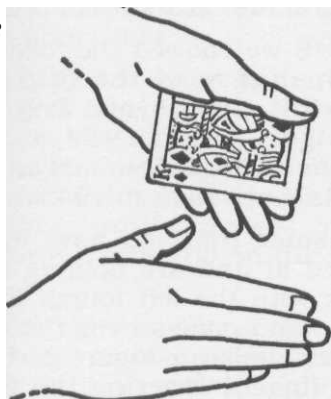
During the course of stealing the bottom card for a color change, one of the big faults is the flutter of the left four fingers on the side of the deck as the hand with the palmed card moves away. This is due to the fact that the left fingers push the bottom card out but have no chance to get back alongside of the deck until the bottom card is carried away and by this time the side of the deck is exposed and the fingers can be seen to move in alongside of the deck thus causing a noticeable flutter. Here then are several ways to avoid such a tell-tale action.

#### Method One:

1. Anytime the right hand with a palmed card moves away any great distance from the pack be sure that the left fingers remain extended as shown from the right side in Figure 33. A remark such as, "Watch closely" will cover the gesture of the right hand.

## FINGER FLUTTER

Figure 33



2, Two alternatives are open now. The right hand can come over and do the Color Change immediately while at the same time the left fingers move alongside of the deck. The result is that not only has the card been changed but the left fingers are in place along the deck and the movement has not been seen.

3. The other alternative is to get the right hand to take the deck from above, right forefinger curled on the face, and lift it into the Two Hand Square Up position.

4. Do the Square-Up, then replace the deck into the left hand where of course, the left four fingers now occupy the proper position at the right side of the deck. The right hand moves away, card still palmed, to rest at the waist.

5, The right hand now comes over the deck to do the Color Change. Apparently no left finger flutter was evident at any time.

**Method Two:**

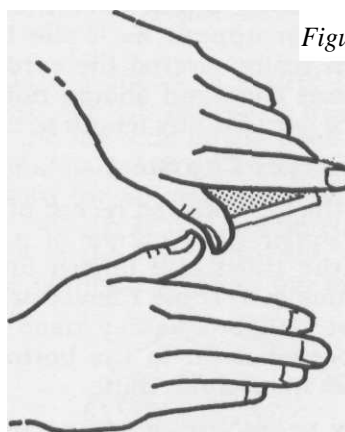
In this case the mere attention to not moving the right hand away from the deck, other than just enough to clear the bottom card, will afford ample cover for the left fingers to move back alongside of the deck once the card is in right palm.

**Method Three:**

This makes use of a Wrist Turn with the left hand. This is used either as a preliminary motion to the color change or, apparently as the means by which the change is accomplished when in reality such is not the case. The method of getting the card into the right palm can be standard or any other type. In any case the right hand does not move away from the deck. Instead, the left hand turns at the wrist bringing the back of the left hand upwards momentarily as viewed from the right side in Figure 34.

Naturally the Wrist Turn not only clears the pack of the card palmed in the right hand but also gives excellent cover for the left fingers to move in alongside the deck. When the left hand turns upward to show the face of the deck, the four left fingers are motionless against the side of the deck. The right hand can now brush over face of deck, leaving the palmed card to show a color change.

Figure 34

**Method Four:**

Sometimes when it doesn't make any difference as to what card is used for a color change, the following technique effectively covers the finger flutter.

## THE SIDE STEAL

It consists merely of breaking the pack somewhere near the center and doing the Standard Side Steal. The left fingers push out the card from the center, or slightly above center, into the right palm. At this stage part of the card will be in the palm and part of it still in the deck. At this point the left four fingers move back to take their place alongside the pack but below the card that is to be side stolen.

The right hand can now move away with its palmed card and as it does, the left four fingers will be seen alongside of the deck with no one noticing that they are slightly lower on the side than usual. Later the right hand brushes over face of deck to execute the color change.

It will be noted that we have given no particular techniques for the actual Color Change Replacement as this will constitute an entirely different chapter in the future. Suffice it to again remind the card student that the most effective changes are those in which the hand seems to merely brush over the face card. It must appear as if the hand never even really covered the card and by all means the hand should not rest on the face card for any length of time.

### The Clip Steal

Probably the first printed record of clipping the upper right corner of a card between the third and fourth fingers was in Buckley's *Triple Climax* printed in August, 1921. Buckley used it to bring a peeked card to the bottom of the pack in his Bottom Shift.

For many years this was one of our first and only methods of bringing a selected card to the bottom but as the years went on we developed other methods of getting a peeked card to the bottom, which are described below. In addition, also having changed the finger position at which the upper right

corner of the card was clipped.

In 1945 we showed the following Side Steal, that used the Clip Steal, to Russell Barnhardt and Bob Nelson of Chicago. Today, 1957, it is still a favorite of Bob Nelson and as deceptive now as it was back in 1945.

1. Assume that you have had a card peeked at and are holding the usual break with the left fourth finger. The right hand comes over the deck in a manner similar to Figure 2 with all four right fingers covering the front end. This brings the base of the right third and fourth fingers near the upper right corner of the deck. The right hand should remain more or less arched over the deck.

2. Next the left fingers swing the whole right side of the deck, up to the break downwards. This forms a horizontal V opening which will be hidden by the right fingers at the front end of the deck.

3. The left second and third fingers now enter into this opening as far as they can reach, then press upward and to the right on the peeked card so that it comes out straight as possible to the right side.

4. As the card is pushed straight to the right, the upper right corner of this card is forced between the right fourth and third fingers at their base as

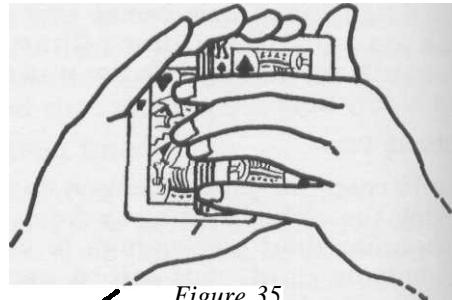


Figure 35

## THE CLIP STEAL

shown in Figure 35 which is a view of the action from below.

5. Do not separate the right third and fourth fingers when getting this card into this Clip Position. Instead, the fingers are kept close together and the corner of the card is more or less forced between them until the right fingers feel they have a firm grip on the card's corner.

6. Once the card is gripped properly, the right hand turns so this thumb is uppermost. At this stage the right hand is still close to the deck and the situation is pictured in Figure 36 where the clipped card is also clearly seen as being still in the deck.

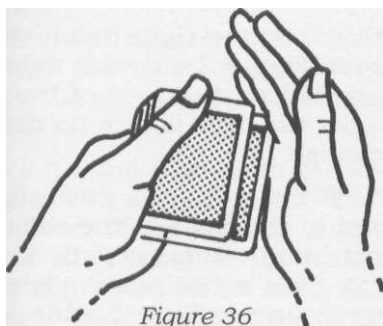


Figure 36

7. The right hand now moves forward in a sort of gesture as it secretly takes the clipped card along. At the same time the performer turns slightly to the left. Also the left thumb moves across

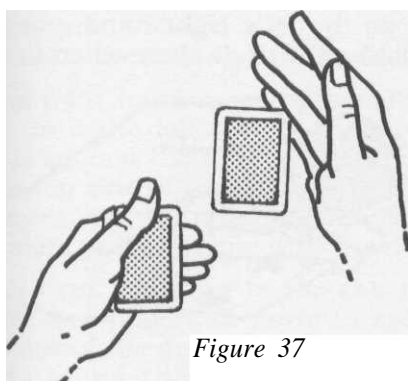


Figure 37

the back of the deck as the the right hand moves forward to gesture with its secretly clipped card. The position of both hands is seen in Figure 37. Note that right forefinger is slightly extended during gesture.

8. The gesture of the right hand is covered with some remark such as "Don't forget your card" or "Do you remember your card?" or some such appropriate remark suited to the occasion at hand.

9. Now the right hand comes back towards the deck and as it does the clipped card automatically goes under the left thumb across the deck as in Figure 38.

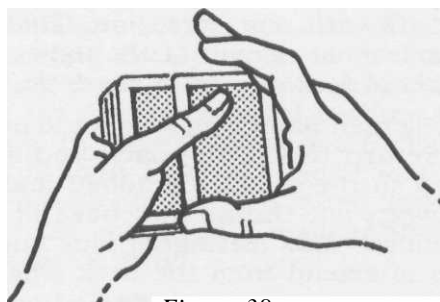


Figure 38

10. As the action in Figure 38 is continued, the clipped card will go flush with the left side of the deck. This will automatically bring the right hand into position for squaring the ends of the deck, which it does. The right hand moves to the right until the right forefinger can be curled on top of the deck

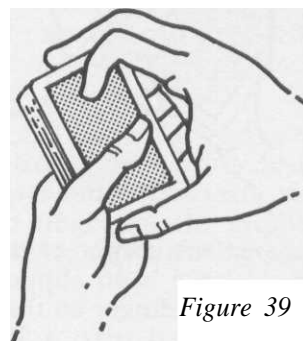


Figure 39



## THE SIDE STEAL

as in Figure 39 at which point the right hand removes the deck from the left hand and slaps it onto the table.

11. The whole replacement of the card blends into the mere taking of the deck with the right hand. Add to that the fact that the left thumb is across the deck as the right hand returns and you have what to the onlooker seems like an impossibility of adding a card to the top of the deck.

### Clip Steal To Bottom

1. To get the card to the bottom of the deck via the Clip Steal proceed as already outlined for that sleight from Steps 1 to 8 and as per Figures 35, 36 and 37 with one exception. The left thumb must remain at the upper left corner of deck not across the deck.
2. The right hand is now about to make its return trip to the pack and as it does so the deck is pinched mainly between left thumb and base of left forefinger thus leaving all four fingers free to extend from the deck when it becomes necessary to do so.
3. As the right hand returns with its card, just as it covers the deck the left fingers extend and the clipped card is directed under the deck as in Figure 40.

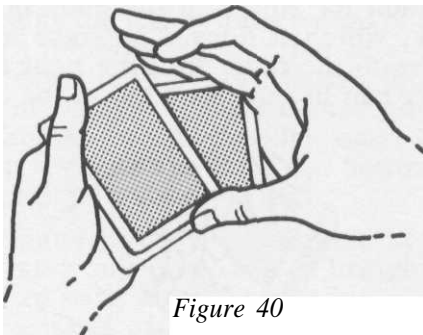


Figure 40

4. The upper left corner of the clipped card should have been slipped directly above the left forefinger so that now, as the deck is lifted into a Two Hand

Square Up Position, the left forefinger naturally carries the clipped card under the pack as this left forefinger curls in under the deck for the square up.

5. After the Square Up the pack is placed on the table with the selected card, now on the bottom, to be used in the effect at hand.

### Clip Steal Color Change

For this all you need do is follow the exact mechanics of the Clip Steal to the top except have the deck face up when you do them. You will be surprised at the reaction; however, the following technical improvements make the change even more startling.

1. In this case the right hand is above deck as in Figure 2 but with right forefinger curled on the face of the deck, Remember the deck is face up during a color change.
2. The left fingers gently push the bottom card to the right at the same time the right hand rotates slightly to bring the deck from a horizontal plane to a 45 degree angle. This double action enables the bottom card to glide gently over the bottom right long edge of the deck. At the same time the upper right corner of the bottom card goes between the right third and fourth fingers at their base into the Clip Position.
3. At this stage the left hand can move away so that the right hand seems to be holding the deck alone when in real-

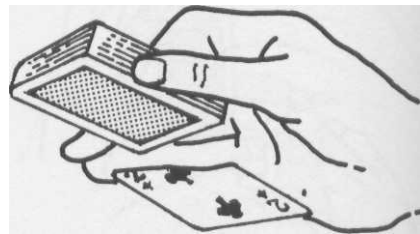


Figure 41

## CLIP STEAL COLOR CHANGE

ity a card is also in Clip Position as shown in Figure 41.

4. The left hand now comes back to the deck but it goes above the clipped card as seen in Figure 42.

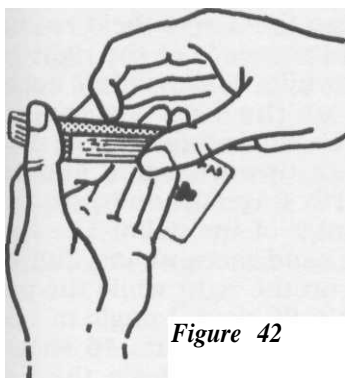


Figure 42

The left hand squares the sides of the deck and moves it upwards further, squares the sides again, then takes the deck.

5. The left hand has taken the deck by the sides with the tip of the left thumb at the center of the left side and tips of the four left fingers at right side. The deck is thus held on its sides with the face card facing audience. The right hand has receded towards the body to about waist height.

6. The right hand now gestures towards the face of the deck while slightly spreading the first and second fingers keeping the third and fourth as a unit. The gesture is accompanied by the remark, "Watch the \_\_\_\_\_", here name the face card of the deck.

7. The right hand now approaches the deck until the left side of the clipped card is against the tip of the left thumb at the top side of the deck as in Figure 43 where you will note that the card is also more or less in line with the deck.

8. All that remains is for the right thumb and fingers to move in against the sides of the deck, then move downwards along these sides. This will

cause the clipped card to fold onto the face of the deck and at the same time become disengaged from the clip of third and fourth fingers.

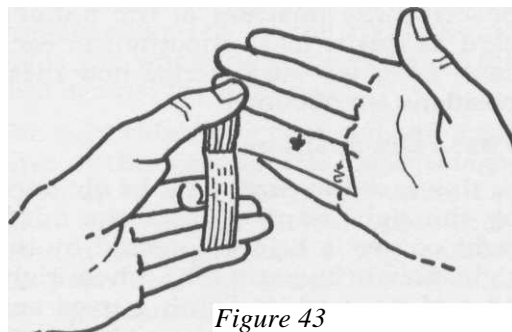


Figure 43

9. The above change can also be made by holding deck face up in left hand dealing position at about waist high with the face of the card towards the ceiling. To make the change the clipped card in right hand is brought forward and down onto the face of the deck to effect the change in a manner similar to Vernon's Softy.

It may be well to keep the Basic Clip, i.e., between base of third and fourth fingers, in mind as other uses for it will be detailed later when we come to substitutes for the Side Steal

One more point of interest regarding the Clip. After the card is clipped as shown in Figure 41 the right third fingertip can reach over to the upper left corner and, by pressing on it, the card will now be held by pressure of the right third fingertip at upper left corner and at the base of the third and fourth fingers.

This may be useful at times when a firmer control of the card is desired. By exerting pressure inwards with the right third fingertip, the clipped card can be made to move further along into the palm.

## THE SIDE STEAL

### Palm Positions

Before going into the various techniques of side stealing a card to the bottom of the deck it is best if we first describe the position of the palmed card as this is most important in each case. Later we will describe how these positions are obtained.

#### First Palm Position:

In this case the card must be obtained by the right hand so that the outer right corner is held or pressed by the right fourth fingertip. The whole right edge of the card is slightly curved and lies along the line of the right fourth finger until the card's inner right corner ends by being pressed into the base of the right palm. The inner left corner of the card is pressed against the flesh or folds of right thumb just below its second crease. The whole front end of the card and its left side is away from the palm thus the card is actually gripped at three corners; the

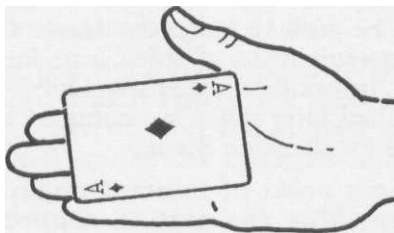


Figure 44

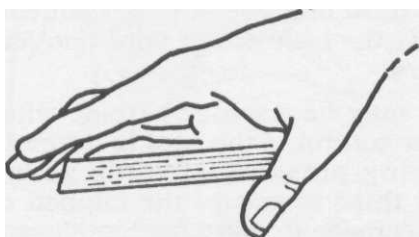


Figure 45

upper right corner and lower right and left corners as shown in Figure 44 which is a bottom view while Figure 45 is a left side view.

#### Second Palm Position:

In this case the card is held so that its outer right corner is at the right fourth fingertip while its inner left corner is pressed at the first crease of the thumb. The whole right side of the card runs at an upward angle starting at right fourth fingertip and terminating at the center of the palm. The back of the right hand faces almost full to the audience on the right while the palmed card is at a 90 degree angle in relation to the palm itself. Figure 46 shows the position of the card from the bottom while Figure 47 shows the left side view of the hand.

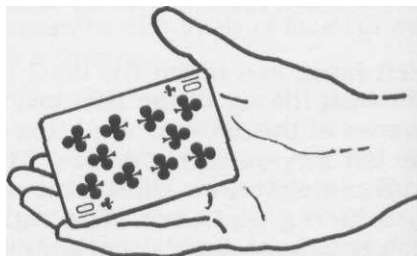


Figure 46

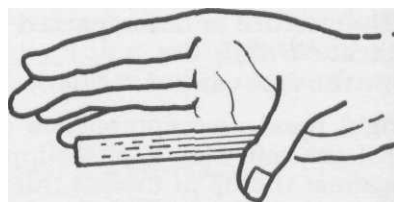


Figure 47

#### Third Palm Position:

In this case the right thumb does most of the holding of the card as its second

## PALM POSITIONS

joint comes over the left side of the card but near the inner left corner. The inner right corner is automatically pressed into the base of the palm. The card's right side runs along the side of the palm and ends with its outer right corner at the middle of the second joint of the right fourth finger. The back of the right hand in this case is more or less curved over the card, not as in the Second Palm Position. The Figure 48 shows the bottom view of the hand holding the card while Figure 49 shows the left side view. Naturally the audience on the right can see nothing.

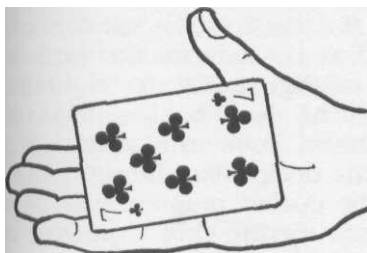


Figure 48

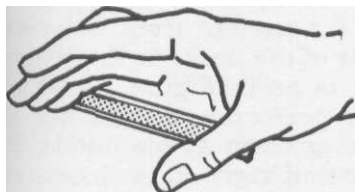


Figure 49

For the Mario Position the card is hooked at the center of the left side by the side of the right thumb against the inner phalanx, or, just under the large bone comprising the first joint. Pressure exerted by the right thumb holds the whole right side edge of the card against the right palm.

The right side of the card runs from the base of the right fourth finger, diagonally, up to the center of the palm. The inner right edge of the card practically rests in the large crease at the center of the palm near the wrist. The whole of the right thumb, which appears like a chicken leg, is above the back of the card and touching it only at the center of the left side. The Figure 50 shows the bottom view of the Mario Position while Figure 51 shows the left side view.

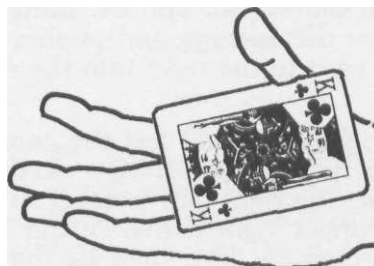


Figure 50

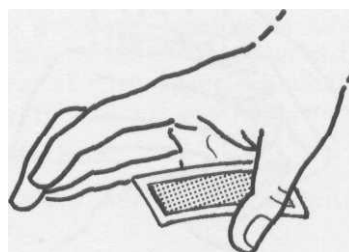


Figure 51

### Fourth Palm Position:

We refer to this Fourth Position as the Mario Position in that while it is a Rear Palm it differs greatly from the one in *Expert Card Technique* as well as the Tenkai Palm. As a matter of fact, only with the Mario Position is an easy replacement to either the top or bottom of the deck possible as will be seen.

## THE SIDE STEAL

### Side Steal To Bottom

Naturally the object now is to get the card from a peek into the right hand and into one of the previous palm positions. From there the card can be replaced either to the top or bottom. We will concern ourselves chiefly with the replacement to the bottom of the deck. In each case we will assume the card has already been noted and a break is held below it with left fourth finger.

#### First Method:

This first method makes use of the First Palm Position.

1. The deck is held as in Figure 2 with right hand coming over the deck, all four fingers at the front end and thumb at the back.
2. The left fingers now drop down to form the V opening as explained for the Standard Side Steal. The left third finger enters the opening and pushes the selected card to the right into the right palm.
3. The right hand will feel the card as the left fingers push the card up against it. The right fourth fingertip will feel the upper right corner of the card come in contact first, then as the left second and third fingers continue pushing, the card will pivot on the right

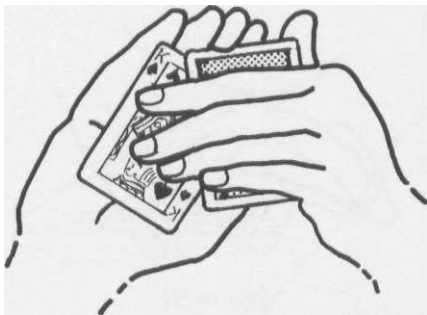


Figure 52

fourth fingertip into the palm. The condition is now as in Figure 52 with the card partly in the palm and partly in the deck with the left fingers still straight out.

4. With the card in the position of Figure 52 the right hand lightly presses down on the side stolen card. This results in both inner corners of the card coming in contact with the palm of the right hand. Now, by a slight contraction of the right hand you will feel the card being trapped into the First Palm Position.

5. The left hand has, of course, retained the deck in the same starting position but as soon as the card is in position of Figure 52 the right hand can move the deck back and forth as the left hand goes into squaring the sides of the deck. Also the right forefinger can be curled momentarily on top of the deck during this supposed side squaring of the deck.

6. The deck is returned to the original position in the left hand and now the right hand moves away as if to square the ends. Actually the palmed card is removed far enough from the deck to get it clear of the deck. At this stage the situation is as in Figure 53 which is what the performer would see if he were looking down at his hands. From the front and right side this is completely covered.

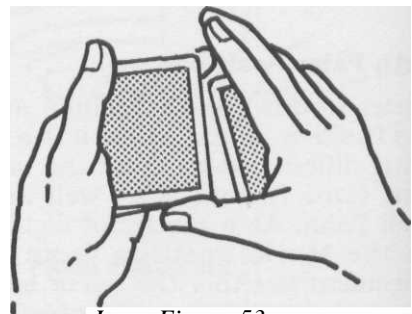


Figure 53

## PALM PLACEMENTS

7. Due to the fact that the whole left side of the palmed card is actually away from the palm it becomes an easy matter to move the right hand back to the deck, in a pretense of squaring the ends, getting the card under the deck.

8. The left fingers should remain extended and drop ever so slightly in order to accommodate the card being slipped to the bottom of the deck. The upper end of the card will come in contact with the left forefinger as it is slipped to bottom.

The right hand continues to move towards the left and up against the deck until the palmed card is actually pushed almost flush with deck except for that portion which remains angled at the inner end. Figure 54 shows the exact position of the card with the right hand removed for clarity.

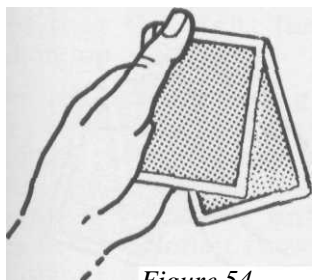


Figure 54

9. With the card in position of Figure 54 it is an easy matter for the left fingers to pull the card in and flush with the deck. To cover the movement of the left fingers, the pack is lifted into a Square Up Position between both hands.

#### Second Method:

This method follows the exact procedure as the first method but with this difference. Once the card is in the First Palm Position the right hand does not move away but instead the right hand is rotated clockwise, to the right, its right forefinger hugging the top of the

deck, until the palmed card clears the deck.

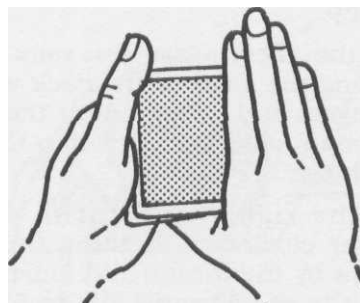


Figure 55

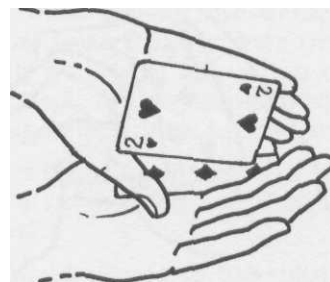


Figure 56

Figure 55 shows the appearance of the hands at this stage from the top while Figure 56 shows how the card is about to be slipped under the deck as the right hand once more rotates, this time to the left, so that the palmed card is automatically slipped under the deck.

From here the Two Hand Square Up is used to get card completely under the deck. This rotating idea covers the bottom steal at close quarters when one is looking right down at your hands.

#### Third Method:

This makes use of the Second Palm Position.

1. In this case execute all the mechanics of the Deliberate Side Steal until you reach the point where the card is angled and its lower left corner and

## THE SIDE STEAL

upper right corner are felt by the tip of the right thumb and the right fourth fingertip.

2. At the above stage you may still be squaring the sides of the deck with the left fingers and thumb. After the squaring action move the deck into the position shown in Figure 2.

Now the right hand turns slightly counter clockwise, holding the card's corners by the thumb and fourth finger until it is as shown in Figure 57 which shows the card partly moved out of the deck already.

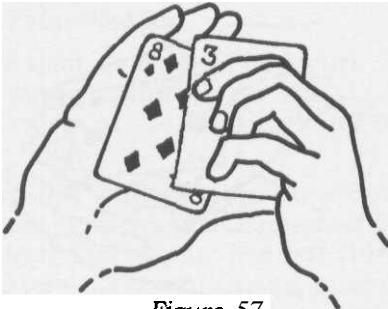


Figure 57

3. The right hand moves slightly to the right bringing the gripped card along as in Figure 57. Next the right hand moves left to palm the card as follows. The right thumb releases its grip on its corner of the card. The right hand moving to the left forces the card's right side further against the palm. The right thumb then regrips its corner at the first crease of the thumb. At this point the card is in the actual Second Palm Position.

4. The card is brought to the bottom by moving the right hand to the right again until the card is clear of the deck, then back to the left as the card is slipped under the deck until the position shown in Figure 54 is reached. From here the usual Two Hand Square Up gets the card flush on the bottom of the deck.

### Fourth Method:

This method makes use of the Third Palm Position. Again assume you have the required break on the peeked card,

1. Hold the deck as in Figure 2 but with the right forefinger curled on top of the deck.

2. The left fingers swing down the lower portion of the deck enabling the left third finger to push out the selected card at an angle as the upper right corner hits right fourth fingertip. The continued pushing by the left third finger angles the rest of the card, after which the left second finger also comes into play. This pushes the card not only forward but backward for a short distance so that the card moves out of the deck in the position shown in Figure 58 where the right hand has been omitted for clarity.

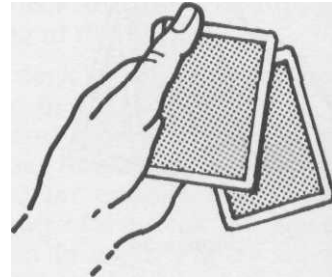


Figure 58

3. Once the card is in position shown in Figure 58 the right thumb comes down against the inner left side of the projecting card. The card will then be in the Third Palm Position.

4. With the card in the Third Palm Position the right hand moves away from the deck. The right forefinger can remain curled until the palmed card clears the deck.

5. The right hand moves back to load the card under the deck as already detailed except in this case, due to the rear position of the card, the squaring

## PALM PLACEMENTS

of the card flush with the deck is somewhat different to be effective.

6. The left fingers have been extended in order to permit passage of the palmed card to the bottom. Now with the card partly under the deck the left forefinger curls in under the deck so that its outer knuckle rests beneath the upper left corner of the palmed card.

7. The left hand now moves into a Square Up Position. As the left forefinger moves it comes forwards, and carries the bottom card against it forward and eventually flush with the pack as the squaring movement is continued.

#### Fifth Method:

This makes use of the Fourth Palm Position or the Mario Palm Position.

1. The pack is held as in Figure 2 except that the right forefinger is curled on top of the deck.

2. The left fingers swing down the packet below the break and the left third finger moves the card to the right. The left second and third fingers then push the card inwards until the card arrives in the position shown in Figure 59 which is a bottom view with left hand omitted. Note that the card's inner right edge is resting near the center of the palm at the wrist

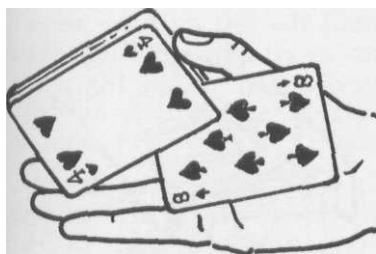


Figure 59

3. The right thumb comes down onto the card's left side at its center, placing

it in the Mario Palm Position as shown in Figure 60 which is a left side view.

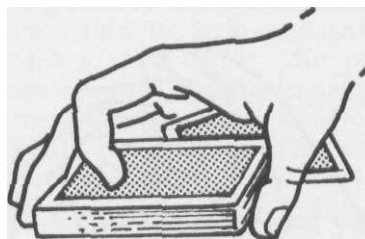


Figure 60

4. With card in position of Figure 60 the right hand moves the deck back and forth as the left hand goes through a squaring action of the sides of the deck. The deck is then replaced in the left hand as before or as in Figure 2.

5. The right hand forefinger can remain curled or straightened out during the next actions.

The right hand moves to the right until the card is clear of the deck, then moves back to load the card under the deck. At the same time the left forefinger curls under the deck and onto the outer left corner of the card being loaded underneath.

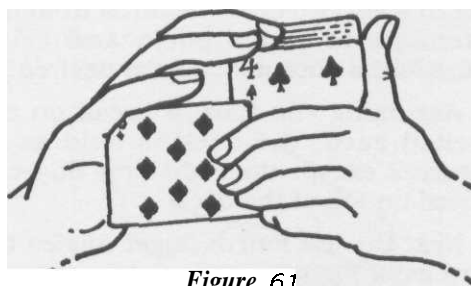


Figure 61

The position of the hands, plus the left forefinger position on the card is shown in Figure 61 just before the Square-Up.

6. The left forefinger now moves forward carrying the bottom card with it



## THE SIDE STEAL

until the upper right corner of this card hits the right fourth fingertip. At this point the situation is as in Figure 62.

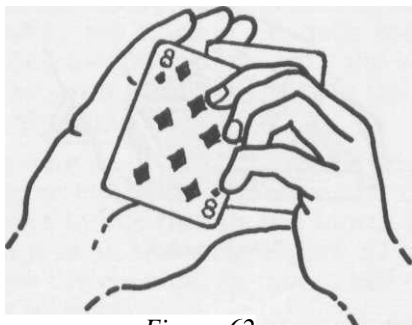


Figure 62

7. The continued forward movement of the left forefinger will cause the card to swing into position, using the right fourth fingertip as a pivot, flush onto the bottom of the deck.

Of course, immediately both hands go into a square up action. As a matter of fact, the placement of the palmed card to the bottom is almost simultaneous with the square up.

#### Sixth Method:

This method makes use of the Mario Palm Position again but the method of getting into it differs. As a matter of fact, this particular technique enables one to steal two or more cards from different parts of the pack, and bring them to the bottom or top as desired.

1. Assuming you have a break on the peeked card, the deck is held as in Figure 2 except the right first finger is curled on top of the deck.
2. Next the left fourth finger angles the card as in Figure 3 so that now the corners of the angled card will be felt by right thumb and right fourth finger.
3. Keeping pressure on the corner felt by the right thumb, the left second and third fingers press inwards on the right side of the angled card thus forcing the

upper left corner of the card against the left thumb tip which in turn presses the ball of the left thumb against this protruding corner. This protruding corner against the left thumb tip is further maintained by pressure against the right side of the card by the left second finger which at this point is near the upper right corner of the deck,

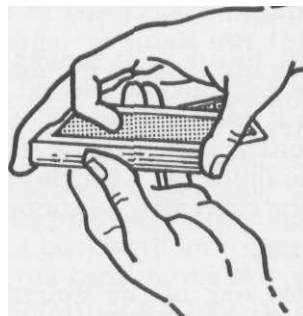


Figure 63

4. The left hand remains stationary while the right hand moves the deck forward. The left thumb and left second finger retain their pressure so that as deck is moved forward the card itself is made to remain in the same position thus ending up at rear of deck as the pack is moved forward.

Figure 63 shows the pack's condition at this point with the pack still in the process of being moved forward.

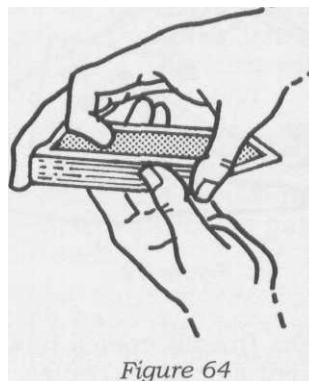


Figure 64

## MULTIPLE REAR PALM STEAL

5. The action started in Figure 63 is continued until the left and right thumbs meet at inner the left corner of the deck as in Figure 64.

6. When the card reaches the position shown in Figure 64, the left third finger pivots the card out slightly to the right using the right thumb as the pivot point. This slight pivoting action brings the right side of the card out of the deck. Figure 65 is a bottom view with the left hand omitted to give a clear picture of the card's position.

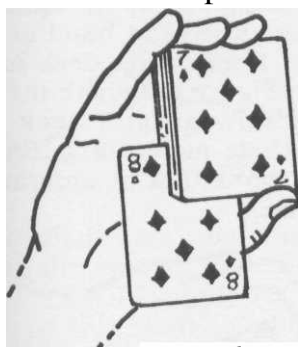


Figure 65

7. The deck is now brought back to dealing position in the left hand while the right forefinger which has been curled on top maintains enough pressure to keep the hanging card from falling out of the deck.

8. As the deck is lowered into the left hand the right palm moves down onto the hanging card as the left hand also brings the deck up slightly in order to meet the right palm. The two actions place the card into the Mario Palm Position as in Figure 59 and Figure 60.

9. From this point the card can be brought to the bottom as already explained in the Fifth Method, Figures 61 and 62, Steps 5, 6 and 7.

As has been pointed out, the above method is very good when desiring to palm out more than one card and bring them to the top or bottom. Two or more

cards can thus be stolen from different parts of the deck, such as two peeked cards. A block of cards, such as the four Aces, can be inserted into the front end of the deck, the packet angled as needed, then going thru the mechanics of the Sixth Method the operator will have the four Aces in the Mario Palm Position.

The Fifth Method can be used easily to Side Steal the bottom card into the Mario Palm Position; however, on occasion it may be necessary to steal more than one card off the bottom into the Palm Position and the following technique will accomplish just that.

For lack of a title we'll call it the

### Multiple Rear Palm Steal

1. Assuming you have four Aces on the bottom of the deck you must obtain a break above them. Use either a thumb count or spread under some pretext, then in closing the pack obtain a break with left fourth finger above the Aces.
2. The right hand comes above the deck to take it in the usual manner with the right forefinger curled on top. Also the right thumb at the back maintains the break so that the left fingers can change their grip for what is to follow.
3. While the right thumb retains its break the left second and third fingers

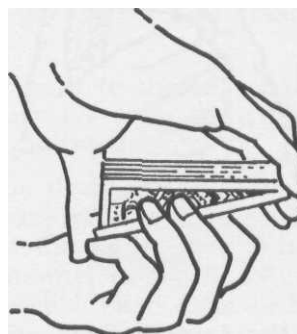


Figure 66

## THE SIDE STEAL

move into the break and press down on top of the packet. The left first and fourth fingers move under the Ace packet, resting the back of their nails against its face. This results in the four cards being nipped between the left third and fourth fingers at the inner end and the left first and second fingers at the outer end as in Figure 66 which is an exposed right side view.

4. Under cover of the right hand the left fingers move the packet to the right at an angle below the right palm as in Figure 67, a bottom view.

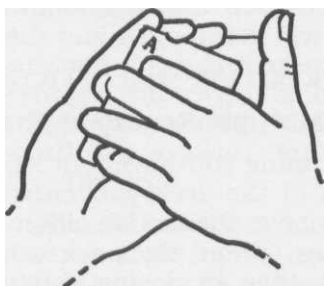


Figure 67

5. The packet now under the right palm remains stationary, still held by left fingers while the right hand moves deck forward to position shown in Figure 68 which is again a bottom view.



Figure 68

6. With the cards in this position the left second and third fingers slip off the

sides of the packet. At the same time the first and fourth fingers press the packet towards the right palm. The right palm also comes down slightly to meet the raised packet with the result that the Four Aces will be in the Mario position shown in Figures 59 and 60.

The right hand can now move the deck into a Two Hand Square Up Position just before going into the next move.

7. After the Square Up the deck is lowered back into the left hand. Left thumb nips the deck at its upper left corner enabling the right hand to move its cards out from under deck and to the top as in Figure 69 where the right hand alone now grasps deck from above. The whole action of getting the cards to the top is that of squaring the ends of the deck.

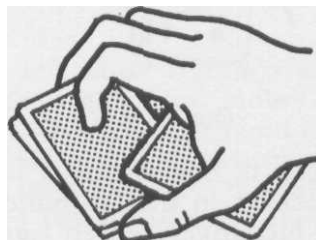


Figure 69

8. With the cards held as in Figure 69 the pack can be dropped cleanly on the table. The right hand, with its palmed cards, can then move to pick up another packet or scoop up a packet off the table while adding the palmed cards.

### To The Top

At times it is required to get the card from the Mario Palm Position to the top instead of the bottom of the deck. Here are two methods to accomplish this.

#### First Method:

1. The pack is treated just as in the Fifth Method for getting into Mario Palm Position.

## TO THE TOP

2. Instead of getting the card to the bottom, the right hand moves the card on top. At the same time the left thumb moves across deck so that the upper right corner of the palmed card goes under the left thumb.

The situation is as shown in Figure 70 which is a left side view.

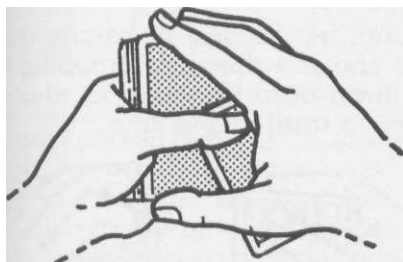


Figure 70

3. The left thumb now moves forward moving the chosen card along with it as in Figure 71 until the upper right corner of this card touches the third finger of the right hand. At this stage the card will still be at an angle on top of deck as in Figure 71.

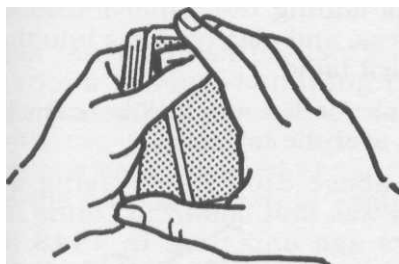


Figure 71

4. The left thumb now moves completely to the left side of the deck but as it does so it keeps a constant pressure on the card being replaced to the top. This will cause the card to pivot against the right third finger at its upper right corner.

The card will eventually straighten out as the left thumb takes its place at left

side of deck. The left fingers also aid by pressing in on the side of the deck as the replacement is being made.

5. Immediately the deck is lifted into a Square-Up Position. In fact the replacement and Square Up are almost as one complete action.

### Second Method:

1. This second method begins by getting the card under the left thumb as shown in Figure 70.

2. Now instead of any action being made, the left hand turns palm down as the left thumb holds onto the added card. This results in the card being slightly injogged but it will not be seen.

3. Before the left hand turns palm up the left thumb pulls the injogged card up flush with front end of deck. The left forefinger aids the action by pressing inwards on the front end thus the two opposite actions cause a quick alignment of the card onto top of the deck.

4. Once the card is flush on top of the deck the left hand can bring the backs of the cards into view.

### Two Effects

#### Card From Case and The Stop Effect

Effect: A peeked at card is found in a card case which has been on the table all along.

1. Get a card peeked at using the Fifth Method to get the card into Mario Palm Position.

2. Get the card to the top of the deck as in Figure 69 with the right hand alone holding the deck.

3. Drop the deck cleanly and move to the card case, which should be on the left side of the table. Pick it up in an identical manner to Figure 69 except in this instance a card case is handled instead of a deck. The closed case is taken with the flap's hinge downward.

## THE SIDE STEAL

4. The left hand comes over and takes the case, plus the palmed card, in an identical manner to Figure 70 except here again a card case instead of the deck is used.

5. The left hand turns palm down and holds the case. The selected card will be below and injogged slightly but it will not show from the front.

6. The right first finger reaches under front end of the case and flips out the flap thus opening the end of the card case.

7. The right thumb now moves under the flap and into the case proper but the right fingers go under the case.

8. The right fingers and thumb now move out, the right fingers taking the card along from the bottom of the card case until the card is brought out as in Figure 72. Here the right thumb and fingers are now really holding the front end of the card while the card itself seems to be coming from inside the case rather than from under it.

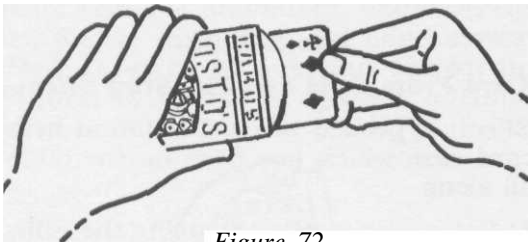


Figure 72

9. The card is pulled out completely and tossed onto the table for identification.

### The Stop Effect

Effect: Performer deals the cards one at a time on the table until someone calls "Stop". The card stopped at proves to be one previously selected.

1. Get the selected card into the Mario Palm Position via the Fifth Method.

2. Get the card over on top of the deck as in Figure 69 holding the deck in the right hand.

3. Transfer the deck to the left hand and with the right hand remove the top card by the ends and toss it from a height face down onto the table as you patter, "While I deal the cards you say 'Stop' anytime you like."

4. Continue the deal by taking the top cards one at a time and dropping them face down onto the table as shown in Figure 73 until told to stop.

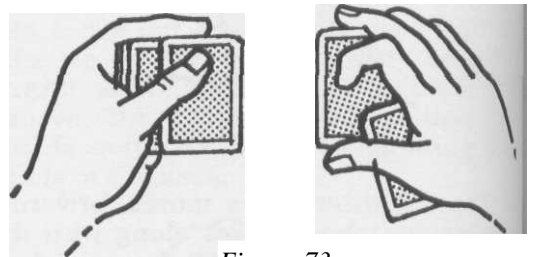


Figure 73

5. Having been stopped, the left hand places the deck down and to the left. The right hand scoops up the tabled cards adding the palmed card in the process, and placing these into the now free left hand.

6. Ask for the card to be named and turn over the top card.

The above Stop Effect using a Rear Palm was first shown to Laurie Ireland years ago and then in 1948 it was shown and explained to Cy Endfield. Since then we have added a little subtlety in which the tabled packet need not be picked up to show that its top card is the selection.

This consists in merely bringing both hands to each side of the tabled packet in order to push its sides flush. Needless to say, the palmed card is released during this action.

## INSERTION STEALS

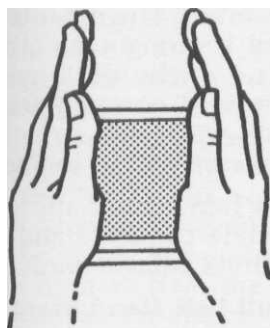


Figure 74

The completed action is shown in Figure 74 with the thumbs of both hands in view after the right hand has released its card onto the packet. (For further use of this type of side squaring action, see Chapter 5; The Tabled Palm.)

### The Insertion Steals

At times it is required to Side Steal a card that has been inserted into the pack rather than peeked at. This usually means the card is *injogged* in some manner then later stolen out from its central position to the top, bottom or into the palm.

It is not our intention to discuss here the various ways of obtaining these jogs, as that will take another chapter, but rather to show the procedure once the jog has been obtained at the inner end of the deck as shown in Figure 75

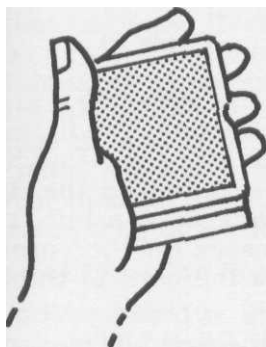


Figure 75

where the pack is held in the left hand dealing position with forefinger curled over the top end of the deck as in the usual Mechanic's Grip.

1. To get the *injogged* card into position for any one of the Side Steals already explained it is necessary for the left thumb to move to the left side of the deck and the left forefinger to straighten out so that the right hand can be placed above the deck.

2. The right thumb comes over at the inner end and with its tip engages the inner left corner of the *injogged* card. Then the right thumb moves it to the right as shown in Figure 76, pressing inwards to trap the corners of the card just as if the card were angled after a peek.

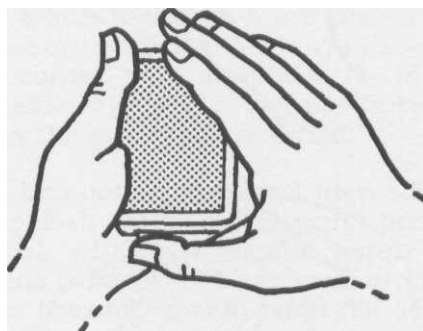


Figure 76

3. After the action shown in Figure 76, the card is in position to be stolen by any one of the means described, however we shall detail a Left Hand, Rear Palm Steal at this point.

### Left Hand, Rear Palm Steal

1. Having *jogged* the card as per Figure 76 the next step is to get the card into position for palming using the Sixth Method as per Figure 63.

2. With card in position of Figure 63 the card is brought into position shown in Figure 64. At this point nothing else is done except the deck is lowered into the left hand where the condition of the

## THE SIDE STEAL

deck and injogged card are as in Figure 77. Again, the right hand has been omitted for clarity.

3. With the deck lowered into the left hand as per Figure 77 the right hand which has remained above, lightly squares the ends of deck. It does not move too far to the right in doing this. The right hand can be removed entirely providing the pack is tilted upwards to prevent any one seeing the card at the back end.

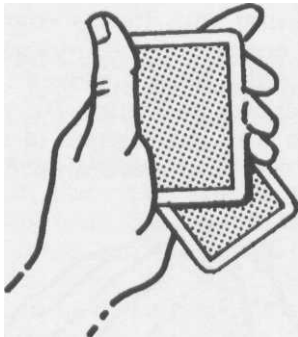


Figure 77

4. The right forefinger on top and right second fingertip under the deck pinch the upper left corner of the deck in order to move the deck forward and out of the left hand. As the forward movement is begun, the right thumb at the back end, near the lower left corner opens or flattens out in order to pass over the card being held back in the left hand.

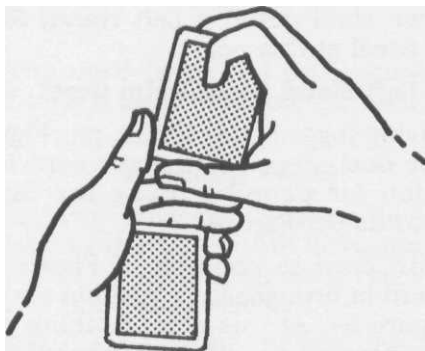


Figure 78

5. As the right thumb clears the palmed card it straightens out against the back end of the deck so that the pack is now held normally from above by the ends while the selected card remains in Rear Palm as in Figure 78.

6. The right hand drops the deck onto the table while the left hand drops to the side with its palmed card.

### Full Left Hand Steal

This is not only a full palm into the left hand but shows how the right thumb doing the pivoting action in the opposite direction practically places the card into position.

1. Assume the card is jogged as in Figure 75 but that the left hand has assumed the position in Figure 76 and the right hand has not as yet started its action.

2. The right hand comes over the deck and lightly runs its fingers and thumb over the ends as if to square them.

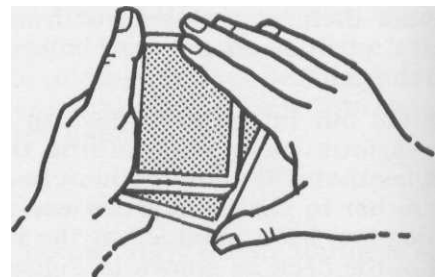


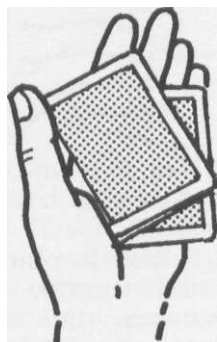
Figure 79

3. During the squaring action to the right, the thumb at the back end goes clear to the inner right corner of the injogged card, then in the right hand moving back to the left, the right thumb presses on the corner of the card pivots the card to the left as in Figure 79.

4. As the right thumb pivots the card, the left fingers straighten out to allow

## DIRECT INSERTION STEALS

the card's passage out of the right side of the deck. After that the left third and fourth fingers curl in against the corner of the card so that now it is gripped between these fingers at the upper right corner and the base of the left palm at the lower left corner as in Figure 80. This is the final palm position for the card. From the front the hold looks normal. Here the right hand has been omitted for clarity.



*Figure 80*

5. The right hand now comes over to take deck from the left hand using the same method as for the Rear Palm Steal, Steps 4 and 5, Figure 78. Remember that the right hand moves upwards with the deck to give the appearance of having lifted the deck off the left hand rather than sliding off.

Before continuing, it may be of interest to know that using the thumb to pivot a card, or cards, has been used in varying techniques to accomplish various purposes by such as Dr. Daley, Tenkai, Hugard, Prof. Lowe, Hecht and in recent years, Andrus. It will pay the card student to study and compare in order to realize their differences.

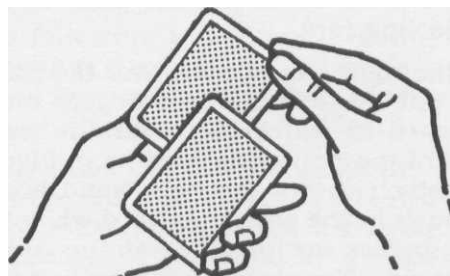
### Direct Insertion Steals

At times it is required to steal a card into the palm while merely seeming to insert the card into the pack. In this case the card is not first in-jogged, then

stolen but rather is positioned for palming out almost on the initial insertion. We will describe two methods, one for the right hand and one for the left hand.

### Right Hand Steal

1. The pack is held in the left hand dealing position with left forefinger curled over the front end as in the Mechanic's Grip.
2. The right hand holds the single card, to be inserted, face down by the upper right corner, thumb on top and first and second fingers on the face at the index corner.
3. The left thumb moves to the left side of the pack and down riffles the cards on the left side to create an opening into which the right hand places the card. Start with the single card's lower right corner, then continuing the insertion sideways to the right. Figure 81 shows the card partly inserted.



*Figure 81*

4. The single card is in the deck for about half its length at Figure 81; therefore, the action now is moving the card solely to the right and not further into the deck.
5. Continue the single card's movement to the right until its right side projects, from the right side of the deck for about a quarter inch.

The left thumb is now brought across the deck. The left first and second fin-



## THE SIDE STEAL

gers naturally move below the card to permit its jogging right. Once the card projects to the right, the tips of the left first and second fingers press under this projection. The left third and fourth fingers press in, holding the deck. The situation is pictured in Figure 82 where the card is still held by right hand.

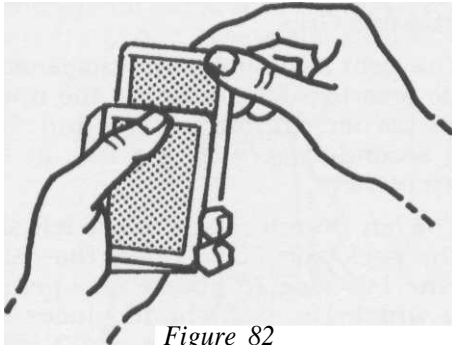


Figure 82

6. Once the position shown in Figure 82 is reached, the right hand moves above the deck in order to push in the projecting card.

As the right hand comes over the pack, the left third and fourth fingers move forward to converge under the right side of the projecting card as in Figure 83 which shows the right hand about to push in the projecting card while the left fingers are together at the upper right side. The view is from the bottom.

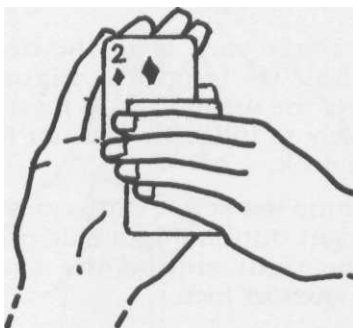


Figure 83

7. The right hand starts to push in the projecting card using the right second fingertip on the upper left corner to do so. At the same time the left second finger presses upwards on the card moving it to the right and under the right palm as in Figure 84.

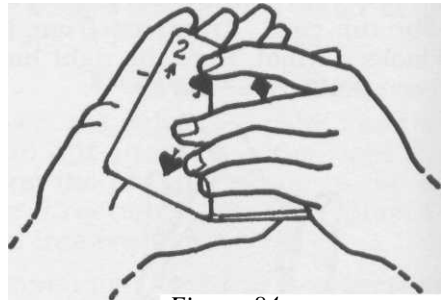


Figure 84

8. The pack, which is pinched in the crotch of the left thumb, is moved to the left at the same time that left fingers push the card to the right. This results in not only firmly placing the card into the right palm but also brings most of the deck in view as shown in Figure 85, the performer's view, with right forefinger curled on top.

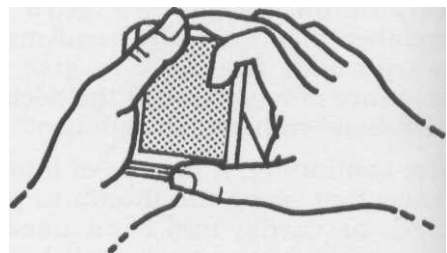


Figure 85

9. When the position of Figure 85 is reached the right hand grasps deck, then moves it back and forth along left fingers and thumb to simulate squaring the sides. Figure 86 shows a bottom view of not only the simulated squaring but also the position of the palmed card in the right hand.

## DIAGONAL STEAL

Note that the left fingers run below the palmed card during the squaring action and that only a corner of the card is still in the pack.

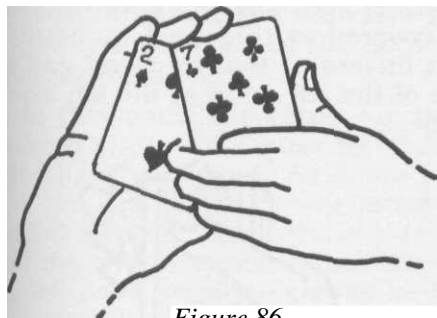


Figure 86

10. With the pack as in Figure 86, the deck is lowered into the left hand dealing position. Now a slight movement of the right hand, as if squaring the ends, will free the corner of the card still in the pack. The right forefinger of course, straightens out to give cover to the card during the squaring action. With the card in the right palm the hand can be dropped to the side. The card can also be brought to the bottom of the deck if needed.

A note on the above Right Hand Steal may be in order: The inserted card can be brought to the top of the deck via the Deliberate Side Steal method.

To do this execute all the actions from Step 1 to 6, Figures 81, 82 and 83. At Figure 83 the left fingers are under the projecting card; they must now remain there as the right second fingertip pushes in the projecting card.

The right second fingertip is followed by pressure with the right third finger. This will cause the card to angle slightly during the push in action so that as the right third finger presses against the outer end of the deck the right thumb will feel a corner projecting on the inside. The right fourth fingertip will automatically encounter the upper right corner of the card.

As the deck is already in the thumb crotch it is under control so that now the right hand can move the card out, then bring it to the top just as in the Deliberate Side Steal.

### The Diagonal Steal

There have been many who have made variations on the original Erdnase Diagonal Palm Shift by moving the card being inserted into the front end of the deck to the right instead of the left. Among these have been men like Tenkai, Hecht, Buckley, LePaul and possibly others.

In each case, after the card had been moved to the right, in perfect palm position for the left hand, the right hand invariably removed the deck from the left hand by taking it by the upper left corner. This misses the original Erdnase idea of taking the deck by the ends from above with the right thumb at the back end, conveying that nothing could have possibly gotten past it.

The following technique of doing the Diagonal Steal is one we have been using for many years. Over nine years ago we showed it to Cy Endfield.

We pointed out that although the card was pivoted to the right it retained the original Erdnase concept of keeping the thumb at the back end as the deck is taken by the ends from above. This is done through the use of what we term the "Pinch". Its use has already been shown in the Left Hand Side Steal.

1. Hold the deck in the usual Mechanic's Grip. Insert the card, to be later stolen, into the front end of the deck (See Figure 81) for about half its length. The left thumb, which has previously been at the left side of deck, moves across the top of the deck while the left forefinger takes its place alongside of the deck with the other fingers as in Figure 87.

## THE SIDE STEAL

2. The right hand comes over the deck in order to push in the projecting card. The right second fingertip should be pressing on the upper left corner of projecting card. The other right fingers, of course, are also straight out in the normal manner for pushing in a projecting card but the important thing is to be sure that the right second finger is pressing on that upper left corner. The right thumb at the back lies parallel along the back end of deck with its tip at its lower left corner and touching the left palm.

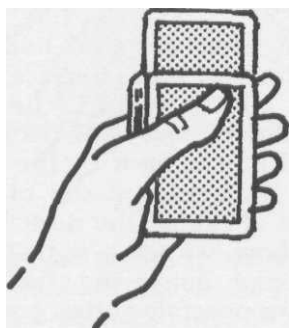


Figure 87

3. During the next action it is important that the right hand does not change its position by shifting to the right in any manner. In other words, the projecting card will be angled to the right but the right hand must not give any indication of this being done.

4. Keeping the position of the right hand the projecting card is pushed in with the right second fingertip doing most of the work. The right second fingertip keeps pressing on the upper left corner of the card as it is being pushed flush. This will result in the card becoming angled as in Figure 88 where right hand has been omitted.

If the right hand were over the pack the four fingers would be covering the whole front end just as if these fingers pushed the card in straight rather than at an angle.

Note that a small corner of the angled card will be protruding from the front end of the deck at about center and also a small corner on the left side near the lower left corner; however, these are covered at this time by both the right fingers at the front end and the base of the left palm at the left side of the deck.

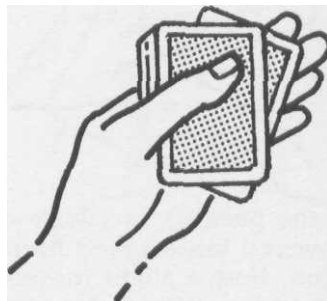


Figure 88

5. To permit the angling of the card the left fingers relax and move downwards to permit passage of the card over them. Do not straighten out the left fingers, merely lower them in a natural attempt to get out of the card's way keeping the left fingers alongside the deck.

6. Next curl the right forefinger on top of the deck, then lift it up so that the left hand can assume a Square-Up position from below. The right hand now moves the deck back and forth while the left thumb and fingers simulate squaring the sides. During the side squaring action the small projecting corner of the card on the left side is pushed flush with the deck.

7. After the final square up action, as the deck is moved backwards, the packet is placed into the left hand, left fingers extending and flattening out to receive it in such a manner that the left second and third fingertip curl around upper right end of the angled card. The right hand, still grasping the deck from

## SIDE STEAL COVER UPS

above, moves the pack slightly to the left which causes the small projecting corner of the card at the upper end to move into the deck and out of sight. The right fingers and thumb now lightly run over the ends of the deck as if squaring them.

8. At this point the cards are in the position shown in Figure 89 with the right hand removed. As a matter of fact, the right hand can be removed if the left hand is tilted properly to conceal the true situation. From the front the left hand merely seems to be holding the deck.

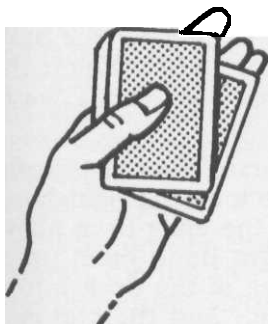


Figure 89

9. The right hand now takes the pack from the left hand using the Pinch in a manner similar to Figure 29, repeated here, which shows the action. Again, emphasis must be placed on giving the appearance of having lifted the pack off the left hand rather than a sliding

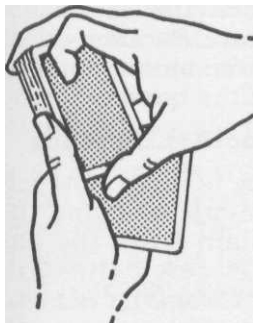


Figure 29

action. Just remember to move right hand upwards in a normal manner just before dropping the pack on the table.

10. The palmed card in the left hand is used as needed for the effect at hand, or it can be replaced to the bottom of the deck.

### Side Steal Cover Ups

Probably the first one to use the top card of the pack in order to conceal a Side-Steal was Arthur Buckley in his *Card Control* in conjunction with an effect called The Extraordinary Queens.

At the time I felt that palming the card, then trying to slip it under the top card was not as efficient as first pushing over the top card, then Side-Stealing the card under cover of the top card.

We showed the following method to Bill Simon many years ago. He developed an entirely different technique which can be found in *Effective Card Magic*. If the card student has the other sources available he can compare and evaluate these three methods.

### First Cover Up

1. Assuming you have a break with the left fourth finger below the the selected card, proceed by placing the right hand over the deck in a manner similar to Figure 2 except all four right fingers are at the front end of the deck.

2. Next, the left fourth finger angles the selected card as shown in Figure 3 except that this angle should be greater. In other words, the left fourth finger enters further into the break so that later by pushing upwards and to the right the selected card will be angled out for a greater distance.

3. During the time the selected card is angled the deck is also side-squared as in Figure 3. The whole procedure up to this point has been just like the Technical Side Steal.

## THE SIDE STEAL

4. With the deck still being side-squared by the left hand, the left thumb moves to the inner left corner of the deck and pushes this corner of the top card forward. This causes the card to angle on top of the deck in a manner similar to that of the selected card.

The lower left corner of the card should also touch the right thumbtip while the upper right corner of top card will be pressing against right fourth fingertip. In fact the top card and center card are in almost perfect alignment as shown in Figure 90 which is a view of the packs' condition with the right hand removed.



Figure 90

The right hand should maintain a high arch during the above mechanics. The lower angled card is only about a sixty fourth of an inch in advance of the top card on the right side.

5. The left hand now pinches the deck, at the thumb crotch, near the lower left corner which leaves the right hand free to move the top and center cards off the deck. These cards are held by pressure of right fourth finger at upper right corners and right thumb at lower left corners.

Figure 91 shows the action from the bottom where you will note how the top card, in perspective, appears slightly to the right of the center card in order to clarify the situation; however, in reality the center card will be further to the right and concealing the top card when viewed from the bottom. From the top,

of course, the top card will conceal the left side of the lower, center card.

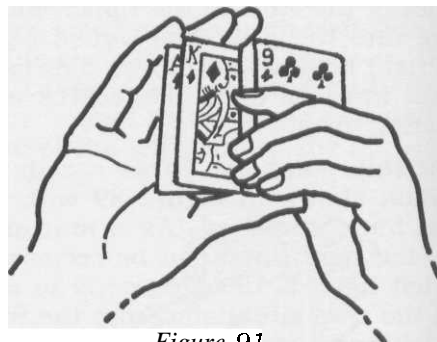


Figure 91

6. As the top card is supposedly moved off you say, "Remember the top card is not your card," after which the right hand replaces both cards, as one, on top of the deck.

Immediately curl the right forefinger on top of the deck as the right hand takes the deck by the ends from above, then turns the right hand palm upwards to bring the face of the deck into view as you conclude, "And the bottom card is not your card." The chosen card is now second from the top from which point it is, of course, under the performer's control.

Our original application for the above move was for the Buckley effect called The Extraordinary Queens except we turned the Queens face up which automatically loaded the selected card face down between the face up Queens. Those who have *Buckley's Card Control* can find the remaining details on Pages 86 and 87 of the book.

### Another Handling

This handling is more conducive to the Simon technique of doing the Cover-Up. We explain what the basic handling is but refer the student to *Effective Card Magic* for details.

1. With the break held in the center on the selected card, the left thumb actu-

## CLIP STEAL COVER UP

ally pushes off the top card which is taken from above by the right hand.

2. The right hand shows the face of the card as you say, "The top card is not your card." Right hand now turns palm down and comes over deck so that the card in the right hand rests momentarily against deck, and it is at this time the left fingers push the selected card under the one in the right hand. Immediately the right hand moves away from deck while the left thumb shoves over the next top card of the deck.

3. Using the left side of the card held in the right hand, the top card of the deck is levered face up on top of the deck as you say, "And, of course, this card is not yours either." The top card is now levered over face down and at the same time the card(s) from the right hand are left on top of the deck.

4. The whole idea is that you have merely shown the top two cards of the pack. For example, in the Buckley effect you would say, "I have here the Queen of Spades and also the Queen of Clubs," doing the actions outlined to bring the selection between the two Queens.

### Clip Steal Cover Up

This type of Cover Up using the Clip Steal is an entirely different concept from those previously explained and has a greater flexibility in its application to effects more so than as a means of controlling a card. First, we will describe the mechanics, then show its application to various effects.

1. Follow all the steps from 1 to 5 of the Clip Steal until you get the selected card clipped between the right fourth and third fingers at the base as shown in Figure 35 repeated below.

2. With the card securely gripped as in Figure 35, the right forefinger is curled

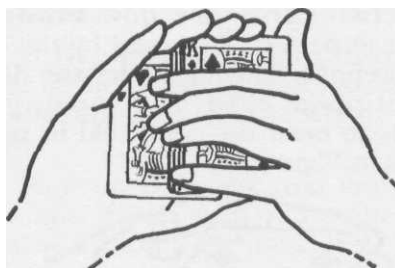


Figure 35

on top of the deck, if you haven't already had it curled from the start, then the deck is placed on the table.

3. As the deck is placed on the table the right hand remains alongside until the right fingers manage to get hold of the top card of the deck.

4. Once the right fingers have hold of the top card, the right hand moves away from the deck to the right. This results in the clipped card also moving out of the center of the deck as in Figure 92 which is a back end view.

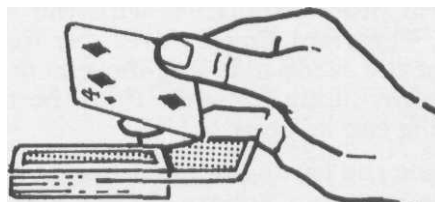


Figure 92

5. The right hand then moves upwards with the two cards being in the position shown in Figure 93, a left side view.

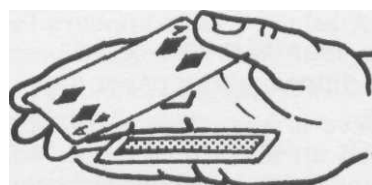


Figure 93

## THE SIDE STEAL

6. The two cards are now brought together in perfect alignment by the left hand forefinger moving under the dangling clipped card and moving it upwards to meet the card held in right hand as in Figure 94.



Figure 94

7. The action in Figure 94 is continued until the two cards meet, just as the left second, third, and fourth fingers pull in on the right side of the clipped card in order to align it with the top card. The right fingers over the front end of the cards hide any movement of two cards lining up while from the top nothing can be seen.

8. Once the cards are lined up the two hands go into a Square Up Position as they apparently handle a single card.

9. The above Steps are the basic ingredients of the Clip Steal Cover Up and now we shall show its use in several effects.

#### Between The Aces

Effect: A selected card appears face up between four Aces that have been previously clipped with a paper clip.

We believe it was Annemann who first described an effect in the *Jinx* wherein a selected card appeared between four Aces while Paul Curry probably was the first to describe an effect in which a selected card appeared between two

previously clipped cards, in his booklet *Something Borrowed Something New*. Since then there have been other methods by other card men. Our procedure differs from all these existing methods as well as those mentioned.

1. Remove the four Aces from the pack and handing them to a spectator tell him to arrange the four Aces in any order that he will easily remember, from top to bottom, but not to show you the order in which they lie.

2. Tell him to turn the four Aces face down. Hand him a paper clip telling him to clip the four cards at the side in order to insure the Aces staying in their order.

3. Having placed the clip on the Aces, take the packet from the spectator and drop it face down on top of the deck with the paper clip coming on the left side.

4. Pick up the pack, keeping the clip on the left side of the deck, holding it face down in the left hand for the Spectator Peek.

5. Have the spectator peek at a card. Hold a break on it with the left fourth finger.

6. Right hand comes over the pack and you do the moves required for the Clip Steal as in Figure 35.

7. With the cards clipped as in Figure 35 the right hand places the deck onto the table. The right hand takes off the top four clipped cards while at the same time stealing the selected card as in Figure 92 except in this case the paper clip is on the left side. This actually makes the pickup very easy as the clip separates the four cards from the rest of the deck.

8. The right hand then moves upwards with the four clipped Aces the situation being similar to Figure 93.

## DRIBBLE STOP EFFECT

9. The selected card is now brought up flush with clipped Ace packet exactly as shown in Figure 94 with two single cards.

10. Once the selected card is lined up with the clipped Ace packet, the right hand keeps holding onto the packet while the left is free to pull off the paper clip and toss it down onto the table.

11. Your excuse for removing the paper clip is as follows: You say, "I'm going to test how good your memory is." By this time the paper clip has been removed. Continue, "If I transfer one Ace from top to bottom, can you remember the order of the Aces now?" To illustrate your left thumb peels off the top card into the left hand, then places this card to the bottom.

12. After the transfer of the card to the bottom, the packet is placed into left hand dealing position as for the Mechanic's Grip.

13. As the spectator calls the first Ace, you turn it face up flush onto the packet. Have the spectator hold out his hand, palm up, then deal this Ace face up into his hand.

14. Continue in a like manner with the second Ace dealing it onto the first face up Ace in spectator's hand.

15. On the third Ace, after it has been turned over face up and flush onto packet, you perform a Single Buckle to take two cards, back to back, as one and deal these as a single face up Ace onto the others.

16. Snap the last Ace face up and place it onto the others. Remove the cards from spectator's hand, turn them face down, place the paper clip back on left side of cards, return packet face down onto spectator's hand, then request him to place his other hand over the packet thus sandwiching it between

the palms.

17. If the spectator remembered the order of the Aces, congratulate him and if he hasn't the next line will fit in logically.

18. Pick up the deck and say, "Well, let's see if you still remember your card. Will you please name it?"

19. After the spectator has named his card you thumb thru the cards and remove any card from the center and toss it face down onto the table,

20. Square-up the deck and toss it face down onto the tabled card, then pick up the deck from above by the ends, with the right hand. Holding the deck face down with the right hand rub the bottom or face of the deck against the spectator's upper hand as you say, "Watch the \_\_\_\_\_", naming card he selected. Slowly turn the deck face up as you say, "Your card is gone." Place the deck onto the table.

21. Have the spectator separate his hands. Tell him to turn the packet face up and to remove the paper clip. After he has done this, have him spread the four Aces to reveal a face down card in their center. Have him name his selection, then reach over with the right hand, remove the face down card and turn it face up to reveal his selection.

22. Be sure you let several spectators note the selected card as it is actually possible for the one person to forget his card due to the fact that he is concentrating on remembering the order of the Aces,

### **Dribble Stop Effect**

Effect: Performer lets the cards dribble off his right fingers onto the table. At any time during the dribble "Stop" is called. The bottom card of those remaining in the left hand is the selected one.



## THE SIDE STEAL

The handling is such as to convince the onlooker that no control of any kind is possible.

1. Have a card selected or peeked at and bring it to the bottom of the pack preferably by one of the Side Steals To The Bottom.

2. With the card on the bottom your left fingers push it into the Clip Steal Position as in Figure 35 except here the bottom card would be clipped.

3. Holding the deck in the right hand, place the deck on the table, keeping your right hand close to the deck and maintaining the Clip on the selection.

4. With the side of the right hand kept close to the table, lift the deck off the table high enough so that right fingers can release the bottom cards so they dribble onto the table as in Figure 95. This shows the dribbled cards on the table, some still in the right hand and the selected card in Clip Position.

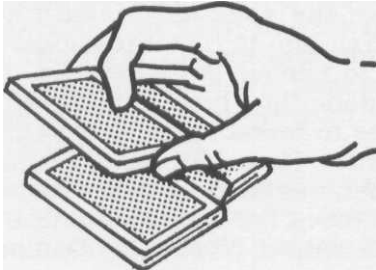


Figure 95

5. Let the cards dribble off the right fingers completely as in Figure 96 where you will note the selected card remains clipped in the right hand.

6. Left hand now pushes or shoves the cards towards the right hand again so that the right hand can again re-grasp the cards for a repeat of the dribbling process.

7. During the actions shown in Figure 95 and 96 you patter, "As I release the

cards in this manner I want you to call 'Stop' at any time." The initial dribble has now been completed and the left fingers shove the cards towards the right hand which can again grasp the cards and repeat the dribble until the spectator calls a halt.

8. When the spectator calls "Stop" you will be holding a small packet in a manner similar to Figure 95 except, due to the first dribble, this packet will not be a squared one; however, the situation will be the same.

9. The right hand moves to the right so as to clear the clipped card from under the dribbled cards then raises off table. Again the situation is similar to that of Figure 93 except the top single card shown is in this case a packet of cards.

10. Finish by bringing the left hand underneath and squaring the clipped card with upper packet in an identical manner to Figure 94.

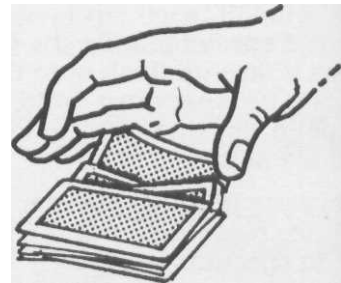


Figure 96

11. Have the selection named, then turn the packet over to reveal the card at its face.

The above Clip Cover method can be used to cut to four Aces by having them on the bottom to start. However, instead of dribbling the cards, the right hand makes a definite cut, then moves away with the packet plus the clipped card. Line up the Ace, and turn the packet face up to show an Ace which is dealt off onto the table. The cut off

## THE CARD STAB

packet is returned and while squaring up the deck the next Ace is placed into position and the cutting repeated until all four Aces have been cut to. Also a variation can enter by cutting off small packets until you have four packets on table, the bottom of each being an Ace.

### Card Stab

Effect: Performer places a card face up into the deck at any point a spectator desires. The card above the face up card turns out to be a previously selected card.

1. Control a peeked card to the bottom of the deck with one of the Side Steals To The Bottom or simply Double Cut the card at the break to the bottom.
2. As you square the deck get the bottom card into Clip Position.
3. Holding the deck in the right hand with the bottom card secretly clipped, the left thumb pulls off the top card of the deck, then turns it face up in the left hand.
4. The left hand grips the face up card at its upper index corner while the lower right hand corner is run down along the left side of the deck as you say, "As I run this card down the side of the deck you can say 'Stop' at any time you like."
5. When "Stop" is called the lower right corner of the face up card is inserted from the left side of the deck until a part of this corner emerges on the right side of the pack thus the card is inserted face up into the deck at an angle.
6. Once the card has been inserted, the left hand now proceeds to remove the face up card and all those below it. The four left fingers go between the deck and the clipped card while the left thumb presses on upper index corner of the face up card causing it and the cards below it to fall as in Figure 97. Here you will note that the left hand

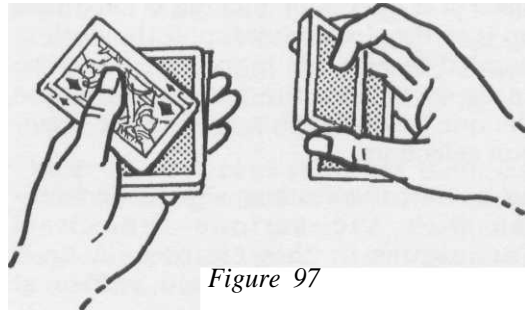


Figure 97

has moved in far enough so that the left fingertips will be visible on the right side of this packet when it is removed from the bottom of the deck.

The view is as seen from the back and also shows the clipped card just below the remaining cards in right hand.

7. Left hand places its packet onto the table, then comes back to the right in order to line up the clipped card with the rest of the packet in a manner similar to Figure 94.

8. The name of the card is asked, then the packet is turned face up to reveal the selection. Apparently the face up card has located the selected card.

9. In place of the face up card, as per Figure 97, you can use a pen knife or a table knife thus making this a Knife Stab effect.

10. The Stab method described can also be used to force a card or to predict a card. In the case of a prediction use a business card on the blank side of which you have jotted down the name of the bottom card. You must glimpse the bottom card after a spectator's shuffle. From here the procedure is identical as with the card or knife but using the business card instead.

### For The Purists

This we feel is for the Purists because not once is the deck cut or even spread. It remains squared at all times during the following effect. This con-

## THE SIDE STEAL

sists of a spectator placing a card face up into the deck whereupon the deck is handed to him. He himself spreads the cards to remove the face up card and the one below it. This card is his previous selection.

As by now the student should be familiar with the various Side-Steal Techniques in this chapter. A brief descriptive outline should suffice at most points.

1. Have a card peeked at and get it to the bottom of the deck by anyone of the Side Steals to the bottom; however, we recommend the Fifth Method.

2. Take off the top card and hand it face up to spectator as you request him to insert the card face up, at any place, from the front end of the deck. The pack at this point is held by the performer with the right hand at the lower right corner, thumb on top, fingers below.

3. As the spectator pushes the card into the deck, you pinch the deck so he can not force the card more than halfway in.

4. With the face up card still projecting from the deck, the cards are placed into your left hand. The right hand comes over to push the face up card flush into the deck. The right hand pushes the card in at a slight angle so that about an eighth of an inch projects out of the deck on the right side at the lower right corner.

5. Leaving the face up card angled, the bottom card, the selection, is now brought into the Mario Palm Position in the right hand.

6. The right hand with its palmed card moves to the right until the palmed card's outer left corner comes directly below the face up side-jogged card as shown in Figure 98 which is an exposed view of the action.

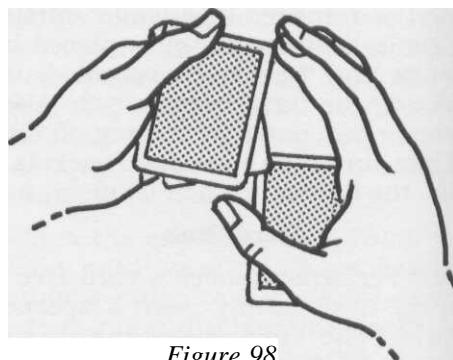


Figure 98

7. As the cards come into position in Figure 98 the left second and third fingertips press upwards on the face of the palmed card, at its upper left corner. The back of this card will in turn press upwards on the face up side-jogged card. This opens a space in the deck into which the palmed card is moved as in Figure 99, a back end view of the action.

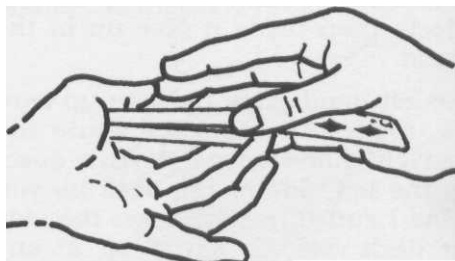


Figure 99

8. The action in Figure 99 is continued until the right hand has practically pushed in the whole width of the card. The left fingers may aid slightly in the final stage to insure the card being brought flush with the deck.

9. After Step 8, the card will be flush but still projecting at the back end of the deck. The right thumb now moves to the back of this card as shown in Figure 100 in order to push it flush with the ends of the deck. At the same time the pack is immediately brought into a two handed Square Up Position.

## NOTES

10. Having apparently merely squared the deck, the cards are handed to the spectator who is asked to thumb through the cards and remove his face up card plus the face down card below it.

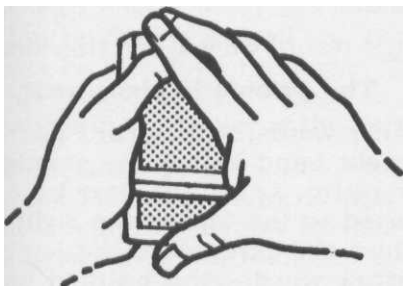


Figure 100

11. Having removed the cards, the spectator names his selection which turns out to be the face down card in his hands.

### Concluding Observations

#### Note 1:

Using the Technical Side Steal it is possible to have two cards peeked at in different portions of the pack maintaining the breaks with the left fourth finger and left third finger respectively.

The card at the break held by left third finger is stolen into the right hand first, using the mechanics of the Technical Side Steal. Then the card at the fourth finger break is also stolen into the right hand using the same mechanics.

To further clarify the procedure you would keep the deck in your left hand in almost standard dealing position. Now, the left third finger would angle out the card at its break. The right hand would, of course, move the card to the right, then come back, as per the Technical Side Steal, to get it into the

palm. Using the technique of the Technical Side Steal naturally enables you to retain the left fourth finger break on the other card during the stealing of the first card.

Once the first card is in the palm the process is repeated to get the second card into the right palm, i.e., left fourth finger angles its cards, the right moves it out, then gets it into the palm below the card already there. Thus two cards from different parts of the pack have been stolen into the right hand.

#### Note 2:

The Deliberate Side Steal can enable one to get two cards to the top, from different parts of the deck, in the mere action of squaring the deck.

Suppose you have the necessary breaks on the two peeked cards with the left third and fourth fingers. The left third finger enters its break, then angles its card after which the left fourth finger enters its break and angles its card out. Thus the right hand can now bring out two cards simultaneously using the technique of the Deliberate Side Steal, just as if only one card were being moved to the top.

#### Note 3:

The Bold Steal can likewise be accomplished using the angling of the two cards as already explained, then doing the Bold Steal with two cards as needed.

#### Note 4:

A combination use of the Technical Side Steal and Left Hand Side Steal will enable one to steal two cards--one in each hand.

Assuming you have the breaks with the left third and fourth fingers, in this case the pack should remain in the position required for the Left Hand Steal.

## THE SIDE STEAL

Also the card at the left fourth finger break should have been allowed to fall below the break before having another card peeked at and a break maintained by the left third finger.

The card at the left third finger break is angled out and stolen into the right palm via the Technical Side Steal. This is done without moving the deck from the position required for the Left Hand Steal. With the card in your right palm, you execute the necessary mechanics for the Left Hand Steal. The right hand then places the deck on the table.

Both hands now have one card each which may be re-produced from your left and right pockets.

**Note 5:**

In using the Mario Palm Position, or any Rear Palm, do not make the mistake of unduly spreading the fingers like a Star Fish. In fact, no attempt at all should be made to keep the fingers separated but rather use that type of palm to give the fingers a relaxed look.

In other words forget about spreading them apart and forget about keeping them close together. Just relax and if your fingers have spaces thru which your spectator can see, all right, but if they haven't don't make any attempt to create them.

**Note 6:**

In the Clip Steal Cover Up it is possible to hold onto the top card, or cards, as in the Between The Aces effect, while dropping the deck onto the table from a reasonable height.

**Note 7:**

Performing the Clip Steal from the center, the cards may be dribbled onto the left hand instead of the table as in Figure 96. With the cards in a scattered heap, free of the right hand, the selected, clipped, card remains in the

center. The right hand with its clipped card has to move only slightly to the right to clear the deck with the selection. The selection is then replaced to the top of the deck as both hands go into a Square Up of the pack.

**Note 8:**

For the record we will call this idea

### The Dribble Replacement.

In other words, with a card palmed in the right hand, either the standard or rear palm, the card can be easily replaced to the top as the right hand dribbles the cards onto the left hand. In other words, the palmed card is actually released as apparently part of or the last card of the dribbling action. This means both hands can now re-square the pack very cleanly.

**Note 9:**

The Side Steal can be used as apparently a method of control especially in those Side Steals wherein the selected card is brought to the bottom while so much of the top of the deck is in view. If you have done your Side Steal well the spectators imagine the card is still in the center of the deck.

This impression is strengthened by dribbling the cards onto the table, then squaring the cards up very fairly and letting them rest on the table while you turn attention to some other point.

After awhile you can pick up the pack and shuffle the selection to whatever position you desire. The whole idea is to convey that the selected card remains in the center and that apparently you have no control over it.

Later, the shuffling may lead them to suspect that you are now controlling the card. However, they will wonder how this is possible under the conditions you have led them to believe exist, i.e. that the selection is some-

## NOTES

where in the deck apparently out of any possible control.

Those who do the Pass, then follow it immediately with a shuffle are not entirely wrong in the concept but their timing is way off. To show what we mean, suppose a magician does the Pass but he does it so well you haven't any idea he has done the move; therefore, in your mind the card is still somewhere in the center of the pack.

Now if he dribbles the cards onto the table, the idea of a break is now dispelled, a squaring action further dispels jogs of any kind, then add to this that you scrutinize the pack closely for crimps but find none. You are now wondering if perhaps the card is daubed or marked off by a key card but this is further dispelled when the magician later picks up the deck and shuffles it very casually without so much as looking at it. Yet later it is revealed say, at a chosen number.

Having missed spotting the initial Pass you will be worrying as to just what type of control that magician is using. In this way you'll be led far afield of the real answer. This then is the approach you can use at times with the laymen. Remember not to use the shuffle approach in those effects whose real strength lies in the fact that the card is meant to remain in the center of the deck at all times as in the case of the Ambitious Card.

Here are some more important Notes: Regardless of which type of Side Steal you are doing, there must be an excuse for the right hand to come over the deck. This excuse is for the left hand to seemingly square the sides of the deck. Broken down into proper Steps:

1. The break is obtained on the peeked card.
2. The right hand comes over the deck from above to grasp it by the ends.

3. At the same time the left hand executes the action of getting the peeked card into the proper position for the steal to come.

4. Once the peeked card is positioned, the right hand grasps the deck as the left hand moves into a Square Up Position from below. The sides of the deck are apparently squared up.

5. The right forefinger can also be curled on top of the deck during the squaring of the sides of the deck.

6. The deck is lowered into proper position into the left hand.

7. The right forefinger either remains curled or straightens out, depending on the type and angle of Steal during the apparent squaring of the ends of the deck by the right hand.

8. The card comes clear of the deck during the squaring of the ends and is reloaded either to top or bottom of the deck or palmed out entirely depending on the situation or effect.

9. If the card is loaded to either top or bottom, the deck is brought up into a Two Hand Square Up Position which, of course, also aids in the subsequent reloading.

10. If the card is to be stolen out completely it is advisable to do the Two Hand Square Up just before moving away with the palmed card. In other words, the palmed card should be cleared of the deck first, then the Two Hand Square Up is made with the deck eventually taken by the right hand which places it on the table or, under certain conditions, returns it to the left hand.

In doing Side Steals, it is essential that the finger-nails be clipped. The tips of the fingers should extend beyond the nails. If the nails are too long it becomes difficult to angle out a card into the proper position for palming.

# Chapter Five

## The Tabled Palm

*One Hand Table Palm Tabled Riffle Palm Flat Palm Steal Angle Palm Steal Adjustment  
Misdirection Table Riffle Angle Palm Longitudinal Angle Palm Ribbon Spread Palm  
Traveling Double Ten and Ten Tabled Stop Effect Out of Your Hands As A Control  
Card To Top Sell Or Delusion Face Up Elimination Rise-Rise-Rise First and Second  
Method Angle Palm Transfer Tip Up Angle Palm Full Buckle Palm Center Block Palm  
Direct Rear Palm Direct Full Palm The Card Transfer The Lost Card*

This chapter deals primarily with the type of palming that is done while the pack is on the table in one way or another. It may be that the cards are shuffled on the table, spread on the table or merely resting in a squared up position.

It may be that the card cheat will again claim priority to this idea of palming cards while the pack is resting on the table but the first record of any such palm is to be found in Eddie Joseph's *Greater Card Tricks*. It is this source which first started us on the road of devising other methods; however, our first method was in some respects similar to the original Joseph method except for a change in technique. It is described under One Hand Table Palm and the student is free to compare the two techniques if he so desires.

Our second method followed the Action Theory as applied to the Tabled Palm and this thinking will be evident in the Table Riffle Palm as well as its flexibility in cases where it is required to palm a definite number of cards in either the left or right hand.

The latest form of Table Palm will be

found in such as the Angle Palm which was innocently inspired while looking at Figure 15 of Chapter One of this volume, *Miracle Changes* and musing that with the picture by itself you couldn't tell whether a card was being replaced or palmed off. This started not only a train of thought but experimentation which not only proved successful but resulted in effects such as Rise-Rise-Rise and Out of Your Hands, a problem originally posed in *Trick Talk*, the house organ of the Ireland Magic Co. and here explained in detail with its variants. The remainder of the chapter deals with additional palms which, while not of the tabled variety will be found most effective when used for the purpose intended.

The last item in the book, The Card Transfer, we found hard to classify strictly as a Table Palm because it is so much more than just another method of stealing a card as the cardician will discover on reading and trying the move and its various applications.

Having thus whetted your appetite, we invite you to read and study this chapter on The Tabled Palm.

## TABLED PALM

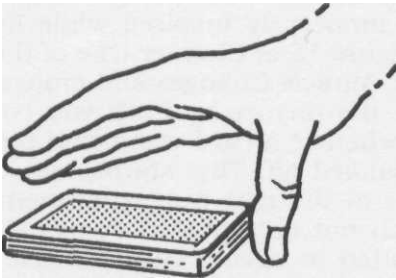
**One Hand Table Palm**

Object: To palm off the top card while the deck is squared and on the table.

1. Here the deck is resting on the table face down to either the performer's left or right depending on which hand is to be used for the palm off.

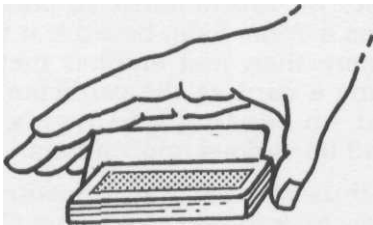
2. Assuming the performer wishes to palm off the top card with right hand the pack should be in direct line with right hand with the end of the pack facing performer.

3. The right hand advances forwards, the right fingers extended forward and the right thumb extended to the left as in Figure 1 which shows the right hand just above the deck. The view is from the left side.



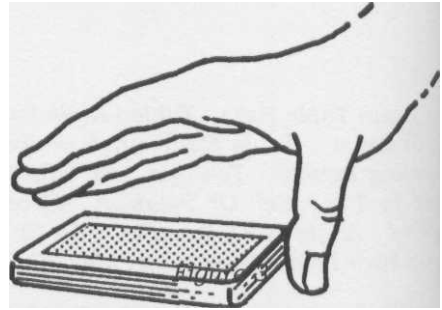
*Figure 1*

4. The tip of the right fourth finger now touches the upper right corner of the top card. Immediately the right hand moves to the right causing the top card to move off the deck sideways, then tip up against the right hand as shown in Figure 2, an exposed left side view.



*Figure 2*

5. Once the card is felt firmly against the palm, aided by the side of the deck, the right forefinger curls in on top of the deck. The right thumb grasps the back end of the deck in normal position while the right fingers grasp the front end as in Figure 3, which again is an exposed left side view.



6. The right hand can now cut the top portion of the deck and carry it to the right, drop it, then come back for the remainder. This is picked up and placed on top of the first half. The right hand then moves away with its palmed card.

7. If it is not necessary to cut the deck, the pack is merely moved forward, then the right hand moves away with its card. The whole object is to get an excuse to come near the pack for some reason or another.

8. A light touch is required so as not to disturb the other top cards of the pack during the action.

9. The palm is completely covered from the right side when using the right hand. The opposite is true, of course, when using the left hand.

10. The pack may be positioned so it lies lengthwise in front of the performer, who has his arms more or less folded above table. By unfolding one hand and moving it across the deck, the moves of Steps 4 and 5, Figures 2 and 3, may be executed. The right hand, still parallel to the deck, with fin-



## TABLED RIFFLE PALM

gers pointing to the left, only moves the pack slightly forward, after which the right hand returns with a palmed card to its former folded position.

10. Experimentation with the pack at different *angles or positions* will aid greatly in ascertaining the best procedure for each individual,

### Tabled Riffle Palm

This type of Table Palm was first shown to Russell Barnhardt in 1946 and its sole object was to palm off a card, or cards, into either hand while merely squaring the pack after a riffle shuffle. It is thoroughly practical and with practice can be undetectable.

1. The card or cards to be palmed are on top of the deck.

2. The deck is lying on the table face down with its short end towards operator.

3. The top half of the deck is cut to either the left or right depending on which hand is to do the palming.

4. Assuming the right hand is to do the palming, the top half is cut to the right of the lower half.

5. The cards are now riffled into each other at the inner corners only.

6. The right hand holds back the desired number of cards, to be later palmed.

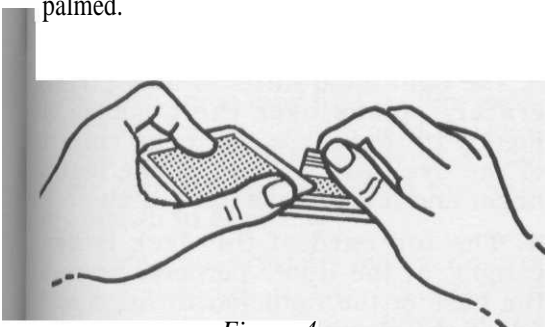


Figure 4

Figure 4 shows the shuffle completed except for the right hand holding back its card or cards which will now fall on top of all.

7. Both hands now shove each half into the other for about half their width as in Figure 5 which is a top view of the action.

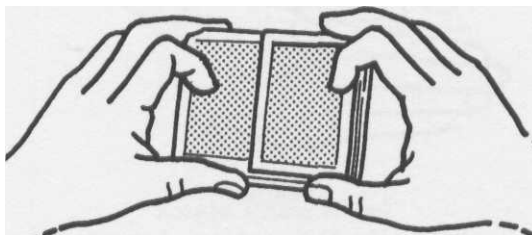


Figure 5

8. Both hands now change position so that the palms of both hands are now at each side of the deck. The tips of the fourth finger of each hand should be at the upper outside corners of the cards as they are about to be pushed in by both palms as in Figure 6.

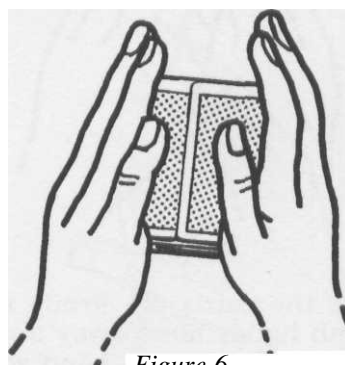


Figure 6

9. As the action is about to be started, the left thumb presses down on the back of its cards while the side of the right hand presses on the right side of its half. This causes the top cards of the right portion, above the left side portion, to tilt upwards against the right palm.

## TABLED PALM

10. As the cards tilt up against right palm, the left thumb moves in under them, and presses these cards further into the right palm as in Figure 7, an exposed left side view.

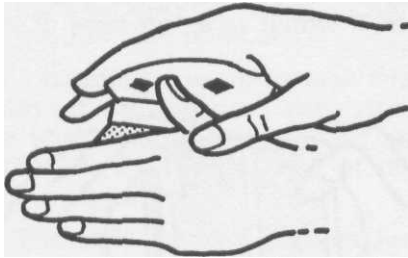


Figure 7

10. Actually the action depicted in Figure 7 takes place under cover of both hands, as in Figure 8. The hands merely seem to push the cards together just as if doing the V type shuffle.

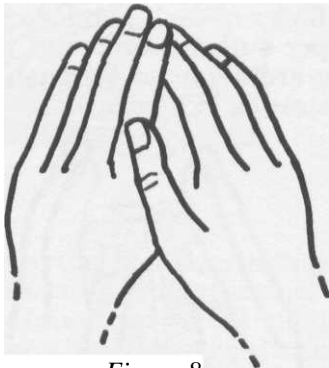


Figure 8

12. Once the cards are firmly in the palm, both hands move away from the deck, the fingers of each hand squaring the sides of the deck to complete the action of the shuffle.

The right hand cuts off the top half of the deck, (the right forefinger should be curled on top of the deck during the cut) and places it forward slightly, then picks up the lower half and places it on top of the other half to complete the cut.

The right hand then moves away with its palmed cards.

As has been previously pointed out, any number of cards can be palmed off, by either hand, merely by holding back the required number of cards at the back end of the deck, using either the left or right thumb. These are then allowed to fall last in the shuffle.

### Flat Palm Steal

This is a type of palm that enables one to steal a card off the top of the pack while the deck is on the table. Various effects are possible, some of a very startling nature.

1. The deck is on the table in front of the performer with a short end facing the body.

2. The right hand is rested, momentarily, palm up alongside of deck as in Figure 9.

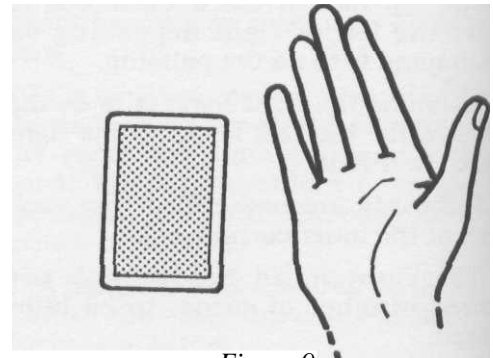


Figure 9

3. The right hand turns so that it deliberately comes over the deck as in Figure 10. Note that the upper corners of the deck are at base of the fourth finger and first joint of the thumb.

4. The top card of the deck is now caught, at the upper corners, between the base of the right fourth finger and tip of the thumb as these parts contract slightly to nip the card.

5. Immediately the right hand raises

## ANGLE PALM STEAL

upwards, slightly, then moves to the right.

6. During the steal there should be no movement of any other of the top cards. The right hand seems to merely pass over the deck and away in less than a second.



Figure 10

. The hand having stolen the card maintains either an extended flat position on the table to the right of the deck or the four fingers can bend inwards so that the hand has the appearance of being closed. In either case, regardless of which position the hand assumes, the opposite hand must assume an identical appearance on the other side of the pack. In other words, both hands must either be placed palms down fiat or both must have the fingers curled into the palms.

8. In nipping the top card for the Flat Palm Steal some may find it more expedient to catch or nip the card between the tip of the thumb and second joint of the fourth finger, which is the position shown in Figure 11.

9. In using the previous instructions of Steps 1 through 6, the Flat Palmed card will end up further back in the hand, nipped between the tip of right thumb and near the base of the fourth finger.

The handling and position of the card, of course, will depend a lot on the use it is put to and the effect to be obtained.

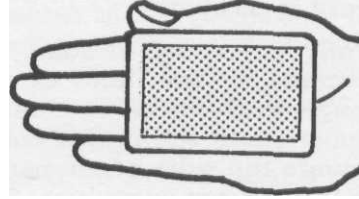


Figure 11

### Angle Palm Steal

1. Deck is in the same position of Figure 9 in front of the performer except the right hand is not near the deck at this time.

2. The right hand comes over to touch the deck as in Figure 12. Note that the right thumb is at the center on the left side of the card and the base of the hand is alongside the whole length of the deck.

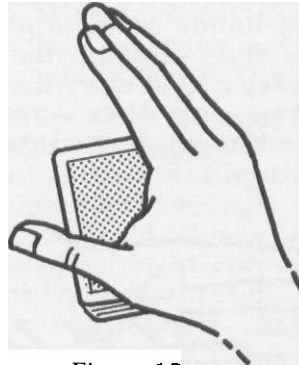


Figure 12

3. The position of Figure 12 is only momentary as the right thumb moves in to clip the card against the base of the palm, the hand then coming away from the deck. The card is held in a rear palm more or less, although the grip is such that the right long side of

## TABLED PALM

the card lies along that part of the palm in line with the right fourth finger. The first joint of the right thumb maintains pressure on the center of the card's left side, thus keeping the palmed card in position.

4. Naturally an excuse of some kind must be made for the hand to come near enough to the deck to steal the card. In most cases the hands coming over to square the sides of the pack as in Figure 13 is reason enough.

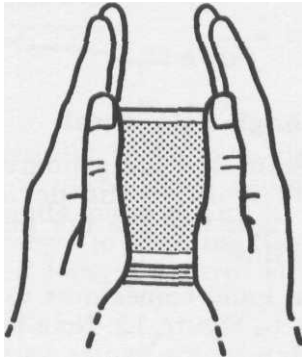


Figure 13

5. After the squaring motion of Figure 13, both hands seem to move away from the deck; however, the left hand moves away first in order that the right thumb can come down across the top of the deck to Angle Steal the top card as in Figure 14.

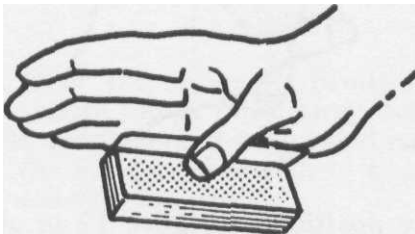


Figure 14

6. To Angle Palm several cards from a tabled deck it is only necessary to bridge all the cards below those that

are to be stolen. These lower cards are bridged lengthwise as in Figure 15 while the cards to be palmed remain straight and flat on top.

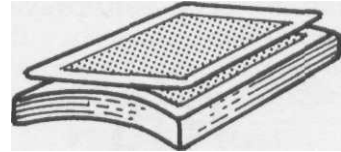


Figure 15

7. The Angle Palmed cards can lie anywhere from the tips of the fingers to further back within the hand as shown in Figures 16 and 17.

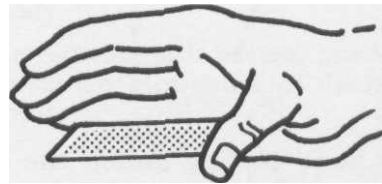


Figure 16

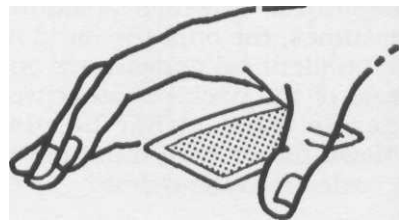


Figure 17

8. Using the idea of bridging the cards as per Step 6, the top card of a small packet of cards can be stolen while they are lying on the table. However, by holding the packet, with the left thumb and forefinger at the extreme ends as in Figure 18, the steal is not only made easier but can be made even while the packet is held off the table.

## ADJUSTMENT MISDIRECTION

9, Obviously this leaves the whole left side open for the right thumb to move in and clip the card against the right palm with about an inch of the upper right side of the card coming between the right fourth and third fingers.

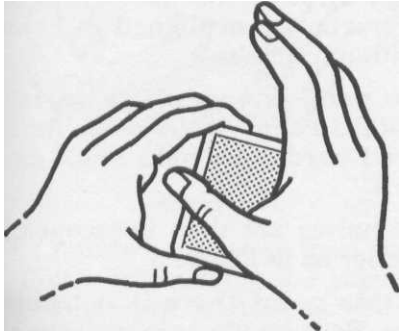


Figure 18

10. If the above position in Step 9 is obtained, it will be found that by moving the right thumb in against the right forefinger, the card will become Flat Palmed in a position similar to Figure 11 of The Flat Palm Steal.

10. Another advantage to using the Left Hand Grip of Figure 18 is that the Angle Palm Steal can be done with a small packet of cards such as four or five. The obvious application here would seem to be in a four Ace effect of some sort, or a transposition. In this case the right hand makes an excuse to touch the packet held in the left hand and then travels over to a tabled packet.

Using the Angle Palm, the top card can be stolen immediately after the right hand places the pack on the table. In other words, the deck is held normally from above by the ends with the right forefinger curled on top. Now the right hand places, or slaps the deck on the table and at the same time, using the right forefinger as a sort of pivot point, the right thumb swings into position so the top card, or cards, can be stolen.

The whole action appears as if you merely set the deck on the table - that's all. This technique with a little adjustment can also be used in the Flat Palm Steal.

Remember that in most cases the Angle Palmed card can be swung into the Flat Palm position from which it can be sleeved or merely held, almost as if finger-palming a coin.

It should be obvious that a reversal of this procedure on the Angle Palm will act as a replacement. For example, with a card Angle Palmed both hands square up the deck as in Figure 13. During this it is the easiest thing in the world to release the palmed card to the top.

### Adjustment Misdirection

In this case the top card can be Angle Palmed as follows: Toss a card face down in front of the deck. Now the right hand reaches across deck to more or less adjust the position of the face down card. In the meantime, the right hand is in position to Angle Palm the top card. This action is similar to that shown in *Miracle Card Changes*, Figure 15. Here the same action used to unload a card is used to steal a card.

Observations may be in order here on the Angle Palm Steal. Several mentions have been made of moving the right thumb against right forefinger in order to Flat Palm the card. This is only possible if the upper right corner of the Angle Palmed card starts from the third joint of right fourth finger. That is, the card is more forward to the fingers as in Figure 19 which shows a left side view.

Some will find it easier to not only do the Steal but also to get into a Flat Palm Position by doing the Angle Palm Steal using the ball of the right thumb, as in Figure 20.

## TABLED PALM



Figure 19

This is done as if Flat Palm Stealing the card but actually retaining it in Angle Palm Position. Because the ball of the right thumb is already on the left side of the card, it is a simple matter to move the right thumb against the right forefinger and end with the card Flat Palmed as in Figure 11 of the Flat Palm Steal.

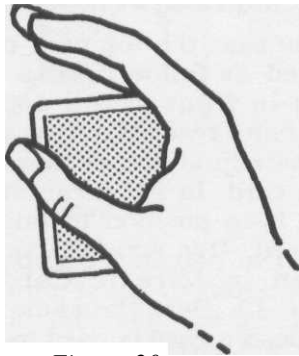


Figure 20

Stealing with the ball of the right thumb is also easier when stealing cards from the left hand as per Figure 18. Using the ball of the right thumb during an Angle Steal is also easier in the effect Ten and Ten.

It again must be pointed out that when stealing or holding a card against the base of the palm with the ball of the right thumb at its center, the length of the card will extend from the first joint of the right fourth finger and into the hands towards the wrist along that line formed by the fourth finger. It also must be remembered that in these cases the right fingers remain close

together and not open as when the card is further back as, say, in an effect like Rise-Rise-Rise.

**Table Riffle Angle Palm**

It is possible to Angle Palm a number of cards through the use of the Table Riffle previously explained in connection with a full palm.

1. The pack is end-riffled as in the Table Riffle Palm. At the same time the required cards are held back as per Figure 4.
2. The halves are then telescoped into each other as in Figure 5.
3. At this point there is a technical change. Both hands approach the pack in a manner exactly as for squaring the pack when about to do the Angle Palm except that the left thumb does not press on the cards but instead is above the right thumb as in Figure 21.

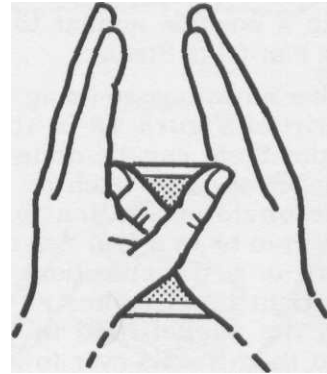


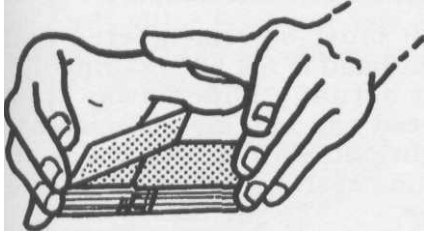
Figure 21

4. The base of the left hand, of course, presses downwards on the left side of its cards while the base of the right hand presses down on the right side of its portion.

This causes the top cards to tilt off the deck enough so that the right thumb can clip them against the base of the palm in Angle Palm Position as in Figure 22.

## LONGITUDINAL ANGLE PALM

5. Both palms can now push the remaining cards further into each other.



*Figure 22*

6. The hands move away from the deck and finish by squaring the sides of the deck. The right hand has the cards Angle Palmmed to be used as required.

p. Obviously, the Table Riffle Angle Palm can be done with either hand.

### Longitudinal Angle Palm

Those with short thumbs may find this method quite difficult but it is practical. Again it makes use of either a pack at rest or one that is being shuffled. The following is a description of its use during a table riffle shuffle.

1. In this case the pack is lengthwise in front of the performer with the desired cards on top.

2. Split the pack for the conventional Table Riffle Shuffle taking the top half to the right.

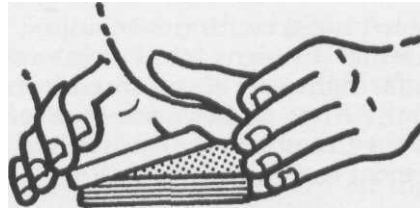
3. Riffle shuffle letting the cards to be palmed off fall last.

4. Telescope the halves into each other for about two thirds their full length. At this stage, the base of both palms are placed on each end of deck as if to push the cards flush.

5. The base of both palms push downwards on their respective ends of the deck thus causing top cards to move upwards off the pack. At the same time the right thumb stretches to engage the

opposite end of these cards as in Figure 23 which shows an exposed front view.

6. The angled cards will be clipped by the first joint of the right thumb at its left end while the right end will be pressing against the right palm starting at the base of the fourth and third fingers and extending along this base towards the right wrist.



*Figure 23*

7. Right hand now moves away from the pack to rest near the performer while the left hand moves the deck to the center of the table.

8. Because of the greater length of the cards in the palm, the angle or tilt of the hand doing the palming should be watched. Keeping the hand close to the table will aid greatly in concealing the card yet give the hand that empty appearance with either the Longitudinal Angle Palm or other type.

### Ribbon Spread Palm

This palm is ideal while either sitting or standing at a table. In effect, all you do is ribbon spread the deck yet you can indetectably steal a card into a palm position.

1. Ribbon spread the deck face down onto the table. Both hands now seem to adjust the cards, supposedly either widening or spreading them as in Figure 24.

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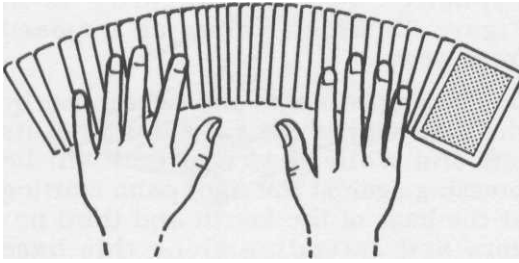


Figure 24

2. The left hand continues to adjust the cards while the right hand sneaks over to the far right end of the spread where the right little finger comes directly over onto the upper right corner of the uppermost card as in Figure 25,

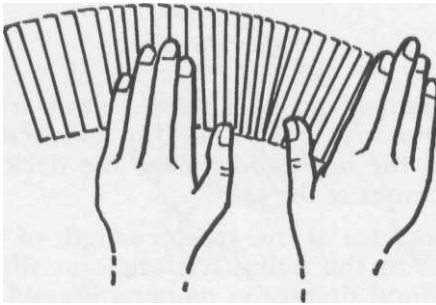


Figure 25

3. Once the right hand feels the card is in the right position, the right hand merely slides away from the spread taking the top card with it as in Figure 26.

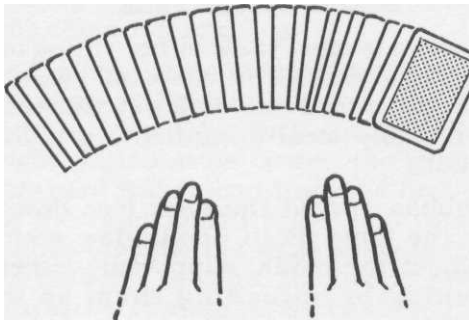


Figure 26

The pressure at this point is mostly with the little finger so as not to drag any other cards with it. Of course, the left hand also moves away.

4. It must be remembered that the right hand is not lifted during the steal but actually slides away from the spread and into the position shown in Figure 26 with the fingertips of both hands resting lightly on the table's edge.

5. Once the card has been stolen you are in position to use it in any way desired.

**Traveling Double**

Effect: The spectator selects a card from one-half the deck while the cardician selects one from the opposite half. Both cards are buried into the center of one half of the deck which in turn is covered by the remaining half. The two cards are now caused to travel to the top of the deck.

The above effect also uses a form of Tabled Lift that we have used since 1942 in connection with a Deuce Transposition effect from *Amazing, Isn't It?* with Al Leech being one of our initial spectators.

1. Before proceeding, give the pack a concave bend lengthwise while it is face down.

2. Turn the pack face up for an overhand shuffle and run off two cards rather sharply in order to remove the bend in these two cards, then lightly shuffle off the rest of the cards onto these two. Next, crimp the bottom card at its inner left corner.

3. If the pack is now placed face down, the top two cards will be separated from the rest of the deck; however, the front end of the deck is more or less straightened out. The left thumb and second finger hold onto the upper corners of the pack while the left forefinger



## TRAVELING DOUBLE

*straightens* the front end of the deck by alternately pressing downwards on top, then moving underneath and pressing upwards. This double action straightens the cards at the front end only, but still leaves the cards separated at the back end as in Figure 27.

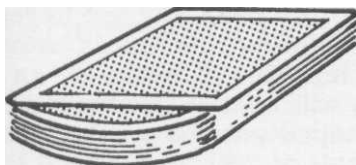


Figure 27

4. Having placed the deck face down, tell a spectator to cut the pack in half.

5. Point to the top card of the lower half as you say, "I haven't any idea as to what card you could have cut to. Will you please look at it?"

6. Spectator does as requested, then replaces the card on top of his packet. Here you openly cut his packet in half to bury his card. Actually the spectator's selection is marked off by the crimped card above it.

7. After cutting his card into the center, be sure to side-square the pack in a manner similar to Figure 13 in order to accustom the spectator to the action.

8. Address the spectator, "I don't know the name of your card but I will show you mine." Here the right fingers reach over to the top half of the deck to apparently pick off the top card, from above by the ends, actually picking up two between the right thumb and right second finger with the forefinger curled on top. Due to the previous bend in the cards this will be found fairly easy if a light touch is used.

9. The right hand turns palm upwards to expose the face of the card(s) as you

say, "Will you remember my card, the \_\_\_\_\_?" Here naming the shown card.

10. The right hand turns palm downwards as if to replace the card back onto the top of packet, the right thumb and second finger release the lower card just shown. By slightly extending the thumb and second finger this release is easy and the lower card will fall flush onto the packet unnoticed.

11. Immediately the right hand, still seemingly holding onto its originally shown card, moves to the other packet and places the card on top as you say, "I'll just put my card in with yours."

12. Having placed the card on top, the deck is now cut to bury it but the cut is made at the crimp which now brings the spectator's card back to the top.

13. Having completed the cut, both hands side-square the packet as per Figure 13 but this time the right hand Angle Palms the top card. (See Figures 12, 13, and 14)

14. The right hand travels to the right to scoop up the top half of the deck at the same time adding the palmed card to the top as in Figure 28.

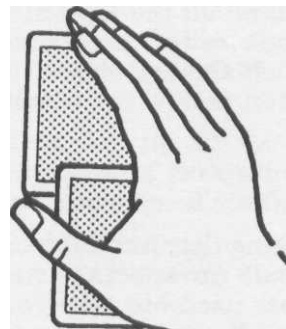


Figure 28

15. The right hand scoops up the packet and drops it, from a height of about six inches for effectiveness, onto the other half as you say, "Well just place

## TABLED PALM

all these cards onto the others.”

16. "Here's where we travel double," you patter as you mystically wave your hands over the deck.

17. Have the spectator name his card and then also recall yours. Slowly turn both cards to show them on top of the deck.

18. The Flat Palm Steal can be used in case the conditions do not permit an Angle Palm. Again the opening side squaring action is all the excuse needed for either type of steal.

19. Some may prefer to do a double turnover at Step 17 to show the performer's card which is then turned down and dealt off to one side. Later the same card is shown back on top of deck. Naturally the card on the table now turns out to be the spectator's selection.

### Ten and Ten

Effect: A previously selected card vanishes from a packet of ten cards leaving nine. The card is found in a second packet of ten to make eleven.

1. Have a card selected and control it to the top of the pack.

2. Thumb off the top ten cards, reversing their order, then place these face down on the left side of the table. The selection is now the bottom card of the ten.

3. Thumb off another ten cards and place these face down to your right.

4. During the thumbing off of the cards you call no special attention to the number used but now you say, "I have dealt off two packets of ten cards each."

5. Pick up the packet on the left and turn it face up into the left hand. This will expose the selected card but you make no mention of this yet, at the

same time you casually make sure the spectator notices it is his selection.

6. Still holding the packet face up give the cards an upward crimp lengthwise, Now deal off the face card onto table face up.

7. Immediately that the face card is dealt to the table, the left fingers bend the remaining nine cards inwards for their length. This double crimping action will later cause the selection to be crimped away from the rest of the cards.

8. Continue dealing the remaining cards face up onto the others as you count audibly up to ten.

9. The face up packet is scooped up, turned face down Then both hands Side Square the packet while the top card is either Angle Palmed or Flat Palmed into the right hand.

10. The right hand travels to the right to scoop up the ten card packet on that side at the same time adding the stolen card to the top of this packet.

11. The packet is turned face up in the left hand. The cards are counted as ten, face up onto the table, by holding the last two cards, then dealing them as one onto the face of the packet. The packet is then turned face down.

12. As an after-thought, you ask if by chance the selection was among the cards shown. When it is pointed out that such is the case ask in which packet it is. Naturally, the packet on the left will be indicated.

13. Pick up the cards on the left and holding them in the right hand at the lower right corner, shake the packet above the tabled cards as if to shake out the selection.

14. Count the cards, face down, to show that only nine cards remain, Place these back on the left.

## TABLED STOP EFFECT

15. Pick up the packet on the right and count as eleven by dropping each card face down onto the table, one onto the other. Finally using the last card to scoop up the packet into your hands.

16. After the count in Step 15 the selection will be the top card of the packet. Ask for selection to be named, then reveal it by turning the card face up.

Using the same mechanics, it is possible to have three cards travel from one packet of ten to the other. In this case the sides of the top three cards must be bridged away from the rest of the packet.

### Tabled Stop Effect

Effect: With the deck face down on the table the performer openly removes a card at a time from the top of the deck until told to "Stop". The card stopped at is the *selection*.

1. Control a selection to the top of the deck. For methods of controlling cards in various ways, see Chapter 3; Fingertip Control and Chapter 4; The Side Steal.
2. Side Square the pack while at the same time stealing the card into the Angle Palm.
3. The right hand can now remove a card at a time, from above by the ends off the top of the deck as in Figure 29 without fear of losing the Angle Palmed card.
4. Place the cards, taken from the top face down to the right of the deck. Continue doing this until told to stop.
5. At this point the Angle Palmed card can be reloaded onto the deck or onto the tabled cards that were taken off the pack. In either case the selection is shown as the card the spectator stopped at.

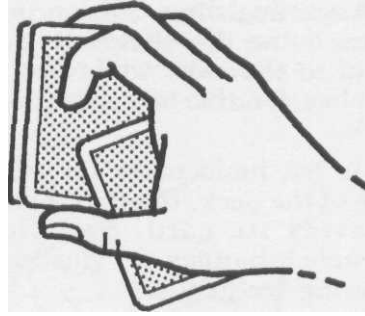


Figure 29

### Out of Your Hands

Effect: The deck is placed face up onto the table. The right hand is waved over the deck and the face card changes. The right hand is empty before and after the change.

As the above is much more effective with a selected card it will be described that way.

1. Have a card selected and on its return, control it to second from the bottom.
2. Show the top card and ask if it is the selection. Turn the deck face up and show the bottom card. Next do a Double Lift, moving off two cards as one, in order to expose the next, or supposedly second card. The showing of this second card is important to the finish of the effect.
3. Place the deck face up on the table and ask for the name of selected card. When it is given, you say, "Watch".
4. Show the right hand palm up and next to deck as per Figure 9 in readiness for the Flat Palm Steal.
5. Turn the hand down as per Figure 10 doing the Flat Palm Steal but immediately wave the right hand back and forth a few inches above the pack keeping the right hand flat during the waving action.

## TABLED PALM

6. Assuming the cardician is standing when doing the effect, drop the right hand to the side, while the left hand reaches for the new face card of the deck.

7. As left hand takes the card off the face of the deck, the right hand is busy sleeving its card. See Chapter 1; *Miracle Changes* for descriptions of *Sleeving Technique*.

8. Having sleeved the card, the right hand moves up to meet the left hand, which also has traveled upwards from the deck, holding its single card.

9. The right forefinger snaps the card held by the left hand. The right hand takes the card and tosses it face up onto the table.

10. Pick up the deck, which now has the card that was supposedly under the original face card as the bottom card, with left hand and transfer it to the right hand.

11. The right hand now holds the deck in *Straddle Position* and retrieves the sleeved card as explained in Chapter 1.

12. In case the performer is seated during the effect needless to say, the right hand after the *Flat Palm Steal* is brought to the edge of the table and the card secretly released to fall in the lap.

We may add that the identical mechanics or procedure used for the effect *Rise-Rise-Rise* can be used to accomplish *Out of Your Hands*. Again you can side-square the face up deck as in Figure 13, then doing the *Angle Palm Steal* immediately start to wave the right hand over the deck. Needless to say, that lapping the card in this case is the easiest procedure.

### As A Control

Object: To apparently cut the top noted card into the center of the deck yet retain it on top under control.

The whole approach to the above must be as if it is going to be a *Take A Card* effect with the selection being made under fair conditions.

1. Hand the pack to the spectator saying, "Please shuffle the cards."

2. Having shuffled the deck instruct the spectator to place the pack face down on the table. Ask him if it would be possible for you to know the top card after his shuffle. If so, he is free to cut the cards.

3. Eventually tell the spectator to note the top card while you turn your back, The noted card remains on top of the deck.

4. As you turn around you approach the pack and *Side Square* it and *Angle Palm* the top card.

5. Immediately both hands move back to further square the cards but this time with the fingertips as in Figure 30,

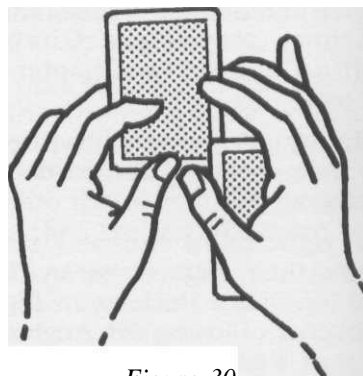


Figure 30

6. The right hand now cuts off half the pack as in Figure 31 and carries this half to the right where it is dropped; however, the *Angle Palmed* card is retained in right hand.

7. As the right hand moves back towards the left, the right first and second fingers move in to clip the upper left corner of the *Angle Palmed* card as

## AS A CONTROL

in Figure 32 which also shows the right hand just approaching the tabled half on the left.

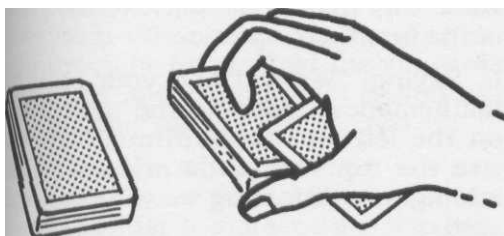


Figure 31

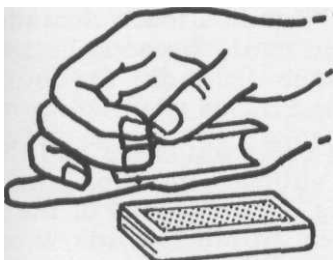


Figure 32

8. The right hand travels down towards the pack, still clipping the corner of the card, until the Angle Palmed card is actually held against the pack as in Figure 33.

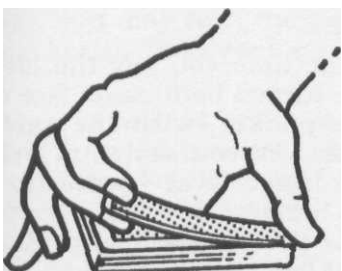


Figure 33

9. The right second finger moves out from under the card and takes its place alongside the other fingers while the

forefinger remains curled on top. The right hand's position is now as shown in Figure 34 where it seems to be merely picking up this half of the pack.

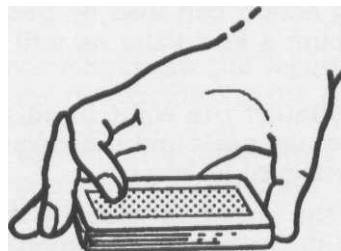


Figure 34

10. This portion of cards is dropped onto the other thus completing what seems like a cut that has lost the top selected card. With the card under control it can be used for any effect which requires a selected card on top.

The Angle Palmed card can, of course, be added to the deck as Figure 14 except here the card is released, then immediately, the right hand moves into the position shown in Figure 34.

Also remember that starting as in Figure 34, then pivoting on the right forefinger into the Angle Palm Position, the top card can be stolen off as in Figure 14. In other words, using the same actions in reverse will enable one to add or steal a card or cards.

### Card To Top

Effect: A selected card appears on top of the deck even though it was not there a moment ago.

1. Have a card selected and on its return control it to a position second from the top .

2. Place the deck face down on the table, then with the right hand pick off the top card. Very obviously, show that it is a single card and that it is not the selection.

## TABLED PALM

3. Replace the single card face down on top of deck, then Side-Square the pack and steal the top card either into a Flat Palm Position or into the Angle Palm. (We might mention again that the Side-Squaring action can also be used just before doing a Flat Palm as well as an Angle Palm.)

4. Immediately the right hand moves away from the pack and the stolen card is either sleeved or lapped.

5. With the selection actually on top, the rest is buildup with mysterious waving of the hands over the pack after which the selected card is named and the spectator requested to take off the top card and show it.

#### Sell Or Delusion

Effect: This is similar in plot to the Partagas Sell from Victor Ferrelli's *Card Magic* and to the popular Dunbury Delusion, in that the spectator is led to believe you have failed in a proposed effect. The method to be described is streamlined and the presentation angle is that you have a mathematical card effect that is infallible.

1. Have a card selected, noted and returned to the deck then control it to third from the top of the deck. The best method is one which looks as if it would be impossible for you to control a card or at least, give a plausible reason for a possible error.

2. Show the bottom card not to be the selection, also the top card as not the selection. Leave the top card face up on top of the deck.

3. State that you will find their card through the use of mathematics.

4. Give the pack a One Hand Throw Cut (See *The Cardician* for One Hand Throw Cut) which leaves the half with the face up card still in your hand while the lower portion is on the table. The selected card is now second from

the top in this tabled portion.

5. Turn the face up card face down on top of the portion still in your hand. Place this half of the deck to the right of the first tabled portion.

6. Saying, "We will find your card by mathematics," point to the tabled half on the left as you continue, "We will use the top two cards and by either adding or subtracting we will find your card."

7. Let us assume, for the present, that the selected card is the Ten of Hearts, Reach over and turn up the top card. Suppose it is a four. Look at the card and say, "This is a four", now turn up the second card, the actual selection, place it face up under the four spot saying, "And this is a ten."

8. At this point you either add the two cards or subtract one from the other depending on the values of the cards themselves. In other words, if adding the cards would give you too high a number, then you would subtract. If subtracting would give you a number too low, then you add.

9. With a value of four and ten you could go either way but in this case, let's subtract. Continue, "To find your card mathematically, I subtract. In this case, four from ten gives us six. Am I right?"

10. By the time you say the last line you have turned both cards face down, onto the packet, with the selection uppermost. As you say, "Am I right?" you look directly at spectator while your two hands Side Square the packet and steal the top card into the right hand Flat Palm or Angle Palm.

11. The right hand moves over to scoop up the packet on the right adding the palmed card at the same time.

12. As the packet is scooped up and being placed into the left hand for deal-

## FACE UP ELIMINATION

ing you are saying, "Now by counting to the sixth card in this portion we should come to your card."

13. Count off six cards, one at a time onto each other reversing their order, into the right hand. Hold the six cards face down in the right hand as you ask for the name of the selected card.

14. When the card is named, act surprised, "Are you sure, I thought I saw that card just a moment ago," as you glance towards the tabled packet.

Someone is bound to say that they saw that card in the other half. You say, "Well, the (name of card) should be over here." With this the left hand takes the six cards, from the right hand, by their left side to hold them at the fingertips away from the cards still in the left hand. This leaves the right hand free to grasp the upper end of the packet to turn it over face up.

The now face up packet is rested against the right side of the deck being held in place by the left thumb as the face of the card is seen. Now with the right hand, casually flip the whole six cards face down onto the packet.

15. The spectators may or may not grab for the top card of the other half but in either case they will have been surprised at the outcome of the effect; however, you may turn the top card of this packet in the event no one else does.

16. Steps 13 and 14 are a variation of handling for what is termed the Veneri Turn in Victor Farelli's *Card Magic*. In this effect the reverse count is perfectly camouflaged as they already think you have failed. Taking the time stall, plus the eventual surprise of actually seeing their card, it never enters their mind to even check the count as Farelli suggested they might.

**Face Up Elimination**

Effect: A selected card appears as the last card in a face up elimination process although the selection obviously was not among these cards originally.

1. Previously crimp the inner left corner of the bottom card of the pack. Also run twelve cards, from top to bottom, in an overhand shuffle thus making the crimped card thirteenth from the bottom.

2. Have a card selected from among the cards above the crimp. Cut off small packets of cards from the top of the deck and drop them onto the table as you request the spectator to replace his card. When he does this, drop the balance of the cards onto the selection thus bringing the crimped card fourteen cards above the spectator's card.

3. Pick up the pack squaring it then cut at the crimped card to bring it to the bottom of the deck. This leaves the selection as the thirteenth card from the top.

4. Deal the top twelve cards face up into two vertical rows of six cards each.

5. The selection, after the above deal of twelve cards, is now on top of the deck. Obtain a break under it and Double Under Cut this card to the bottom below the crimped card.

6. Place the deck face down to the left of the twelve face up cards. Also casually Side Square the pack.

7. With both hands scoop up the two rows of six cards each. Turn the packets face down. Say, "I want you to point to anyone of these packets and the packet you point to, we will eliminate and place into the deck. I tell you this beforehand, so you will not accuse me later of an equivoce."

8. The spectator having made his

## TABLED PALM

choice, you pick up that packet, place it on top of the deck, cut the pack to lose these cards, then again casually Side Square the pack.

9. At this stage the selected card is actually in the center of the deck marked by a crimped card above it. On the table is a packet of six cards.

10. Pick up the six cards and deal them face up into two vertical rows of three cards each. Scoop them up, turn them face down to have spectator decide which packet he wishes to eliminate.

11. The packet of the spectator's choice is picked up, placed on top of the deck and deck cut at the crimped card. This loses the top three cards but brings actual selection to top of deck.

12. Side Square the pack and either Angle Palm or Flat Palm the top card into the right hand. The right hand immediately moves to the tabled packet and in scooping it up the stolen card is added.

13. The three cards, really four now, are turned face up into left hand. The right hand takes off the face card and deals it to table face up. The second card is taken into the right hand but instead of dealing it down, it is used to scoop up the card already on the table, then both are replaced into left hand.

14. The actions in Step 13 are designed to show the faces of the three cards. The patter, to cover these actions logically, is as follows: "That leaves us three cards, an uneven number. In that case, we will use just two cards." As this last line is reached, the cards have already been scooped up. The packet is turned face down and the top two cards are dealt off, to the left and right, onto table. The remaining card in the left hand, really two cards, is placed on top of the deck and the pack cut as before.

15. The card to the left is the selected card. It remains for the *cardician* to arrange matters for this card to remain on the table. Should he point to the card on the right it is eliminated; however, if he points to the card on the left have him keep his finger on it. Pick up the other card, show its face, then replace it to the pack.

16. Having accomplished Step 15 successfully, ask the spectator to name his card. Don't be surprised if he looks sort of blank. As he actually has not seen his card among those being dealt with, he will be inclined to think you're in for a failure. At any rate, the climax is reached when you have him turn over the last card on the table to show it is his selection.

The above effect can also be accomplished thru the use of a Side Steal if there isn't the opportunity for placing the pack on the table. Any type of Side Steal can be used as it is the repeated picking up that eventually gives cover for the move when it is executed. (See Chapter 4 for the Side Steal.)

### Rise-Rise-Rise

Effect: A card placed face up into the center of the deck is caused to appear visibly on top of the deck while the pack is resting on the table.

1. Openly remove the Ace of Spades and place it face up on top of the deck. Now cut the pack to bring the Ace to the center but hold a break above it with the left fourth finger.

2. Here you must get the face up AS second from the top either by again cutting, after first releasing a card to cover the face up Ace, or by means of a pass, such as Ellis Stanyon's Top Card Cover Pass, or by the Cover Up Cut as in *Future Reverse*.

3. With the face up AS secretly second from the top you do a Triple Lift to



## RISE - RISE - RISE

apparently show the top card also naming it to point up the fact that the top card is, in this case, the Three of Clubs. Turn the three cards, as one, face down onto the deck.

4. Place the pack face down onto the table and state that you will cause the AS to rise to the top of the pack right through the Three of Clubs.

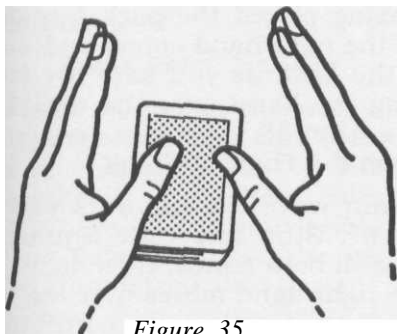


Figure 35

5. Both hands are now brought alongside of the deck, as in Figure 35, then, wiggling the fingers, raise both hands about a foot above the deck at the same time saying, "Rise-Rise-Rise."

6. Bring both hands down again. Repeat the same action and incantation of "Rise-Rise-Rise."

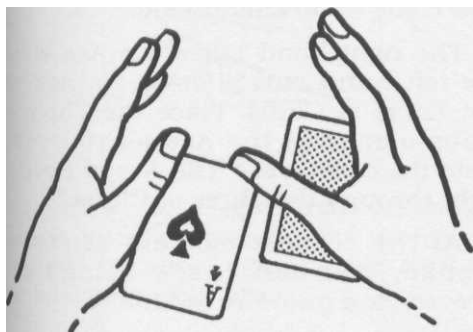


Figure 36

7. Bring both hands down again as before; however, this time look directly at spectator and ask, "What card is in the center."

8. Still looking directly at the spectator steal the top card via the Angle Palm, then immediately raise both hands as you repeat, "Rise-Rise-Rise." At this stage, the condition is as in Figure 36 with the top card Angle Palmed and the Ace of Spades now face up on the pack.

9. Once the spectators realize the Ace of Spades is face up on top of the deck, the right hand, still with an Angle Palmed card, moves down to pick off the face up Ace from the deck by the ends from above.

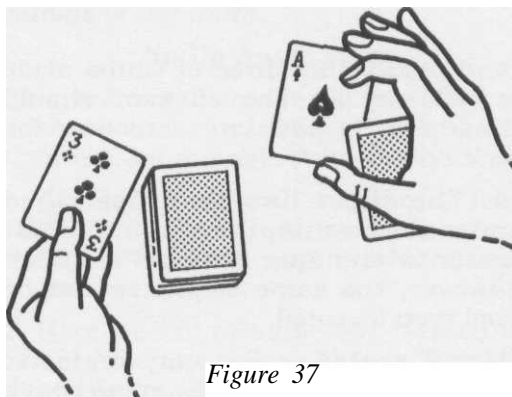


Figure 37

10. The right hand, with the Ace, moves to the right while the left hand reaches for the new top card, which is picked off the deck by the left fingers and thumb at the inner end to turn it face up. The whole action is shown at this stage in Figure 37.

11. The action depicted at Figure 37 is covered by the patter line, "The Ace of Spades right through the Three of Clubs."

12. The above patter line is finished by saying, "As promised", during which brief moment the right hand has dropped its face up Ace to one side, then moves over to pick up the deck as in Figure 38. Left fingers still holding the Three of Clubs.

13. The right hand now starts to scoop up the deck at the same time the left

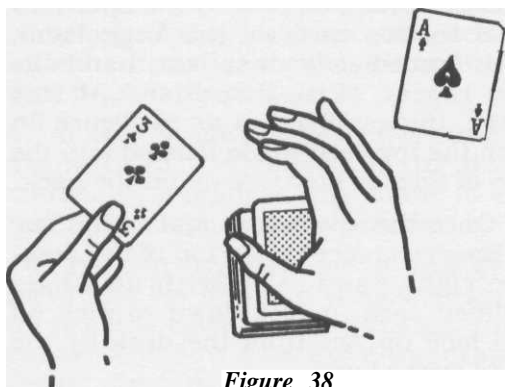


Figure 38

hand places the Three of Clubs aside as in Figure 39. The left hand should already be in position to receive the pack.

14. The effect has been described under the assumption that the performer is standing during the effect. However, the same sequence can be used even if seated.

Also, if seated, some may prefer to unload the card into the lap although the reloading is so clean and easy it really isn't necessary.

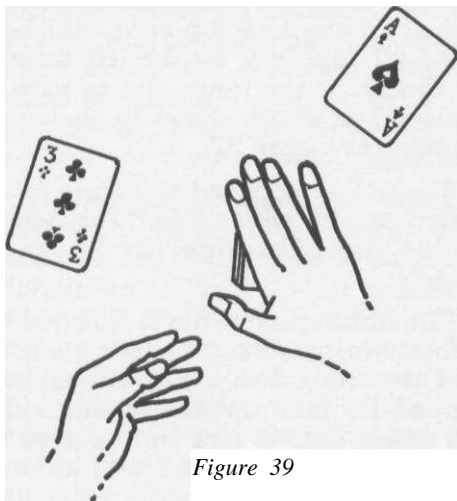


Figure 39

### Rise-Rise-Rise

#### Second Method

The effect and the procedure is exactly the same except that a Flat Palm Steal is used in place of an Angle Palm.

1. Proceed exactly as per first method from Step 1 through 4.

2. Having placed the pack face down, show the right hand empty and wave it over the pack as you say, "By merely waving my hand over the deck I will cause the AS to come to the top through the Three of Clubs."

3. Again wave the hand as you say, "Watch". Stop and Side Square the pack with both hands, then immediately the right hand moves over the top of the deck to steal the top card into the Flat Palm. Do not hesitate a moment but continue to wave the right hand over the pack even though the Ace is already seen face up.

4. The right hand now drops to the side with the Flat Palmed card while the left fingers pick off the face up Ace and carry it upwards. In the meantime, the right hand has sleeved its card and can now come up to snap the Ace.

5. The right hand takes the Ace while the left hand moves down to pick off the Three of Clubs. Place the Three of clubs alongside the Ace as you complete the effect with "The Ace of Spades right through the Three of Clubs."

6. At the earliest moment of convenience, you can easily reload the sleeved card onto the deck.

7. In the event you are seated while doing this second method, it will be found an easy matter, after the initial Flat Palm Steal, to move the right hand back so that right fingertips touch the edge of the table. The palmed card is easily released to fall into the lap.

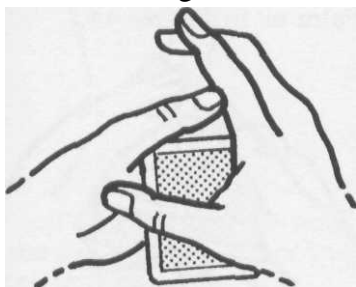
## ANGLE PALM TRANSFER

Before closing, it must be mentioned that the idea of using a Triple Lift in this effect to apparently point up what seems to be the top card, was suggested to us by Robert Veese, formerly of the U.S. Navy.

Notice also that the Angle Palmed card in most cases is in a position similar to the Mario Palm Position used in connection with a Side Steal and explained fully in Chapter 4.

### Angle Palm Transfer

The Figure 40 shows the whole story. Having Angle Palmed a card it can very easily be transferred to the left hand which takes it into a Rear Palm position. Also the reverse is possible. That is a Rear Palmed card in the left hand can be transferred into a right hand Angle Palm. Just study Figure 40 and imagine the action either way. From Angle Palm in the right to Rear Palm in the left. From Rear Palm in the left to Angle Palm in the right.



*Figure 40*

in passing, we might mention that a Flat Palmed card can very easily be changed into an Angle Palmed card by the following technique.

ft Curl in all the fingers and nip the upper left corner of the palmed card between the right forefinger on top and rightsecondfingerbelow.

2. Next, merely move the clipped card [to the left at the same time extending the right thumb in order to clip card

into Angle Palm. The action at this stage is identical to Figure 32 without the pack being in the picture. Note that the right thumbtip touches the tips of the right first and second fingers during the change from Flat Palm to Angle Palm.

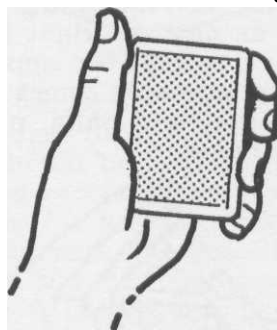
Now we will explain a few additional palms. While they are not of the Tabled Variety they will be found quite useful on many occasions. Especially the Direct Rear Palm in connection with which we have outlined several applications of the move.

### Tip Up Angle Palm

This technique makes it possible to palm off the top card or cards to the right hand into Angle Palm Position.

1. Assuming you wish to palm off four cards from the top of the deck, get a break under them with the left fourth finger.

2. Here we will describe our method of holding the above finger-break. The left fourth finger is inserted in such a manner that the inner side of the left fourth fingertip is against the inner right corner of the cards. The inner right corner of the cards to be palmed just touches the nail of the left fourth finger.



*Figure 41*

The side of the left fourth fingertip is thus between the deck and the cards at this corner. The left fourth fingertip's position is clearly seen in Figure 41.

## TABLED PALM

There are no breaks visible at the right side, at the same time the top cards are perfectly flat.

2. With the left fourth finger holding its break, the left hand turns palm down.

3. Right hand approaches as in Figure 42 where you will note left hand is still back uppermost.

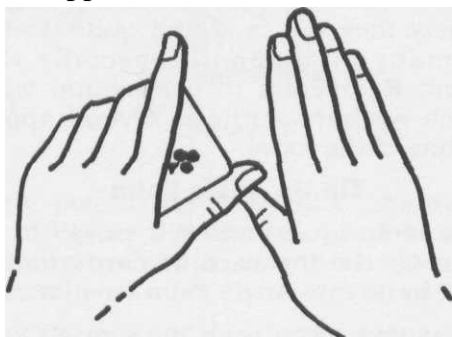


Figure 42

4. The left hand now turns palm up just as the right hand touches the deck. It is at this stage that the left fourth finger moves its cards forward. During this forward action, the cards are trapped between the tip of the left thumb at the upper left corner and by the left fourth finger at the lower right corner.

5. The forward movement of Step 4 is only slight as now the right hand is near the deck so that the upper right corner of the top cards comes against the base of the right palm, near the right second finger.

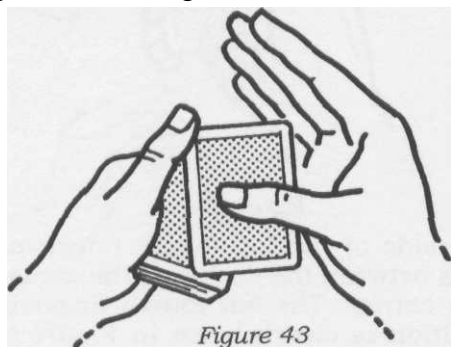


Figure 43

6. The cards are pivoted further off the pack but this time the pivot points are the tip of left thumb at the upper left corner and the base of the palm, near the second finger, at the upper right corner as shown in Figure 43.

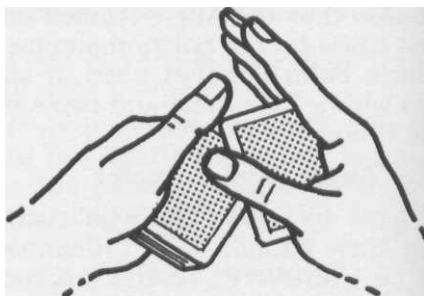


Figure 44

7. At the same time the pivoted cards are pressed downward against the upper right corner of the deck. This causes the top cards to tip up off the deck and up towards the right thumb which extends to clip the cards into an Angle Palm as in Figure 44.

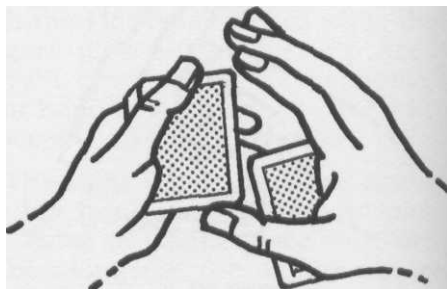


Figure 45

8. Once the cards are felt firmly gripped in the Angle Palm, the right hand quickly moves back as shown in Figure 45 in order to re-expose the pack as quickly as possible.

9. From here the right hand can take the pack, from above by the ends, being sure to curl the right forefinger on top.

## FULL BUCKLE PALM

### Full Buckle Palm

Comment: This palm was devised with the idea of using a one hand type of Gambler's Cop except in this case the palm is a full one so that no corner protrudes. Although the hand position may feel and look awkward to a novice, we have been doing it for so long that it doesn't feel or appear that way. With practice you will feel the same.

1. Hold the pack face down in the left hand in a position similar to the Erdnase Bottom Deal Grip except the forefinger and second finger are a little more separated as in Figure 46. The pack is also high up in the crotch of the left thumb.



Figure 46

2. The left third fingertip now moves under the deck to the upper index corner of the bottom card.

3. The left third fingertip now presses inwards on the face of the bottom card until the bottom card buckles away from the deck as in Figure 47.

4. Keep pressing inwards with the left third fingertip until the right side of bottom card touches left palm.

5. The right hand can now take the pack from the left by the lower right corner. The right fingers go under the deck above the palmed card, right thumb on top, to take pack from the left hand.

6. The left third finger must maintain its pressure on the upper index corner on the palmed card in order for the card to remain in a full palm.

7. The left hand can now go into the coat on the right side to reproduce the card apparently from the right inside coat pocket. The back of the left hand has a nice natural unstrained appearance while the card is palmed.

8. Bob Nelson of Chicago uses this palm in this way: Instead of the right hand taking the deck he merely tosses the deck on the table and of course, executing the Full Buckle Palm at the same time.

9. After the pack is shuffled and cut, he then picks it up with the left hand only, thus adding the palmed card back to the bottom.

10. We use this palm for several routines of the "To the Pocket" type and in an Ace Assembly as a vanish move for the last Ace.

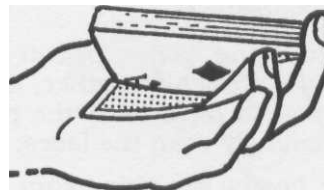


Figure 47

10. To obscure the movement of the left third finger during the Cop, the left hand should be held so that the left first and second fingers point to the right. In this way all movement is on the performer's side. Also the third left finger should move into position slowly in order to prevent a knuckle flash, of this finger, from the front.

### Center Block Palm

This follows the principle of the Cull Palm as explained in Action Palm, Chapter 2, except in this case it is pos-

## TABLED PALM

sible to palm out, say four Aces, from the center of the pack.

1. Remove the four Aces and after having them marked, for future identification, insert them into four different parts of the pack in readiness for the Simple Shift as explained in *The Cardician*.

2. The Simple Shift will result in the four Aces being together somewhere in the center of the deck.

3. Show the bottom cards as you say, "Of course, the Aces are nowhere near the bottom."

4. Show the top cards as you say, "Naturally, they are not at the top either."

5. Steps 3 and 4 should be emphasized to impress on the audience's mind that the Aces are definitely not at the top or bottom but really left in the center.

6. The deck is now turned face up as you comment, "The Aces being in the center of the deck, I will have to memorize their positions."

7. During the above patter line the hands are brought together, as for the Cull Palm, in order that the performer may seemingly scan the faces.

8. The cards are run from hand to hand in the usual manner until the block of four Aces is reached. At this point, the four Aces are jogged inwards as in Figure 48.

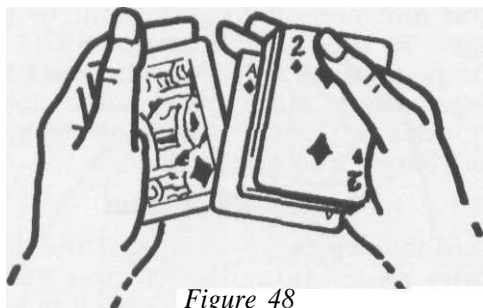


Figure 48

9. As soon as the four Aces have been injogged, both hands separate as the performer remarks, "Of course, you understand why I have to memorize the position of the Aces?"

10. Naturally the audience does not, but the momentary separation enables the next move to be done quite easily.

This merely consists in the right fingers relaxing so that the four Aces will fall away from the rest of the cards as in Figure 49. This creates an opening into which the cards from the left hand are now fed as the spreading continues.

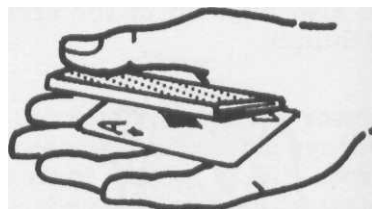


Figure 49

This fall away action is also made easier by the right forefinger moving upwards slightly with the cards that rest on it. The action is shown in Figure 50 as the hands are brought together again to continue the spread.

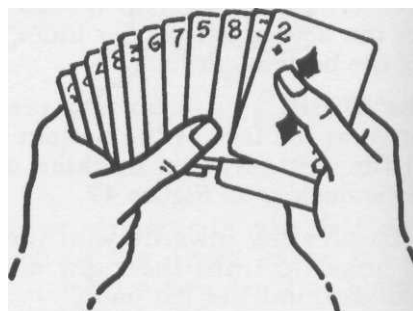


Figure 50

11. Upon completing the run though of the cards, they will be left face up in the right hand with the four Aces next to the palm, having been brought there during the spread action with rest of

## DIRECT REAR PALM

cards above it in a rather loose, unsquared appearance.

12. The left hand goes to pat the left side coat pocket as if feeling for something on that side. Left hand then comes back and takes the deck by its inner left corner, the Aces falling away and into right hand. The right hand with its palmed Aces goes to the right trouser pocket to remove a handkerchief and at the same time leaving the Aces behind.

### Direct Rear Palm

In general appearance this sleight looks as if you merely transferred the top card to the bottom of the deck, or packet, then immediately placed the cards on the table. In the action the card, or cards, are palmed.

Our first example will be that as if used with a small packet of cards such as in an Ace effect.

1. A packet of five cards, but presumably four, are held face down in the left hand. The bottom card is the Ace,

2. Count the cards as four, faces down, reversing them so that the Ace becomes top card of the packet.

3. Turn the top card face up on to the face down packet. Now the left thumb deals off this card while the right hand takes it at its upper right corner with right first and second fingers on the face of the card and the right thumb on the back.

4. The right hand now turns over in a normal fashion turning the card face down placing it under the packet. As the card is turned face down the right hand will be holding it at the lower right hand corner as in Figure 51.

5. Without hesitation, the card is placed under the packet; however, in doing so it is placed in an injogged position as shown in Figure 52.

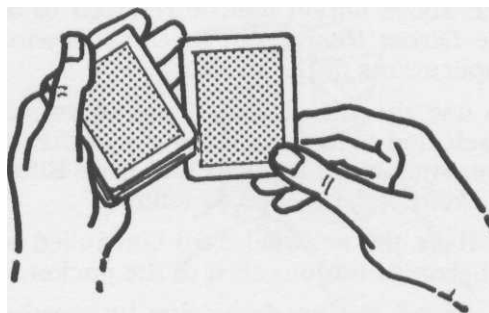


Figure 51

6. This placement will automatically put the card in the left hand Rear Palm position. Therefore, without any hesitation the right hand takes the cards by the ends from above and places packet on the table while the left hand recedes with its palmed card as in Figure 53. The whole action is casual, rhythmic and undetectable.

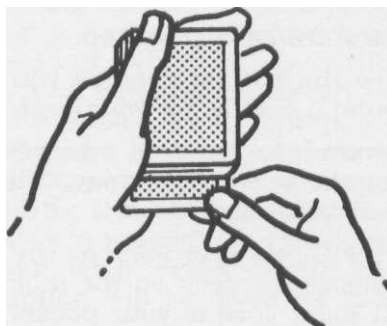


Figure 52

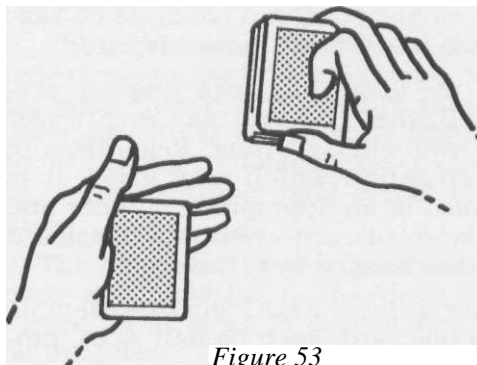


Figure 53

## TABLED PALM

The above action will be referred to as the Direct Rear Palm in the following applications of the move.

To use the Direct Rear Palm to vanish a selected card from among a packet of five, such as in the Red and Blue Effect in *Unlimited*, proceed as follows:

1. Have the selected card controlled so it becomes bottom card of the packet.
2. Count the cards as five by turning each card face up onto the packet, then transferring it to the bottom.
3. On the fifth card, the selection, you do the Direct Rear Palm.
4. From here proceed as needed for the effect.

In this effect of card to the pocket the spectator will doubt that the card in your pocket is actually his. They may even examine the deck for duplicates.

1. Control the card to the top.
2. Show the bottom card as you say, "The bottom card is not your card."
3. Turn over the top card thus actually showing the selection but say, "The top card isn't your card."
4. Do the Direct Rear Palm as the right hand places the deck on the table and the left hand goes to your pocket, you say, "Because your card is in my pocket."
5. Taking the card out of your pocket, with its back out, you continue by asking the spectator to name his card.
6. If the above has been properly performed, the spectator may even wager that you will be wrong. Regardless of the situation which may arise, it is handled in an appropriate manner and the selected card eventually disclosed as being the one from the pocket.

To use a Direct Rear Palm to steal more than one card, such as four Aces, pro-

ceed as follows:

1. Assuming that Aces are used, proceed by controlling them to the top,
2. Obtain a break under the top five cards with the left fourth finger.
3. Turn the left hand over to display the bottom card to show no Aces on the bottom.
4. Next, turn over five cards as one, flush onto the deck to show no Aces on the top.
5. Do a five card Block Push Off to enable you to go into the Direct Rear Palm.
6. The Aces can now be produced from the pocket, or held out and added later,
7. The extra card can be brought out behind one of the Aces, if they are to be produced from the pocket, or it can be left behind and utilized in another effect.

To use the Direct Palm Steal in, perhaps, the Ten Cards To The Pocket, proceed thus:

1. Assuming you have three cards remaining and wish to palm off one, begin by turning the three cards face up in the left hand.
2. Now, transfer each card to the bottom, turning it over and face down with right hand, as you count "One-Two-etc." audibly.
3. As the third card is turned, you do the Direct Rear Palm taking the two cards only by the ends as the left hand drops to the side.
4. Hold the cards edgewise to the audience as you blow on them.
5. The right hand now snaps the cards, by letting go of the end held by the fingers, thus they will wind up held between the thumb and fingers on one end only.



## DIRECT FULL PALM

6. The right hand, after the above snap move, immediately spreads the cards thus showing only two remaining.

7. While attention is on the right hand, the left can casually enter your left pocket to reproduce the card.

We will include in this chapter the details of a similar palm except, in this instance, it is a Full Palm.

### Direct Full Palm

1. Hold the deck in regular Mechanic's Grip Dealing position.

2. Turn the top card face up as per the effect at hand.

3. Turn this card face down as you seem to place it to the bottom of the deck but, actually, the card goes into a Full Palm as follows.

4. The card is taken by the right side at its corner with the right hand.

5. The left hand pinches the upper left corner of the deck between the left thumb and the base of the forefinger. All four left fingers straighten out, ostensibly to receive the card from the right hand to the bottom of the deck. The position of the left hand is the same as in Figure 51.

6. The right hand, of course, turns its card face down to apparently place it to the bottom of the deck. Actually, the card is placed directly into a Full Palm as shown in Figure 54, right side view.

7. From the front, the action is completely covered as the left four fingers are held close together.

8. Once the card is in the Full Palm, the right hand takes the deck from above and places it on the table. The palmed card is dealt with as desired.

9. All the actions blend into one continuous sequence of seemingly placing the top card to the bottom, then placing the deck on the table.

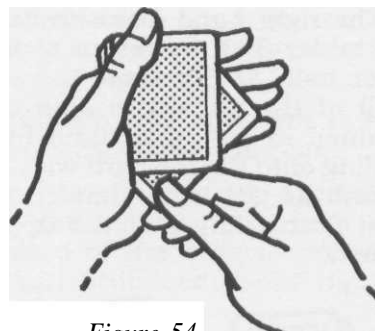


Figure 54

We will now conclude this chapter with:

### The Card Transfer

This is another form of The Tabled Palm that can be used to transfer a card or cards from one packet to another. It can be used to retain a card or cards on top of the pack in the action of merely cutting the pack and completing the cut. It can also be used to steal a card or cards, which need to be held out, while simply cutting the pack. As a replacement of cards to the top of a Tabled Pack, it is just about perfect, as far as the actual simulation of picking up the deck is concerned, providing the necessary angles are attended to properly. It can be accomplished with either hand but its description will be given for the right hand.

1. With the pack on the table, the right hand approaches it in order to cut the pack in the normal manner.

2. The right second, third and fourth fingers are at the front end of the deck, the right thumb is in contact with the lower left corner of the cards while the tip of the right fourth finger is in contact with the upper right corner of the deck.

3. The right hand now cuts off half the pack and moves it to the right as in Figure 55 in order to deposit this half on the table.

## TABLED PALM

4. The right hand deposits its half on the table, then moves to pick up the other half. At the same time, the top card of the packet is also taken or retained in the right hand by merely holding onto the top card with the right thumb at the inner left corner and right fourth finger at the upper right corner.

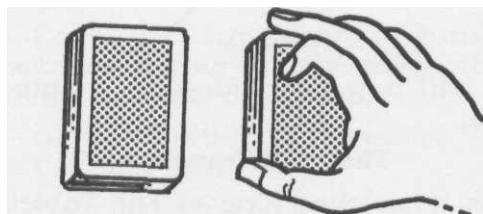


Figure 55

The right forefinger remains curled on top. In fact, the position of the right hand does not change one iota during the transfer which is pictured in Figure 56 or in the subsequent pickup of the other half.

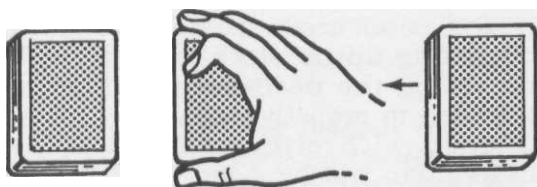


Figure 56

5. The right hand, with its stolen card in the position as shown in Figure 57, moves normally from one packet to the other, the right hand rather close to the table, until the stolen card is directly over and flush with the top of the other packet.

6. It will be readily apparent that there is absolutely no change of action in picking up the lower packet to deposit it on top of the other in order to complete the cut. The replacement of the transferred card is perfect in action.

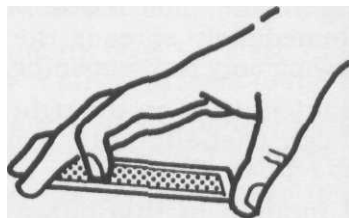


Figure 57

7. Obviously, the transfer can be made with one or more cards which you may wish to retain on top while actually cutting the pack.

8. As mentioned earlier, the method of holding the stolen cards in the right hand as in Figure 57, can be used to replace cards on top of the deck in the mere action of picking it up. The problem is to get the cards into the required position from say, a Full Palm. This is easily solved as follows:

9. Assume the cards are in a right hand Full Palm. Bring both hands together as for a Palm Transfer with the right hand going into the cupped left hand. (See Chapter 2, Action Palms for Palm Transfer.)

10. With both hands in the Palm Transfer position, the right hand relaxes to let its palmed cards sort of fall into the left hand in a lengthwise position, but the right hand still remains in the left hand.

11. The left hand now squeezes inwards until it has a fairly firm grip on the sides of the cards. Next, the left hand moves the packet to the left by simply bending the left wrist inwards towards the body.

12. The above action causes the cards to pivot out from under the right hand and into position so that the right thumb need only move to the lower left corner where pressure is applied by the tip of the right thumb. Conversely, the right fourth fingertip is already in posi-

## THE LOST CARD

tion applying its grip on the upper right corner.

13. The right hand moves forward, at the same time curling its forefinger on top of the hidden card, to pick up the pack thus adding the cards to the top.

14. Remember that the Full Palmed cards are not placed into position until the moment before the right hand moves to pick up the pack.

15. The Card Transfer can also be made with the pack in the hands. In this case, the right hand cuts off the top half and places it on the table, steals the card or cards, returns to the left hand adding the cards, then either completes the cut or merely squares up the remainder leaving it in the left hand.

16. In the case of small packets such as a half dozen cards or so, the top card can be stolen by merely obtaining the required position, then moving the packet forward as if to get it out of the way. When the right hand moves away from the packet it also takes the top card which can be transferred to another packet or to the deck proper.

With attention to angles and performing conditions, the following card item, using the Card Transfer, will be found most effective. Call it:

### The Lost Card

1. Have a card selected and on its return control it to the top.
2. Tell the spectator you will attempt to cut to his card but first you will show that his card is not anywhere near the top or bottom.
3. Show the bottom card of the deck, then place the pack on the table.
4. Show the top card of the deck and replace it on top.
5. Once again state that you will cut

right to their card. Here you cut the pack doing the Card Transfer as in Figure 55 and Figure 56.

6. At this point, the spectator is convinced you have just lost his card.

7. Ask for the name of the spectator's card. On getting the reply, turn over the top card of the deck as you conclude, "As I promised, I cut right to your card."

The same effect idea can be applied to the four Aces. In other words, the four Aces are placed on top of the deck then the pack cut to bury them in the center yet, a moment later, they are shown on top. In this case, the right hand carries away at least the top four Aces during the action and more, if necessary, to insure getting the four Aces transferred.

The Card Transfer can be applied in other ways such as in Ace Assemblies or any of the Card Transpositions such as a selected card from a packet of ten cards arriving in another packet of ten cards, or even several cards can be made to apparently leave one packet and arrive in the other. Also for a Cutting the Aces effect.

It can also be used to add an extra card or cards to a number of cards that have been fairly counted off the pack onto the table as follows.

1. Fairly count off a required number of cards, say five, onto the table.
2. The right hand takes the deck from above into the required position and places it to the right.
3. The right hand steals off the top card or cards as it moves directly from the pack to the counted cards.
4. Right hand then picks up the counted cards and places them into the left hand. If the above actions are properly performed, not only is there no hint of

## TABLED PALM

a card being stolen but also not a suspicion of anything having been added to the tabled cards. This can also be used in a count or stop effect.

We think that the above suggestions should give the student most of the possibilities of the Card Transfer, both as a Steal and Replacement maneuver.

To conclude, the stolen card can be maneuvered into a Full Palm or a Rear Palm by bringing the two hands together as for a Palm Transfer. Also, a card in the Rear Palm can be brought into position of Figure 57, for an eventual replacement, by the use of a Palm Transfer action of bringing both hands together.

There is an alternative technique for the Card Transfer that has merit and may at times be found an easier procedure.

1. In this case, the right hand does not position itself when it is about to cut the pack. Instead, the right hand merely reaches over to cut the pack in the normal manner.

2. The right hand carries its portion to the right in order to drop its cards on the table.

3. At this point, the right hand actually releases the packet so it falls onto the table from a height of about a half inch; however, the right hand remains alongside the packet.

4. As soon as the right hand releases its cards, the right fingers position themselves for the actual steal of the top card or cards. In other words, the ball of the right thumb immediately positions itself at the inner left corner

while the right fourth fingertip places itself at the upper right corner of the top card. The right forefinger remains curled.

5. The stolen card is now carried away as already shown in Figure 56 and 57 to be deposited onto the other half of the pack, then the cut completed.

6. The whole idea is to first cut the pack, then position the right hand for the steal or Card Transfer; however, the movement needed to do this is very slight and unnoticeable.

Should one desire to transfer or steal a definite number of cards, say such as four Aces, it is only necessary to crimp these Aces upwards for their whole length. This makes the Aces stand away from the deck at both the left and right sides so that later the right thumb and right fourth finger can easily grasp only the four Aces.

We now close Chapter 5 but with the promise of future chapters to come.

Cardially yours,

Edward Mario

## Chapter Six

# The Faro Shuffle

*Hand Out Faro Shuffles The First Technique First Variation Faro Aids Fan Spread and Weave Resquaring the Packets Second Method Third Method Cutting At 26 26th Card Faro Check The 4th Finger Table Faro Riffle Shuffle Variations In The Technique On The Faro Riffle Shuffle First Variation Second Variation Third Variation Fourth Variation Fifth Variation In The Hands The Butt Faro Partial Faro Check Throw-Off Faro - Top Throw-Off Faro - Bottom Off Center Faro Above Crimp Faro Half and Half Principle "Half Plus One" Combining Riffle Shuffles & Faros Reverse or Backward Faro On Discrepancies*

The following techniques for accomplishing the Faro or Weave Shuffles, as well as those of the riffle type, are the result of many years of experimentation and analytical study. I believe them to give greater control at all times than any that have appeared in print previously, especially in regards to In and Out Shuffles. In those instances that I may feel such definite control is not possible, I shall mention them.

Besides the various techniques for the Faro Shuffle, this chapter introduces several new approaches to the shuffle with terms such as Throw Off Faro, Off Center Faro, Left Over Faro, Above Crimp Faro, 26th Card Faro Check, Partial Faro Check, as well as some Faro Aids that will be useful to the beginner as well as the expert.

Basically there are two ways of starting the Faro Shuffle - from the top down or from the bottom up. The one that

starts from the bottom up I consider superior to the other and a study of this chapter will bear this out.

Before going into the various methods of Faro Shuffling, I must mention that I have put nothing in this chapter that I myself cannot do or that any one else could not do with the proper application of time, practice and patience.

### **In and Out Faro Shuffles**

Before continuing, I must mention that the technical terms In and Out, as applied to a Faro Shuffle, were introduced by Alex Elmsley.

Briefly, they mean just this; An In Shuffle is one in which the original top and bottom cards change position to second from the top and second from the bottom. The twenty-sixth and twenty-seventh cards, the top and bottom cards of the two packets just cut, become the new top and bottom cards

## THE FARO SHUFFLE

of the deck. In this way each In Shuffle keeps changing the top and bottom cards.

An Out Shuffle, as applied to the Faro or Weave, is one which retains the top and bottom cards. Eight Out Faro Shuffles return a deck to its original order. For the present the above information will suffice but the student is referred to Chapter Seven, Faro Notes, for more detailed information. Here, then, is the First Technique:

### The First Technique

This first method gives good control of In and Out Shuffles as well as allowing one a good view as to his success or failure with the Weave.

1. Square the sides and ends of the pack as evenly as possible with both hands. The left thumb and second finger press on the sides of the deck to square these sides while the right thumb and second finger press on the ends of the pack squaring them. The forefingers of each hand are curled on top and bottom of the deck respectively.

2. The pack is turned on its side so that the left side now faces the performer.

The right hand releases its grip while the left fingers assume the following position: The tip of the left forefinger is placed at the front end of the deck. The ball of the left thumb is slightly above the center of the deck on its left side. The left second, third and fourth fingers are on the right side of the deck with the right side of the deck pressing against the first creases of the left second and third fingers while the left fourth finger has its full tip pressing up against the side.

The position is pictured in Figure 1 which is a view as seen by the performer looking down at the pack.

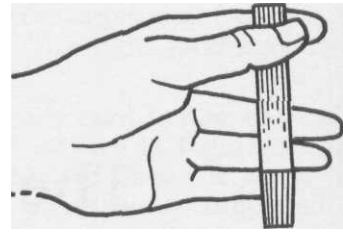


Figure 1

3. The right hand comes over to cut or break the pack. The left fourth finger moves out of the way so that the side of right second finger comes in contact against left third finger. The right forefinger is curled on top. While the right second, third and fourth fingers press on the under side of the pack, the right thumb comes over, close to the left thumb and slightly below center, to break the pack at the twenty-sixth card. Figure 2 shows the position of both hands as seen from above by the performer.

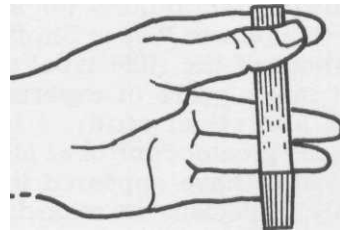


Figure 2

4. For the present we will assume you have cut at the 26th card or perfect center of a 52 card deck. Details will be given later for insuring such a cut.

5. Having split the deck, place the two halves against each other *at the comers only* as in Figure 3 which is still the operator's view.

6. The view of the cards from the top or as seen by those from the front is as in Figure 4 where it forms a sort of V.

## THE FIRST TECHNIQUE

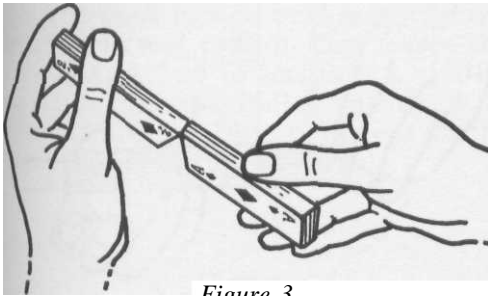


Figure 3

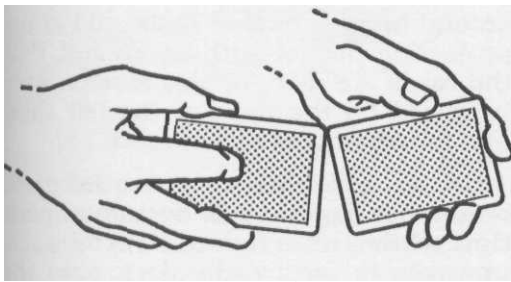


Figure 4

1. In Figure 3 you will notice the cards are in a fairly straight line but now both hands move slightly inwards towards the body causing the packets to assume the slightly angular position as shown in Figure 5. Also notice the slight V formed at the joined corners of the pack.

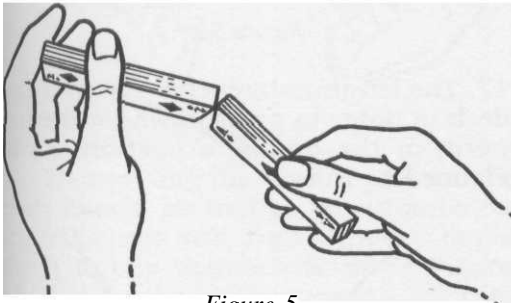


Figure 5

8. At this point the grip of both hands must be firm to prevent any slipping of the cards in either packet. Also, the right forefinger presses down rather firmly on top of its packet causing a slight bow.

9. With the cards as in Figure 5, the corner of the right hand packet is pressed firmly upwards against the corner of the left hand packet. At the same time, the right hand is moved sharply, but slightly inwards, towards the body, for about a quarter of an inch. This upward and inward action causes the cards to start weaving as in Figure 6 which shows an Out Shuffle being started.

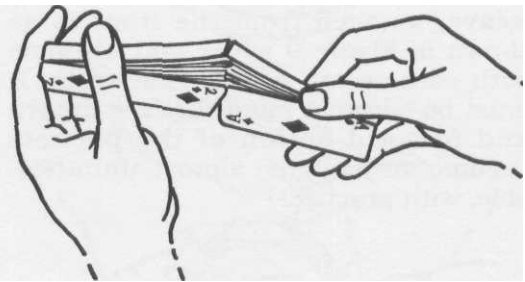


Figure 6

10. The inward action is only for a distance of about a quarter inch. At this stage the packets are as in Figure 7 with the right hand packet as seen moved inward. The view is from the front, of course.

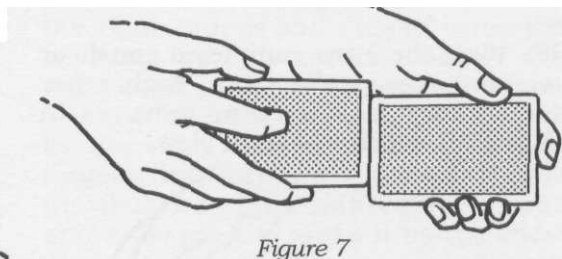


Figure 7

11. The right hand, still maintaining its upward pressure, moves its packet forward easily, to its original position in line with the left hand packet as in Figure 3. This forward movement of the right hand packet causes the weave to complete itself as in Figure 8. At the same time, both hands also move the packets into a straight line.

## THE FARO SHUFFLE

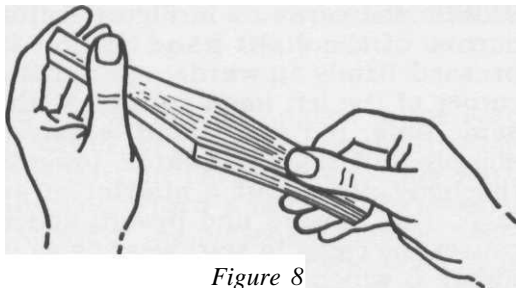


Figure 8

12. The view, after completion of the weave, as seen from the front is as shown in Figure 9 where you will note both corners are now in line again. It must be borne in mind that the inward and forward action of the packets become very slight, almost unnoticeable, with practice.

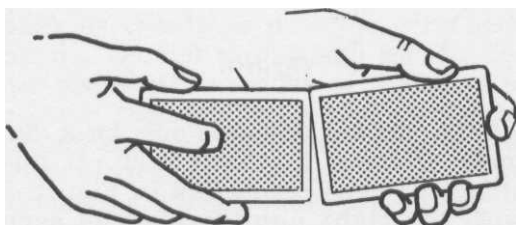


Figure 9

13. With the Faro completed, push or telescope the packets into each other for about a half inch or more as in Figure 10 which is a front view.

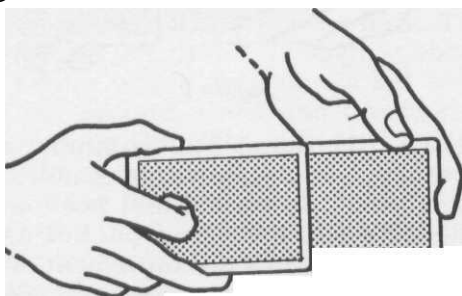


Figure 10

14. With the cards held as in Figure 11, the left third and fourth fingers move in under their projecting packet.

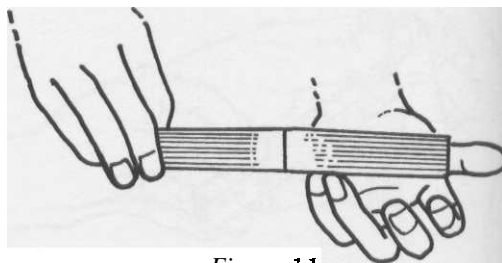


Figure 11

15. The left thumb, plus the first and second fingers, release their hold of the projecting packet with the result that the cards are more or less momentarily balanced on the nails of the left third and fourth fingers as in Figure 11.

16. The right hand revolves the deck, on the left fingers, to a horizontal position while the left hand turns palm upwards to receive the deck onto the left four fingers as shown in Figure 12.

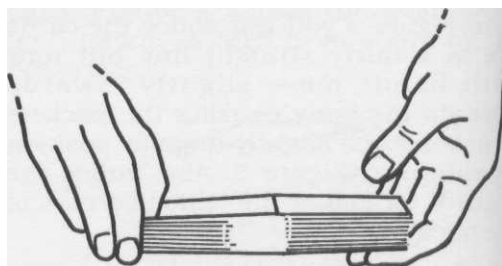


Figure 12

17. The left thumb reaches out over the deck in order to press down on the top card, of the opposite portion, as in Figure 13.

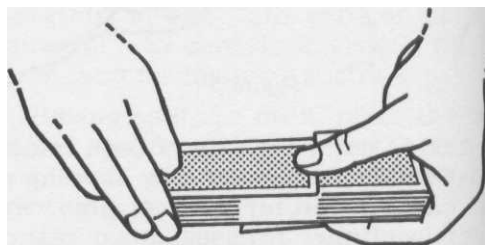
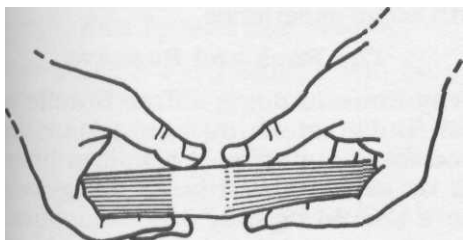


Figure 13



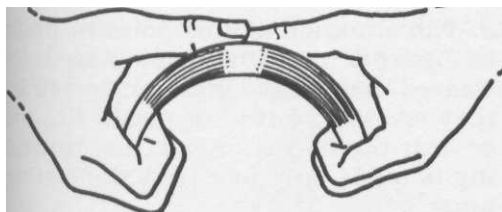
## THE FIRST TECHNIQUE

18. The pack is now held solely by the left fingers and thumb. This leaves the right hand free to assume a similar position on its side of the deck as shown in Figure 14 in readiness for the TwoHandedSpringFlourish.



*Figure 14*

19. Keeping pressure with both thumbs on top of the deck, the fingers of both hands press upwards against the cards from below thus firmly trapping each section between thumbs and fingers. Both hands then move down and in towards each other in order to bend the middle of the pack upwards as shown in Figure 15.

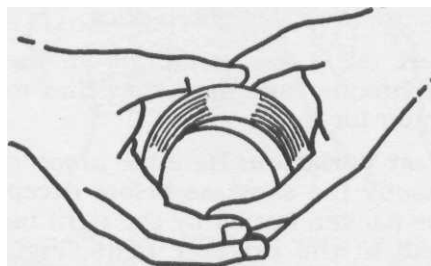


*Figure 15*

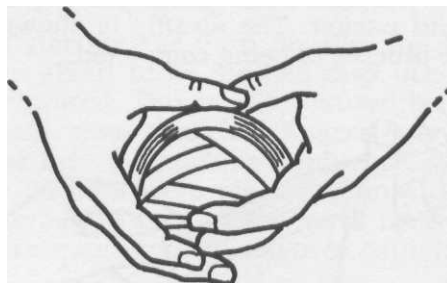
20. Maintaining the inward pressure of both hands, as well as the thumbs on top, the left and right fingers move down to cup themselves, as in Figure 16, below the arched cards. At this stage, if the inward pressure and thumb is maintained, the cards will remain as in Figure 16.

21. Keeping the pressure on top with both thumbs, gently ease the hands outwards thus releasing the side tension, allowing the cards to cascade

downwards into the cupped fingers as shown in Figure 17, an action view of the Two Hand Spring Shuffle.



*Figure 16*



*Figure 17*

22. Upon completion of the cascade, the cards will be lying flat in the cupped hands. Hold onto the deck with the right thumb and fingers while the left hand moves away. Immediately, the right hand places the deck face down, into the left hand which takes the deck by the sides with the left thumb and fingers, left forefinger curled underneath. The right hand now comes above the pack to grasp it by the ends. The deck is now squared, with both hands in the usual manner and again positioned as in Figure 1 for a repetition of the Faro Shuffle if needed.

While the Two Hand Spring Shuffle, Figures 11 to 17, may seem just like an added flourish it does have its important purpose in the Faro in that the eventual squaring of the weaved cards becomes much easier and faster than

## THE FARO SHUFFLE

otherwise. This, plus the fact that it adds an air of abandon to the Faro Shuffle itself. Be sure to bend the pack upwards again, after the Spring Flourish, to straighten pack.

Here are a few variations on the First Technique that some may find to work better for them.

**First Variation:** Here the procedure is exactly the same as before except that the packet, cut off by the right hand, is held at the extreme ends. Figure 18 shows the left thumb at the center on its packet but the right thumb and fingers at the extreme ends of the right hand packet. The shuffle is shown in the process of being completed.

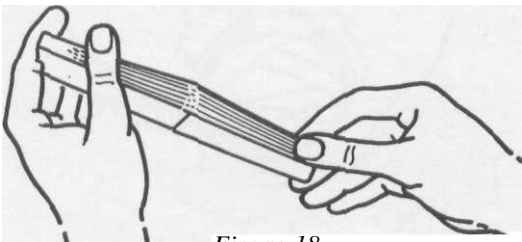


Figure 18

**Second Variation:** This second variation follows the exact procedure for the First Technique except here both packets are held at the extreme ends. The right forefinger presses down on top of its packet in order to slightly bow these cards along their length. The position of both hands is shown in Figure 19. Many will find this variation quite easy under certain conditions.

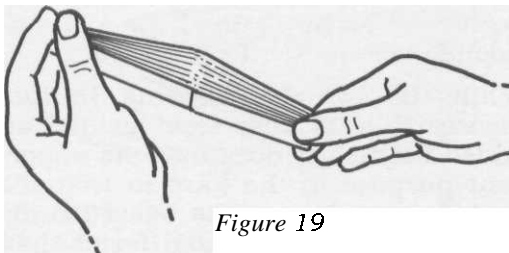


Figure 19

### Faro Aids

Before continuing into other techniques and phases of the Faro Shuffle, I think now is a good time to detail some Faro Aids which should prove helpful to the beginner and even those with some experience.

#### The Rock and Reweave

Many times in doing a Faro Shuffle one will find it meshing along smoothly, then all of a sudden it becomes broken up by a pair of cards meshing where there should be only one thus causing a discrepancy in the weave. If this break occurs, the following procedure will often save the trouble of starting all over again.

1. With a break or discrepancy in the Faro Shuffle all you need to do is to rock, or move both hands inwards thus the packets also move downwards causing the upper portion of the weaved cards to unweave themselves. This unweaving will send the discrepancy back into the unweaved portion of the deck.
2. The situation at this point is similar to Figure 6 in that the upper section of weaved cards have been unweaved but they are still weaved or meshed together near the bottom. Again, the unweaving is made only just past the discrepancy.
3. The two hands now move upwards and at the same time exerting a greater pressure with right forefinger, on the backs of its cards as the cards are made again to reweave in a manner similar to Figure 8.
4. If the discrepancy is overcome, fine, but if it isn't, the hands again move downwards to unweave the cards, then once more move the packets upwards into each other to reweave them.
5. The backward and forward movement of the packets has all the appear-

## FAN SPREAD AND WEAVE

ance of quickly rocking the hands back and forth as you attempt to gain a perfect Faro. Do not, however, overdo this. If the subsequent reweaves get worse, than the first weave, you should start the Faro over.

### Fan Spread and Weave

Sometimes a Faro Shuffle will be perfect but then for some unaccountable reason, the top four cards, two on each packet, will not weave thus spoiling an otherwise perfect Faro Shuffle. In this case instead of using the Rock and Weave, the procedure is this:

1. Get the cards into the position of Figure 14 as for doing the Spring Shuffle Flourish.
2. At this point both thumbs press on the top cards of their respective packets near the inner ends.
3. The forefingers of both hands curl around the front ends of the deck near their respective outside corners.
4. The thumbs now push or spread the top cards forwards to fan them as in Figure 20. The forefingers of both hands prevent more than the top four cards from fanning off the deck.

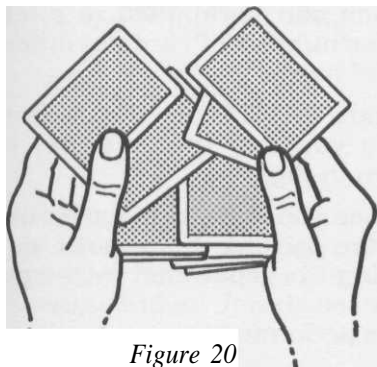


Figure 20

5. Now the thumbs pull back on the cards but at the same time weaving the four cards properly, as required for the particular In or Out Shuffle as shown in Figure 21.

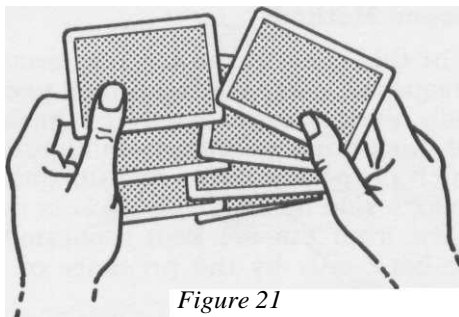


Figure 21

6. The pack can now be sprung as in the Spring Shuffle Flourish to finish the action.

### Resquaring the Packets

In starting the Faro Shuffle, the corners about to be meshed may become unsquared. This may be caused by dry hands, then again the fingers may not have held the packets firmly enough as the corners were placed against each other. Here then, are several methods for resquaring the packets or corners.

#### First Method:

1. Assuming the cards have slipped and the corners of each packet have become unsquared, simply turn the right hand packet inward, then place its inner corner against the outer corner of the left hand packet which has been turned parallel to the floor, as in Figure 22.

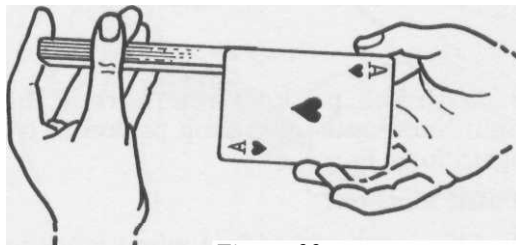


Figure 22

2. Butt the corners against each other forcing them to square off properly after which you can try for a Faro Shuffle again.

## THE FARO SHUFFLE

### Second Method:

1. In this case, if the packets become unsquared, place the right hand packet back alongside the left hand packet, not flush but separated as in Figure 23 which purposely shows two unsquared packets side by side. The packets meet at the front but are kept separated at the back only by the pressure of the left thumb.

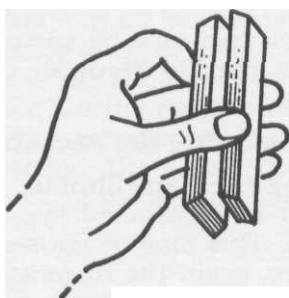


Figure 23

2. The right hand now comes over the ends of the deck, squaring them between the left thumb and fingers as shown in Figure 24.

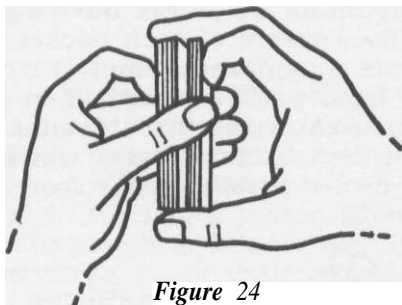


Figure 24

3. With the packets resquared, the right hand cuts off the top packet to try again for a Faro.

### Third Method:

1. This method is ideal when working at or near a table. Again assuming the packets have become unsquared, place the packets together as already shown in Figure 23.

2. This time instead of squaring the ends with the right fingers, the right

hand instead grasps the deck just below the left hand. The right hand position is similar to that used in the actual Faro.

3. The left forefinger moves over to the front end of the deck. With both hands grasping the cards, the bottom end of deck is tapped against the table top as in Figure 25 in order to square the packets.

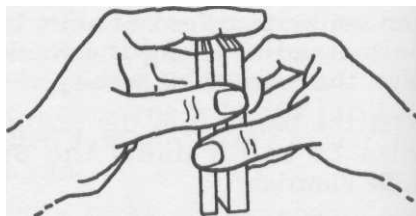


Figure 25

4. Having squared the cards, another attempt at a Faro Shuffle is made.

### Cutting At 26

The best way to cut at 26, or half of any number of cards involved, is by comparison. The description to follow is made with the idea of a full pack of 52 cards in mind. However, the comparison can be applied to a lesser or greater number of cards in order to cut perfect halves.

1. Start by breaking the deck as near 26 as you can in a manner to that shown in Figure 2.

2. Once you have made the cut, separate the packets at the inner side only, keeping the separation by the pressure of the left thumb as in Figure 26 which is the performer's view.

3. Now, visually, carefully compare one half against the other. At this stage, you can get to be pretty certain if you have exact halves. However, if you have made any error, this will soon become evident as you place the corners of the

## 26TH CARD FARO CHECK

packets against each other, as in Figure 3, in readiness for a Faro Shuffle.

4. If at this point, you find that one half is thicker than the other, then simply return the packets back to the identical position shown in Figure 26.

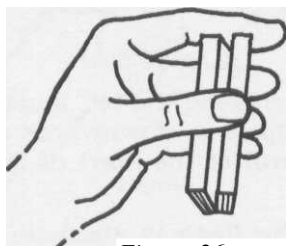


Figure 26

5. By now you should be pretty certain as to which half is the larger and you adopt a procedure for correcting the situation.

6. If the right hand or top portion is the greater, the right thumb releases the necessary card, or cards, as in Figure 27 letting them join the lower half.

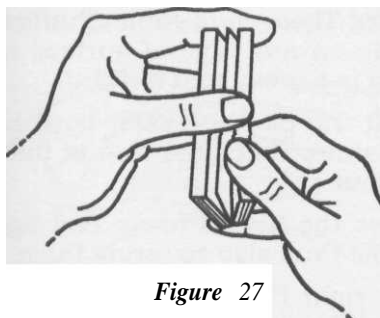


Figure 27

7. If the left hand portion or lower half is the greater, then the right thumb pulls upward on the top card, or cards, of the lower section in order to join them to the upper section. The action is shown in Figure 28.

8. After the above actions of either those pictured in Figures 27 or 28, the cards are again rested in the position of Figure 26 for a quick comparison. From here proceed into the Faro.

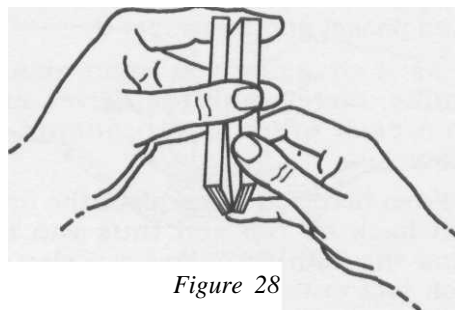


Figure 28

Right here is a good place to detail one further idea as regards cutting at center or 26. I call it the:

### 26th Card Faro Check

This is an idea of many years that I have used to be sure of cutting at exactly the 26th card before proceeding into any miracles dependent on it. The idea of peeking a 26th card for a 26th card location, was a Bert Allerton subtlety that won him a prize many years ago for the best card effect at a convention.

The use of the Faro Check is my idea to insure that the 26th card is actually being used thus insuring definite success with the 26th card principle.

1. The 26th Card Faro Check consists merely in cutting the pack at 26, then starting a Faro Shuffle as in Figure 29.

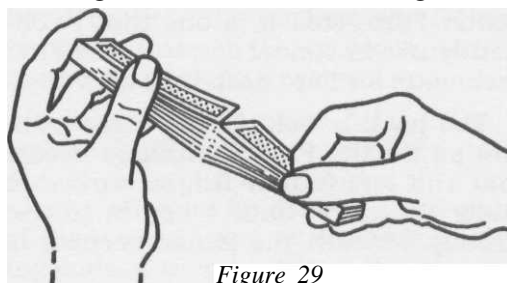


Figure 29

2. Remember, you only start the Faro Shuffle. If the cut and weave has been perfect, every card will be weaved with no cards left over, thus you will be sure that the cards have been cut at 26.

## THE FARO SHUFFLE

3. Spot the bottom card of the right hand packet and remember it.

4. As if changing you mind about a shuffle, merely pull the halves away from each other thus undoing the weave.

5. From here you can replace the upper half back on top and thus you now know the 26th card. You can also give each half to the two spectators for the Automatic Placement, later in this chapter, where both cards will end up 13th in each packet of 26.

6. Use of the 26th Card Faro Check will be evident in such effects as Faro Foolers in Chapter Seven, Faro Notes.

7. Psychologically, the 26th Card Faro Check is quite sound as it has all the elements of an attempted Faro Shuffle that did not quite come off. Your whole manner, upon completion of the 26th Card Faro Check, should be one of, "Oh, well, let's try something else."

### 4th Finger Table

I consider this an indispensable Faro aid. Not only does it eliminate any possible flare out of the bottom cards during the starting of the weave, but also steadies the packets as well as being a great aid in such Faros as the Partial Faro Check, Above the Crimp Faro, Off Center Faro, etc.. It is one that I constantly use in connection with the First Technique for Faro described above.

1. The pack is held in the same position as for the First Technique except that the left fourth finger moves in under the cards until it comes to rest directly beneath the joined corners of the pack.

2. The joined corners actually rest on the back or nail of the left fourth finger. The picture in Figure 30 shows how it looks from the operator's view.

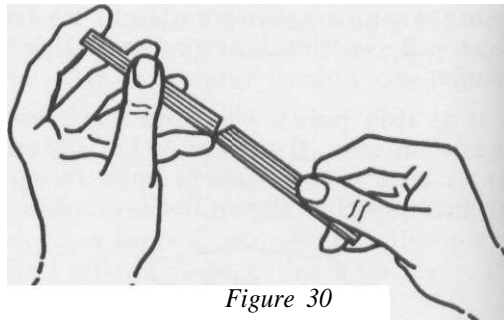


Figure 30

3. Slightly moving the left fourth finger either upwards or downwards allows a better control of the start of In or Out Faros.

4. Once the Faro is started, the left fourth finger moves out of the way to join the others alongside the pack.

5. For the present, this will suffice but its usefulness will become more apparent further on in this work. For the present, let us now delve into the technique of the -

### Faro Riffle Shuffle

Here again the techniques are strictly our own. These Faro Riffle Shuffles can be done on any type of surface which in itself is a great step forward.

1. Hold the pack between both hands in a manner exactly to that of the First Technique.

2. Place the deck's lower end against the table thus also squaring them.

3. The right thumb breaks the side of the pack in a manner similar to Figure 2 except here the pack is upright on the table with the operator looking down at the top end.

4. Having split the side of the deck that is towards the body, you separate the halves like a book; i.e. at the back side only. The front side stays together.

5. At this stage the cards are held momentarily for comparison of one half against the other. This comparison is

## FARO RIFFLE SHUFFLE

made from the top end of the deck as in Figure 31. This shows the performer's view as he has the pack in front of him on the table.

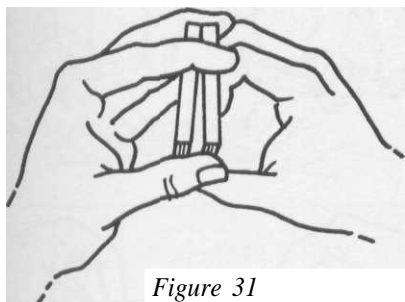


Figure 31

6. Having determined the cut to be exact, the right fingers hold onto the cards, the right thumb maintaining the separation on the inside, as the left hand fingers relax for a moment but remain in position along the cards.

7. The right hand now turns back up thus also bringing the backs of cards upwards. The deck, as it is turned parallel to the table, pivots between the fingers of the left hand and thru the arch of this hand as in Figure 32.

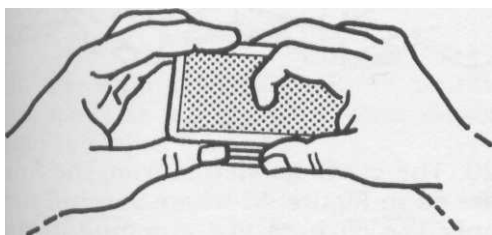


Figure 32

8. The movement is continued by the left hand pivoting up until it assumes a similar position, on the left side of the deck, to that of the right hand on the right side of the deck. The position of both hands is shown in Figure 33 which is just before the splitting of the cards.

9. The right hand now takes the upper portion while the left hand retains the lower portion of the deck.

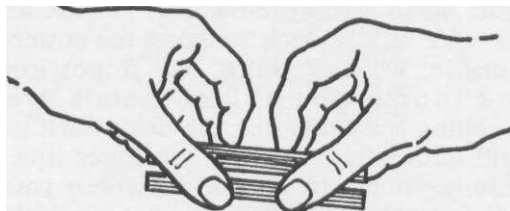


Figure 33

10. The front end of the left hand portion is now tapped with the face of the packet held in the right hand. This squares off the front end of the left packet and causes it to move further down into the left fingers. The left thumb ends up at about the center of the packet. The action is shown in Figure 34.

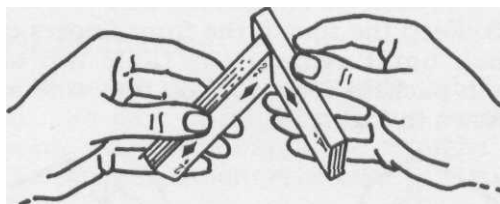


Figure 34

11. The action of Figure 34 is now repeated but on the right hand packet using the face of the left hand packet to square off the front end of the right hand packet. The packets should now be held at about the center with each hand's thumb and fingers.

12. While mention has been made of squaring off the front end of the packets, it must be mentioned that this square off must be done so as to give a slight inward bevel to the front, or facing ends of each packet.

13. Having prepared each half, the hands move the packets towards the table. The packets are not released but are *retained* in the fingers at all times. The forefingers are curled on top of each packet.

## THE FARO SHUFFLE

14. Place the cards well forward on the table as this will enable you to look at the side of the deck without too much trouble. At this stage, the fingertips and thumb tips of both hands are touching the table but the deck itself is held above the table by the finger tips. This is shown in Figure 35 where you will note the packets are about a half inch away from each other.

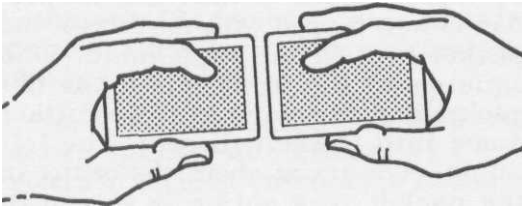


Figure 35

15. Keep the tips of the front fingers of each hand against the table top as both packets are raised off the table as shown in Figure 36.

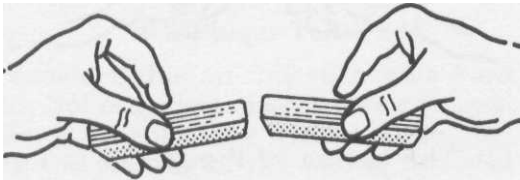


Figure 36

16. The forefingers of both hands press down on the top of each packet causing each to bend inwards slightly. The appearance of each packet, as it would look at the inner or front ends, is shown in Figure 37. Here the hands have purposely been turned out to expose the inner ends.

17. Do not make the concavity shown in Figure 37 too great, just enough to give proper tension to each packet in the next sequence of moves.

18. Move the packets inwards bringing only the corners together as in Figure 38.

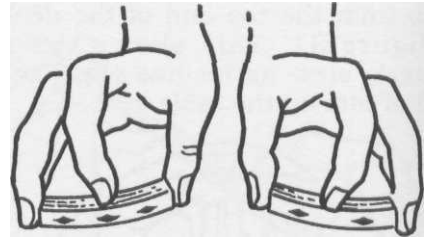


Figure 37

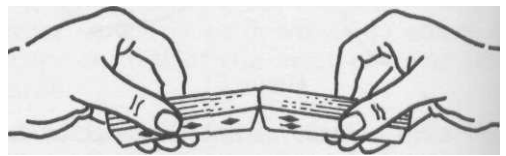


Figure 38

19. Move the right hand packet inwards, then forward but very slightly just enough to start a partial weave, as in Figure 39, at the bottom of the packets.

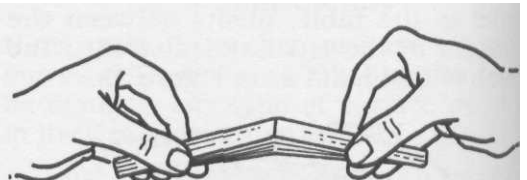


Figure 39

20. The cards as viewed from the front are as in Figure 40 where you will note only the corners are touching during the shuffle.

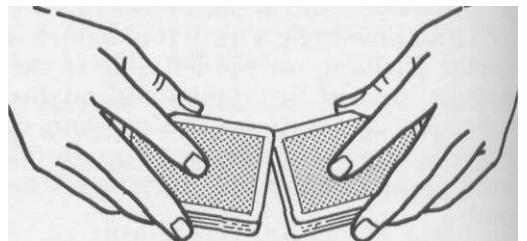


Figure 40

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## VARIATIONS ON FARO RIFFLE SHUFFLE

21. Once the weave has been started, lower both packets closer to the table as seen in Figure 41, the performer's view.

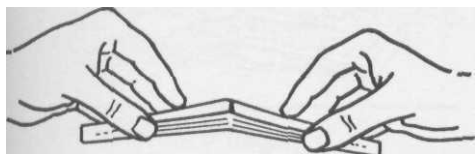


Figure 41

22. Now, very gently let the cards riffle off both thumbs simultaneously as shown in Figure 42. Be sure to keep an inward pressure on the packets as well as maintaining proper pressure with the forefingers of both hands on top.

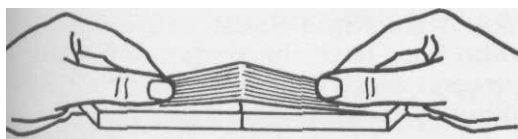


Figure 42

23. The completed Faro Riffle Shuffle now looks as in Figure 43 when viewed from the top.

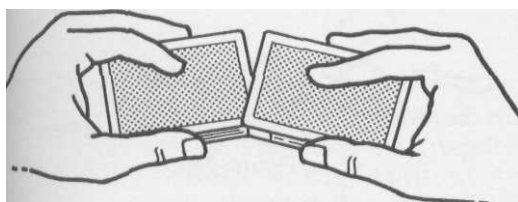


Figure 43

24. With hands maintaining the same position as shown in Figure 43, telescope the packets further into each other, then tip up the cards, with backs towards you, as in Figure 44.

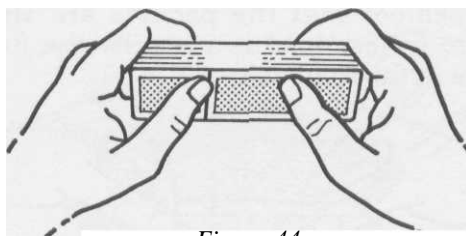


Figure 44

25. Place the hands around the cards in position for the Spring Shuffle Flourish. Do the flourish on the table with the cards shooting forwards rather than downwards. After the Spring Flourish, get the cards back into the position for squaring on the table as in Figure 31 for a repetition of the moves to get into another Faro Riffle Shuffle.

### Variations In Technique On The Faro Riffle Shuffle

#### First Variation:

1. Proceed exactly as already detailed for the Faro Riffle Shuffle up to the point where the cards are brought to the table in a manner similar to Figure 35.
2. At Figure 35, the cards are actually off the table held by the fingers of the hands. It is right here that the technical variation enters by letting the front side of the cards slip off the fingers so that this frontside actually touches the table as in Figure 45.

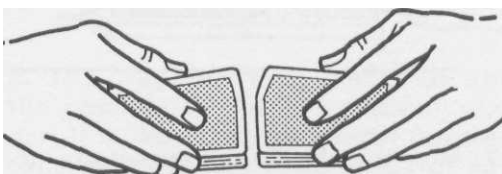


Figure 45

3. The thumbs at the rear do not let go of the cards but actually keep the packets off the table as in Figure 46.

## THE FARO SHUFFLE

Remember that the packets are still more or less held in place by the fingers at the front side.

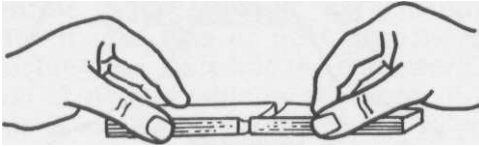


Figure 46

4. The thumbs now lift up the packets and pivot them towards each other until the corners mesh together. The situation is now similar to that already shown in Figure 38 except that the cards need not be raised as high at the back due to the front side actually being on the table.

5. Start the weave as in Figure 39, then with the thumbs of both hands start the riffle shuffle.

6. During the riffle shuffle the forefingers of both hands press down lightly on the top of each packet as the thumbs riffle upwards. At the same time, the fingers at the front keep a firm pressure to prevent the packets from slipping. The Figure 47 shows the action of this riffle shuffle from the performer's view.

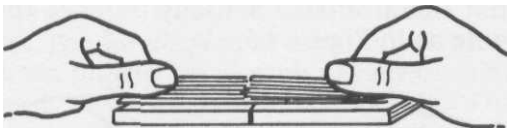


Figure 47

7. After the shuffle, either square-up in the usual manner or do the Spring Shuffle Flourish.

### Second Variation:

1. The procedure is exactly as for the first Faro Riffle Shuffle up to where the packets are partially weaved together as in Figure 38.

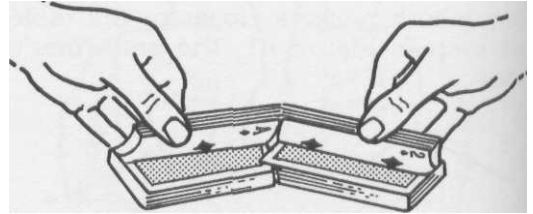


Figure 48

2. At this point do not lower the packets but keep the height as in Figure 38, and let the cards riffle off the thumbs.

3. The riffled cards will fall from a greater height to the table as shown in Figure 48 which is the action of the shuffle as seen by the operator.

4. The cards falling off onto the table from such a height makes it look almost impossible to have made a perfect Faro Riffle Shuffle. Even for one who may have the performer's view, it doesn't seem as if a perfect Faro Riffle Shuffle has been accomplished.

### Third Variation:

1. This is similar to the other of the Faro Riffle Shuffles except in this case the weave started in Figure 38 is continued until it is past the center as shown in Figure 49, performer's view.

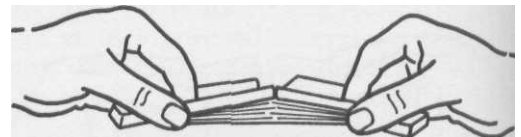


Figure 49

2. Once the cards have been weaved as shown in Figure 49, the deck is lowered to the position already shown in Figure 41. The pack is lowered to the table and the thumbs quickly let the cards riffle off as for a riffle shuffle.

## IN THE HANDS

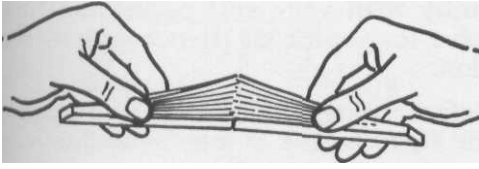


Figure 50

**Fourth Variation:**

1. This is really a Bluff Faro Riffle Shuffle. You actually weave all the cards as shown in Figure 50, then quickly lower the pack while at the same time you run the thumbs up along the cards to create a riffling sound.

2. The procedure is exactly as for the actual Faro Riffle Shuffle. It can be made as a bona-fide Table Faro or Weave by simply weaving the cards as above but omitting the riffling sound of the cards.

3. In doing this type of weave, it will be helpful to have the outside ends of the packets resting against the table and the forefinger of both hands pressing downwards on each packet. This will create the proper tension for the corners to weave in faster. If any misses occur, they are very quickly spotted and the packets can be very quickly unweaved, the ends resquared and another attempt made without too much loss of time.

**Fifth Variation:**

1. This variation can be combined with all the previous variations. It depends on the packets being held at the extreme ends during the Faro Riffle Shuffle or Table Weave.

2. Figure 51 shows a Faro Riffle Shuffle being made with the packets as they are held at the extreme ends.

3. It should be obvious to the student that holding the packets this way can

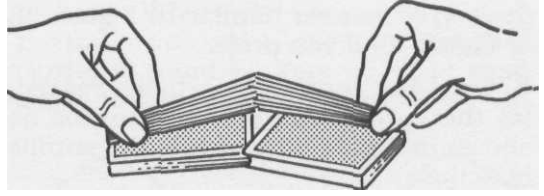


Figure 51

be combined with all previous variations, including its application to the Table Faro or Weave. In other words, all Figures from 31 to 44, would be identical except the packets in each case would be held at the extreme ends.

Now comes an explanation of a Faro Riffle Shuffle never before attempted but one that is as practical as any other. It is the Faro Riffle Shuffle--

**In The Hands**

1. Here again the procedure for getting ready is as already explained for The Faro Riffle Shuffle except that all action is made while standing and away from any tables.

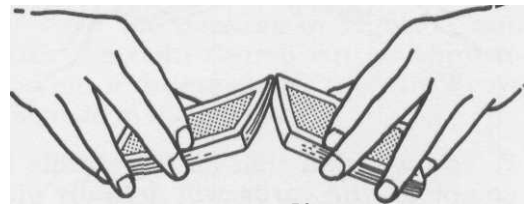


Figure 52

2. The only difference comes in when the packets are placed corner to corner. It is here that the fourth fingers of each hand move to the ends of each packet, as seen in Figure 52 which is a front view, just before the start of the shuffle.

3. The fourth fingers at the end of each packet will give proper tension for the opening weave and later act as supports for the shuffled cards.

## THE FARO SHUFFLE

4. Start the weave at the bottom of the deck in a manner similar to Figure 38 or Figure 49 if you prefer.

5. Once the cards are partially weaved, let the cards riffle off the thumbs as shown in Figure 53 which is the shuffle in action.

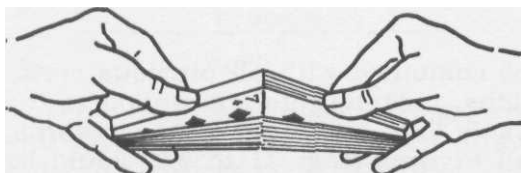


Figure 53

6. Note how the fourth fingers of each hand support the cards that have been riffled off. After the completion of the shuffle, the cards will be as in Figure 54 with the cards held between the three fingers on bottom and thumbs and the forefingers on top.

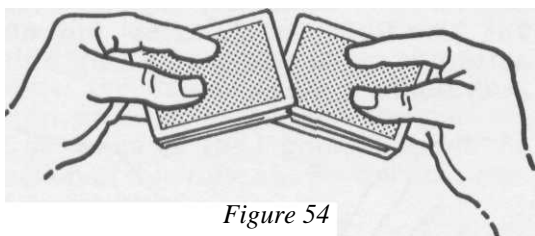


Figure 54

7. You will find that as the shuffle is complete, the cards will actually slip into the position shown in Figure 54.

8. From here, push the cards further into each other and get into position for the Spring Shuffle Flourish to conclude the shuffle.

9. All previous variations in technique as applied to the Faro Riffle Shuffle on the table can also be applied to the one done in the hands.

10. On the Table Faro Riffle Shuffle when having trouble starting a weave, bringing both thumbs closer together

will sometimes be of great help, especially with very soft packs that may have lost some of their required tension.

Before going into the other phases of the Faro Shuffle, it may be well to mention that an End Faro can at times be very disarming. In fact all previously explained techniques and variations can be applied to it. In the illustration, Figure 55, an End Faro of the riffle shuffle type is shown so that the student can see what is meant by this.

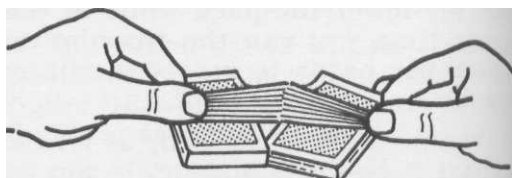


Figure 55

Almost all the Faro Aids previously mentioned can be used or applied to the Faro Riffle Shuffle. If the Faro Riffle Shuffle should hang up, caused usually by sticky cards, a slight back and forth movement of the packets as the riffle progresses, will be found to be helpful. However, such action must only be as a last resort and one must not make it a habit.

### The Butt Faro

The Butt type Faro is all done on the table. This one shuffle, while it can be made perfectly, offers little control as far as making it either an In or Out Shuffle. For this reason it is best used only when definite In or Out Shuffles are not required.

1. Place the deck face down on the table.

2. Grasp deck at the extreme ends between the thumbs, second and third fingers of both hands. The tips of fourth fingers rest at the ends of the cards while both forefingers are curled on top of the deck.

## PARTIAL FARO CHECK

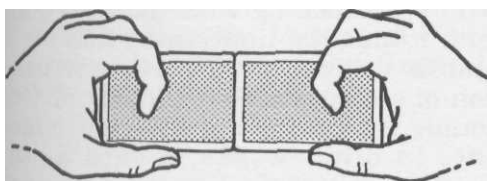


Figure 56

3. With right thumb break the pack at 26, then butt the two ends of the packets against each other as shown in Figure 56, a top view.

4. If you have not cut the deck perfectly, you will find that one half or the other will be slightly higher. In this case, return the deck to its original position and either cut less, or more, cards as required. Then butt the ends together again. Note the fourth fingers are still at the ends of the deck.

5. With the aid of the fingers, raise the packets like a tent, the fourth fingers at the ends aiding in this by an inward pressure as seen in Figure 57 where you will note that the tent is only raised very slightly at center as the outer ends rest on the table.

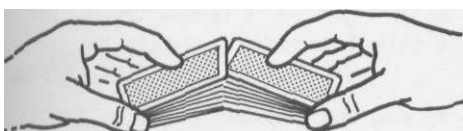


Figure 57

6. Just when the cards are raised to the position in Figure 57, the forefingers of both hands press downwards on the tops of their respective packets to start weaving as in Figure 58.

7. Once the cards are weaved, the deck is squared up in the conventional manner and the Butt Shuffle repeated.

As has been mentioned the above shuffle does not give a definite control of In

or Out Shuffles but it is fast and casual looking. Where it is required to only partially control a card, or group of cards, it could be kept in mind especially in the case of the Faro Throw-Off.

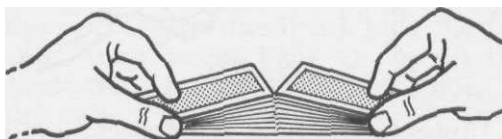


Figure 58

We now come to the part of the chapter that will be found to contain new Faro terms with some original approaches in regards to the Faro Shuffle. As I have already explained the 26th Card Faro Check, this section might just as well start with the Partial Faro Check.

### Partial Faro Check

This is a method of using the Partial Faro Shuffle Check in order to quickly get two or three packets of cards with the same number of cards in each packet. Note that the Fourth Finger Table is used to advantage here.

1. Hold the deck as in Figure 1 and with the right thumb cut off approximately a dozen cards, then In-Weave them as in Figure 59.

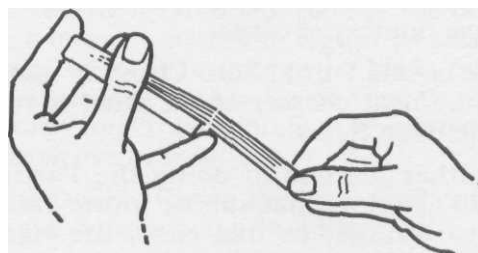


Figure 59

2. Now lift up on the right hand portion as in Figure 60 so that the left fourth finger can enter and hold a break below the cards lifted up by the weave.

## THE FARO SHUFFLE

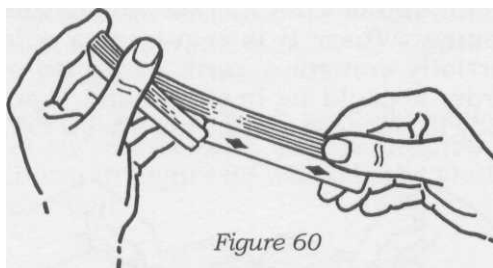


Figure 60

3. Unweave the right hand packet and drop this packet to the table. The left fourth finger retains a break below the cards originally lifted as in Figure 61.

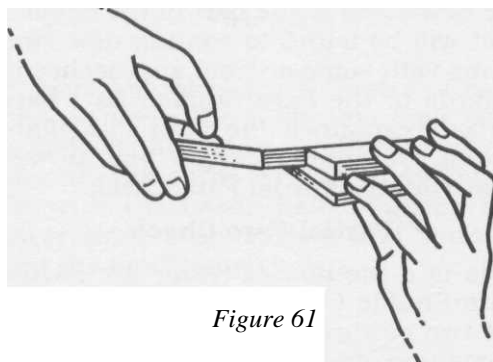


Figure 61

4. With the right hand cut off the cards above the break and repeat the Partial Faro Check as per Steps 1, 2 and 3, Figures 59 through 61.

5. Cut at the third packet, which is also dropped to the table, and you have three packets of cards each with the same number of cards.

Use of this Partial Faro Check is made in the next chapter of the current volume; Faro Notes.

Another method of doing the Partial Faro Check is that similar to the Table Faro Shuffle. In this case, the right thumb lifts up the weaved cards as the left thumb moves in to obtain the break. The right hand can now unweave its cards while the left thumb maintains the break. A repetition of these actions will give the same results.

Before proceeding with the next Faro term it must be understood that an In Shuffle will double the numeric position of a card while an Out Shuffle will double the position of the card minus one. In other words, a card at the fourth position will become the 8th card after an In Shuffle and the 7th position after an Out Shuffle. Also, In Shuffles or Out Shuffles can be made with a card in either the top or bottom half of the pack.

Obviously in the case of a single card, any method that would give quick In and Out Shuffles, without having to always cut 26, would be quite useful. The method to be described is not only useful but will also serve as a Throw-Off.

### Throw-Off Faro - Top

1. First assume that a card is somewhere near the top part of the deck.

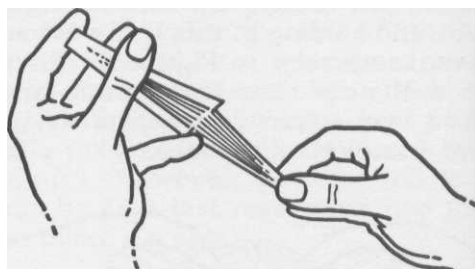


Figure 62

2. Cut off a small packet of cards from the top being sure it includes the needed card.

3. Weave the small packet of cards into the larger one as in Figure 62.

4. The right hand pushes the cards in as far as they will go, then it changes position to come over the top of the deck in order to push the cards flush at the ends.

5. As the fingers push the cards flush, the right fingers press down on the front end of the cards thus causing the

## THROW OFF FARO

top packet above the weaved cards to move upwards at the back as in Figure 63, Note that the left forefinger is curled under the deck.

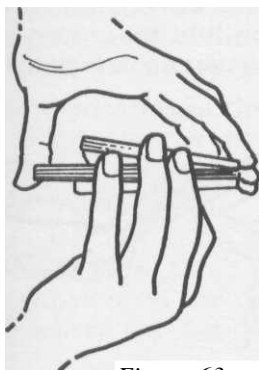


Figure 63

6. The right fingers and thumb keep pushing in the small packet but at the same time the left 4th finger starts to maintain a break as can be seen in Figure 63.

7. Upon completely squaring up the deck, the left fourth finger keeps the break above the weaved-in cards.

8. At this point, if you Double Cut to the break you will have the same result as if you did an Out-Shuffle. In other words, a card that may have been at the 8th position will become the 15th card from the top.

9. If you need to get the results of an In-Shuffle, that is, to get the card into 16th position, then on the second cut of a Double Cut you would perform the Cover Up Cut similar to the Mario Slip Cut, as shown in Figure 64.

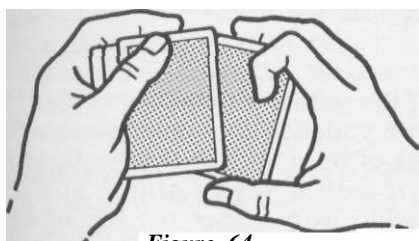


Figure 64

Here you will note that the left thumb is keeping back the top card. Figure 64 is of course an exposed action as actually the card held back will be flush with the left hand portion.

10. The left hand moves to the left with the cards below the break plus the top card, then comes back to deposit the cards from the left hand onto those in the right.

11. Due to the top card being slipped onto the previously weaved packet, the result is that of an In-Shuffle thus doubling the original position of the card.

The above application of the Mario Slip or Cover Up Cut is only one instance of its superior flexibility over other types of Slip Cuts. If the hands are raised during the action the Slip Cut is covered perfectly.

### Throw Off Faro - Bottom

This is used when the needed card is somewhere in the bottom half of the deck. It must be pointed out that In and Out Shuffles need not be restricted to only "from the top down" calculations but also from the bottom up.

1. Hold the pack as in Figure 1. With right hand, undercut the bottom portion of the deck and weave it into the larger portion as in Figure 62.

2. The right hand comes over the deck in a manner similar to Figure 63 except here the right thumb at the back, pulls the in-jogged packet up so that the left fourth finger can obtain a break below the weaved cards.

3. A Double Cut to the break will result in the bottom being Out-Shuffled.

4. By using the right thumb at the back end of the deck, you may pick up an extra card from below the break to add it to the top section. Then Double Cutting the cards will be the same as an In Shuffle of the bottom cards.

## THE FARO SHUFFLE

Uses for these Faro Throw-Offs will be found in Chapter Seven; Faro Notes.

### Above Crimp Faro

The applications for this idea will also be found in Chapter Seven where the student will be able to fully grasp its significance, but for this chapter the following is all that need be told.

1. Assume a crimped card, or some other discernible key, lies somewhere in the deck as in Figure 65.

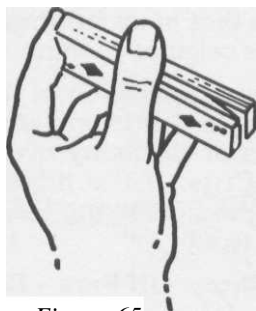


Figure 65

2. Cut the deck at perfect 26, then weave the upper sections so that the right hand portion is weaved just above the crimped card as seen in Figure 66.

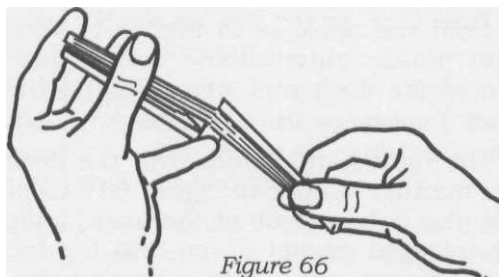


Figure 66

3. Finish the shuffle using the Spring Shuffle Flourish. For further details on the above idea see Chapter Seven; Faro Notes.

### Off Center Faro

This idea has several uses the first of which is to place the 26th and 27th cards in relative positions from the top

and bottom. Note the use of the Fourth Finger Table.

1. Cut the deck at perfect center or 26.
2. Weave the lower half of the right hand portion into the upper half of the left hand portion as in Figure 67.

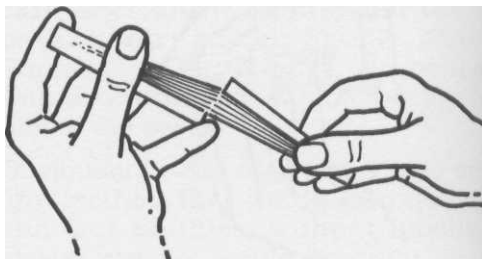


Figure 67

3. This Off Center Faro will place the 26th and 27th cards at the same relative position from the top and bottom. In other words, if the 26th card is now 10th from the bottom; therefore, the 27th card will be 10th from the top.

4. By doing an Off Center Faro with the upper cards of the right hand portion weaved into the lower part of the left hand portion as in Figure 68, the same result will apply to cards previously at the top and bottom. In other words, the top card may become the 15th from the bottom while the bottom card will have become the 15th card from the top.

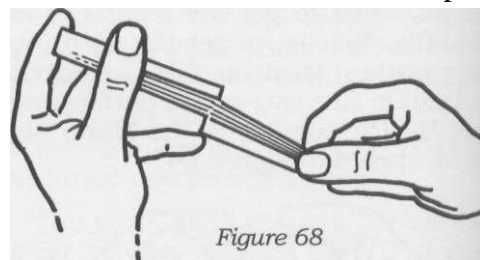


Figure 68

5. After either of the above Off Center Faros you do not know the exact positions of the cards; however, by combining it with a key or crimp, at a known position from either the top or bottom, the exact positions can be ascertained,



## OFF CENTER FARO

6. A brief example would be to have, say, the 10th card from the bottom crimped, then doing an Off Center Faro as in Figure 67 but above the crimped card, the 26th and 27th cards will definitely become the 11th cards from top and bottom respectively.

7. Further application of the Off Center Faro is to get two even packets of cards, that is, the same number of cards in each packet.

8. In this case, cut at 26 and then do an Off Center Faro. Push the packets into each other until the deck is as in Figure 69 where the hands have been omitted.

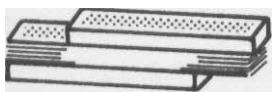


Figure 69

9. If you have done a table type Faro, then you would cut off the top section to the right. The right thumb then would lift up the balance of the cards. The bottom packet is then free to be taken by the left hand and placed to the left.

10. If the Faro was done solely in the hands, the right hand would again take off the top packet as the left forefinger presses down on its packet to prevent any other cards coming off with the top in-jogged packet as it is placed to the right.

The right hand comes back to grasp the remaining interwoven cards. Lifting them up slightly the right hand separates these cards from the bottom section which is now easily taken by the left hand and placed to the left.

11. Again, the use of a key at a definite position at either the top or bottom would make for a definite number of cards in each packet.

Once again a reminder that the student will find further uses for the Off Center Faro in Chapter Seven as well as a closely allied idea called the Left Over Faro Shuffle. This is very useful in cases involving an odd number of cards. This idea can be used with decks of cards having uneven numbers such as a 53 or a 51 card deck or a 49 card deck and so forth.

It also is very useful in retaining certain sets of cards at either the top or bottom while actually using a Faro Shuffle on all other cards. However, do not confuse the Left Over Faro with the Off Center Faro.

12. Using the Faro Riffle Shuffle for the Throw-Off, Off Center or Above the Crimp Faro, you proceed in the usual manner to weave the cards except that before the actual riffle is made the large block of cards below the started weave is allowed to fall to the table. Then the thumbs Faro Riffle Shuffle the cards. Figure 70 shows the bottom block having dropped onto the table. The weave has been started and, of course, riffling off the thumbs follows immediately.

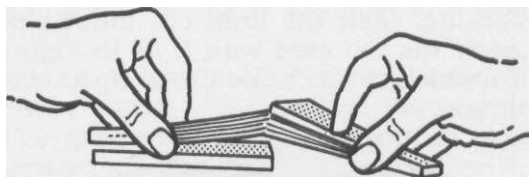


Figure 70

13. In the case of using the Faro Riffle Shuffle for the Throw Off Faro you would proceed in a manner similar to Figure 70 except that after the shuffle, the packets would be pushed into each other at an angle just as if about to do a Strip Out Shuffle.

Once the angle is obtained, the fingers of the left hand press on the front left

## THE FARO SHUFFLE

corner of the deck thus causing the top block of cards, above the shuffled cards, to raise up at the back end. The left thumb presses down on the angled cards at the back left corner in order to prevent these from raising with the top cards.

14. The right hand is on the deck's right side, fingers in a position similar to the left hand.

15. With the cards raised at the back end, the right thumb moves in to obtain a break, between it and rest of cards, at the back right corner.

16. The left fingers and thumb can now easily square the cards while the right thumb is retaining the break. If you try it any other way the cards will have a tendency to bind.

17. Once the cards are squared, the break is taken over by the left thumb at the back. This leaves the right hand free to do the cutting.

18. As in the Throw Off Faro in the hands, the same rule applies to this on the table. If you wish to make an Out Shuffle, cut to the break, using a series of two cuts or more, sort of a Tabled Double Under Cut. If you want an In Shuffle, then the final cut must also carry the top card with it as in Figure 71 which is the Table Cover Up Cut in action.

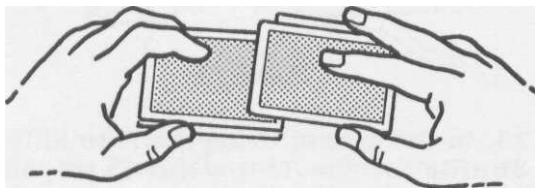


Figure 71

19. While the tabled Cover Up Cut doesn't have a logical appearance at this stage, it does give the results of an In Shuffle as the packet below the break is placed on top in a final cut.

Again the top card of Figure 71 has been purposely moved over to show the action when it will actually be in line with lower packet.

Now a discussion of a couple of Faro principles is in order at this stage, therefore, the following should be of interest.

### Half and Half Principle

1. For any even number of cards whatever happens to the position of the cards in the top half also happens to the bottom half, but in reverse, during either a perfect In or Out Faro Shuffle.

2. As an example, let's note the top and bottom cards. The top card is number one in the top half but consider the bottom card as number one in the bottom half.

3. This principle applies to any even numbered packet of cards. However, in this example, assume a full deck of 52 cards is used and "half" would mean 26 cards. Cut the cards exactly in half and give it a perfect In Shuffle. Follow by doing alternate In or Out Shuffles each time being sure they are perfect.

4. After any number of the above shuffles count down, from the top of the deck, till you come to either noted card. Now, turn the deck face up, count down the same number of cards and you will find the other noted card.

5. The two noted cards may change positions from top half to the bottom half and vice versa but they will always be at identical positions from the top and bottom regardless of the number of In or Out Shuffles. That is, if one of the cards is 11th from the top, the other card will be 11th from the bottom.

6. The above applies not only to two cards but also to every card in the lower half and every card in the upper half. As an example, you can place ten known cards on the top of the deck

## HALF PLUS ONE

and ten known cards on the bottom of the deck. As long as you know their original top and bottom relationship everyone of the original ten top cards will be in a position relative to the bottom ten cards.

Another example, say the 7th card from the top wound up in a position of fourth from the bottom, then the original 7th card from the bottom would be fourth from the top, then again the original 4th card from the bottom may become 15th from the top; therefore, the original 4th card from the top would now be the 15th from the bottom. Several examples of the above principle will be found in Chapter Seven.

### Half Plus One

1. In any even numbered packet, two cards that are apart half the number of cards in the packet plus one, will mesh or come together if the Faro Shuffle is perfect. This number includes the two cards of course.

2. In the case of 52 cards, any two cards that are apart half that number, plus one will mesh together in a Faro Shuffle. In other words, any two cards that are twenty-seven cards apart, will come together.

3. It is obvious that with two cards being 27 cards apart one will be in the upper half of the deck, the other in the lower half of the deck.

4. To give an extreme example, the top card and the 27th card will mesh together at the top in a perfect shuffle. Also the bottom card and the 27th card from the bottom will mesh in a perfect shuffle. It stands to reason then, that every pair of cards that are 27 cards apart will mesh or come together.

5. This principle of Half Plus One" will apply to any even numbered packet of cards. In the case of, say, 40 cards,

half would be 20 and plus 1 would make it 21; therefore, any two cards 21 cards apart will mesh together.

6. In what order they mesh depends on whether an In or Out Shuffle is given. A card in the upper half of the deck will mesh above the card in the lower half if the pack is given an Out Shuffle. A card in the lower half will mesh above the card in the upper half if the deck is given an In Shuffle.

7. Any two cards that are 27 cards apart, in the case of a full deck again, will mesh together regardless of how many times the pack is cut as long as the cut at 26 and the Faros are perfect.

8. In the above example, you would not know where the two cards are, but by having one of them marked in some way you would not only know where they are but would also be able to mesh them accordingly. You could control the marked card to either above or below the other, unknown, card.

9. Any two groups of cards can be meshed together providing the first card of one group is 27 cards apart from the first card of the other group. Naturally, all succeeding cards of each group automatically are also 27 cards apart.

10. Again, if a marker or key is used in either group, you can then Faro mesh the groups into each other in any desired manner.

### Combining Riffle Shuffles & Faros

It is to the operator's advantage to make use of a standard riffle shuffle whenever possible and combine it with the Faro Riffle Shuffle. As an example, suppose you wish to stack the Aces every tenth card. By first using the standard riffle shuffle and stacking the aces every fifth card, then doing a perfect Faro Riffle Shuffle of the In type, you will have the aces every tenth card.

## THE FARO SHUFFLE

In connection with the riffle shuffle itself, for many years I have used a system I call the Halving System. The Halving System enables you to use the standard riffle shuffle and yet stack the Aces into a large number of hands, such as six-seven-eight, etc., just as easily as if you were to stack for only three or even two.

Briefly I will give an example of stacking the cards, say, into the usual five hands. As you know, you would have to hold back four cards which are eventually allowed to fall onto one of the aces. In this case, you would hold back only two, then by repeating the shuffle you would hold back two again to thus give you the required four cards above the Ace. Below is the procedure for stacking four Aces into seven hands.

1. Get the four Aces on top of the deck.
2. Cut the top portion to the right.
3. Riffle Shuffle holding back three cards on the left and three cards on the right.
4. Let the three cards from the left hand fall first followed by the three Aces from the right. Square up in the usual manner.
5. Again cut top portion to right. Riffle, holding back three cards on the left, and again three Aces on the right.
6. Let three cards from the left portion fall first, then the three from the right.
7. Repeat the top cut to the right plus the riffle shuffle being sure that you do not inter-mix cards into the portion of the Aces already stacked as you once more hold back three cards on the left, but this time only two Aces on the right.
8. Let three cards from the left fall first followed by two Aces from the right.
9. Repeat the shuffle holding back three card on the left and two on the

right letting the left three cards fall first followed by the two on the right.

10. Repeat the shuffle this time holding three cards on the left but only one Ace on the right and finish accordingly.

11. Repeat Step 10.

12. Repeat the shuffle, this time holding three cards on the left but none on the right. Three cards from left are allowed to fall on top of the deck.

13. Repeat 12 and the four Aces are stacked every seven cards.

14. Again be sure not to inter-mix cards into those already stacked as you continue the riffles.

15. In dealing with six hands, naturally five cards go above each Ace. In this case, you would hold back, say, three cards the first time on the left portion but only two cards on the left portion when you repeat the shuffle.

16. Holding back so few cards using the Halving System, the riffle shuffles can be made by sense of touch alone without so much as glancing at the deck and while carrying on a normal conversation during the whole process thus cutting down on what at first glance appears as a lengthy procedure.

17. Conversation or patter is most important as an aid to the shuffles since it directs attention away from them and they never appear to take very long. If silence prevails the shuffles can have a tendency to become monotonous.

This chapter on the Faro Shuffle would not be complete without the inclusion of what I call the -

### Reverse or Backward Faro

1. This is the usual process of taking a packet of cards and jogging the cards upwards and downwards as shown in Figure 72.

## REVERSE FARO

2. Figure 72 shows the beginning of what you may perhaps term a Reverse Faro of the In Shuffle type because the lower packet will later be stripped out and placed on top of the outjogged cards thus losing the original top card.

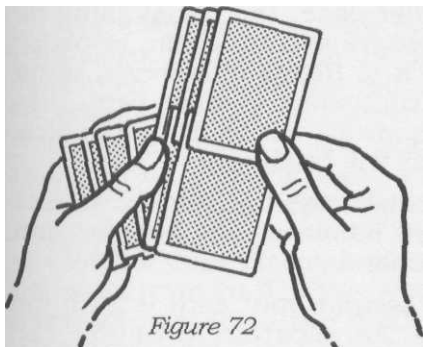


Figure 72

3. To start a Reverse Faro of the In Shuffle type, begin by normally dealing over the top card with left thumb.

4. The right fingers, thumb on top, take this card by its lower right corner.

5. The right hand, still holding onto its card, now moves upwards to the front of the deck.

6. The left thumb deals over the second card. This card is taken under the first card, by the right first and second fingers, at its upper right corner.

7. The right hand, now grasping two cards, moves down to the back end of deck in order to take a third card under the two thus continuing this up and down process until the whole pack has been dealt with.

8. With half the cards injogged and half outjogged, the right hand strips out the injogged cards and places them on top of the outjogged portion.

9. The practice of stripping out the lower, injogged portion, and placing it on top of the upper, outjogged portion, is always followed. This is because whether the Reverse Faro is an In or Out type depends entirely on how the

Reverse Faro is begun.

10. To get, in effect, a Reverse Faro Out type shuffle, you begin by taking the top card by its upper right corner, then continuing the up and down process in the usual manner.

11. Upon completion you will find that still following the outlined procedure of stripping out the injogged portion and placing it onto the outjogged cards, that the original top and bottom cards have remained intact thus simulating an Out Shuffle.

12. A Reverse In or Out Shuffle will reverse a previous In or Out Faro Shuffle. This can also be used to prepare for an In or Out Faro Shuffle. Applications for this latter idea will be found in Chapter Seven.

Now, to conclude this chapter with a few capsule observations.

1. A Faro Shuffle is far superior to any false shuffle when it comes to retaining a full stacked deck in order.

2. In fast company when you have a stacked deck and perform the usual Push Through or Strip Out False Shuffle to retain the order, you are only tipping off your hand to these gents. On the other hand, a Faro is identical in action and performance whether it is used with a stacked deck or without one. In other words, there is no definite tip-off that you may or may not have a stacked pack.

3. If you have mastered the Faro you can use it in partial set-ups to even greater advantage.

4. Remember that a Faro Shuffle is in fact actually a fair shuffle if nothing has been, set or prearranged beforehand.

5. After you have mastered the Faro you can take your choice of demonstrating the fact that you can do 8 per-

## THE FARO SHUFFLE

fect shuffles to bring a deck back in order and gain a reputation for this alone. You can forego your ego by pretending that although you go thru the motions of a Faro Shuffle, you really can't do it perfectly, in this way adding greatly to those mysteries that depend on the Faro.

You can take my word for it that the fraternal brothers will be more willing to accept the fact that you can't do a perfect Faro sooner than that you can. This is all to your advantage if you will just grasp it. If you choose to follow the first course, the information in this chapter is sufficient but if you choose the latter course, then by all means study Chapter Seven.

6. Count the cards before you do any Faro effects as there is the slight chance of a short deck which could cause failure if your tricks depend on a full deck. A pack from which you previously failed to remove the Joker could also cause you trouble. There isn't any reason why, with slight changes in calculation, you shouldn't be able to accomplish most of the effects successfully. At any rate, play safe and always check, especially in cases of mathematical card magic.

7. Watch out for Faro Enemies such as dirty old sticky cards with broken corners. Also hot humid weather will cause cards to buckle out of shape as well as get limp and lifeless.

8. To get a 52 card deck back in order you need 8 Out Shuffles; however, you can give the impression of using a mixture, both In and Out Shuffles, by secretly taking the under packet into the right hand, then doing what appears to be an In Shuffle although it is still an Out Shuffle in principle.

### **On Discrepancies**

When making a Weave or Faro Shuffle the most common fault is for the cards

to form discrepancies where two cards cling together and are not separated by another card between them. There may be one or several of these clinging pairs in one Faro Shuffle due to either the fault of the cards or the operator. In either case, the usual thing to do is unweave and try again, or perform the Rock to Reweave; however, in the case of controlling a single card, these discrepancies can be figured in accordingly as will be shown.

Assume the top half is taken in the right hand and the bottom half in the left hand.

1. Assume your card is 20th from the top. An accurate In Shuffle normally brings it to 40th from the top. Let us assume that there are discrepancies and that these are above the selection. As those below the selection would in no way affect the cards' new position, Only those above the card need be considered.

2. If a discrepancy occurs in the bottom half or Undercut portion, above the selection, then you merely add one to the doubled number. In other words, the card will be 41st instead of 40th. If there are two discrepancies you would add two to the doubled number, making it 42. You add one for each discrepancy in original bottom half of the deck providing there are no discrepancies in the original top half.

3. If the discrepancies occur in the original top packet, you subtract one for each discrepancy from the doubled value. In this case, one discrepancy is 40 minus 1 equals 39. If there are more you naturally subtract more.

4. When discrepancies occur on both sides of the deck, that is the left hand side and right hand side, then you have to check off one against the other to obtain your figure.

In other words, if there are two discrep-

## ON DISCREPANCIES

ancies in the left side and also two in the right side, then these check against each other and the card's numerical position will still be only doubled, that is, it will be 40th.

On the other hand, if there are a total of, say, five discrepancies, you must check off those that may be on both sides and then calculate the remainder. For example, out of five discrepancies, you find four on the left side of the deck and one on the right side. This checks off two discrepancies one from the left and one from the right leaving a total of three discrepancies on the left or bottom half. This would mean you add three to the doubled value giving you a total of 43 assuming your card was originally at the 20th position before the Faro Shuffle.

The rule is to check off the discrepancies against each other, then either add or subtract depending which side has the remaining discrepancies. Again, for the side which is the original bottom half of the deck, add one for each discrepancy, and for the side which is the original top half of the deck, subtract one.

Admittedly, the Faro Shuffle will take practice but once mastered, its rewards will have been worth the effort.

Cardially yours,

Edward Mario

## Chapter Seven

# Faro Notes

*Faro as a control Less Than 52 With Two Cards For Two Cards At Undetermined Positions A Correction The Faro Calculator The Chain Calculator The Left Over Faro Shuffle Shuffling The Aces Placement Shuffle Control of the Aces An Out Shuffle Effect Progressive Miracle New Deck P. M. 76-76-67-67 The Memorized Stack Fingertip Miracle Full Deck - Five Faro's The Reverse Or Backward Faro A False Shuffle Combination The Wrong Hand It's Mathematical Alternative Procedures Two Disclosures Automatic Placement Variants On Automatic Placement Faro Foolers A Double Location Variation On Automatic Placement Uses Of Partial Faro Check Exact Placement Instant 26th Location The 17th Location The 13th Location Wrong To Right*

Having been interested in the Faro Shuffle ever since the days of Jordan and following its progress of application over the years, we thought that perhaps some of our findings and applications may be of interest. It has been over ten years since the Spade book that we have recorded anything in connection with the Faro as the interest in this type of work seemed lacking. However, there seems to have been a revival of this work due probably to the fact that through practice and perseverance several cardicians suddenly discovered that this type of perfect shuffle was possible not only once, but as many times as they wished.

The two predominant sources of the present research into the Faro or Weave, are those of Rusduck through his publication *The Cardiste*, and the series of articles by Alex Elmsley in the *Pentagram*. The terms, In and Out, as applied to the Faro by Elmsley, you

will find to be of great help in understanding the shuffles. Briefly, an Out Shuffle (meaning Faro or Weave) is one in which the top and bottom cards remain the same while an In Shuffle is one in which the top and bottom cards change position to second from the top and second from the bottom. Each In Shuffle keeps changing the original top and bottom cards.

The Out Shuffle then places the *Outside* cards on the top and bottom while the In Shuffle brings the two cards from *Inside* the deck to the top and bottom.

Other terms, that have been introduced for the first time, such as Throw Off Faro, Off Center Faro, Above Crimp Faro, Faro Checks, etc. will be found completely detailed in Chapter Six, the Faro Shuffle, and indeed the student should really study that chapter before even attempting to completely understand this one.



## FARO NOTES

We will not deal with mathematical equations or formulas, but, instead, work with basic arithmetic in the hopes that this will help in further understanding what happens during the shuffles. But first let's clear up a few fallacies you may just assume to be fact. Some may imagine, in regards to the Faro, that if it takes 8 Out Shuffles to bring a pack back to its original order then half the number, 4, should bring 26 cards back in order. However, the real truth is that it takes 20 Out Shuffles to bring 26 cards back in order.

It takes fewer In Shuffles, only 18, to bring 26 cards back in order. Yet it takes 52 In Shuffles to bring 52 cards in order and only 8 Out Shuffles to bring 52 cards back in order.

From the above, one may be quick to assume that the less the number of cards, the more Out or In Shuffles needed to bring the cards back in order; however, it takes only 6 In Shuffles to restore the order of 20 cards, while it does take 18 Out Shuffles to do the same thing, or 2 less than in the case of 26 cards.

In some cases, half the number of Out Shuffles required to bring a deck back in order will bring the pack in order in reverse, but this is not true for every case. This, also, applies to In Shuffles. As an example, a packet of 20 cards go back in order after 6 In Shuffles, but they will *not* reverse themselves after only 3 such shuffles.

The above facts may, or may not be, of use at present but you never can tell when just knowing of these things may be of some help in the future if only to prevent you from jumping to conclusions.

Let us now delve into the use of the Faro Shuffle as a possible and practical method of controlling a card. Again, we

discard the slide rule or mathematics and depend on plain arithmetic during the shuffle.

1. The Top Half is automatically an Out Shuffle or an In Shuffle depending on the position of the card to be controlled.

2. The Bottom Half is also automatically an In Shuffle or an Out Shuffle depending on the position of the card,

3. Top portion will be referred to as Top Half and Bottom portion as Bottom Half even when the deck is not evenly split.

4. For the present, use what is normally an In Shuffle until you gain a clearer understanding of In and Out combinations. In other words, the top and bottom cards of the deck *change* or are; displaced during the In Shuffle, whereas an Out Shuffle retains the top and bottom cards.

This is easily managed by remembering that for an In Shuffle the top card of the Bottom Half goes above the top card of the Top Half

5. Using, in addition, a cut, that will either lose one or two cards or add one or two cards to either the top or bottom of the deck, will cut down on the number of shuffles required to bring the card to the top.

6. The card must eventually be brought to either the 27th from the top or 26th from the bottom so that a final In Shuffle will bring it to the top.

7. How you manipulate the card into this central position depends on its original position. This is only simple arithmetic using key number of 7-14-27 basically used from the top of the deck and 7-13-26 from the bottom of the deck.

8. One can readily see that the first object is to get the card to its nearest

## THE FARO AS A CONTROL

basic key number and, as an example, let us take an example problem of a card 15th from the top. The nearest key number is 14. All you do is lose the top card via a Double Undercut which makes the card 14th. Now, an In Shuffle makes it 28th but the key number from the top is 27, so again you cut one card from top to bottom, then do an In Shuffle which brings the card to the top.

9. Let's take another example. In this case, let's say the card is 20th. Naturally, you don't want to cut off more than two cards at anytime; also, you don't want to repeat the cut unnecessarily. Therefore, here is the procedure. The card is 20th from the top, but if you cut at 26, that card is 7th from the bottom in the top half. This, is figured from the placement of the card, 20th, and a key number of the top, 27, and 20 from 27 is 7.

Now, although you In Shuffle the deck, from the point of view of the bottom of the deck the bottom cards of this top half are Out Shuffled. This means that the card will arrive at double its number minus one, or 13th, from the bottom of the complete deck. This, of course, is one of your bottom key numbers,

The deck will now be given another In Shuffle, and because the card is 13th from the bottom in the lower half, it will become the 26th card from the bottom. Another cut, and In Shuffling the *top half* brings the card to the top.

10. There is a distinct advantage in working cards from both top and bottom of the deck as practically only the final shuffle need be accurate. As an example, let's take the above 20th position. If you cut, it need not be perfect 26 as long as it is more than 20 and the Faro Throw Off In Shuffle is used. See Chapter Six, The Faro Shuffle

This brings the card 40th from the top. Now, subtract 40 from 53 (always add one to the number of cards in use, then subtract to give the correct position of card from bottom of deck, or from top as the case may be) which gives 13 as the position of the card from the bottom of the deck. Again you need not cut perfect 26 as long as the bottom half has more than the 13 cards. Now, an In Shuffle started at the bottom of the deck, the bottom card being replaced with with a new card of course, being an In Shuffle, brings the card 26th from the bottom. Now, a perfect cut at 26 which, of course, is tipped off by a perfect In Shuffle will bring the card to top.

Note, you can also use the Throw Off Faro Shuffle for the bottom 13 cards as in Chapter Six The Faro Shuffle.

11. The whole point is that you can make your own calculations for a single card during *each shuffle* rather than try and work out a formula for a predetermined position although this type has its advantages when more cards are involved as will be shown later.

Right now, let us assume your card is 11th from the top of the deck. Say to yourself, "An In Shuffle brings it to the 22nd position." After an In Shuffle, then you may say, "Well, another one will make it 44th from top." Again, do an In Shuffle.

Now, as long as the card is nearer the bottom you can start working from there. You subtract 44 from 53 which gives you 9, the card's position from the bottom. Then, you remember that 7 is one of your nearest key numbers from bottom. So you Double Under Cut 2 cards from the bottom to the top to bring the card 7th from bottom.

Another In Shuffle makes it 14th from the bottom. Then you remember that

## FARO NOTES

your next bottom key is 13, so again, you Double Under Cut, this time one card from bottom to top to bring the selected card 13 from the bottom. Now another In Shuffle makes it 26 from the bottom. A final In Shuffle makes it the top card.

12. Although in Step 11, five shuffles are involved, only the final or fifth shuffle has to be a perfect cut of 26 so the advantages of working from the top and bottom of the pack are evident.

Here, we give another example of a card in the 30th position to be brought to the top.

Subtract 30 from 53 which leaves 23 as the location of the card from the bottom. An In Shuffle will make it 46th from the bottom.

Now, again subtract 46 from 53 and you get 7 which is now the position of the card from the top. An In Shuffle brings it to 14th. Another In Shuffle brings it to 28th.

Perform a Double Under Cut to lose one card bringing it into 27th position. Another In Shuffle brings it to the top.

Once again, only the final In Shuffle need be a perfect cut at 26 and shuffle to finish up with the selection on top.

### Less Than 52

1. In those Weave shuffles involving less than 52 cards, such as, say, 32, you need first to break it down into its possible quarters to arrive at certain key numbers. First, you halve 32 which is 16, then half of 16 is 8, then half of 8 is 4. Basically, your key numbers from top down; 4-8-17. and from bottom up would be 4-8-16. Again, the Double Under Cut to lose or add cards is used to expedite matters.

2. Let's assume the card is 15th from top in a 32 card packet. Using the system of cutting not more than 2 cards,

you can easily bring the card to 17th from the top. A cut at 16 and an In Shuffle brings it to the top.

3. The above is too simple an example so let us take 12 as its position. Because in this case adding or losing two cards in a cut will not make much difference to its position in relation to the key numbers. Naturally, you In Shuffle and the 12th card becomes 24.

As 24 is greater than half the number of cards in use, you can subtract 24 from 33. (Remember, you always add 1 to the number of cards in use, i.e., 32 plus 1 equals 33.) This gives you 9 as the position of the card from the bottom.

As your nearest key is 8, all you do is cut one bottom card to the top which brings the selection to 8th from the bottom. An In Shuffle makes it 16th from the top. A final perfect cut at half of 32, which is 16, and an In Shuffle makes that card the top card.

4. The above rules hold good for *any* number of cards involved and with slight variation on the final shuffle, can be used with a packet of un-even cards such as say, 51 or 31. It is the cutting plus the working from both top and bottom that insures this easily.

5. As an example, let's assume we have 51 cards and our chosen card is 10th from the top. Proceed by In Shuffling at the top of the deck to bring the card to the 20th from the top.

Another In Shuffle brings it 40th from top. Now, 40 from 52 (number of cards in use, 51 plus 1 equals 52) leaves 12 so the card is 12th from the bottom.

Right here we must digress and point out that due to the deck being one card short, it changes the bottom central key numbers from 26 to 25 but all others remain the same.

An In Shuffle, started at the bottom of

## LESS THAN 52

the deck will bring the 12th card to the 24th position. As the nearest key is 25, a Double Cut to bring the top card to the bottom will set this card at the 25th position. A cut at 26 will bring card to top. But how do you know you cut at 26?

Easy, all you do is start your In Shuffle with 2 cards falling away from the bottom before doing the weave. If you are right, every card will be In Shuffled from the top of the deck down, but on the bottom, two cards will be left instead of the usual one card as when dealing with an even number of cards.

Again, only one such perfect shuffle is needed, the final one.

6. The same rules holds true for the 31 card packet or any odd numbered packet. A brief example is the card 15th from the top in a 31 card packet.

A cut of two cards from bottom to the top brings it to 17th. A cut at 16, letting 2 cards drop off at the bottom, and if the rest weave perfectly, you can't be wrong. The card is on top.

7. When working with even numbers, the central keys differ only by one, such as when 26 becomes 27 or 16 to 17, but when working with uneven numbers, the bottom central key differs by two, such as 25 to 27 with 51 cards, or 15 to 17 with 31 cards.

8. Obviously, these methods can be used to control a selected card to the top via a Faro Shuffle providing you know its exact location prior to doing the shuffles. This position can be ascertained in many ways which will be detailed here later. The big point is that from here on it is impossible for the spectator to follow the control of the card. The operator will have an uncanny feeling when he realizes that he is controlling a card that he doesn't even know the name of yet, without any breaks, jogs, or crimps, etc.

9. To further show its possibilities, let us take the case of two cards that may have been selected and returned to the pack.

### With Two Cards

1. Again, you must get the cards returned into a predetermined position from which they are then controlled to the top via the Faro Shuffle. In our case, we have decided on 10 and 20 as the two positions.

2. The selected cards are easily replaced into the above 10th and 20th place by simply fanning 9 cards, then having one replaced, then another nine, and having second card replaced.

3. With cards at 10 and 20, a Faro Shuffle brings them to 20 and 40.

4. A perfect cut at 26 and an In Shuffle brings the 40th card to 26 from the bottom (as per our arithmetic 40 from 53 equals 13, plus an In Shuffle equals 26), while the 20th card is now 40th.

5. A cut at 26 will automatically bring one card to the top and at same time set the card from 40th position to 26th from the bottom.

6. Another cut at 26 and an In Shuffle, will bring both cards together at the top.

7. Thus, four Faro Shuffles will bring the two selections to the top. Three of the four Faros, however, have to be cut at a perfect 26,

### For Two Cards At Undetermined Positions

1. It is possible to control 2 cards that may be at numbers arrived at by chance.

2. As an example, suppose the pack is shuffled, then the spectator A deals off cards until he cares to stop. The deck is now handed to spectator B who does likewise.

## FARO NOTES

3. Spectator A is asked to shuffle his packet of cards and then to note the bottom card and remember it. Spectator B is also asked to shuffle his packet and note the bottom card after the shuffle.

4. Spectator B now replaces his packet onto the deck and spectator A also returns his packet onto the deck.

5. Performer now cuts the deck and fairly shuffles it, thus apparently losing all possible control of the cards, yet he has each card under control.

6. The process is simply to remember the numbers of cards dealt off by spectator A, then to continue the count when spectator B deals the cards. In this way you get the position of both cards from the top of the deck.

7. Let us suppose that spectator A's card is 9th from top and spectator B's card is 21st from top.

8. The first thing to do is to bring the first spectator's card to the nearest key position from the top by losing or adding cards by use of the Double Cut.

9. As 7 is the nearest key to 9, you would remove the two top cards via a Double Cut. This will mean that the 7th card will eventually be brought to the top in three shuffles, plus a Double Cut to lose one card.

10. Also, when you lose the top two cards, you must remember that the card spectator B took has a new position of 19. You can now forget about spectator A's card and only keep track of spectator B's card as will be shown.

11. First, remember that three Faro Shuffles with one Double Cut after the second shuffle will automatically bring A's card to the top; therefore, it is obvious that B's card has to be followed for these three shuffles in order to determine its position after the third shuffle.

12. Cutting at 26 and giving the deck an In Shuffle will bring B's card, which was 19th, to double that number or 38th from the top. Following the rule of subtracting from 53 whenever the position of the card followed is over 26, you do just that. In this case, 38 from 53 now means that B's card is 15 from the bottom.

A second cut at 26, plus an In Shuffle, brings B's card to 30th from the bottom. As this is the second shuffle, you lose the top card to the bottom in order to bring A's card to 27th from the top, but at the same time getting B's card to 31st position from the bottom. Again, following the rule of subtracting from 53 whenever the card's position is over 26, we get 31 from 53 or 22 from the top.

Now, the third cut at 26 plus an In Shuffle, gets A's card to the top but you are following B's card to the 44th position from the top.

13. You now have A's card on top and also know that B's card is 44th from the top or subtracting this from 53, gives you 9 from the bottom. How you proceed from this point depends on what you want to accomplish with the effect.

14. Assuming you wish to get B's card to the top with A's card, the simplest procedure is to get B's card to its nearest key. In this instance, B's card is 9th, nearest key is 7, so cut off the two cards from the bottom and push or weave these into the center of the deck,

15. With B's card 7th, you can Out Shuffle the bottom portion to bring the card to 13th from the bottom.

16. This time an In Shuffle with only about 20 of the bottom cards, will bring the B card to 26th from the bottom and retain A's card on top of the deck.

## ACORRECTION

17. A cut at 26 and an In Shuffle will put B's card on top of A while an Out Shuffle will place B's card under A.

18. In Steps 15 and 16, it is not necessary to cut perfect 26 as long as the Faro itself is made correctly. As a matter of fact, the upper portion should be larger in order to retain A's card on top, while B's card is controlled into position.

19. In Step 14, if the B card was, say 5th from the bottom, you would have to add two cards from top to the bottom in a cut, *But* remember to first do a slight overhand shuffle to reversing the top card A into the third position. This way, after the top two cards are cut to the bottom, to bring B's card up to the key number, card A will still be on top.

### A Correction

In *Expert Card Technique*, a mention is made of the Chart of 17. The 48 cards mentioned and the 17 cards apart is in error.

Also, it is erroneous for 52 cards as there are 17 cards between the last card at the bottom and first card at the top; after that, there are only 16 cards between 1st and 2nd cards and 2nd and 3rd cards in the chain of three.

To have the exact number of cards between each card of a set of three, you need to use an odd number of cards such as 51 cards and an Out Shuffle by making sure the smaller half, that is 25 cards are weaved into the larger half, 26 cards, so that the top and bottom cards of the 26 card packet always remain the top and bottom cards of the 26 card packet after the shuffle.

It also follows that no matter how many times you cut the pack the three cards will remain the same distance from each other around the clock so to speak.

It also is easy to realize that there are

*other* sets of *threes* that are likewise separated by the same number of cards between them and continue to remain thus separated even though the pack is cut between each shuffle.

You can also realize how the number 17 was arrived at because 51 divided by 3 is 17. It also follows that *any* odd number of cards if divisible by 3 will give you a different number other than 17 and will give the same results. The number of Faro Shuffles needed to get the packet back into the original order will change.

If one set of three cards, in a 51 card deck, remain constantly in the same relation to each other regardless of shuffles in an odd pack, it follows that all the other sets of three will also retain the same relationship despite shuffles and cuts between each shuffles. After eight such shuffles, the cards will return to their original order except for the top card. You will have to locate your original top card, and cut it to the top, to get the original order from the top down.

One more thing, it doesn't make any difference whether the larger half ends up in the left hand or right hand as long as the smaller half, 25 cards, is weaved *into* the larger half, 26 cards.

This, then, is the basic principle of the Chart of Seventeen as unfortunately misdetailed in *Expert Card Technique*.

However, other things of interest listed in *Expert Card Technique* are the Endless Belts which show how six groups of eight cards each move through the deck. Also the fact that the 18th and 35th cards are exchanged, or move between themselves during each perfect Out Shuffle. Their study is recommended.

[Note: What Hugard and Braue actually said in *Expert Card Technique* was that "Each of these cards was originally sep-

## FARO NOTES

parated from its fellows by 17 degrees; after a shuffle, each card remains separated by 17."

This is true, in that counting 17 cards past a given card will discover the same card that was 17 cards past before the shuffle. There are 16 cards between these cards, and the 17th card counted is the same as before the Faro.

A 52nd card does prevent this count from continuing from the bottom of the deck to the top (unless you count 18 instead of 17). However, since an Out Faro is always used, the bottom card never changes. The extra card just goes along for the ride. ed.]

Here is an idea which enables one to get the full benefit of an odd pack, 51 cards, shuffled without the necessity of discarding the one card. In other words, you get to cut the pack between each shuffle, stick to Out Shuffles and at the end of 8 shuffles, the pack will be in the original order. It makes use of the Mario Cover Up Cut as explained in the Throw Off Faro in Chapter 6.

1. Assuming you have the cards in new deck order, give the deck a perfect Out Shuffle.
2. Next, cut the deck *but* retain the original top card on top via the Cover Up Cut.
3. Do another Cover Up Cut retaining the top card, then into another perfect Out Shuffle.
4. Continue cutting the deck retaining the top card on top each time until you have given it 8 perfect Out Shuffles.
5. Next, locate the suit that belongs to the top card. In other words, if the top suit was Clubs, you would locate the two of clubs, then cutting using the Cover Up Cut at the same time, the original Club suit would be on top plus the original Ace of Clubs also on top. The pack is again in its original order.

6. By using a cut that retains the bottom card, the same results can be obtained; however, the bottom cut may be more deceptive as it is less apt to be seen, that is, if you want to use the action when completely surrounded. To retain this bottom card use The Pull Down Move each time you cut the deck.

The following item is reprinted, with the permission of Howard P. Lyons from the IBIDEM, a magazine that caters to cardicians of all tastes. It is a publication I recommend very highly to all students of card magic.

### The Faro Calculator

Where do I place the Aces if I want to give the deck a Faro Shuffle but have the Aces come out at *uneven* numbers such as three or five? Or, how do I start if I want to give cards a Faro and have four cards distributed through the deck at certain definite odd and even numbers? How do I calculate a definite number of cards between two selections using a Faro or two, or three?

Do these problems and others of similar nature make you reach for the slide rule or hire a mathematician? Then, here is a simple method for calculating positions of cards when using the Faro Shuffle system to set them.

1. First arrange a deck of cards in numerical order and suit sequence. In other words, from top down, A to K of Clubs, A to K of Hearts, A to K of Spades, and A to K of Diamonds.
2. Let's assume your problem is to give the deck one Faro Shuffle but have the Aces come out every fifth card dealt.
3. Take your stacked deck, which is in C-H-S-D order and numerical sequence. Cut at the 26th card which is the KH, then give it one perfect Faro Shuffle, making sure that the original top and bottom cards remain the same,

## THE FARO CALCULATOR

for example, the AC remains on the top and KD remains on the bottom after the Faro Shuffle. (This, of course, is an Out Shuffle)

4. Hold the deck face down and thumb off five cards and then turn them face up. A 3 of Clubs will be at the face. As Clubs is the first suit of the sequence, this means that one Ace would have to be placed third from the top.

Thumb off another five cards, turn them face up onto the first batch, this is just to retain the order. A 5 of Spades turns up.

As Clubs and Hearts precede Spades, the 13 cards of the two suits must be added to 5 the numerical value of the card. This identifies the 5 of Spades' position before the Faro Shuffle. Therefore 13 plus 13 equals 26, and 26 plus 5 equals 31, or the position of the second Ace before a Faro Shuffle.

5. Thumb off a third set of five cards, which reveals an 8C. As Clubs is the first suit, this numerical value stands for the position of the next Ace, i.e., eight from the top.

6. The last set of five cards when turned face up reveals a 10S at the face. This means that again, all suits preceding it, each having a value of 13, are added to the value showing. In this case C equals 13, H equals 13, Spades value is 10. The result, 13 plus 13 plus 10 equals 36 would be the position of the final Ace.

7. If the Aces are now placed in 3-8-31 and 36th position, then the deck cut at 26 and a perfect weave made, you will find that every fifth card dealt will be an Ace.

8. Using the above system, you can calculate any desired positions after the one shuffle.

As another example, suppose you want to know where to place the Aces so

they will come out every third card after one Faro Shuffle.

Just thumb off three cards, noting which suits and values show up.

In this case, every third card would show first a 2C, second set 3S, third set 5C, fourth set 6S. The 2C and 5C, of course, show that two of the Aces would have to be in 2nd and 5th positions before the one Faro.

The 3S and 6S, adding 13 for each preceding suit, shows that the other two Aces would have to be in 29th and 32nd positions before the Faro.

9. Let us suppose you would like to give the deck two Faro Shuffles and still get the above results. In this case, just give your Calculating Deck another perfect Faro Shuffle but remembering to keep top and bottom cards, AC and KD, the same.

Now, going thru the same calculations as explained for one shuffle, you can get the positions of placement needed for two shuffles. This calculation will work for any number of shuffles. All you need do is decide on how many Faro Shuffles you want to give the deck to get certain cards into certain positions. Then give your Calculating Deck that many Perfect Shuffles. Finally, calculate, as given in the first instance, to learn where you need to originally place your desired cards so that they fall into the proper places after that number of Faro Shuffles.

We're sure that the user of the Faro Shuffles will find this an easy enough Calculating System.

Note: The above system has been explained using an Out Shuffle, but naturally the same calculations are applicable to In Shuffles as well as combinations of both In and Out Shuffles.



## FARO NOTES

**The Chain Calculator**

Effect: Cardician shuffles the deck, yet after each shuffle he is able to tell the location of any card called for. To do the above effect, you need to use a memorized pack, ability to do perfect Faro Out Shuffles, plus a formula that enables you to use it like a Chain Calculator.

1. Let's assume you have memorized the order of the deck as per The MemoryStackbelow.

2. The formula for determining the new positions of a card after one Out Shuffle is as follows; any cards from numbers 1 to 26 will be doubled, minus one. In other words, a card at the 5th position times 2 equals 10, then minus 1 equals 9. The card originally 5th will now be 9th after one Out Shuffle.

On cards at numbers 27 to 52 you must subtract 26 from the position number, then double the remainder. For example, a card is, say, at the 30th position. Now 30 minus 26 is 4, then this doubled equals 8. Thus, the 30th card's new position is 8th from the top after the first shuffle.

3. That is fine, you say, for one shuffle, but how about each succeeding shuffle? Well, this is where the Chain Calculator System comes into play and works with a memorized pack simply because *you* know the card's original starting point when it is called.

4. Suppose you have just given the pack the third Faro Out Shuffle and now the spectator calls a card. As soon as he calls that card you immediately know its original memorized position. Let's assume the card he calls is the 10th card in the original memorized pack.

5. You immediately make your first calculation of a card from 1 to 26, i.e.,

double the position, minus one. This gives you  $10 \times 2 - 1$  which equals 19.

6. Now, 19 is the position after the first shuffle, but remember you gave it three shuffles. The next step is to again use the formula. As the card is 19, obviously you repeat the 1 to 26 formula of  $19 \times 2 - 1$  equals 37.

7. The 37 is the card's position after the second shuffle. This means you repeat the formula for a third time, However, as the card is now at 37, you use the formula for cards from 27 to 52 which is  $37 - 26 = 11$ . Then,  $11 \times 2 = 22$ . The card's position is now 22nd after the third shuffle,

8. Obviously the above process can be continued on thru the eight shuffles, but beyond the third shuffle it becomes quite a problem to calculate rapidly and accurately. Therefore, we now make use of a formula that will calculate the position of cards backward from the original memorized set.

9. In order to calculate the position of a card in, say, the 7th shuffle, the formula is this: On all cards in odd numbered positions you divide by 2, then using the largest half will give the position of the card. As an example, suppose the 15th card in the memorized list is called. Divide 15 by 2 which gives a larger half of 8; therefore, 8 is the position of the card in the 7th shuffle.

10. For all cards at even numbers you divide the position by two, then add 26 to give you the new position. For example, the 38th card in the memorized list is called. Divide 38 which gives 19, then add 26 giving you 45 as the new position of the card in the 7th shuffle.

11. To continue using the above as a Backward Chain Calculator, you simply repeat the formula. To give an illustration, suppose you wish to calculate

## THE LEFT OVER FARO SHUFFLE

a card's position in the 5th shuffle and the card's memorized position is originally 15. First, 15 is odd, so divide to get 8 (its position in the 7th shuffle.)

Now 8 is an even number, so you divide 8 to get 4, then add 26 to get 30 as the card's position (its position in the 6th shuffle.)

Continuing, 30 is even, so you divide 30 by 2 to get 15, then add 26 to get 41 as the card's position in the 5th shuffle.

12. Again, an example. This time taking our 38th card divide by 2 to get 19, add 26 to get 45 (7th shuffle). Now, 45 is odd, so you divide only by 2 to get 23 as the card's position (6th shuffle.) 23 is still odd, so again simply divide to get a larger half, 12 as the card's position in the 5th shuffle.

If you have a good head for calculation, you should have no problem to get the positions throughout all shuffles. However, even if limited to three on each side of the original list, you still take care of seven of the shuffles.

You can easily bypass one or two or even three of the positions by merely shuffling till you get into the ones you are more familiar with.

At any rate, the whole point is that you can keep shuffling and yet apparently keep track of all the cards.

### The Left Over Faro Shuffle

This idea is dependent on the fact that it is possible to control several cards with an uneven or Left Over Faro Shuffle providing the cards to be controlled are known as well as their positions.

We will give an example of the process, but first let us define the terms Left Over Top Faro Shuffle and Let Over Bottom Faro Shuffle.

The Left Over Bottom Faro Shuffle is

one in which an uneven cut is made, then the top half is weaved into the bottom half. However, the shuffle is started at the top of the two portions, with the original top card becoming second. In other words, an In Shuffle started at the Top, then running perfectly for as many cards as were cut off terminating in some cards being Left Over at the Bottom.

The Left Over Top Faro Shuffle is also one in which an uneven cut is made, then the top half is weaved into the bottom. This time the weave starts at the bottom of the two halves with the original bottom card becoming second. Again, it is an In Shuffle started at the Bottom, then running perfectly for as many cards as were cut off and terminating in some cards Left Over at the Top.

Besides the above information, it might as well be mentioned that either the Top or Bottom Faro can be of either the In or Out Shuffle type depending on the results required. Now, for an example of the use of this type of shuffle with regards to the control of four Aces.

If your cards are known as in the case of Aces you can use the idea of a Left Over Faro Shuffle as follows: Having placed Aces every 6th card via the side thumb count, you split deck at the last Ace, or the one in the 24th position, thus making this Ace the face card of the cut off packet. Now, do an In Shuffle so that the original top card will become the second from the top. However, due to the uneven cut, the original bottom four cards remain at the bottom during all the succeeding shuffles.

Cut again at the 24th position and you get an Ace at the face of the packet, then do another Left Over Bottom Faro Shuffle. If the pack is examined now, two Aces are the 23rd and 24th from the top. Another cut at 24, or the two

## FARO NOTES

Aces together at the face of the cut off portion, a Left Over Bottom Faro Shuffle will bring the four Aces together starting at the 5th card from the bottom.

In case it is required to bring the Aces directly to the bottom after the above shuffle, merely pull upwards on the deck during the square up, so as to obtain a break above the bottom four cards. It is a simple matter to cut the bottom four cards to the top to leave the four Aces at the bottom.

In the case of the Aces being brought to the top, all you do is make sure the central Ace or Aces become the *top card of the lower portion*, then go into the Left Over Bottom Shuffle as described. The result will be four Aces on top in just three shuffles and the third one can be a regular riffle type just to throw them off.

The Left Over Top Faro would mean that the shuffle would be started at the bottom with the original bottom card being lost each time leaving the same cards Left Over on Top. Using this type, with the Aces as already explained, would mean that they could actually be brought to the bottom, or working the other way, they could be brought to 5-6-7-8th positions from the top.

One other advantage to the Left Over Faro Shuffle is that while actually shuffling together the four Aces, another four cards of like value, such as four Kings, can be retained at top or bottom during the shuffles.

By crimping the fourth card from the bottom you can use the Above Crimp Faro idea (See Chapter 6, Faro Shuffle) thus making the Left Over Faro a lot easier.

### Shuffling The Aces

Effect: Four Aces are placed into the deck and seemingly lost. Each time the

cardician shuffles the pack, he turns up an Ace on top even though it was conclusively not there previous to the shuffle.

The four Aces must be placed into the 14-27-37-47 positions from the top. For the present we will assume you have the Aces in those positions. Later on we will show how to get the Aces into the above positions very easily.

1. With the Aces apparently lost in the pack, show that they are not at top or bottom.
2. Split deck at 26, very easy as there is an Ace at 27th position, and give the pack an In Shuffle. This brings one Ace] to the top. Turn over the top card dealing it face up onto table as you say, "One Ace."
3. The above shuffle has automatically set the second Ace into the central position. All you need to do is again split deck at the Ace, then give the pack an In Shuffle to bring the second Ace to the top.
4. During the second In Shuffles, you will note that there will be one card left over at the bottom. In other words, the top portion of 25 cards will weave into the bottom portion of 27 cards. Mention is made of this in order that one doesn't think he has made a mistake at this point but is in reality doing a Left Over Bottom Faro.
5. Turn over the second Ace dealing it] to the table as you say, "The second Ace." Repeat showing top and bottom cards as not containing Aces.
6. Once again cut at the central Ace doing another In Shuffle to bring the third Ace to the top. Deal it face up to table.
7. The fourth Ace is now in the central position so once more it becomes a simple matter to locate it and bring it to the top by another Faro In Shuffle,

## SHUFFLING THE ACES

This shuffle does not have to be perfect as long as the Ace ends up on top.

8. Once the fourth Ace is brought to the top you can deal it face up with the others; however, the following addition gives it a better climax.

9. Note the value of bottom card of the deck. Suppose it is a 9 spot. Make a top cut of about twenty cards so that in doing an In Shuffle, the top Ace will become second but the bottom card will remain the same. A second cut and shuffle will make the Ace 4th while a third shuffle and cut will make the Ace 8th from the top. The 9 spot has remained on the bottom of the pack through-out.

10. Next, cut the 9 spot to the top, after which turn the top card face up. Act surprised that it isn't an Ace; however, quickly recovering say, "Well, it's a nine, so we will count down nine cards." Turn the nine spot face down, count to the 9th card, turn it face up to show the fourth Ace.

11. This method of Faro Shuffling while keeping the bottom cards intact can be used with any value card. This idea is further discussed under "Exact Placement."

Now comes the problem of solving the placing the Aces into the needed positions of 14-27-37-47. It will be of interest to know that using the Faro Calculator we were able to determine the best opening positions for the Aces. These positions become 7-40-45-50.

In originally removing the Aces one should note the 6th card from the top. Now, when the Aces are reinserted, the pack can be held face up in readiness for the left thumb side riffle count. The first Ace to be found is placed into the third position from the face of the deck. The next two Aces are placed every fifth card. In other words, thumb count four, insert Ace, thumb count four,

insert Ace (3rd). The fourth Ace is placed in front of the key card in the 7th position from the top. Turn deck face down, give deck one perfect In Shuffle. The Aces go to the 14-27-37-47th positions as needed for the effect. The Ace at 7 has moved to 14, the Ace at 40 moves to 27, the Ace at 45 moves to 37, while the Ace at 50 moves to 47 in the one In Shuffle.

Adding the principle of reversing cards with an overhand shuffle, it is possible to work the Aces into the needed positions even though the process is started at the top of the deck. To work, hold the pack face down and proceed to insert the Aces in the same identical manner but from the top. The first Ace, if you remember, is inserted into the third position, the next two Aces are inserted at intervals of four cards; however, for the fourth Ace you thumb count six cards, then insert the Ace into the 7th position.

The Aces are in positions 3-8-13-20 from the top. In an overhand shuffle, run off the top 13 cards and throw the rest of the deck on top. This has now placed the Aces at 7-40-45-50. From here one In Shuffle places the Aces at 14-27-37-47 positions as needed for "Shuffling the Aces."

### Placement Shuffle

Here is a use for the Faro Shuffle in which you place the 4 Aces in different parts of the deck, then after two Faro Shuffles, the aces will be together under the top nine cards. They naturally can be used in any effect such as the between 10 and 20 deal. The separation of the Aces plus the two Faro Shuffles should puzzle the know-it-alls.

1. In taking out the Aces note and remember the 13th, 26th and 39th cards from the face of the deck. Assume these cards are the 13th-2S, 26th-3S, and 39th-4S.

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2. After the three key cards have been noted, cut the *three face cards* to the top of the deck.

3. Fan the deck or ribbon spread it on the table. Pick up the first Ace and insert it in back or to the left of the 13th key. In this case an Ace is placed in back of the 2S.

4. Second Ace is inserted in *front* of, or to the right of the 26th key, or in this instance the 3S.

5. The third Ace is placed *one* card in *front* of, or one card to the right of the 39th key, i.e., the 4S. In other words, the 4S, then one indifferent card, then the Ace.

6. Last Ace is placed into the fourth position from the top. Square the cards losing the Aces fairly.

7. To cut at 26, locate the center Ace, then *release* three cards onto the lower half before splitting deck. Out Shuffle leaving the top and bottom intact.

8. To cut at 26 again locate the original 39th key card or the 4S in this example. Cut to locate the 4S but release it onto the lower half. As the 3rd key really becomes the 27th card from the top, releasing it onto the lower section will give 26 cards in each half. Out Shuffle again leaving top and bottom cards intact.

9. Additional Faro Shuffles can be used to form a convincing combination yet distribute the Aces to every fourth card from the top as follows:

10. With the Aces already under the top nine cards give the pack an In Shuffle using a Throw Off Faro (See Chapter 6 for details on this) to bring Aces to 20-22-24-26 positions.

11. Cut at 26 or the last Ace, then give the pack an Off Center Faro to bring the alternating stock of Aces to the bottom of the deck.

12. Do an Overhand Shuffle to bring the stock of alternating Aces to the top, Cut an extra card over onto the top Ace, then give deck a Faro In Shuffle to finish with every Ace as fourth card among the top sixteen cards.

### Control of the Aces

Using the Faro Calculator, we found that if Aces are placed at every 5th position from the top, you can get them to the top in five Faro In Shuffles. At First, this may seem like quite an undertaking, but it is the manner in which you do it that cuts down on the time element involved which is a great factor in the shuffles.

1. With the Aces face up on the table and the pack face down in the left hand, you are ready to insert the Aces one at a time into the deck.

2. With left thumb, riffle count the top four cards at the upper left corner. The right hand inserts an Ace at this point thus making it fifth from the top. The Ace is left projecting for half its length and should now cover the left thumb during the subsequent thumb counts of four cards each.

3. As before, the left thumb riffle counts four cards and the second Ace is inserted at this point. Follow the same procedure with the next two Aces. The result is four Aces placed into different portions of the pack, but actually, five cards apart at positions 5-10-15-20.

4. Openly square up the pack pushing the Aces flush. Immediately split the deck for a Faro In Shuffle which brings the Aces into 10-20-30-40 positions. Again, split the deck and give it another Faro In Shuffle.

5. The whole process of Step 4 is that you pushed Aces in flush, then gave it two shuffles to make sure they are lost,

## CONTROL OF THE ACES

6. At this point, you cover up the time needed by showing the Aces are not on the top or bottom. Spread the cards face up to show them widely separated.

7. You now give the pack two additional Faro Shuffles, saying, "Just in case you may think I remembered where the Aces are, I'll give the deck another shuffle" as you give the deck two Faro In Shuffles. Split the deck again as you say, "How about one more just to be sure?" Naturally, the 5th In shuffle will get all four Aces to the top.

Using the principles of the Left Over Faro Shuffle, it is possible to start the Aces in the original 5-10-15-20 positions, then in only three shuffles get them together in the deck so that merely cutting at that point will get all four Aces to the top or bottom as needed. The following is a brief outline of the action.

1. Aces placed every 5th card via the thumb riffle count.
2. A Faro In Shuffle is made, bringing Aces to 10-20-30-40 positions.
3. Now, a cut is made at the known Ace in 20th position so that this Ace becomes the face card of the 20 card packet. Now do a Left Over Bottom Faro Shuffle of either the In or Out type to bring the Aces to the 19th and 20th positions and the 39th and 40th positions. This second shuffle brings each two Aces together.
4. Cut the deck again at the 20th Ace making this the face card of the packet. Under this Ace will be the second Ace.
5. Again, do a Left Over Bottom Faro Shuffle of either the In or Out type to bring all four Aces together at 40-39-38-37 positions from the bottom.
6. A cut where the Aces are and you can bring them to either the top or bottom. You can add to the spectator's confusion by undercutting half the

pack and in an overhand shuffle, reversing this position so that the Aces become 13-14-15-16 from the top. Another overhand shuffle to run off the top 12 cards will bring the Aces to the top.

It might be mentioned that at times, a combination of Faro Shuffles, Riffle Shuffles and Overhand Shuffles can expedite matters in getting the Aces to the top. As an example, suppose you have just Faro'd the Aces into 9th and 10th positions and 19th and 20th positions from the top. All you need do is overhand shuffle to run off eight cards, thus bringing the first pair of Aces to the top. Now, a cut at the second pair of Aces, plus a riffle shuffle will enable all Aces to be controlled to the top. Also, the Aces can be controlled strictly through the use of an overhand cull shuffle to get the two pairs of Aces together to the top.

### An Out Shuffle Effect

Effect: A selected card has been lost in the pack. The pack is cut several times, then the top card is turned over. Its value is used to count down into the pack. This second card matches the value of the first card. It, too, is used to count down further into the pack, where the selection is found to be. This effect is a good example of how an Out Shuffle can be used.

1. Have a pair of eights secretly on bottom of the pack.
2. Have a card selected and on its return, undercut the pack so as to get the pair of 8's over the selection, but, of course, at this time you merely keep a break over the selected card.
3. Release the two eights so they fall onto the selection, then double cut to the break, thus bringing the pair of eights to the top with the selection under them.

## FARO NOTES

4. Now, give the pack three Out Shuffles which will retain one eight on top. The second eight will become eight cards away from the top card, also an eight. The selection will be eight cards away from the second eight.

5. A couple of false cuts to retain the top stock, may be in order here. Eventually, turn over the top card to show an eight. Place this eight aside, face up onto the table.

6. Count down eight cards from the top of the pack to turn up the second eight. Place this eight face up onto the first tabled eight as you remark about the coincidence.

7. Count down eight more cards to reveal the selection.

8. An additional subterfuge can be added. After the three Faro Out Shuffles, undercut the pack for an Overhand Shuffle. Run 12 cards onto the top, injog and shuffle off. Cut at the injog and cut or throw. This means there are twelve unknown cards over the first eight spot.

9. Here, turn over the cards face up as you say, "One of these cards should tell me something." All you do is use the old dodge of repeating to yourself, K-Q-J-10-etc., as you deal the cards face up. When you come to a card identical in value to what you are saying, you use it to count down into the pack. Naturally, this will bring you to the first eight spot. From here, the procedure is automatic.

You can use Bob Hummer's idea of repeating three values for each card turned up, thus insuring that you will get to a card you can use; however, it isn't really necessary as eventually you will come to the first eight spot anyway.

### Progressive Miracle

Effect: Cardician locates a card that has been selected under somewhat

stringent conditions. The effect is repeated several times.

How It Appears To The Audience: The Cardician shuffles the deck which is then handed to a spectator. Performer! turns his back while the spectator cuts the pack as often as he likes or until he is satisfied that the magician couldn't possibly know the top card of the deck after the cut. This card is noted by spectator and placed into the center of the deck after which the cards are once more cut several times.

Needless to say, the cardician finds the selected card. He offers to repeat the effect and does so successfully. He shuffles the pack, then repeats it for a third time, then once more he shuffles the cards and repeats for a fourth time.

The repeat of the effect after each shuffle is what throws off even the informed! boys plus the fact that the pack can be borrowed and the effect started in an absolutely impromptu nature.

Secret: This is an extension of the "Miracle Location" from the Spade book; however, in this case, the whole is accomplished with a pack that may have been in use throughout. In other words, the pack is not in the New Deck order.

1. Naturally the secret depends on a! Spade set up on top of the deck. The required Spades can be arranged almost openly while in the process of doing some other effect. The best effect to do at the opening is "The Mindreading Queen."

Openly remove the ten Spades, from A to 10, but at the same time, secretly get the J-Q-K of Spades to the top of the deck. Now, do the effect called Mindreading Queen. After the effect, you can easily get the ten Spades in order from A to 10, then drop them on top of the deck. You now have, from top down, A to K of Spades in order.

## PROGRESSIVE MIRACLE

2. With the Spades on top of the deck in A to K order, give the deck two Faro Out Shuffles to make every fourth card a Spade. In other words, there will be three regular cards between each Spade. The AS will always be your key Spade card.
3. Hand the deck to a spectator and have him cut the pack, using straight cuts, as many times as he likes, after which he is to look at the top card, then bury it in the center of the deck. Again instruct him to cut the pack several times.
4. Turn around to take the pack from the spectator. Look over the faces of the cards and as you do, count the cards between each Spade card. Sooner or later, you will come across either two cards between the Spades, or four cards between the Spades.
5. Where there are two cards between the Spades is the place from which the card was taken, while the section with four cards between the Spades is where the selection was inserted.
6. You must keep a break at the place from which the card was removed. The right fourth finger holds a break at this point in the deck. This still leaves both hands free to fan through the cards in order to make possible the discovery of the selected card. The selection is *one* of those *four* cards between two Spades.
7. A few questions as to color or suit will usually very quickly give the answer as to which of the four cards is the selection. Remove it and place it face down on the table. Have the spectator name his card, then turn over your tabled card.
8. Pick up the card and insert it into the place from which it originally was removed. Your right fourth finger has, of course, held the break. It is an easy matter to transfer this break to the left 4th finger which leaves the right hand free to pick up the selected card. Place it on the face of the deck, then Slip Cut it to the place where the break was held. The pack is now back in order, every Spade card having three X cards between them. Cut the Ace of Spades to the top of the deck.
9. The effect can be repeated, but is more effective to ask, "Would you like me to do it again?" At the same time, split the deck and give it a Faro Out Shuffle which retains your Ace of Spade on the top.
10. At this stage, this second Faro Out Shuffle has left your key Ace of Spades on the top. There are 3 X cards on the bottom of the deck. Every Spade card now has either *four* or *two* cards between them.
11. Give the deck to the spectator to cut and select a card as before, then he is to cut the cards again as often as he likes.
12. On getting the deck back, the first thing you do is locate your original top Spade card and cut the deck to bring it back to the top.
13. Look at the bottom cards. If all three X cards are there you know that the selection did not come from there. Next, look for either one X card between two Spades or 3 X cards between two Spades as the chances are that an X card has been removed from these points. Next, look for either 3 X cards, or 5 X cards between two Spades as this will indicate the possible location of the actual selection. There is also the possibility that you may find, after first checking off the top 3 X cards, two places where there are 3 X cards between Spades. This indicates that an X card was removed from among four X cards and then re-insert-



## FARO NOTES

ed among 2 X cards. If you have studied your Spade sequences, this alone will tell you which set of three X cards has the actual selection. Otherwise, you will have to fish around to determine which set of three to work with.

14. Again, you must keep a break at the place where the selection will later be re-inserted so as to have the deck back in the required order after this third Faro Shuffle.

15. Having located the card for the second time, offer to do it again as once more you do a perfect Faro Out Shuffle retaining the top Ace of Spades.

16. After this 4th Faro, Out Shuffle, hand the pack to the spectator for a repetition of the selection process.

17. On receiving the pack, run through the deck and cut at your original Spade key card to bring it back to the top.

18. Check your three bottom X cards to see if perhaps one of them was taken. After this you must remember that there are either two or six cards between each Spade. There are three such sets of 6 X cards.

19. Look for combinations of one X card, three X cards, five X cards, seven X cards, and check one against the other to determine the place from which an X card was removed, and to where it was placed. From here how quickly you arrive at the actual selection depends on your ingenuity.

20. The above should suffice to give the impression of impossible location; however, it is for those who may so desire we outline the situations that exist in the follow up shuffles.

21. After the 5th Out Shuffle, either one Spade or two Spades together with 5 X cards are between each single Spade as well as the paired Spades. Also, only 4 X cards are between Spades after the 8th Spade from the

original top key Spade.

22. The 6th Out Shuffle results in one set of four Spades and others in sets of three with one section of 9 X cards between Spades and three sections of 10 X cards between the Spades.

23. The 7th Out Shuffle results in seven Spade cards at the top and 6 Spades at the center starting with the 27th card from the top to the 32nd. There are 19 and 20 X cards between the two sets. The top set, 19 X cards, and bottom set 20 X cards.

24. After the 8th Out Shuffle, all Spade 1 cards will be at the top. This condition is due to the eight perfect Faro Out Shuffles. How much of a sequence is retained depends on the key Spade card used. In other words, if 4S was used, the top cards would run 4S to 10AS, but the others would run in sequence 2S to KS. If you retained the AS on top, all cards run in sequence A to K from top down.

25. We haven't mentioned the fact that there is the event of an actual Spade card being the selection as in such cases, it will become very apparent by an unusual amount of X cards being between the Spades and the Spade card actually in an obviously misplaced position. If one has studied his effect procedure, this presents no problem but rather a direct, no questions asked, miracle.

26. An aid in cutting at 26 may be in I order here. For other aids see Chapter 6, The Faro Shuffle.

The first Out Shuffle should present no problem; however, cutting at 26 after that may. For this reason, knowing the positions of the following Spades will be of great help in assuring a perfect cut at 26 each time.

A. After the 1st shuffle, KS is 25th card in deck; therefore, locating KS and tak-

## NEW DECK P. M.

ing *one more* card with it assures 26 cards.

**B.** After the 2nd Shuffle the 7S is the 25th card. Follow the same procedure as before.

**C.** After the 3rd Shuffle the 4S is the 25th card. Same procedure again when cutting.

**D.** After the 4th Shuffle, the 70S is 27th card. This time locate 10S but do not include it in the cut.

**E.** After the 5th Shuffle the 5S is 27th card. Do not include it in the cut.

**F.** After the 6th Shuffle the 3S is 27th card. Do not include it in the cut, giving 26 cards in each half.

**G.** After the 7th shuffle the 2S is 27th card. Do not include it in the cut giving 26 cards in each half, and the final perfect Out Shuffle brings the Spades back in order on top.

A few trials will quickly show how easy it is to remember which Spade to look for next as well as whether to include or *not* include it in the top cut off from the deck.

### New Deck P. M.

If someone should hand you a brand new deck of unopened Bicycle or Aviator cards, Bridge or Poker size, then you are really in luck for a practically no questions asked type of Progressive Miracle.

As you know, a sealed Aviator or Bicycle deck has the cards in the following order, after you first discard the Jokers and Score cards, from top down - A to K of Hearts, A to K of Clubs, then K to A of Diamonds and K to A of Spades.

As explained in Chapter 6, Faro Shuffle, the Half and Half Principle, is the basis of all Stay Stack Systems. Making use of this, you can perform a

Progressive Miracle, at times without asking a single question but by merely remembering a few things and following a Reverse Check Off procedure to arrive at the exact chosen card.

First of all I suggest sticking to Out Shuffles at all times when using a stacked deck. Getting back to your original set-up may be of a lot more use than not getting back to any particular set up at all.

1. During the shuffles all the Spades in the bottom half and all the Hearts in the top half will go through positions relative to each other. In other words, regardless of the number of Faro Shuffles, at whatever number you find a Spade value, from either the top or bottom, you will find the same value in hearts in a relative position.

The same applies to the two remaining suits of Diamonds and Clubs. This is easy to understand once the Half and Half Principle is grasped.

2. It is an aid to the location of the ultimately selected card if the performer familiarizes himself with what the central cards are, i.e., 26th cards from the top and bottom after each Faro Shuffle. Here is the easy way to remember the center key for all the shuffles.

After the 1st shuffle the center keys are AD-AC.

2nd Shuffle, 7D-7C.

3rd shuffle, 4D-4C,

4th shuffle, 9S-9H

5th shuffle, 5S-5H.

6th shuffle, 3S-3H.

7th shuffle, 2S-2H.

8th shuffle, KC-KD with cards back in original order.

3. The above keys are very easy to remember as they consist of either

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D and C suits or S and H suits with values of 1-7-3-4 for D and C and 9-5-3-2 for S and H suits.

4. The keys are used as the starting points for the Reverse Check Off in determining the exact card chosen. Also, if one of the keys are chosen you will immediately know it or if a strange card is found between these keys you will again know it to be the selection; however, for the examples I will assume that such a thing has not occurred.

5. Having opened the new deck and discarded the jokers and extra card, give the pack two Faro Out Shuffles as you outline the procedure for the spectator to follow as already explained in Progressive Miracle.

6. The spectator having cut the deck and selected a card under the conditions outlined, you take back the deck. Always be sure to cut the original card, the Ace of Spades, back to the bottom, before proceeding.

7. Next, count the cards, from the face, till you reach the center keys.

If the count should end on 25, then you know that the selection came from the lower half and was re-inserted somewhere in the upper half.

If the count at the center keys is 27, then the opposite is true.

If the count is exactly 26, then you know that the selection was replaced back into its original section. This is the only time you will have to ask any question to determine which of the two cards is the actual selection. We will assume in this example that the count has ended at 25.

After reaching the center keys, which in this example will be the 7C and 7D, then you more or less hold each half of the deck in each hand, close together. Do not separate the deck or hands, but

hold the deck as if you have stopped counting the cards.

8. The left thumb now starts to push the key of its half, the 7C, towards the center while the right fingers from below start to push its key, the 7D, also towards the center.

As this is done, notice that the 7C and 7D check against each other, also the next cards, the 7H and 7S.

Still continuing to push the cards from each half towards the center you will notice that the 8S and 8H check together, or match, the 8D and 8C check, and the 6C and 6D check.

However, in the next pair you will find! that you have the six of Hearts but its relative card, the six of Spades, doesn't show. The 9 of hearts appears; instead. It is easy then, using Step 7, to realize that the 6S has to be the selected card.

9. Locate the 6S in the upper portion. On removing it close up the deck and get a left fourth finger break above the place where the 6S really belongs. In this case, you would have a break above the 6D.

10. Ask for the card to be named, show it, place it back onto the face of the deck, then Slip Cut this selected card to the break. Thus the cards are back in the order needed for a repetition of the effect.

11. From this point you can do another Out Faro Shuffle or two and repeat the effect by using the same Reverse Check Offsystem.

I would suggest, after the Sixth Out Shuffle, to go into the Fingertip! Miracle. The peeked card's position can be easily calculated as the deck is now in order after 8 shuffles.

Also, the calculations can be made quickly by doing it from the *top down*

## 76-76-67-67

for Hearts and Clubs but from the *bottom up* for Spades and Diamonds,

In this way, your card's position is never over 26 from either top or bottom thus it becomes easy to calculate quickly and also to place into the necessary position for discovery.

12. Familiarity, in a pictured sense, with the order of the cards after each shuffle will also aid in the location and correct replacement into original position of the selected card.

After the first shuffle the cards will be in red and black order with all suits still running in original sequence but alternated in Spades and Club and in Diamonds and Hearts from face to back.

The second shuffle has alternated colors with Spades-Diamonds and Clubs-Hearts plus valued pairs such as AS-AD and KC-KH, etc., throughout the deck.

The third shuffle will have colors in pairs with the red color consisting of Hearts and Diamond and black of Spades and Clubs.

The 4th and 5th shuffles haven't got much of an arrangement you can visualize so you will have to be extra careful in being sure of the actual selection.

However, after the 6th shuffle the cards will be in color groups of three and four with each group having cards of one color and suit.

After the 7th shuffle, the cards again run in color groups of 6 and 7 with each group having all one suit. The 8th shuffle brings back the cards to the original order.

Study and rehearsal of this New Deck Progressive Miracle will give you a location that will not only puzzle other magi but will also be well received by the laymen.

**76-76-67-67**

Effect: Performer mixes the cards face up and face down and actually shows this to be the case. Next, he further mixes them up by a couple of shuffles. Needless to say, after all this the deck is shown to be all one way.

The above effect follows the pattern of the Slop Shuffle except use is made of Faro Shuffles and depends on remembering the formula 76-76-67-67.

1. The pack having been shuffled, thumb off 7 cards and turn them face up onto the table. The next batch of cards thumbed off is 6 in number and these are placed face down onto the first 7 face up cards.

2. Repeat Step 1 by thumbing off 7 cards and turning them face up onto the tabled cards, then follow with 6 cards turned face down onto the tabled cards.

3. At this stage the process is reversed in that now the numbers are reversed to 67-67 so that the next batch of cards should consist of 6 cards which are turned face up followed by 7 cards turned face down.

4. Repeat Step 3 with 6 cards face up, then the remaining 7 cards face down.

5. Turn the cards *over* as you place them in the left hand.

6. Split the deck at 26, which is easy as the two central cards are back to back, then give the deck a Faro Out Shuffle.

7. Repeat with a second cut at 26, again easy as cards are back to back in center, then another Faro Out Shuffle.

8. At this stage half the cards are face-up and half the cards are face down.

9. Any form of Half Pass at the point where the cards meet is used to right

## FARO NOTES

the pack after which it is spread to show as all one way.

### Second Variation of 76-76-67-67

It is possible to get an added effect of showing all the red and black cards separated after the initial all one way effect.

1. The cards secretly must be arranged in red-black order.
2. Give deck four Perfect Faro Out Shuffles before going into the Slop Shuffle effect.
3. After four Out Shuffles do the 76-76-67-67 effect as already outlined.
4. After the *conclusion* of the effect, turn the deck face towards yourself and quickly displace the 6th and 7th cards which will be of opposite color so that they go into their proper color section.

Do the same with the 13th and 14th cards which also are of opposite color. This slight adjustment takes only a few seconds and will mean nothing even if noticed by someone.

5. Next, perform two Faro Out Shuffles and the cards will now be in two portions of red and black.
6. At this stage you can use the red and black arrangement secretly for another effect or you can **show-off** by

1 - 9S	14 - 5C	27 - 3D	40 - 3H
2 - 2S	15 - 7S	28 - 7C	41 - 2C
3 - AH	16 - AD	29 - 5S	42 - 8H
4 - JD	17 - QH	30 - QS	43 - 5D
5 - 10H	18 - KD	31 - 10D	44 - 9C
6 - 4C	19 - KC	32 - 4H	45 - 3S
7 - JC	20 - 6C	33 - AC	46 - 10S
8 - 2D	21 - 6S	34 - 7H	47 - 8D
9 - 8S	22 - KS	35 - 4D	48 - 2H
10 - AS	23 - 7D	36 - 8C	49 - 3C
11 - JH	24 - 5H	37 - 4S	50 - 9H
12 - QD	25 - KH	38 - JS	51 - 6D
13 - QC	26 - 6H	39 - 9D	52 - 10C

spreading the deck to disclose that the shuffles have not only righted the face up face down cards but that further shuffles have also separated the colors,

### The Memorized Stack

If one will look over the listed Memorized Stack he will find no particular order as there really isn't any. It really is a stack that has to be memorized, but it has one advantage over any in that it is made openly from a new, unopened deck of cards.

Actually, this is an idea that anyone can use with the type of deck he most often comes in contact with. The list here is as made from a Bicycle deck design. This pack began with the cards in the following order from top down, First are the two Jokers. Next, the Heart suit from A to K, followed by the Club suit from A to K. The Diamond suit runs from K to A as does the Spade suit from K to A. The bottom card is a score card or advertising card. The pack, at this stage, consists of 55 cards.

By leaving the Jokers and score card in the pack, during the sequence of shuffles outlined below, the pack will become broken up as regards suits, colors and values so that no particular order is kept that can be identified.

Assuming you have a pack that happens to run in the same order as that I described, here are the series of actions used to get that pack into the Memorized Stack Order.

1. Holding deck for an overhand shuffle from the right hand, locate the KC, then maintain a break at this point with the right thumb.

2. Next, run off the top 7 cards into the left hand, then pick these up at the bottom of the cards in the right hand. *But* keep holding the break at the KC with the right thumb at the inner end. I

## THE MEMORIZED STACK

3. Now, throw the cards up to the break, run 7 cards, then throw the remainder. At this stage the 6D is the top card of the deck while the KC is the bottom card. The club and spade suits will still be in rotation but hearts and diamonds will have been broken up.

4. Split the deck at the 7D for a Faro Odd Shuffle which means that the lower half will be *woven into* the upper half. This means that the bottom card will be the 7D and the top card 6D after the Faro Shuffle.

5. Next, run off the top 7 cards in an overhand shuffle and throw the rest of the deck onto these.

6. Split the deck at the 3C for another Faro Shuffle doing an Odd Shuffle with the upper half weaving into the lower half this time. The top and bottom cards will be 6D and 2S respectively.

7. Turn the deck face up to remove the two Jokers and score card, being sure not to disturb the position of the rest of the cards.

8. Split the deck at the 10C and do an In Shuffle with the 10C going to the bottom of deck. The top card becomes the 9S.

9. If the order you started with was the same as we mentioned and the shuffles were correctly followed, your pack will be in the same order as that in the Memorized Stack.

10. The packs that you may be constantly using might, of course, have a different set-up. This means that if you go thru the various shuffles out-lined, you will get a different run of cards. Naturally, this is the list you should memorize.

The whole point is to leave the Jokers and extra cards in the pack to break up the suit and color sequences. You can also form your own system of shuffles, thus getting an entirely different

list of cards.

11. At any rate, try the sequence of shuffles here outlined. Regardless of the original order of the newly opened deck you will see how the final list will look.

Briefly, the shuffles are these; make a break at the last card of the second suit from the top, run 7 cards off and pick up to the back of the deck.

Throw to the break, run 7 more and throw or cut at the 28th card. Do an Odd Faro, weaving the lower half *into* the upper half. (Upper half will have cards at the top and bottom of lower half.)

Run 7 and throw the rest on top. Cut at the 27th card, and do an Odd Faro of the upper half, weaving into the lower half so that the original bottom card remains the same, but the original top card becomes the second from the top.

Turn the pack face up to remove any Jokers or extra cards. Split the deck at 26, and do a perfect In Shuffle.

After this, look over your pack to see if it has any appearance of order. If it hasn't then this is the list you can memorize. Once you have memorized such a list, you can see its advantages over others as it will be the only Memorized Stack you can get into from a newly opened deck.

### Fingertip Miracle

Effect: Holding a shuffled pack at the very fingertips, at the lower left corner, the cardician has three persons peek at cards. After each peek, the pack is shuffled yet the three cards are later discovered by the performer.

In the above, the cards are shuffled before and after each peek. The performer does not know what cards are peeked at. Matter of fact, the spectator

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naming his card is the first and only time the cardician is aware of which card was selected.

1. The secret lies in a memorized pack, properly handled as to throw even the most astute card men off the track.

2. No matter what system of memory you use, even Si Stebbins if necessary, the pack is first prepared by giving it 4 Faro Out Shuffles, then it is replaced into the case for the performance.

3. When ready to present the effect, remove the deck from the case. Split the deck at 26 and give it one Out Shuffle. The pack is now in its 5th shuffle.

4. Hold the deck at the fingertips as per Fingertip Control, Chapter 3, but let the spectator pull back a corner to look or peek at a card.

5. After the peek, split the deck at 26 to give it another Faro Out Shuffle. The pack is now in its 6th shuffle.

6. Repeat the peek process with a second spectator, plus another Out Shuffle thus getting pack into the 7th shuffle.

7. Repeat the above with a third person. Give pack another Out Shuffle, thus making it the 8th shuffle, which brings the pack into your original memorized order.

8. As the shuffles, after each peek, have the appearance of a control of some sort, you already have them walking on the wrong road. Actually, at this point, you haven't any idea as to what the selected cards may be.

9. Turn to first spectator and have him name his card.

10. Once you know the card, the rest is up to you as to how you find it. There is no set rule only the ability to quickly calculate the named card's position based on the Stack used. Then decid-

ing on an expedient discovery of the card.

11. A few examples may be in order. The card may be in spelling position or at least quickly placed into position by just cutting a few cards from top to bottom, or bottom to top. The card may be somewhere among the near the 26th position. Again, cutting can place it at 26 and then you can go into a Card Stab Effect with the pack wrapped in paper.

Perhaps you can have someone call a number between such and such a number in order to restrict between five possibilities that include the selection, I

Again, the top or bottom card may have just the right value to use as a count down, or perhaps the total of the top and bottom or the total of two bottom cards, or two top cards. Addition or subtraction of these perhaps can be used. As can be seen, this is an effect where one will have to be always alert and think fast; however, the effect created will be worth it.

### Full Deck - Five Faro's

The following effect is strictly to puzzle other magicians; however, the underlying idea can be used as another type of Faro Shuffle Throw Off.

Effect: Magician shows a deck to be in a New Deck order. Next, he Faro shuffles the cards asking his brother conjuror to count the shuffles. After five shuffles have been made, the magician points out that eight are required to bring the deck back to its original order. However, he states that the final three he will do invisibly. Pretending to go through three invisible Faro Shuffles he then spreads the deck to show it in its original order.

The above is the effect but as has been pointed out the method can be used as a Throw Off because it doesn't seem

## THE REVERSE FARO

possible to Faro Shuffle in such a manner and yet attain the same results that normally require eight Out Faro Shuffles.

1. The pack is in suit order from the top down of Clubs, Hearts, Spades, Diamonds with each suit running, from top down, Ace to King.

2. Crimp the bottom card of the deck at the lower left corner in readiness for Faro Shuffling Above A Crimp. (See Chapter 6, Faro Shuffle)

3. With the right thumb, riffle the sides of the deck and cut off 10 cards from the top and transfer them to the bottom, This is easy as all you do is locate 10C which is the 10th card from top.

4. After the above cut the crimp card will be 11th from the bottom.

5. Cut at the 26th card, which in this case will be the 10S, then do a Faro Out Shuffle above the crimped card.

6. Cut at 26th card again. In this case, after the first Faro the new 26th key will be the 5D. Repeat the Faro Out Shuffle above the crimp.

7. Continue the process for three more shuffles each time cutting at the new 26th key which will be the 9D, JD and QD in that order.

8. After the above five shuffles, cut at the crimp to bring it to the bottom again.

9. The pack is now back in its original Order. The 5 keys, 10S-5D-9D-JD-QD are easy to remember..

10. You can use the same system on a memorized pack. Simply cut at your memorized 10th card from the top to bring the top 10 cards to the bottom below the crimp.

From here cut at your 26th keys for each Faro Out Shuffle above the crimp. Of course, you would previously deter-

mine your five 26th keys so as to insure cutting at the 26th card each time.

### The Reverse Or Backward Faro

Many years ago I discussed with Martin Gardner the possibilities of what I chose to call the Backward or Reverse Faro. This was the usual process of taking a packet of cards and jogging one inwards, one outwards, one inwards, one outwards etc., until the whole packet was thus run through. The result was that some cards were injogged and some were outjogged. The injogged cards are then stripped out and placed on top of the others.

In my experiments, I found that using the Backward Faro, a small packet of cards from A to K, top down, could be brought back to A K order after 6 such Faros, except, the cards were then in reverse order. In other words, the cards running from A to K now would run from K to A *if the* top card, the Ace, was transferred from top to bottom after the sixth Backward Faro. On the other hand, it takes twelve Backward Faros to bring the packet back to its original order of A to K.

Adding another 13 cards to make up a packet of 26 cards, each set in numerical order, we found that in order to get these cards back in order, it requires an impractical number of Backward Faros. It seems that with the addition of extra cards, the number of Backward Faros needed to get cards back in original order increases but eventually they do come out in order.

One interesting thing about the 26 card packet is that the cards will be back in sequence but in reverse, both in suit and value while an Ace will remain on top and a King on the bottom. Transferring these two cards will have both suits in rotation A to K, bottom to top.



## FARO NOTES

By starting the Backward Faro with the *top* card jogged outward, then the second card inwards, and continuing to the 26 cards, and then stripping out the in-jogged cards and placing them onto the outjogged cards, thus losing original top and bottom cards, the packet is brought to perfect order, but in reverse to the original, after nine Backward Faros. However, this procedure alters nothing for the 13 card packet except the K has to be transferred from bottom to top instead of the Ace from top to bottom. As mentioned before, it seems fewer cards take fewer Backward Faros, while more take more. As an example, 20 cards, each ten in sequence, will come back to *original exact* order after only 6 Backward Faros.

We're sure there is much here for the serious card student to uncover and apply. For the present, let us give one practical application for the Backward Faro.

When using a stacked deck, if one wanted to set it, so that one or two Faro Shuffles could be made and thus recover the set-up, the usual procedure would be to previously give it six or seven Faro Shuffles beforehand. The final shuffles during performance would then give the required order of cards.

Using the Backward Faro eliminates the necessity of doing six or seven Faros beforehand. Merely have your deck set-up as required. Next, do a Backward Faro, starting by in-jogging the top card and continuing throughout the deck. Strip out lower portion and place on top.

Now, during performance, a regular Faro Shuffle will bring the cards back in order. If you want to do two Faros, then do two previous Backward Faros, etc. The best example of utilizing the Reverse Faro is when it is used to set

up a combination of shuffles such as:

### A False Shuffle Combination

Actually these are not false shuffles but, because of the previous arrangement, they do bring one into the required order of cards necessary for any effect using a stacked deck, yet even those familiar with Faro Shuffles will not be suspect as to any arrangement really being kept intact.

1. First of all, assume that you have a pack of cards arranged in suit order of Clubs, Hearts, Spades, Diamonds and that each suit is in sequence of A to K from the top down.
2. You wish to give this pack a certain number of shuffles and retain their order without it being too apparent that you are retaining an order through the use of Full Faro Shuffles. The best system to use is to preset for a definite Combination Shuffle such as the one that follows.
3. Take the set up deck and subject it to a Reverse Faro of the In type - one in which the original top and bottom cards become lost. This is the first step, a Reverse In Faro.
4. Next, take off the top ten cards of the deck and put them off to the right. Also take off the bottom ten cards and put them to the left. This is merely so you don't get the two sets of ten mixed or confused as to where they originally came from.
5. You now have a packet of 32 cards. Crimp the bottom card of this packet. Next, give this packet *two* Reverse Faros of the *Out* type which will retain the crimped card on the bottom.
6. Now replace the ten cards that came from the top and bottom of the deck. This time give the full pack a Reverse Faro of the In type again after which you can place the cards in the case to await its use in performance.

## THE WRONG HAND

7. Obviously, when the pack is taken out for shuffling, you start by cutting at 26, then doing an Faro In Shuffle. Next, do *two* Above the Crimp Faros concluding with another Faro In Shuffle. Result, the deck is back in order as before.

You can set up your own combinations using the Reverse Faro.

### The Wrong Hand

In effect, the Cardician seems to have made a mistake in his shuffles as the usual four Aces have fallen into the wrong hand; however, everything turns out all right as the cardician's hand has a straight flush to beat the Aces.

1. Previously or secretly nail nick, or scratch the sides of one of the Aces. Let's assume this Ace to be the Ace of Spades.

2. The effect is best performed after the pack has been in use for other effects or if it is thoroughly shuffled before starting.

3. On getting the deck, you run through it to remove the four Aces but at the same time secretly gather, to the bottom, any five cards of a suit rotation to form a straight flush.

4. In getting the straight flush, always start with whatever the bottom or face card is, then build your straight flush around it.

5. As an example, I have the 8H as the bottom card. I run over the faces of the cards and I spot a 10H and QH together. I transfer these to the face of deck as I mentally note that I need a 9H and JH to complete the straight flush. Going along I remove each Ace as I come to it but at the same time keeping an eye out for the JH or 9H.

6. The four Aces are now on the table face up and the straight flush is on the bottom of the deck.

7. Overhand Shuffle and run off 21 cards from the top of the deck to the bottom; however, break up the shuffle by running off 10 cards, then throw the deck, run off 5 cards and throw the deck, then run off 6 cards and throw the deck.

8. At this stage, if you are working for other cardicians, pass the deck around to show no crimps, marks, etc.

9. Next place the Aces on top of the deck but do so one at a time. As you hold out each Ace, point out how free of marks, waves, or crimps, each card is, if working for other cardicians. The Ace to go on top last should be the key Ace of Spades in this case.

10. With all the Aces on top, cut the deck to lose the Aces. Hand the pack to the spectator and tell him to straight cut the deck as many times as he wishes or until he is sure no one could possibly know the position of the Aces.

11. On receiving the deck, hold it in position for the Faro Shuffle at the same time look for your nicked or scratched Ace of Spades.

12. If the nicked card is in the lower half of the deck, cut the pack at 26 and do a perfect In Shuffle. If the nicked Ace is in the upper half of deck cut at 26 and do a perfect Out Shuffle.

13. The first stage will weave the Aces into the straight flush with the Aces preceding.

14. Cut the deck at the nicked Ace of Spades to bring this Ace to the top of the deck. At this point the alternated Aces and straight flush are all at top of the deck.

15. Cut the deck, at least the top fifteen cards or more, then do a Throw Off Faro ending with one that becomes an In Shuffle. Do the Double Cut to complete the series of actions.

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16. Deal out four hands of five cards each, face down.

17. Turn over the first hand as you say, "Of course, this fellow has nothing and neither does this one," as you turn over the second hand. However, at this point you act surprised when you see it contains the four Aces. Pick up the third hand as you mutter something about wondering what happened.

18. At this point your spectators may mention something about the fact that the wrong hand won.

19. No matter what the reaction of your audience is, state that, "The idea was to deal myself the winning hand and it looks like I succeed", as you turn over your five cards and arrange them in sequence so that everyone can see you have a straight flush to beat the four Aces.

One thing more - If one wishes the effect can be done without the need of a nail-nicked Ace. In this case, after the cutting, merely riffle the sides of the deck to spot whether the Aces are in the upper or lower section of the deck, then proceed with either the In or Out Shuffle as required.

If you have taken the precaution of remembering the top Ace of the four you can now riffle the sides of the deck to locate this Ace and cut the deck at this point. From here the procedure is as outlined above.

### It's Mathematical

During a Perfect Faro Shuffle, either the In or Out type, whatever changes in position occur in the cards of the top half of a deck, the same changes occur in the bottom half of the deck *but* in reverse order. In other words, the top 26 cards go through the same changes in position as the bottom 26 cards except in reverse to each other.

The original top card, after a number of perfect In or Out Faro Shuffles may end up in the 9th position from the top; therefore, the bottom card, or so called *first* card of the bottom half of the deck, will also end up in 9th position from the bottom. This applies not only to a pack of 52 cards but to any even number of cards. One can readily see that if a pack is memorized you can calculate the position of any card from either half. This will be shown in an effect using a memorized deck, then the use of this principle as applied to locating a freely chosen card.

### First Effect:

The performer states that today's magician no longer needs sleight of hand to discover the identity of a chosen card, but like the present day scientist, depends on higher mathematics to solve his problems. He then proceeds to prove his point.

1. A pack that you have memorized using any of the mnemonic systems so as to enable you to recall any card's original position.

2. The memorized deck can be given any number of In or Out Faro Shuffles as long as these shuffles are perfect.

3. Instruct the spectator that at any time he wants you to stop shuffling you will do so.

4. Place the deck face down to the table and ask the spectator to name any number. Suppose he calls ten. Instruct him to count down and look at the tenth card. Point out that due to the shuffles you couldn't possibly know that card.

5. After the spectator has looked at the card the deck is squared. Say, "I will use a few cards to make a mathematical calculation." Here, cut off almost all the cards leaving ten or more cards the bottom.

## IT'S MATHEMATICAL

Point out that his card is naturally among those you are *not* using.

6. Pick up the bottom portion and with the card's faces towards you, count to the tenth card from the bottom.

7. From this tenth card you will be able to make a calculation which will give you the name of the 10th card from the top or the one spectator had looked at.

8. When you note the 10th card from the bottom you must recall its *original* memorized position before the shuffle. Suppose its original memorized position was 20th. Subtract 20 from 53 which will give you 33. Now recall the 33rd card in the original memorized list and this will give you the exact card that spectator just looked at.

9. Should the spectator decide on a number over 26, such as say 40, you first subtract 40 from 53 to give you 13; therefore, you would cut off at least 13 cards from the top. Next you would count down from the top to the 13th card and note its name. From here you again recall this card's original memorized position. Subtract the original memorized position from 53 to give you a new number. This new number recalls a card originally at that number in your memorized deck. Thus you can easily tell what card spectator looked at.

10. You can pick up the deck, continue with perfect In or Out Faro Shuffles and repeat the effect as many times as you wish.

11. Although mention is made of In or Out Shuffles, I suggest using Out Shuffles. In this way every eight shuffles will return the deck to the original memorized order. This effect can then be combined with one where a memorized or stacked deck is needed. Also you are in the process of doing an effect so the time element of eight shuffles will be camouflaged.

**Second Effect:**

Although not really an effect, rather a method of location, it does show the application of the principle explained in the previous effect.

1. In this a key card is used in such a manner as to be unsuspected. The key card can be one that is either crimped, nicked, daubed, scratched, short card or any other type that can be discerned while looking at the sides of the deck.

2. During a shuffle the key card is secretly brought to the bottom and kept there during subsequent shuffles.

3. Square up the pack placing it face down on the table. Have a spectator cut off a small packet of cards from the top of the deck.

4. Spectator is requested to count the number of cards in the small packet, then to place the packet aside for the time being but to remember the number.

5. He is now instructed to count down in the deck the same number as cards he originally cut off. In other words, if the packet he cut off had fourteen cards, he would now count down to the fourteenth card from the top of the deck and remember the card at that number.

6. The deck is now placed onto the small packet originally cut off and the deck openly squared.

7. Pick up the deck and cut the bottom card to the top. Follow by doing a Slip Cut to lose the *top* card into the *center* of the deck.

8. The above actions have now arranged matters so that the original bottom key card is the *same number* of cards from the bottom of the deck as the actual selection is from the *top* of the deck. Even though you may not

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know the actual number, of this condition you are sure. In our example the key card is 14th from the bottom and the selection is 14th from the top.

9. You now indulge in perfect Faro Shuffles of either the In or Out type and although the key card and selection may change their positions they will always be the same relative number from top and bottom.

10. Continue the perfect Faro Shuffles until the key card comes to a position, at either top or bottom, where it can easily be sight counted by a slight spread of either the top or bottom cards.

11. As an example, let us say that after a number of perfect Faro Shuffles the key card ends up about 5th from the top, then, of course, the actual selection is fifth from the bottom. The reverse also holds true.

Example, when the key ends up at the bottom, at say the 4th position, the selection will be in 4th position from the top. No matter at what number the key card ends up the selection is always at the same number from either top or bottom in the opposite half.

12. With the selection in a known and readily accessible position, it is a simple matter to spread the cards, as if to point up that no one could know where the selection could be, get a break either above or below the actual selection, then Double Cut it to either the top or bottom. With the card under control use it as you wish.

### Alternative Procedures

Here are two alternative procedures to get the card under control using the above principles.

1. Having arrived at the necessary condition of a key card in relation to a selected card give the deck any number of perfect Faro Shuffles but there is *no*

need to shuffle until the key card is near top or bottom. Instead the key card being further in the deck is better,

2. Assuming the key card is in the upper portion of the deck, cut here and include the key card. Do an In Faro of this portion into the bottom of the pack but in the squaring up, push downwards on the pack so as to obtain a break *above* the Faro Shuffled cards, Cut the cards at the break and the selection will now be at the bottom of the deck.

3. If the key card is in the lower section again cut to and include the key card but this time do an In Faro Shuffle into the top portion of the deck. That is, the key card would become the top card, this time lift upwards on the weaved cards so as to get a left fourth finger break *below* the Faro Shuffled cards. Cut at the break and the actual selection will now be top card of the deck.

The second procedure is to make use of In and Out Faro Shuffles to eventually control the card to either the top or bottom. It is as follows:

1. Suppose the key card ends up at 5th from the bottom of the deck; therefore, the actual selection is 5th from the top,

2. Cut off the top portion of deck and do a Faro Throw Off Shuffle obtaining a break *above* the weaved cards. Follow by cutting at the break at the same time doing a Cover Up Cut to slip the top card onto the cards below the break thus making the Faro an In type to bring the card to 10th position from the top.

3. Repeat the Faro Throw Off Shuffle making it another In Shuffle to bring the 10th card to the 20th position.

4. Cut off 20 or more cards and do another Faro Throw Off Shuffle once again making it an In type to bring the card to the 40th position from the top.

## TWO DISCLOSURES

5. Subtract 40 from 53 which gives you 13 or the position of the card from the bottom of the deck.

6. Repeat another Throw Off Shuffle but with the *bottom* portion of the deck. See Chapter 6, The Faro Shuffle

7. Get a break *below* the weaved cards and cut at the break to bring the card to 25th position from the bottom as for an Out Shuffle. Next, cut the top card to bottom. The selection is now 26th from the bottom, set for an In Shuffle.

8. Cut the deck at 26 and do a Perfect Faro In Shuffle which brings the card to the top.

9. One can see that the above is merely an example of how the use of Throw Off Faro Shuffles, either from top or bottom. These can be used to bring a selection to either the top or bottom.

10. Once one understands the simple mathematics of the In and Out Shuffles as concerns doubling the position, or double less one, the selection can easily be maneuvered into either the 26th position from the top or bottom so that a final cut at 26 and one Faro In Shuffle will bring the selection to either top or bottom.

11. Working both halves of the deck in the above manner, plus the system of Double Cutting previously explained in Notes On The Faro Shuffle will be found most expedient.

### Two Disclosures

Having controlled a selected card through the use of a Faro Shuffle, the problem is usually how to disclose it in a manner that is in keeping with the type of control used. The following two discoveries fit in perfectly with the Faro Shuffle.

#### First Disclosure:

Effect: Spectator selects a card from a spread deck. Whatever the value of the

card it is used to count down that many cards wherein is found the previously selected card.

1. Control a selected card to the top, then from there into the 8th position from the top via 3 Faro In Shuffles.

2. Spread the pack face down and have a spectator remove any card from the center but be sure he does not look at it as yet.

3. Scoop up the deck and hold it face down between both hands.

4. Now, have the spectator turn the tabled card face up. The chances of getting a 7-8 or 9 are very much in your favor.

5. If a 7, count down seven cards and show the next card. An 8 is right on the number. In the case of a 9, casually pick up the card and add it to the top of the deck, then count to the 9th card.

6. In the event of a 6 or 10 spot being chosen, quickly cut either a card from top to bottom or from bottom to top. You can very easily cut two cards from top to bottom as well as two from bottom to top thus your number range is from 5 to Jack or 11.

However, by making all picture cards a value of ten you need never cut more than one card from top to bottom at the same time increase your range of possible values you can use.

7. In the case of the card being of a low value such as an Ace-two-three or four, then merely spread the deck and have a second card chosen with the chances of the two cards totaling a number close enough to use in the count down. Any way, you think on your feet all the time when doing this effect but the number of times it works out perfectly is worth the few times you may have to maneuver around.

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**Second Disclosure:**

Effect: This is a form of "Stop" effect but one that works out all the time with absolutely no chance of failure yet all the opportunity of winding up as a real miracle.

1. Previously remove any spot card, such as a nine for this example. Place it aside face down but be sure not to call any particular attention to it as you may not have to use it.
2. Control a chosen card to the top, then from there into the position denoted by your chosen value card. In this case the card would be brought to ninth from the top.
3. Hand the deck to the spectator and tell him that he is to deal the cards face down one at a time and stop dealing at anytime he wishes. Tell him this before he starts any dealing at all.
4. Although you are not working any psychological angle the chances are good that he may stop at or near his card. If he does you can build it up, then after disclosing that he stopped at his card you can terminate the effect.
5. In the event that he stops, say, after dealing down three cards proceed by asking how many cards he dealt. He will say, "Three" to which you say, "Drop the deck onto those."
6. Call attention now to the tabled card off to one side. Turn it face up to show it is a nine spot. Ask how many cards he dealt to which "Three" will be the reply. State, "Three from nine is six." Have him count to the sixth card which, of course, is the selection.
7. The above subtraction method will work up to any number dealt that is *lower* than your value card.
8. In the event that a spectator deals way past the selection you again ask him how many cards he dealt. The

chances are he will have to count them to find out.

9. If he counts and *reverses* the cards, then, of course, the selection again becomes the 9th card from the top and the termination of the effect is obvious as you merely have him count down to the 9th card.

10. In the event that he doesn't reverse the cards in his recount, you merely turn over the value card, then have him subtract it from his number of cards and count down that many cards and turn over the *next* card which will be the selection.

11. As an example of Step 10, suppose he dealt off 24 cards. The value card is subtracted from this number, in this case 9-24 would give a remainder of 15. Have spectator count off fifteen cards from his packet of 24, then to turn up the next card which will be his selection.

12. In the event you want to repeat the effect you can, by merely using a different value card, but remember to place the selection at the same number from the top as the value you use. In other words, if you decided to use a 6 spot, then the selection would be controlled to the 6th position from the top. From here the rules of subtraction apply as already detailed plus that chance for a perfect miracle.

**Automatic Placement**

Effect: Actually this is primarily a method of being able to place a card, that has apparently merely been thought of, in a position known to the performer. From this point any number of effective conclusions are possible. There are no key cards involved of any kind and thus the pack can be handled and shuffled freely by both the spectator and cardician.

## AUTOMATIC PLACEMENT

1. Have the spectator shuffle the deck, then have him place it face down on the table.

2. Next, instruct the spectator to cut off a few cards from the top of the deck and then to count the number of cards he has cut from the deck. In the meantime, you can turn your back during this, as you actually do not need to know anything at all.

3. After the spectator has counted the cards you then pick up the remainder of the deck and give the spectator the following instructions which are very simple. Whatever the number of cards he has cut off, he is to note a card at that position in the deck as you pass the cards one at a time before his eyes.

As an example, if he cuts off twelve cards, he would note and remember the twelfth card you show him.

4. As you pass the cards in front of him you can keep your face averted to impress on the mind that you do not look at the faces of the cards.

5. During this, you count the cards passed but only to yourself and stop when you reach twenty six. At this point you will still have some cards left. Therefore you can bring out the fact that obviously if you went any further, they may accuse you of counting the remainder to thus gain knowledge of the original number cut off. If desired, you can actually leave some cards on the table when you pick up the pack thus pointing up that you couldn't possibly know how many cards were cut off. Just be sure your packet of cards contain 26 or more.

6. The cards that still remain in your left hand are now placed on top of the cards in right hand. Hold the packet face down in the left hand.

7. Believe it or not, the thought of card is exactly twenty-six cards from the top

of the pack at this point. All that remains is to take the small packet from the spectator and shuffle it or weave it anywhere below the top half or merely drop the pack on top of the small packet.

By secretly arranging matters so that you can split the deck into two halves of twenty-six in each half (use the 26th Card Faro Check here) you can now have two spectators each cut off a few cards from their halves. From here you proceed as in the full deck version except in this case you work with each half separately and run the cards only as far as the number thirteen and then assemble the packet.

The card will be in the thirteenth position. So it is with the second half. The result will be that although both spectators may have remembered cards at different positions, the two cards will now be in the same positions from the top in their respective halves.

Use of the Automatic Placement is evident in the complete #329 issue of the *Phoenix* as well as in the items termed Faro Foolers; however, here are some variations we made at that time that may be of interest because they were designed to puzzle those who may have absorbed the methods in the *Phoenix*.

### Variants On Automatic Placement

1. In this method you need not handle the cards at all as the spectator can count down, to the number selected, all by themselves. All you have to do is to take the small packet and Faro it into the top portion *of the deck (small packet's top card should become top card after the Faro)*, then in squaring get a break under all the weaved cards. A double undercut will bring the selected card to the top.

2. A subtler variation of the above is as follows: In handling the major portion of the deck, crimp the bottom card and



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then cut the deck. Pick up the small packet and apparently weave into center but actually do a Faro Shuffle on the cards below the crimp. The result after the cut, will be the selection on top.

3. This method is bold but a good effect is possible. Proceed as above with the spectator doing his own counting down to note a card. Now, when you turn around, pick up the major portion of the deck and drop it onto the small packet but in a jogged position. Pick up all the cards and obtain a break above the small packet which you then Double Cut to the top, still holding a break. Next go into an overhand shuffle by running off all the cards up to the break, then throw off.

Needless to say that you have counted the cards as you ran them off and now you know the exact position of the selection. You are now set to do the effect.

Place the pack in front of the spectator and have him cut off about half the deck. Pick up the lower half and run through it to pick out a card or cards that will denote the number of cards he had cut off.

Throw these cards face down and pick up the upper half to remove his card which is easy since you know its position. Hold all cards face down and have him name his card. Turn his card face up to show. Wait a while, then ask him if he remembers the number *he thought of*. When he tells you, show him that you have a card, or cards, that total his thought of number.

4. The same effect as in 3 but the procedure is a little more subtle. After you turn around you pick up the major packet and give it a Faro Shuffle. This will only double the number he has in mind. From here proceed as in 3.

**Faro Foolers**

The following Faro Foolers are based on ideas originally appearing in *Phoenix* #329, page 126 for the year 1955. Namely, they are the Automatic Placement and the use of the 26th Card Faro Check which should be studied first in order to easily understand the cryptic descriptions of these effects.

**First Fooler**

Performer divines the names of two or more thought of cards.

1. Have 1st spectator shuffle the deck, then have him think of a card by using the Automatic Placement process.
2. The Automatic Placement makes the first spectator's card 26th in the deck.
3. Cut the deck and using the 26th Card Faro Check you will be looking at the 1st spectator's selection.
4. Remember this 1st spectator's card as you actually do a Faro In Shuffle, The First spectator's card is now on the bottom of the deck and can be retained there; however, in this case it is best to overhand shuffle to lose it.
5. Repeat the Automatic Placement process plus the 26th Card Faro Check on the second spectator.
6. You now know the names of the two cards as you actually go into a Faro In Shuffle which brings second selection to the bottom.
7. If you had kept first selection on the bottom you would now have the two selections on the bottom of the deck.
8. If you had decided to remember the two cards while actually losing them in subsequent shuffles, then you end up by telling the spectators to think of their cards while you name each one. Do not remove the cards from the pack, but name them as if you are reading

## FARO FOOLERS

their mind *not* locating their cards.

9. If you had decided to control both cards to the bottom, then you can palm them off as you hand the deck to spectators.

10. Instead of producing the cards from the pocket, you can state that you will cause their thoughts to vanish from the pack.

### Second Fooler

A thought of card and a selected card arrive at same positions in two halves of the deck providing that the mental and physical are closely allied.

1. 1st spectator shuffles the deck. This spectator thinks of a card, and using Automatic Placement you get his card to the 26th position.

2. Second spectator cuts the deck into three equal packets. These packets consist of bottom, center and top sections.

3. Second spectator is asked to shuffle the top section, then replace it onto the center section. Next, he shuffles the bottom section, and removes one card from it. He notes it and places it on top of the deck, then places the rest of the bottom section on top of the selected card.

4. Next the deck is given a couple of straight cuts,

5. Performer picks up the deck, cuts it for the 26th Card Faro Check as if to Faro Shuffle; however, changing his mind he merely places the two halves of deck onto the table.

6. At this stage each selection will be the same number of cards down in their respective packet.

7. Have the two cards named. Say, "To prove that the mental and physical are closely allied, I will deal a card face up simultaneously from each half."

8. Continue dealing the cards thus until the named pair show up which will be at the same time.

### Third Fooler

Two packets of cards, each containing an unknown number of cards, are used to find two mentally selected cards.

1. After a pack has been freely shuffled, do the 26th Card Faro Check, then, as an afterthought, give half the cards to spectator A and second half to the spectator B. Each, unknown to them, has exactly 26 cards.

2. The cards are mentally selected using the Automatic Placement except in this case each mental selection is at the 13th position in each half.

3. Pick up packets in such a way that you In Faro Shuffle spectator's A's packet into spectator B's packet.

4. After the above In Faro, the 1st spectator's card, A, will be the 26th card while the second selection, B, will become the 25th card.

5. Have spectator A cut a few cards off the top of the deck. Turn the deck face up and have spectator B cut a few off the bottom.

6. In the above cutting, be sure that the remaining center section has more than 26 cards. This is easily managed by handling the spectator's cutting properly.

7. Overhand Shuffle the center packet to reverse the order of these cards.

8. Turn the deck face up and fan count to the 25th card, cut at this point, placing the remainder to the face in an *injogged* position. Turn the packet face down, inwards, or end over end, and obtain a break *above* the jogged cards as you square up the cards.

9. Have spectator A count the top section he cut off. Whatever this number,

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you count off that many cards from your section. Place the card that falls on that number in front of Spectator A.

10. At this stage, B's selection is actually on top of the cards in your hand. Do a Slip Cut, to the break, to send the top card to below the break. After the Slip Cut you need not hold a break. Drop the cards from your hands onto those you just counted off onto the table.

11. Pick up this center packet and turn it face up in the hands. Thumb from face to back counting up to the 26th card and cut the cards at this point.

12. Turn the packet face down and ask spectator B to count the number of cards he cut off. The second selection will be at this number so all you need do is count to that number placing the card that falls on that number in front of spectator B. All that remains is to have each spectator name his card, then turn them over for the climax.

#### Fourth Fooler

A card placed face up in the deck locates two mentally selected cards, one on each side of the face up card.

1. Proceed as per the Third Fooler up to Step 3, where the two selections become 25th and 26th cards in the deck.

2. Place the deck face down and have it cut into three equal packets.

3. Have the top section shuffled and replaced on top of the center section.

4. Have any card removed from the bottom section and turned face up onto the top of the deck. The rest of the bottom section is shuffled and placed on top of the face up card.

5. Deck is now given straight cuts. Also riffle sides of deck to see whether the face up card is in lower or upper portion of deck.

6. If the face up card is in the lower half of the deck, do a perfect Faro In Shuffle. If the face up card is in the upper portion of the deck do a perfect Faro Out Shuffle.

7. Spread the deck face down to reveal the face up card. If the Faro Shuffles have been accurate, the cards on *each side* of the face up card are the mental selections.

#### Fifth Fooler

The presentation follows the line of Two Clue Cards giving you the clue as to the actual selected card.

1. After a shuffle, do the 26th Card Faro Check to note the 26th card from the top. Assume it is the 10D.

2. Have a spectator think of any number from 1 to 15 and to remove that many cards from the top of the deck while your back is turned.

3. Turn around and have a second spectator cut a small packet of card from the bottom of the deck. Be sure he leaves you more than 26 cards in the remaining cards.

The reason for cutting off a small packet from the bottom, you state, is to prevent you from counting the cards and thus easily finding out how many cards the first spectator took.

4. The remaining cards are *overhand* shuffled as follows: Run 25 cards, injogging, shuffle off. Undercut to the injog and throw the rest on top. Drop the deck onto the bottom section of cards, then hand the assembled deck to the spectator who counted off the top packet of cards.

5. Whatever number he had taken he is to count the same number of cards down from the top of the deck and to note the card at that number. Needless to say, he will arrive at the 10D which you already know.

## A DOUBLE LOCATION

6. Have him place all the cards together, then shuffle the whole deck.
7. Take the deck and remove what you call your Two Clue Cards. You really remove any ten spot and any diamond card which you place face down to one side.
8. Next, remove the actual 10D which you say must be the actual card according to your Two Clue Cards. Place it aside face down.
9. Have spectator name his card. Show him the two cards, a ten spot and a diamond as the clue cards. "Which, of course, gave me the clue to the actual selection over here," you say, as you turn over the 10D.

### Sixth Fooler

This is a variation of a Warren Wiersbe idea from his booklet, *Mental Cases With Cards*. In this case, a free choice of the two outside packets is given instead of forcing the top section as in his Packet Prediction. Also a key card is not used but rather the selection itself is used as the key.

1. Overhand Shuffle the pack running off thirteen cards and injogging the 14th. Hold the deck face down in the left hand.
2. Get a break above the 13 cards by pulling up on the injogged card with the right thumb. The left fourth finger moves in to hold the break above the 13 cards at bottom.
3. Spread the deck for the selection of a card while retaining the break above the 13 cards.
4. After the selection is removed, continue the spread so that the selection is replaced on top of the 13 cards.
5. Openly square up the cards. The selection is 14th from the bottom. Cut the deck at 26 for a Perfect Faro Out Shuffle which will place the selection at

26th position from the top.

6. Have a few cards cut off from the top of the deck and placed to the right. Have a few cards cut off from the bottom of the deck and placed to the left.
7. Point out that you couldn't possibly know how many cards were in the two cut-off packets. You could guess but you would not be sure. Furthermore, you will give them a free choice of *either packet*.
8. If the original bottom packet is chosen, then pick up the central packet, turning it face up. Thumb through it counting up to 26, then cut the packet at this point. The selection is now the same number of cards from the top of the deck as there are cards in the chosen packet.

9. If the original top packet is chosen, pick up the central packet for an Overhand Shuffle. Run off the cards, reversing their order, until you reach 25, then injog the 26th card and shuffle off, Undercut to the injog and throw on top. The selection is now at the position designated by the number of cards in the top packet.

10. In either case the chosen packet of cards is counted, then that number is used to count down in the center packet where the chosen card is disclosed.

### Seventh Fooler

#### A Double Location

1. Cards are freely shuffled.
2. Two small packets of cards are cut off from the top of the deck.
3. Spectator who cut the first packet is asked to count his packet and whatever this number of cards, he is asked to count down that many cards into the deck and remember a card at that number.
4. Performer picks up the deck and

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overhand shuffles the cards reversing their order. Also at the same time, counts the cards up to 26, injogs the 27th card, then shuffles off. Hold a break at the injog as you do the following shuffle. Run off the cards singly up to the break at the same time counting them. Let's say you ran off seven cards up to the break, then threw the rest of the deck onto them. Repeat by running off another seven cards or what ever number you originally ran off before reaching the break, in this case, seven.

5. At this point have the second spectator count his cut off packet. He also counts down that number into the deck to note a card.

6. Pick up the deck and repeat the Overhand Shuffle to reverse the order of the cards. Also count up to 26 and injog the 27th card as before, then shuffle off, undercut to the injog and throw on top.

7. Have the second spectator place his packet of cards on top of the deck.

8. Pick up the deck and drop it on top of the first spectator's packet.

9. Believe it or not, the two noted cards are now together at the 26th and 27th positions.

10. Do a Perfect Faro In Shuffle and the selections will be on top and bottom of the deck with the 1st selection on the bottom of the deck and the second selection on top of the deck.

#### First Note On Fourth Fooler

Use any Standard Control to get two cards to the bottom, then proceed as per the Fourth Fooler, or merely spread the cards having one selected from the *lower* half of the deck. A card is turned face up on top, then the deck is cut. Proceed with either In or Out Shuffles depending on whether face up card is in the lower half or upper half.

#### Second Note On Fourth Fooler

As a prediction effect. Spot two bottom I cards and write these down on a piece of paper. Do a 26th Card Faro Check to place the glimpsed cards at 25th and 26th. Have a card selected and placed face up on top of the deck. Proceed as per instructions for Fourth Fooler except in this case the two cards on each side of the face up card are your predicted cards.

#### Variation On Automatic Placement

These two variations on the Automatic Placement are the result of experience. In doing the original method, many times the spectator, in spite of being cautioned, let the performer *know* that he had already mentally selected a card long before the required secret count of 26, by the Cardician, was reached. This usually caused an awkwardness in the presentation as the operator tried secretly to reach the 26th card before cutting the deck. The following two procedures avoid this situation.

#### First Method:

1. The deck is shuffled by a spectator.
2. Spectator is asked to cut off a small packet of cards and count them secretly.
3. Performer picks up remainder of the deck; however, he lets a few cards, from the bottom of the pack, remain on the table. Just being sure to take more than 26 cards is required and the remainder can be left on the table.
4. Pass the cards in front of the spectator as you request him to think of a card at the position that corresponds to the number of cards he originally cut off, counted, and is keeping out of sight at this stage.
5. As the cards are passed from the left hand into the right, the performer counts them secretly. Now, should the

## FARO FOOLER # 8

spectator suddenly tell you he has thought of the card, all you need remember is the number of cards in your right hand at the time.

For example, let us say you counted 17 when the spectator said, "I have it." All you do now is to place the 17 cards from the right hand to under those in the left hand. Also remember the number 17.

6. You now go into an Overhand Shuffle of the run type, i.e., one card at a time. At the same time, count the cards run off but starting this count on 18, then continuing the run count up to 26 at which point the remainder of the cards are thrown on top.

7. Next, pick up the original *bottom* packet and place it on *top* of the deck in your hand. Follow by dropping the deck onto the spectator's original cut off packet. The selection is now 26th from the top of the deck as in the Automatic Placement.

#### Second Method:

1. A spectator shuffles the deck.
2. Spectator cuts off a small packet and secretly counts it and places the packet in his coat pocket.
3. Whatever the number of cards he cut off, he now counts down that many cards from the top of the deck to remember the card that lies at his number.
4. Throughout the above, your back can be returned.
5. Turning around pick up at least 26 or *more* of the deck thus leaving a few cards on the table from off the bottom of the deck. This is to indirectly point out that even if you counted the cards you now hold, you still couldn't know the exact number of the spectator's cards due to the small remaining packet left on the table.

6. The cards that you hold are now Overhand shuffled using the run and counting up to 25, then injogging the 26th card and shuffling off. Undercut to the injog and throw on top. Drop the pack *onto* the original bottom card, then have the spectator remove his packet and place it on *top* of the deck. The selection is now 26th from the top.

#### Faro Fooler #8

Here is a Faro Fooler you can go into after either of the two methods of the Automatic Placement.

1. Control the 26th card to the bottom of the deck using an In Shuffle.
2. Overhand Shuffle the deck so that the bottom selected card is brought to 4th from the top. In other words, be sure to sort of spread last few cards in the shuffle so that the *last four* are dropped on top thus bringing the selection fourth from the top.
3. Do a Faro Out Shuffle to bring the selection to 7th position. Next, do a Faro In Shuffle to bring card to 14th position from the top.
4. Pass the deck to the spectator to square up perfectly, then take the deck back.
5. Hold the deck face down in the left hand. With right hand, lift off top card, by the ends from above, snapping it face up so it is held by right thumb on upper end on its face while the right fingers are on the back of the card.
6. At the same time, the left thumb merely pulls down on the side of the deck to cause an opening at its upper left corner. It will also be found that if this action is made without any riffling but merely moving the left thumb down the lower three thirds of deck, then pulling downward, a break will be made at about the 12th or 13th card. Into this space place the face up card.

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7. Square up the deck pushing the face up card flush into the deck.

8. Now, respread the deck counting the cards till you come to the face up card which should be right next to the 13th card, on either side. This, of course, is another application of the Automatic Cut or Riffle Principle first explained in the *Phoenix* magazine.

### Uses Of Partial Faro Check

For the mechanics of the Partial Faro Check see Chapter 6, "The Faro Shuffle." Here are a few uses of the Partial Faro Check in additional "Faro Foolers."

#### Faro Fooler #9

Two selected cards are found by a face up indicator card.

1. In an Overhand Shuffle from face to back, run off 13 cards. Note this 13th card, then shuffle off. A card, known to you is at 13th position from the top. Assume it is the 10D.

2. Turn the deck face down. Cut to and include the 13th key card, in this case 10D, in readiness for a Partial Faro Check.

3. Do an In Weave of the 13 cards into the top portion of the deck, then Strip Out at the same time obtaining a left 4th finger break as per the partial Faro Check.

4. Drop packet from the right hand to the right. This has the 13 cards.

5. Cut off the cards up to the break, and at the same time pick up an extra card to make this a packet of 14 cards. Drop this packet to the left. The remaining portion of cards drop to the center.

6. For convenience let's call the packet of 13 cards the A packet, the center or large packet of 25 cards the B packet and the 14 card packet the C packet.

7. Have a spectator shuffle packet A, then replace it face down.

8. Have the spectator shuffle packet B and then note the bottom card of this packet. This packet B is next dropped on top of packet A.

9. Have a second spectator shuffle packet C and also note the bottom card after the shuffle. He is instructed to drop his packet onto the rest of the pack.

10. At this stage the two selections are in identical positions from the top and bottom as already pointed out in It's Mathematical. In other words, the first selection is 14 cards from the bottom while the second selection is 14 cards from the top.

11. Cut the deck at 26 and do a perfect Out Shuffle. This results in both cards coming together at positions 26 and 27 from the top. At this stage, if you cut at 26 and do an In Shuffle, the two selections will become the top and bottom cards; however, for the effect at hand merely Double Cut the top card to the bottom to bring the two selections to 25 and 26th positions from the top.

12. Place the deck on the table and cut it into three about equal packets. You can have the spectator do this if you wish.

13. Have the spectator pick up the packet that was originally the top of the deck and shuffle it, then have him replace it on top of the deck.

14. Have spectator pick up what is the original *bottom* portion of the deck to give it a shuffle.

15. Have him remove any card from this shuffled portion and place it face up on top of the deck. Follow this by placing the rest of the packet face down on top of the pack thus burying the face up card.

## USES OF PARTIAL FARO CHECK

16. The deck is now given any number of straight cuts after which the performer receives the pack.

17. With the left thumb, down riffle the upper left corner of deck to ascertain whether the face up card is in the *lower* or upper section of the deck.

18. If the face up card is in the *lower* section you cut at 26 and give deck an In Shuffle which will result in the face up card going to *between* the two previous selections.

19. If the face up card is in the *upper* section, split deck at 26 and give it an Out Shuffle which will give you the desired result of the face up card between the two selections.

20. After the shuffle, spread the deck face down. Remove the face up card, with the cards on each side of it, have the selections named and conclude the effect to the best of your ability.

21. An added feature, in case you may want to repeat the effect, is as follows:

**A.** Make sure the value of the face up card is under a ten. In other words, from A to 9.

**B.** After all three cards are together you continue with additional Faro Shuffles so as to bring the selections to the *number* away from the face up indicator. As an example, for values such as 2, one Faro Shuffle will suffice. For values of 4, two Faro Shuffles while for values of 8, three Faro Shuffles.

**C.** It will be seen that while the Faro Shuffles keep the cards an *even* number away from the indicator yet any *odd* number can be used as in this example:

Suppose the indicator is a 9, all you do *include* the face up card in the count to each side and the 9th cards on *each* side are the selections.

Should the number be a seven, then

you would *not* include the face up card. Instead you would count over 7 and take the *next* card.

Same for the other side in the spread. Obviously, a six, ten, Jack, Queen and King can not be used as a count but they can be used to *spell their values* and in this way the number of cards used amount to either 3-4-5 so the procedure for these cards would be the same as if these values were turned up.

**Added Note For Faro Fooler #9**

At Step 11 you have to Double Cut the top card to the bottom in order to bring the two selections to 25th and 26th from the top. On several occasions I have found that this simple procedure was completely forgotten with the effect resulting in failure; therefore, if one adopts the following procedure he need never bother to Double Cut at all.

1. In doing the 13 Card Faro Check do *not* pick up the extra card for the second packet. Instead, the two outside packets will *both* contain 13 cards while the center section will have twenty six.

2. Follow the exact procedure of selection as per Faro Fooler #9, Steps 7 through 9.

3. At this stage, the 1st selection will be 14th from the bottom while the second selection will be 13th from the top.

4. At this point, you have two alternatives open with the remaining 26 cards. One, you can do a 13 card Faro Check. Or Two, note the bottom card, overhand run shuffle 13 cards from top to bottom, then throw the rest of the cards onto them. Cut at the noted card to give you two packets of 13 cards each.

5. In either case, you end up, very quickly, with four packets of cards with 13 cards in each packet.



## FARO NOTES

6. Have a spectator pick up the first packet and have him shuffle it, then replace it to the table.

7. Have him pick up any of the other three packets, shuffle it, note the bottom card and then drop this packet onto the first packet he shuffled.

8. Have two other spectators pick up the other two packets. Each shuffles his packet, then notes the bottom card after which their packets are dropped onto the first two assembled.

9. After the above, the selected cards, unknown to spectators, are in 13, 26 and 39th positions.

10. Pick up the deck and give it *two* perfect In Faro Shuffles. This brings all three cards to the bottom of the deck.

11. Thumb count or Buckle Count the bottom three cards and get a break above them. Double Cut the three bottom cards to the top.

12. The three selections are now on top of the deck in the order of their selection and returned to the performer. It is up to the performer to disclose them in various ways. Even if these disclosures are standard and well known, they will be most effective in this case, due to the seemingly impossible method of control.

### Exact Placement

This idea enables one to place the top card into the exact position indicated by the value of any card, that happens to be at the bottom of the deck, through the use of the Left Over Bottom Faro.

1. As an example, suppose you have just controlled a selected card to the top of the deck.

2. Next, glimpse the bottom card. Suppose it is a ten spot.

3. Break down the value of 10 into half

which is 5. Then break down the 5 into half and use the *larger* half or 3. Break down the 3 into half again using the *larger half* or 2.

4. The value of 2 is always your *smallest* number; therefore, due to the calculations in Step 3, you have arrived at values of 2-3-5-10.

5. The *even* values represent IE Shuffles and the *odd* values represent Out Shuffles. The bottom card must be retained during these shuffles.

6. With the selection on top and your first value a 2, you know you must do an In Shuffle while retaining the bottom card to bring top selection to second from the top.

7. An Out Shuffle now will bring the top card into the third or odd value of 3 from the top.

8. Another Out Shuffle will bring the selected card into the 5th position from top.

9. As the indicator card is an even value of 10, it is obvious that you must do an In Shuffle to bring selection to that position.

10. The bottom card can now be shown and its value called to attention or it may be cut to the top, then dealt face up as its value is noted. In either case point out that the tenth card, *not including the indicator*, will be the selected card.

11. This system of calculation can be used not only on any indicator but for any number and as an example, let us take 15.

12. Half of 15 is 8 or the larger half always. Half of 8 is 4. Half of 4 is 2. Thus your numbers are 2-4-8-15 representing three In Shuffles and one Out Shuffle.

In Faro Fooler #11 is given not only an effect but an example of how the Exact

## EXACT PLACEMENT

Placement is used for both top and bottom cards simultaneously.

### Faro Fooler #11

Two selected cards are found in each half of the deck at a previously thought of number.

1. Have the pack shuffled and on its return, glimpse the bottom card. Place the deck face down onto the table.
2. Have spectator cut off a small packet of cards from the top of the deck. While you turn around he is to count the cards and remember the number.
3. Turn around, pick up the balance of the deck, drop it on top of the small packet, then very openly square it up.
4. Remove pencil and paper from your pocket. Hand these to your spectator and have him write down the number he now has in mind.
5. During Step 4 you have two alternatives. One, you can casually pick up the deck, then turn around so as not to see what the spectator is writing. During this time you count, from the face of the deck, to the original bottom key card and remember the number of cards preceding the key card. Two, you can stand facing the audience as you casually overhand shuffle the cards with the faces towards you. As you shuffle, count the cards until the key card is reached. Remember the number of cards preceding the key card, which, in this case let's assume, is fifteen.
6. Hand the deck out to be shuffled again. During the shuffle, mentally break down the number fifteen to its various keys to denote In and Out Faro Shuffles. In this case, the numbers would come out 2-4-8-15 or three In Shuffles and one Out Shuffle which you remember.
7. On return of the deck have two cards selected by any of the means

outlined here or by other methods as long as the two selections become the top and bottom cards of the deck.

8. With both selections on top and bottom go into the calculated perfect Faro Shuffles, as figured in Step 6, in this case 3 In Shuffles and one Out Shuffle.

9. After the shuffles one selection will be 15th from the top while the other selection will be 15th from the bottom as per our example.

10. Cut at 26, Faro Check if you wish, then place the top half onto the table. The remaining half you shuffle to reverse the order of these 26 cards and then place the packet face down along side the other.

11. Ask the 1st spectator what number he thought of and wrote down.

12. On getting the answer, take off the top 14 cards from each packet using both hands. Hold the 15th card from each packet in each hand. Ask for the selections to be called, then turn the cards face up to reveal them.

Here are 3 more variations of the Eleventh Fooler.

### First Variation:

1. Proceed as per Faro Fooler #11 from Step 1 through Step 9.

2. At Step 10 you cut and place the top half to the table but the remaining half you *do not* shuffle but merely lose the top card to the bottom in a Double Cut. Place this half down on the table.

3. Give the top half to the spectator whose card is in that half. Have the first spectator open his billet to read his number. Have selector count off cards from the top half, onto table, until he reaches that number. Have him name his card, then ask him to turn face up the card at that number.

4. At this stage, the first selector still

## FARO NOTES

has some cards left in his hands. Have him count these cards.

5. Whatever this number of cards is, hand the second selector the bottom half of the deck to count down that many cards where, of course, he finds his selection.

### Second Variation:

1. Again proceed as in Faro Fooler #11 but only to get the required information as to the number that the first spectator has written down. There is also no need to start calculating the shuffles.

2. Here you control the two selections into the 26th and 27th positions in the deck by any means listed here or others at your disposal.

3. Secretly crimp the bottom card. Next, overhand shuffle, from the face of the deck, one card less than the number written down by the spectator. In our example, 15 is the number; therefore, 14 cards would be run off from the face of the deck. These are then thrown *back* onto the face of the deck.

4. Step 3 results in the crimped card becoming the 14th card from the bottom while the two selections still remain in the 26th and 27th positions.

5. Cut at 26 and do an Above The Crimp Faro (See Chapter 6). This gives the same results as the previously calculated method without the necessity of In and Out Shuffles.

6. From here you can finish as in the original 11th Fooler or as in the 1st Variation.

### Third Variation:

1. In this there isn't any number decided on, the effect terminating in a sort of coincidence effect in that both selections are found in the same position in each half.

2. Begin by controlling two selected

cards to *either* top and bottom *or* into the 26th and 27th positions.

3. With the cards in either of the above positions, give the deck its proper Off Center Faro which automatically places both cards at identical positions from top and bottom.

4. Cut at 26 and place the top half to the table. Shuffle the remaining half to reverse the order.

5. Now, you can ask for the names of both cards, then dealing *simultaneously* from the top of both halves, continue until the two cards show.

6. If you wish you can hand either half to one of the spectators telling him to run through the cards and when he comes to his card he is to reverse it, leaving it in the same position, then square up the packet and place it face down on the table.

7. You now deal off cards, from both halves at the same time, faces down until you reach the reversed card and then stop.

8. Point out the impossibility of both cards occupying the same position in each half. Ask for the name of the other selection, then disclose it.

9. After an Off Center Faro you can continue with additional perfect In or Out Shuffles and the two selections will always be in the same relative positions from the top and bottom.

### Faro Fooler #12

Two widely separated face up cards come together except for a face down card between them. This face up card turns out to be the selected card.

The above effect we submitted to *the Genii* many years ago; however, the present method differs greatly from the original. It makes use of the Partial Faro Check and basically is as if controlling three selections. However,

## INSTANT 26TH LOCATION

presentation enables you to do the effect even if you have only one spectator.

1. Assuming you have one spectator, quickly make two packets of 13 cards each via the Partial Faro Check. (See Chapter 6)

2. Have the spectator shuffle one of the packets, then place it face down. Have him shuffle the second packet and then remove any one card, turn it face up and place it face up onto the first packet. Drop his remaining cards face down onto the face up card. Thus two packets are assembled with a face up card somewhere in the center. Remember this card as your key.

3. During the above actions you will have had ample time to do another Partial Faro Check making two more packets of 13 cards each.

4. Give spectator a choice of either packet. He is to shuffle the chosen packet, note the bottom card after the shuffle, then drop the packet onto the assembled packets thus losing his selection.

5. The last packet he also shuffles, and removes any card. He turns it face up and places it face up on top of the assembled packets. He then drops the remaining cards face down onto the face up card.

6. To the spectator's viewpoint there are two cards face up widely separated and a noted or selected card face down somewhere in the deck.

7. Have the deck cut several times as you point out that no amount of straight cutting will bring those two cards together.

8. After several cuts, spread the deck to show the two face up cards widely separated, noting the position of the key card. "I will now attempt to bring the two cards together in just two shuf-

fles, one for each card."

9. If your key card is less than 13 from the top or bottom, do a Faro In-Shuffle; if more than 13 from the top or bottom, do a Faro Out-Shuffle.

10. After the first Faro Shuffle the two face up cards will be together. Quickly note if they are in the upper or lower portion of the deck.

11. If the two face up cards are in the lower portion of the deck, cut at 26 and do an In Faro Shuffle which will result in the selection going between the two face up cards.

12. If the two face up cards are in the upper section of the deck, cut at 26 and give the pack an Out Faro Shuffle to obtain the same results as in Step 11.

13. Say, "I have now succeeded in bringing the two face up cards together", as you spread the deck faces down.

14. Act surprised to find a face down card between the face up cards. As an afterthought, ask for the name of the selected card. Reveal the card between the two as the selection.

15. You can reverse the effect in the event you happen to get another spectator later on. In this case, merely have the original *two face up* cards become the two *face down* selections while the original face down selected card becomes the *single* face up card.

The effect then terminates with a *face up* card between two selected cards. Of course, this effect has already been obtained in a previous Faro Fooler but knowing another method for it may come in handy when it becomes necessary to repeat the effect.

### Instant 26th Location

This is not an effect but rather a method for getting a selected card to the top very quickly using a combina-

## FARO NOTES

tion of Faro, crimp, 26th Faro Check and Half Plus One principle.

1. Do a 26th Card Faro Check to get two equal packets of cards, i.e. 26 cards in each half.
- 2.. Have one half, either half, shuffled, then replaced to the table.
3. Have the second half shuffled, then the bottom card noted by a spectator. This half is placed onto the first shuffled half.
4. Pick up the deck and in squaring it, crimp the bottom card being sure not to so much as glance at the deck.
5. Cut the pack casually as you pass the cards to the spectator for him to cut as many times as he cares to.
6. On getting the cards back, note whether the crimped card is in the lower or upper portion of the deck.
7. If it is in the upper portion, cut at 26, then do a perfect Faro Out Shuffle. The crimped card will come above the selection. Cut at the crimp bringing it to the bottom while the selection becomes the top card.
8. If the crimp is in the lower section, then do a perfect Faro In Shuffle but be sure to turn the deck around so that the actual crimped card will not interfere with the Faro; however, by undercutting the lower portion into the right hand, then doing what appears to be an Out Shuffle, the deck need not be turned.
9. Again the crimped card or other form of key, will come above the selection. A cut at the crimp to bring it to the bottom brings selection to the top.
10. Instead of cutting at the crimp you can indulge in additional Faro shuffles and these need not be perfect as long as the weave, in the vicinity of the crimp, is correct.

11. By keeping track of how many such I additional Faro Shuffles are made you I will know how many cards from the top I the actual selection is after cutting the crimp to the bottom.

### The 17th Location

This could very well be classed in the I same category as the "26th Location" except in this case two cards are I brought under control despite various shuffles and cuts that create an air of I impossibility.

1. First be sure you secretly get rid of I one card thus leaving you with only 51 cards.
- 2.. Using an In-Jog Shuffle or other method, spot the 17th card from the I top of the deck.
3. Cut to and include the 17th card. Do a Partial Faro Check to end up with 3 packets of 17 cards each.
4. Have a spectator pick up any one of the packets, shuffle it, then drop it I onto the table.
5. Have the spectator take a choice of the remaining two packets, shuffle it, I and note the bottom card. Then have him drop this packet onto the one he previously shuffled.
6. A second spectator is asked to shuffle the remaining packet and note the I bottom card. Then to drop this packet! onto the rest of the cards.
7. Pick up the pack and secretly crimp the corner of the bottom card, Immediately place the deck back onto the table as you request the spectator to give the pack several straight cuts. I
8. On the return of the pack, give it an I Odd Faro Shuffle- that is, weaving 25 cards into the 26 cards. Give the deck a couple of straight cuts after the Faro I Shuffle.
9. Continue with the Faro Shuffles and

## THE 13TH LOCATION

cuts until you feel the sharp ones are lost, then make a final cut so as to bring the crimped card back to the bottom.

10. At this point the two selections are still 17 cards apart with the spectator's two cards in the same original positions. Here you can use an Overhand Cull Shuffle; (See *Deck Deception*) however, a more deceptive combination is as follows:

11. Cut the bottom crimped card to the top, Next, run off 17 cards from the top of the deck into the left hand. Throw these cards *back* on top of the deck.

12. The above action has placed the crimped card above the 2nd spectator's selection.

13. Cut to and include the crimped card, then Faro these cards into the top portion of the deck giving it an In Shuffle Faro.

14. Result is now the 2nd spectator's card on top of the deck while the crimped card is now above the 1st spectator's selection.

15. Cut to and include the crimped card, then Faro shuffle the large portion into the small portion so as to result in an In Shuffle of the larger portion.

16. You now have the two cards on top in their proper order of selection as well as the crimped card on the bottom which can be used again as a marker if you should wish to cut the deck again at this point.

### The 13th Location

The Faro Fooler #10 has already brought out how three cards can be controlled but here the introduction of the crimp plus the fact that you can Faro or Weave into the portion with the crimped card, through the use of the 4th Finger Table. (See Chapter 6, "Faro

Shuffle", for use of the 4th Finger Table to eradicate Flare Out.)

1. Make use of the Partial Faro Check to get 4 packets of 13 cards each.

2.. Proceed as in Faro Fooler #10 to get 3 spectators to select cards.

3. Pick up the deck and secretly crimp the bottom card. Drop the deck back onto the table for the spectator to give the deck several cuts.

4. With the cards back in your hands see whether the crimped card is in the lower section or upper section of the deck.

5. Cut deck at 26 for a Faro. If the crimp is in upper portion give the deck an Out Shuffle, if it is in lower section, give deck an In Shuffle. Follow by cutting the deck several times or let the spectator do this.

6. Again cut at 26 and do either an In or Out Faro Shuffle depending on whether the crimped card is in the upper section, Out Shuffle, or lower portion - In Shuffle.

7. After the above shuffle, believe it or not, all three cards are under the crimped card. With a cut at the crimped card to bring it to the bottom, the three selections will be on top either in the order they were selected or in reverse order. In other words, 1-2-3 or 3-2-1.

By glimpsing the top card, then having the first spectator name his card, you will know from this whether the 3 cards are in reverse or proper order. If they are in reverse it is a simple matter to bring them into proper order through an Overhand Shuffle as follows:

Run off 3 cards from the top as the 4th card is taken, also pull off the bottom crimped card at the same time, then continue the shuffle normally.

## FARO NOTES

Follow by a few cuts ending by cutting at the crimped card to again bring it to the bottom while the selections are brought to the top.

8. It is possible to always get the three selections to the top in their proper order if you make sure that when the crimped card is in the lower section of deck it is in a position *less* than 13 cards from the bottom, when doing an In Shuffle or *more* than 13 cards from the top when doing an Out Shuffle.

9. As the Faro Shuffles in Step 8, mesh the 1st selection above the 3rd selection; the final shuffle, regardless of where the crimped card lies, will mesh the second selection between the 1st and 3rd selections.

10. The opposite instructions from Step 8 will bring the cards to the top in reverse order.

### Wrong To Right

Cardician fails in locating two selected cards; however, using his magical powers changes the wrong cards into the right ones.

The method of procedure is such that the element of failure becomes not only plausible but, even before well versed card men, is taken for almost a certainty. It makes use of the ideas previously explained under 26th-17th-13th locations.

1. Run off 13 cards from the top of the deck, injog the 14th card and shuffle off.

2. With the right thumb at the back obtain a break below the injogged card as the right hand takes the deck from above by the ends.

3. Advance the right hand to the table and let the bottom packet, cards below the break, drop off to the table as you request a spectator to shuffle these.

4. While the spectator is shuffling his

cards you run off another 13 cards, injog the 14th card and shuffle off. Obtain a break below the injogged card, then maintain this break with the left 4th finger.

5. After the spectator has shuffled his packet of cards, ask him to drop them on the table as you hand him another packet, those cards above the 4th finger break, to shuffle.

6. The spectator shuffles this larger packet, which consists of 26 cards, he is to note the bottom card after the shuffle, then to drop this packet onto the one on the table.

7. Hand the remaining cards to a second spectator. He is also to shuffle and note the bottom card, then drop it onto the tabled cards.

8. Pick up the deck and in squaring, crimp the bottom card. (See *The Cardician* for an excellent method of crimping.) Immediately drop the pack for the spectator to cut several times, I

9. On picking up the deck, spot where the crimp is located. As you will want the two cards in proper order for this effect, be sure that the crimp is either *less* than 13 cards from the bottom or *more* than 13 cards from the top. If it is not in either of these positions merely give the cards another cut to get it there.

10. Having ascertained the crimped card's position, merely give the pack In or Out Shuffle depending on whether the crimped card is in lower or upper section of the deck.

11. After the above Faro Shuffle again hand the pack out for cutting or cut it yourself several times.

12.. Once more give the deck an In or Out Shuffle depending on the location of the crimped card, after which cut at the crimp to bring it to the bottom.

# Chapters Eight, Nine & Ten

## Seconds, Centers, Bottoms

### --Foreword--

The contents of these chapters are the results of an analytical study of False Deals, the conclusions of which were not arrived at overnight. Over a period of years ideas were formed, changed, tested, and changed again. Who knows but that another span of years may again change some of the opinions formed but I'll gamble on the soundness of what has been set down in the three chapters to follow.

As in the past I have recorded inspirational sources, credited the original ideas of others as well as claiming those I feel are rightfully mine.

I know that the opening theories in regards to the motions of the hands will not readily be accepted by magicians at large. Only time will eventually convince them. How long this will take is difficult to say. Although the immobile dealing hand was mentioned as a superior method twenty-seven years ago it has not been taken up, not only by magicians, but also disregarded by those who supposedly make their living cheating at cards. A book titled *Cheating At Bridge* by Judson J. Cameron and published in 1933 has mention of the immobile hand and

refers to 'taking the second card' but perhaps due to the lack of technical details failed to catch the attention of its readers. I'm sure no such excuse can be made after reading the contents of this volume.

In just looking over the illustrations in this book one may get the impression of repetition; however, reading the instructions will show that at times a thumb, a finger, a grip may be altered for just that particular technique. In those cases where the illustrations are repetitive they were made so for the convenience of the reader in order that he may not have to thumb back too many pages in order to arrive at the referred figure.

The various One Hand Stud Second Deals are my technical variations of a deal known as the California Second. There have been other books detailing One Hand Seconds but they depended on a propulsion force to execute them and were not of the Stud type. Also they did not advance the important basic principle that really make such deals work.

Permission was asked for and granted in the deals by Carmen D'Amico, Warren Wiersbie and Stanley James.



## FORWARD

Each of these men do their specialties very well, otherwise I would not have asked for their permission to include them. My own variations of these deals as well as their application to effects [more than show their practicability.

[To make this as complete a treatise of False Dealing as possible I have reprinted three of my own contributions from various publications; namely, *The Cardician* and the magical magazine M.U.M. These are The Tabled Second, Tabled Bottom, and Mechanical Conds while the Tabled Center Deal is here printed for the first time.

The techniques of Center Dealing in this book are strictly my own. The application of the Step Principle to the actual deal of the Center Deal is original with me. I have checked all existing sources and none of them employ the technique of directly dealing from the step. I believe it to be the finest method of all. I have taught only one person the Center Deal and that is Frank Henich of Chicago who technically does as fine a Center Deal as any.

I have never seen Charlie Miller perform his Center Deal which reliable sources tell me he does skillfully. I have never chased so called 'card cheats' in an effort to discover their methods and I have asked no questions, regarding this sleight, from any of the other card experts. Most of my information came from a cinema short subject featuring Louis Zingone and [some of the existing methods in print. These sources were the starting point of my own experiments in the Center Deal.

[The "Unit Controls" is something that I have experimented with on and off for a number of years. It had its beginning

with an unorthodox second deal contributed to the pages of the Sphinx many years ago.

This deal was one in which the deck was straddled and the top card was pulled straight back, buckling it upwards. Under the tunnel thus formed the right thumb was inserted and the second card was removed by the right hand. In experimenting with this method I found that two cards could be pulled back. The right thumb could enter under them, as shown in Figure X, and the third card removed.

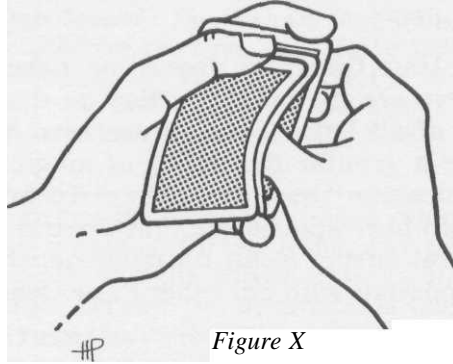


Figure X

Many years later Paul LePaul also used the idea of pulling back two cards as per Figure X except he utilized it in a sort of One Hand Shooting Deal of the second card. That was in 1949 and in 1955 this same buckling back idea was used by Tony Kardyro in his book *Kardyro's Kard Konjuring*. Here it was used not only as a method for dealing 3rds, 4ths, etc. but also as a Center Deal, except that the right thumb dealt the cards off the front end of the deck. In this same Book Tony Kardyro says, "Another much talked about deal or sleight is the dealing of Thirds, Fourths, Fifths, Etc....I have never seen anyone perform this or even attempt to put it into print..."

## SECONDS, CENTERS, BOTTOMS

I must concur with part of Kardyro's statement in that I myself have heard of such a deal but have never seen anyone perform it; however, an attempt was made in print. In "The Magic of Rezvani" by Maurice Sardina, translated from the French by Dariel Fitzkee in 1949, there is an explanation of a Second Deal, and on page 28, paragraph 8, there is a mention of using the described Second Deal as a possible method of dealing 'thirds'. There isn't any mention of 4ths or 5ths and apparently that particular method was not practical for more than the number mentioned.

The Unit Controls described here I believe are the most practical to date, and of all False Deals these seem to have a greater flexibility of magical application than any other. To add proof I have applied the Unit Control to several effects of an unusual nature, not possible with any other False Deal.

In the "No Touch Theory" section the student may find Second Deal Grips that bear a resemblance to those of Jack Merlin's in his *And a Pack of Cards*, the Walter Scott manuscript "Phantom At the Card Table" and Vynn Boyar's *Ghostly Seconds*.

In fact, in one of the grips, it is just the application of the "No Touch Theory" that will allow the practitioner to understand how these deals operate, thus making his road, in this type of Second Dealing much easier, enabling him to attain his goal that much sooner.

The previously mentioned book, *Cheating At Bridge* describes what is

termed as the 'Iron Thumb', the action being the same as that described in *Ghostly Seconds*, i.e., the right thumb pushing the left thumb downwards in order to get at the second card. I must warn the student that the "No Touch Theory" does not depend on such actions. Rather, the left thumb moves down as the right thumb comes over to take the second card. The finer the brief the more imperceptible is this movement of the left thumb. One has only to try the "Strike Unit Control" to fully appreciate the "No Touch Theory."

The section on "Cover Ups" contains some standard methods as well as some of my own. The introduction of the Wrist Turn as a principle should start some sage comments. As well as my "Concluding Observations."

The 225 excellent illustrations were made by Charles Aste, Jr. They certainly are a great help in understanding the text but more than that they were made by a man who understands the subject. Charles Aste, Jr. is not only an illustrator but has a deep love and passion for the magic of cards. He is a clever card man with definite ideas of his own. Anyone having the same interests and who may at some time be in the vicinity of Memphis, Tenn. is always welcomed to a session over a card table. [Note: for this edition, Hoy Palloy made the illustrations. E.C.]

To the students of card lore everywhere I offer this text with high hopes that the contents will reveal something new,

Cardially yours,

Edward Mario

# Chapter Eight

## Seconds, Centers, Bottoms

### *Part I*

*The Master Grip and Deal The Bottom Deal New Push Out Bottom Deal Double Deal  
The Over Count The Bottom Deal Count Strike Bottom Deal Strike Bottom Deal Count  
The Second Deal The Take Second Deal The Push Off Second The Stud Deal  
The Havana Deal The New Bottom Stud The Stud Second The Push-Off Stud The Sail  
One Hand Bottom Deal One Hand Count Down Shifting The Grip Two Strike Methods  
Special Push-Off Techniques Small Packet Second Deal The Side Push-Off Second  
The Related Bottom Deal The Throw Bottom Deal The Outward Deal The Inward Deal  
My Favorite Stop Effect The Deep Bottom Deal The Moveable Thumb The Clip Bottom Deal  
Second Clip Method*

These chapters are the ones devoted entirely to False Dealing in its various phases. I realize that many books already have had pages and pages of instructions on this phase of card manipulation; however, I feel that the new methods and theories about to be advanced will give the serious student much to think about in his approach to these sleights.

To begin with, in most of the text books lie great stress on the fact that you should have the correct information before you practice. After making such statements naturally they *do* give you the correct methods for bottom dealing, also correct methods for second dealing and if you were to decide to use either one of these sleights you would probably be doing it correctly.

But what happens when you decide to master both of them? Here is where the trouble starts because after you do master both sleights you have also acquired a great fault. This fault is that the grip is not the same for both deals.

More trouble along this line is evident if one masters, for example, the Strike Second and the Strike Bottom. In the Strike Second the instructions tell you to take the cards between the first finger and thumb but on the bottom deal you are told to take them between second finger and thumb. Not only are the grips changed but also the method of taking the card.

Should you decide to do the Two Card Push Off Second Deal, then, of course, you would be taking the cards between the second finger and thumb in both cases. But what about the appearance of the left hand? Well, in the second deal you are instructed to keep the left fingers along the side of the deck. These are supposedly to act as your gauges to insure only two cards being dealt over the side of the deck; however, on the bottom deal these same fingers, according to usual instructions, are to be held out straight and rigid.

## SECONDS CENTERS AND BOTTOMS

As if all this isn't bad enough, the worst of all is they tell you to acquire the swing.

Now I am not against a normal movement of the hands but when any stress is laid on such actions they usually become greatly exaggerated because of a subconscious desire to include them in the deal. Once acquired instead of being an asset they are the greatest tip-off of a second deal. One can be seated across the room and spot the deal simply because of this motion of the hands.

One more point is the beveling of the pack. Before dealing seconds one is told to bevel the pack as it aids materially in getting out the second card; however, for the bottom deal you are meant to just forget about it.

In our case we forget about it in both instances with exceptions only in cases of deals that will be studied separately.

As was mentioned in the beginning if you have decided on any one particular sleight these problems will not confront you. On the other hand, wishing to become an expert cardician, you may decide not only on the second and bottom deals but on the double deal, the bottom deal count as well as both strike and push off methods for both bottom and second dealing.

Readily one can see what an assortment of grips have to be mastered using the present methods. It is our aim to begin this chapter by detailing a method of holding the deck, as well as dealing the card, where there is absolutely no change as to grip and deal during any of the various sleights whether they be the strike or push off methods. This Master Grip and Master Take is chiefly for those Cardicians who wish to acquire the greatest number of sleights that will use primarily these basic methods.

Before proceeding with the actual mechanics of the Grip and Deal a word, which other texts seem to have overlooked, as to where to practice. The standard table is much too high for the person of average height. This will cause him to be seated rather low and soon he will find himself tiring of constantly pulling himself up to gain the proper height.

In order not to tire easily, as well as obtain practice under the best conditions. A bridge card table should be used. The tables are low and bring the hands down to a comfortable position for second as well as bottom dealing; however, once the practitioner feels he has acquired the necessary dexterity he should also practice the deal seated at the standard table as well as standing over one.

First we will once more repeat ourselves by setting down some important points to be followed during practice.

1. Forget about beveling the cards.
2. Forget about the swing. One of the best reasons for eliminating the swing of the hand holding the deck, is that the false deals become surer with less chance of a miss. The right hand can come back to the actual dealing point a lot more accurately than otherwise.
3. During the deal do not exceed your normal speed. By that we mean, if your physical makeup is such that you normally move slowly it would arouse suspicion if, during the deal, you should exceed this speed. On the other hand it will be quite an advantage if the unusually quick moving person slows himself down but not to the point where the company or himself may feel uncomfortable.
4. Although in second dealing a fine brief is to be desired, it is not essential. Remember that the fellow with a fine brief who has tipped off his second deal

## MASTER GRIP AND DEAL

is worse off than the one who pulls his card half-way down but hasn't tipped his deal. Lulling the minds of your company is more important than dazzling their eyes.

5. Never use the Master Method for exhibition purposes as you will tear down everything you have worked for.

Further on in this chapter will be described other methods that can be used for such exhibitions or other purposes.

### The Master Grip and Deal

1. The usual descriptions for the Mechanic's Grip tells you to place the lower left corner of the deck just below the base of the left thumb. In the Master Grip this same corner of the pack is brought down to a lower position nearer the edge of the palm as shown in Figure 1 which shows the hand marked off at the points where the opposite diagonal corners of the deck will be gripped during the deal.

2. Place the pack face down into the left hand so that the two diagonal corners of the bottom card of the deck come at the points marked X in Figure 1. The left thumb comes down across the top of the deck and lies diagonally with its tip near the upper right corner of the deck. The tips of the left three fingers are pressed against the side of the deck. These fingertips should be low enough to let the top card pass

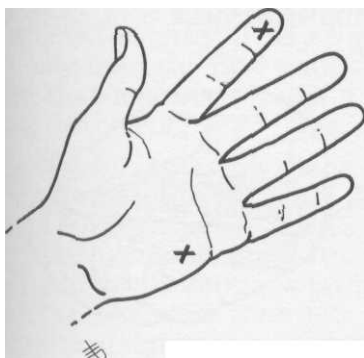


Figure 1

over them during a deal and yet keep back the others. The pack is, of course, gripped only between the tip of the left forefinger and the edge of the palm. Figure 2 shows packs position in the left hand.

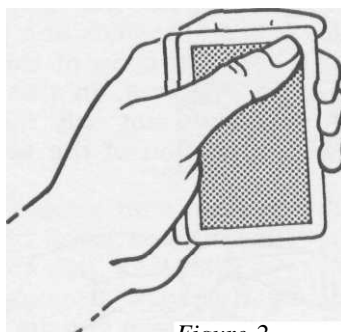


Figure 2

3. With your left thumb move the top card clockwise to the right. This movement is sort of an arc with the fulcrum point being the lower left corner. This corner is pressing against the palm during the deal as shown in Figure 3.

The corner of the top card should project about a 1/4 inch beyond the rest of the deck but not more.

4. The right hand which will now take the top card should have its fourth and third fingers curled in against the palm. The first and second fingers are extended but not stiffly. The tips of right second finger and thumb should be touching to give the proper curled appearance to these fingers. This position is obtained before the hand approaches the pack.

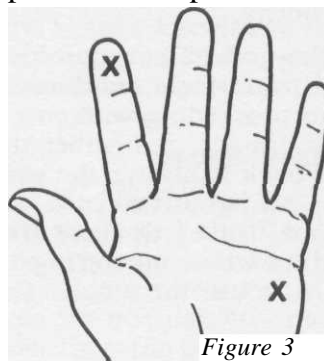


Figure 3

## SECONDS CENTERS AND BOTTOMS

5. The right hand approaches the deck to take the top card. In order to do this the right thumb and second finger separate only slightly. Do not make this a pincer movement. In taking the top card it is important that the tip of the right thumb falls on the deck at a point where it will touch the tip of the left forefinger as in Figure 4. In this way the thumb will touch not only the top card but also a portion of the second card.

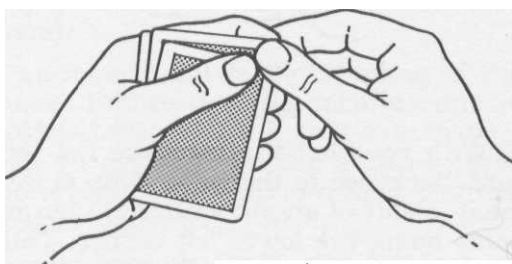


Figure 4

6. The right second finger, from below, nips the top card against the ball of the right thumb, then carries it off the deck to the right and deals it face down on the table a few inches away from the deck. The next top card is now pushed over the side, the right fingers taking it in an identical manner and once more dealing it down on the table. As the deal continues the deck will diminish. As this happens the left fingers, at the side of the deck, gradually move downwards to conform to the thickness of the deck, thus always keeping the top cards under control.

The Master Grip and Deal should be practiced until one feels comfortable doing it before proceeding with any of the false deals. Finally, remember that the *grip* of the pack is always the same as well as the *taking* of the card with the right hand. Never deviate from these two points when mastering the various deals that use the Master Grip and Deal.

### The Bottom Deal

Using the Master Grip alone you can master the Strike method of bottom dealing, the New Push Out Method of bottom dealing, Bottom Deal Count, Double Deal as well as the Bottom Stud Deal and a One Hand Bottom. All this is possible not by changing the grip but by designating certain mechanics to the finger tips of the left hand. The first type of bottom deal that will be discussed is the -

### New Push Out Bottom Deal

This is an entirely new technique of pushing out the bottom card. There is a minimum of flash to the fingers and in action it is undetectable. Once having mastered it the cardician can very easily acquire a much improved method of Double Dealing, a One Hand Bottom Deal, a Stud Deal as well a Bottom Deal Count.

In order that the student can more readily grasp the underlying principles of this deal, the required actions will be purposely exaggerated.

1. The deck is held in the left hand as for the Master Grip.
2. The left three fingers that are alongside the deck should now be moved up till the left second finger touches the side of the left forefinger. All four fingers will now lie close together as in Figure 5 but are still just low enough to let the top card pass over them as in Figure 3.

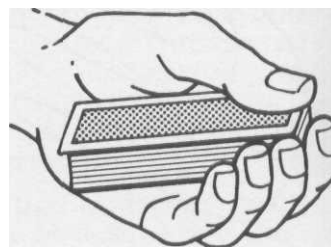


Figure 5

## PUSH OUT BOTTOM DEAL

3. The left thumb now pivots the top card over the side as shown in Figure 3 of the Master Grip.

4. As soon as the top card is over the side, the left second finger presses inward on the bottom card. This pressure is applied to the upper right corner of the bottom card without changing the position of the left three fingers; however, the left second finger will bend slightly at the first knuckle. This applied pressure will cause the bottom card to buckle as in Figure 6. Note that the buckle is greatly exaggerated here for clarity.

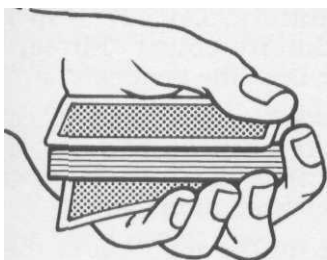


Figure 6

5. Once the bottom card has been buckled the left three fingers, as a unit, move slightly forward and to the right. This causes the bottom card to also move forward as in Figure 7 where once more the action is seen greatly exaggerated.

The top card, of course, covers the projecting bottom card that at this point rests on the left fingertips which have straightened slightly. This straightening is only from the first knuckles, not beyond that and constitutes a sort of rocking movement.

6. The right fingers now come over to apparently take the top card. Actually the right second fingertip goes underneath the corner of the bottom card while the right thumb falls on the corner of the top card. The left thumb pulls the top card back onto the deck.

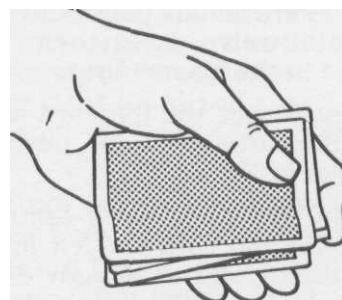


Figure 7

At the same time the right thumb and second finger come together to nip the bottom card and carry it to the right as in Figure 8. This shows the bottom card already dealt out and the top card already pulled back onto the deck as well as the left fingers back to their normal position at the side of the pack.

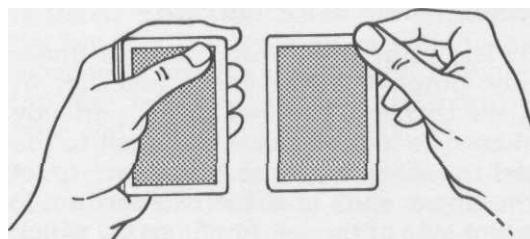


Figure 8

7. The actions outlined are repeated for each successive bottom card.

During practice go very slowly till you learn the mechanics of the deal. Practice alternating tops and bottoms as well as taking the bottom card at certain predetermined numbers. Also learn to take successive bottoms. Later this practice of dealing will be gone into more thoroughly but for the present let us go into the--

### Double Deal

Once the Push Out Bottom Deal has been mastered the Double Deal will come very easily. As this type of deal is very seldom used with a full pack of cards its acquisition should be much easier than the bottom deal itself.

## SECONDS CENTERS AND BOTTOMS

1. Take a small packet of cards, say about twelve, hold them in the left hand in the Master Grip.

2. Push over the top card with the left thumb, into the same position shown earlier in Figure 3.

3. As the right hand approaches to take the top card the left fingers push out the bottom as already explained in Steps Four and Five of the Bottom Deal and shown in Figures 6 and 7. The top and bottom cards should be directly in line with each other.

4. The right fingers, in the Master Deal position, now come over to apparently take the top card. Actually, the right second fingertip goes underneath the projecting corner of the bottom card while the right thumb falls on the projecting corner of the top card.

5. The right thumb and second finger now pinch the two cards together at these corners. The two cards, perfectly aligned to look like one, are dealt to the right at the same time being sure to let the upper ends of these two cards ride along side of the left forefingertip which further insures them coming off in alignment.

As a rule the Double Deal is almost never attempted on the first count but rather after some cards have already been dealt onto the table. In this way should the two cards separate slightly it will not be noticed, but rather be taken for the card, or cards, that have previously been dealt down. A good example for the use of the Double Deal is the following count down effect.

### The Over Count

Effect: A spectator selects a card which is then lost into the deck. Later the card is discovered at a freely chosen number. Although the plot is time worn the method is not and has fooled other cardicians for many years.

1. Have a card selected by removal or the peek. Eventually control it to the bottom. The Double Undercut is as good a method as any.

2. Place the pack in front of the selector requesting him to cut the cards at about half. As soon as the cards are cut, pick up the lower half and say, "You had a free choice as to where you cut; therefore, we will use the cards in this center portion."

3. Have the spectator name any number. For example, let us say he calls out fourteen.

4. Count off fourteen cards slowly and legitimately. Do not stop here but immediately count "Fifteen" as you Double Deal the next card(s).

5. As soon as the fifteenth card, really two, has been dealt down, stop suddenly, then say, "Oh, I am sorry, you said fourteen, didn't you?"

6. Pick up the top card of the counted packet and return it to the top of the deck. Ask the assistant to name his card, then very slowly turn over the supposed fourteenth card from the tabled portion.

Any one who may have been looking for seconds or bottoms will be completely thrown off the track. All the cards come off the top except on the Double Deal and in this instance the top card itself is a perfect cover. Another touch is that the fifteenth card is put back on the deck and the spectators know that the fourteenth card was a very fair deal. Your whole attitude should assume that a mistake had been made and you just over-counted, then went back to the original number.

### The Bottom Deal Count

The Bottom Deal Count is a method developed for the placing of cards in any desired position under the guise of counting the cards.



## BOTTOM DEAL COUNT

It also, under certain conditions, is a perfect cover for the bottom dealing of a single card. It is ideal to use in a demonstration of the game of Pinochle as the method of giving out the cards conforms to this particular Bottom Deal.

The grip usually described uses the Erdnase method while the one to be described here uses the Master Grip and Deal.

1. Let us suppose that you have a packet of twenty five cards, the bottom four of which are aces. It is your aim to set these aces to the tenth, fifteenth, twentieth and twenty-fifth positions during the innocent action of merely counting the packet.

2. Hold the deck in the left hand in the Master Grip with the left thumb pushing the top card off to the right as in Figure 3.

3. The right hand moves over to the left to take the card and seize it with the right second finger at the face of the card and thumb on top.

4. As the right hand is withdrawn, the card is pulled in, by the right second finger, more towards the right palm where it now will be supported by the curled right third finger from below and the thumb on top as in Figure 9 which shows several counted off cards in this position as seen from the bottom.

5. The count is legitimate up to the count of ten, the cards being taken

under each other. At ten, the three fingers of the left hand move out the bottom card as already explained. The cards in the right hand will cover any movement and stealing of the bottom card.

6. The bottom card is more or less whipped out from under the left hand packet, beneath the bottom of the right hand packet. This action is accomplished solely by the movement of the right second finger.

The left three fingers merely move the card to an easily accessible position as in Figure 9 which also shows the two hands about to come together and the left second finger ready to whip out the bottom card.

7. At the same time, although no card is taken from the top of the left hand packet, the combination of sound and movement creates the illusion that the top one is taken, just as the regular false count does.

8. After the bottom card is taken at the count of ten, the next four cards are taken fairly off the top until the number fifteen is reached whereupon the Bottom Deal Count is again executed.

9. The counting process is continued with the Bottom Deal sleight made on the number twenty. Naturally, the last ace will automatically be the last or twenty-fifth card and no sleight is needed.

10. The Aces are now set at the tenth, fifteenth, twentieth and twenty-fifth position as intended.

As in all counts, false or otherwise, it is absolutely necessary to perfect the action to the point where there is no interruption in the regular rhythm of the count. This however, also means not to exceed your normal rate of speed in counting.

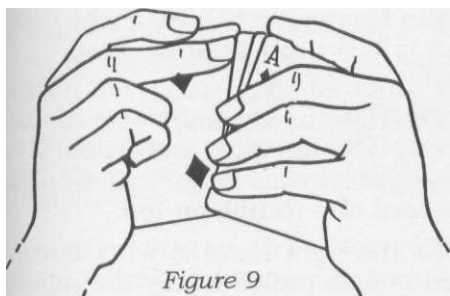


Figure 9

## SECONDS CENTERS AND BOTTOMS

### Strike Bottom Deal

It will now be shown how, using the same Master Grip and Deal, one can also practice the strike method of bottom dealing.

1. Hold the deck in the left hand in the Master Grip position except the left three fingers are moved down and away from the left forefinger so that a slight gap is open between forefinger and second finger.

2. The top card is arced over the side in the approved manner as the right hand, in the Master Deal position, approaches the deck to apparently take the top card.

3. Actually the right thumb falls on the top card but the right second finger-tip goes into the slight opening, between the left first and second fingers, to contact the bottom card at the upper right corner. Remember only the tip of the right second finger should be on the bottom card. Do not dig the whole finger under the deck.

4. With the tip of the right second finger resting on the face of the bottom card and the right thumb on the top card, you are ready for the withdrawal of the bottom card as follows.

5. The right second fingertip presses inward, towards the body, on the upper right corner of the bottom card. This inward pressure will cause the corner of the bottom card to escape from under the left forefinger. Once the bottom card is no longer kept by the left forefinger it will be found an easy matter to withdraw it.

6. The three left fingers at the side of the deck play an important part in letting the card come out with the least possible noise. As the right second finger starts to withdraw the bottom card the left three fingers sort of rock back by bending at their first knuckles. In

other words, the left three fingers which will normally be curled around the side of the deck, will straighten out at the first joints only as in Figure 10. This shows the bottom card being drawn past the left fingers. Notice the left fingers remain curled overall and do not straighten or extend.

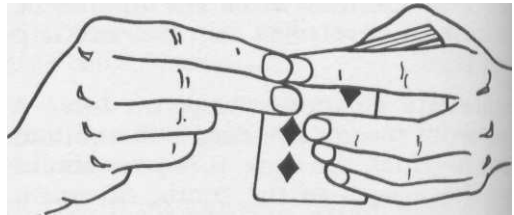


Figure 10

Keep in mind that the left three fingers do not straighten out fully to look like a bunch of bananas but rather are straightened very slightly at the first joints only. By bending the first knuckles inward this slight straightening rocks the tips of these fingers away from the top side of the deck and carries them nearer the bottom where the bottom card, upon being pulled out, rides over them.

### Strike Bottom Deal Count

The basic idea of this count has been fully explained in the Bottom Deal Count using the push-out method. This then, is the same sleight except that a strike technique is used to whip out the bottom card at the proper number.

1. Hold the packet of twenty-five cards in the Master Grip, aces at the bottom. The left thumb pushes over the top card.

2. The right hand moves over to the left to take the top card and seizes it with the right second finger on the face of the card and thumb on top.

3. As the right hand is withdrawn, the card is also pulled in, by the right sec-

## THE SECOND DEAL

and finger, more towards the palm where it will be supported by the curled right third finger from below and the thumb on top exactly as in the first method of Deal Counting, shown in Figure 9.

4. The cards are taken under each other during the count. This count is fair until you reach ten. Then the right second finger-tip goes under the packet, in a position similar to that of the Strike Bottom Deal.

5. The bottom card is now more or less whipped out from under the left hand packet to the bottom of the right hand packet. This action is accomplished solely by the movement of the right second finger. The left three fingers, of course, rock back as in the Strike Bottom Deal, to enable the card to pass over them.

6. At the same time, although no card is taken from the top of the left hand packet, the combination of sound and movement creates the illusion that the top one is taken.

7. The counting process is continued with the Strike Bottom Deal Count executed at fifteen and twenty while the twenty-fifth is, of course, the last card. The aces will now be set at the 10-15-20-25 positions ready for the deal.

A comparison of both methods will show that the manner of holding the packet is in each case identical as well as the method of taking the top card.

### **The Second Deal**

Before proceeding with the Second Deal re-read the first pages of this chapter. Note especially those points about the swing, bevel and speed. Note that in the second deals to be described the Master Grip and Deal are still used throughout.

It has been stated that the strike method of dealing can easily be spot-

ted. This is not the fault of the basic principle but rather of those methods that have been taught. As long as these texts keep insisting that you strike the second card out, the deal will always be open to suspicion because in order to strike out the card the right thumb and second finger invariably separate too much and look like a pair of tongs about to nip a cake of ice.

Another great fault that is usually mastered along with the strike, is that of the right thumb going across the end of the pack for almost its whole length causing a sweeping motion wide enough to blow the rest of the cards off the table.

Yet with all its faults the strike method could still be a wonderful deal if it weren't for the "Look how clever I am at taking the second card" attitude of some magicians. I say magicians simply because I feel that a cardician is much too smart to thus expose himself to his audience. And if he must demonstrate his skill at second or bottom dealing under pressure from his brethren he will wisely choose the inferior methods to show off with.

All this brings us to the second deal technique which we call the Take Method. If the student follows the instructions for this deal he will find that between it and the two card push-off, which will be gone into later, there will be little appreciable difference. As a matter of fact, one can switch from the "Take" to the "Push Off" with no noticeable change in the style of the deal.

### **The Take Second Deal**

1. As always hold the deck in the left hand in the Master Grip position. Left thumb pushes over the top card and in case one has forgotten how, refer once more to Figure 3.

2. The right hand approaches the deck in the Master Take position.

## SECONDS CENTERS AND BOTTOMS

3. As the right hand comes to take the top card the right thumb and second finger separate only slightly.

4. The tip of the right thumb should fall on the deck at a point where it will touch the tip of the left forefinger. In this way the thumb will not only touch the top card but also a portion of the second card. The position of the hands is now similar to that shown earlier in Figure 4

5. At this point either the top card can be dealt off or the second one taken. If the top card is desired, the right second finger, from below, nips the top card against the ball of the right thumb and carries it off the pack.

On the other hand if the second card is desired the tip of right thumb presses down on the second card as the right hand moves to the right, dragging the second card because of the applied pressure. The right second finger nips the 2nd card from below as soon as the corner of this card is out far enough off the deck.

6. At the same time that the second card is being drawn off, the top card is swung back to the left with the left thumb.

Remember that the second card is not *swished* out but *taken* out.

Once more, I will repeat that only the tip of the right thumb, that part above the ball of the thumb, presses down on the second card causing it to more or less adhere to this thumb as the right hand moves back to the right. The right second finger is very close by to immediately help the right thumb nip the upper right corner of the second card as this corner moves off the deck. The right thumb always falls in the same position whether the second card is taken or the top one. Just once more - *take* that second card, don't *hit* it.

**The Push Off Second**

1. The cards are held in exactly the same manner as for all the previous deals with the exception that the left thumb moves up further towards the upper end of the pack until the tip of the thumb protrudes slightly above it as shown in Figure 11.

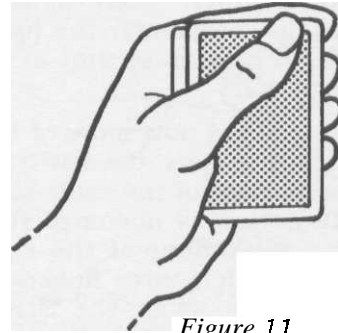


Figure 11

2. Push the top card clockwise in the usual way until its upper right corner projects, for about a quarter of an inch, over the pack. At the same time it will be noticed that the tip of the left thumb now rests on the second card while the ball of the thumb is on the top card.

3. Press the tip of the left thumb downward on the second card while at the same time push the cards still further over the upper right corner of the deck. This will result in two cards projecting beyond the deck with the top one slightly in advance of the second one as depicted in Figure 12 which is exaggerated for clarity as only all white will show if using a white border deck.

4. The right hand, in the Master Take Position, approaches the deck and places the tip of the right thumb directly onto the upper right corners of the two cards while the right second fingertip assumes a similar position from below.

5. The right fingers can now take either the top card or the second card. If the top card is desired it is nipped at its

## PUSH OFF SECOND

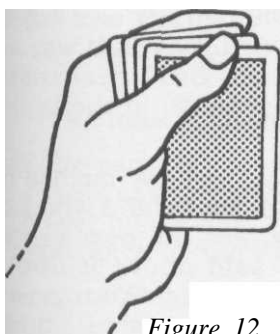


Figure 12

corner between the tips of the right thumb and second finger, then carried away. In taking the top card the right thumb exerts a slight downward pressure on this card while the right second finger rests rather loosely on the bottom.

Once the right thumb has started the card off the deck, the right second finger comes up to help nip the card. These actions of course, are so slight as to be unnoticeable.

6. Should the second card be desired, more pressure is put to bear, with the right second fingertip from below, on the second card while the right thumb loosely touches the corners of the top two projecting cards. The second card is started out by the upward pressure of the right second finger-tip, as this hand moves to the right, while the right thumb rides loosely over the top card, then automatically makes contact with the second card as the deal is concluded.

7. Once the second card has been withdrawn the left thumb moves back the top card but only slightly, not enough to cover the card below it but with the new second card's upper right corner still showing. In this way the tip of the left thumb can again make contact with the second card at this corner.

8. Although all three left fingers are at the side of the deck it is the left second and third finger-tips that do the major

portion of controlling, preventing more than two cards from being pushed over the side of the deck. The left thumb once again moves two cards over the upper right corner of the pack, where the right hand can once more take its choice of the top or second card.

The great difficulty in the two card push-off second deal is the ability to transfer from a top card deal to the second deal and vice versa without any break in rhythm.

This problem is easily solved by always pushing two cards forward regardless of whether the second card or top card is taken. In other words, with the two cards advanced as in Figure 11, after the top card is taken, it will still leave the second card projecting and the upper right corner of the deck exposing the new second card. All that has to be done is for the left thumb to move back, engage this new second card with its tip, and push forward two cards again.

This is repeated each time a top card is taken thus you are always ready to go into the second deal. Naturally, on the second deal you will still be pushing over two cards; therefore the action will look normal throughout whether dealing the top or second card.

A final word of caution. Do not make the mistake of striking out the second card with the right second fingertip as is commonly done but rather give the impression of taking the card in much the same manner as in the Take Second Deal.

The student can now practice all the various deals without changing his grip or manner of dealing. In one run through of the deck he can alternate between taking the top card, then the bottom one by either the Strike method or Push-Out or both, then switch to seconds; both the two card deal and

## SECONDS CENTERS AND BOTTOMS

Take method, finally finish off with the Double Deal and the Bottom Deal Count.

### The Stud Deal

The deals that will be dissected at this point still use the Master Grip as in the previous Deals; however, the manner of taking the card with the right hand is changed to conform to those actions usually associated with the game known as Stud Poker.

Once having mastered the most important principles of the previous deals the practitioner will find little to stand in the way of his acquiring the added skill necessary for the Stud Deals.

### The Havana Deal

or

### The Myth of Manuel Pedro

One of the first deals of the Stud type that I devised was a bottom Stud Deal known as the "Havana Deal" and was sold by the Ireland Magic Co. While I'm on the subject I may as well clear up the question of "Who is Manuel Pedro, the Cuban gambler?" Actually, there never was such a person but then this is getting ahead of the story which I believe must contain some moral.

For many years I had seen many methods of Stud dealing and in most of them the top card is always taken off the deck, by the right fingers going on top of the card and the thumb below on its face. The card is now brought face up by turning the right hand inward towards the body and palm up. In this way the face of the card is seen first by the operator, then by the players as the card is thrown face up onto the table near the player's hole card.

Now, this action of Stud dealing I knew had been successfully duplicated as far as its application to second dealing was concerned; however, no such satisfactory method was available for the bot-

tom deal. Strictly on my own I decided to experiment and the result was a very deceptive bottom Stud deal that has since proven its worth in the fastest of company.

So pleased was I with my method that I showed it to Laurie Ireland who took to it immediately. For the next two years no more was said about it until one day Laurie said to me, "You know that Stud Bottom is a good thing. I think we ought to market it before it gets kicked around too much." I acquiesced and the deal was set.

The big problem arose now. How could a sheet of instructions describing a sleight, a bottom deal at that be sold? It was then that Francis Ireland came up with the idea of making it look as if the deal was a jealously guarded secret of some gambler.

As Laurie actually was in Cuba at one time, Francis set the scene for the introduction of her fictitious character, Manuel Pedro. Thus the Havana Deal was born. So well had Francis done her part that even to this day Manuel Pedro is a real honest-to-goodness gambler who imparted to us cardicians his most prized possession, the Havana Deal.

Oh yes, the moral to this story is simply that when the magicians buy a method that is supposedly being used by a professional gambler, why it's great, it's terrific, it's actually used by the gambler.

On the other hand, if it is known that a brother cardician is responsible for it the arguments usually go something like this. "It will never work", "You can't get away with it", "The guy's talking out of his hat." Under these conditions you can't blame us for inventing a myth. Who knows, maybe Erdnase was a magician.

All this brings us to the new type of

## THE STUD DEAL

Stud Bottom that has been devised since the innovation of the Havana Deal.

### The New Bottom Stud

1. Hold the pack in the left hand in the Master Grip position. The top card is pushed over by the left thumb in readiness to be taken by the right hand.

2. The right hand approaches the deck palm up. The right thumb falls diagonally, across the top card, starting at the lower right corner with its tip ending about the center of the card. The right fingers will be touching the backs of the left fingers. This position of the hands is shown in Figure 13. The right hand in this position will screen the whole right side of the pack and also aid in covering any movement of the left fingers during the actual bottom deal,

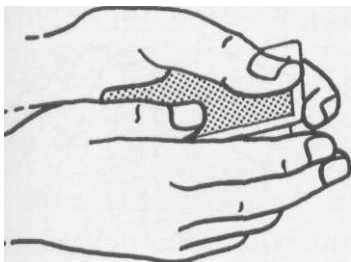


Figure 13

3. As the right thumb peels off the top card it automatically goes against the fingers of the right hand. The right hand immediately turns back up and tosses the card face up onto the table. This then is the Stud Deal action that should be simulated throughout whether the top card or bottom card is being taken. It is also important that during the deal the first two phalanges of the right fourth finger brush against the face of the bottom card at its lower right corner. In this way the dealt card will end up being held, more or less, between the right thumb on top, fourth

and third fingers below or on the face of the card.

4. The above deal is continued until the bottom card is needed. At this point the left fingers push out the bottom card as prescribed for the Push-Out Bottom Deal. This will result in the bottom card being free enough so that as the right fourth finger brushes against its face, at the lower right corner, the card will be pulled upwards and out as in Figure 14 which shows the right side view of the action.

The left thumb holds back the top card. This results in the right thumb slipping from the top card onto the bottom one where it nips the card against the right fourth and third fingers.

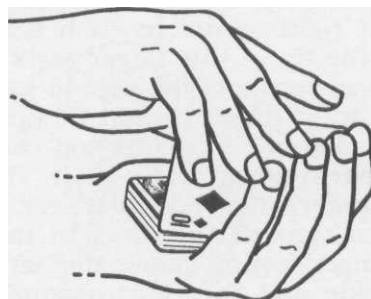


Figure 14

5. Follow through by turning the right hand back up and dealing the card face up onto the table. The left thumb pulls back the top card flush with the deck simultaneously with the bottom deal.

The bottom cards can be dealt with less chance of detection in the Stud Deal than in the normal deal as the turning of the cards face up draws the attention to them and away from the deck itself.

Those who know the mechanics of the Havana Stud Deal can improve it considerably by using the above method of pushing out the bottom card but tak-

## SECONDS CENTERS AND BOTTOMS

ing it with right hand in the Havana manner. As this is a marketed item we are not at liberty to detail the action of the right hand in this case.

### The Stud Second

As in the Second Deal one must be careful in not making the Stud action a striking one but rather as if taking a card. Also eliminating all points already discussed, such as swing, bevel, etc. apply as well to the Stud Second Deal.

1. Hold the pack in the left hand in the Master Grip position. The left thumb pushes over the top card in readiness for the right hand to take it.

2. The right hand is held palm down as it approaches the deck and the right second finger is placed across the upper right corner in such a manner that the tip of this finger rests on the exposed corner of the second card. The right third finger should be below the projecting corner of the top card with the fourth finger alongside it. The right forefinger and second finger will lie across the left thumb with the right forefinger resting across the left thumb knuckle and the right second finger resting across the left thumb nail.

In this position the right first two fingers, lying across the left thumb, will be at such an angle as to prevent the second finger from coming in contact with any portion of the top card. The hands at this point are in the position shown in Figure 15. Note that the right thumb is below the palm and touching the side of the left fourth and third fingers.

3. Press down, with the right second finger-tip, on the exposed corner of the second card, moving the right hand to the right at the same time. This will cause the second card to move off the deck. As soon as its upper right corner comes off the pack proper, the right third finger moves upwards to clip this

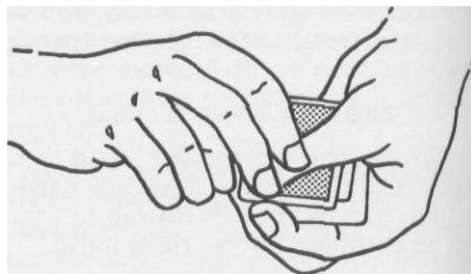


Figure 15

card, between the back of the third finger and the tip of second finger, as in Figure 16 which also shows the direction the second card takes as it is being pulled clear of the top card. The right thumb is below the card lightly touching its face.

4. As the second card moves off the deck the left thumb simultaneously moves the top card back to its original position. Once the second card is clear of the deck, the right thumb, which is under the card all the while, presses

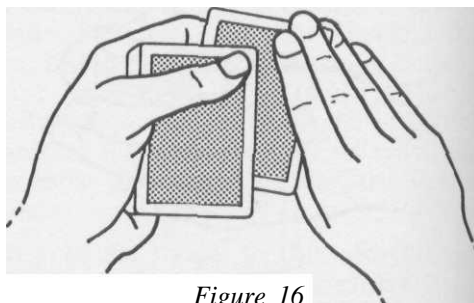


Figure 16

upwards on the face of the card at its upper right corner. As the right thumb applies the pressure to this corner, the right third and fourth fingers move in towards the palm of the hand with the result that the card will end being held face up between the right thumb at its lower index corner, first and second fingers on the back of the card at this same corner.

5. The turned up card will wind up being held a few inches to the right of the deck but this position is not held



## THE PUSH-OFF STUD

for long because almost immediately the right fingers toss the card forward onto the table before the spectator.

6. The Second Stud Deal can be continued by repeating the actions outlined. At anytime that the top card is needed, the right second finger does not press down on the second card but merely brushes past it and straightens out slightly to come in contact with the top card. As the top card is taken off it is clipped between the third and fourth fingers, carried off the pack, turned face up and dealt onto the table in the same manner that the second card was handled.

Once the proper amount of practice has been put in, it will be found an easy matter to deal either the top card or second without any apparent change in the action.

### The Push-Off Stud

This Stud Deal is one to be used in conjunction with the two card push-off second deal. The mechanics of the left hand are identical to that of the Two Card Push Off Second Deal already described. Only the action of taking the card with the right hand is changed.

1. Hold the pack in the left hand in the Master Grip and deal over the top two cards, as detailed for the Push Off Second, in readiness for the right fingers to take either one.

2. The right hand, in position for the Master Deal, approaches the deck but instead of grasping the cards between the second finger and thumb they are clipped between the right second and third fingertips in the same way as in the Strike Method except here the Two Card Push-Off makes this even simpler in execution than the strike in getting that second card. Note that the right thumb is already going under the face of the card in readiness for turning it face up as shown in Figure 17.

3. The underlying principles of taking the second or top card are identical with those of the Push Off Second. Whenever the second card is desired the right third finger applies the pressure to the under card. If the top card is wanted the right second finger applies the pressure to the top card. These pressures are of course, applied during the time the right hand moves to the right, then the proper card is clipped and dealt face up onto the table.

### The Sail

Once the student has mastered the bottom deal or second deal he may conclude that he now is proficient in the art. This, however, depends entirely on the way that he has practiced.

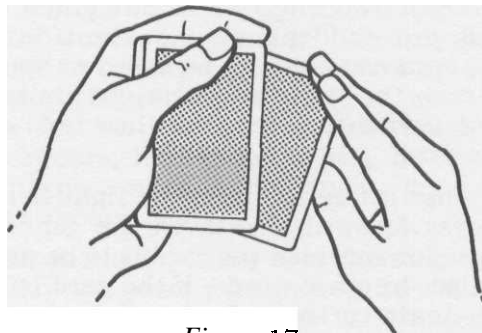


Figure 17

If he has practiced dealing seconds or bottoms, like the average magician usually does, by dealing the cards in a neat stack off to his right, then he is far from being proficient at dealing and if he persists in this sort of practice the chances are he never will be. Of course, he will become proficient in pulling out the bottom or second card. He may even impress others with his skill but he will be far from a dealer of bottoms or seconds,

However, if he follows these further instructions he will have started out on the right track and eventually may be able to say he can deal.

## SECONDS CENTERS AND BOTTOMS

To become proficient in dealing one must learn "The Sail" which is the means whereby the card is projected in front of the various spectators seated around a card table. Any one who plays cards a lot has in all probability already acquired it; however, we will describe the action in case the present company is unaware of it.

1. The top card is taken between the tips of the right second finger and thumb. This hand is in the Master Deal position with the right third and fourth fingers curled into the palm.

2. The right third and fourth fingers, which have been curled into the palm, now move out until the first knuckle of the third finger touches the right side of the card.

3. These two fingers now straighten or kick out suddenly against the side of the card causing it to be sailed or spun across the table as the right thumb and second finger release their hold on the card.

4. Just before the Sail, the right hand moves forward slightly in the general direction in which the card is to be propelled. In other words, if the card is to be dealt to the left the right hand moves in that direction for only the shortest distance. The rest of the space is covered by sailing the card towards its destination.

5. Do not make a regular pin-wheel of the sail but rather a flutter. Only for exhibition purposes, in connection with the sleights labeled for this type of showing off is the Sail exaggerated.

6. During the deal the left hand remains as stationary as possible with the right hand always coming back to take the next card from the deck. In other words, do not make the mistake of shifting both hands in the general direction of the deal.

7. These identical maneuvers apply of course to the various bottom and second deals as well. They should be practiced by dealing to the extreme left, to start, then continue in a semi-circle towards the extreme right and finish in front of the dealer.

Try to visualize the tempo of the deal always remembering that many things may be lying around the table that will normally slow down any dealing.

Once the student understands the reasons for the seven steps outlined he may consider himself on the right track as far as dealing seconds, bottoms etc. is concerned.

### One Hand Bottom Deal

Using the Master Grip and the technique of the Pushout Bottom Deal a very deceptive one hand bottom deal is possible. Although it can be mastered with a full pack it is a lot easier with fewer cards, about half the deck. For that reason we believe it will be more practical whenever there is an excuse for handling fewer cards, as in some card tricks. First off it will be described as if one were to practice it in connection with the Sail, using two hands. The one hand bottom deal is always made on the deal towards one's self as it is this action that makes it deceptive.

1. Hands are well forward on the table with the elbows resting on the back edge of the table. The deck is held in the left hand in the Master Grip position.

2. Assuming you are giving an exhibition of a five handed game, the top four cards are sailed off to the other players, using both hands, during the deal.

3. As the fourth card is sailed to the player on the right the operator's left hand swings inward towards the body. The left hand fingers at the same time execute the required mechanics for the

## ONE HAND COUNT DOWN

Push-Out Bottom Deal.

4. The inward swing of the left hand towards the body, plus the sudden stop, will propel the now loosened card off the bottom and to a point out in front of the operator. The action is completely covered by the back of the left hand as it swings towards the body.

5. The One Hand Bottom Deal can be repeated on each successive deal and is fairly normal as many players have the habit of sloughing off the top card with one hand when they deal to themselves. A count trick using the One Hand Bottom Deal can be made practically undetectable if performed in the manner as described.

### One Hand Count Down

Effect: A selected card appears at a selected number.

1. A peeked at card is held under control by the usual break held below it in readiness for the Bold Steal. (See Chapter 4; Side Steal for the mechanics of this move.)

2. The top ten cards of the deck are apparently counted onto the table but actually the first card tossed onto the table is the center or selected card; it being stolen out of the deck by means of the Bold Steal. The remaining nine cards are immediately counted off the deck using the same action as for the Bold Steal. This results in the selected card being the bottom one of the ten cards.

3. The ten card packet is picked up and held in the left hand in the Master Grip Position. The left hand is also held well forward on the table with the elbow resting near the table's edge.

4. A spectator is requested to name any number from one to ten. As an example suppose he says four. Deal the first three cards, using only the left hand to

do this, face down on the table. Now the left hand swings inward towards the body, the One Hand Bottom Deal is made, the card landing in front of the performer on the count of four. The selected card is named and the performer turns the tabled card face up for the climax.

For those who may wish to eliminate using the Bold Steal they can control the selection to the bottom by use of the Double Undercut. Have the top half of the deck cut off by the spectator then pick up the lower half as if using the portion to which they cut. Have a number named but do not restrict the choice to ten; however, not above what is in the left hand. Finish the effect as already explained.

### Shifting The Grip

The Cardician who has thoroughly studied the preceding Master Grip and Take with all its possibilities need go no further as, for practical magical purposes, he has everything he needs with no confusion of changing grips for the various deals.

The methods, ideas and theories that follow are strictly for those who wish to run the gamut of these further techniques of false dealing. I may as well forewarn the student right now that if he wishes to master what is to follow he first must be able to acquire proficiency in Shifting the Grip using only one hand. Shifting the Grip has also several sub headings such as Shifting The Inner Corner as well as Shifting The Thumb and Shifting the Forefinger.

Sometimes only one of the above Shifts will be required to execute the deal and at times all three plus a possible beveling of the pack. All this must be done using only the hand holding the deck. Having warned the student as to the possible confusion he may encounter he may follow if he still desires.

## SECONDS CENTERS AND BOTTOMS

**A - Shifting The Inner Corner**

1. The cards are held in the Master Grip as already explained however, from this position the inner left corner of the deck can be shifted to two other positions. Each of the positions has its special advantages in certain deals.

2. First is a picture of the dealing hand with the numbers 1-2-3 marking the three different positions at which the lower left corner of the bottom card, in a full deck, will rest. The number two position is that of the standard Mechanics Grip. Number three is the High Grip in that it is above the major crease of the palm. The Figure 18 clearly shows the markings.

3. To shift the corner from position 1 to position 2 proceed as follows: Assume the deck is held in the Master Grip as in Figure 19. The left forefinger, which is on the deck's upper right corner, pulls down on this corner causing the deck to lift, at the inner end, off the palm as in Figure 20. The left 2nd 3rd and 4th fingers also aid in slightly pulling down on the side of the deck.

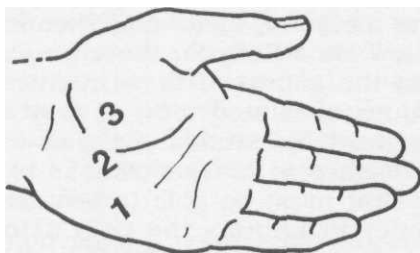


Figure 18

4. With the pack lifted at the back end as in Figure 20 the left 2nd, 3rd and 4th fingers easily swing the deck, using left forefinger as a pivot point, into the position marked 2. The result is shown in Figure 21 which is the Mechanics Grip.

5. If you want to get the deck up into the High Grip or at 3 merely repeat the

action, shown in Figure 20, of lifting up the inner end of deck and swinging the pack into the High Grip as shown in the Figure 22 a back end view.

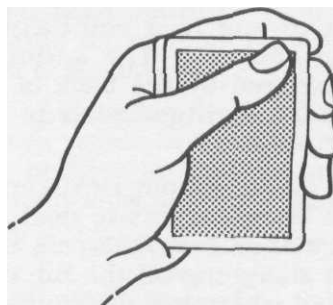


Figure 19

6. While the Shifting Corner has been explained as it works up to the other grips the reverse also holds true in that the inner end of the deck can be worked from, say the High Grip all the way down into the Master Grip. In other words the Shifting Corner can be placed *up* to any position and also *down* to any position from *any previous position*.

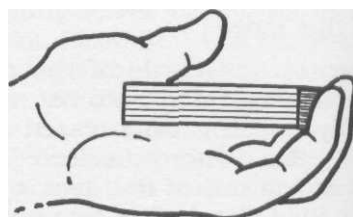


Figure 20

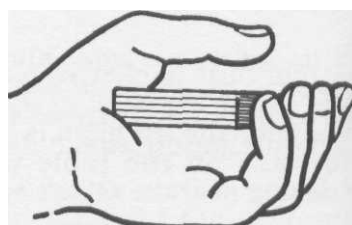


Figure 21

## SHIFTING THE GRIP

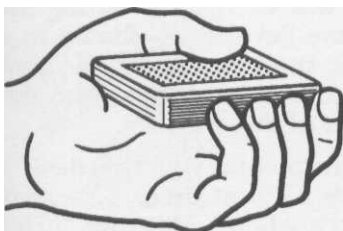


Figure 22

**B - The Shifting Forefinger.**

1. The left forefinger can be shifted or placed to any of these three positions.

1. Curled around the end of the deck near the upper right corner.

2. The tip of the left forefinger on the upper right corner of the deck.

3. The left forefinger on the side of the deck, near its upper right corner, alongside the other three fingers.

The Figure 23 shows the positions the left forefinger can change to as designated by the circles numbered 1, 2, 3.

2. In the Master Grip the left forefinger can move into positions 2 and 3 very easily, while position 1 will be awkward and is never used with the Master Grip.

3. In the Mechanics Grip the left forefinger can move into any of the three positions and all three positions have their advantages in certain types of deals.

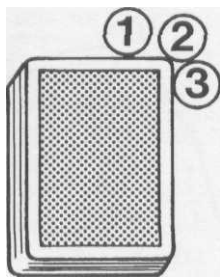


Figure 23

4. For the High Grip only positions 2 and 3 will be found comfortable and at times useful.

**C - Shifting The Thumb.**

1. The left thumb can be shifted to almost any position along the top end of the deck as well as the front end of the deck, that is the upper right corner, with either of the three grips explained. The only difference will be in the appearance of the left thumb itself.

As an example, the composite Figure 24 shows the three different positions of the left thumb, at the upper end of the deck, using the Master Grip. Note the straight flat appearance of the thumb in A and then its gradual angularity in B and C. You can perform a Two Card Pushoff Second Deal with the thumb in all positions as well as the Strike method.

2. While Figure 24 shows the angular appearance of the left thumb, when using the Master Grip, this does not hold true for either the Mechanics Grip or the High Grip as the left thumb will have a flat appearance at the 3 positions designated in Figure 24. Also, only with the left thumb at positions B and C can you do either a Strike or Two Card Pushoff Second Deal. However, with the left thumb at position A, only the Strike method of Second Dealing is possible.

3. Bottom Dealing is also possible with the left thumb at any one of the A, B or C positions; however, the left forefinger's position is always best at position 2 on the upper right corner of the deck.

**D. Beveling the Pack**

1. Beveling of the pack may be required for only two of the grips, namely the High Grip and the Mechanics Grip. It is never used in the Master Grip.

2. As the action of beveling the cards is the same for either Mechanics or High

## SECONDS CENTERS AND BOTTOMS

Grips the description will be given using the Mechanics Grip.

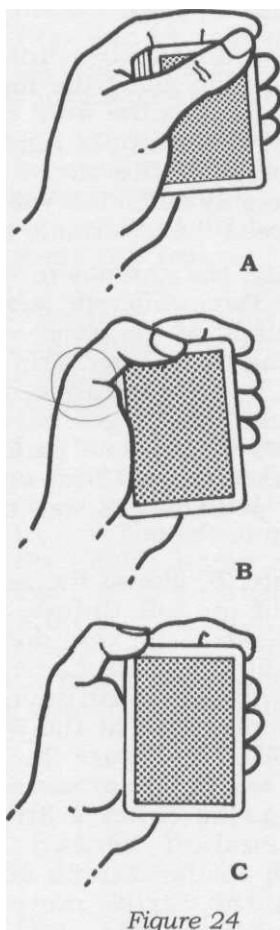


Figure 24

3. Suppose you have shifted the deck into the Mechanics Grip. Place the tip of the left thumb angled against the left side of the deck as shown in Figure 25. Place the left forefinger at position 1 around the top end of the pack.

4. Now move the left thumb outward while at the same time pressing in against the side of the deck as in Figure 26.

5. With the thumb in this position keep pressing down and rubbing slightly.

This will eventually cause the deck to become beveled as shown in Figure 27 where the left thumb has now taken a position as in A near the upper right corner of the deck.

6. The position of the deck shown in Figure 27 is at times preferred by some dealers when using the Strike method of Second Dealing. By shifting the left forefinger from position 1 to position 3 but retaining all other finger and thumb positions, the Grip will be as shown in Figure 28 which is another type that is often preferred to that shown in Figure 27. Both will be dealt with separately.

### Two Strike Methods

#### First Method:

This first method basically uses the position shown in Figure 27 with the left forefinger at position 1 and the left thumb at position A; however, the inner left corner of the deck can be

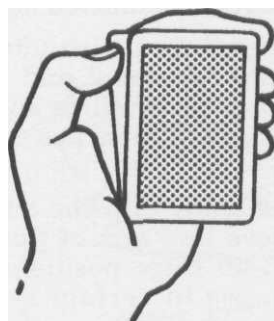


Figure 25

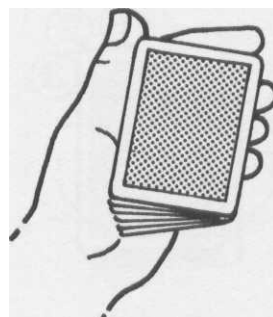


Figure 26

## TWO STRIKE METHODS

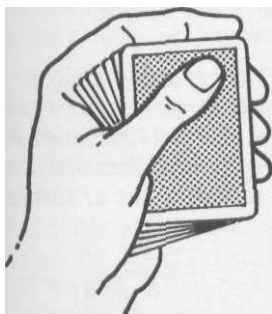


Figure 27

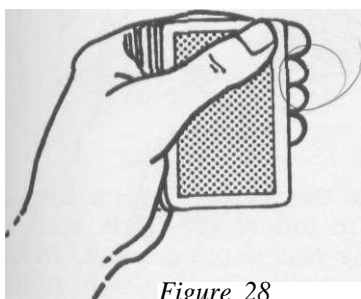


Figure 28

either in the High Grip, Mechanic's Grip or the Master Grip. Experiment with each grip till you feel which gives the best results. In the description that follows the Mechanic's Grip as pictured in Figure 27 is used.

2. The top card of the deck is arced over slightly. The right hand, with thumb and forefinger extended, the other three fingers curled in towards the palm, advances to take the top card. The right thumb comes at a point *between* the left forefinger and thumb. The tip of the right forefinger touches the back of the left forefinger. The right second fingertip is touching the upper right corner of the top card from below. Right second fingernail is against the corner of the deck while the right 3rd and 4th fingers are slightly further back as they follow their natural curvature in towards the palm. The starting position is shown in Figure 29

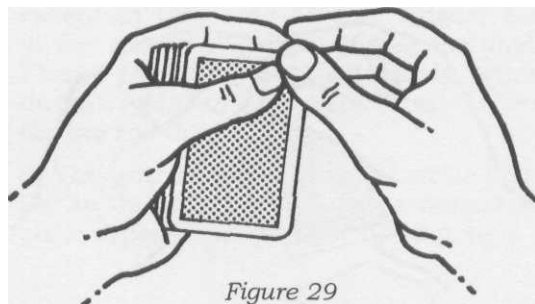


Figure 29

3. The top card is now easily taken by holding onto it between the right thumb and right second finger as it is dealt. This card will actually be pinched between the underside of the right thumb at its knuckle and the top side of the right second finger at its tip. The right first finger takes its place on the outer edge of the card as the taking of the card is completed.

This identical action is later repeated when taking the second card.

4. When it is required to take the second card the right thumb again goes between the left thumb and forefinger; however, this time the lower half of the right thumb is placed *above* the top card and directly onto the *second* card as shown in Figure 30. All the other fingers of the right hand are in the identical position as when taking the top card.

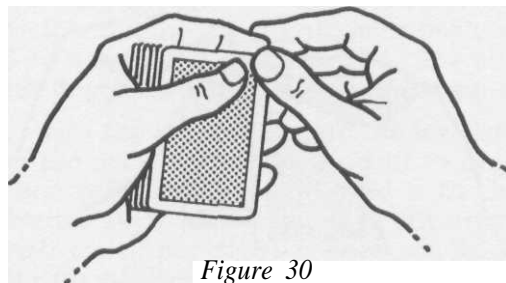


Figure 30

5. Pressing downward with the right thumb, the second card is moved slightly outward as the right hand moves to the right and slightly forward as shown in Figure 31.

## SECONDS CENTERS AND BOTTOMS

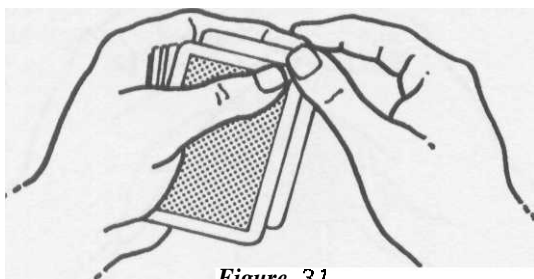


Figure 31

6. As soon as the second card has been started out far enough the right *second* finger pinches it against the right thumb. This action is shown from below in Figure 32.

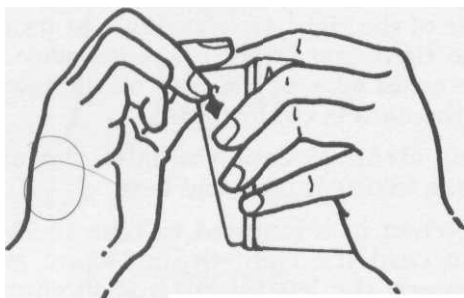


Figure 32

7. The right hand continues its dealing action of taking the card forward and to the right as shown in Figure 33 where the top card has already been pulled back, flush with the deck, by the left thumb.

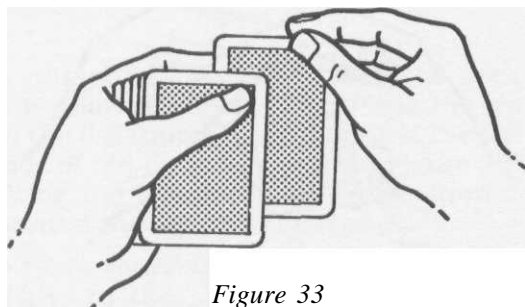


Figure 33

8. Once the 2nd card is clear of the deck, the right 3rd and 4th fingers start to Sail it towards the table as

shown in Figure 34 which is the start of the Sail action.

9. The "brief" has been exaggerated in all the drawings in order to show the action. Actually, a very fine brief is possible with nothing but the white showing in a white border deck, during the deal.

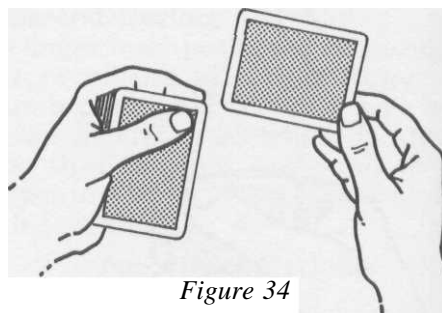


Figure 34

10. While the above Second Deal and the one to follow are fairly standard, note that the second card, in each case, is *not* taken by the right first finger and thumb but between the right *second* finger and thumb.

### Second Method:

1. Change the position of the left forefinger so that the deck is held as in Figure 28, repeated here, with all four left fingers at the side of the deck.

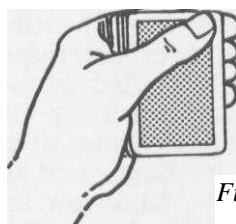


Figure 28

2. Again, any one of the three Corner Grips, High, Mechanic or Master, can be used but for this description the Mechanic's Grip will be used. Naturally the bevel of the deck can also be retained using any of the three Grips.

3. The left thumb arcs over the top card only slightly. The right hand comes over and places the *side* of its



## TWO STRIKE METHODS

thumb across the top end at about center as shown in Figure 35.

4. Note that the right forefinger has now moved in deeper and its tip touches the back of the left forefinger at the second knuckle. The right three fingers are curled in as before except this time the right second finger's first knuckle touches the first knuckle of the left second finger. This position is shown from below in Figure 36.

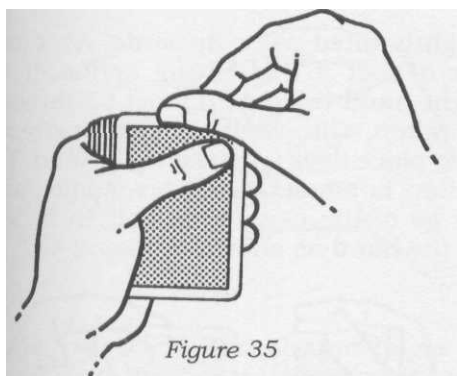


Figure 35

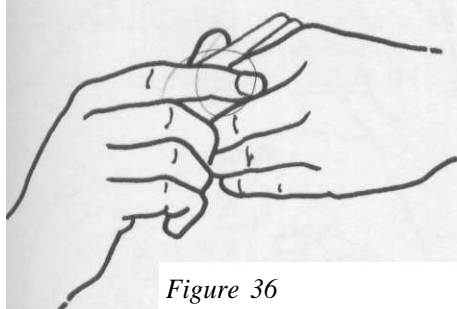


Figure 36

5. As the top card is taken off the deck the tip of the right forefinger brushes across the back of left forefinger in a sort of soft pincer movement as the top card is dealt off.

6. When it is desired to take the second card, the side of the right thumb is placed *above* the top card, which is arced out of the way, as shown in Figure 37.

7. Here the action of taking the card and dealing it out is similar to that already shown in Figures 32 to 34

except in this case all four fingers are at the side of the deck during the deal. These four fingers gradually work downwards as the pack diminishes during the deal.

8. The grip in the above deal while similar to that in *Expert Card Technique*, is quite different in its right hand action.

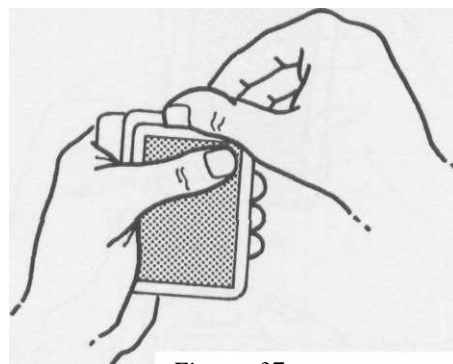


Figure 37

### Special Push-Off Techniques

**The Second Deal Count:** While you can use any of the several Two Card Push-Off methods for this particular sleight the one to be described has one point in its favor in that it can be done with the cards facing the spectator.

1. The pack can be held in either the High Grip or Mechanic's Grip. The left forefinger, however, is at position 1 and is curled around the upper end of the deck while the left thumb is at position **B** to start with. The left 2nd, 3rd and 4th fingers are against side of the pack.

2. With the left thumb, arc the top card off the deck slightly as if about to deal. Then pull back the top card with the thumb so it comes back at an angle with its upper right corner touching the tip of the left forefinger. This will cause the top card to be angled as shown in Figure 38 which is a diagram without the hand to clearly show the angle of the top card in relation to the deck.

## SECONDS CENTERS AND BOTTOMS

3. During the pulling back of the top card the left thumb moves from position **B** to position **C** at the upper left corner thus coming in contact with the exposed second card as well as keeping control of the top card as shown in Figure 39.

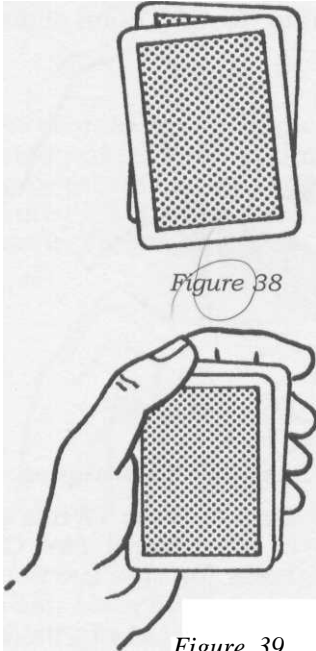


Figure 38

Figure 39

4. The left thumb now pushes the top two cards forward as shown in Figure 40 which is the operator's view. From the front only one card's index will be seen due to the fact that the top card is slightly behind the preceding second card.

5. The right hand comes over and grasps, the exposed upper right corner of the second card, between the right thumb and second finger. When this second card is clear of the deck its position, in the right hand will be, as shown in Figure 41, between the *tips* of the thumb and second finger.

6. The position of the card in the right hand must be brought deeper into the hand. To do this the right hand is

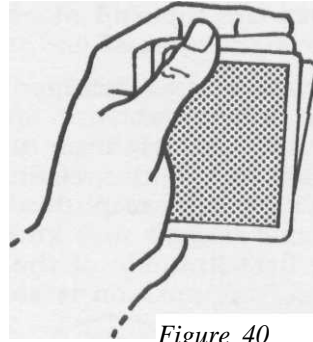


Figure 40

slightly tilted palm upwards. As a matter of fact if this tilting action of the right hand is done, almost as the card is taken, the card will practically fall into place deep into the right hand. The action is almost as if you momentarily let go of the card, then caught it deep in the hand as shown in Figure 42.

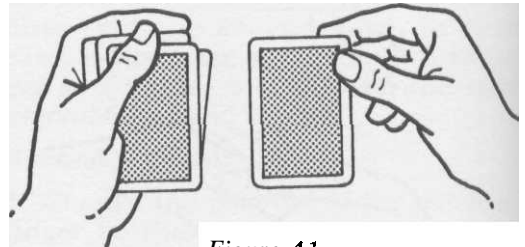


Figure 41

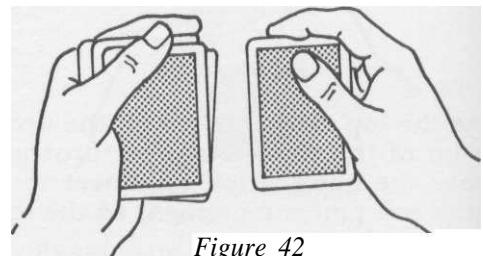


Figure 42

7. The Figure 42 shows the next two cards already pushed off the deck. The right hand, still holding a card, is about to advance and take another card beneath the one already there; however, the action as seen by the spectator is that shown in Figure 43.

## SPECIAL PUSH-OFF TECHNIQUES

Here you will see only one index of a card is shown being pushed over while the right second finger is extended, about to be placed on the index of the exposed card.

Note that the right forefinger lies along the top end of the card, also extended, while the right 3rd and 4th fingers are curled in towards the palm. These will act as a support for any of the cards that are taken into the right hand.

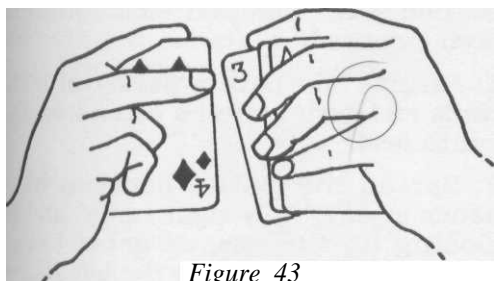


Figure 43

8. The extended right second finger is placed on the index of the exposed card and the hands start to separate with right second fingertip pressing onto second card as shown in Figure 44.

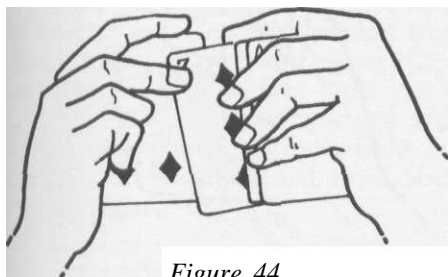


Figure 44

9. At exactly the same time that the hands separate, the right second fingertip, pressing on the index corner of the second card, whips it in towards the palm and under the first card as shown in Figure 45 where the take action has been completed.

10. Having completed the action as per Figure 45, the right second finger extends ready for the next card that is

pushed over from deck with the picture again as at the start or Figure 43.

11. The whipping out action of the right second fingertip is most important as it practically gets the second card, from the pack, to beneath those in the right hand even before the two hands separate.

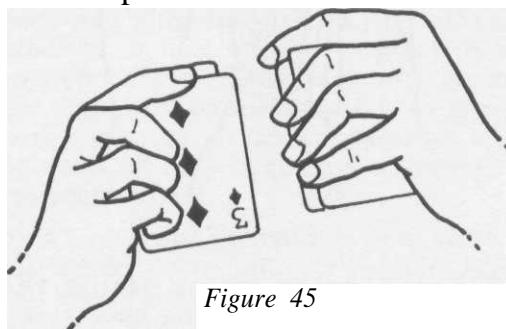


Figure 45

The whipping out action of right 2nd finger is also important if doing the Double Deal Count head on, as shown in Figure 46, because the action of this finger clearly conveys the impression that a card is taken. The action of this finger is also important in certain false counts.

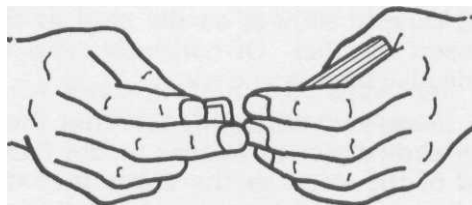


Figure 46

12. With proper attention to angles this Second Deal Count can be made with the pack down in a normal dealing position; however, for the best possible cover the cards in the right hand should at all times come in very close over the deck so as to almost cover the pack with the cards held in right hand as shown in Figure 47, a top view.

13. This type of second deal can be used as a regular deal as you innocently (?) tilt the deck just enough so they

## SECONDS CENTERS AND BOTTOMS

can see the card that is about to be dealt off. Needless to say the card they see is dealt, say, face up, but you are actually keeping back the top card.

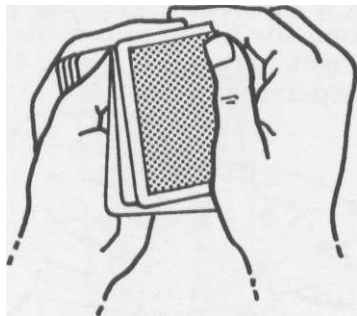


Figure 47

14. For a quick effect, using the Bottom Deal Count facing spectators, proceed as follows: Have a card selected or peeked, then bring it to the top via a Cut, Pass or Side Steal. Ask for a number to be called. Hold deck faces towards the spectator and count off to one less than the number called. Toss cards from the right hand onto the table and lower the left hand to normal dealing position. Have the card named and cleanly show it as the card at the chosen number. Of course, it can be done also as a stop trick.

15. Some may notice the fact that there is a showing of two cards at the *lower end* of the deck as the cards face the audience. Do not worry about this as from experience I have found that an audience watches the point of contact during any deal. That is, the point where the fingers meet for the taking of a card. Even an expert card man's first reaction will be to watch the point of contact. It is only after many repeats of the deal that he will start to analyze and look for any defects.

### Small Packet Second Deal

Two of our pet effects, which called for a Second Deal, were The Nomad Aces by Charlie Miller and an effect from

*Amazing Isn't It* called You Do As I Do, I U Can't Unless I Want U 2. At that time we devised a very easy way of doing the Second Deal via a two card Push-Off using the technique explained for the One Hand Turnover from *Off the Top*. In 1942 we showed the move, first to Martin Gardner, then over the years to such as Neal Elias, Bert Fenn, Carmen D'Amico, Bill Simon, Art Altaian and many years later, in 1956, to Dai Vernon. It is an easy and deceptive deal once the push-off technique has been mastered.

1. Assume you have a packet of eight cards and wish to deal a second on the fourth deal.

2. Spread the packet between both hands saying "Only eight cards" and in closing up the spread get a break under the 5th card with the left fourth fingertip.

3. All four fingers are alongside of the packet with the thumb on top across the packet as in Figure 48. Note the angle of the left thumb.

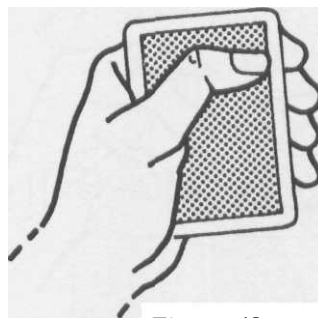


Figure 48

4. Now the left thumb pushes off the top card and straightens out naturally across the middle of the packet. At the same time the left fingertips move inward slightly to permit passage of top card over them; however, they still maintain pressure against the packet in order to keep the break. This will run along the 2nd, 3rd, and 4th fingers and is also covered by these fingers.

## SMALL PACKET SECOND DEAL

5. Continue the deal normally until the fourth card is reached. At this point the second and third fingers of the left hand press against the break and thus push two cards upwards slightly while at the same time the left thumb presses down on the cards so that the two cards are now firmly gripped at the edge between the left thumb on top and the left 2nd and 3rd fingers underneath. Move the left 2nd and 3rd fingers forward as in Figure 49 thus the cards, because they are being pressed between left thumb and fingers, will also move forward as one card.

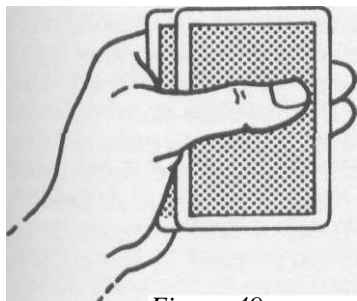


Figure 49

At this point the right hand advances and grasps the two cards, at the upper right corner between the second finger on the bottom, thumb on top and fore-finger along the top edge. Next the left thumb pulls back the top card while the right fingers and thumb hold onto the under or second card and deal it out as in Figure 50.

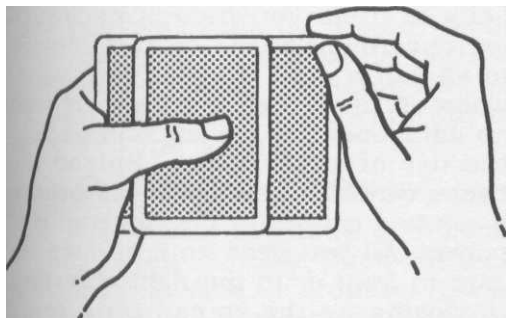


Figure 50

Immediately after this second deal the left four fingers resume their original position alongside of the packet as the deal continues. The whole deal is done with no hesitation at any point and looks very normal and is deceptive.

In pushing off two cards as one it should be done so that the card goes way over the side just as the others; however, if it is desired to push these two off only slightly, just enough for the right fingers and thumb to grasp them, then the other cards must also be dealt off only slightly to conform to the second deal.

6. When using the above deal with a full deck, as in Miller's Nomad Aces you would spread the top four cards as you say "Four Aces". Now in squaring up the deck you would get a break under the fifth card from the top. The deal is made as already detailed so that on the 4th card an easy second deal is available.

Following are a few examples of holding a break, plus the push-off previously explained as used in False Counting by myself long before the invention of the so called Buckle.

**First Example:** In *The Cardician* we used a Triple Buckle to spread out apparently four cards when in reality there were eight.

The same result can be obtained by releasing three cards at the back via the right thumb, then the left 4th finger getting a break over them. Next, the right 1st and 2nd fingers enter into the space so that right thumb naturally goes on the top or face of the cards.

These cards, a block, are now firmly grasped between the right thumb and fingers while the left hand moves away, to the left, with its cards at the same time spreading them with left fingers and thumb.

## SECONDS CENTERS AND BOTTOMS

To further aid in the deception, the cards in the left hand are counted into the right. The right fingers moving away with the block of cards, and then returning to the left fingers to receive the first face card dealt under the right thumb at the inner right corner. This is followed by the next card, then the third thus doing a reverse count as you say, "One, two, three, four Aces" or Kings, or tens or whatever four you are dealing with. Naturally, you can hold a two card break, or a one card break, or even a four or five card break depending on the purpose at hand.

**Second Example:** I used this in a false count feeling that the last two or three single cards would add to the deceptiveness as compared to a single Buckle. For years before we have used the following to false count twelve cards as nine.

The packet is held face up or face down as the case may be. The first four cards are counted off, being taken one onto the other, then taken by the right hand at its upper right corner with the thumb on top and 1st and 2nd fingers beneath.

The cards are literally shoved under the right thumb as the left hand deals them into the right.

During the deal the left fingers will automatically go above the cards held in the right hand and be momentarily between the cards held in the right hand and the one dealt off by the left hand into the right. After thus taking four cards the count is stopped under some pretext and the cards from the right hand are returned *under* the packet in the left hand but inward so they are injogged towards the body.

The right hand now comes over the cards to square them but the right thumb presses downwards on the four injogged cards so that the left 4th fin-

ger can obtain a break above them. The count is now resumed.

The first four cards are pushed off and as before, taken by the right hand but on the fifth count the left second and third fingers and left thumb move all the cards, above the break, as in Figure 49, into the right hand which takes them, then the remaining four are counted singly with no Quadruple Buckle being necessary.

During the count it is sometimes expedient to take the cards into the right hand into almost a dealing position. In other words, from a dealing position in left hand the cards are taken, one onto the other, into a dealing position in the right hand. The cards from the left hand are in this case shoved under the right thumb, which remains pressed against the base of the right forefinger as each card is taken and held. Again the left fingers will automatically go above the cards held in the right hand, during the count.

**Third Example:** In *Devilish Miracle* it was already pointed out that a break could be used in place of a Single Buckle for the vanish of one card among five. Next, we will show how holding a break on two, three or four of even an indeterminate number of cards, a vanish can be effected using the Push-Off as described so many times.

Let's assume you have a packet of twelve cards held face up. It is possible to vanish a card that may be somewhere in the center of the packet with no adjustment or placing and without the use of any Buckles. Spread the twelve cards face up and let us assume a selected card is in the center of that packet. All you need do is to note the card in front or to the right of it, then in closing up the spread get a break below the selected card.

## SMALL PACKET SECOND DEAL

Now deal the cards normally into the right hand, or onto the table, but when you come to the noted key card your left fingers move two cards forward (See Figure 49) as *one*, then the rest follow singly,

Some may prefer to note the position of the actual selection and work from there but the noting of a key card is faster and preferable in cases where the actual selection is unknown but marked by a key, especially when the vanish has to occur from a full deck of cards in which the selection lies in the center somewhere.

**Fourth Example:** In some cases it is necessary to shove over one or two cards, then execute a Double or Triple Buckle so here again is use of the Break and Take as explained in the 1st example. Let us say you have six cards you wish to show as four but the first two have to be moved over fairly. In this case, get a break above the bottom two cards. Now shove over the top card which the right fingers take at the lower right corner with thumb on top, 1st and 2nd fingers beneath.

The card is not removed but remains pushed off and resting on the other cards. The second card is pushed over and the right fingers take this one, still under the first card, in a sort of a fan formation but held with right fingers and thumb, along with the first card, by the lower right corner. The right fingers now grasp the third card, really two, and hold onto it while the left hand *moves away* spreading its two cards to thus show a formation of apparently five cards.

### The Side Push-Off Second

One of the first methods of second dealing using the Side Push-Off was the second method in Erdnase. It was among the first I ever learned and over the years I have found it to be one of

the most psychologically deceptive methods in existence. You will note I said psychologically as from a visual standpoint of the "See if you can see it come out" type this one wouldn't rate at the top; however, for a completely disarming method this one can't be beat. It has almost none of the usual tipoffs of a precision squared or beveled pack, the thumb lies at none of the tricky corners or edges but normally and naturally across the deck. Most important of all, the fingers at the side of the deck are not pressed against it as obvious gauges of control but rather are extended, relaxed and move in a normal manner during the deal.

Across the table, with the proper attention to angles, plus details, it is in all respects a deal so natural as to be suspect free. Here then is my analysis of the Erdnase 2nd method of second dealing.

1. The deck is held loosely in the left hand as shown in Figure 51.

2. Study Figure 51 carefully. Note that the left forefinger is at position 1 but the left thumb is across the center of the deck. The left 2nd, 3rd and 4th fingers are extended and because of this the cards have spread out loosely against these fingers. The pack is in a sort of loose Mechanic's Grip although later actions will put it into a firmer position yet appear quite natural.

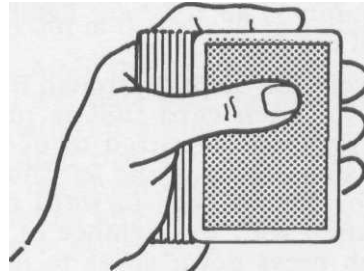


Figure 51

## SECONDS CENTERS AND BOTTOMS

3. With the left thumb push over the top card. A few cards may start to move over rather than one; however, the left 3rd fingertip pulls back the excess cards to leave only one projecting.

At first it may appear as if the left 2nd fingertip is doing part of this work. It is an aid but the major control is with the left 3rd fingertip. This is only natural as it is the one extending beyond the others, due to the peculiar angle of the deck in the left hand, and thus coming in contact with the pushed off cards before any of the others.

4. The top card now rests on the left 2nd and 3rd fingertips and off the deck at the right side as shown in Figure 52. Note the left fingers have curled in slightly.

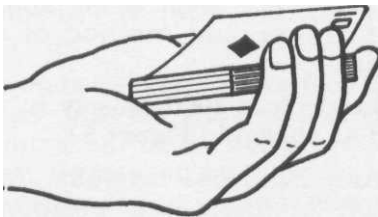


Figure 52

5. The right thumb and second finger take the card. The right forefinger extends across the top right edge of card during the Take. After the top card is removed the left 2nd, 3rd and 4th fingers relax, straightening out in a normal manner, so they are again in position of Figure 51.

6. Once more the Steps 3 through 5 are repeated for each card that is to be taken. When it is required to deal a second, using the tip of the left thumb first push the top card forward only slightly, then with the balance of the left thumb press down so as to move off the second card along with it. If more than one card is pushed over do not worry as the action of the left 2nd

and 3rd fingertips will take care of that, 7. Assume several cards have been pushed over as seen in Figure 53, a top view, while Figure 54 is a bottom view of the existing condition. You will note the several cards in contact with left 2nd and 3rd fingertips.

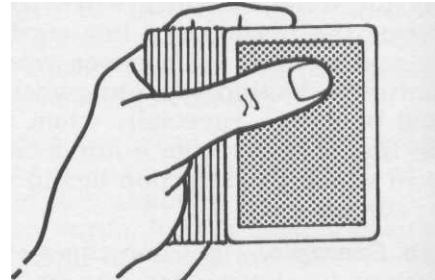


Figure 53

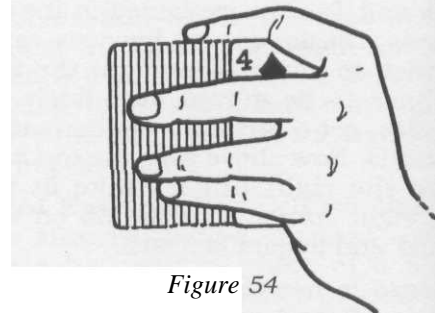


Figure 54

8. With an inward action of the left fingers all the cards are pulled back onto deck except the forward two. Figure 55 shows the action from below.

9. As the left 3rd and 2nd fingertips pull back the excess cards, the left thumb pushes forward to assure two cards being over the side of the deck as in Figure 56, a top view.

10. Notice the inward movement of the left fingers when the top card is pushed over the side. This same action is now being used in the Second Deal. It is a slight action in either case and obviously used to keep other cards back as the top one is taken; however, it serves a double purpose during the Second Deal. It also keeps the other cards on



## SIDE PUSH-OFF SECOND

top of the deck leaving only two cards resting on the left fingertips as per Figure 57, right side view, where you will note that the two cards are not only resting on the left 2nd and 3rd fingertips but the two cards are also slightly separated from the deck at its outer side just as was the one card.

11. The right hand now comes over to take apparently the top card. As the hands meet, the left thumb pulls *back* the top card leaving the side of the second card exposed as in Figure 58. This shows the card pulled back and the right thumb and 2nd finger about to take the second card. Note that the right forefinger is extended across the top edge of the card.

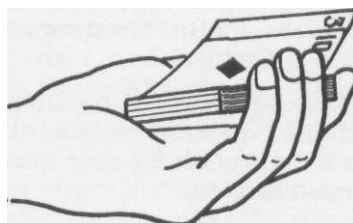


Figure 57

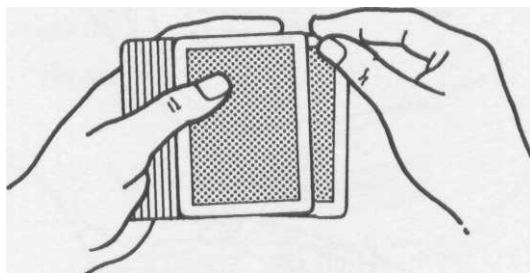


Figure 58

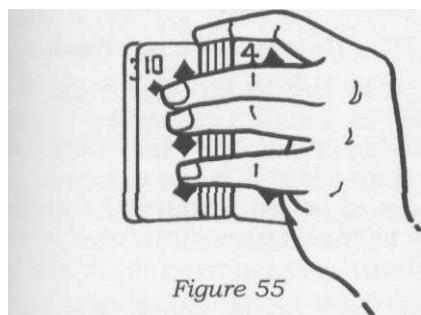


Figure 55

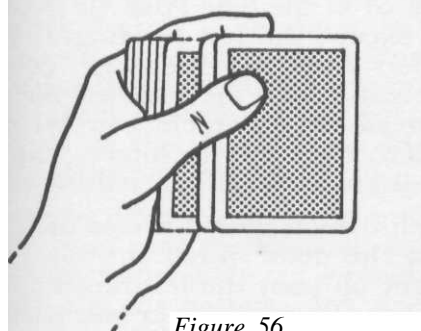


Figure 56

12. Pull the top card back *first*, then bring the right thumb onto it. It is the Take action, same as for top card, that makes it difficult to tell whether a second or top has been taken. A proper angle, where the top of the deck can't

really be seen, but keeping the front end of the deck in view is important to giving the impression that all of the deck is seen.

The underlying principle is similar to that of placing a playing card, across the top of a glass, at eye level to a spectator. They can see all of the glass but not the card. At any rate the right hand takes the second card and deals it to the table.

Remember you must not *slide* the second card out as this will tip-off the deal, you must *take* it and this is only possible by pulling the top card back and out of the way as explained.

13. After the second card is removed you will note that the original top card remains on the left fingers and separated from rest of the deck, as in Figure 59, but flush with the top of the deck. Note the angle of the thumb as the top card is pulled back.

14. The left thumb pushes over the top card again but only very slightly. At the same time the left 2nd, 3rd and 4th

## SECONDS CENTERS AND BOTTOMS

fingertips sort of straighten out to normal as before. Figure 60 shows the left hand at this stage.

15. Press down with the balance of the left thumb in order to engage the second card thus pushing over two cards past the left fingers.

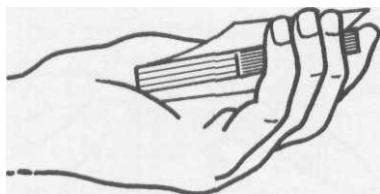


Figure 59

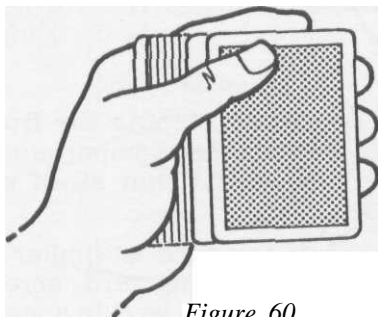


Figure 60

It doesn't make any difference if the left thumb starts to push over more than the desired two cards as it is the left 3rd fingertip on the underside that will eventually prevent more than one card going past. Thus two cards will be forward on the left 2nd and 3rd fingertips. The Figure 61 shows two cards pushed forward, one preceding the other, with the rest of deck held in a loose fanned condition.

16. Right hand continues taking the second card as already explained. Anytime a top card is needed only one card goes over the side of the deck. When a second deal is imminent, you again go into pushing the first one slightly forward followed closely by the second. Again in the event, especially

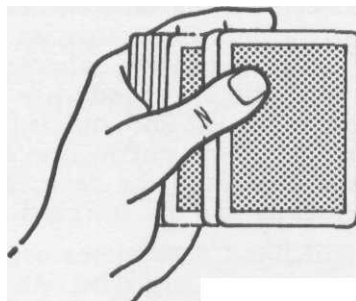


Figure 61

with tacky cards, that several are moved over the left 3rd fingertip, which presses upwards against the edges of the cards, it pulls back what is not needed to leave only two cards forward for the deal. Don't forget to push the cards well forward off the deck as this is part of its deceptive action.

#### The Related Bottom Deal

I call this the Related Bottom Deal because in action it resembles the natural action of the Side Push-Off Second Deal. Here again it is the complete naturalness of action which is its greatest asset rather than that of a visual deception.

1. Hold deck in the Loose Grip as per Figure 51 of the Side Push Off Second Deal except the left forefinger is at position 2 at the upper right corner and because of it the deck will not fan or spread out as much; however, the left 2nd, 3rd and 4th fingers remain extended in a relaxed and natural way.

2. With the left thumb across the middle of the deck, push the top card straight off past the left fingers. The right hand comes over to take the top card. The right thumb goes above the left thumb and falls at about center of the card near the upper end at a slight angle. The right 1st and 2nd fingers are extended so that the right forefinger touches the back of of the left forefinger while the 2nd finger goes between the left 1st and 2nd fingers to

## THE RELATED BOTTOM DEAL

touch the face of the bottom card at its upper right corner. The right 3rd and 4th fingers are only slightly curled into the palm and they also travel below the extended left fingers. Figure 62 shows the position of both hands at a stage when either the top or bottom card may be taken.

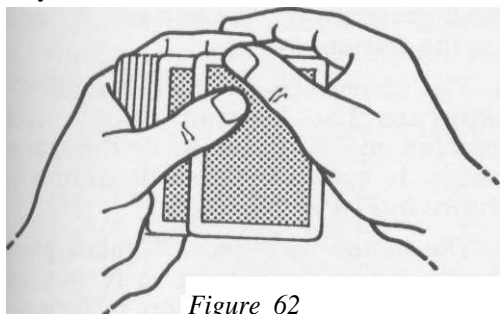


Figure 62

3. When the top card is taken the left thumb pushes over the next one and so forth as the deal continues. As long as the deal is fair the left hand does nothing but deal in a relaxed manner.

4. When it is required to deal the bottom card a slight and imperceptible change of the left hand takes place. The left forefinger presses inward on the upper right corner of the deck thus forcing the deck's left side into the left thumb crotch. The pack is thus momentarily held under control, between the tip of the left forefinger and crotch of the thumb, just long enough for the right second finger to pull out the bottom card.

5. As the right second finger pulls out the bottom card the left 2nd, 3rd and 4th fingers straighten out a bit to allow passage of the bottom card. As these left fingers are almost straight out during the regular deal, the further straightening of them is only for a moment and passes unnoticed. Right thumb, of course, falls onto the card and so it is taken between the right thumb and 2nd finger.

6. As the right second finger contacts

the bottom card to remove same, it does so by pressing on the face of the card, then bending the finger in towards the right palm.

As the right hand moves away from the deck to deposit the card on the table, the left thumb simultaneously pulls back the top card and immediately advances it over the side of the deck again as the deal continues in a normal manner until another bottom card is required.

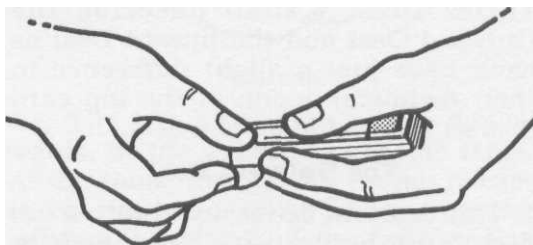


Figure 63

Figure 63 shows a frontal view of the action as the bottom card is pulled out, by the right second finger bending in towards the right palm, while the left thumb is starting to pull back the top card.

### The Throw Bottom Deal

This is a one hand bottom deal. While it is not original with me the underlying technique is. The original technique consisted of shooting the bottom card out with the left forefinger which I found not only awkward but not conforming to the top card deal. As a matter of fact no satisfactory method of dealing the top card, to conform with the bottom deal had even been used. The procedure was to rapidly deal the bottom cards while retaining the top one rather than dealing tops and only the bottom one when required. My technique consisted of a Block Pushoff, of the top cards, in order to loosen the bottom card which then, by a forward wrist action, was dealt to the table.

## SECONDS CENTERS AND BOTTOMS

This technique was originally shown to Dudley Fossum who took it back East where it was kicked around, then several years later shown back to me, as something new by Jerry Styker. This incident led me to devise another method or approach which I called the Inward Deal and showed to Bert Fenn who recorded it in January, 1949.

With the years I also devised a technique for dealing the top card that would conform to that of the Bottom Throw Deal. I shall describe the Outward Deal and the Inward Deal as each have just a slight difference in their technical action of the top card deal as well as the bottom deal.

#### The Outward Deal

1. This deal can be mastered with a full deck but it is best with half a deck or less. Assume you are using a small packet of cards.

2. Hold the packet in the Mechanic's Grip with the left forefinger curled around the upper end at position 1. The left 2nd, 3rd and 4th fingers are pressing against the right side of the packet, while the left thumb is at the right side of the packet with its tip on the edge of the outer left corner. The position of the left fingers and thumb is shown in Figure 64.

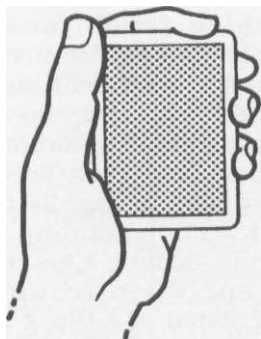


Figure 64

Press downward with the left thumb on the left side of the packet and at the same time press downward with the left 2nd, 3rd and 4th fingers on the right side. This causes the packet to buckle over onto the left first finger. Now, simultaneously, move the left forefinger to the left and release downward pressure on the left side by raising the thumb.

3. The above action will automatically separate the bottom card which remains on your palm while the rest of packet is raised by the left thumb as shown in Figure 65.

4. The action in Figure 65 takes place *during* the deal *not* prior to it as a get ready. The dealing action is forward which causes the loose card to shoot out at the front of the deck past the left forefinger which is momentarily straightened in order to make way for the bottom card's exit.

5. The deal is started by moving the left hand inward as in the Figure 66. This is a side view to show the relative angle to the body. Backs of cards are towards the performer's chest.

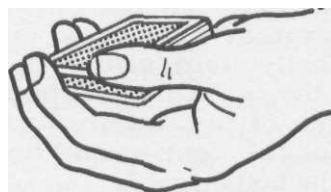


Figure 65

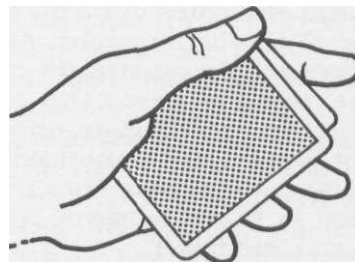


Figure 66

## THE OUTWARD DEAL

Also note that at this time the bottom card is being readied for the release.

6. The left hand, in an action almost entirely of the wrist, moves downwards towards the table at the same time the loose card shoots out from front end of deck, past the left forefinger which is straightened at this time, towards the table. The Figure 67 shows the bottom card in the process of coming out the front end of the deck.

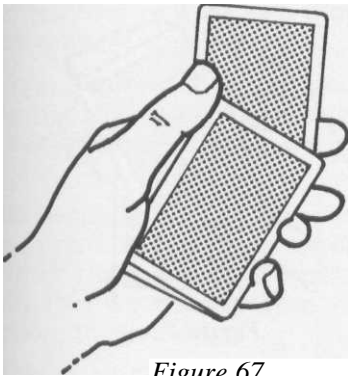


Figure 67

7. As the forward wrist action is made the left hand and packet is literally jerked away from the separated bottom card so that the left hand ends up more towards the body at the finish of the Throw Deal.

8. The action so far explains only the bottom deal. Now for the top card deal. Hold the pack in the same position as for the Bottom Deal.

9. As the left hand turns inward the left thumb presses inward on the upper left corner of the top card. This causes the top card to buckle upwards at the front end just enough for the left first fingertip to press in against this curved card.

10. The left thumb maintains its position but the left 2nd, 3rd and 4th fingers move out just enough so that the buckled card will straighten out and remain resting on the tip of left first

finger. At this stage, the top card is off the deck at its right side as shown in Figure 68. Its upper right corner is more or less resting on the tip of the left 1st finger and still kept in place by the left thumb at the upper right corner.

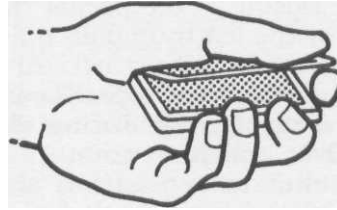


Figure 68

11. The left hand now turns downwards, at the wrist, towards the table. At the same time the left thumb releases the top card which slides over the left forefinger and off the front end of the deck in an identical manner to the Bottom Deal.

12. The most important action, that of the left thumb, is identical when dealing the top or bottom card. There is a definite inward action of the left thumb during the deal for both the top and bottom card. Do not try to hide this action during the top deal and you will not have to hide it when getting ready to Bottom Deal.

### The Inward Deal

1. Hold the pack exactly as shown in Figure 64.

2. This time do *not* buckle the packet but hold it rather loosely as the left thumb shoves over all the cards except the bottom one which is kept back by the base of the left forefinger. The left thumb has been moved aside as seen in Figure 69 to show the bottom card's position which is normally covered by left thumb. For this action, the Block Push Over, the left fingers must move out slightly in order not to buckle the packet as in the Outward Deal.

## SECONDS CENTERS AND BOTTOMS

3. The left thumb presses down on the single bottom card at the same time rolling on its left side to engage the packet of cards above the bottom one. Raise the left thumb so that the packet is raised while the bottom card remains in the left palm. You will note that during the raising of the packet the major grip is by the left thumb on the left corner at the side and the left 3rd and 4th fingers on the right side. These fingers act as a pivot point during the Block Push Over and the eventual raising of the packet to a position shown in Figure 70 which is a back view.

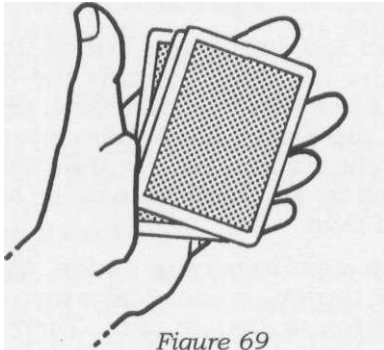


Figure 69

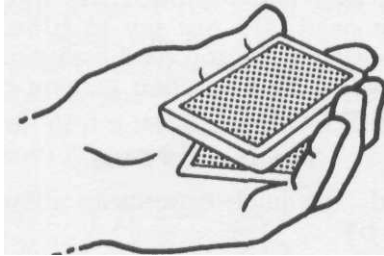


Figure 70

4. The dealing action now is not forward but rather to the rear. To deal a bottom, turn the hand inward, entirely in a wrist action, at the same time letting the separated card fall out the back end as in Figure 71 to end up face down in front of you.

5. The left hand, once the bottom card is dealt, moves back naturally to your

left on the table to its original starting position.

6. To deal the top card the left thumb, at the upper left corner, moves the top card, in an action similar to that of the Block Push Over, over onto the left fingertips. At this stage the top card's right side is resting on the left fingertips. The card is slightly above the rest of the cards and held in place by the left thumb.

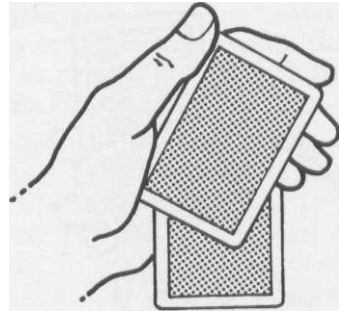


Figure 71

7. Hold your left hand with the cards naturally to your left on the table. Now, in the same action as before, almost entirely with the wrist, twist your left hand inward towards yourself and deal the top card in front of you by merely releasing it with left thumb, the inward action doing the rest. This is the same action you simulate when dealing a Bottom card. Remember the Bottom Deal get-ready is made as the left hand turns inward to deal.

8. It is helpful in getting the bottom card out if, in the reverse action to the normal deal position, you literally jerk the hand and packet away from the separated bottom card. It should end up with its side to you in the normal position.

9. You can further strengthen the illusion if you hold your left hand well forward on the table as well as to your left. However, as the spectator is normally in front of you, the Inward Deal

## THE DEEP BOTTOM DEAL

need not depend on any visual deception or speed.

### My Favorite Stop Effect

This one is taken from a routine of mine I call "Never Miss."

1. Have a card selected and control it to the top of the deck.

2. Hand the deck to a spectator to deal cards face down into your left hand. After he has dealt about a half dozen cards tell him that he can stop dealing at any time he wishes.

3. When he stops dealing, position the cards using one hand throughout, as you ask if he is sure he wants to stop now, etc.

4. His decision having been made ask him to name his card. At the same time do either the Inward or Outward Deal which throws the bottom card, the selection, to the table.

5. If you use the Outward Deal follow by pushing the dealt card forward with left forefinger, as you say, "Just take a look at the card." Naturally it is his selection.

6. If you use the Inward Action the right fingers pick up the card, then slowly turn it face up to show that it is the selection.

7. Of course, you can have a card appear at a selected number also dealing top cards until you arrive at the chosen number, then deal a bottom. For this, control the selection to the bottom, have the deck cut and use the lower half.

The rest is obvious; however, one point, you can use either the top card deal of the Outward Method for the Inward Deal, or use the Inward Method for the Outward Deal. Experimentation will soon enable you to decide which combination you prefer or perhaps one method for both.

### The Deep Bottom Deal

1. Hold the deck in either the Mechanic's Grip or Master Grip. The tip of the left forefinger should be at a position around the upper left corner of the deck. The left thumb is straight across the deck. The left 2nd, 3rd and 4th fingers can be either against the sides of the pack or extended.

Figure 72 shows the pack in the Master Grip with the left three fingers extended to later permit clearance of the bottom card. The left thumb has moved the top card over very slightly, in fact just enough for its upper right corner to come free of the left forefinger.

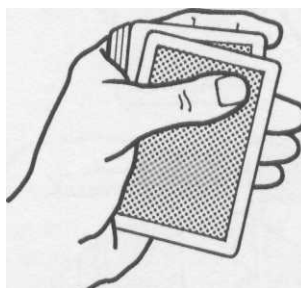


Figure 72

2. The right hand comes over to take the top card. The right thumb moves in very deep, above the left thumb, until tip of right thumb touches upper left corner of deck as in Figure 73. At the same time the other right fingers are positioned as follows: The right forefinger lies across the left forefinger. The right second finger has gone way under the pack, into the gap caused by the left 1st and 2nd fingers, until its tip touches the *bottom* card almost at its upper left corner. The right 3rd and 4th fingers are also extended, in a slightly curled position, so they go below the left hand and touch the backs of the left 2nd and 3rd fingers.

3. With the right hand in the position of Step 2, Figure 73, the operator has the choice of taking either the bottom

## SECONDS CENTERS AND BOTTOMS

card or the top card. In any case the taken card will end up in the right hand, deep into the palm and held between the thumb on top, second finger below, at the upper left corner of the card. As the card is taken, the right 2nd, 3rd and 4th fingers curl into the palm. This aids in getting the card taken, into the position shown in Figure 74.

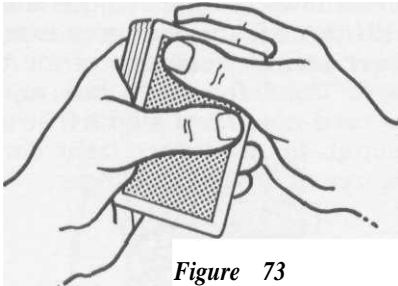


Figure 73

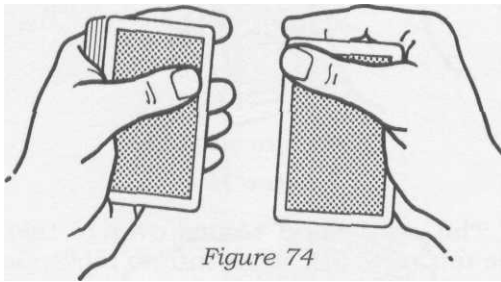


Figure 74

4. For each succeeding card to be taken off the top the left thumb merely moves the top card over very slightly as shown in Figure 72. When the bottom card is taken instead then of course, the left thumb simultaneously can pull it back or merely leave it as is. Because the top card has not been moved over noticeably, it is not really essential to bother bringing it back.

5. The dealing action is that of the right thumb sweeping across the top card in order to take it. This sweeping action later adds to the illusion of having taken the top card when in reality the bottom one is dealt.

**The Moveable Thumb**

Probably the first recorded source of the principle of the Moveable Thumb is that in Walter Scott's manuscript *Phantom of the Card Table*. There it is applied to the Second Deal and here the application is to the Deep Bottom Deal.

1. Hold the pack exactly as for the Deep Bottom Deal except that the left thumb is at the upper end of the deck as shown in Figure 75. The top card remains stationary at all times, it is not moved.

2. The right hand action is identical to the Deep Bottom Deal except, as the right hand comes over to take the top card, the left thumb moves downward, as indicated by the arrow in Figure 75, until it reaches the position already shown in Figure 72. This enables the right hand to get into position, Figure 73, for either the top or bottom deal.

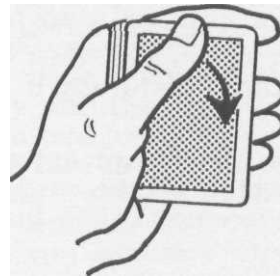


Figure 75

3. When the right hand has taken its card the left thumb moves *back* to the position shown in Figure 75. By continuing this back and forth action of the left thumb you give the illusion of dealing a card even though the top card is never moved.

**The Clip Bottom Deal**

The following Clip idea came about in 1946 while trying a move called the Turnover Switch from Neal Elias' booklet *At the Table*. As a matter of fact, when I first did this for Neal Elias and



## THE CLIP BOTTOM DEAL

Bert Fenn on the streets of Colon, Michigan, they saw no difference between this and what Elias already had in his book and actually there was none except for one little detail; The Clip, which made for an easy release of the bottom card.

First will come a description of the original method of setting the card into the Clip, then the refinements.

1. The deck is held in the left hand face down. Card to be clipped into position is on top of the deck.

2. The first card is counted off face down into right hand so that the upper right corner of the card comes directly over the third joint of the forefinger. The right thumb tip is also at this corner pressing down on the card to keep it in place as shown in Figure 76.

3. As the right hand moves towards the pack to take the next card, the right forefinger moves *over onto* the card's upper right corner, clipping the it between the first and second fingers near the base of the palm. The right thumb keeps pressing down on the card to keep its position while the right forefinger can change its position in order to Clip the card as in Figure 77.

4. The next card is taken onto the first one and, of course, now covers the fact that the card is clipped. As a matter of fact, the situation would now appear again as in Figure 76.

5. Steps 1 through 4 are the original method of getting into the Clip during a counting process and will be referred to as the First Clip Method. The 2nd method is a great improvement, not only in technique but in flexibility of application.

### Second Clip Method

1. In this case the card to be secretly clipped can be either the 2nd, 3rd or 4th card from the top.

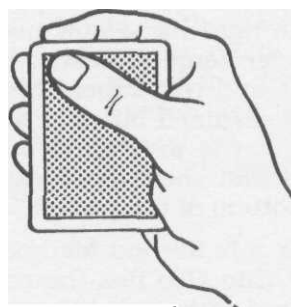


Figure 76

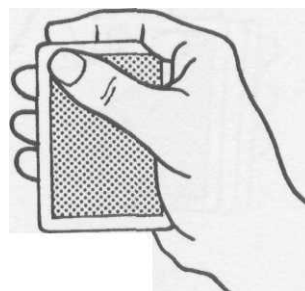


Figure 77

2. The left thumb shoves over the top card which is taken into the right hand. The second card is shoved over and taken *under* the first card and also kept slightly jogged to the left. This process is repeated with the third card being taken under the first two, and it too is kept jogged slightly to the left.

The result is three cards held in right hand as shown in Figure 78 which is a top view of the right hand. The action, of course, has been that of counting three cards into the right hand.

3. The fourth card, the apparent selection, is also taken under the cards in right hand; however, this card is pushed way under the spread of three cards and into the Clip position shown in Figure 77 except in this case the first three cards above *hide* this action so that the picture, as far as spectators are concerned, remains more or less as in Figure 78.

## SECONDS CENTERS AND BOTTOMS

4. Having shoved the selection into the Clip, the right hand now makes a gesture under some pretext, such as asking if he still remembers his card. The count is resumed but this time all succeeding cards are taken *one onto the other* so that the clipped card remains at the bottom of the packet.

5. Using this Second Method of getting into the Clip also has the advantage of being used with a card that is *face up*.

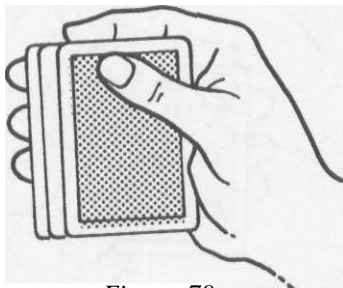


Figure 78

6. Suffice it to say that the Clip can be used in the same effects as the Turnover Switch from Elias' *At the Table* except the Clip will make the subsequent release of the bottom card much easier than before. The switch is made simply by separating the right first and second fingers as the right hand either turns the supposed top card face up onto the deck or takes it off the deck, and onto the cards in the right hand, which then seems to deal this card face up to the table.

The action of taking it off the deck, with the right hand, then dealing it apparently face up to the table, is far superior to that of turning it face up onto the pack. Of course if a table is not handy, and you are working standing up, then the turnover of the card onto the deck is the only course.

The Clip Deal makes for an excellent Stop effect as well as a direct substitution of a known card for another. As an example, suppose you control a selec-

tion to the bottom of the deck. Then turn the deck face up. Everyone sees the selection on the face of deck but you say, "I will run the cards face up. Do not say anything but merely think 'Stop' when you see your card." Here, of course, you have got the face card, the selection, into the Clip and are taking off more cards, onto it, from the face of the deck.

Suddenly you stop at one and say, "Yes, that's the card on which you thought 'Stop'." Here the right hand takes the face card off the deck into the right hand. Right hand turns to deal the supposed card face down to the table but actually an exchange is made via the Clip Release.

The Spectators disavows the card but you insist that was the card on which he thought 'Stop'. When he eventually turns the card over you again say, "That *was* the card at which you thought 'Stop' wasn't it?" He will have to admit you are correct.

By using the Second Method of getting ready for the Clip Deal you can work an exchange of a face up card in a face down deck.

Briefly, assume you have a card secretly reversed third from the top. Get this face up card into the Second Method position, as per Figure 78, without exposing its face. Now take the rest of the cards, one at a time, onto those in the right hand as you ask someone to call stop. When a halt is called the top card, of left hand packet, is turned face up with the aid of the cards held in the right hand.

The right hand now takes this face up card onto its packet. Immediately the right hand travels to the table, turning backs up, seemingly to deposit the card just taken but actually the Clipped card is released which, because it was previously reversed, lands face down

## SECONDCLIPMETHOD

onto the table. The right hand places its cards *face up* onto the face down cards in the left hand.

You can now run through the face up cards to show that he could have stopped at any card, actually to indirectly prove that the card stopped at is not among them so it *must* be the one face down on the table. After showing

the face up cards casually transfer them to the bottom of the deck. Thus the actual stopped at card is now under control on top of the deck. (For another type of Switch see "Spread Switch" notes of August 10, 1956 and "Applications of Spread Switch" notes of July 3, 1957.)

# Chapter Nine

## Seconds, Centers, Bottoms

### Part II

*The Movie Second The Deep Second One Hand Stud Second The Hit Deals D'Amico One Hand Second From Out of Nowhere A D'Amico Variation Stanley James Stud Second Variations of D'Amico's Deal The Top Card Deal One Hand Bottom Deal The One Hand Center Deal Mario One Hand Second D'Amico's Variation As a Color Change As Production of Selection As Production of Aces As Ambitious As a Vanish D'Amico's Favorite Mario's Routine The S. F. Grip The S.F. Bottom Deal The S.F. Second Deals S.F. Natural Second Deal Wiersbie's Double Deal Mario's Double Double Stop M.S.F. One Hand Bottom Added Technique For Wiersbie D. D. Missing Finger Deals Streamlined Dunbury Delusion Off the Face Seconds Mechanical Seconds Technical Variations Tabled Bottom Deal Tabled Seconds*

#### The Movie Second

It must be every bit of twenty-five years since I first saw this method of second dealing in a movie which had the usual gambling scene and a crooked dealer. It is obviously a good expos'e method but there is no reason why it can't be used secretly especially if the audience is seated in front of the performer.

1. Hold the deck in the Master Grip with left forefinger at position 2 around the right corner of the pack. The left thumb is at position A and the left 2nd, 3rd and 4th fingers are against right side of the deck. The Figure 79 shows the hand position on the pack.

2. The left thumb presses down on the top card then moves straight down, at the same time maintaining pressure on the upper right corner of the top card. This will cause the top card to be moved so it does not project over the side of the deck but will buckle instead at the back end of the deck.

At the same time the upper right corner of the second card is exposed as shown in Figure 80.

3. Of course the right hand approaches the left hand and not until the right thumb is ready to take a card does the left thumb buckle back its top card in order to expose the under card which is then taken by the right thumb on top and right 1st & 2nd fingers from below.

Naturally the right thumb pulls the second card off the deck sufficiently to

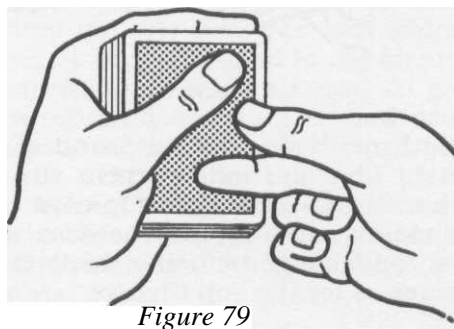


Figure 79

## SECONDS CENTERS &amp; BOTTOMS

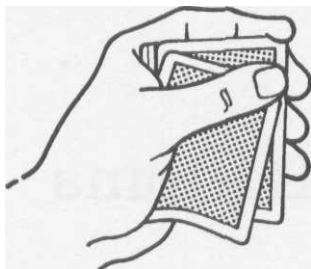


Figure 80

enable the right 1st and 2nd fingers to come up and meet the card from below.

4. To keep the left thumb action uniform for both top and second dealing it is essential that the left thumb move downwards in the same direction each time; however, no buckle is executed when dealing the top card. The left thumb merely moves downwards out of the way and the right thumb always comes at the upper right corner of the deck for the take.

5. There can be two variations in the right thumb taking the second card. It can take the second card at the center side as in Figure 81. In addition it can also enter under the top card as seen in Figure 82.

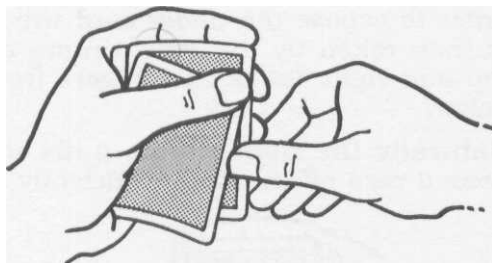


Figure 81

Both methods may be found of some use. The method wherein the right thumb goes under the top card can be done standing up and used as a form of Top Change by using the same gestures as for the Top Change.

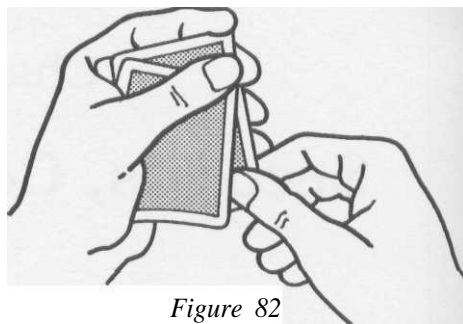


Figure 82

6. In Figure 82, where the right thumb goes under the top card, the deal is made straight back towards the performer as this is easiest.

### The Deep Second

This type of Second Deal is very deceptive because the take action is at the center of the card rather than the usual corner. Across the table it is difficult to tell when a top card or second card is taken.

1. Hold the deck in the Mechanics Grip with the left forefinger curled around the upper end at position 1.

The left thumb extends above the front end of deck at about center. Left 2nd, 3rd and 4th fingers are at the side of the deck.

2. The left thumb pulls the top card straight down to expose the under card for no more than its white border.

3. The tip of the left thumb now presses down on the top card as well as the exposed second card. The left thumb now arcs the top two cards, as one over onto the left finger tips but not past them.

4. At this stage the two cards, as one, are slightly off the pack and their right sides resting on the left fingertips.

5. The right hand 1st and 2nd fingers are extended as they come over towards the pack. The right 3rd and 4th fingers are curled into the palm.

## THE DEEP SECOND

The right 1st and 2nd fingers come towards the top card at a point directly below that of the left 4th finger. The right thumb and right 1st and 2nd fingers will be touching the top cards as shown in Figure 83.

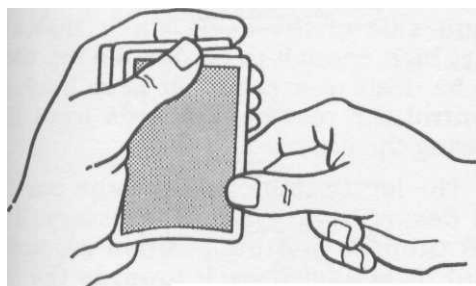


Figure 83

6. The right 1st and 2nd fingers now lift up the two cards almost in a sliding motion. This is easy as the cards project over the side of the deck. At the same time move the right 1st and 2nd fingers deep under the two cards as in Figure 84, a bottom view. Left thumb prevents these fingers from going any further than required.

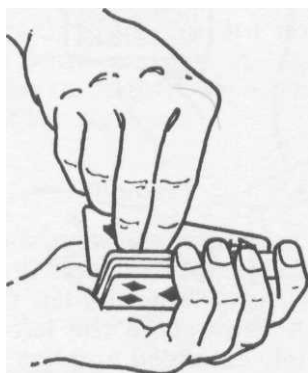


Figure 84

7. From the top, the right thumb will be on the center of the card as shown in Figure 85.

8. To take the second card, a firm upward pressure is maintained by the right 1st and 2nd fingers against the

face of the second card. As these fingers actually take the card out, the right hand moves to the right and the right thumb rides lightly across the top card until it eventually comes down on top of the second card as it is removed. This action is shown in Figure 86.

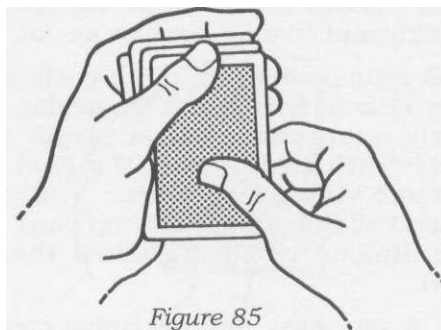


Figure 85

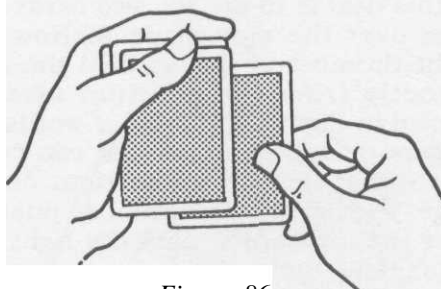


Figure 86

9. As the second card is removed the left thumb arcs back the top card but not flush; only as far as the upper white border of the *next* card. Again, the left thumb presses down on the two cards which are easily arced over as one to continue the Second Deal.

10. When only the top card is needed you must arc over only one card which is taken by the right hand in the identical manner as was the second. To get from a top card deal to a second deal requires practice in quickly pulling down the *next* card as the right hand tosses its card to the table. By the time the right hand comes back to the deck the left thumb is already pushing off two cards.

## SECONDS CENTERS &amp; BOTTOMS

11. This Deep Second Deal is a slow deliberate type and does not depend on visual deception; however, this may be obtained by certain actions or characteristics of the deal. As an example, with the fingers in position shown in Figure 83 instead of moving under the card slowly do so by going in very quickly and coming out just as quickly.

This action will be found to conform to that characteristic of a 21 dealer who deals another card to a player who calls "Hit". In this way the deal can become visually deceptive. The right thumb sliding across the top card aids the illusion of having taken the top card.

12. A very easy and deceptive method of this deal is to arc the two cards further over the side of deck. Now the right thumb and fingers deal the card directly from the position already shown in Figure 83. In other words the fingers do not go under the two cards but rather deal from the right center edge. The left thumb obviously pushing over the top card(s) plus the right fingers taking them at the center edge add greatly to a very deceptive action of seeming to deal the top card.

### One Hand Stud Second

If the deal, about to be described, is done correctly you will have to practically prove you are dealing a second, something which I hope you will avoid doing. It is one that I have used and analyzed over the past two decades, trying the various Grips to find which is the best for this particular deal. I have found both the High Grip and Mechanics Grip to work well; however, the preference is for the High Grip and the description will be with that grip in mind.

First I will describe the action of getting the second card out and then the actual method of dealing.

1. Hold the deck with its lower left corner in the High Grip. This is at a point just above the crease in the left hand and on the mound of the left thumb. The left forefinger is at position 1 around upper end of the pack while the left 2nd, 3rd and 4th fingers are at the right side of the deck. Their tips are just high enough to enable the top card to be dealt over them yet keep back or control the rest of the cards from following the top card.

2. The left thumb can bevel the pack if so desired but it is not necessary. The left thumb's starting position is important. It is angled back towards the left side of the deck until its tip is as shown in Figure 87. Only the left side of the thumb is touching the top card. Because of the left thumb's angle its position is about an inch from the upper left corner.

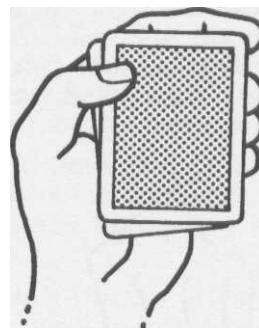


Figure 87

3. The left thumb now pushes the top card straight off the deck until it is as far over the side as the left thumb can get it. At this stage the left thumb is completely extended and lies flat across the middle of the pack as seen in Figure 88.

4. With the top card over the side of the deck, left thumb extended, keep pressing downwards and forwards with the left thumb. This will cause the under bone, at its first crease, of the left thumb to contact the second card. By

## ONE HAND STUD SECOND

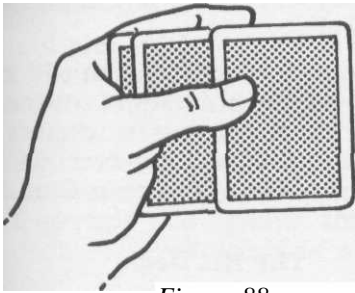


Figure 88

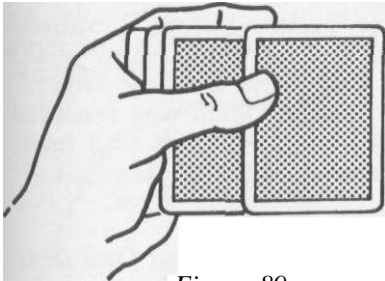


Figure 89

continuing the downward and forward pressure the second card will also move slightly forward as in Figure 89.

5. The second card will of course move past the edge of deck and onto the left fingertips. At this stage the second card will rest on the 2nd and 3rd fingertips of the left hand as seen in Figure 90 and will also be slightly separated from the deck at the right side.

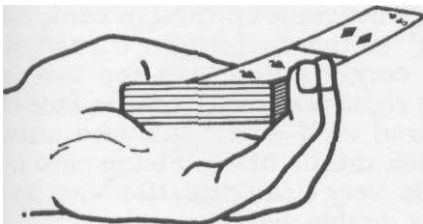


Figure 90

6. The left 2nd, and 3rd fingertips press slightly upwards in order to keep the second card in place on these fingertips while the left thumb pulls back the top card flush with the deck as in Figure 91.

7. At the stage of Figure 91 the second card still rests on the left 2nd and 3rd fingertips and is slightly separated from the pack. Also the left thumb, being back at the extreme left side of deck, does not actually press on the second card, as this second card is just beyond the left thumb's pressure point.

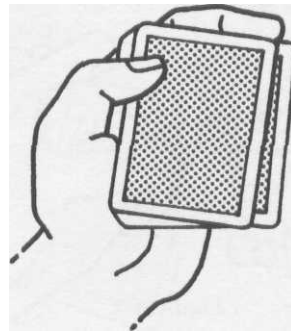


Figure 91

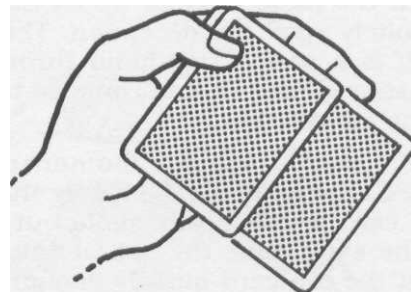


Figure 92

8. This situation results in the second card actually being free from the deck. If the left hand is tilted downwards the second card will fall out as seen in Figure 92. What has been described are just the actual mechanics of the deal; however, the action must be done correctly to get a complete illusion of having dealt the top card.

9. First the deck is held as in Figure 87. Next the top card is pushed over as in Figure 88 but, this is important, the action of Figure 89 must be done as the hand turns palm down in a sort of



## SECONDS CENTERS &amp; BOTTOMS

throwing of the card face up to the table. Matter of fact as the hand turns down the mechanics depicted in Figures 89-90-91 and 92 are all done simultaneously. Resulting in the second card being dealt face up to the table as shown in Figure 93.

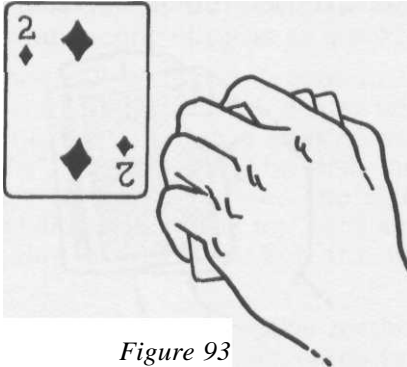


Figure 93

10. There should be no movement of the second card, shown in Figure 89, when the hand is palm up as this will definitely spoil the deception. The deal itself is a sort of one-hand throw and the second deal should conform to that of the top card deal.

11. A slight forward momentum is added during the deal causing the second card to practically shoot out while at the same time the left thumb pulls back the top card quickly enough so it will not be seen sticking out when the left hand turns palm down as per Figure 93.

12. Due to the slight separation of the top two cards, by the left 2nd and 3rd fingertips from the rest of the deck, the card falling out practically rides over the nails of the left three fingers. Thus there is practically no friction to hinder the second card from travelling freely from under the top card.

The left thumb places no pressure on this second card but is merely holding onto the left edge of the top card as the second card is left to fall free of the deck and face up onto the table. There

is no movement of the left fingers during the deal.

The above deal can be made as a straight face down deal and it is best if it is done on the swing in towards the body of the operator; however, its over all effectiveness is best as a Stud type deal.

### The Hit Deals

Ever since 1948 I have experimented with applying the principles of the Hit Method of Double Lifting to substitute for the standard strike and push-off methods of Second Dealing. One of my first Hit Second Deals was recorded in July 1949 by Bert Fenn and here, in his own words, is the description.

#### "Hit Second Deal For One Deal

Mario Chicago July '49.

See Hit Turnover. This deal is based on the same principle. Although this can't be used for continuous 2nd deals it is ideal for a single second deal.

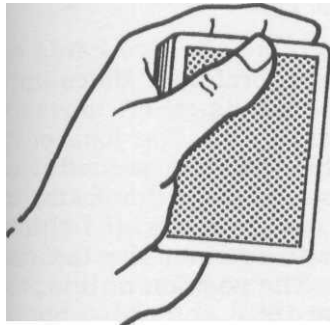
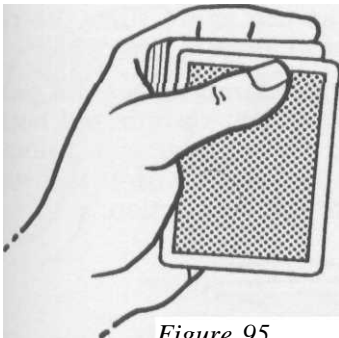
Hold the deck in left hand Mechanic's Grip and bevel it to the right. The cards are "hit" in the same manner as for the Double Turnover, in this case, hit between the left 2nd finger and outer right corner of deck. The left thumb stays constant on the top card. Simply "hit" at the outer right corner, lifting the corner only of the top two cards. The right first finger on the face of the second card deals this card outward, as left thumb holds the top card on the deck. Very clean deal. Can also be used for a double deal."

Over the period of years I have devised not only other techniques but have come to the conclusion that it can be done as a continuous type of Second Deal provided a certain tempo is set and kept for the deal. Here then are the variations of technique for Hit Deals.

## THE HIT DEALS

**First Variation:**

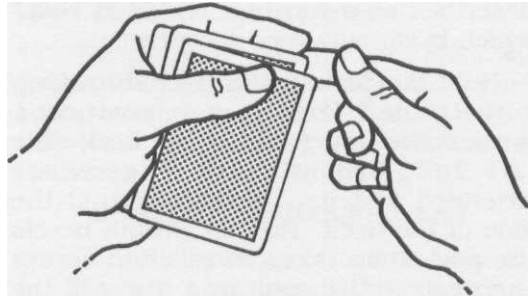
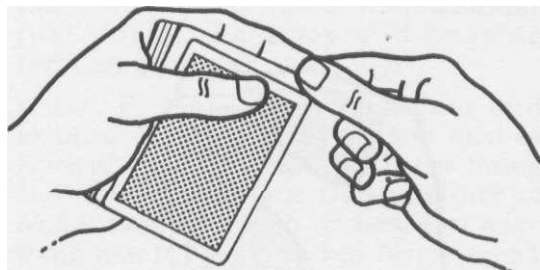
1. Hold the pack in the Mechanics Grip. The left forefinger is at position 1 around the upper end of the deck. The left thumb is angled towards the top end of the deck where its tip touches the left forefinger. The left 2nd 3rd and 4th fingertips are against the side of the deck. The position is shown in Figure 94.

*Figure 94**Figure 95*

3. The right forefinger is now extended and its tip placed deliberately onto the upper right corner of the second card which it immediately lifts up, away from deck and then forces the tip of the right forefinger under the corner of this second card as seen in Figure 96. Actually, the right thumb almost

simultaneously comes in contact with the corner of the second card as in Figure 97.

4. With a firm grip on the second card, with right thumb and 1st finger, the card is dealt off to the table as the left thumb pulls back the top card flush with the deck. A repetition of these movements will set you for succeeding second deals.

*Figure 96**Figure 97*

5. Whenever the top card only is needed the identical action, of lifting up the corner of the card, is made except this time on the top card only; The right 1st finger and thumb deal the card to the table.

6. Remember that the same lifting up action is made on the top or second deal. Also the two upper corners of the top and second card, are fairly close together during the Hit and Lift action so it is impossible to tell whether a top

## SECONDS CENTERS &amp; BOTTOMS

or second card is dealt. Adding the Principle of the Wrist Turn, explained further on in this book, enables you to do this deal under close scrutiny.

7. This is a slow type deal so its use will have to fit the occasion or an occasion found for its use.

**Second Variation:**

This variation can be used as a straight out face down deal; however, it will be described as a form of "Hit Stud Deal" which is visually very deceptive.

1. Hold the deck in the Mechanics Grip with the left forefinger at position 1 around the upper end of the deck. The left 2nd, 3rd and 4th fingers are extended and not pressed against the side of the deck. The left thumb bevels the pack then takes its position across the deck, its tip pointing towards the upper right corner of pack but not touching it. As shown in Figure 98. The left thumb maintains a firm pressure on the deck.

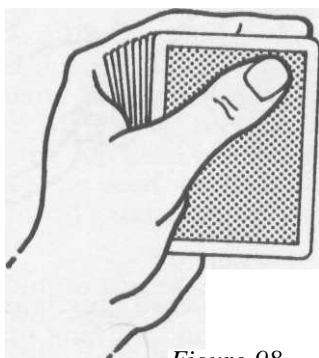


Figure 98

2. The right hand, forefinger extended and the other three fingers curled in towards the palm, comes towards the pack. The ball of the right forefinger "hits" the side of the deck, at a point just below the left 4th finger, to thus engage two cards quickly which are immediately lifted as one. This is shown in Figure 99.

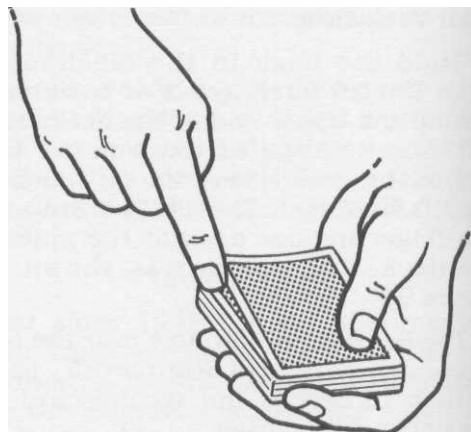


Figure 99

3. Immediately as the two cards are lifted, the right forefinger slides up to center of the cards, then moves in under them up to the first joint of the forefinger. Also the right second finger straightens out so it lies across the top of the card while the right thumb comes down to contact the top card near its edge. The position at this point is as in Figure 100.

4. The right forefinger digs in and presses upwards on the face of the second card at the same time the right hand starts to move to the right.

5. As the right hand moves the second card out, the right thumb and back of the second right finger will automatically come in contact with it to insure a firm grip for the next action.

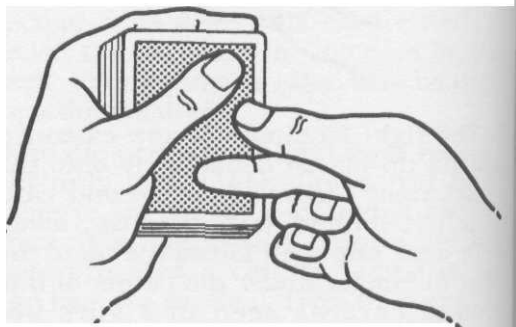


Figure 100

## D'AMICO ONE HAND SECOND

6. As soon as the 2nd card starts to move out, the right second finger presses down on top of this card while right 1st finger presses upwards on its face. This causes the card to bend downwards, at its back end, as it moves out of the pack per Figure 101.

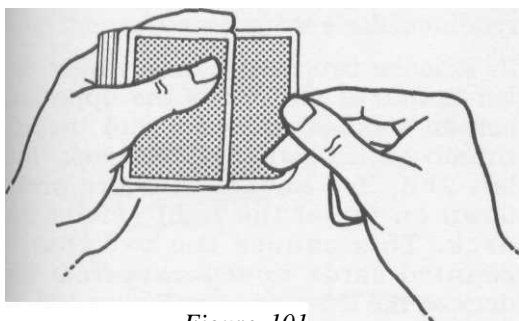


Figure 101

7. Continuing the pressure of the right 1st and 2nd fingers will cause the card to pivot face up. The right thumb simultaneously moves from the back of the card onto its face. As a result the second card ends face up in the right hand held as in Figure 102.

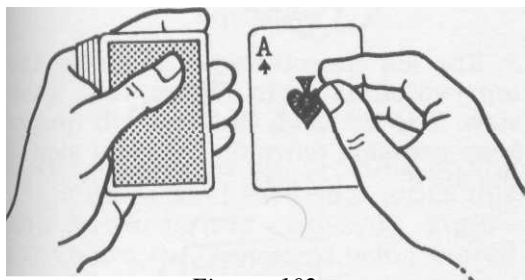


Figure 102

8. The right hand now tosses its card face up to the table, then comes back for a repeat of this Hit Stud Deal. There is a slight upward movement of the right hand as the second card is pulled out and turned face up. This upward movement aids in the illusion of the top card having been taken as well as the turning of the card face up.

9. The top card deal is handled the same way but please note that the noise of the top card deal must conform to that of the second deal. Actually work to make the second deal a soft one to conform to that of the actual noise made by taking the top card in the same manner.

10. The adding of the Wrist Turn Principle to the Stud Deal, or the straight face down deal, will add greatly to its visual deceptiveness.

11. For magical use the Hit Deals will be found of great value especially when some unthinking host hands you a dirty, old, sticky deck to entertain his friends.

### D'Amico One Hand Second

Over fifteen years ago Carmen D'Amico set the card men agog with an unusual and most visually deceptive one hand second deal. He first did it for me but gave the first explanation of it to Francis Finneran who at that time was just out of the army and passing through Chicago.

Later, Francis went back east and extolled this one hand second deal to several card men among them being Dai Vernon and Doc Daley neither of which had ever seen or heard of anything like it before and in fact, weren't quite sure that perhaps Finneran wasn't just exaggerating a bit. It wasn't until Vernon met D'Amico personally that he actually saw how visually deceptive the action really was.

I'll never forget the time when Charlie Miller saw D'Amico do this for the first time. Of course, he had heard of it from Vernon and later read it in Buckley's *Card Control* but he had never actually seen it done well until D'Amico demonstrated it. Miller got up and walked around to several sides of Carmen as he requested him to do it again and again. All he could do was shake his

## SECONDS CENTERS &amp; BOTTOMS

head and say, "It doesn't seem possible but you can't see it."

The D'Amico One Hand Second Deal and One Hand Double Lift are closely allied, one stemming as a result of the other. When Carmen met Arthur Buckley he demonstrated both moves for him. Needless to say, he was impressed to the point of asking permission to include the moves in his book *Card Control*. D'Amico then said he could have several things of his but he did not want his One Hand Second published. Buckley must have wanted the move pretty badly because in the 1st edition he put in the One Hand Second, then to justify its inclusion without permission he claimed it was an old Black-Jack, or 21, method of Second Dealing. This was, of course, not true and when D'Amico saw his pet sleight in print, with no credit to boot, there was quite a scene at the Magic Round Table in Chicago.

At any rate with Buckley's second edition of *Card Control* he mentioned D'Amico's name in connection with the Deal but actually gave him no more credit than in his first edition by stating that D'Amico claims to have invented it.

Anyone conversant with semantics can realize that this could mean the same as that he hadn't invented it; therefore, let me assure all cardicians that this particular One Hand Second Deal is Carmen D'Amico's invention and that no one, Vernon, Miller, Finneran, etc., had ever seen or heard of anything like it previously.

Over the years I have seen several card men attempt the D'Amico One Hand Second and yet never get the same illusion as Carmen did. One day I mentioned this to Carmen and asked him to do it for me over and over until I could properly analyze the action.

Here, for the first time is the correct technique broken down into several major steps that will enable you to get as fine a result as that obtained by D'Amico.

1. Hold the pack in the Mechanic's Grip position but with the left thumb at the side of the upper left corner in readiness for a thumb count.
2. Release two cards, from under the left thumb at the side of the upper left corner. Next press down with the left thumb on its corner of the pack. The left 2nd, 3rd and 4th fingers press down on top of the right side of the deck. This causes the two thumb counted cards to separate from the deck at the left side as in Figure 103.

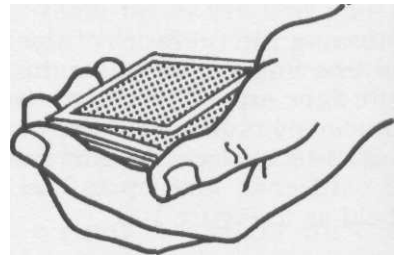


Figure 103

3. The left thumb moves in under the top two cards as in Figure 104, a top view. The left 2nd, 3rd and 4th fingers keep pressing down on the right side of the deck.

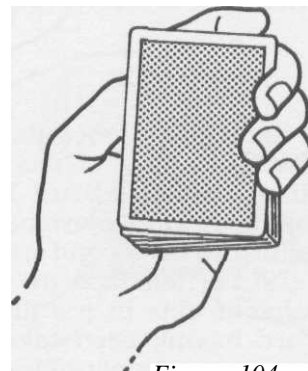


Figure 104

## D'AMICO ONE HAND SECOND

4. The left thumb moves in *until its tip comes to the center of a 3 spot* as shown in Figure 105 which is a view from the left side.

5. From the top the view is as seen in Figure 106 with the card(s) being held securely in place by the left 2nd, 3rd and 4th finger tips pressing down firmly on the right side of the deck.

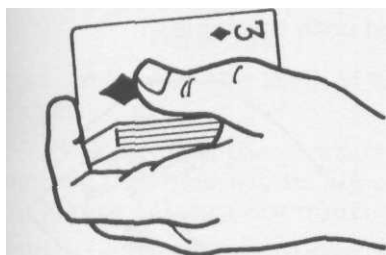


Figure 105

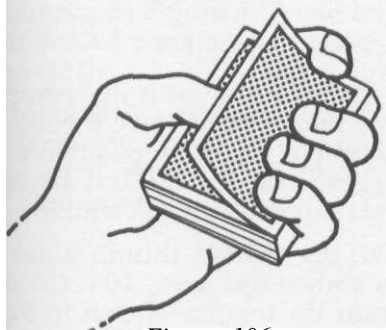


Figure 106

6. The left thumb tip, pressing on the face of the second card now moves this card forwards and outwards. Figure 107 shows the 2nd card being moved out by the left thumb, a left side view of the action.

7. Figure 108 shows the action as it appears from above the deck. Note that the left forefinger is alongside the right side of the second card and will play an important part in the next step.

8. The left thumb continues its action while at the same time the left forefinger presses inward on the deck causing the deck to slide down further into the

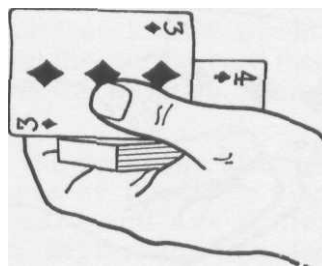


Figure 107

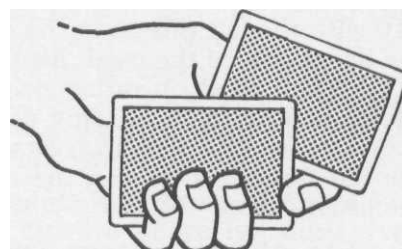


Figure 108

left hand. The left thumb moves in towards the left forefinger causing the second card to swing towards the right and out of the deck as shown in Figure 109 where the 2nd card is about to clear the top card.

9. Continuing the action of Step 8 the second card will clear the pack and end up being clipped between the left thumb tip and the side of the left forefinger at about the first knuckle. The card will end up as shown in Figure 110, the spectator's view.

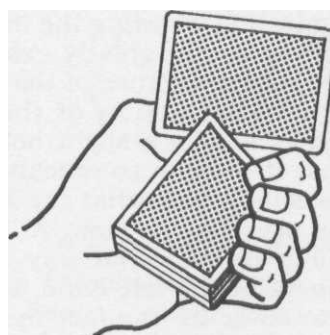


Figure 109

## SECONDS CENTERS &amp; BOTTOMS

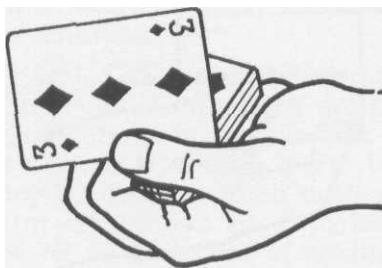


Figure 110

Note that the card ends up in Figure 110 with the left thumb in the center of the lower side of the card. Also the rest of deck will wind up rather deep in the left hand due to the sliding downward action caused by pressing inwards with the left forefinger during the action of the second deal.

10. The above 9 Steps cover the mechanics of the deal; however, the following wrist action must be included in the deal to make it completely deceptive from a visual standpoint. When the left thumb starts to move in as shown in Figure 104 the left hand turns inwards at the wrist only, towards the body. If the left hand wrist action is correct the performer will have a view of the action as shown in Figure 111 if the action were stopped.

11. By the time the left hand turns back outwards again the second card will be out and held as already shown in Figure 110, the spectator's view.

12. The Figure 111 showing the inward wrist action has been greatly exaggerated to give a clear picture of the idea. Actually the wrist action of the left hand becomes sort of a slight bobbing of the hand. It is done so quickly that the impression given is that the top of the deck is never out of view. At times it can actually be such that only a very slight bobbing of the left hand will be sufficient to cover up the fact that the second card comes out.

The thumb action can be so rapid as to actually do the deal with the hand at rest. The left fingers press down on the top card to keep it firmly in place while left thumb whips the second card out and over face up.

13. The right hand now comes over to take the card, by the upper non index corner, with the right thumb on top, fingers below. The card is then tossed or sailed onto the table.

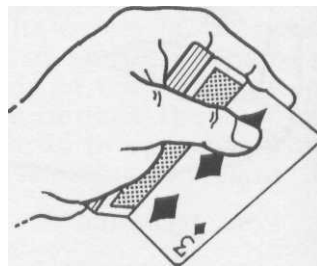


Figure 111

14. To deal the top card in apparently the same manner and have it end up in the same position in the left hand, proceed by first releasing only one card with the left thumb.

15. Next, dig the left thumb under the card as shown in Figure 104. Continue the action up to that shown in Figure 105. Here the left thumb keeps pressing on the card until it flips face up against the left 2nd, 3rd and 4th fingers. At this stage the left thumb is on the face of the card but the back rests against the nails of the left 2nd, 3rd and 4th fingers as shown in Figure 112, a top view.

16. The left thumb now can push the face up card forward because it will ride easily on the nails of the left 2nd, 3rd and 4th fingers. The left forefinger meantime moves inwards to beneath the card, at the same time pushing the rest of the deck further into the palm. This results in the face up card riding off the nails of the left 2nd, 3rd and 4th

## FROM OUT OF NOWHERE

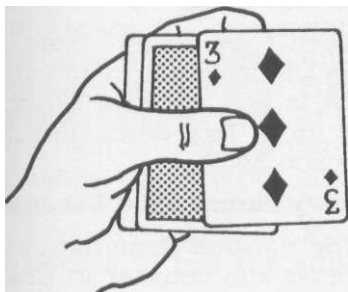


Figure 112

fingers and onto the nail of the left forefinger.

The card ends up in the position shown in Figure 113 which will be almost similar to Figure 110 but not quite.

17. With a little pulling-in action, towards the left with the left thumb and forefinger, the card from the position shown in Figure 113 can be swung to an angled position more like that in Figure 110.

As the card is not held in position for any great length of time, being taken by the right hand, the slight discrepancy is almost unnoticeable.

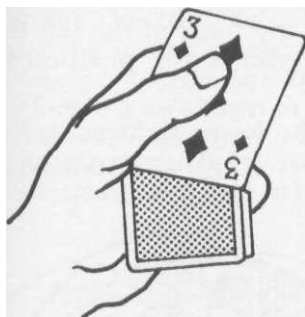


Figure 113

Now for our favorite effect using the above One Hand Second Deal. Let's call it --

### From Out of Nowhere

1. Have a card selected and control it to second from the top.

2. Hold the deck in the left hand as for this second deal. With the aid of the right hand flip the top card face up and ask if it is the selection. Turn the card face down.

3. Take the deck with the right hand from above by the ends, display the bottom card and ask if that is the selection. Replace the deck face down into the left hand.

4. Flip the top card face up and then face down as you say, "If the top card isn't your card -." Now turn the left hand back up to expose only the index of the bottom card as shown in Figure 114 as your patter continues, "And the bottom card isn't your card."

5. With cards in position of Figure 114, the left thumb secretly counts two cards in readiness for the One Hand Deal as your talk ends with, "Then what is your card?"

6. As soon as the card is named the left hand turns palm up, doing the D'Amico One Hand Second Deal at the same time. The result will be the sudden appearance of the card which seems to have come From Out of Nowhere.

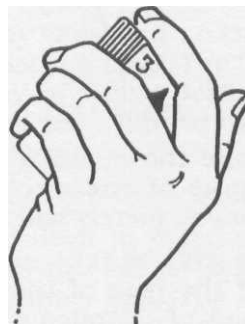


Figure 114

### A D'Amico Variation

This is D'Amico's variation of the One Hand Second which also appeared in the Buckley book without due credit.



## SECONDS CENTERS &amp; BOTTOMS

The action is identical in every respect as far as getting the left thumb under the two cards is concerned; however, at this stage the left hand turns back up and the left thumb pushes the card face up out onto the table as shown in Figure 115.

The left thumb presses down on the face of the card, to keep it against the table, while the *left fingers* move the *deck away* from the card as in Figure 116.

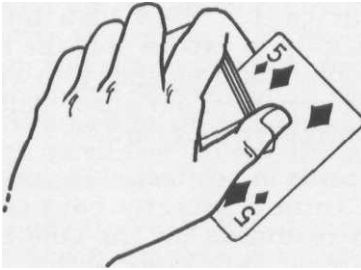


Figure 115

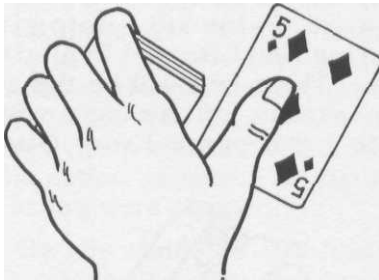


Figure 116

Do not make the mistake of pivoting the card out of the deck. It must appear as if you merely laid it down.

The above also makes an excellent change off the face of the deck. The first method of D'Amico's One Hand Second Deal can be used to change a red back card to say, blue.

Briefly the idea is a blue card second from the top of a red deck. Do the D'Amico's One Hand Second Deal and it will appear as if the *top* red card is now facing the spectators. Actually this

now has a blue back.

I have used this, at one time, as a phase in a Chameleon Aces routine and as such it is very effective either with aces face up or face down, (See Notes on Chameleon Aces)

**Stanley James Stud Second**

Among the various demonstrators of magic across the counter in Chicago, one of the best is a young fellow by name of Stanley James. His skill and tempo, with the magical standards, fascinate even magicians. The following Stud Second is given here with his permission.

1. Hold the deck in the left hand in Mechanics Grip Position with the left thumb at position A and the left forefinger at position 1.

2. With the left thumb arc the top card over, then bring the right hand over the deck so that the right thumb goes *under* the top card at the lower right corner.

The right 2nd and 3rd finger-tips contact the upper right corner of the deck, The right forefinger is curled and its tip is touching the back of the left thumb. Figure 117 shows the position of the right hand.

Note that the lower right corner of the top card is curled upwards as if the right thumb is about to grasp it.

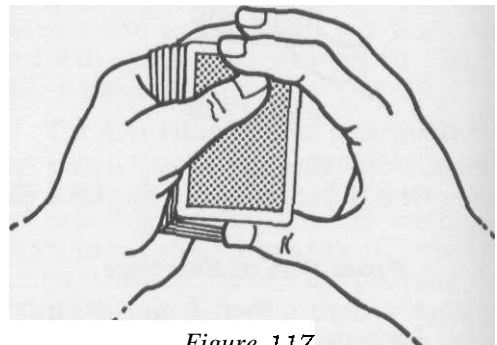


Figure 117

## STANLEY JAMES STUD SECOND

3. While the right hand is in the position of Figure 117 the right thumb actually lifts up on the corner of the *second card* as seen in Figure 118 which is an exposed view. At the same time the right second and third fingers, at the upper right corner of the deck, can also feel this second card being pushed forward just enough to enable these fingers to feel the edge of *one* card.

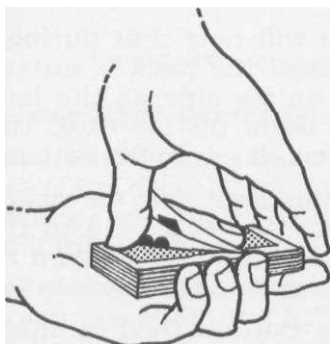


Figure 118

4. Once you feel that this second card is securely gripped between the right thumb and right 2nd and 3rd fingers you can start to move the card out from under the top card. This movement can be either straight off to the right, back towards the operator or slightly forward as shown in Figure 119 where the top card has already been pulled back flush with the deck.

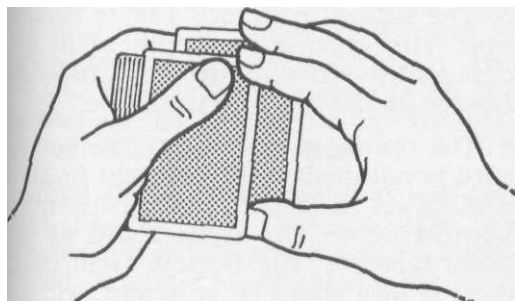


Figure 119

5. As soon as you feel that the 2nd card is sufficiently clear of the top card the right fingers snap it face up so it ends up being held between the right thumb on the face and the right fingers on the back. Actually, the snapping of the 2nd card face up is started while it is still partly under the top card as shown in Figure 120.

6. This second deal not only creates a good illusion, but also will be found easy to do.

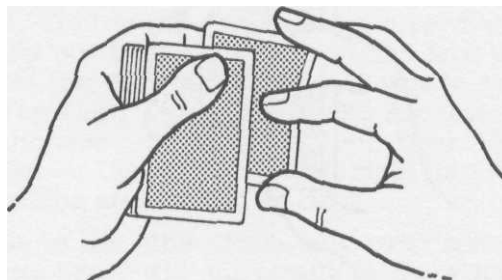


Figure 120

Some may find it to their advantage to have the left forefinger alongside of the deck with the other fingers instead of curled around the upper end of the deck. Either way this Stud Second is worth spending some time with.

### Variations of D'Amico's Deal

These are my variations on the D'Amico One hand Second Deal. You'll find here an easy way of surely dealing the top card as well as a One Hand Bottom and Center Deals.

#### The Top Card Deal

1. Hold the deck in Mechanic's Grip Position with the left forefinger curled around the upper end. The left thumb is extended, across the top of the deck, towards the left 2nd and 3rd fingertips.
2. Press down with the left thumb on the top card. Bending the left thumb inwards thus causing the top card to move to the left, over the side of the deck. The left 2nd, 3rd and 4th fingers

## SECONDCENTERS&BOTTOMS

press down on top of the deck to keep this top card on the left side as shown in Figure 121.

3. Left fingers keep the top card in place while the left thumb moves under the left side of the top card. Pressing upwards with the thumb and downwards with the left forefinger, the top card is caused to pivot to the left as shown in Figure 122.

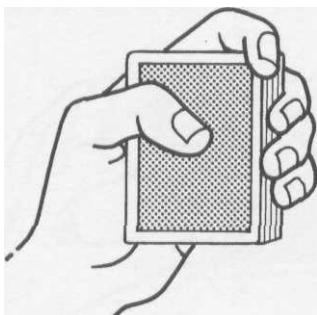


Figure 121

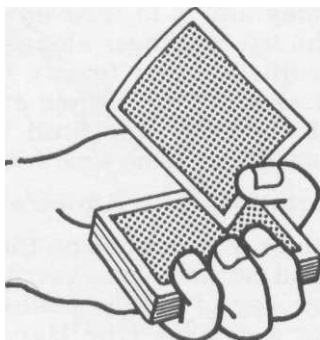


Figure 122

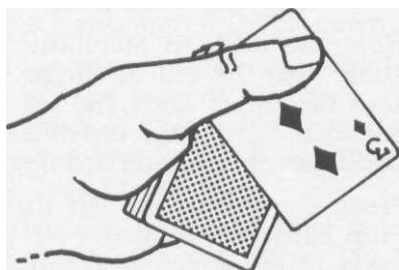


Figure 123

4. Continuing the action, the top card will flip face up to end being held by the left thumb on the face and left forefinger on the back. The grip is at the lower end near center as seen in Figure 123.

5. The left hand can toss or deal card to the table or the right hand can come over to take the face up card and deal it out.

### One Hand Bottom Deal

1. You will note that during the Top Card Deal the pack is automatically tilted on its side as the left thumb enters below the top card. This action conforms closely to the Bottom Deal.

2. In this case, use the right hand to deal the face up card to the table. Continue with the top card deal until you are ready to the Bottom Deal.

3. The Bottom Deal is made as the right hand is tossing a card to the table. During this the left hand seems to get another top card ready but actually a Bottom Card is brought out from under the deck as follows.

4. With the pack normally on its side, during the deal as explained, the left thumb goes under the deck. Its tip presses against the bottom card near its front end. The pressure is a forward one causing the bottom card to pivot against the left forefinger as shown in Figure 124, an exposed bottom view.

5. The action in Figure 124 is continued. The bottom card will pivot out completely to end up held face up exactly as the top card would be.

6. The timing is important. The bottom card is not dealt until the right hand is dealing its card to the table. Attention should be on the right hand at the time; however, the Bottom Deal itself, done with a slight wrist action, will not be seen even if some one should glance at the left hand at the time.

## VARIATIONS OF D'AMICO'S DEAL

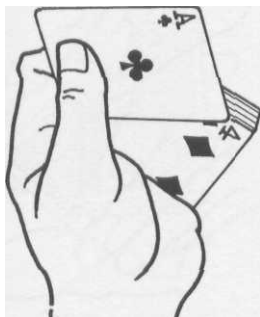


Figure 124

**The One Hand Center Deal**

1. Begin by having, say, four Aces at the bottom of the deck. Crimp the pack downwards for its length. The pack, looking at it from above, will be convex.

2. Place the deck on the table. Cut off half of it and place into the left hand. In taking the balance do so with the right fingers and thumb at the sides of the deck with the forefinger curled on top. Press downwards with the right forefinger and at the same time pull upwards, with the right thumb and fingers, on the sides of the deck causing it to be crimped, now concave for its length.

This action of crimping is accomplished at the time the packet is taken from the table and placed on top of the cards already in the left hand.

3. If you hold the deck on its side you will find there is a definite division at the sides of the deck between the halves. This separation marks off the position of the Aces which are the bottom cards of the upper half.

4. Hold the pack loosely and you can deal the top card, D'Amico style, yet the division at the center will be maintained. Anytime at all, during the deal, your left thumb can dig into the separation and execute a Center Deal.

5. The left thumb moves to the side of the deck and lifts up the top portion at the separation formed by the two opposite crimps. The Figure 125 shows left thumb separating the deck at this division.

6. The left thumb moves in quickly and, pressing forwards, on the center card, causes the card to pivot against the left forefinger and out of the deck. The Figure 126 shows the inside exposed view of the Center Deal.

7. Continuing the action, the card will flip out from the center to end face up on the deck as already shown in the Top Card Deal. The timing for this is the same as for the Bottom Deal. The Center Deal is made while right hand is calling attention to its card.

As in the other deals, any wrist action you apply will aid greatly in the visual deception. The best wrist action is

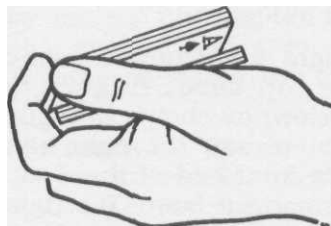


Figure 125

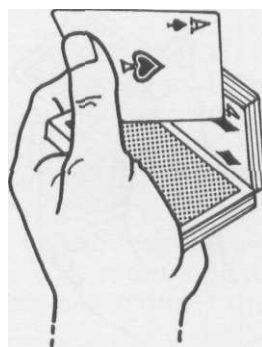


Figure 126

## SECONDS CENTERS & BOTTOMS

inwards toward the body and then outwards as the deal is made. However, no hard set rule can be laid down as each individual's timing and coordination differs.

### Mario One Hand Second

I have used this Second Deal on and off since 1945 having created it one evening, in the company of Bob Nelson of Chicago, while discussing D'Amico's One Hand Second. This deal needs more cover than D'Amico's but will be found a lot easier especially since there is not any difficult get-ready.

1. Hold the deck in the Mechanic's Grip with the side of the left thumb at the upper left corner while the left forefinger is held at position 1, in front of the upper right corner of the deck.

2. With the left thumb pull the top card over to the left until the card rides on the upper left corner of deck and is then forced to tilt upwards off the pack as shown in Figure 127.

3. The right hand now comes over to take the top card, fingers on top, thumb below; as shown in Figure 128. You will note how the right hand also covers the front end of the deck which will be important later. The right hand deals the top card face up to the table.

4. Each fair card is taken as explained in Steps 2 and 3. When it is time to

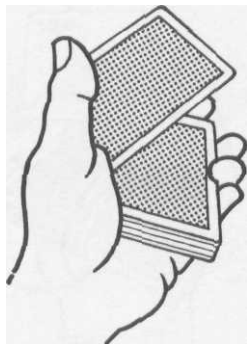


Figure 127

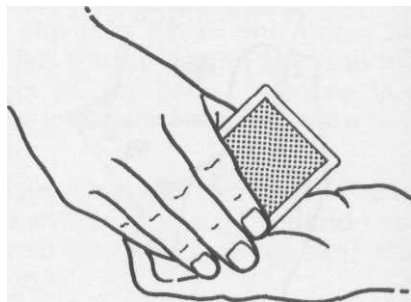


Figure 128

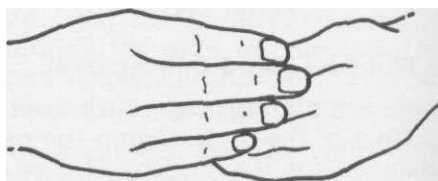


Figure 129

deal a Second the right hand comes in front of the deck, before the top card is pulled upwards over corner of the deck, as shown in Figure 129.

5. Under cover of the right hand the following action takes place. The tip of left thumb presses downwards and inwards on the upper left corner of the top card. Now push the top card forward against the left fingers which do *not* give way but remain at the side of the deck. This causes the top card to buckle upwards as shown in Figure 130.

6. At Figure 130 a large portion of the left thumb will be in contact with the second card as well as keeping the top card buckled.

7. Press down with left thumb on the *second* card at the same time moving the left thumb back to the left. This results in the buckled card straightening out and the second card being pulled out to the left as shown in Figure 131.

8. The left 3rd and 4th fingertips press

## MARLO ONE HAND SECOND

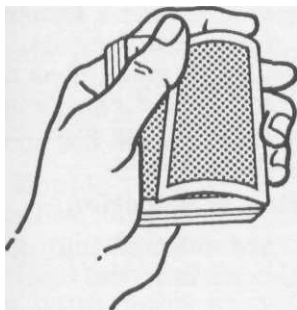


Figure 130

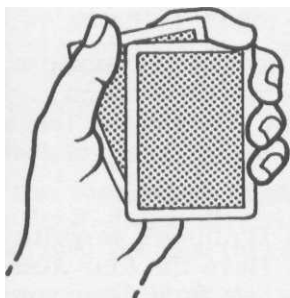


Figure 131

down on the deck to keep the top card in place as the left thumb moves out further to the left dragging the second card with it, as shown in Figure 132.

9. The action of the left thumb continues to the left while pressing downwards against the upper left corner of the deck. This downward pressure against the corner of the deck causes the second card to flip out from under the top card and end up in the same position as the top card normally would as already shown in Figure 127,

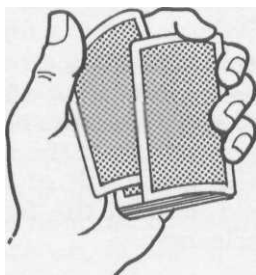


Figure 132

10. Naturally the actions shown in Figure 131 and Figure 132 are covered by the right hand so that, after the secret maneuver, the right hand seems to be merely taking the top card, as seen in Figure 128 of the Top Card Deal.

Of course, the above dealing is in reality a two handed action; however, to do the *deal* one hand at all times, put the *Principle of the Wrist Action* to work and the results are as follows:

1. Turn the hand inwards into a similar position shown in Figure 114 in D'Amico's *From Out of Nowhere*.
2. With the left thumb, buckle down the top card only slightly, then turn the hand palm up while at the same time dragging the top card, over the corner of the deck, so it ends up as shown in Figure 127.
3. With the card in this position the left hand tosses the card forwards onto the table by merely moving the left forearm, for a short distance, forward and at same time releasing the card with the left thumb.
4. When ready to Second Deal the same Wrist Action is used but, of course, the secret manipulation of Figures 131 and 132 are executed so that the second card is the one that actually comes into view. Of course, it is dealt to table in the same manner as was the top one.
5. If you wish to do the Out of Nowhere effect with this One Hand Second, then you must get the selected card to second from top, in a face up condition in order to reproduce it face up as in the original effect.

Of course, in showing the top and bottom cards you must not expose the card that is face up under the top one.

## SECONDS CENTERS &amp; BOTTOMS

While the Figures. 131 and 132 show the card coining out at an angle actually you will find the Second Deal easier if the left thumb pulls the 2nd card out straight to the left while the left fingers pull on the right side of the deck. These two opposite actions will cause the second card to clear the top card that much sooner. This action is especially good for the D'Amico Variation. Also the further to the right you buckle the top card, the closer the second card comes in to the crotch of the left thumb which traps the second card and can quickly bring it out from under the top card.

**D'Amico's Variation**

The mechanics of the One Hand Second Deal just explained, are here used to obtain an entirely different result.

It consists of performing exactly the actions depicted in Figures 130 and 131 except that the 2nd card is pulled straight off the side to the left and brought *back on top* of the deck. In other words, the second deal actions are used to quickly *transpose* the top and second cards.

At first, the reader may say to himself of what use is this; however, after reading through some of our ideas below, it's possible you may get others.

**A. Color Change**

1. Hold the deck face up in the left hand in position for the One Hand Second just described.
2. Hold the right hand, palm flat out and down, about six inches above the pack thus covering it from view for the moment.
3. Under cover of the right hand execute the moves to transpose the face and under card. When the right hand is removed the face card has changed.

4. Work towards as fast a transposition of the top and second cards, as you can but also try to make it as quiet as possible. Practice and experience with the move will eventually give you more than satisfactory results.

**B. Production of Selection**

1. Have a card selected and control it *face up* to second from the top.
2. Hold the deck face down in the left hand as the right hand, palm downwards and fingers extended, is held across the top of the deck.
3. Do the moves to transpose top and second cards thus when right hand moves away the selection has appeared magically face up on top of deck.

**C. Production of Aces**

1. This is D'Amico's favorite opening Ace effect. Have the four Aces face up under the top face down card. False shuffle and cut, retaining the top stock.
2. Hold the deck face down in the left hand. Now place the pack either under the table, if sitting, or behind your back if standing.
3. While the pack is out of sight do the Transposition Move to get an Ace face up to the top of the deck. Bring the left hand out, show a face up Ace, then deal it face up to table.
4. Repeat the above until all four Aces are thus produced. The quicker you can bring the deck back into view, after being out of sight, the better the effect will register.

Be sure to show that you hold no breaks of any kind. Also, after producing an Ace, show that the Aces are not on the top or bottom of the deck. When showing the top card, of course the deck is held so that the face up Aces are not disclosed.

## D'AMICO'S VARIATION

**D. Ambitious**

1. Assume you have just supposedly buried the AS in the center of the deck, in an ambitious card routine, but it really is on top of the deck.

1. Do a Double Turnover of the top two cards, as one, onto the top of the deck. With the right hand cover the X card and do the Transposition Move. When the right hand moves away the X card seems to have changed to AS.

3. There are still two cards face up on the deck so you turn them down, as one, bury the top card and you are set to repeat the effect or merely show the AS back on top.

**E. A Vanish**

1. Turn the top single card face up onto the deck. Bring the right hand palm down over the face up card.

2. Under cover of the right hand do the Transposition Move then move the right hand, cupped as if it had palmed off the face card, away from the deck.

3. As the face up card is covered the illusion of having taken it is there. Crumple the right fingers and show the card gone.

**F. D'Amico's Favorite**

1. Secretly Side-Steal a card into the right hand as the deck is held face up in the left hand.

2. Call attention to the face card of the deck. Right hand comes over onto the face of the deck as if to take this card into the right palm. Actually, the right hand leaves its palmed card on the face of the deck, then moves away as if it contained the original face card.

3. Move the right hand down to the right leg at a point just above the knee. At the same time the left hand, holding the deck face up, is placed behind the right leg or thigh.

4. Make a rubbing motion of the right hand against leg. Turn this hand palm up to show the card is gone.

5. During the above actions, of rubbing the card away, the left hand under cover of the right leg does the Transposition Move thus getting the original face card back to the face of the deck.

6. After the right hand is shown empty the left hand comes out from behind the leg to show the card back on the face of the deck.

7. While D'Amico seems comfortable using the right leg during the vanish and recovery, I find it less awkward to use the left leg, especially when it comes to placing the pack behind the leg. Try both ways and decide which feels best for you.

**G. Mario's Routine**

1. The patter theme is sort of a "Through the Leg" idea and thus fits the climax logically.

2. Begin the routine by doing D'Amico's Favorite except using the *left* leg for the rubbing. When the right hand is shown empty you say, "It really didn't vanish - it went right through the leg." Here your left hand moves out from behind left leg to show the card at the face of the deck. This completes the first phase.

3. For the second phase the right fingers Double Lift the two face cards as one as you say, "I'll do it again." Here the left hand has turned the deck face down and right hand flips its two cards as one face down on top of the deck.

4. Left thumb pushes the top card over just enough for left 4th finger to get a break below it. The right hand comes over the deck as before but this time actually does take the top card into the right palm.



## SECONDS CENTERS &amp; BOTTOMS

5. Right hand travels towards the left leg to do the rubbing motion while the left hand goes behind the left thigh.

6. During the rubbing motion, of the right hand, the left hand merely turns the top card of the deck face up under cover of the leg. Now just *lift* the right hand up and away from left leg, do not show it empty, but immediately bring forth the left hand to show the card return face up on the deck.

7. Without hesitation, say, "I'll do it again." Here the right hand comes over as if to take the face up card but actually the palmed card is added to the deck thus covering the face up card.

8. The right hand again moves to the left leg as the left hand goes behind the left thigh. Repeat the rubbing action with the right hand, this time being sure to turn the hand so the palm is seen empty.

9. The left hand meantime has done the Transpo Move to get the card face up on top. After the right hand is shown empty the left hand comes out with the deck to reveal the card as you remark, "You need rickets to do this."

10. Say, "Some people accuse me of a trick leg. Ill do it with the other leg." Here turn the top card face down onto the deck. Shove this top card over about half its width keeping it in place with the left thumb.

11. Rest the deck and projecting card onto the right leg just above the knee. Place the right hand directly over and onto the card. Press down on the card with right palm so it actually is pressed against the right leg.

12. Right here you must convey the impression that the card was stolen back onto the deck. You do this by quickly moving the left hand away and turning it so it is palm down. If a magician is watching he will figure you for

the usual vanish; however, the card is actually under the right hand.

13. Right hand rubs the leg gently moving the card at the same time. Now move the hand and card just over the right knee. The curve of the knee will force the card up into the right hand which palms it by merely moving in only the right little finger. Thus the card is palmed lightly between the tip of the right 4th finger and base of the right thumb otherwise all fingers are still as straight out as possible.

14. Once the right hand feels the card secure, it moves away from the right leg, then immediately brushes off the trousers at the vanish spot with the *backs* of the right fingers. The whole manner and action of the right hand conveys emptiness without showing it empty.

15. The left hand now turns palm up to show the back of the deck. Look surprised, then quickly say, "I'm afraid this leg is a little tougher. The card went only as far as my pocket." Here the right hand has gone into the pocket and is already bringing forth the card, to show it, just as the remarks are completed.

16. The left hand must turn, to show the top of the deck, at the exact moment that the right hand is brushing off the right thigh. This is important if the right hand is not to hang there awkwardly after the vanish. The right hand goes to the pocket immediately after the brushing action.

17. The final vanish just explained can also be used in a "Cards To Pocket" routine wherein a specified card is made to travel to the pocket. (See *Mario's Cards to Pocket Routine* for details.)

18. Another method of getting a card into the right palm is to twist the right hand so it is *across* the thigh. This way

## THE S. F. GRIP

the curve of thigh is enough to enable the right 4th finger to move in and hold the card in the palm.

Another method of getting a grip on the card is for the right 1st finger to curl in against the upper left corner of the card. This is held only until the right 4th finger can take over for the brushing action.

### The S. F. Grip

The following are some deals, Second and Bottoms, using a grip I call the S.F. Grip because it originally appeared in Maskelyne's book called *Sharps and Flats*. First of all there is the S.F. Grip and my modification of the grip.

For the actual S. F. Grip the deck is held as shown in Figure 133 with all four fingers at the lower end of the deck. The left 4th fingertip presses in on the side of the lower right corner.

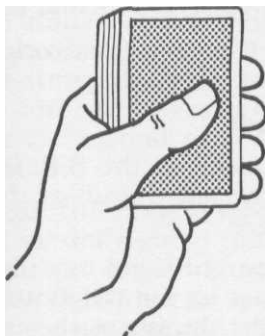


Figure 133

The inner side of the lower left corner is pressing in against the crotch of the left thumb. Actually, these are the two grip points. The left 1st, 2nd and 3rd fingers are merely alongside to act as a support but very little of them is used to actually grip the pack.

The Modified S. F. Grip is shown in Figure 134 where the pressure or grip points are between the left *second* finger tip and crotch of the left thumb. The left fourth finger does nothing and the pack is held higher up in the hand.

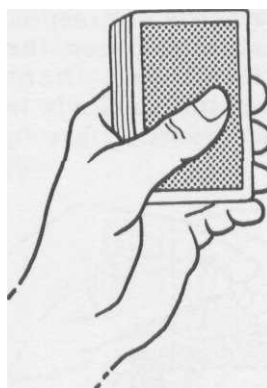


Figure 134

In doing the various deals some may find one grip more efficient for themselves than the other; however, I shall describe each deal with the particular grip I found best for myself, then let the student decide for himself which is the better in his particular case.

### The S. F. Bottom Deal

This particular bottom deal was first explained in Maskelyne's *Sharps and Flats*. In his description of the deal you were instructed to take the cards off at the upper right corner. I found the following technique not only easier but affording greater cover for the bottom deal.

1. Hold the deck in the S.F. Grip as per Figure 133.
2. The right hand moves across the front end of the deck until the the right thumb ends up on the top card at its upper left corner. The tip of the right forefinger touches the corner of the deck while the right second fingertip touches the bottom card at the upper left corner. The situation is as shown in Figure 135 just before the deal.
3. With the right fingers in the position shown in Figure 135 you can take either the top card or bottom card.
4. To take the top card merely pull it forward with the right thumb until the

## SECONDS CENTERS &amp; BOTTOMS

right forefinger can also grasp it. Thus the card is taken, between the right thumb and forefinger, then dealt straight out of the deck. It is then either dealt face down or face up onto the table.

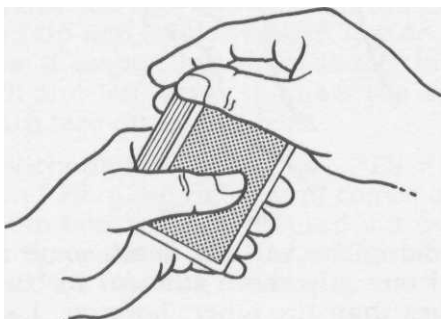


Figure 135

5. To take the bottom card, the right second fingertip moves the bottom card slightly to the left. This is shown in Figure 136. This action insures a single bottom card coming out cleanly and easily.

6. Note that in Figure 136 the right thumb is not touching the top of the deck. This is correct as actually when the right hand moves in front of the deck, the right second finger immediately starts out the bottom card. Thus the right thumb, while it is above the deck, does not actually touch the top card but merely bypasses it to fall onto the exposed bottom card.

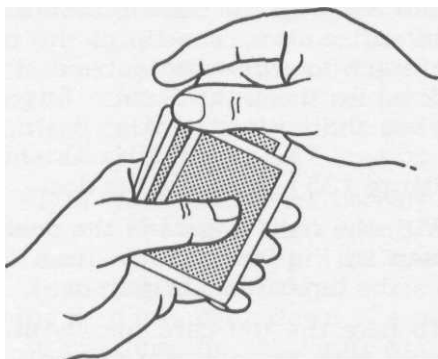


Figure 136

7. The bottom card is carried forward and dealt face down or face up onto the table. The face up deal is the more deceptive but care must be taken not to start turning the card until it is clear of the deck.

8. Because of the right hand's position obviously the deal is most deceptive from directly in front; however, in dealing cards face down onto the table, if each card is brought *down* sharply to the table, the dealing of the bottom card is most deceptive even when looking at it from the top. As a matter of fact, all deals, be they bottoms, seconds or centers, are more deceptive if the card is brought *straight down to the table* rather than out from the pack and then to the table. This applies especially to Bottom Dealing cards face down to yourself.

### The S. F. Second Deals

Actually there are no such deals in *Sharps and Flats* but these originations may be found interesting.

#### First Method:

1. Hold the deck in the S.F. Grip with the ball of the left thumb at the center of the top card.

2. Bring the right hand over in front of the deck, just as for the Bottom Deal, with the right thumb at the upper left corner.

3. With the front end of the deck thus covered, the left thumb arcs the top card over to the right. This exposes the second card to the touch of the right thumb, which presses down on it sufficiently to get it started forward and over the end of the deck.

4. When the second card is sufficiently forward, the right forefinger can nip it from below. Thus the card is taken between the right thumb on top and the 1st finger below as shown in Figure 137 where the second deal is in action.

## S. F. SECOND DEALS

5. As the second card moves further out the left thumb moves the top card back flush with the deck.

6. The arcing of the top card is done only when dealing a second otherwise all top cards are taken as explained in connection with the S. F. Bottom Deal.

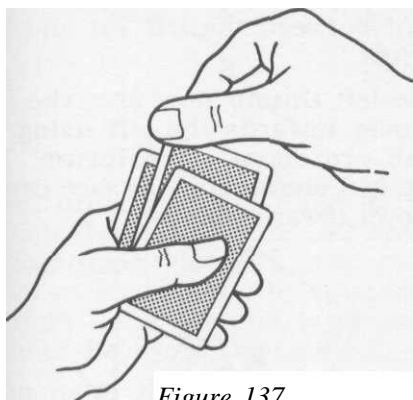


Figure 137

### Second Method: The Side Second

1. Again hold the deck in the S. F. Grip but this time the left thumb openly arcs the top card over to the left thus exposing the second card at the upper right corner.

2. The right thumb and forefinger come over and actually grasp the top card at its upper right corner. However, a portion of the right thumb is also in contact with the second card. The position is shown in Figure 138.

3. With the right thumb and forefinger in this position, either the top card or second card may be taken. The other three fingers are slightly curled in towards the palm with the nail of the right second finger touching the side of the deck at the upper right corner.

4. If the top card is desired it is merely taken between the right thumb and forefinger and dealt off to the right. If the second card is desired, the right thumb presses down on the second card, to start it to the right.

Immediately that the right second finger feels the corner of this second card it comes up to nip the card between the thumb and 2nd finger and, once the grip is firm, the 2nd card is dealt off to the right.

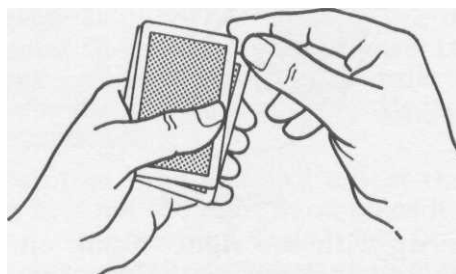


Figure 138

5. As the second card is taken, the top card simultaneously is moved down flush with the deck.

The fact that this top card moves downwards aids in the illusion, especially from the front, that it has really been moved off the pack. The right forefinger, at the front end of the card, can aid in this downward action of the top card during the second deal.

6. This Side Second can also be used as a Stud Deal by merely placing the right second fingertip on the exposed second card, and moving it out just enough to nip it between the right second and third fingers, then dealing it face up. The exposed action is shown in Figure 139.

7. Some may prefer to use the tip of the right third finger to move the second card out. Then, at the same time, grasp this card, which will be angled out; between the right third finger at the front end and the right thumb at the back end.

8. Once the card starts to clear the pack the right hand snaps the card face up by releasing its lower end from the right thumb so that the card ends

## SECONDS CENTERS &amp; BOTTOMS

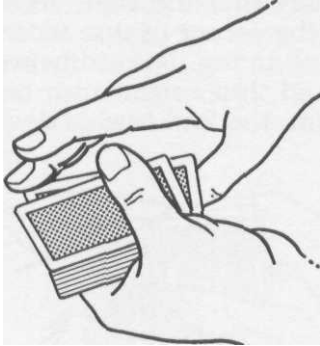


Figure 139

ace up with the right thumb on the face and the right four fingers on the back.

**S. F. Natural Second Deal**

1. Hold deck in S. F. Grip. This time arc the card over to the right. This exposes the upper right corner of the second card.

2. Right thumb comes over to contact the second card. The right forefinger touches the bottom corner of the deck while the right second finger is against the side of the deck at this corner.

3. Press down with the right thumb to move the second card out until the right second finger can also contact it. Once the second card is firmly grasped between the right thumb and second finger it can be dealt either to the right, forward, or sailed to the table.

4. While the three Steps have been explained separately, all actions blend into one. The result is that the taking of the second card should take no longer than the taking of the top card.

**Wiersbie's Double Deal**

This unorthodox but deceptive Double Deal was shown to me by Warren Wiersbie back in 1945 at the Ireland Magic Co. in Chicago. It is bound to deceive any one who is unfamiliar with this method.

1. Hold a small packet of about twenty cards face up in the left hand as shown in 134. The left third fingertip presses against the side of the lower right corner while the lower left side corner presses into the left thumb crotch. The left thumb itself is extended across the face of the packet so that its tip rests at a point between the left 1st and 2nd fingertips.

2. The left thumb now arcs the face card over towards the left using the thumb crotch as its fulcrum. The Figure 140 shows how the face card is dealt over towards the left.

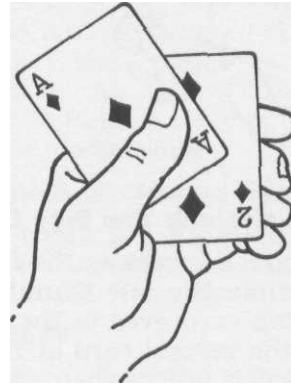


Figure 140

3. The left forefinger now moves into action. By pressing on the back of the bottom card, using the length of the left forefinger, the card is moved or pivoted towards the left. The bottom card is swung over until it lines up with the face card above. The action of the left forefinger swinging the bottom card into position is shown in Figure 141 which is a back view of the action.

4. Now that you know the mechanics of the deal, let's go back and detail the exact actions needed to execute this Double Deal deceptively. When the face card is dealt over as shown in Figure 135, then the right hand comes over to take it, by its upper left index corner, as shown in Figure 142.

## MARLO'S DOUBLE DEAL STOP

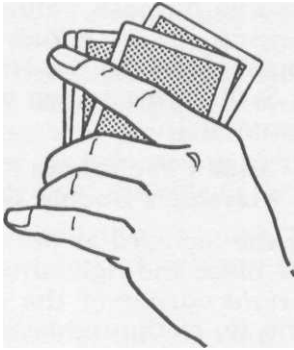


Figure 141

5. Not until the right hand is in the position shown in Figure 142 does the left forefinger move its card over as shown in Figure 141. In other words, the right hand completely covers the action of the actual Double Deal.

6. The tip of the right forefinger should be on the upper left corner to act as a stop or line-up gauge. The two cards are grasped between the right thumb and second finger, then dealt forward to the table either face up or face down.

7. The dealing over of the face card as shown in Figure 140 can be only slight if so preferred; however, it is the action of obviously moving over only the face card that adds to the deceptiveness of the Wiersbie Double Deal. Now here is an effect using this Double Deal.

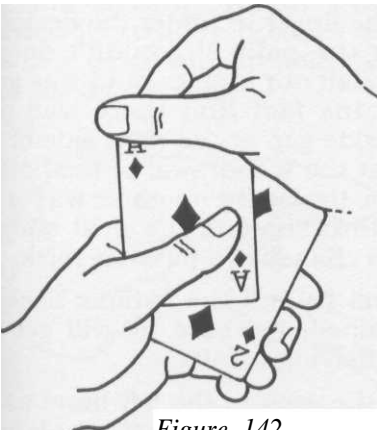


Figure 142

### Marlo's Double Deal Stop

1. Control a selected card to bottom of the deck. Have spectator cut the deck. Pick up the lower portion as you say, "I'll use the cards right where you cut."

2. Hold cards in position for the Wiersbie Double Deal. Pivot or arc the top card to the left as per Figure 140 except probably more so, in order to impress the fact that only a single card is being dealt.

3. Point to the card and ask if they want it. If not the right hand takes it at upper left corner and deals it face up to the table onto the face down half of the deck. Continue in this way each time eliminating the card when it is not wanted.

4. When the card is finally decided upon, ask them if they are sure - do they want to change their mind, etc. Finally ask for the chosen card to be named.

5. Right here, as you reach for the stopped at card, you do the Wiersbie Double Deal and then handle these two cards, as one, in either of the following ways.

6. You can deal the card(s) face up directly onto those face up cards already on the table or you can take the two cards, as one, to hold them in the left fingers above the deck thus displaying what apparently is a single card, the chosen one. Either way you'll find this stop effect can be done at very close quarters.

### Modified S. F. One Hand Bottom

1. Hold deck in the Modified S.F. Grip as in Figure 134.

2. Now, with a forward flick of the left wrist, deal the top card off to the table by arcing it off the deck as in Figure 140 for the Wiersbie Double Deal.

## SECONDS CENTERS &amp; BOTTOMS

Remember, do not arc the card over and then deal but rather flick the wrist at the same time arcing the card off the top of the deck to the table. The action of left hand is a slight inward movement towards body, then a sharp forward action to the table.

3. To deal the bottom card the left forefinger moves the bottom card out towards the left and forward as shown in Figure 143. The bottom action is similar to that of Wiersbie's Double except here the bottom card is shot out completely, from under the deck.

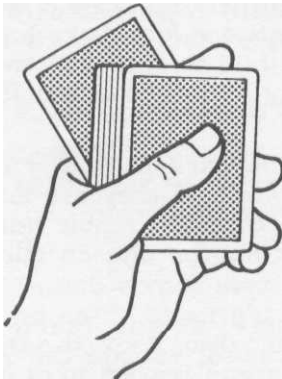


Figure 143

4. The left hand action for dealing the bottom card is the same as for dealing a top card; that is, inwards and then outwards to shoot the bottom card out onto the table.

5. A very good illusion of dealing the top card can be obtained by first arcing the top card over as in Figure 140. Now the left hand does its wrist action, apparently dealing this top card to table. However, the left thumb moves the card back flush with the deck as at the same time the left forefinger shoots the bottom card out onto the table.

6. This deal can be done with a small packet of cards or a full deck. Also some may find it easier to kick out the bottom card with the tip of the left forefinger, which has been curled under the

deck for this purpose, rather than the flat swinging out of the left forefinger. Experiment with both the Modified and regular S. F. Grips to see which feels better for you.

### Added Technique For Wiersbie's Double Deal

1. Pivot the top card as per Figure 140 but now place the right thumb on the upper *right* corner of the card. Also place the *tip* of the right forefinger on the card's upper right edge.

2. Now with the left forefinger, pivot the bottom card to the left until it contacts the tip of the right forefinger. The two cards are now in line and can be taken, by the upper right corner, as one card to be dealt face up to the table or placed face up into the left fingers which then hold these cards as one, above the pack for display.

### Missing Finger Deals

For many years one has heard of the card cheats who apparently have cut off part of their finger in order to enable them to do a bottom deal with no knuckle flash. I was always curious to know just what actual advantage this would be, but not overly so as to chop off any of my fingers above the cuticle in order to find out.

Anyway, I did the next best thing. I curled the finger in under the deck and towards the palm. I couldn't do any type of push-out bottom but I was gratified by the fact that there was now such a wide gap at the right side of the deck that the withdrawal of the bottom card, via the strike method was a lot easier, thus making the deal simpler with less chance of a possible miss.

If one will try out the various deals to be explained, I'm sure he will get the same satisfying results.

1. Hold the deck in the left hand as for the Master Grip previously explained,

## MISSING FINGER DEALS

The deck is, of course, gripped mostly between the left forefinger tip around the upper right corner, and the base of the palm, that portion between the fourth finger and the palm crease. The other three fingers are pressing with their tips against the side of the deck.

2. With the left thumb push over the top card just enough to cover the three fingertips.

3. Under cover of the top card, curl the 2nd finger underneath the deck. If the top card were pulled back the hand holding deck would look like Figure 144 where you will notice the large gap between the forefinger and 3rd finger.

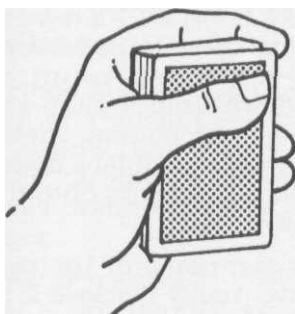


Figure 144

4. The Figure 145 shows how the deck looks viewed from the bottom with the 2nd finger curled in.

5. This missing finger will not be noticed too readily because each succeeding card will immediately cover this during the deal.

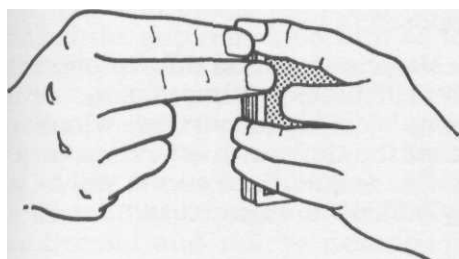


Figure 145

6. When you are ready to do a bottom deal you will then see how much striking surface you have, for the right second finger, as it enters into the gap, to strike out the bottom card.

7. When you have tried the above one missing finger deal try it with two, 2nd and 3rd fingers curled in, as shown in Figure 146, then for an easier deal yet, try it with all three fingers curled under the deck as in Figure 147. The card will practically fall off the bottom.

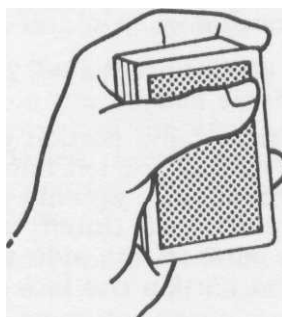


Figure 146

The above deals are good exhibition deals as you tell the story of the card cheats who chop off their fingers to do an easy bottom deal.

The Erdnase grip with the 3rd finger missing or curled under the deck will also be found quite easy. With both the 3rd and 4th fingers curled under the deck, its so easy its almost like cheating at bottom dealing.

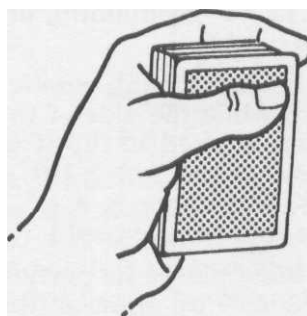


Figure 147



## SECONDS CENTERS &amp; BOTTOMS

While on the subject of Bottom Dealing here is another of my favorite methods for the Dunbury Delusion, in this case using a Bottom Deal for the count down. The mathematical angle was suggested by Jerry Kogen of Chicago and makes for a non-confusing type of Dunbury.

### Streamlined Dunbury Delusion

1. Control a selected card to the top.
2. Do a Swing Cut of the upper half into the left, (same as a Mario running cut except done once).
3. Say, "I'm going to find your card by mathematics."
4. With the right hand portion you tip over the top card of the left hand portion, the selection, face up onto the left hand portion. The left thumb aids by dealing this card off the side so that the right hand portion can kick it over to the left.
5. Left thumb pushes the face up card over the side again, while the portion of the deck in the right hand is again used to apparently turn the card face down. Actually the left thumb doesn't move out of the way of the turning card, with the result that the card is secretly picked up under the right hand portion.
6. The left hand immediately moves forward and deals off the top card, apparently shown, face down as you say, "That is a - ", (naming only the value of the card.)
7. Again the left thumb pushes over the top card while the side of the right hand portion is used to flip it face up onto the deck. This card is left *face up* as you say, "And here is a - ", (again naming the value of the card.)
8. The left hand places its portion, with the card still face up on it, on the table just below the first face down card.

9. The portion from the right hand is transferred to the left hand which takes it in readiness for a bottom deal. The left hand moves to the right of the tabled first half.

10. Here your patter should give the idea that the value of one card subtracted from the other will give the number at which the spectator's card will be. If you should decide that this value would be too low, then you *add* the values.

In either case the number arrived at will be such as to get you in the swing for a bottom deal and yet the number will not be so large as to exhaust all the cards in the left hand.

11. Assuming the total, added or subtracted, is a six, you count off five cards face down from the top and deal the sixth from the bottom. Right hand picks up the sixth card face down while left hand places its cards onto the ones just dealt off.

12. Ask for the name of the card and when you eventually disclose it place it face up onto the packet on the right. Thus at the climax you have a nice neat layout.

13. The above has several advantages as, for example, there is nothing hard to remember, no need to get any breaks on cards, it is fast, very subtle, and gets a half deck into the hands for the bottom deal. The single face down card leaves no doubt in spectator's mind as to where the chosen card is supposed to be.

14. Magicians will be thrown off in that they will be expecting you to use the original left hand portion, which you put on the table with a face up card on top. The sequence of events will be also very difficult to re-construct.

## OFF THE FACE SECONDS

### Off the Face Seconds

Sometimes in doing a magical effect it is essential that you apparently deal off the face card of the pack, face down onto the table, without exposing the card beneath.

The following method, while stemming from some of my *Variations of the Down's Change*, (See Notes of 1947) will enable one to apparently keep dealing seconds without any apparent pushing over of the card. If properly done the deal looks just as if the card was dropped off the face of the pack.

It can also be used, with the deck face down, in a sort of a One Hand Stud Deal or even a One Hand Throw Deal if the cards are to be dealt face down.

This method is based on the One Hand Side Count that appeared in *Off the Top* in connection with a One Hand Turnover. Originally the count technique was described using the left second finger.

This was developed in 1940 as an off shoot of a two handed get-ready from *Expert Card Technique*; however, it was obvious that other fingers instead of the second finger could be used in the One Hand Count. When the One Hand Side Count appeared in 1945 several card men, independent of each other, changed the count technique to that of the left 4th finger. Among these were Russell Barnhardt, Olindo Galluccio, Charles Aste Jr. and several others.

In each case although the fingering was changed the grip remained with all four left fingers at the side. Its use was still that as applied to a Double Lift. In this instance, besides changing the grip, I have applied it to a One Hand Second Deal. While it can be done face down it has certain advantages as an Off the Face Second and will be described as such.

1. Hold the pack face up in the left hand in the High Grip. The left thumb is at the upper left corner, the left forefinger at position 1, around the upper end of the deck and the left 2nd, 3rd and 4th fingers lie alongside the deck.

The left 2nd, 3rd and 4th fingers now press inwards against the side of the deck causing it to bevel to the left. At the same time the left fingers will lie alongside the deck with their tips pointing towards the dealer. The left fourth fingertip will be pressing inward directly on the lower right corner.

2. With the left 4th finger, press downwards on the beveled side at the lower right corner of the deck. At the same time the left thumb, at the upper left corner, presses downwards on its side of the deck.

The two opposite actions of the left thumb and left 4th finger, will cause several cards to escape, one at a time, from under the left little finger. The release of the cards is controlled so that only the desired number of cards are allowed to escape. Figure 148 shows the position of all fingers. The two cards released are greatly exaggerated for clarity.

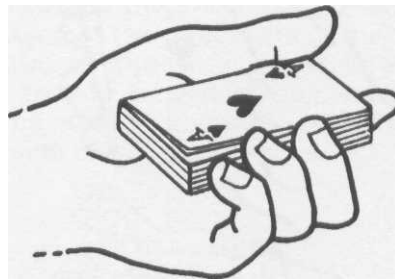


Figure 148

3. Next, the left third fingertip moves in against the side of the two released cards to sort of trap them between the base of the left thumb and the tip of the left 3rd finger; however, the left 4th finger must remain in its position during this and the succeeding actions.

## SECONDS CENTERS &amp; BOTTOMS

4. With the two cards trapped, between the left 3rd fingertip and the base of the thumb, the left 3rd finger pulls inwards on the cards causing them to angle slightly off the deck as shown in Figure 149.

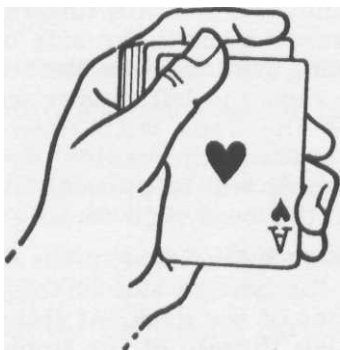


Figure 149

5. The left thumb now pulls back only the top card leaving the second card projecting. At the same time the left thumb moves back to the deck's extreme upper left corner so that now there is no pressure of the left thumb on the 2nd card as per Figure 150.

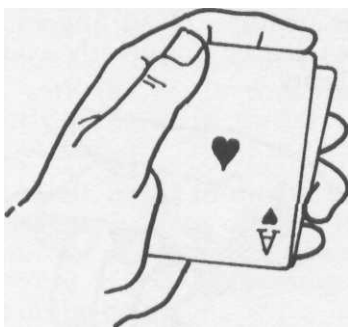


Figure 150

6. If the left hand is now turned over, as if to throw the face card on the table, face down, the under or second card being loose will freely fall out, as in Figure 151, to the table. The left fingers do *not* move during the deal and the illusion of merely having dropped off the face card is perfect.

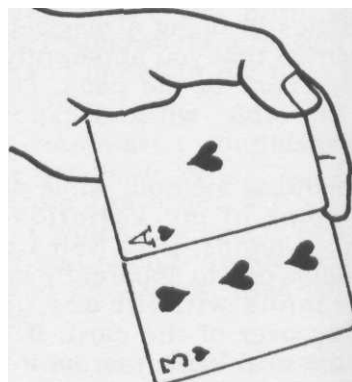


Figure 151

7. The actions depicted in Figure 149, the start of the angling, plus those shown in Figures 150 and 151 are *all* done as the left hand turns palm downward to apparently drop off the face card. In other words, there is no apparent pre-angling of the cards actually noticeable to the viewer.

8. After the face card has apparently been dropped off, the left hand remains palm downwards; however, if doing a sort of "General Card" effect, then the left hand turns palm up to show *another card* of the same value at the face of the deck.

9. To repeatedly Second Deal, the left 4th finger, which never moves out of its position at the lower right corner of the deck, will automatically keep the face card separated from the rest of the deck. All that is required is for left 4th finger to release only *one* card in order to repeat the Second Deal. The knack of releasing the one additional card will be found quite easy providing the left 4th finger retains its original starting position at all times.

10. Although this Second Deal has been explained with a face up pack it can be used with a face down deck. The top card deal must be similar to that of the Second. To do this only one

## MECHANICAL SECONDS

card is released by the left 4th finger and actually dropped off. When the Second Deal is required the left 4th finger must release two cards, then proceed into the Second Deal, as explained, until the top card is again needed and is actually dropped off to the table.

The big secret of One Hand Second Dealing is the principle of getting the two cards to rest on the fingertips of the hand doing the dealing. This means that *any type of two card push-off* that will eventually result in *both* cards resting on the fingertips, slightly above the rest of the deck, can be used as a One Hand Second Deal. This is done by merely pulling back the top card so as the hand turns, the second card practically falls out of its own accord.

### Mechanical Seconds

This is another Off the Face Second which was originally submitted to M.U.M. in November of 1956. It will be described in connection with an effect in order to show its possibilities.

Effect: Four Aces are dealt face down onto the table one at a time. Later they are found to be the Kings. The Aces are back in the deck in their original positions.

1. Arrange the cards so that a King and Ace are together but the pairs are in different sections of the deck. The King should be the face card of each pair and is used as a reflex tipoff.

2. Hold the cards in the left hand, as for dealing, face up.

3. Thumb off the cards, one at a time, taking them into the right hand one on top of the other. The cards are taken into the right hand into a similar dealing position, that is with the right forefinger curled over the top end of the cards as in the familiar Mechanic's Grip.

4. Continue taking the cards in this manner until you take the King. Right here the King is taken onto the first joint of right forefinger which curls under the cards as in Figure 152.

5. The next card, the Ace is taken onto the King so that now two cards are actually held, or trapped, between the tip of the right forefinger and thumb.

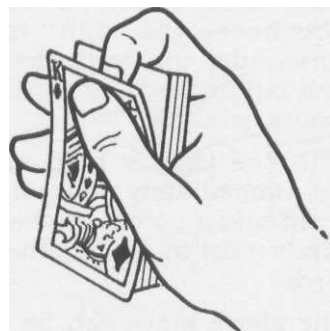


Figure 152

6. The right hand now turns back up to deal the Ace it has just taken, onto the table; however, the right forefinger, plus the others, straighten out which causes the card beneath to be practically shot out as in Figure 153 thus the King is dealt face down instead of the Ace.

7. The right fingers should *place* the card against the table. Do not make the mistake of shooting it out onto the table from a height of any sort. The placing action gives excuse for the extension of the right fingers.

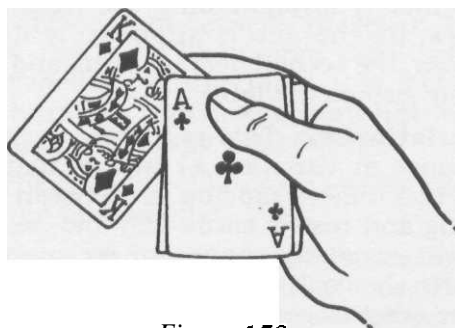


Figure 153

## SECONDS CENTERS &amp; BOTTOMS

8. Continue the action with the remaining cards, the King each time giving you a tipoff for the move.

9. If desired to do the move without the reflex cards it will be necessary to slow down the tempo. Also, the right forefinger must enter under every card as it is taken and each time removed as the succeeding cards are taken; however, when the desired card shows, such as an Ace here, the right forefinger remains under the card, then the Ace is taken onto it and the move executed as already detailed.

10. The Ace that is held back is, of course, immediately concealed by the next card taken onto it as the right and left hands meet to resume the taking of the cards.

11. The above move can be used very effectively in such effects as the Separating Aces. In this case one of the Aces is actually dealt down.

#### Technical Variations:

**Variation #1:** Instead of placing the right forefinger between the King and the deck, as per Figure 152, it is not used at all. Instead the right second and third fingertips move in between the King and the rest of the cards in the right hand. The next card, the Ace, is taken onto the King and these two cards are now held or trapped between the tips of the right 2nd and 3rd fingers with the right thumb on top. Now, by merely straightening the right fingers, as the Ace is supposedly dealt down, the second deal is made, and the King goes to the table.

**Variation #2:** This is merely a slight change in Variation #1 in that instead of *two* fingers moving in between the King and rest of cards only the *second* right fingertip moves in to *actually touch* the back of the card at this stage. The other fingers lie in a line along with second finger but do not actually touch

the back of the card. The right second finger, plus the others, now straighten out to apparently deal the Ace card down but the Second Deal is made.

#### Tabled Bottom Deal

This method of dealing the bottom card is primarily a stud poker type. That is, for most effectiveness the cards are dealt face up onto the table as they are apparently taken off the top of the pack. From the above title one can assume that the pack is resting on the table during the actual deal. Actually, the mechanics of the bottom deal are as follows:

1. The deck is placed *lengthwise* in front of you. It is face down and we presume that you are seated at a table.

2. The left hand takes hold of the pack from above by the left end. The left forefinger is placed at the center of the top card near the left end. The left second and third fingers grasp the upper left corner of the deck. The left fourth finger is merely alongside the third finger. The left thumb is at the lower left corner. Held this way, the deck is grasped between the left thumb and fingers on the left end of the deck.

At this stage, the deck itself should be slightly off the table at its left end due to the grip of the left fingers. Its right end is touching the table. Figure 154 shows the position of the left hand while Figure 155 shows the rear view of the deck in relation to the table top.

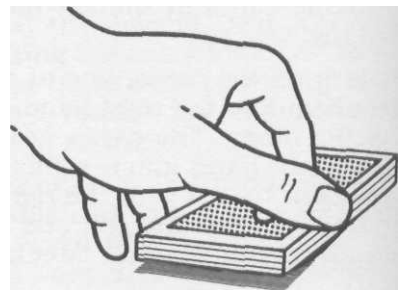


Figure 154

## TABLED BOTTOM DEAL

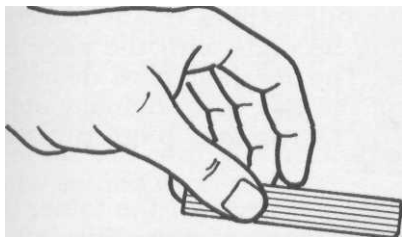


Figure 155

3. The right hand now comes over the deck in a palm down position. The right fingers come across the top of the deck and pull the top card inward towards the body as in Figure 156 which is a top view of the pack with the right hand removed for clarity.

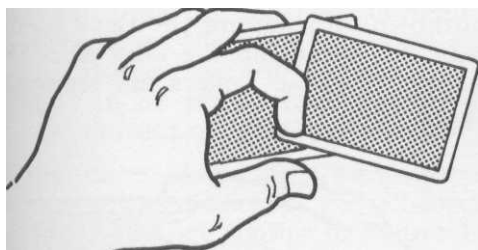


Figure 156

4. The right hand continues to move inward, then turns palm upwards, at the same time the right thumb has come in under the inner side of the top card enabling the right hand to remove it. As the right hand comes up, its palm will face the dealer. The right hand continues to turn inwards and then moves forward to deal its top card face up onto the table at the desired spot.

The above are steps taken to deal the top card. The bottom deal must simulate these actions. During the top card deal, the right thumb must always come to a point near the left thumb. In fact, the right thumb tip will at times touch the left thumb tip.

5. In order to deal the bottom card, the deck is held as already detailed. When it is desired to deal from beneath the deck, the right thumb tip goes in under the deck at its lower left corner and past the left thumb. If you were to look at the bottom of the deck at this exact moment, the right thumb would be directly beneath the left thumb as in Figure 157.

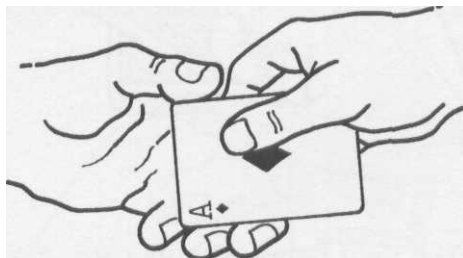


Figure 157

6. The right thumb exerts pressure which causes the bottom card to loosen and pivot out past the left thumb. The right hand, of course, deals the card face up onto the table.

While the Tabled Bottom Deal just described is practical, it cannot deceive anyone who decides to glue their eyes to the deck. The Deal depends on lulling the minds of the watchers as well as calling attention to the face up cards dealt for additional misdirection.

### Second Method

This method of Tabled Bottom Dealing is more deceptive as far as watching the deal is concerned. However, the deck has to be lifted more than in the first method, off the table. It is included here for those who may find the technique easier or preferable.

1. The deck is held exactly as described for the first method.

2. The right hand comes over the deck, but this time from the front side. That is, the right four fingers will be covering the front side of the deck while the

## SECONDS CENTERS &amp; BOTTOMS

right thumb will rest on the top card in readiness to pull the card forward off the deck, as shown in Figure 158.

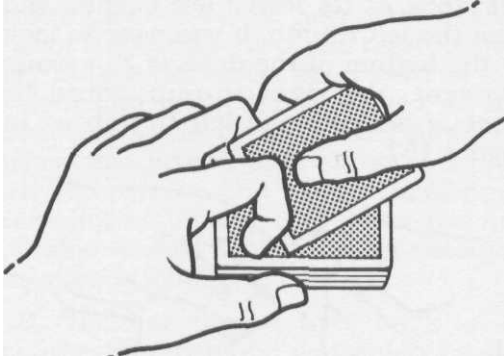


Figure 158

3. The right hand, with its card, moves forward, then deals the card face up onto the table.

4. In order to take the bottom card, the same action is made but this time the front side of the deck is tilted upwards to enable the right *second* finger to enter under the deck at the upper right corner.

At this stage, the right second finger will be directly beneath the first finger of the left hand in a position similar to that occupied by the thumbs in the first method of the Tabled Bottom Deal.

5. Once the right second finger has loosened the card, it will pivot against the fingers of the left hand, just as the top card has, while the right hand takes it and deals it face up onto the table. During both the top and bottom deal, the right forefinger remains rigid.

Both methods of the Tabled Bottom Deal are practical. However, one need not feel that he is strictly bound to follow these instructions to the letter if a slight change in handling or position will improve the above techniques.

### Tabled Seconds

As the title implies this is a method of dealing Seconds with the pack on the table. The method here described is one of the two that originally appeared in *The Cardician*, page 65, Second Method.

1. Place the deck on the table, lengthwise, in front of you. The left hand takes hold of the pack, from above, by the left end. The left forefinger is placed on top of the upper left corner, its first pad resting on the top card. The left second fingertip grasps the far side of the pack near the left end. The left third fingertip is pressing directly behind the left end and near the upper left corner. The fourth left finger is merely alongside the third. The left thumbtip is grasping the deck at the lower left corner on the near side. The position of these fingers are shown in Figure 159.

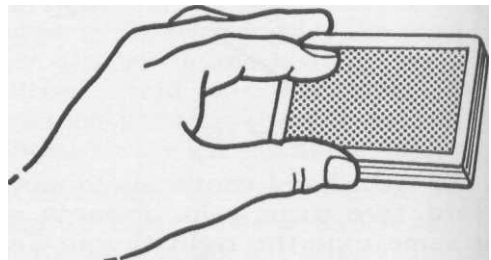


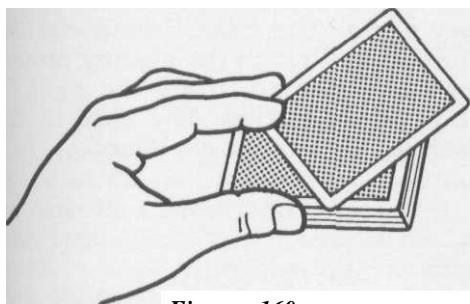
Figure 159

2. The left forefinger is placed slightly over the side of the deck and presses down and forward on the top card. This causes it to pivot outward, as in Figure 160. Here the left second finger becomes the fulcrum point for this pivot. This fulcrum point is important.

3. The right hand now comes in front of the pivoted card. This also automatically screens the deck. The top card is taken with the right thumb on top and right fingers below.

## TABLED SECONDS

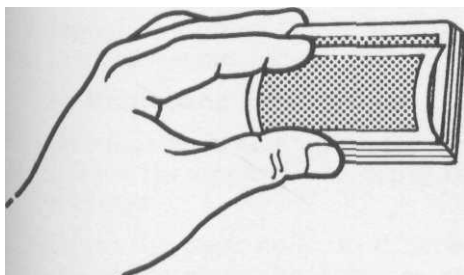
The card is now tossed face up on the table by the right hand going upward and forward at the time of the deal out. This upward and forward action is important as it later covers the second deal perfectly. Now that you know how to deal the top card, the next step is to deal the second card.



*Figure 160*

4. Each time the top card is dealt off you must let them see the card pivot off. However, as the second deal is about to be made, the right hand comes in front of deck before the pivot.

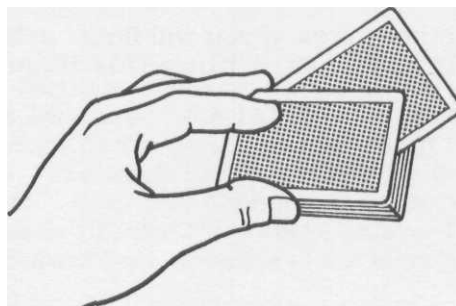
Under cover of the right hand, the top card is buckled back by the left forefinger in a manner similar to Figure 161. Because the left forefinger was originally placed slightly over the side of the deck, it is now in a position where it can contact the exposed card.



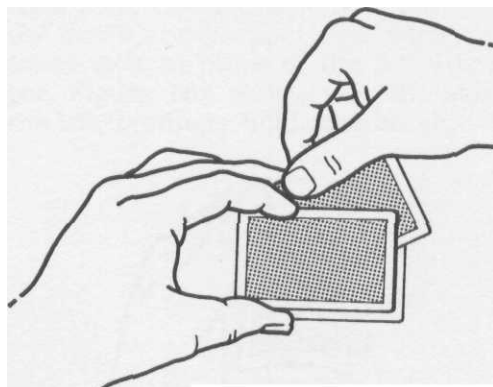
*Figure 161*

5. The left forefinger tip presses downward and forward on the exposed card. This causes the second card to pivot out from under the top card as in Figure 162 at the same time the top card straightens out to normal.

6. The right fingers and thumb now deal out the card, by taking it as shown in Figure 163, and dealing it upwards and forward to the table where it lands face up. In doing the above second deal the pivoted card, the second, will show out from under the right hand on the right side. This is quite all right since they assume, as the card makes its appearance, that it is the top card that is pivoted outward.



*Figure 162*



*Figure 163*

Using these deals in connection with marked cards, it will be necessary to mark the cards only in the center because the full back is at all times exposed. This applies only to combination marking. In the case of a mark such as the "punch", the work should be put in at each corner. These are the corners that will normally come in contact with the left forefinger.



## SECONDS CENTERS &amp; BOTTOMS

In Tabled Seconds one might make the mistake of resting the right hand on the balls of the fingertips when this hand comes in front of the pack.

Actually, this is wrong because there will be windows between the fingers. The proper way is to rest the right hand, as it comes over to apparently take the top card, on the backs of the first knuckles. At this stage the hand will be almost in a finger palm position.

In other words, if you will finger palm a half dollar, then bring this hand in

front of the pack until the fingertips touch the front side, you will have the correct position.

The palm of the hand will also slightly touch the top of the deck. One more point - with the right hand in the above position it will be found that the pivoting of the second card can be made very slight. The right thumb can then move in and pinch the slightly protruding card between it and the right 2nd and 3rd fingertips. The card is then dealt out as already explained.

# Chapter Ten

## Seconds, Centers, Bottoms

### *Part III*

*The Center Deal Exhibition Center Deal Step Center Deal Weaking's Center Deal  
The Strike Center Side Steal Center Deal On The Cut The End Jog The Side Jog  
My Favorite Center Deal Effect The Experts Dunbury The Tabled Center Deal  
Mario Center Deal Variations of Mario C.D. One Hand Center Deal Mario's Push Off Unit  
Control Face Up Assembly Order of Aces The Jack Deal Let's Start Over  
"He's My Partner" Exhibitionism Invisible Aces Easy Unit Control The Fan Deal  
The No Touch Theory No Touch Stud Deal Mario's Strike Unit Control Cover Ups  
The Downward Deal The Upward Deal The Backward Deal Principle of the Wrist Turn  
About Noise Concluding Observations*

#### **The Center Deal**

Long before *Expert Card Technique* made its appearance, with the first recorded Center Deals, I saw as smooth an exhibition of this sleight as I have ever witnessed. It was performed by one Luis Zingone in a movie short subject the theme of which was the usual gambling expose. Since that time I have worked on various techniques to accomplish a Center Deal. Among the first ones was what today I call -

#### **Exhibition Center Deal**

1. Place four aces face up on top of the deck. Have the deck cut to bring them to the center.
2. Pick up the pack and run it between both hands to show the Aces are really in the middle. In squaring up get a left 4th finger break below the four face up Aces.
3. To further square the pack, the right hand comes above deck to square the ends. During this time the right hand lifts up the cards above the break

so the pack is open along the whole right side. The left forefinger moves into the break at the upper right corner and takes over in place of the left 4th finger. Figure 164 shows how the side of the left forefinger holds the break.

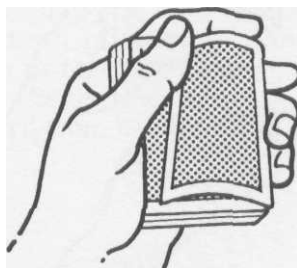


Figure 164

4. With the left 2nd, 3rd and 4th fingers around the side of the deck this break will be concealed. The left thumb, which is across the top end of the deck and touching tip of the left forefinger, presses down on top of the deck to aid in closing the break at the front. The Figure 165 shows the starting position of the deal.

## SECONDS, CENTERS, BOTTOMS

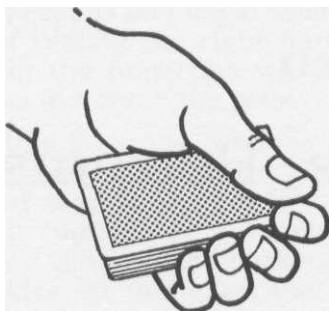


Figure 165

5. The right hand, all fingers extended, comes along the right side of the deck. The right thumb comes on the top card at about the center of the deck. This position is shown in Figure 166.

6. The left thumb now pushes the top card to the right only slightly - just enough to get its right side onto the fingertips of the left hand. The right thumb, pressing down on the top card, takes it off the deck onto the extended right fingers. The right hand deals the card into the first hand of a five handed game.

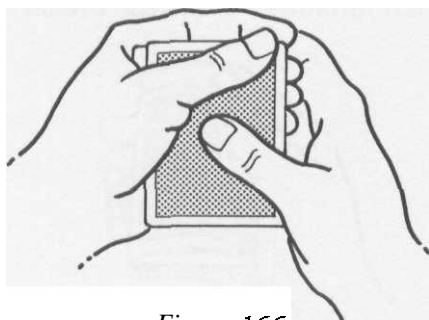


Figure 166

7. Continue taking the top card in the manner as already described. When ready to Center Deal, to the fifth hand, the right hand again comes against right side of the deck. Under the cover this hand affords, the left 2nd, 3rd and 4th fingers pull down the cards below the left forefinger break as shown in Figure 167. At this stage the upper portion is firmly under control between

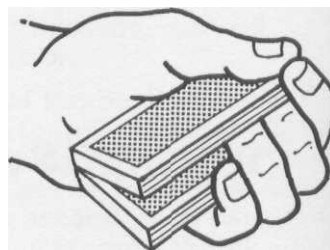


Figure 167

left forefinger tip pressing on the upper right corner while the left side of the deck is held firmly against the crotch of the left thumb.

8. Note that the lower cards are not bent or buckled but merely pulled down to create a break large enough for the left 2nd and 3rd fingertips to bend in and press up against the center card.

9. Press up, then outwards, against the center card with the tips of the left 2nd and 3rd fingers. This pressure is at the upper right corner of the center card, near the left forefinger. Using the left forefinger as a pivot point will cause the center card to swing out at an angle as shown in Figure 168, a bottom view. Note that the break is also closing automatically and the left forefinger will again regain its original break.

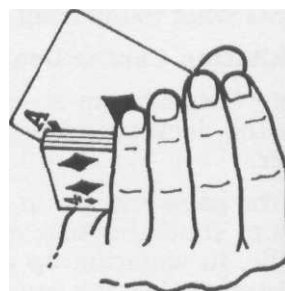


Figure 168

10. Of course, all these actions are covered by the right hand at the side of the deck.

## STEP CENTER DEAL

At this stage the performer's view shows the Center card pivoting out against the right hand as shown in Figure 169.

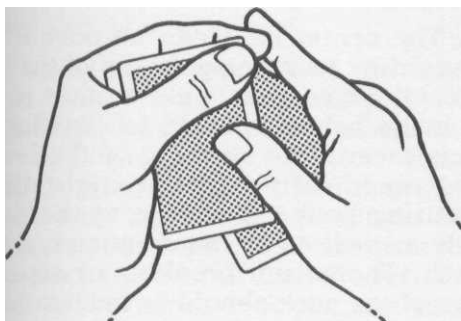


Figure 169

11. The center card is dealt as is into the fifth hand. Without any break in the rhythm of the deal continue with the next round until eventually all four Aces are face up in the fifth hand.

12. The fascination of the Aces coming out face up will prevent any discriminating analysis of the deal itself. For this reason this Center Deal is an exhibition type.

### Step Center Deal

The left hand in this case does not depend on any break held with the left fingers but rather the control of a step with these fingers. The action depends on slightly bending the lower portion of the deck which in turn acts as a sort of tension spring that aids the left fingers in moving out the center card.

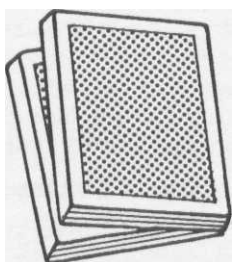


Figure 170

1. After the cut you must step the deck as shown in Figure 170.

2. Place the deck in the left hand so that the left forefinger is straight across the upper front end of the deck while the left 2nd, 3rd and 4th fingers are just under the upper stepped portion and pressing up against it as shown in Figure 171, a right side view.

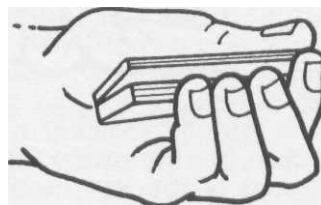


Figure 171

3. From the front, the extended left forefinger covers the front end of the deck. The left thumb stretched across the deck to touch the tip of the left forefinger. This causes the folds of skin at the base of the thumb to cover the step condition on the left side of the deck as shown in Figure 172.

4. This time, in order to enable one to deal off only one card from the top, the left thumb pushes the card over onto the tip of the left forefinger. The tip of left forefinger also prevents more than one card from being moved over.

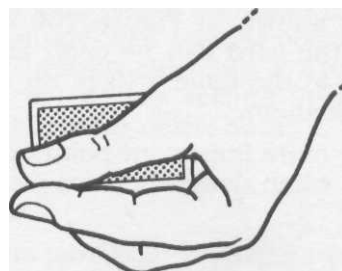


Figure 172

5. The right hand comes over to take the card as already shown in Figure 166; however, when the center card is required the left 2nd, 3rd and 4th fin-

## SECONDS, CENTERS, BOTTOMS

gers squeeze the lower portion of the deck inwards as shown in Figure 173. Here the buckling of this lower portion is exaggerated. In actual practice this buckling action can be very slight.

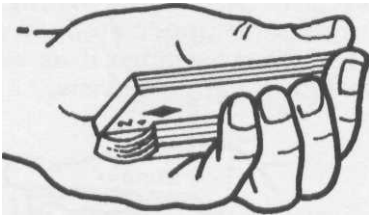


Figure 173

6. As before, the tip of the left forefinger and base of the left thumb control the upper portion of the pack during the action of the Center Deal. The break in the pack, on the right side, is also, as before, covered by the position of the right hand during the buckling action.

7. With the lower portion of the deck buckled, press the left 2nd and 3rd fingertips up against the center card. Now just relax these fingers letting the buckled cards straighten out. You will notice that the buckled cards will act almost as a tension spring to the left fingertips with the result that the center card will be pivoted out in the same manner already shown in Figure 168. The right hand takes the card as previously shown in Figure 169 and from here the card can be dealt either face down to the table or face up in a Stud Deal fashion.

A few more important points to keep in mind when doing the Step Center Deal are:

A. Bevel the deck forwards, end to end, as you apparently square the ends of the deck with the right hand. The right thumb, at the back end, pushes forward causing the cards to bevel. The upper left corner of the top half of the deck, will lie in a bevel across the front

to the tip of the left forefinger. This forward bevel not only gives more cover for the deal from the front but also insures an easier pivoting out of the center card.

**B.** The center card can be pushed or pivoted by using *only* the tip of the left second finger, thus a closer pivot point is made between it and left forefinger. This means the bending of the lower half need only be very slight thus insuring greater coverage at the right side as well as at the back end of the deck. The actual breaking or separation of the pack should be held down to a minimum in all center deals. The technique of the Step Center Deal however, practically assures this.

**C.** Control of the upper half of the deck is maintained between the left forefinger and palm; however, the upper left corner of the top half of the deck, is also helped by the left thumb and left forefinger at this corner.

**D.** In taking the center card with the right hand you will find the normal taking of the card between the right second finger and thumb, quite easy and yet gives plenty of right side cover. An excellent method I have used is to extend the right forefinger but keep the other three fingers in towards the palm. The right hand comes towards the deck so its extended forefinger touches the nail of left forefinger. During this time the center card is pivoted against right hand. The card is automatically placed between the right thumb on top and curled second finger below. These nip the projecting card to carry it away from the center of the deck, to either deal it face down or face up as the occasion may call for.

### Weakling's Center Deal

I call this by the above title because there are many who never will develop the necessary strength to the left fin-

## WEAKLING'S CENTER DEAL

gers to enable them to buckle half or more of a pack especially if the cards are new and stiff. For this reason the following Center Deal, which depends on widening the break by dropping the lower half, should appeal.

1. This time the break at the upper right corner is maintained by the left 2nd finger and the deck is held in a sort of Erdnase Grip. The left thumb extends towards the left 2nd finger and touches its tip. The left forefinger sort of crosses the front end of the deck and lies next to the left 2nd finger. The lower left corner of deck can rest either in the Mechanic's Grip position or Master Grip position.

2. The way the left second finger lies between the halves is important. The tip of left forefinger is directly on the upper right corner of the top half, while the upper right corner of the lower half rests at a point between the first and second joints of the left 2nd finger. The Figure 174 very openly shows the position of left 2nd finger as it lies between the two halves.

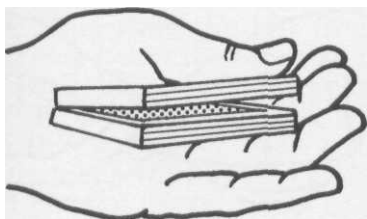


Figure 174

3. Of course, with all fingers around the deck and the left thumb pressing on top, the wide breaks are covered from all angles. Figure 175 shows a right side view of the finger positions.

4. To deal the top card the left thumb pushes it off the deck onto the left 3rd and 4th fingers. The right hand comes over in the same manner as in Figure 166 to take the top card. This is continued for each card until ready to perform the Center Deal.

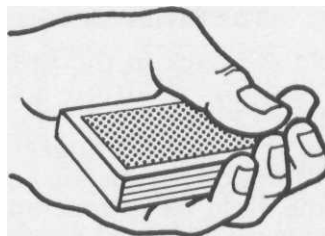


Figure 175

5. In dealing the Center card the left 3rd and 4th fingers relax to let the break widen. Next, the left 3rd fingertip moves up against the center card and buckles it inwards slightly to free its upper right corner from the left forefinger. Figure 176 shows a right side exposed view.

6. Naturally the right hand is in position on the right side of the deck during this action. Next, the left 3rd finger pushes on the corner of the center card causing it to pivot out of the deck in a manner similar to that seen in Figure 168 of the Exhibition Center Deal. With this Erdnase grip, however, there will be no visible front break during the time the center card is pivoted out of the deck. The pivot point in this grip is against the left 2nd fingertip.

7. The buckling of the center card, with the left 3rd fingertip, insures that only one card comes out of the center. As the center card clears the pack, the left fingers assume their regular position to cover all breaks although a break is retained, by the left second finger, at upper right corner of the deck.

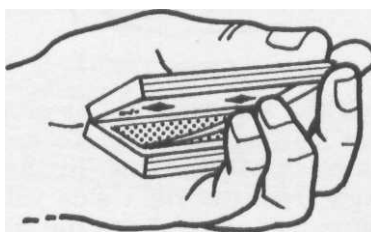


Figure 176

## SECONDS, CENTERS, BOTTOMS

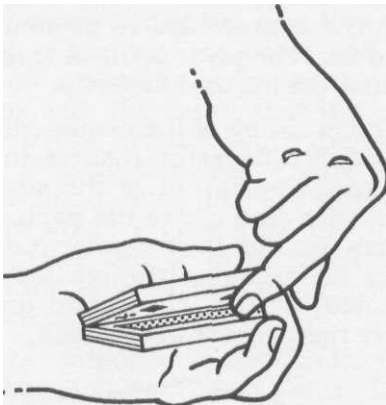
**The Strike Center**

1. Hold the pack in the Erdnase Grip in a similar position as for the Weakling Center Deal. The break is held by the left 2nd finger; however, the left thumb is at the top end, at center of the deck, its tip touching the second phalange of the left forefinger.

2. The left thumb arcs over the top card, and very slightly past the left fingertips. The right hand takes this card, by its upper right corner, between the right thumb on top and second finger beneath. The right forefinger is on the top edge of the card at the same corner. The right 3rd and 4th fingers are curled into the palm.

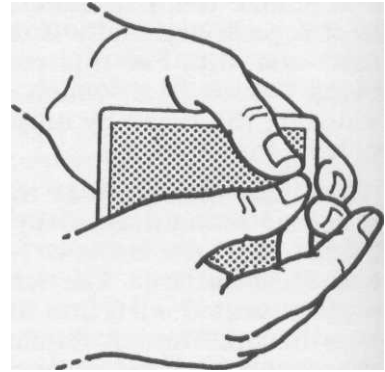
3. The top card deal is continued until a Center is required. At this stage the left 3rd and 4th fingers pull down the cards below the break thus making a wide gap on the right side of the deck.

4. Into this gap goes the right second finger and up against the center card as in the exposed view of Figure 177.



*Figure 177*

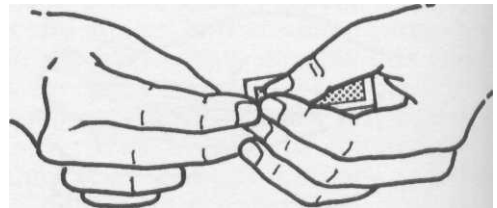
5. The right side view will be quite open unless you make sure to hold the hands close to the table. In that case, the view from the right side will be as in Figure 178 while from the front the view will be as in Figure 179.



*Figure 178*

6. Once the right second finger feels the center card, it is pulled out from the center by a slight inward action of right second fingertip, against the face of the card. This causes the center card to come away from under the control of the left second fingertip and thus is easily dealt out.

Immediately as the right fingers take the card, the left fingers close in around the pack to conceal all breaks.



*Figure 179*

7. Some may find this Strike Center Deal easier if the break is held by the left forefinger instead of left second finger. In this case, move the left hand in towards the right hand. The right hand takes the card as the left hand moves away. This back and forth action of the left hand will cover up the fact that there is a front break during the Center Deal. For this reason this is better as a demonstration method. It can be done rapidly and smoothly.

## SIDE STEAL CENTER DEAL

With proper attention to angles there isn't any reason why either of these Strike techniques shouldn't prove deceptive and effective.

### Side Steal Center Deal

Anyone who knows the mechanics of the Side Steal can easily do this Center Deal.

1. Hold the pack with all four left fingers at the side of the deck. Left thumb is across the middle of the deck. The left 4th finger holds a break.

2. The right hand comes over the deck from above. The left thumb pushes the top card off to the right about a quarter of an inch. The right hand takes this card from above by the ends, then snaps it face up by pressing the right forefinger on top of the card and releasing the front end from the right 2nd, 3rd and 4th fingers, causing the card to turn face up. As a result it is held with the thumb on the face and fingers below.

3. When ready to deal a Center, the right hand again comes above the deck as before. This time the left fingers lower the cards below the break so that left second finger can move in and push out the Center card, at a slight angle, so that its upper right corner contacts the right 4th fingertip and the lower left corner contacts tip of the right thumb.

4. With the center card thus gripped by the right hand it is moved out of the deck and at the same time snapped face up as the top cards were. As the center card starts to clear the deck the left 4th finger moves in to retain the break at lower right corner of the pack.

The deal can then be resumed with the top card until another center card is needed. The method is easy and for a more detailed description of the actual technique involved refer to Chapter

Four, The Side Steal under the heading Deliberate Steal. Remember that the left thumb in the Center Deal is across the top of the deck, touching the tip of the left second finger. The left thumb is actually an aid in keeping more than one card from coming out, as it practically holds the right side of the upper packet while the center card is being pulled out by the right hand.

### On The Cut

Outside of special occasions the commonest method of getting the breaks required for a Center Deal is that of marking off the cut either by a crimp or jog. In the case of the crimp it is merely a case of locating it, by touch alone, then positioning the pack so that the required break can be obtained. In the case of jogging there are two standard methods the first being:

### The End Jog

1. The pack having been cut, the operator completes it by placing the lower half on top of the upper portion. In doing so he steps the upper portion outward, over the front end of the deck as in Figure 180.

2. The right hand, holding the deck at its sides near the inner end, conceals the jog on the inside. The right hand places the deck into the left hand.

3. Whether you wish to obtain a break with the left 1st finger or left second finger governs how the pack is placed. If you wish the break held with left first finger, then the front jogged portion is placed directly onto this finger. If the

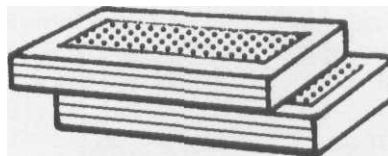


Figure 180



## SECONDS, CENTERS, BOTTOMS

left second finger is to obtain a break, then the jog is placed onto this finger.

4. The right hand from above now squares the deck by squeezing the ends but not before the desired left finger obtains its break. The 1st or 2nd finger raises the upper portion just enough so that when the deck is squared, the proper left finger holds a break at the upper right corner, between the two halves, in readiness for the Center Deal.

### The Side Jog

1. In this method the operator, on completing the cut, side-jogs the upper half to the left as shown in Figure 181.

2. Here again the right hand, which is above the deck, holds it by the ends at the right to cover the step condition. This time the deck is placed into the left hand in a normal manner.

3. Keeping the right hand above the deck, the left finger, either 1st or 2nd depending on which you wish to use, pulls down the upper right corner of the lower portion. As the pack is eventually squared, the proper left finger then obtains its break.

Naturally, the Side Jog can be used to obtain the usual left 4th finger break or for that matter a break with any of the left fingers.

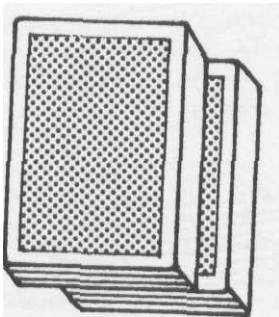


Figure 181

### My Favorite Center Deal Effect

#### The Experts Dunbury

I like this particular method because the cutting action of the pack in this version is logical and natural.

1. Have a card selected and control it to the fifth position from the top. The control should be one that gives the appearance of impossibility or a chance of possibly missing the card.

2. Show that top and bottom cards are not the selection but state that you will cut to three cards, one at a time, that will give you the color, denomination and position, in the deck, of the selected card.

3. Do a Slip Cut in the hands, either Mario Slip Cut or the Standard Slip Cut. Now turn over the top single card face up onto pack as you say, "This card tells me the value of your card." Assume it is a five. Turn the card face down and deal it off, face down onto the table.

4. Do another Slip Cut but this time turn over two cards as one thus actually showing the selection as you say, "This card tells me the *color* of your card." Assume it is red. Turn the cards, as one, face down and deal off the top indifferent card face down onto the table on top of the other one.

5. This time as you Slip Cut the deck, the left 4th finger gets a break beneath the slipped card or selection. The result is the selected card in the center with a break held below it.

6. Turn the top card face up as you say, "This card tells me how far down in the deck your card is." Here the face up card is tossed, still face up, to one side on the table, away from the other two. Let's say this card was a ten spot.

7. While attention is on the ten spot you quickly transfer the break from the

## THE EXPERT'S DUNBURY

left 4th finger to the front end as required for the Center Deal. Deal off the top nine cards fairly and Center Deal the tenth.

8. Hold this card face down and ask for the selected card to be named. When it is called, look puzzled and say, "Didn't I see that card?" Someone is bound to point to the tabled cards and tell you "It's over there." To this you reply, "That's funny, it should be here," and with this turn the card face up.

9. In my experience with the effect some people will look at the tabled cards and others will not, but take it for granted you have out-witted them. In this case I usually turn over the tabled cards myself as I remark, "You must have imagined you saw the card."

10. Performers of the Dunbury Delusion usually name *suit*, value and position. I have, in my versions disregarded suit to use color.

My reasons are these. Suppose the selection is a 5D. You turn over 5D saying, "The card is a Diamond." Now suppose you next turn over a 5 spot? Obviously, you are in an awkward situation as you practically have to name the selection. The effect would have to almost terminate here, although I have seen performers do this, making some sort of incoherent remarks as they went on to finish the effect.

Now let's say you turn over the 5D and say, "Your card is a *red* card." The next card you turn is a 5 spot. You merely continue by saying, "It is a *red* five." You will note that here the audience is led to believe that perhaps you mean the *other* red five or 5H not the 5D you just showed. Thus the logic is retained to enable one to smoothly continue with the effect.

Your only trouble will be if you should actually turn up the 5H. In this case quickly say, "I'm right, it is a red five.

The question is now *which* of the red fives. Ill find out by using this number to count down to a card that will positively *denote* the suit." Here you have turned the value card face up and dealt down to the number.

You hold the 5D face down and look at it yourself as you remark, "A Diamond, then there's no doubt but that your card is the five of Diamonds. Am I right?" When spectator affirms this you counter with, "Just as I thought, it was the 5D", and here you show the card in your hand.

Note how the Slip Cut seems to actually lose the selection, as far as another card man, who may know the original Dunbury, is concerned.

In case you are one of those who feel the Center Deal is just too much, then control your selection to 6th from the top. Just do a Triple Turn over on the second card you show, after the Slip. Now following the routine of Slip Cutting as outlined, the selection will end up on top of the deck. From here you can use the Second Deal or some other subtlety to get the card at the number.

### The Tabled Center Deal

From the above title the whole thing may sound like an impossibility but in fact, as a Center Deal, it can be said to have a lot more cover for its basic mechanics than some of those center deals attempted in the hands.

1. The cards, to be eventually dealt from the center, are on top of the deck. Assume these cards are the four Aces.

2. Having kept the four Aces on top of the deck during a shuffle give the pack an upward bend for its whole length. Place the pack in front of yourself, lengthwise, then undercut about 15 to 20 cards, no more, from the bottom of the deck.

## SECONDS, CENTERS, BOTTOMS

3. In placing the bottom portion on top be sure that the left 3rd finger, which is at the front left side of the deck, obtains a minute break between the two portions. The left forefinger can press down on top of the deck to close up any visible break from the front.

4. The position of the left fingers, on the tabled deck, is similar to that shown in Figure 159 of the Tabled Second Deal, repeated here, but with these exceptions.

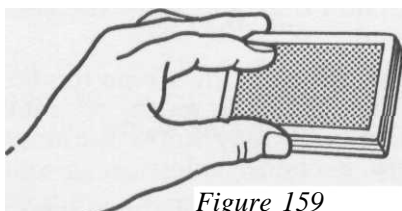


Figure 159

The left 3rd fingertip is holding a break at the front left end of the deck. The left second finger is alongside the third finger and later plays an important part. The left forefinger is on top of the deck in readiness to pivot the top card forward.

5. The left forefinger pivots the top card as already shown in Figure 160 and the right hand comes in front of deck to take it as shown in Figure 158.

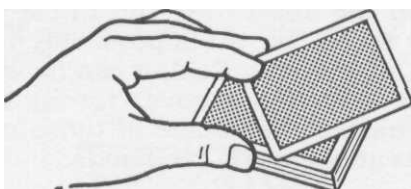


Figure 160

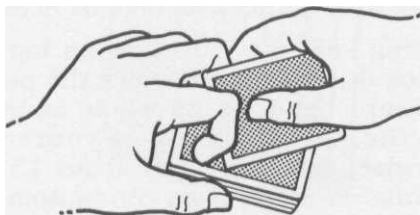


Figure 158

6. When a Center Deal is required the left second finger goes into action.

As the right hand comes in front of the deck the left *second* finger pulls or buckles back all the cards above the break similar to that shown in Figure 161, where the first finger is being used. This enables the tip of the left *second* finger to contact the top card of the lower half to pivot it out of the deck in a manner similar to that shown in Figure 162.

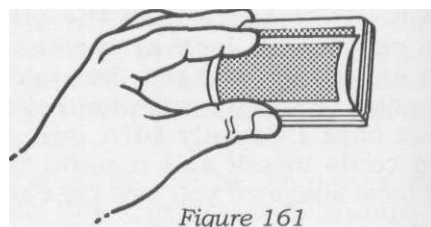


Figure 161

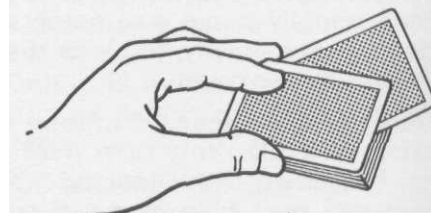


Figure 162

7. As the left second finger pivots the center card naturally the top half of the deck automatically resumes its normal position with the left third finger regaining and retaining the break.

8. Continue dealing the top card until another Center Deal is required when the actions described in Step 6 are repeated.

9. In the majority of Center Deals if you will think of them as glamorized Bottom Deals, then a large mental block will have been removed making mastery of them much easier. In the case of the Tabled Center Deal just think of it as a glamorized Tabled Second Deal - if you can master either one, the other becomes simpler.

## MARLO CENTER DEAL

The most common fault in Center Dealing, especially in the preceding methods, is in stopping the movement of the left thumb at the time of the Center Deal.

The correct procedure to practice is to push over the top card in the same way as when about to deal it. As the center card is dealt the left thumb pulls the top card back flush with the deck.

Sometimes it may be preferable to merely move the left thumb without pushing over the top card, as the Center Deal is made. This will give greater control of the upper portion during the false deal. In either case the whole idea is to give the impression that the thumb has pushed over a card whether it actually has done so or not.

May I mention that by using the Erdnase Grip for the Center Deal, and easing the center card out at the upper right corner, it is possible to do a Center Double Deal. That is, taking the top card and center card together as one to be dealt into a hand.

### Mario Center Deal

This Center Deal has several exceptional features, among them being; a fairly normal grip, a regulation "take" of the card plus the fact that there isn't any bending or swinging down of the lower half in order to widen the break between the halves. As a matter of fact, one can almost say the center card is actually dealt from a pack in which the halves are flush against each other.

1. The desired cards are on the bottom of the deck. After the initial cut the cards are put together with the upper half angled off to the right as shown in Figure 170 repeated here.

2. With the cards thus stepped the deck is placed into the left hand so it goes into either a Mechanic's Grip or Master Grip position. The left 2nd, 3rd

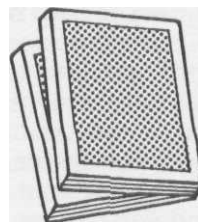


Figure 170

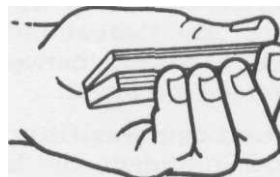


Figure 171

and 4th finger tips rest beneath the step in a manner similar to Figure 171.

I say similar because actually the left 2nd, 3rd and 4th fingers are pulled inward and away from the left forefinger so that there is a space created between the left forefinger and the left 2nd finger. The left thumb is across the deck to the 2nd finger, so that a space is also between the left thumb and first finger.

3. At this stage if you were to turn the left hand over you would see just the index of the center card, as it is stepped over in the upper right corner only. From above you will see a step at the upper left corner. For the time being do not worry about concealing it until you get the basic idea of this Center Deal.

4. The upper half of the deck should be under control of the left forefinger. Its tip presses against the upper corner while the lower left corner presses in against the palm. The lower half is thus almost automatically under control also.

5. The left thumb arcs the top card over very slightly, just enough to allow

## SECONDS, CENTERS, BOTTOMS

it to escape past the tip of the left forefinger. The right hand approaches to take this card while at the same time, the tip of the right second finger comes in contact with the center card at the step. The right forefinger is, of course, extended in the normal manner but the right 3rd and 4th fingers are curled in towards the palm. The tip of the right second finger comes in contact with the center card at the step in the upper right corner. The right thumb is on the top card in the space between the left thumb and left forefinger.

6. In the above position the right thumb and 2nd finger can "take" either the top card or the center card. To take the center card, the tip of the right second finger is pressed up against the center card at the step. Pulling inward on this card causes it to free itself from the tip of the left forefinger.

Once the center card starts to move out, the right thumb, which goes into the space between the left thumb and left 1st finger, slips off from the top card of the deck to come in contact with the center card. Thus the center card is taken between the right second finger and thumb. As the center card is taken the left thumb pulls back the top card flush with the upper portion. A repetition of these actions will bring additional center deals or top card deals as may be desired.

7. Be sure that the fingernail of the right second finger is clipped short otherwise the nail will strike the surface of the center card and prevent any contact with the actual fleshy part of the right second finger, making the taking of the center card an impossibility.

8. In first practicing this deal make the step at the upper right corner as large as you wish until you get the idea and knack of this center deal. After this you can gradually cut down on the amount of jog or step needed.

9. To cover the step in the upper left corner of the deck it is only necessary to bevel the top portion towards the left. Remember that you actually need to keep only about four cards, say the Aces, under the control of the left forefinger. The rest of the upper half can be askew. It is a good plan to never Center Deal from a squared deck as this accentuates any steps or breaks.

10. While the "take" technique has been mentioned in connection with this deal one can also easily use the strike or whip-out method to center deal the card especially if one is bent on demonstrating visual deception for his brother magi. It is, however, a good plan to first loosen the center card, via the "take" technique before embarking on the Strike Center.

### Variations of Mario C.D.

#### First Variation:

1. The grip of the deck can be either the Mechanic's or Master Grip, but with the finger positions just as shown in Figure 171, that is, all fingers close together under the step.

2. In the above position the tip of the left second finger presses against the corner of the center card.

3. The left thumb arcs over the top card, then under cover of this card the left second finger presses upwards and forwards against center card causing it to move outwards to the left in line with the top card.

4. The above action is made at the instant the right hand comes over to take a card. Needless to say, the center card is easily grasped as the left thumb pulls back the top card.

5. The Grip of the pack will be correct if you are able to do not only a Center Deal but, from the same position, a Bottom Deal, a Second Deal or a Center Double Deal.

## ONE HAND CENTER DEAL

### Second Variation:

This is using the Erdnase Grip and from its position you can deal either the Take or Strike center, or use the tip of the left 3rd finger to move or push out the center card for taking by the right thumb and second finger. My personal preference is for the Grip using the Mechanic's or Master Grip; however, there may be some who lean towards the Erdnase Grips.

To those who may be wondering as to just which is my favorite technique I must confess that I lean strongly towards the 1st Variation wherein the left second fingertip eases out the center card. I have found this method to be the most capable of greater flexibility in its application. This is evidenced by its use in the following One Hand Center Deal.

### One Hand Center Deal

There is no doubt but that privately there have been many attempts at developing a One Hand Center Deal. That none have found their way into print perhaps is due to the fact that a *good* working method had not been developed by these individuals. The one to be described is not only practical but from a visual standpoint even more deceptive than a two hand Center Deal. It is a Stud type deal but with no visible finger movement usually so common in the run-of-the-mill Stud Deal.

1. The position of the deck in the left hand is exactly that of the Mario Center Deal. Also all the finger positions are identical.
2. The technique used, to ease out the center card, is that explained in the 1st Variation of Mario C.D.. In other words, the left thumb arcs over the top card, then the left second fingertip eases the center card forward and in line with the top card.

3. As the left second fingertip eases out the center card, the left hand is turned palm down. At the same time the two halves are slightly separated which causes the loosened center card to fall out from between the cards to land face up on the table. As the left hand turns palm upwards the two halves are again flush but still maintaining the necessary step at the upper right corner. The left thumb, which has drawn back the top card, now again arcs the top card over for a repetition of the deal.

4. In practice one may find that the center card has at times a tendency to hook itself at the lower left corner of the deck. If this situation persists it is easily remedied by lifting the upper half of the deck, at its inner end, so that a break or separation is made at the inner left corner at the base of the left palm. If you will try the same actions, of loosening the center card with tip of left second finger, the center card will no longer hook at this corner and will fall out of the center even more readily. This idea can even be applied to the two hand center deal to insure an easier release of the center card.

5. Once you have mastered the Center you will find it a lot more difficult to deal off the top card than the center unless you proceed as follows: When a center card is being dealt, the left thumb arcs the top card over very slightly; however, for a top card deal the same action is made until the left hand turns back upwards. Then the left thumb shoves the top card forward as much as possible after which the left thumb swings downwards causing the top card to fall off the deck to land face up onto the table.

6. An effective combination is to use two hands for a regular deal and then use the one hand for the actual Center Deal. It is an ideal procedure for the

## SECONDS, CENTERS, BOTTOMS

various "Stop" or "Count Down" effects.

### Mario's Push Off Unit Control

This idea will enable you to deal not only seconds but thirds, fourths and even fifths. Basically, the principle consists of controlling, with the dealing thumb, a number of top cards thus enabling you to deal the cards that are beneath this controlled unit.

To show that the Unit Control is not just an impractical dream I will later describe some effects that can be done using it. For now let's go on to the technique required to accomplish the deal successfully.

1. Hold the deck in the standard Mechanic's Grip. For now let's suppose you want to get set to deal thirds.
2. The left thumb should be at the upper end of the deck at about the center. Left thumb tip is touching the left forefinger at its first crease. The left

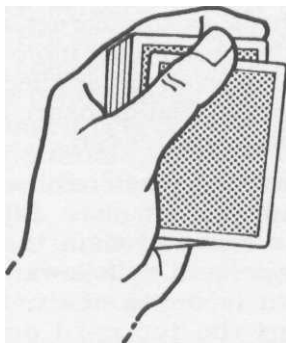


Figure 182

forefinger is in Position 1 around the upper end of the deck.

3. Very slightly push over, diagonally, the top card of the pack as shown in Figure 182.

4. Now bring the top card back flush with the deck but jogged down very slightly as in Figure 183 which is exaggerated to show the existing condition.

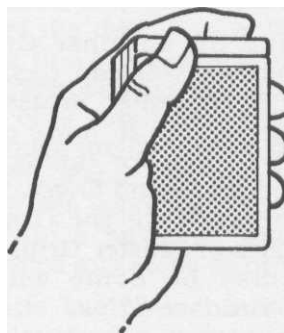


Figure 183

5. The left thumb tip presses down on the two cards, the in-jogged one and the under card, now exposed, then deals these off, very slightly, also diagonally as shown in Figure 184.

6. Once more the left thumb moves the cards, this time two cards, so they become in-jogged as in Figure 185

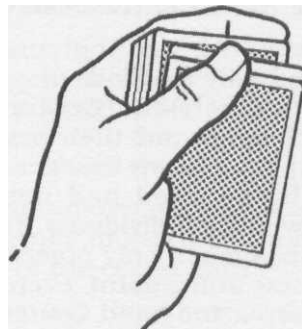


Figure 184

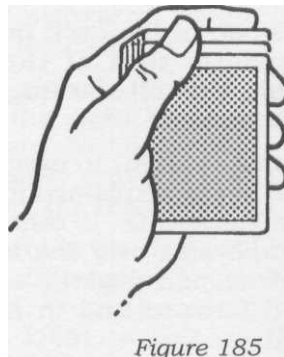


Figure 185

## MARLO'S PUSH OFF UNIT CONTROL

which again is an exaggeration to clearly show the condition.

7. The left thumbtip can now engage the third exposed card as well as keep

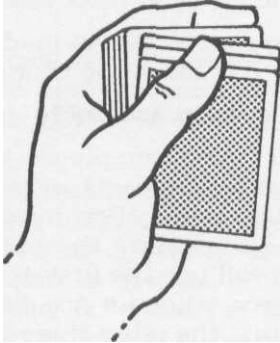


Figure 186

the first two under control, as the left thumb now deals over the three cards as shown in Figure 186.

8. The right second finger and thumb DOW can come over to take the third card in the following manner. The right second fingertip goes under the upper corner of the third card but the right thumb should not come down completely on this card until the right second finger, by a slight upward pressure has started to move the third card out from under the top two.

Then and only then the right thumb comes down to aid in taking the third card as in Figure 187. The whole object is to make sure that the right thumb at

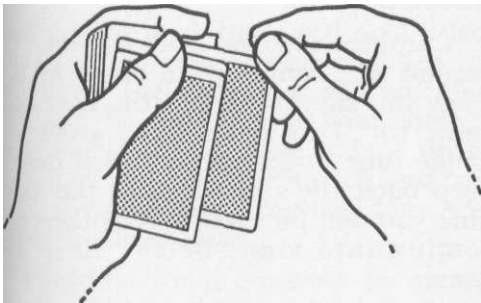


Figure 187

no time comes in contact with the controlled unit of cards in order not to upset it.

9. As the right fingers take the third card clear of the deck, the left thumb moves back to the position required for the next 3rd deal as shown in Figure

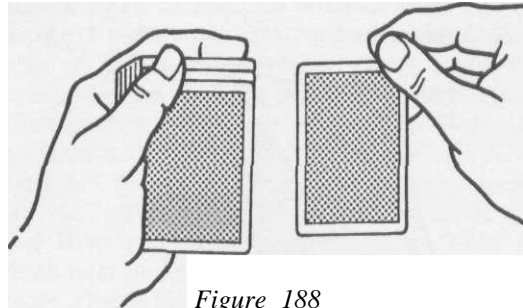


Figure 188

188 where right hand holds the card clear of the deck and the left thumb has moved back into the required position for the next third deal.

10. A repetition of these moves and you can keep dealing the third card as long as you desire. I must mention that another way for the right fingers to take the card below the controlled unit, is to actually grasp it, at its exposed corner only, with the right thumb and second finger, as you deal.

11. Using the same technique, of pushing over a card, then bringing it back injogged, can be used to also setup a 4th or even a 5th deal depending on how much practice you wish to contribute towards its mastery.

Figure 189 shows three cards injogged in readiness for a 4th Deal, while Figure 190 shows the four cards pushed over. Both figures are exaggerated for clarity. It is Figure 191 that shows how the cards would actually appear in the deal itself. Only all *white* would show with a white border deck.

12. Before going into some of the effects, let me first point out that when



## SECONDS, CENTERS, BOTTOMS

doing a Unit Control Deal and dealing to yourself you *do not* take the top card but rather the lowest card of the unit. This will insure the left thumb keeping the remaining cards of the unit under control. Let me give an example. Suppose you are controlling 3 Aces using a 4th Deal and are dealing out, say, five hands of cards. You would deal 4ths but when you come to your

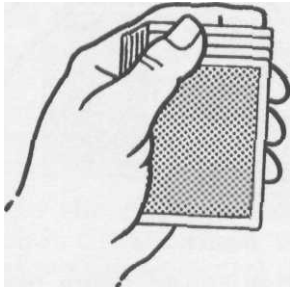


Figure 189

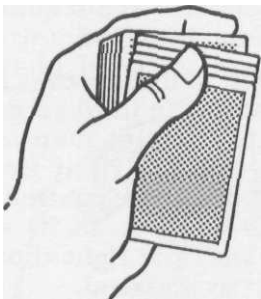


Figure 190

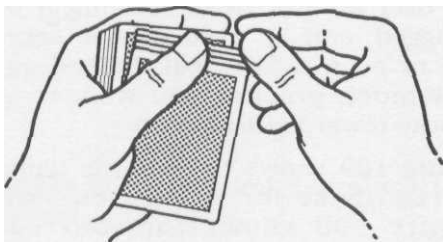


Figure 191

hand you would deal a 3rd or one of the Aces. If you were to take the *top* card at this stage the tendency to lose control of the remaining cards in the unit is much greater.

On the next round you deal 3rds but a 2nd into your hand thereby getting another Ace. Now you automatically go into a push-off second deal and, of course, this time take the top card into your hand to give you three Aces.

Now here are some effects made possible through the use of the Unit Control,

**Face Up Assembly**

**1st Effect:** Spectator places the four Aces into different parts of the deck, then shuffles same. Performer takes the deck and, dealing the cards face up, says he will use the first Ace that is dealt; however, when an Ace does show it is found that the other three are right behind it. The four Aces have somehow assembled.

1. Spectator inserts four Aces and freely shuffles the deck.

2. On its return hold the deck face up in the left hand so only you, not the spectator, can see the faces. This is practically automatic if you sit across the table from the spectator. Just tilt your hand enough so that he can't see the face of the pack.

3. Start by tossing or sailing the face up cards into the center of the table. When you reach the first Ace on the face of the deck, you go into a push-off second deal to keep back this Ace. At the same time you will be able to spot each card, below this Ace, during the second deal.

4. Continue the deal until you spot the second Ace coming into view. At this stage you say, "I will use the first Ace I come to." This patter line gives you ample time to set-up for a 3rd deal to keep back the two Aces. At the same time you will be able to spot the card, coming into view, below these two Aces.

5. When the third Ace comes into position you stop and say, "Have you seen

## ORDER OF ACES

any Ace as yet?" This again gives you time to set-up but this time for a 4th deal to hold back the three Aces and as before, enable you to spot the card below them, coming into view.

6. Now continue dealing 4ths until you spot the last Ace and then stop the deal with all four Aces at the face of the deck.

7. Square up the cards in the left hand, then lower them to show the Ace at the face as you say, "Here is an Ace but the strange part is that the other three are right below it." Here you deal off the four face up Aces in a row on the table.

### Order of Aces

**2nd Effect:** The cardician predicts the order that the four Aces will come out as dealt from a freely shuffled deck.

1. First of all decide on a definite order of the Aces, from left to right. Suppose you decide on the order of C-H-S-D. On your prediction slip you write "The Aces will come out in Clubs-Hearts-Spades-Diamond order from my left to right.

2. To begin the effect you can show the prediction slip, then hand it to someone to hold. Next, have someone remove the four Aces to mix face down. Next, he is to insert the Aces face down into the deck, then thoroughly shuffle the pack.

3. Take the deck back and hold it face up, tilted so no one else can see the face card, then say that you will deal through the deck and as you come to each Ace you will place it face up on the table, starting on your left and continuing to the right, until all four Aces have thus been dealt.

4. The deal itself consists in merely holding back any Ace or Aces, by using the Unit Control until the correct first

Ace shows up to be dealt. Then the second Ace, in the prediction is next dealt etc. for all the Aces. Perhaps an example may be in order.

5. The pack has just been shuffled and you are holding it face up for the deal. Remember the Aces have to come out in C-H-S-D order as per our example.

6. As I deal along I come across the Ace of Diamonds. Naturally I hold it back via the second deal. The next Ace that comes into view is the AH. Here, I go into a 3rd Deal holding back the AD and AH in that order. Now here comes the AC so I actually deal it out as it is the first card of my prediction. Now I deal just a few more 3rds, then easily take the AH, under control with the AD, to deal if face up alongside the AC. Now the second deal is continued until the AS shows and of course, it is dealt out alongside the other two Aces. Just a few more second deals and now the AD is dealt out thus completing the prediction of C-H-S-D from your left to right.

7. There may be rare occasions when you may have to do a 4th Deal to get that first Ace of the prediction. Also the other three, controlled as a unit, may not be in the right order. For this I make use of what I call the Fan Deal, explained below, in order to get the added effect that, for some strange reason, the Aces all came *together* in that order. The above two effects can, of course, be done with the deck *face down* if you have marked the Aces so they can be recognized from the back.

### The Jack Deal

**3rd Effect:** This is the standard 3 Jack deal except here the extra Jack isn't needed.

1. Place three Jacks on top of the deck.

2. Deal the top card to a spectator.

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Deal a 3rd, a non-Jack, to yourself. Then a top card to the spectator, a second to yourself, top to the spectator and top to yourself. The spectator will have the three Jacks. Be sure to call attention to the suits of the three Jacks otherwise you might just as well use that 4th Jack.

3. It is possible to do the effect with 4 Jacks. For this effect deal as follows; top-4th-3rd-3rd-2nd-2nd-top-top.

4. After the above deal, designed not to lose control of the unit, the spectator will end up with the 4 Jacks.

### Let's Start Over

**4th Effect:** Cardician places four Aces on top of the deck and gives it two Faro Shuffles. He deals out four hands and they should be in the fourth hand; however, on turning it over the Aces are not there. He next turns up the other 3 hands to see if the Aces are among these. Again not in sight. With this he says, "Let's Start Over" and deals off the four top cards of deck which are the four Aces.

1. Show the four Aces and place them on top of the deck.

2. Split the deck for a Faro In Shuffle but doing it so *three* cards will go on top of the 1st Ace. After the first Faro In Shuffle the 1st Ace will be 4th from top while the others will alternate as usual.

3. Another Faro In Shuffle, a regular one, will now have the 1st Ace 8th from the top while the other three Aces will be every fourth card from the first Ace.

4. As you deal you must count to yourself one to four, then start again from one to four. This is done each time so you will know exactly when to start dealing 2nd, 3rd and 4ths.

5. In this case the first count of four is all fair but on the next count of four

you must deal seconds at four. Now continue with count of one etc, but on the count of *three* you start to deal 3rds and continue to the count of four. The next round you start to deal 4ths at the count of two and continue up to four and then stop.

6. At this stage the four hands, composed of four cards each, are all indifferent cards because all four Aces are now on top of the deck. The rest is working up to the climax with the line "Let's Start Over."

### "He's My Partner"

**5th Effect:** The Cardician's designated partner gets four Aces in a poker game. This after the deck has been thoroughly shuffled and cut by a member of the audience.

1. *Secretly* locate and palm off the Aces into the right hand. If you can lap the needed cards do so. At any rate the deck is handed out for shuffling and cutting during which the Aces are secretly obtained and held in readiness to be added to the top of the deck as it is picked or scooped up. If you know the Spider Return use that.

2. The four Aces are now on top of the deck. Take off the top card, an ace, to deal it face down to your left as you say, "He's my partner."

3. During Step 2 the right arm will be in front of the deck. This cover plus the patter line, "He's my Partner" will give you ample time to get into position for a 4th Deal in order to control the unit of 3 Aces.

4. Deal out five hands of cards dealing 4ths until you get back to your partner. Here deal a 3rd, to give him a second Ace and at the same time keeping other 2 Aces under control.

5. This time around deal 3rds but a

## INVISIBLE ACES

2nd to your partner. Continue dealing 2nds, to keep the last Ace, until you get to your partner and then deal the top card. From here deal out fairly to complete five hands of five cards each. Show your partner has four Aces to climax the deal.

Remember during the deal that the left hand remains stationary, on the table in front of the performer, while only the right hand moves to take the cards and deal them out. Watch your angles for the left hand to get the best results.

On the subject of "Holding Out" many [unskilled amateurs can do this and never get called even though their skill is not of a high order. On the other hand, many experts have been caught holding out. Why is this? It's simply the fault of the approach and some bad advice from the magic books. How many times have you been told to have a card selected, replaced, then you palm it out as you hand deck out to be shuffled. Right here is where you are asking for trouble. Many times a "stinker" will check the deck to see if his card is there. Some may even slyly reach for your hand - result, you get caught. Remember *anytime* you have a card selected, or even if you show 4 Aces and place them into the deck which is then handed out to be *shuffled*, that card or those Aces had better be there, because the apparent fairness gives them time to think and become suspicious as to whether that card or those Aces are in the deck. What follows may be a casual look through the deck, furtive glances at your hands or even an out-right "What you got in your mitt?"

On the other hand, if you have *secretly* palmed out, say the four Aces, to hold them out, then you are pretty safe as there is no *reason* for them to suspect anything at all. You haven't pointed up anything like a selection or four Aces -

they are merely shuffling the deck at your request and that's all.

You can sit there all evening with the held out cards until you are ready to cap the pack. With this approach to "Holding Out" even an amateur can do very well and not get caught.

### Exhibitionism

**6th Effect:** There are those in magic who can never keep any sleight as a secret weapon but use the sleight itself as a show piece. This then, is for them.

1. Remove the four Aces and toss them to your audience. Have them select either the red or black ones.
2. Place the two selected Aces, let us say black, on top. Now, ask for a small number. Deal 3rds to this number, then slowly show the two chosen Aces still on top. Repeat if you have to.
3. Now ask for a red Ace to be added to the other two. Again ask for a small number as you go into dealing 4ths. On the number, stop, then show the three Aces still on top.
4. When they venture a guess that you dealt from the bottom you very proudly say, "Nope, 3rds and 4ths, my friends." This won't help your magic any but it will sure boost your ego.

### Invisible Aces

**7th Effect:** Spectator places 4 Aces into different parts of the deck. The Cardician now pretends to invisibly remove the Aces and place them in his pocket. On running through the deck the Aces are not there. They are taken out of the performer's pocket.

The above effect can be done either standing up at a table or seated but it is best done standing.

1. Hand the four Aces and the pack to a spectator. Have him place the Aces

## SECONDS, CENTERS, BOTTOMS

into separate places of the deck. It is then squared and handed back to you.

2. The insertion of the Aces is made face up; therefore, this gives you a chance to see which Ace was placed nearest the top of the deck.

3. On getting the deck, hold it face up between both hands. Cards lie in the left hand as for dealing while the right hand is above the deck gently holding it by the ends.

4. The left thumb riffles down the upper left corner of the deck as you say, "Remember, the Aces are somewhere in *different* parts of the deck."

5. Step 4 has enabled you to glimpse the last Ace, nearest the top, so you can stop the thumb riffle there and keep open a break. Now release the Ace so it joins the upper section but still hold the break by pressing the left thumb in against the upper left corner of the deck.

6. With the right hand grasp all the cards above the break, then rock the deck forward. At the same time release the break held by the left thumb while gaining a new one at the lower right corner with the left 4th finger. Thus you have transferred your break from the upper left corner to the lower right corner.

7. Now say, "I'm going to remove the Aces one at a time invisibly, like this, and place them into my pocket." As you say these lines you actually Side Steal the Ace at the break into the right hand and thus deliberately place it in your pocket.

8. The right hand comes out empty, *palm towards* the audience, one finger raised as you say, "That's one ace." Here you go through the same motions but you do nothing. Merely cup your hand, run it over ends of deck as if removing something, show the *palm* of

this hand as you say, "That's the second ace." Repeat these actions twice more each time placing the invisible Ace into your pocket.

9. At this stage one Ace is already in the pocket and three are in the pack, Say, "It's possible, I may have taken a wrong card that last time. Ill run through the deck and if anyone sees an Ace dealt, stop me."

10. Here you hold the deck facing you and deal off, in a sail, the cards face up to the table. Continue in this manner but as you come to each Ace you hold it back with the 2nd and 3rd deals. The 3rd deal will eventually get you to the 3rd Ace and here you stop with all three Aces are gathered at the face of the deck.

11. Here merely push over the 3 Aces just far enough so that in squaring, the left 4th finger can get a break beneath them in readiness for a palm off.

12. The palm off of the Aces can be either a Drop Cover Palm or the Wrist Turn Palm. See Chapter Two; Action Palms.

13. The stall required for a logical palm off is as follows: Immediately the Aces are palmed, the right hand runs over the ends of the cards in the same manner as when doing the invisible removal. Your patter covers this as you say, "When I was doing *this* to invisibly remove the Aces and placed them into my pocket I wasn't kidding. As you see there aren't any Aces in the deck because they *are* in my pocket."

14. During the above patter line you have palmed off the Aces, stuck your right hand into the pocket, *left* them there as the left hand spreads out the remainder of the cards to show no Aces. When the line "because they are in my pocket" is reached the right hand comes out with the four Aces.

## EASY UNIT CONTROL

These are only a few of the effects possible with the Unit Control, besides its advantages in you-know-what, for you to use as you're so inclined.

Note: You can use marked Aces in the above effect and do it with the deck face down. In the absence of marked cards you can set the Aces at determined positions. When you reach these key positions you will know that you have to add a card to the deal thus increasing from 2nds to 3rds and to 4ths if such is required. See Mario's Strike Unit Control which can be used in the majority of the effects described here.

### Easy Unit Control

This method of Unit Control may be found much easier to do for some. It has its short-comings as compared to the first method but in most cases you can get the same results.

1. For an example let's suppose you

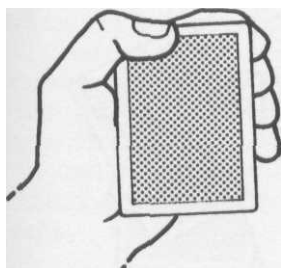


Figure 192

have the four Aces marked, at extreme upper right and lower left corners, so they can be spotted from the backs.

2. Hold the deck in dealing position with all four fingers at the side of the deck and the side of the left thumb angled at the upper left corner as shown in Figure 192.

3. The left 1st, 2nd and 3rd finger now move down beneath the top edge of the deck. The left 4th finger; however, remains above the top of the deck and

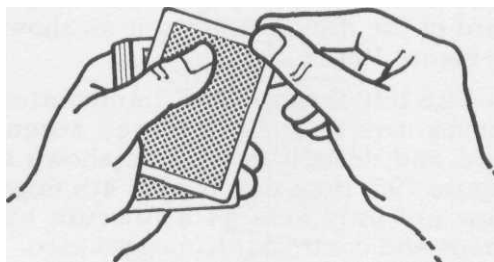


Figure 193

pressing inwards, holds the pack firmly against the base of the palm.

4. Step 3 is important because as the left thumb moves the top card over for the deal it will come off as shown in Figure 193 due to the pressure exerted by left 4th finger which acts as a fulcrum point on which the card pivots.

5. The top deal is important as later it will conform to the action of the Unit Control. Keep dealing the top cards until you spot the first marked Ace.

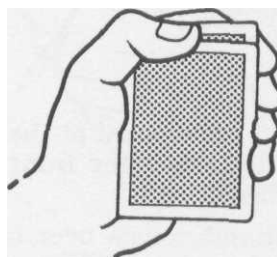


Figure 194

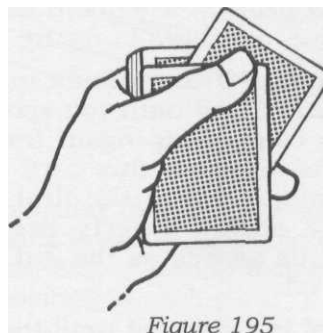


Figure 195

## SECONDS, CENTERS, BOTTOMS

Here the left thumb *pulls down* the top card of the deck, injogging it as shown in Figure 194.

6. The left thumb then immediately moves over onto the exposed second card and deals it forward as shown in Figure 195. Note that the left 4th finger now not only acts as a fulcrum but keeps and controls the injogged card.

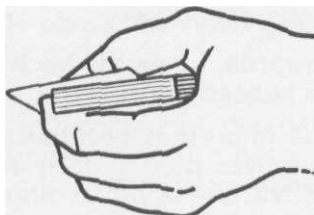


Figure 196

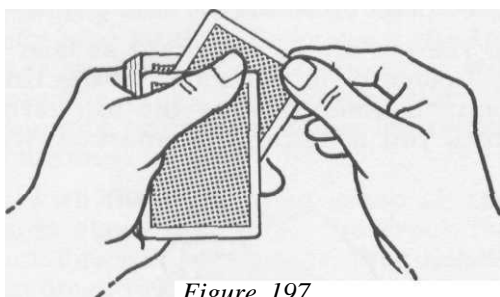


Figure 197

7. With the left hand tilted at the proper angle the deal from the front looks as shown in Figure 196.

8. The right hand comes over to take the card at the upper right corner between the right thumb on top and the first and second fingers below. The card is then dealt in a *forward* action, onto the table, as shown in Figure 197.

9. The action of dealing 2nds in this manner is continued until you spot the second ace coming up. Again the left thumb *pulls down* on this card so it becomes injogged with the first ace. Figure 198 shows clearly the two injogged cards as well as the 3rd card being dealt off.

10. The deal is continued until the 3rd

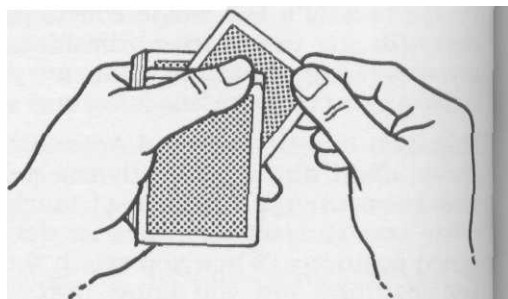


Figure 198

Ace is spotted when it too is pulled down to join the previous two. As the cards increase in number the left thumb actually pulls down each card so it is as *flush* as possible with the first injogged card. This ensures a fair amount of surface for the left thumb to continue dealing while the left 4th finger continues to control the block of cards that are held back.

11. A block of cards, again say four Aces, can be controlled on top of the deck just as if they were one single

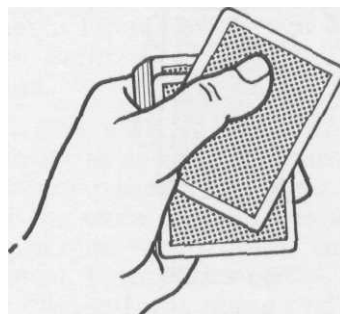


Figure 199

card. All that is necessary is to obtain a break under the four Aces and then move them inwards with the aid of right hand which is above the deck.

12. Now deal out 5ths in this case, until you are ready to deal an Ace. Here the left thumb moves down onto the top Ace and deals it forward and diagonally as in Figure 199 to conform with the rest of the deal.

## THE FAN DEAL

13. Once the top Ace has been dealt you very easily go into dealing 4ths and so on until all the four Aces have thus been dealt.

14. This Easy Unit Control will enable you to do almost all the effects done with the Mario Unit Control with few exceptions.

### The Fan Deal

Object: To enable one to deal out any card from a fan unit consisting of 3-4-5 or more cards.

1. I think it best to describe the Fan Deal in connection with a practical application; therefore, in this case assume that a mental effect has been in progress and that you have boiled down the mental selection to five cards any of which may be the selection.

2. In the standard procedures you would start to distribute these five possibilities throughout the deck so that later, when the actual card was named, you would either show it on top or bottom or reversed in center plus, perhaps, two alternatives using either a glide or a Double Lift. With the Fan Deal you can apparently deal any one of the cards named always off the top of the deck.

3. Suppose the mental possibilities have boiled down to five cards. These five cards are arranged on top of the deck with the values in order so that each succeeding card is higher in value than its predecessor. For the sake of clarity let's assume these cards are the Ace-2-3-4-5 of mixed suits and arranged in that order from the top of the deck down.

4. The left hand holds the deck in standard Mechanic's Grip for dealing. The left thumb *tip* now moves the top card over, diagonally, for only a fraction of an inch. Just enough to expose the

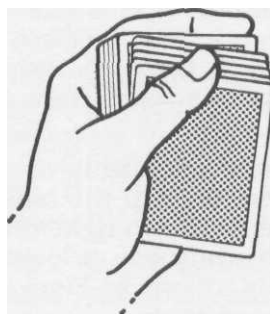


Figure 200

second card.

5. Immediately, the left thumbtip engages the second card as well and moves it over diagonally but again only far enough to expose the *third* card.

6. Needless to say, the same action is repeated for the next two cards thus causing a Fan Spread of five cards as shown in Figure 200.



Figure 201

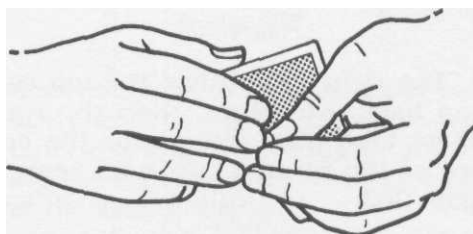


Figure 202

7. Note that the corner of each individual card is easily accessible to the right fingers. Also you have a clear picture of the position of each card.

8. While Figure 200 shows the per-



## SECONDS, CENTERS, BOTTOMS

former's view, the spectator's view will be as in Figure 201 because the left hand has been tilted in towards the performer as this hand rests normally on the table.

9. A little subtle touch is now added. The performer lifts up the back end of the top card, with the right thumb, for the ostensible purpose of looking at it. The action is shown in Figure 202 as seen by the spectator.

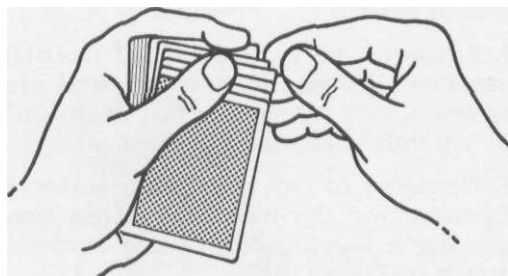


Figure 203

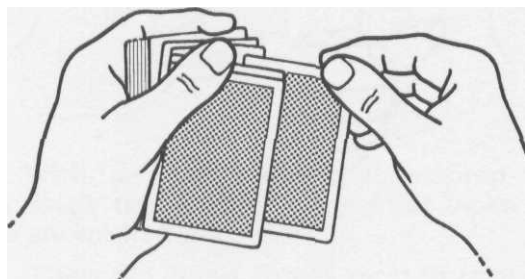


Figure 204

10. The right thumb lets the top card snap back into place, then the right fingers take their place near the corners of the fanned cards as seen in Figure 203.

11. Now ask for the name of the card. Soon as you hear it, the right second finger and thumb grasp *only the corner* of that particular card and deals it out face up onto the table. The Figure 204 shows the third card of the fan in the process of being dealt.

12. Immediately that the card is dealt

face up, the left thumb pulls back the remainder of the Fan onto the deck. The pack is eventually further squared by pressing inwards, on its top end with the left forefinger. This causes the deck to move slightly downwards into the left hand but also insures a good square up of the cards.

In the above I have given the case of breaking down a mental selection to five cards but if you can break it down to say, three, well so much the easier.

### The No Touch Theory

These methods of Second Dealing are based on the theory that if the top card is handled in such a way that the right hand's dealing thumb cannot come in contact with it, then the dealing of the second card is practically assured.

A study of the various techniques to be described will impress the practitioner of the ease with which the Second Deal can be accomplished. Matter of fact, one may have to spend more time learning how to deal the top card rather than the second one.

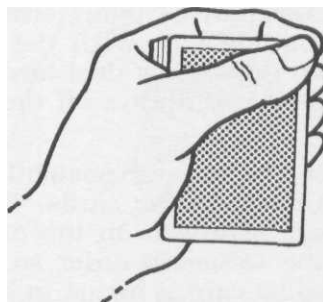


Figure 205

### 1st Technique:

1. Hold the deck in the left hand as in Figure 205 with all four left fingertips against the right side of the deck. The left thumb is at extreme upper right corner and practically touching the left forefinger. The position of the left thumb is important. The pack's lower

## THE NO TOUCH THEORY

left corner should be in the Master Grip. The left thumb must retain its position at all times whether the top or second card is taken.

2. Now with the left thumb, arc the top card as shown in Figure 206. If you place your right thumb onto the exposed second card at the upper right corner, you will find that the right thumb is only able to contact this sec-

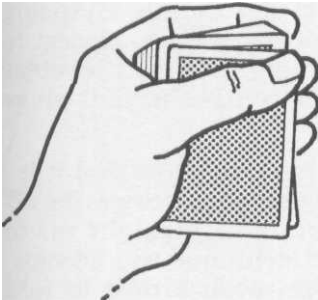


Figure 206

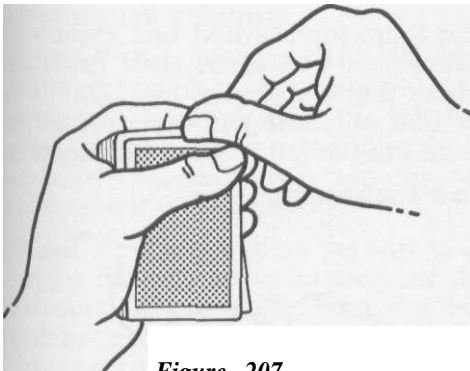


Figure 207

ond card because the left thumb prevents the top card being touched.

3. Figure 206 shows the exposed action. Actually the top card is not arced over until the right thumb comes into the position shown in Figure 207. The Figure 207 shows a portion of the second card; however, the presence of the right thumb will actually conceal this condition. Remember that the right thumb is placed above the left

thumb *before* any arcing of the top card takes place.

4. At this stage the right thumb is above the left. The right 1st and 2nd fingertips touch the backs of the left 1st and 2nd fingers at about the second joints. The right 3rd and 4th fingers are curled inwards towards palm.

5. The right thumb moves downwards for the take and at the same time the left thumb arcs the top card over to the right, thus the right thumb can only contact the second card.

6. As the second card is taken there will be a downward pressure, with the right thumb on the second card, and an upward pressure of the right 1st and 2nd fingers against the back of the left 1st and 2nd fingers. This causes

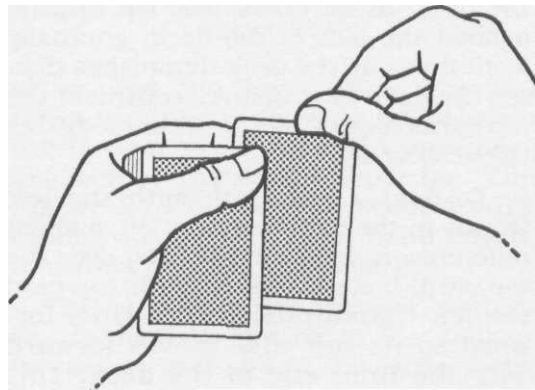


Figure 208

the second card to be moved out more readily and to finish with the right thumb and fingers meeting in order to grasp the second card, which by now is over the side of the deck.

The Figure 208 shows the second card coming out. It is held with the right thumb on top, 1st and 2nd fingers below. The tip of the right first finger is under the front end of the card while the tip of right second finger is on the upper index corner of the card. Thus the fingers are in position for a sail of

## SECONDS, CENTERS, BOTTOMS

the card.

7. A repetition of the movements and you will continue to get the second card, simply because it is impossible to get the top one. Left thumb retains its position, at the extreme right corner of

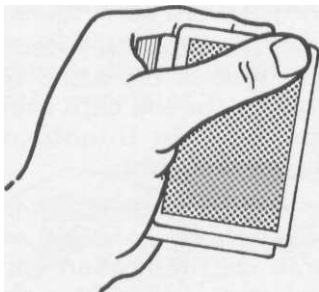


Figure 209

the deck, at all times. The left fingers, against the side of the deck, gradually work down as the deck diminishes during the deal. This insures control of the top cards as well as the seconds during the dealing action.

8. To deal a top card, with the left thumb in the identical position, a slight difference is made in pushing over the top card. Instead of arcing the top card the left thumb pushes it slightly forward so its top edge moves forward over the front end of the deck. This movement is very slight but is exaggerated in Figure 209 for clarity.

9. Now, because of the top card's for-

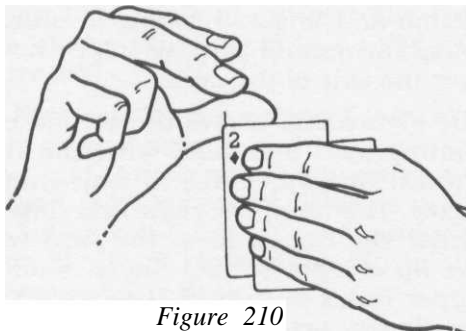


Figure 210

ward position, you will be able to take only the top card. Do this with the right thumb in the identical position shown in Figure 207. When a Second Deal is required the left thumb arcs the top card inwards, so the right thumb can again take only the second card.

10. In taking the top or second card, with the right thumb, some may prefer to use the ball of the thumb during the deal while others may prefer to use the inner side of the thumb. By using the inner side of the thumb, closest to the operator, a finer brief can be obtained. The point of contact is that shown in Figure 210.

11. Using this type of second it is easier to deal the card forwards off the deck rather than straight off to the side. Either technique will become easy with practice, even a deal to take the card back towards the performer. The sail is a natural for use with this deal.

The following method has great visual deception but alas, they just know you're doing a phony deal. This is just as bad as seeing it exposed when it comes to the point of actual deception.

### 2nd Technique:

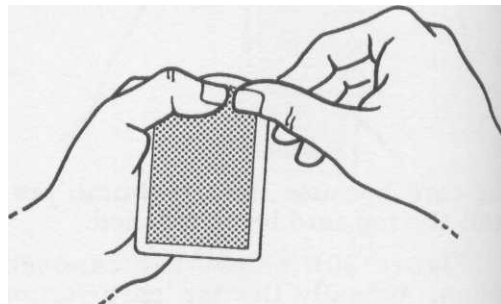


Figure 211

1. For this the left thumb is moved to position **B** (See Figure 192) near the upper edge of the top card, at about the center. The left four fingers are against the right side of the deck acting as gauges to prevent more than one

## THE NO TOUCH THEORY

card coming off either during a top *deal* or a second deal.

2. The right thumb now contacts the top card by moving in until its tip touches the tip of the left thumb as shown in Figure 211. The other fingers

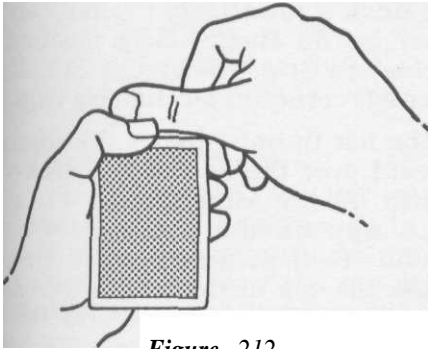


Figure 212

are in a similar positions as in the 1st Technique; however, only the right forefinger is **extended**, touching the back of the left forefinger.

3. The left thumb pushes the top card forward and to the right, very slightly, just enough to climb over the left fingertips. At the same time, the right thumb and second finger nip the top card to take it off the deck,

4. When it is required to second deal, the right thumb moves in front of the left thumb. At the same time the left thumb arcs the top card over to expose the second card. This is when the right

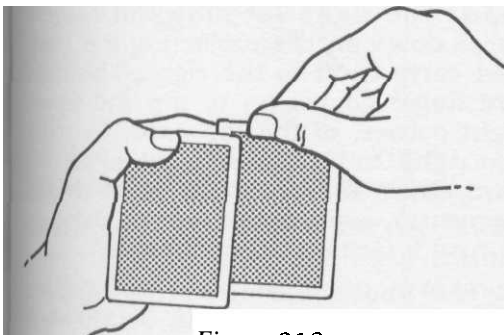


Figure 213

thumb comes in contact with the second card as per Figure 212.

5. Once more it is possible to take only the second card because the left thumb's position on the top card prevents any contact with it by the right thumb. The Figure 212 is *not* exaggerated as actually a very fine brief is possible using this method.

6. The second card comes out, to the side, being taken by the right thumb

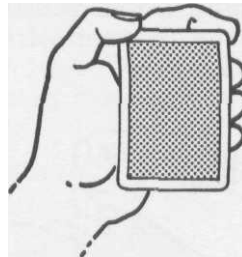


Figure 24, C

above, and 2nd finger below. The 2nd finger is curled in towards the palm on the bottom while the right forefinger lies across the card's top edge. The Figure 213 shows the second card coming out with the right hand fingers in correct position on the card.

7. This technique, like the first, enables you to deal straight off to the right or forward as well as sail the cards. Note: See this technique as applied to Mario's Strike Unit Control.

### 3rd Technique:

1. This is exactly like the Second Technique except that the left thumb is placed at the far left outer corner of the deck as in Figure 24, position C, repeated here.

2. To take the top card, the right thumb takes it in exactly the same manner as in Figure 211 except it will go in further on the deck due to the left thumb being at the far left

3. To take the second card the right

## SECONDS, CENTERS, BOTTOMS

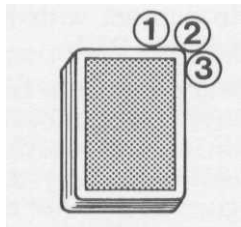


Figure 23

thumb moves in front of the left thumb exactly as shown in Figure 212 except, again due to left thumb being at position **C**, the right thumb will be practically across the top end of the deck during the deal.

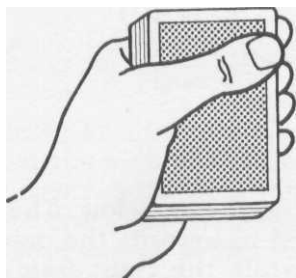


Figure 214

4. With this change in grip of the deck, there will be less noise noticeable in this technique as compared to the first.

**No Touch Stud Deal**

Using the No Touch Theory, here is a very effective Second Deal of the Stud Type which also has a very fine brief during the deal.

1. The pack is held in the left hand

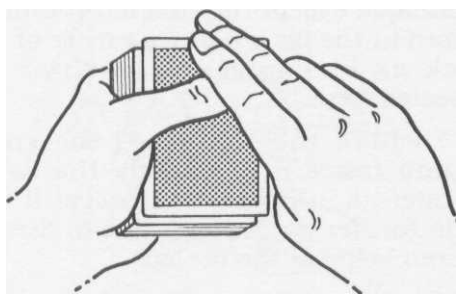


Figure 215

with all four fingers at the right side of the deck. The left forefinger is near the upper right corner at position 3 from Figure 23, repeated here.

The left thumb extends, across the pack, with its tip coming to a point between the left 1st and 2nd fingertips. The deck's lower left corner can be either in the Master Grip position or Mechanic's Grip. The Figure 214 shows lower left corner in Mechanic's Grip.

2. The left thumb pushes the top card forward over the end of the deck very slightly. At the same instant, the right hand approaches, palm down, to extend its first and second fingers across the top of the left thumb as in Figure 215. The right 3rd and 4th fingers are also extended but are below the left forefinger. The right thumb is under the right 1st and 2nd fingers

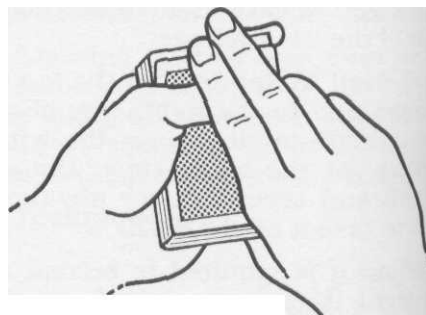


Figure 216

and cannot be seen in Figure 215.

3. The right hand now takes off the top card. The right 1st and 2nd fingers press down on the projecting top card, and carry it off to the right. The right 3rd finger comes up to nip the upper right corner, of the top card, between the right 2nd and 3rd fingers. As the card clears the pack, the right thumb comes up, against the face of the card to turn it face up in Stud fashion.

4. The above action is the top card deal. Now to deal a second. As the right fingers come across the left thumb, as

## MARLO'S STRIKE UNIT CONTROL

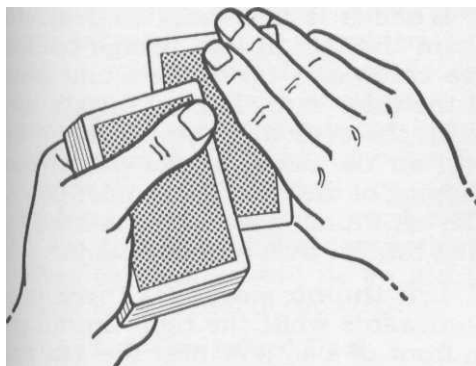


Figure 217

shown in Figure 215, the left thumb arcs the top card downwards to the right. Due to the angle caused by the right fingers going over the top of the left thumb, the right 2nd fingertip can only come in contact with the exposed second card. This is shown in Figure 216 but exaggerated for clarity as actually a very fine brief is possible.

5. The right second finger at about the first joint, hits the exposed second card to the right, thus carrying it from under the top card. Immediately the right 3rd finger comes up to nip the upper right corner of the card between

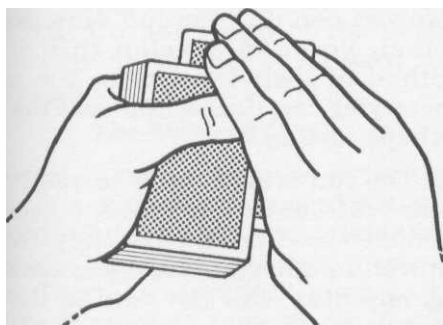


Figure 218

the 2nd and 3rd fingers. Figure 217 shows the second deal in action.

6. The second card is carried away from the deck, then the right thumb turns it face up in the identical manner as were the cards dealt previously. The left thumb has meantime swung the

top card back flush with the deck.

7. A repetition of the actions described will result in succeeding second deals or top card deals depending on which you wish to do at the time.

8. There are some that may prefer to strike out the second card with the right 3rd finger, thus carrying the card away held between 3rd and 4th fingers of right hand as shown in Figure 218 which depicts the Second Deal in action. Note that the right hand actually gives more cover. The card has to be carried forward rather than off to the side in both instances but more so in this case.

9. The important point to remember is

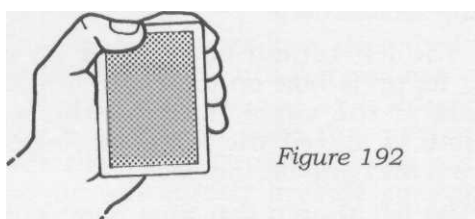


Figure 192

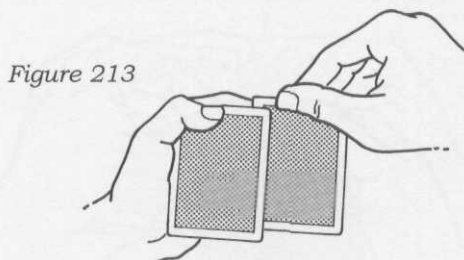


Figure 213

to get the proper angle to the right fingers. This angle, if correct, will not allow you to easily take the top card for a fair deal unless it is pushed slightly forward over the end of the deck.

Also, if the angle is correct, you will only be able to take the second card if the top card is pulled or arced inwards. The right fingers will miss the top card and contact only the second or exposed card.

### Mario's Strike Unit Control

## SECONDS, CENTERS, BOTTOMS

I have already described a Push-Off type Unit Control now here is a Strike method which is based on the No Touch Theory.

1. Hold the deck in the left hand in the identical position to that shown in Figures 192 and 213. Naturally you will be able to deal seconds easy enough but now how about dealing 3rds and 4ths?

2. Let's assume you are dealing the No Touch Second, First Technique, and wish to go into a 3rd deal. You normally bring the top card back flush with the deck after each Second. This time, however, the top card is only brought up just enough so its top edge blends in with the bottom of the white border of the second card.

3. The left thumb now moves up so that its tip is now on the edges of both cards at the same time. As the left thumb is moved the left four fingers keep a firm grip on the pack.

4. The left thumb can now move both

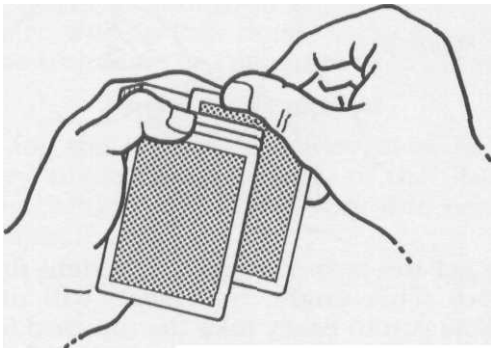


Figure 219

cards, a unit, downwards. The right thumb goes in front of the left thumb exactly as shown in Figure 212 which prevents any contact with the two cards controlled by the left thumb. The result is that only the third card can be dealt. The dealing action is identical to that of a No Touch Second Deal.

5. When it is necessary to deal 4ths, again the left thumb brings back its two cards only up to the white border of the third card. The left fingers press in on the deck to keep not only a firm grip on the deck, but to prevent any slipping of the two cards under control. The left thumb now positions itself so it is in contact with all three cards.

6. Left thumb moves its three cards downwards while the right thumb goes in front of it to now deal the 4th card. Figure 219 shows the 4th card being dealt while the left thumb is controlling three cards in the Strike Unit Control.

7. With a little practice you'll find it incredible as to how quickly you can do a 3rd and 4th deal. In this method, when taking one of the Unit cards, you must keep the others under control at the same time by maintaining pressure with left thumb.

8. The Figure 219 clearly shows three cards under control. These cards, however, if using white borders, will blend together into a single all white border.

9. By making the jogging or stepping of each additional card as minute as possible you can deal beyond 4ths. Matter of fact, you can develop this Strike Method of Unit Control to the point where you can deal as far as 7ths and perhaps further.

10. The important thing to remember in all Unit Controls is that the foremost card of the Unit is the key to the Control. In other words, if you are dealing, say 5ths, the 4th card is the one most under control by the left thumb. This insures that when the 5th card is dealt none of those above it will move out. This is the *key* to all Unit Controls,

### Cover Ups

No matter how much one may try to convince magicians that in false dealing it is psychological deception

## PRINCIPLE OF THE WRIST TURN

through attention to proper angles plus natural actions, that is far superior to trying to attain perfect visual deception. Nevertheless, there will always be those who will work towards the highly doubtful phrase of "That's a beautiful bottom deal - or second deal - or center deal - I can't see the under card come out." For those the following methods of Cover Up dealing will be an aid in attaining such visual deceptiveness.

### The Downward Deal

In this the action of dealing the card off the deck is a sharp straight down to the table action. The card is not first pulled off the deck then dealt to table but rather snapped down directly from the deck to the table.

Holding the pack slightly higher off the table than normal is also an aid. In doing a Second Deal, using this action, a fine brief gives even more visual deception. It is, however, most ideal for a bottom deal especially one in which the bottom of the deck is free of fingers such as in the Missing Finger Deal wherein all fingers are curled in under the deck. This permits the bottom card to come straight down off the bottom of the deck. Do not let go of the card if you are going to deal it forward, but sail it instead.

### The Upward Deal

This deal is made with the right hand taking the card in an upward direction straight off the deck, then tossing it or dealing it out into any position on the table. There is a distinct snap to the card as it escapes from under the left thumb. This sound conforms to that heard when taking a bottom card or second card.

In the case of Second Deals it must be a two-card push-off type in which the right fingers can definitely grasp the card in order to pull it upwards. For best results the two card card push off

must be very slight.

In both the Downward and Upward Deals it is best if the left hand, holding the deck, remains stationary while all the work is done with the right hand doing the dealing.

### The Backward Deal

In this deal, the right hand takes the card inwards, towards the dealer, so that the taken card ends up just behind the deck after which the right hand moves forward over the deck to eventually sail the card to the table. This "over the pack" action holds true on the left side and front but, of course, not on the performer's deal to the right.

### Principle of the Wrist Turn

While many sources have described the action of a Wrist Turn not one has ever chosen to look upon it as a Principle. One has only to note the myriad of uses the Wrist Turn has been put to and he will quickly become conscious of the fact that it is more than just an

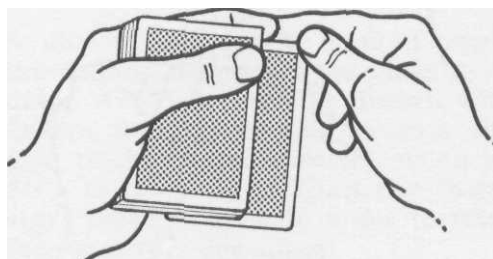


Figure 220

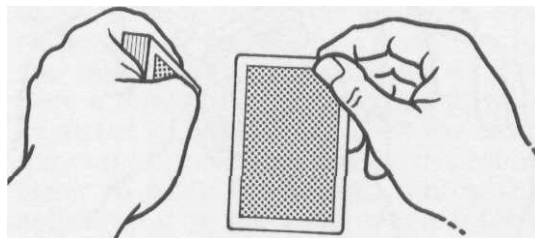


Figure 221



## SECONDS, CENTERS, BOTTOMS

action.

To give a few examples of the application; This Principle has been put to use in False Counts especially the one by L.L. Ireland in which the Wrist Turn has been applied to both hands to give a visually deceptive false count. Other uses of the Wrist Turn Principle will be found in Chapter 2; Action Palms both for palming and replacing cards. It has been used by others to cover up the fact that the second card remains reversed after a double lift, in which only the top card is removed as well as in some Top Changes and Bottom Changes. Here it is applied to a Bottom Deal as well as a Second Deal.

In the case of a Bottom Deal the Figure 220 shows how the bottom card would appear if it were pulled straight out while Figure 221 shows the same

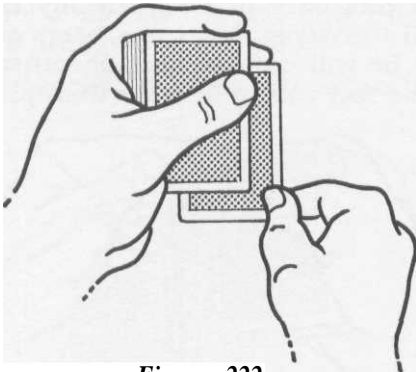


Figure 222

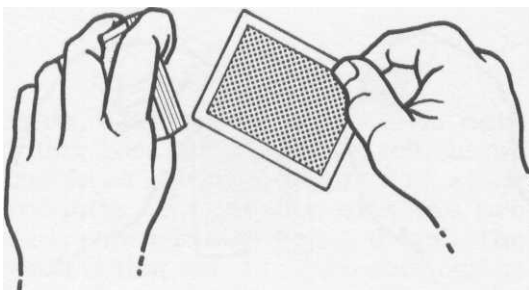


Figure 223

Bottom Deal using a Wrist Turn.

In doing the Wrist Turn for the Bottom Deal you must remember an important point. With the right 2nd finger you merely press on the bottom card but *do not* move it out. Instead the left hand executes the Wrist Turn leaving the bottom card in the fingers as per Figure 221.

When you yourself *cannot* actually see the action depicted in Figure 220 then you are doing it correctly.

The Figure 222 shows the same deal without a Wrist Turn, while Figure 223

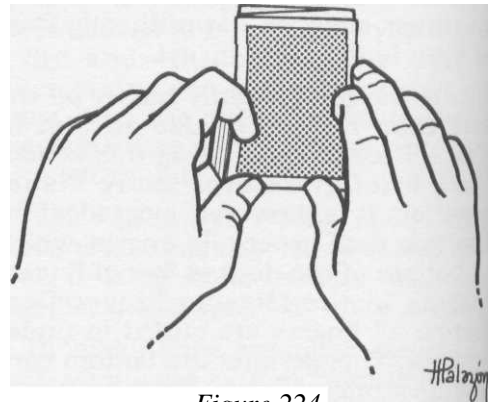


Figure 224

shows the same deal again, but here, using a Wrist Turn. Again, when you yourself cannot see the card coming out, then you know you are on the right track.

You must have a logical excuse for the Wrist Turn in False Deals. The best excuse is the One Hand Stud Deal, That is because a wrist turn is an inherent part of the deal itself. In the case of the Face Down Second or Bottom Deals the continuous Wrist Turn will give a visual deception but whether this is worth the suspicion the action would arouse is questionable.

This method used once in a Bottom

## ABOUT NOISE

Deal to conclude a count down, is perfectly logical because immediately after the Wrist Turn both hands come down to square up the tabled cards as shown in Figure 224. This then becomes the logical excuse for the action of the Wrist Turn.

Bear in mind that the Wrist Turn may take any direction, downwards, upwards, forwards, backwards, or to the side, etc. depending on the sleight one is working with.

At times when only one Bottom Deal is required, it is excellent cover to move the deck away from the hand taking the bottom card. In other words the right fingers, having taken a firm grip of the bottom card, remain stationary. The left hand moves away with the deck, for the ostensible purpose of placing it aside, while the right fingers retain the bottom card, eventually placing it on the table, or on top of a packet of cards.

### About Noise

Almost all texts avoid the question of noise, especially that in a Second Deal. Before one can avoid noise one must know what causes it.

**First:** The pressure point of the left thumb on the deck has a lot to do with noise. If the thumb is at the upper front end of the deck there will be *more* noise because the under card has to pass the pressure point for a longer distance. On the other hand if the thumb is nearer to the upper left corner there will be less noise as it comes free of this pressure point sooner.

**Second:** Overly heavy pressure of the thumb on top of the deck will cause noise. A light touch, just enough to keep top card under control, will result in less noise.

**Third:** Without realizing it the dealer is apt to remove the second in a slight-

ly upward direction, so that the second card brushes against the left fingertips at the side of the deck. In this case there will be a very distinct and noticeable difference in the amount of sound.

**Fourth:** Magicians are apt to be most conscious of noise because they do not use Seconds in the way a cheat does in a game. As a Magician he is apt to deal a larger amount of successive seconds in any given effect, such as a count down or Stop effect, as compared to a card cheat who may only have to deal two at the most in any given round of hands. The solution then seems to be to avoid any effects which call for an unusual amount of successive Second Deals in order to arrive at a result.

**Fifth:** In the event that you are overly sensitive to the noise but can't eliminate it to your satisfaction then the only course is *not* to eliminate it but to *put it in*. This means that you must practice getting a noise in the top card as you take it so that it more or less conforms to the noise you may make with a Second or Bottom Deal.

At all costs acquire the habit of keeping the dealing thumb always close to the deck. Avoid lifting the thumb when dealing fairly as it then becomes obvious, to the expert observer, when you do a false deal, as then the thumb stays close to deck in order to retain the top card.

Incidentally, it is possible to deal false or fair and retain the normal lift action of the dealing thumb at all times. The thumb must be lifted immediately as the false deal is started just as if it were a top card taken. The thumb raises as the right hand takes off the card, the thumb falls onto the next card in order to push it off, etc., timing the action so it is the same when a false deal is made.

With an observer in front and you

## SECONDS, CENTERS, BOTTOMS

using the Raised Thumb technique, without any swinging of the hands, you have an excellent chance of deceiving even an expert.

There is, however, less control of the deck using the Raised Thumb technique. That is why I have advised the Close to Deck technique at all times as it permits greater use in all types of deals. The Two Card Push-Off seems to have the Raised Thumb action as an inherent part of its deal because the thumb has to raise very slightly and then press down again in order to engage the second card.

### Concluding Observations

At the very beginning of this chapter mention was made of practice at a bridge table. However, when actually using seconds, centers, or bottoms avoid the bridge table or any table that is so low as to enable the spectator across from you to look down directly on top of the deck. There are a few exceptions where the low height of a table is to your advantage such as in One Hand Stud Seconds or One Hand Bottom Deals of the same type.

Using the standard Mechanic's Grip you can do practically all the things that can be done with the Master Grip except you will experience more difficulty in doing the Bottom Deal, either strike or push out, the Bottom Deal Count, Double Deal or the One Hand Bottom Deal. This, more than anything else, should impress you with how important the Grip is for certain sleights.

As you use the various Grips you will note how each new position places the thumb and fingers at a different angle in relation to the deck. Note that the Master Grip places the thumb nearer the upper right corner for all the deals whereas the Mechanic's Grip places the thumb further away from this corner.

The best way to test the efficiency of your Second Deal is through the use of marked cards. These can be the edge marks, punch, daub shade, sand, block out, etc. but the whole pack is not marked but rather a combination of desired cards is thus treated. This way a needed card is very quickly spotted thus the dealing action can be normal and not slow and studied which would be the case if the whole pack, for every card, was marked. For this reason the commercial magical marked cards are unsuitable for this purpose.

In the event you do not wish to use any marked cards yet still wish to test your Second Dealing then the following idea will serve your purpose. I call it --

### The Opening Gambit

It is quite normal when getting a pack of cards to count them to see if all the cards are there. It is during this procedure that you can set-up a good hand of poker for yourself. First of all decide on a combination of cards that you will always intend to "hold back for yourself." Also the number of hands you will deal. Let's suppose they are the Aces and Kings and 7 hands. Hold the deck face up and start to count the cards, still face up, to the table in the normal manner, To yourself count 1-2 etc., up to 7.

In between, if you should come across a King or an Ace, you hold it back until the count of 7 is reached when you deal the needed card onto the tabled cards. The count is thus continued each time holding back an Ace or a King until it is ready to be dealt into the 7th position. After the counting of the cards you will have, a large percentage of the time, a full house' ready to deal out. Of course, it is preceded by a false shuffle and cut.

In doing the Opening Gambit the deck is held so that the face of the cards are

## CONCLUDING OBSERVATIONS

not seen. If any one is watching the count at all their eyes will be drawn to the cards on the table. The count can be either rapid or slow but the most important point is that there should be no hesitation at any point during the count. Once it is started it has to run to conclusion in a smooth rhythmic manner. The needed cards are spotted, by their index, at the upper left corner. This is possible with almost any type of Second Deal; however, should you be using a deal that hides this corner then switch to spotting the cards at the lower right corner. This will make it a lot more difficult as you don't get a "pre-tip", of the up-coming card, which is most important when using seconds with a marked deck.

In magic one of the worst possible uses for a Second Deal is any effect wherein the selected card is on top and then controlled from there to a named number, spell position or as a Stop effect. The best possible use for a Second Deal is one where the selected card is at a certain number from the top so that the first cards come off very fairly and only two or three Second Deals are necessary to arrive at a satisfactory conclusion. Here are a few examples:

**A.** You have the selection 7th from the top. You are depending on a psychological stop effect. The top cards are dealt off slowly and very fairly. In accordance with the procedure the chances are you will not have to deal any seconds but it's there as insurance for those extra two or three deals. One more thing, do not speed up when you do go into the Second Deal. Keep the tempo the same.

**B.** As an exchange in the classic Card To Pocket effect. You know, the one where spectator looks at a card at a certain number. You later ask for the number because you want others to note the card also. Naturally all cards come off fairly except for the one at

that number.

**C.** As a means of spelling out an unknown card to arrive at the letter S. You would control the selection to 10th from the top. The lowest combinations of 10 are the Ace-2-6-10 of Clubs so a Second Deal is not required. The highest spell combinations are the 3-7-8-Q of Diamonds which use 15 letters. This means five second deals but only after you have first established the fairness of the deal with the preceding 9 cards.

Actually in most such count down or spell effects the Bottom deal is far superior but for some strange reason magicians insist on getting the card to the top then asking for a number. This may be 15-20-30 etc. and entails as many seconds, whereas if the card is at the bottom only one such deal is required, at the exact number.

Some Second Dealing magis restrict the choice of a number from one to ten. This is a waste of Second Dealing as its just possible the spectator may call some number around 7. Of course, the big argument for Second Dealing is that the top card can be taken off fairly at that number, but what good is it if they spot that you've not been taking the top card all along.

The most intelligent use of Second Dealing is that in connection with marked cards. In a 5 handed game you may not have to deal more than two or three seconds per round and on some rounds, if you are lucky, none at all. With a mixture of tops and seconds it is fairly impossible to tell when the Second Deal comes in; however, with a magician dealing sixteen or twenty consecutive seconds to place a selected card it becomes fairly obvious.

The worst compliment you can possibly get, after doing an apparent magical "Stop" or "And Number" effect, is for someone to say, "That's a beautiful

## SECONDS , CENTERS , BOTTOMS

Second Deal." The most sadistic pleasure you can derive is to get the same compliment after merely going through the actions of Second Dealing in the same type of effect.

You are starting to get the idea when the magician asks "Was that a Second Deal?" The question obviously implies that he is not sure. Please don't try to prove it.

You are really arriving when you can use a Second Deal in a Stop effect and they think you were psychologically lucky. Avoid at all costs a reputation for doing any particular sleight especially False Deals. Remember that a reputation for doing *effects* does not tip off the sleights you may be using or their technique.

Avoid like the plague the fellow who asks you to do any of your false deals. The chances are he has already made up his mind to nail you on some small point in the deal. If you must do it then do it only once and no more. If you go along and repeat and repeat the deal he will start to become analytical and critical to the point where he may unnerve you so that you won't even be able to deal the top card. If he is a better bluffer than you are, the chances are hell convince you that what you have been doing for years isn't as good as what he has been doing for only a few weeks.

For some strange reason the quickest way to get a reputation as a great card expert is the ability to do a Second Deal or Bottom Deal even though these may be the only thing you do. You only have to look at the magical journals to see how low the magicians bow to the so called retired card-cheats. If you add a Center Deal to your other two accomplishments, pose as a man who makes his living cheating at the game. You are practically assured not only of a large reputation but other magis will even

look up to you and revel in the pleasure of your company. As such a person you will be in an authoritative position to tell a mere magician or honest card man that he knows nothing about False Dealing even though actually he may be doing a better job of it than you. Remember the theory our own experts have passed on to us; that no honest card man can do False Deals like a card cheat.

If you intend using the False Deals honestly you will have to be a lot better at doing them than a card cheat. This may sound illogical but it really isn't. As a card man doing card effects you naturally invite attention to your hands. A card cheat depends on being above suspicion and not being watched. Also you will be called sooner on any False Deals in an effect than a card cheat will in a card game.

Assume you are doing a Stop effect and are using a Second Deal. If the Second Deal is spotted or tipped off in some way the person watching, especially if he is another magi, will very quickly say one of two things, "You didn't fool me - you dealt seconds", or, a less embarrassing remark, "That is a pretty good second deal." On the other hand, and I have seen this happen, the same magi seeing a card cheat do a false deal will say nothing at the time, but secretly perhaps hope to get together with the man after the game, for an exchange of confidences.

A lot of assumption enters into any False Deal and especially when it comes to Second Dealing. There are many times when you know the other card man can't possibly see you take the second card yet he seems to know. I say seems because it is really mostly an assumption on his part and this he arrives at because he has been exposed to the technique of the deal. Now, any time you indulge in this associated

## CONCLUDING OBSERVATIONS

technique he will assume a false deal.

Over a period of many years I have tested this assumption in various ways. One method was to have a card selected, controlled to the top, then ask for a number. Suppose "Ten" was called. I would go through the usual associated motions of the Second Deal and after dealing ten cards would stop and ask for the selection to be named.

When it was named I merely turned over the whole packet on the table to show the selection on the bottom. It always got a laugh. Why? Because the card man assumed a Second Deal was being done. Remember, he did not *see* the second deal performed but to him the assumption that you were doing it was enough.

To conclusively prove this assumption I tried the above count down effect, on other occasions, in a different way. The procedure was similar and it got the same laugh because card men *thought* a second deal was used. But here is what they did *not* know. The first card, the selection, was actually dealt onto the table *but* from then on the second deal was *actually used* yet the assumption was that the *whole* deal was faked.

Still another test was to place the selection at a psychologically favorable position in the pack. Using the popular and accepted technique of second dealing, even though the call of "Stop" was psychologically perfect, the assumption was still that the outcome was arrived at by the Second Deal; however, by resorting to the No Swing-Take [Technique, a better method, I actually dealt seconds, yet the end result was believed to be psychological.

Assumption works against the magi a lot more than it does against a card cheat. In a game of cards you will think twice about "calling" a man you may suspect of second dealing. A lot more

enters into it, such as how is his Second Dealing. If he is False Dealing, is it giving him an advantage? Are the cards marked? How are they marked? Is he peeking or glimpsing? Is he winning or is someone else? Is he alone? Is he the stranger in the game or are you? Keep in mind that it is not always the card cheat who gets his - he does have an honest reputation to uphold.

There are times when two card men get together and one of them does a Second Deal for the other. Even though they are seated across from one another and the onlooker can not possibly see the back of the deck, because the dealer has taken precaution to "kill the deck" yet the spectator will unerringly call when the dealer is taking a top card and when he is taking a second.

This is actually the fault of the dealer. *Not* so much because of possible changes during the top or second deal but because he has made the mistake of letting his manner of dealing become over-analyzed through *repetition* of the deal before the same party. If this is a very close friend not too much harm is done and a lot of value can be accomplished through such an association; however, to permit yourself to be so analyzed by a mere acquaintance is a mistake.

Never be afraid of using any False Deals the *first* time on any occasion in which there is *not* the *slightest* reference to such deals. *Always* avoid use of such deals if the conversation is *about* such things.

In any deals you do the first instinctive point that any card man will watch, expert or otherwise, will be the point of contact. That is where the right fingers go to presumably take the card. If you are asked to "Do it again" the watcher will now switch to some other point in an effort to analyze the deal and find its weaknesses. Beware of the card

## SECONDS, CENTERS, BOTTOMS

man who out-right asks to see your second, bottom, center or any sleight. The chances are he already has a pre-conceived notion as to what to look for and is ready to pounce on you.

My advice is to try to avoid doing it and if your ego won't let you, then do it once only. If you are asked to repeat, this time fake it. If he says "Once more," tell him you refuse to prove yourself.

Another alternative is to look him in the eye and say, "*You* do the deal and *I'll* be the critic."

When an expert says he knows a dozen or so methods of Second Dealing or bottom dealing or Center Dealing what he really means is he knows several different techniques. Remember that there are only two basic principles in all these deals regardless of technique. These two principles are the striking or pulling out of a card or the pushing or loosening of a card or cards. This is true of all false deals. There may be a question as to which of the two principles is the better - the Strike or Push-Off. They each have their advantages but the overall picture shows the Push-Off principles as having greater possibilities.

There are those who will always use False Deals as a means of getting a reputation quickly. They are always anxious to show their skills in these deals. For these persons I have the following bits of advice.

When doing an exhibition of dealing wherein the obvious solution will be a Second Deal, then by all means use all the other obvious mannerisms that go with it, such as the swing of both hands, peculiar grip, undue speed. In this way any magician watching will assume this is the way you deal seconds, bottoms, etc., so that later, in doing a magical effect, you can switch to the other technique and catch him completely off guard.

If you are looking for compliments on your false dealing, very seldom should you expect it from another who also does False Deals unless both of you are big enough to admit each other's skill. It is amusing to see two such persons demonstrating their technique for one another and each thinking he does it better.

Don't expect any praise from the so-called retired card cheat - only criticism. Not constructive either, but designed to make you feel incompetent. Also if you see someone who actually does do a certain false deal better than you - but you can't admit it to yourself - you will never learn and improve. Don't bury your head in the sand, instead try to find out why he does it better.

If these observations at times seemed repetitious it was done with a purpose. If the reader had missed a point in one place he was sure to come across it in another. Hoping these chapters have been a Good Deal for you, I remain,

Cardially yours,

Edward Mario

## Chapter Eleven

# The Multiple Shift

*The Spade Multiple Shift For One Card Side Jog Multiple Shift - Neal Elias Double Undercut Multiple Shift- Neal Elias Mario's All Around Square Up The Moveable Jog Single Cut Side Shift Mario's Single Cut Shifts Single Side Cut Shift Technical Variation Single Cut Swivel Shift The Moveable Block Shift Strip-Out and Push-Thru Multiple Shifts The Strip-Out Shift The Push-Thru Shift The Shuffle Shift Shuffle Shift and Palm Off The Faro Shuffle Shift D'Amico's Multiple Shift Veaser's Bluff Multiple Shift Tom Wright's Multiple Shift Mario's Subtle Shift Alternatives The Most Flexible Shift The Simple Shift Notes: The Crimped Ace Aces and Numbers Simple Shift - Undercut Variation The Immovable Multiple Shifts To The Bottom - Delayed Type To The Top - Deck Face Down Mario Sleeve Technique The Block Shift To The Top Block Shift Variations Added Notes Mario's Turnaround Glimpse Mario's Side Squaring Glimpse Mario's Acrobatic Aces*

Basically, the Multiple Shift means to control several cards together or rather simultaneously. There have been several techniques and variations for accomplishing this but it is always interesting to know who was the first one to think of such a process.

Looking in Erdnase I find that such a thought is not exactly new as you can judge by the following quote from the Erdnase Diagonal Palm Shift - "The plan of having one or several cards inserted in the deck, then forcing them through slightly diagonally, and twisting them out to the top or bottom, is well known to most conjurers, and by some treated as a blind shuffle."

In view of the explanation Erdnase gives for the Diagonal Shift I must conclude that the last words, "As a blind shuffle", can only mean a sort of false Strip-Out shuffle done in the hands. He further states, "That the process is not satisfactory is seen by the fact that it is seldom or never employed, and but rarely even mentioned in any list of card sleights."

Erdnase then goes on to give his improved version of the sleight and it is interesting to note that his "diagonal positioning" of the card is being used by some conjurers to this day.

The use of the Diagonal Push Thru is evident in the Cardini Ace Trick on page 545 of *Greater Magic*; however, the use it is put to is far different from that of Erdnase. Matter of fact, it is more in the subtle class. It is to be noted that the steps of the Diagonal, as shown in Figures 2 to 5 on page 546 of *Greater Magic*, have been claimed as originations by at least three present day card men who use this technique for their particular Multiple Shift.

The next source to have a description of an entirely new procedure for the Multiple Shift is that of the Tarbell Course, revised edition for 1943 on page 192 of Volume 3. Although there is no credit given to any particular person for this "Move" it undoubtedly is the Vernon Multiple Shift. In 1946 when Buckley published his *Card Control*, he included the Vernon Shift with credit. At the same time he gave



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his own method for accomplishing this maneuver.

There is one important addition in the Buckley method and that is he gets the desired cards to the top of the deck while the pack is face down. In the Vernon sleight the pack has to be held face up. However, Buckley fails to give a method to bring the cards to the bottom while still holding the deck face down. In the various methods I will set down here I intend to give procedures that will get the cards to either top or bottom without any apparent change in the handling of the deck.

While the Buckley and Vernon Shifts were described using a Single Cut, to control the cards, present day card men, for some strange reason, all have followed the original Strip Out with a series of Run Cuts called the Hindu Shuffle. I personally feel that the less you do to the cards the more effective any control; therefore, I have always stayed with the Single Cut idea in all of my shifts.

In a book called *Mario in Spades* was given a Multiple Shift that had several new advances to the sleight. Up to this time the Shift was done "straight away" so to speak. In the "Spade" book the cards were pushed flush and then a Squaring Action was made to give the impression of the cards really being flush with the deck but in reality they were behind a bevel of cards.

The squaring action was an end square but later I added a sort of Side Squaring action by holding the ends of the deck between both hands and sort of bending the sides of the deck just before the eventual single cut that brought the cards to the top of the deck. Thus this was the first step towards what finally became the "Mario All Around Square Up" which will be described and applied to the various Multiple Shifts in this chapter.

As I have never been particularly happy with the fact that some of the drawings in the "Spade" book were made upside down, thus confusing the text for that particular Multiple Shift, a brief and correct description, as done today, will now be given.

### The Spade Multiple Shift

1. Hold deck face down in the left hand as per Figure 1, which will be in most cases the standard starting position. The left thumb sort of bevels left side of the deck.

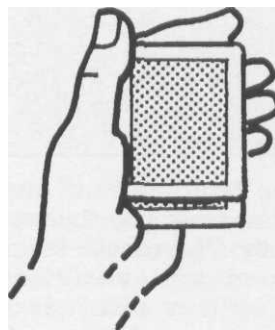


Figure 1

2. Assuming the four Aces are on top of the deck, the right forefinger lifts up the top card as shown in Figure 2.

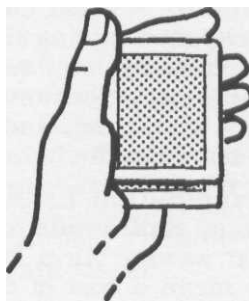


Figure 2

Note that the right thumb is on the back of the deck at about the center, The other three right fingers are left free until the top card is lifted suffi-

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ciently for the right 1st and 2nd fingertips to move in and nip the front end of the card while the thumb presses on the back. Thus two fingers are on the face of the card and the thumb on the back.

3. The left thumb at the side of the deck, pulls down, does not riffle, about six cards at the bottom of the deck thus creating an opening into which the Ace is inserted as in Figure 3. The left forefinger remains extended, it does not curl under the deck during the opening of left side of cards.

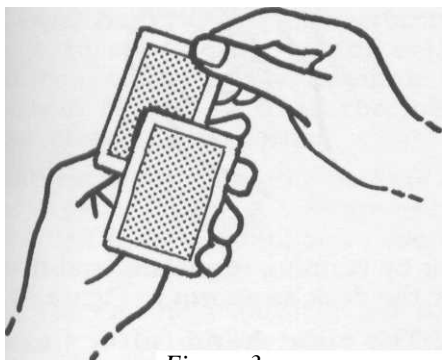


Figure 3

4. The next Ace is picked off the top of the deck, as per Figure 2, as the left thumb again breaks the left side of the deck but this time about six cards *above* the first Ace already inserted. Thus the Aces are inserted more towards the bottom of the deck approximately six cards apart. They project outwards for about a third of their length from the deck. Figure 4 shows not only the distance they project from the deck but also how they lie nearer the bottom of the pack.

Figure 4 also shows how the right hand has come over across the deck as if to push in the Aces. However, nothing as yet, is happening. Note the Square back end of the deck at this point.

5. At Figure 4 the deck is at the fingertips of the left hand with the 1st finger

curled under the deck, thumb at the left side about center and 2nd, 3rd, 4th fingers on the right side of the deck. The right hand is above the deck with its 1st finger curled on top, thumb at the back end and 2nd, 3rd, 4th fingers at the front end.

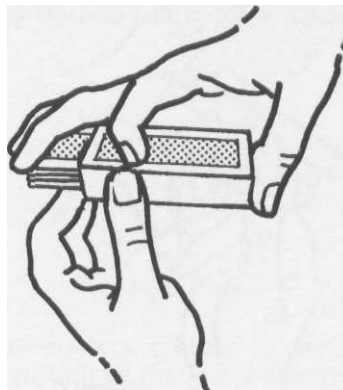


Figure 4

6. Actually, the performer is looking *down* on top of the deck so to him the deck would appear as in Figure 5 from above.

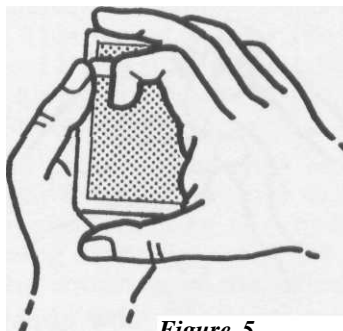


Figure 5

7. Now the left fingers and thumb move the deck back against the right thumb which at the same time presses forward thus causing the deck, at the back end, to bevel as shown in Figure 6, a side view.

8. Once the deck is beveled, the right hand moves to the lower end of the deck to take a position similar to that of the left hand at the top of the pack.

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In other words, the right 1st finger is curled on top of the deck, near the bottom end, the thumb is on the left side, and the right 2nd and 3rd fingers are at right side of the deck, also at the lower end. However, the right 4th finger is *under* the lower end of the deck. Study Figure 7 for this position of both hands.

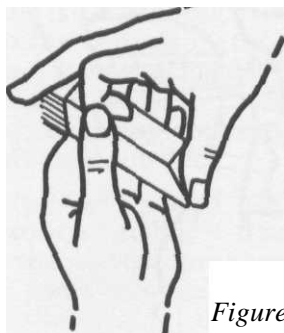


Figure 6

9. The right hand retains its finger positions while the left hand forefinger moves over to the top of the projecting Aces as in Figure 8.

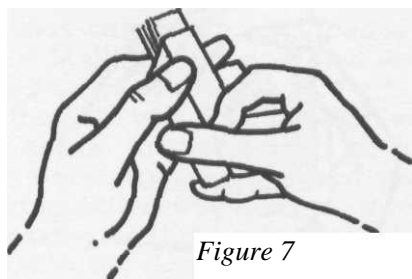


Figure 7

10. The left forefinger now apparently pushes the Aces flush with the deck as in Figure 9. The real situation is shown in Figure 10 where you will note that the Aces still protrude at the front due to the bevel. This, of course, is the side view while the picture offered to the audience is that in Figure 9.

11. At this point, the left thumb and 2nd finger move up to cover the jogged Aces from the sides. Next, the right hand seems to square the ends of the

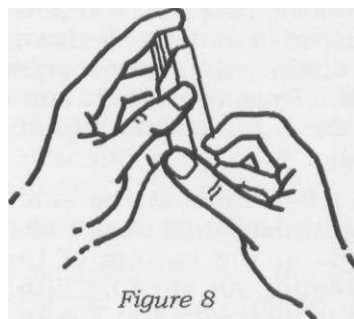


Figure 8

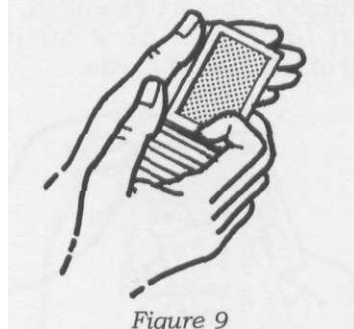


Figure 9

deck by running its thumb and fingers over the deck as shown in Figure 11.

12. The right hand, after the end squaring action, returns to the position already shown in Figure 10 and then *bends the sides* of the deck in another apparent squaring action. Also at this stage the left thumb and 2nd finger get a firm grip on the projecting Aces as well as a few of the cards in front of the Aces.

13. The right fingers now start to remove the lower portion of the deck, minus the Aces, as seen in Figure 12.

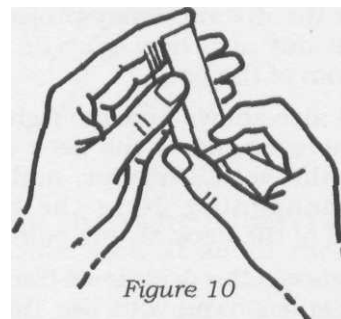


Figure 10

## FIRST VARIATION

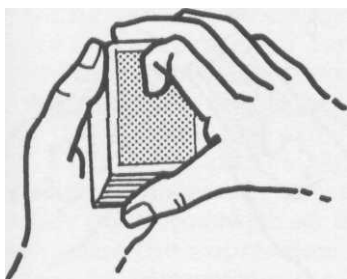


Figure 11

This pulling of the lower packet or half is done only enough to clear the left thumb as in Figure 12; however, the actual cutting action is done by moving the lower half towards the performer. Figure 13 shows this cutting action from the spectator's view. Continue the action of Figure 13 until the lower packet clears the top portion.

14. At this stage, when the packets are clear of each other and Aces are at bottom of left hand portion, you have two alternative handlings.

One; you can hold onto the left hand half as it is and merely place the right hand portion on top of it. Two; you can let the portion from the left hand fall into the left palm and then toss the right hand portion on top.

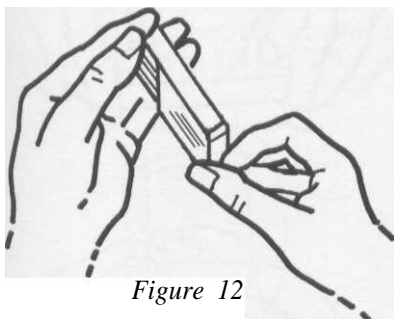


Figure 12

If you use procedure One, you can again square the sides and ends of the deck as the cards remain at the tips of the fingers thus making this almost a natural follow up. If you use procedure Two, then you merely joggle the deck

into dealing position, the actions showing an obvious lack of control over the cards or rather Aces. Don't forget, if you want Aces on top start with deck face up. If you want them on bottom start with deck face down.



Figure 13

Now here are a couple of variations in the handling of the Bevel Control.

**First Variation:**

1. Proceed exactly as in the above version from Step 1 through 7, Figures 1 to 6. With the right hand still above the deck as in Figure 6, the right fingers now merely pretend to push the Aces flush. This would appear the same as Figure 11 where the right hand now runs along the ends of the deck to apparently square it.

2. After squaring the ends of the deck the right fingers can move to the sides of the pack where the bending or squeezing action is performed to simulate the squaring of the sides. This is similar to Figure 10.

3. Now the right fingers hold onto the lower ends of the deck and at the same time the right end is brought upwards. During this the left thumb and 2nd finger pivots on the left end of deck as the left hand turns palm down. This brings the left and right hands into the position shown in Figure 14 where both hands are above deck holding it at each end. The left thumb and 2nd finger hide the jogged Aces at the left end.

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4. With deck as in Figure 14, the left thumb and 2nd finger hold firmly onto the jogged Aces as well as the top portion of the deck. The right thumb and 2nd finger now pull out the lower portion of the deck as shown in Figure 15 but only up to the stage shown wherein the lower half is starting to clear the left thumb.

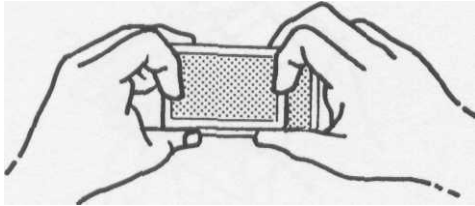


Figure 14

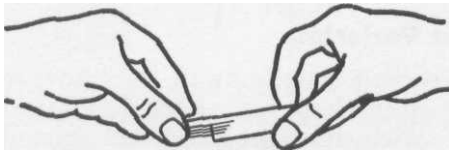


Figure 15

5. When the cards reach the stage shown in Figure 15, both hands do a Swing Cut as in Figure 16. That is the left and right hands swing their respective halves outward and away from each other. Now the two hands move towards each other again with the right hand placing its half of the deck onto that of the left hand, in a sort of crosswise position as seen in Figure 17,

6. You have two ways of squaring up, after the cut, from the crosswise position of the top half. First, the two hands can square up while the pack is on the table as seen in Figure 18. This is the Erdnase method of squaring up after a shuffle or cut.

The second way is to lift the deck, with the right hand, still in a crosswise position, then to square up as both hands

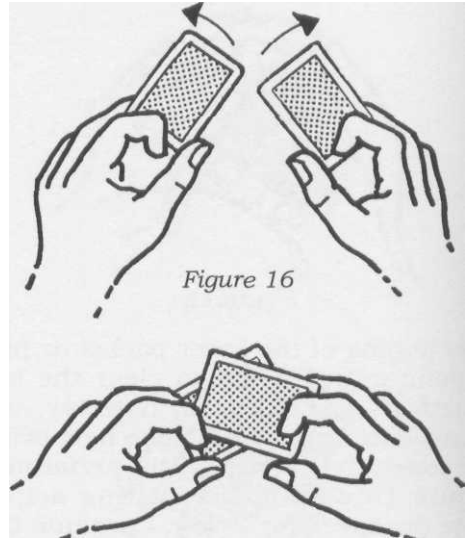


Figure 16

Figure 17

tap the lower end of deck against the table, seen from above in Figure 19.

The left hand is above the right and both hands occupy a similar finger position. That is, 1st finger curled against the deck, thumb on one side and three fingers on the other.

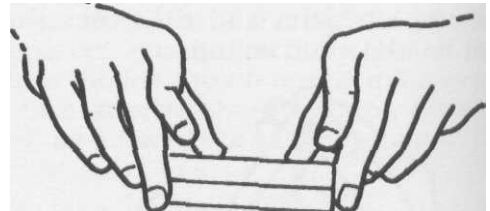


Figure 18

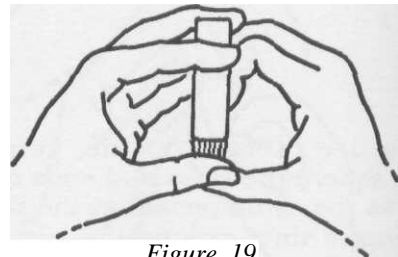


Figure 19

## SECOND VARIATION

7. The Swing Cut described and shown in Figure 16 also makes for a very deceptive False Table Cut. If done properly it is practically impossible to tell which is the top half and which is the bottom. After a bit of hesitation you can replace the halves as they originally were but do it crosswise as in Figure 17 which gives the impression that the top crossed half came from the bottom.

**Second Variation:**

1. Hold the pack face up. The four aces are either at the face of the deck or to one side on the table.

2. With the left thumb pull down a large part of the deck leaving a few cards at the face of the deck and with the right hand insert the first ace about a half dozen cards down from the face. The ace is inserted for about three quarters of its length.

3. Riffle about six more cards past the first ace and insert the second Ace below the first one. Repeat with the next two Aces with the result that all four Aces are separated but they are distributed throughout the upper portion of the deck.

4. Turn the deck over lengthwise thus bringing all the cards faces down with the four aces projecting at the inner end of the deck as in Figure 20.

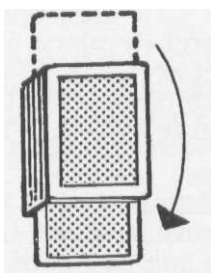


Figure 20

5. As the deck is turned over, end for end, the left forefinger bevels the upper end of the deck inwards with the result

that the cards will be angled as in Figure 21, a side view showing also the four aces projecting at the back end. The beveling is mostly done, by the left 1st finger near the upper right corner of the deck.

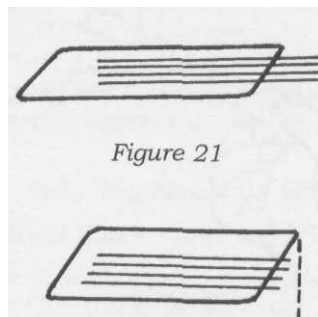


Figure 21

Figure 22

6. With left forefinger curled down over top end, to maintain the beveled condition of the cards, the right hand comes over the deck from above. The right thumb at the back apparently pushes the cards flush, but actually the aces only go as far as the top edge of the top card.

This results in everything looking normal from the front and above but the actual condition is as in Figure 22 with aces still projecting slightly.

7. The right fingers and thumb run along the ends of the deck in a squaring motion just as if the aces were pushed flush. Also both hands can grasp the sides to squeeze them as already described.

8. The right hand now takes the deck by the inner end between second finger and thumb with the forefinger curled on top. The other right fingers lie alongside. The left hand now down riffles the front end of the deck, with the left thumb on top, fingers below, as in Figure 23 which shows position of both hands.

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Note how the right thumb and second finger at the ends effectively conceal the *injogged* Aces. The front end riffling action adds to the illusion of having no possible control over the Aces.

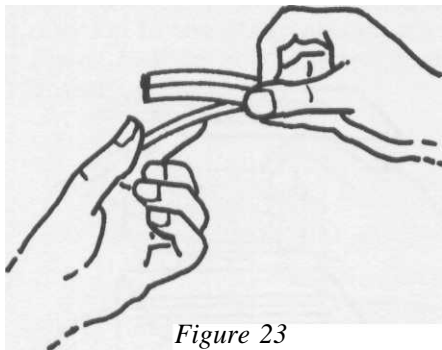


Figure 23

9. Both hands now grasp the outside ends and place the deck face down against the table preparatory to a cut.

10. The right hand now starts to take the upper portion of the cards plus the *injogged* four aces as in Figure 24 which shows position of both hands.

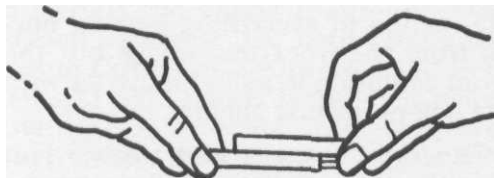


Figure 24

11. The right hand moves forward on the table to deposit its upper portion. The right then comes back, takes the remaining half from the left hand, then places it on top of the other portion. The deck has been cut and the four Aces are together at the bottom.

12. If it is desired to bring the Aces to the top the right hand does not place its cut out portion on the table. Instead it comes back over the deck as in

Figure 25 where you will note a break is apparent between the four stripped Aces and the top balance of the cards. This break is held by the right thumb.

13. The left fingers now grasp the upper portion of cards while the right hand moves away with its four Aces as in Figure 26.

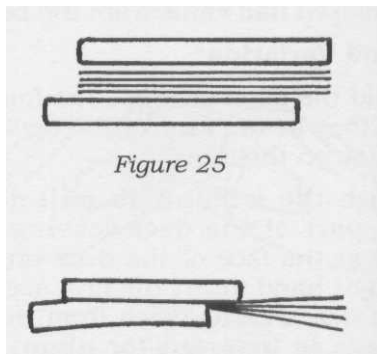


Figure 25

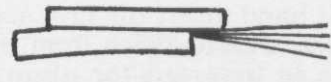


Figure 26

14. The right hand immediately throws its four Aces on top. The whole action is that of seeming to do a double cut. At times a series of cuts, thus simulating a running cut, will be found effective in cutting the Aces to the top. This last, a running cut, is most deceptive as the excuse of a small packet of cards, being dropped on top at the finish, is more plausible.

### For One Card

1. To apparently place one card into the deck yet keep control of it you hold the deck face down with the left forefinger, of course beveling the cards as required.

2. The card to be lost is inserted from the back end similar to Figure 21 except here only one card is used. This card should be placed at, or below the center.

3. The right thumb *alone* now pushes the card in as in Figure 27. The ball of right thumb now moves back and forth

## FOR ONE CARD

along the *back* end as if squaring the deck and flushing the inserted card.

4. The right hand now seems to square the ends from above, then the deck can be held in left hand as for dealing.

Later, when it is necessary to control the card, the right thumb can relocate it then cut it to either the top or bottom as needed.

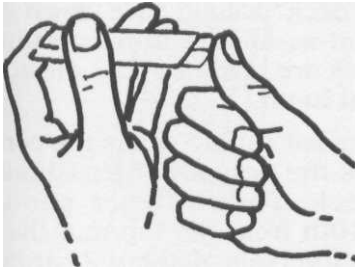


Figure 27

5. If you wish you can use this method, for one card, on four Aces. The top Ace is taken by the lower right corner and inserted into the back end of the deck starting at about six cards from the bottom.

The insertion of the Ace is aided by the left 4th finger pulling down on the cards at the inner left corner. Repeat by placing each of the other three Aces, one a few cards above the other, until all four are inserted.

6. Now proceed as in the Second Variation, Steps 6 through 9, Figures 21-22 and 23. From here you can do the cutting action of Steps 10 to 14 of the Second Variation, Figures 24-25-26, bringing the Aces to the top. Or you can use the Swing Cut of the First Variation and bring the Aces to the bottom.

You will note that here the deck is handled in an *identical manner* in each case, yet, in one instance, the Aces can be brought to top and in another they

can be controlled to the bottom. I will discuss this point further in still other methods.

In May, 1955, Neal Elias sent me a couple of Multiple Shifts with an entirely new approach. In fact, it was downright revolutionary and started me thinking further along the same lines but first, let me give you Neal Elia's original Multiple Shifts and see if you do not agree that it is a brand new idea.

### Side Jog Multiple Shift -

Neal Elias - (January 1955)

1. The four Aces are on the face of the deck. The deck is face up in the left hand in dealing position.
2. The left thumb pushes off the 4 Aces which are taken in the right hand, thumb on faces, in a fanned position.
3. Both hands are turned over so that both the deck and the fan of Aces are face down as in Figure 28.

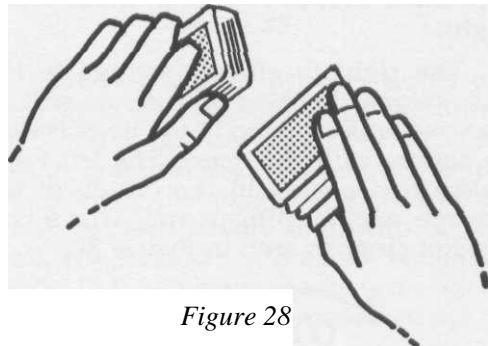


Figure 28

4. The left thumb riffles the deck (as for thumb count) to about the center of the deck. The right hand slides the first ace halfway into the side of the deck. The other three Aces are placed in the deck in the same manner with about 5 or 6 cards between each Ace.
5. Turn the left hand over again so that the deck is face up with the Aces side jogged at the left side.



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6. Place the right hand over the deck, fingers at the outer end and thumb at the inner end.

7. The left thumb presses on left edge of the Aces, and with the help of the left fingers (which are still on right side of deck) squeezes the Aces into the deck as in Figure 29.

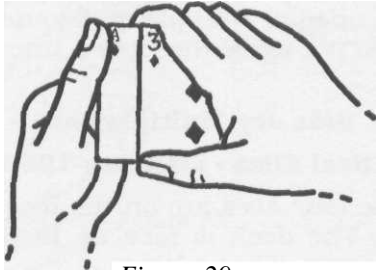


Figure 29

8. When the Aces are all but in the deck (that is, when less than half an inch of the aces extend from the deck), stop squeezing and slide the left hand to the right. This brings the Aces flush with the left side of the deck, and jogs the cards that are *between* them to the right.

9. The right forefinger swings to the left, taking the Aces with it, as well as the packet at the top of the deck (which is square with the Aces). The left hand takes this packet in the crotch of the thumb and forefinger and draws this packet clear as seen in Figure 30.

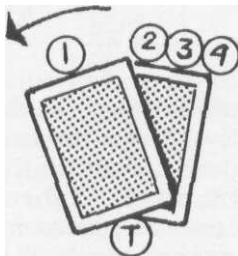


Figure 30

10. The right hand drops its packet on the left hand packet. Turn the deck face down. The Aces are now on top. If

you want the Aces on the bottom of the deck, start the above move with the deck face down.

Next, here is what I consider the really great approach, to the shift, by Neal Elias. Again it is in his own words plus date of origination.

### Double Undercut Multiple Shift -

#### Neal Elias - (January-1955)

1. The deck is held face down in the left hand as for the thumb count. The four Aces are held in a face down fan in the right hand.

2. As the left thumb riffles the corner of the deck the Aces are inserted half way into deck. The first Ace should be about 10th from the top and the other three at intervals of about 7 cards.

3. Place right hand over deck, thumb at the inner end near the base of the left thumb. The right forefinger is doubled on top of the deck and the other 3 fingers are at the outer end of the jogged Aces as in Figure 31.

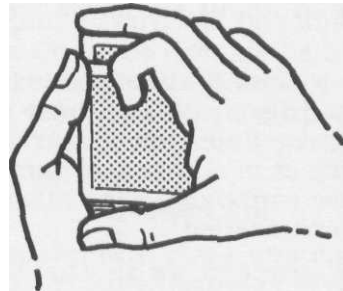


Figure 31

4. The right fingers push the Aces into the deck. The second finger doing most of the pushing which will automatically jog the Aces. The Aces are kept under control by the right thumb at the inner left corner and the right little finger at the outer right corner,

5. The right hand slides the deck back and forth in the left hand apparently squaring the deck. The left thumb slid-

## DOUBLE UNDERCUT

ing on the left side of the deck adds to the illusion.

6. The left hand momentarily grips the deck, fingers underneath and the thumb on top, so that the right fingers can slide a little to the right and the right forefinger can be placed next to the right second finger at the outer end of the deck. See Figure 32.

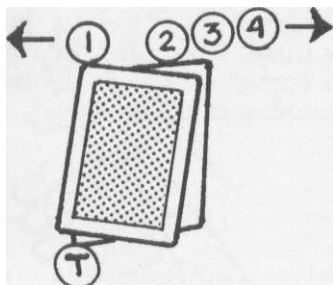


Figure 32

7. The moment the right fingers have shifted to the new position, the left hand undercuts the portion of the deck below the diagonal Aces. Figure 33 shows the cutting action and condition of Aces, with the hands omitted.

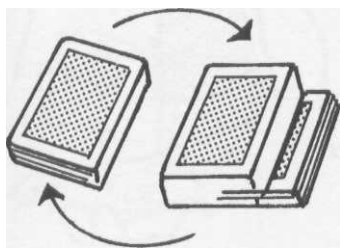


Figure 33

8. As the left hand moves away with the under-cut packet, the right little finger moves to the right, followed by the 2nd and 3rd fingers taking the aces with them. The Aces pivot out of the pack on the Right thumb. The right forefinger, on the outer left corner of the deck, prevents the rest of the packet from moving with the Aces which will now be side jogged about 1/2 inch

along their length. Note the arrowed action in Figure 32. After this action, the condition of the deck as shown in Figure 34, in the right hand.

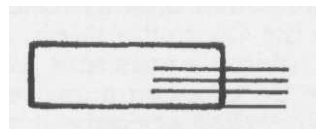


Figure 34

9. The left hand now slides its packet on top of the deck, following the handling of the double undercut. In sliding this packet onto the deck, the left fingers curl around the side of the jogged Aces and then *slides this packet to the left*, sliding the Aces flush with the right side of the deck and side-jogging to the left all the cards between the Aces. This is shown in the Figure 35.

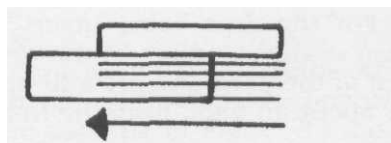


Figure 35

10. The left thumb presses down on the jogged packet squeezing the outer left corner in the crotch of the left thumb and forefinger and moves to the left, sliding the jogged packet free of the Aces, and places it on top of the deck. The Aces are now at the *bottom* of the deck. If you want the Aces on top of the deck, start with the deck face up.

Before proceeding I must mention that when Elmsley was in Chicago, for the Convention, he had demonstrated a method similar to Neal Elias's Double Undercut Shift. At that time I informed Elmsley that Elias had preceded him in the idea by several years. I also mentioned that there was one thing that neither Elmsley or Elias thought of in connection with the Multiple Shift and this was what I call the All Around

## MULTIPLE SHIFT

Square Up. I then gave a brief demonstration to Elmsley on the purpose of the All Around Square Up.

I consider this a really revolutionary addition to not only the Multiple Shift but to the Control of Cards in general. While in my notes the All Around Square Up takes on many facets, such as with peeked at cards, in this case I will deal with it in connection with the Moveable Jog. Once the All Around Square Up with the Moveable Jog is understood, then the various Multiple Shifts will be grasped more easily.

### Mario's All Around Square Up

#### The Moveable Jog

1. As can be inferred from the title the object is to square the deck on all sides and ends, yet keep control of certain desirable cards.

2. For the time being insert the four Aces so they lie more in the center portion of the deck and are still projecting, for about an inch, from the front end of deck.

3. The left forefinger now curls under the deck and the pack is held, at the upper ends, between the left thumb and 2nd finger while the left 3rd and 4th fingers lie idly along side of the pack.

The right hand comes over to apparently push the Aces flush into the deck as in Figure 36. Actually, the right fingers

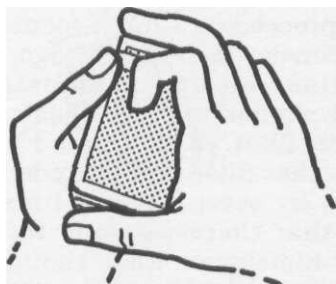


Figure 36

do push the cards in for a little distance, until about a quarter inch of cards is left projecting.

Then only the right second finger pushes on the upper left corner of the Aces, thus causing the Aces to jog as in Figure 37 which shows the condition of the cards with the right hand removed.

Figure 38 shows the deck with right hand apparently having pushed the cards flush. Note that the right forefinger is curled on top of the deck during the pushing in of the Aces.

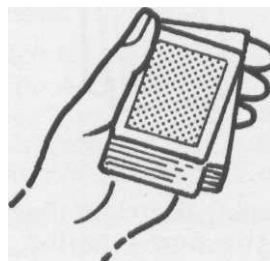


Figure 37



Figure 38

4. The left thumb is run along the left side of the deck to help push in any projecting corners of the Aces, that may show at the upper left corner of the deck. Next, the right hand holds onto the deck and turns to bring the thumb upwards. Figure 39 shows the performer's view of the cards at this stage.

Note the edges of the angle jogged Aces are facing you. Also, the turn is made using the left forefinger, curled under

## MOVEABLE JOG

the deck, as the pivot point. The left hand also turns at the same time thus its thumb is facing performer as in Figure 39. Here, the left thumb has purposely been kept out of the way to show the edges of the angle jogged Aces at this stage.

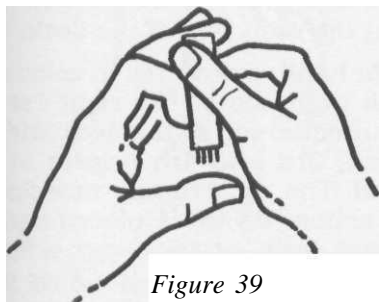


Figure 39

5. The right forefinger, which up to this time has been curled on top of the deck, now moves so its tip is against the side of the deck, near the corner. Actually this corner of the deck is between the right forefinger on one side and the right 2nd finger on the other side. If the right hand were turned over the finger positions, plus the angled cards, would be as seen in Figure 40.

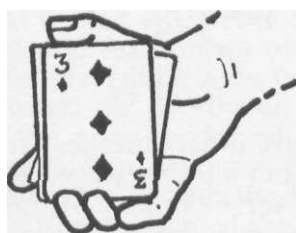


Figure 40

6. The left thumb is now placed directly onto the angled jogged Aces where they project from the right rear corner of the deck. Figure 41 shows the deck held as in Figure 39 with the left thumb pressing down on the corner of the aces.

The positions of the other left fingers are; the 1st finger still curled against the deck, and the 2nd, 3rd and 4th fin-

gers on the left side of the deck.

7. Pressing down, with the left thumb, on the angle-jogged cards will cause them not only to slide downwards but also to start breaking through at the corner occupied by the right 1st finger. At the same time that the left thumb starts pressing, on the corner of the angle jogged Aces, the left 1st finger moves to alongside the other fingers on the side of the deck.

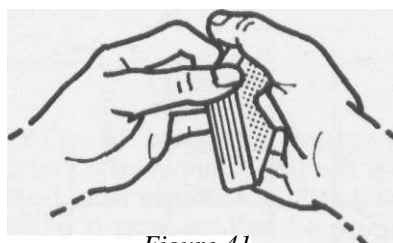


Figure 41

If the right hand were removed from the deck you would see how the Aces are now breaking through the opposite side of the pack as in Figure 42; however, this is prevented by the right 1st finger, and will later be concealed by the right 2nd, 3rd and 4th fingers.

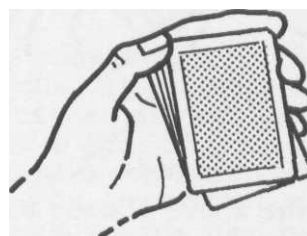


Figure 42

The right hand changes its position to hold the end of the deck. Sliding along the side of the deck, the right first finger eventually curls on top of the deck as the right 2nd, 3rd and 4th fingers take their place on the side of the deck as shown in Figure 43.

Here you will note the Aces have broken through, during the movement of

## MULTIPLE SHIFT

the right hand. They will now be concealed and squeezed back, by the right fingers, to end up injogged as in Figure 44 where both hands now bend or squeeze the sides of the deck.

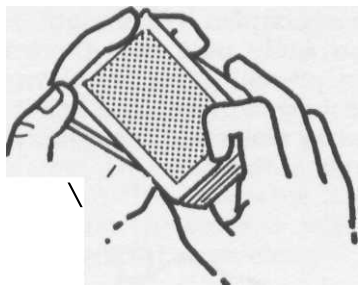


Figure 43

The condition in Figure 43 will not be seen by the performer as the end of the deck will still be towards him; however, the Figure 44 will be seen if performer decides to tip the deck so as to bring it back up, otherwise, if the deck remains end up this view will not be seen.

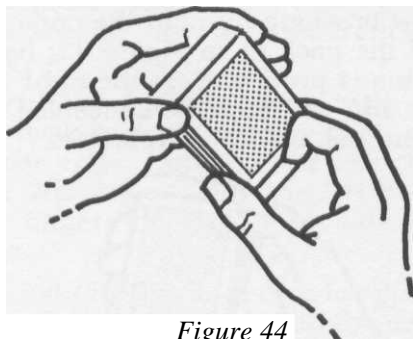


Figure 44

8. While the above 7 steps basically comprise the All Around Square Up, there are other refinements that enter into it depending on the type of Multiple Shift you intend to use.

As an example, with the Aces injogged, again as in Figure 44, you can not go into the Second Variation of the Spade Shift. On the other hand, suppose you wish to use the Double Undercut Shift. In this case you would have to get the Aces angled again.

To do this the right hand holds onto its end of the deck so that the left hand can position its fingers as follows: The 1st finger curled under the deck, left thumb on the left side near the upper corner, left 2nd finger on the right side of the deck, also near the upper corner. The left 3rd and 4th fingers lie idly along on the right side of the deck.

The right hand is now free to come over the deck from above. The right 1st finger is curled on top of the deck and the right 2nd, 3rd and 4th fingers at the front end. The right thumb now does a special action. Its tip is placed against the jogged Aces, at the lower left corner, the thumb pulls on the Aces moving them, angle wise, to the right as in Figure 45. Now by pressing straight in with the right thumb the Aces will again be Angle Jogged and you can go into the Double Undercut Shift.



Figure 45

9. There are other finesses for getting the Aces into various jogged positions. As a further example, suppose you wish the Aces to be side-jogged. To do this, from the above angle-jog, the left forefinger curls around the upper right corner of the Aces and by moving the Aces to the right the Aces will become side-jogged. The Figure 46 is an exposed view of the left 1st finger's action. Normally this is covered by the right fingers from above as well as the front.

10. To get the Aces back into an angled position all you need do is squeeze the

## MOVEABLE JOG

outer ends of the deck, with the left thumb and 2nd finger, and the Aces will again be angled as before.

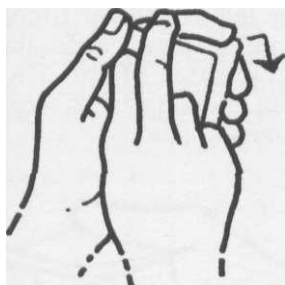


Figure 46

To get the Aces in a reverse angle position, from that of a side jog, the left thumb and 2nd finger squeeze the inner ends of the deck. To get the Aces injogged again, from the reverse angle, merely place the left 1st finger onto the upper right corners of the Aces. The left 1st finger goes between the Aces and the deck at this corner as seen in Figure 47 which normally would be covered by the right hand from above. Pushing the left 1st finger inwards will cause the reverse angled Aces to move downwards. Place right thumb at the left side of the deck, right 2nd, 3rd and 4th fingers on the right side, thus preventing Aces from breaking through on the lower left side. Instead the Aces are forced to go into the injog position, shown at **F** in Figure 48 as you press in with the left fingers and thumb on the side of the deck.

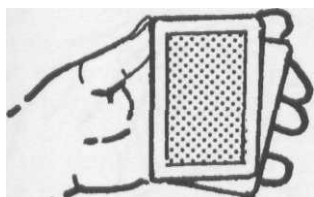


Figure 47

11. No matter what sort of convolutions you go through during Mario's All Around Square Up you will eventually have to arrive at one basic position from which you will eventually do the Multiple Shift. For this reason I will give the basic positions that the deck may have to be in, before doing any of the Multiple Shifts to be described, as well as each succeeding action. Later in describing any particular Shift I will refer you to the basic position the pack has to have before starting with the actual shift.

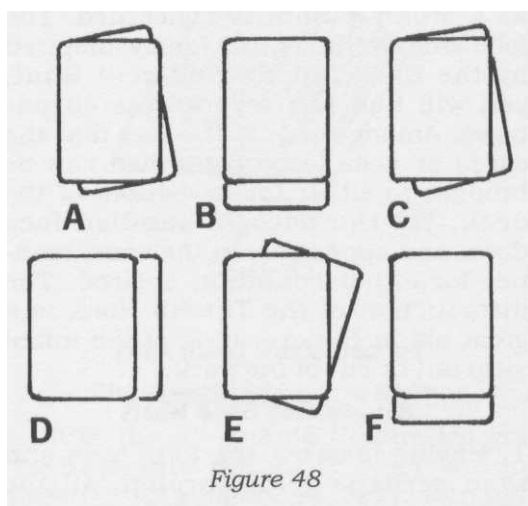


Figure 48

12. The composite Figure 48 shows all the various jog positions of the Aces. In **A** the cards have been apparently pushed in but, of course, secretly angled. At **B** the Aces are injogged after the All Around Square Up. At **C** the right thumb has pulled the injogged Aces to the right, then pushed them flush again, resulting in the Aces once more being angled. At **D** the Aces are side-jogged by the left 1st finger pulling the upper right corner of the Aces to the right thus straightening or side-jogging the Aces. At **E** the side-jogged Aces are squeezed, by the left thumb and 2nd finger, at the lower ends thus Reverse Angling the Aces. The **F** position, which is an injog condi-

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tion again, is obtained by placing the left 1st finger onto the upper right corner of the reverse angled Aces. Study the composite Figure 48 and the above finger positions as reference will later be made to them.

### Mario's Single Cut Shifts

As I have stated I always had a preference for a Multiple Shift that used only one cut to control the cards. My reasoning is that the less done to the cards in the way of cutting or shuffling the more effective the end result, as far as a Multiple Shift is concerned. The following methods, obviously inspired by the Elias Double Undercut Shift, you will find has several fine advantages. Among these is the fact that the cards or Aces to be controlled can be brought to either top or bottom of the deck, yet the pack is handled face down and apparently in the same manner for either condition desired. The introduction of the Thumb Hook is a great aid in the executing of the initial strip out or cut of the pack.

### Single Cut Side Shift

1. Having inserted the four Aces and then perhaps going through all the actions of the All Around Square Up, eventually get the Aces into a side-jogged position as in **D** of Figure 48.

2. The left 2nd and 3rd fingers now press down on the side-jogged Aces as in Figure 49 which locks the Aces into place and at the same time lets the portion of deck, above the Aces, lift slightly as seen in Figure 49. Of course, this operation is normally concealed by the right hand from above, but here it has been omitted for clarity.

3. The right hand moves the cards, above the Aces, to the right, directly in line with the side-jogged Aces. This is shown in Figure 50 which is an end view diagram of the existing condition of the cards at this stage. The hands

have been omitted for a clearer picture of the situation.

4. The left thumb now Hooks around the upper left corner of the under section and pulls these cards diagonally to the left. This use of the Thumb Hook insures no binding of the cards in the initial stages of the cut.

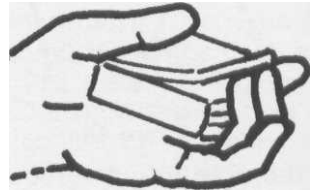


Figure 49

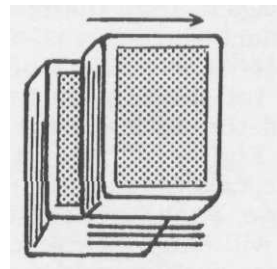


Figure 50

The right thumb and 3rd finger are pressing on the ends of the side jogged Aces, as well as the cards that are above the Aces, holding these cards back during the time the left thumb is hooking the lower section to the left. This action is seen in Figure 51.

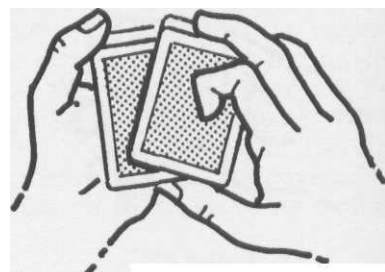


Figure 51

## MARLO'S SINGLE CUT SHIFTS

5. Once the under section has been cleared far enough, to insure no binding of the cards, the left thumb goes on top of the upper left corner as in Figure 52. The left thumb presses down on this corner thus nipping it between the base of left 1st finger and thumb. The left hand can now easily carry the cut, placing the left hand portion on top of the right hand section, to complete the single cut. The Aces will be at the bottom of the deck.

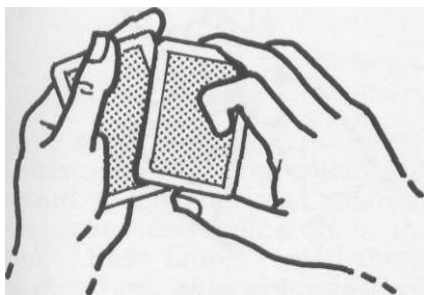


Figure 52

6. To get the Aces to the top of the deck, using apparently the same actions, get the Aces again in a side-jogged position as in **D** of Figure 48. This time the left hand, from beneath, moves the cards, that are below the Aces, to the right. The technique is for left forefinger to curl under the deck and the left 2nd, 3rd and 4th fingers to press upwards on the jogged Aces thus enabling the left fingers to curl in on top of the packet of cards which are practically falling into the left hand. This free packet of cards is nipped by left first finger on the face of the packet and the other three left fingers on the back of this packet. Next, the left fingers sort of straighten or stretch so the bottom portion of cards is now in line with the side jogged Aces as in Figure 53 which is a line drawing, with hands omitted, to show the condition of pack at this time.

7. The left thumb now Hooks the upper left corner of the top half. This action is identical to that shown in Figure 51 except here the top half is being moved. The left thumb now falls on top of the cards, similar to Figure 52 except here you are dealing with top portion, to carry the cut by placing the right hand portion on top of the cards in the left hand. The Aces are now on top of the deck and you have apparently used the same actions as previously with very minor but secret actions.

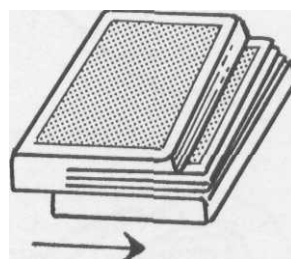


Figure 53

#### Technical Variation of The Single Side Cut Shift

1. After the All Around Square Up get the Aces into the angle jog position shown at **C** in Figure 48. Next, with left 3rd and 4th fingers press down on the angled Aces thus locking them in place for the moment and at the same time the cards above the Aces will rise slightly. The situation is similar to Figure 49 except here the Aces are angle-jogged.
2. The right thumb now moves to the lower right corner, of the cards that are above the Aces, to swing this corner of the upper portion to the right, in line with the angled Aces. Now the top cards are also at an angle at this point as in Figure 54 which shows the condition of deck with right hand omitted.
3. The right hand continues by pressing its right thumb against the lower



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right corners of both the angled cards and those below it. This causes the lower half of the cards to jut out at the upper left corner as in Figure 55 where you will note that the left thumb is already Hooking itself around this projecting corner.

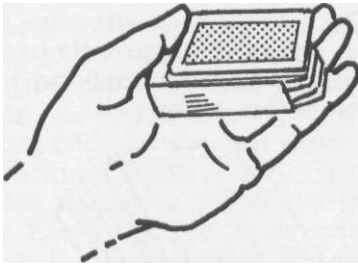


Figure 54

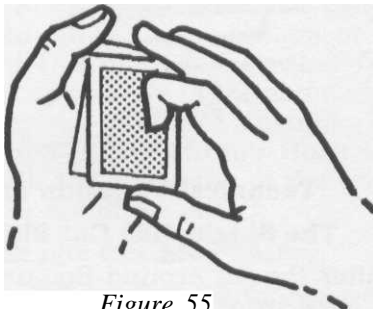


Figure 55

The angled portion of the deck will be controlled mostly by the pressures of the right thumb at the lower right corner and the right 3rd finger at the upper left corner. Study Figure 55 for these positions.

4. The left thumb now starts to move out the lower section of the cards as already shown in Figure 51. Then the left thumb positions itself as in Figure 52 continuing the action started, and eventually completes the cut by placing the left hand portion on top of the cards in the right hand. The Aces are then at the bottom of the the deck.

5. To use the same apparent actions to get the Aces to the top you again get

the Aces angle jogged as at **C** in Figure 48. The corners of the angled Aces will be felt by the right thumb at the back end, near the lower left corner of the deck. By lifting up on the bottom most Ace the cards below it will remain against the left palm as shown in Figure 56. This picture is exaggerated to give a clear view of what happens.

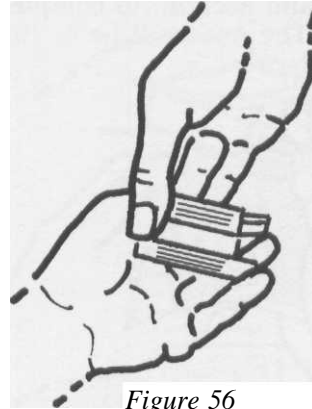


Figure 56

6. The right hand now swings its cards to the left thus bringing the bottom free portion of the deck in line with the angle-jogged Aces as in Figure 56. Here you will note that the bottom cards are in line with the jogged Aces but as yet the right thumb has not released its cards to fall flush onto the bottom portion. Once the bottom cards are in line with the Aces, the rest of the deck is released or lowered by the right thumb.

7. The right thumb moves up against the two lower right corners of the angled cards and presses inwards thus causing the top portion to sort of move forward at the upper left corner where the left thumb can Hook around this corner. Figure 57 shows condition of the deck as well as the positions of both hands. The lower portion of cards is held back or controlled mostly by pressure of right thumb at inner right corner and right 3rd finger at upper right corner.

## SINGLE SIDE CUT SHIFT

8. The actions depicted in Figure 51 and 52 are made and the cut completed by placing the right hand portion on top of the cards in the left hand. The Aces are now on top of the deck.



Figure 57

9. While some may prefer to insert the four Aces nearer the top, when controlling them to the top, and nearer the bottom when controlling them to the bottom, I have found that if the Aces are inserted into the center of the deck it is not only more convincing but the control actions are actually easier. In other words, after the Aces are inserted, separately, into the center of the deck there should be about ten cards *above* the separated Aces and about ten *below* the Aces. There are approximately six to seven cards *between* the inserted Aces.

### Single Cut Swivel Shift

1. The preceding actions for this Swivel Shift are identical to that of the Technical Variation Single Side Cut Shift except that the manner of stripping out the block of cards from the Aces is different. Sometimes an unorthodox action, in a rather accepted sleight, can add to the deception.

2. To control the Aces to the Top go through all the actions needed to get the cards into the position shown in Figure 57. At this point the right hand turns the deck clockwise to bring the lower end facing the performer. At the same time the left hand also turns to

place the left 1st finger onto the inner left corner of the cards, that is, the protruding corner of the upper packet. The left 1st finger now presses on this corner of the cards and swings them up and outwards, as in Figure 58.

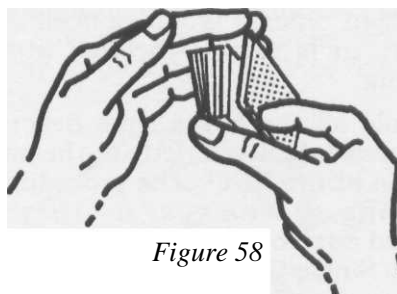


Figure 58

The cards pivot on the right 2nd finger and turn end for end. As the aces are freed from the upper packet the hands return to their previous position, allowing the upper packet to fall face down into the left hand, as in Figure 59. The right hand remains immediately behind, ready to place its cards onto those in the left hand, completing the Swivel Cut.

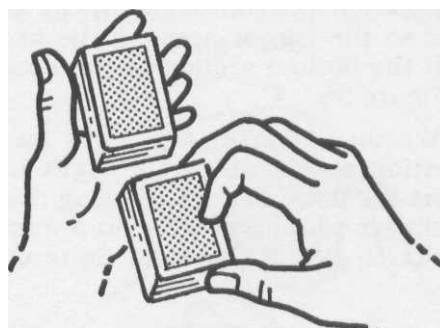


Figure 59

3. To control the Aces to the bottom go through the actions required to get the condition shown in Figure 54. The right hand will be holding the cards in a manner similar to Figure 55 except at this stage the right hand turns its cards to get into the Swivel Cut position shown in Figure 58; however, here

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the left 1st finger will be swinging out the *Bottom* section of the deck. Continue till you reach the position shown in Figure 59 and right here the action is changed by placing the cards from the *left hand* onto those in the *right hand*. While not exactly logical, this slight change is not noticed if the Swivel Cut is carried through without stopping.

4. While all the shifts thus described have been handled strictly in the hands you can at times vary the procedure by dropping the halves, as they are stripped out, to the table thus completing the Single Cut.

### The Moveable Block Shift

1. This type of shift is interesting in that during the apparent actions of the All Around Square Up the block, plus the jogged Aces, are moved at the same time. First I will describe the actions to get Aces to the top.

2. Begin by angle-jogging the Aces as in A of Figure 48. With right thumb pull upwards on the inner left corner of the projecting Aces and swing the deck over so the jogged Aces will be in line with the bottom section of the deck as in Figure 56.

3. Without altering the right hand's position on the deck the right hand turns the deck clockwise, using the left forefinger as a pivot point in a manner similar to the All Around Square Up,

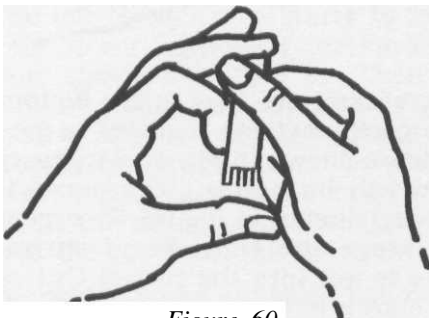


Figure 60

bringing the inner end of the deck to face to the performer as in Figure 60. You will note how the edge of the bottom block, to the left, is in direct line with the angle-jogged Aces to the right.

4. The left thumb is now placed against the jogged block and Aces. This will be similar to the action shown in Figure 41. With the left thumb, press down on the angle-jogged cards causing them to slide downwards. From here you do all the actions as described in Step 7 of the All Around Square Up, Figures 42, 43, and 44, repeated here.

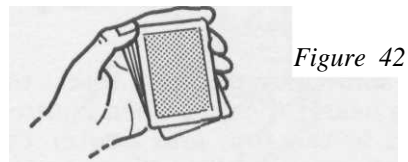


Figure 42

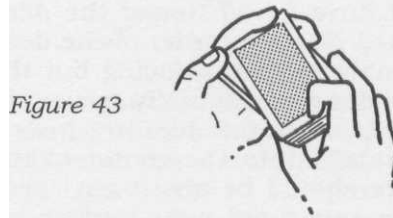


Figure 43

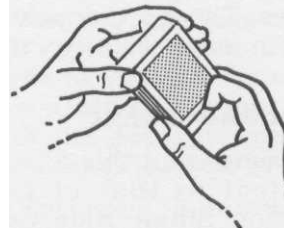


Figure 44

Although, here not only will the Aces become in-jogged but the lower Block as well, as seen in Figure 61. The jogged end is covered, at this point, by the right hand from above .

5. From here the in-jogged cards plus the bottom block are first started out and then cut out, inwards toward yourself as in Figure 62 after which the cut is completed by placing the right hand portion on top of the left.

## MOVEABLE BLOCK SHIFT

Note that in Figure 62 the left forefinger has moved over onto the top end of the deck during the actual cutting of the pack.

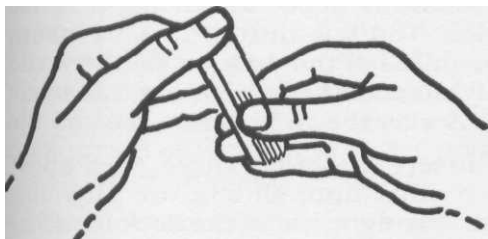


Figure 61

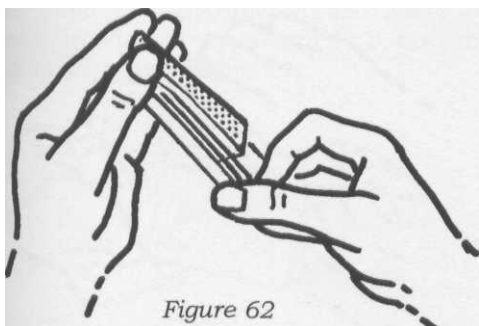


Figure 62

6. If you wish to make this into a Table Cut, merely pivot the deck into the position shown in Figure 14, then do a Swing Cut as in Figure 16 placing the right hand half onto the cards in the left. Square up on the table as in Step 6 of the First Variation.

7. To apparently use the same series of actions and get the Aces to the bottom proceed as follows: Angle the Aces as in A of Figure 48. Next, move over the top portion of the cards in line with the angle-jogged Aces as in Figure 54. The right thumb now presses on the inner right corners of both the deck and angled cards.

This causes the cards to assume the position shown in Figure 55 with the upper left corner, of the lower half, projecting from the cards squeezed in the

right hand. At the same time the lower left corner, of the upper half, is also projecting from the inner end of the left hand's cards.

Now the right hand turns the deck clockwise to bring the inner end facing the operator as in Figure 63. You will note how the left forefinger is already nearby to be placed against the jogged cards.

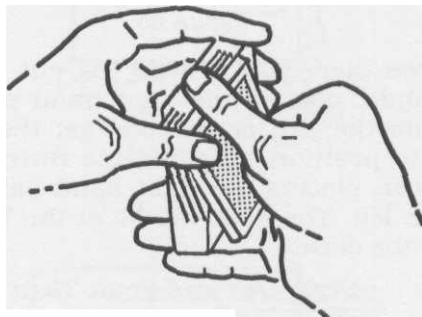


Figure 63

8. The left 1st finger is now pressed against the jogged cards at the left corner and the left thumb presses against the same cards on the right side as in Figure 64 where the right hand fingers have been moved out of the way to show what is taking place.

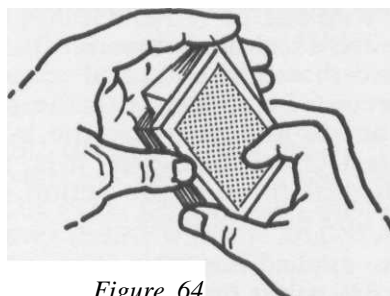


Figure 64

9. The action of the All Around Square Up is continued resulting in the block of Aces in-jogged on the left end of the deck as in Figure 65 where the left thumb has purposely been moved out of the way to show the condition, otherwise the left thumb normally covers the jog.

## MULTIPLE SHIFT

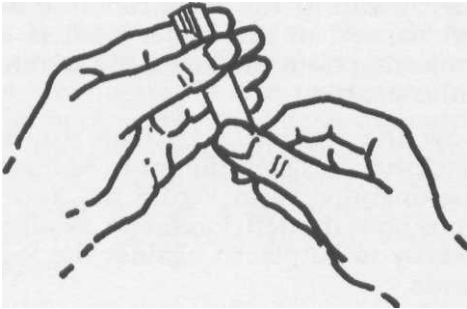


Figure 65

From here you can do the cut in the hands, placing the right hand portion onto the left, or you can get the deck into position for the table Swing Cut again placing the right hand half onto the left. The Aces will be at the bottom of the deck.

### Strip-Out and Push-Thru Multiple Shifts

One of the very first to use what I call a Multiple Table Shift was Clark Crandall using the basic mechanics of the Vernon False Shuffle used in the Triumph effect from Stars of Magic. Years later Jerry Andrus used basically the same idea as Crandall's which was published in M.U.M. Magazine.

Crandall's logic was superior in that he argued that it was illogical to start the insertion of the Aces with the deck in the hands and then use the table for the rest of the maneuver. It is, however, logical to start the action on the table and finish it there.

I have applied this logic to the methods that follow but have stayed with almost the basic principles of the standard Strip-Out and Push-Thru Shuffles in getting my results. These will take practice but in the long run will prove to be superior. They all require only a single cut to get Aces to either top or bottom.

### The Strip-Out Shift

1. The Aces should be off to one side of the table and the deck face down. The left hand is above it, holding it at the sides. The left thumb lifts up about two-thirds of the deck, at the front end only, to enable the right hand to insert the Ace as shown in Figure 66.

2. Insert the other three Aces above each other until all four are projecting from the right end of the deck for about a third of their length. Both hands now come over the pack just as if to push the Aces flush and square the deck.

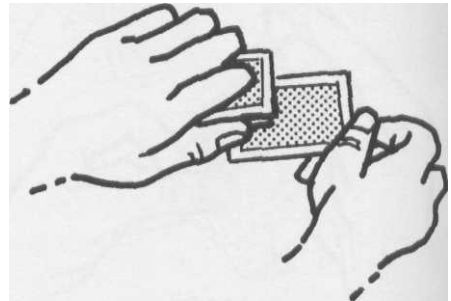


Figure 66

Actually the actions of the Strip-Out Shuffle are made to cause the four Aces to move in diagonally as in Figure 67 which is a diagram view from above. The numbered circles show the positions of the fingers as well as both thumbs during the actual angling of the Aces.

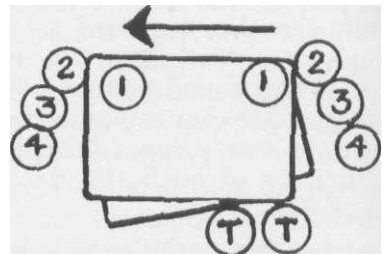


Figure 67

## THE STRIP-OUT SHIFT

3. The left thumb now moves to the left inner corner of the deck, and its tip moves in under the Aces to press upwards on them. At the same time the curled left 1st finger moves back towards the inner left corner and presses downwards on top of deck. Thus the Aces are locked, for the moment, between the pressure of the left thumb under the Aces and the back or nail of the left 1st finger pressing on top of deck at this corner.

4. The bottom section of cards, just below the jogged Aces, is now moved inwards by the right 2nd finger thus making this bottom section swing into line with the angled Aces. This is shown in Figure 68 which is a bottom view of what takes place.

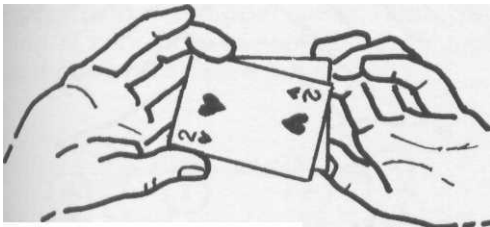


Figure 68

This moving of the bottom block is difficult to explain but once tried you will get the idea. Actually, the right thumb also aids, in moving the block, by pulling inwards and to the right at the same time that right 2nd finger is pushing inwards and to the left.

5. Once the bottom block is in line with the Angled Aces the left thumb moves *between* the two corners on the inner left as in Figure 69 which again is a diagram showing finger and thumb positions of both hands as seen from above. The left thumb presses inwards and to the right on the angled cards, causing them to move to the right. The straightening of the cards is as seen in Figure 70 which is a view of the pack's condition from the performer's side.

6. Once the cards are as in Figure 70 it is a simple matter to do the Swing Cut, as per Figure 16, then place the right hand portion on top of left to thus have the Aces on top of the pack.

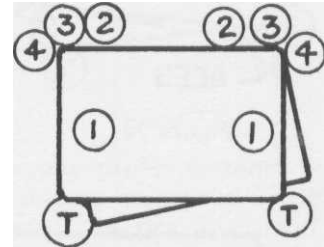


Figure 69

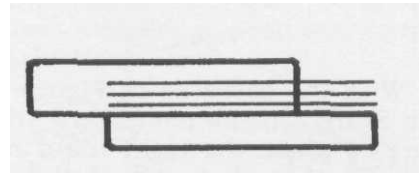


Figure 70

7. To get the Aces to the bottom of the deck, using apparently the same action, proceed in the manner just described to get to Strip Out condition as in Figure 67. At this stage the left thumb presses *down* on the inner left corner of the angled Aces. This leaves the portion of cards, above the Aces, free to be moved by the right thumb.

The right thumb merely pulls on the inner right corner of the top cards, above the Aces, causing this section to swing over in line with the angled Aces. The line picture, Figure 71, shows the thumb positions as well as the arrowed direction of each action. The other finger positions have been omitted for clarity but they will be similar to Figure 69 at this stage.

8. The squaring action is now made resulting in the cards being as in Figure 72 which again is a view from the performer's side.

## MULTIPLE SHIFT

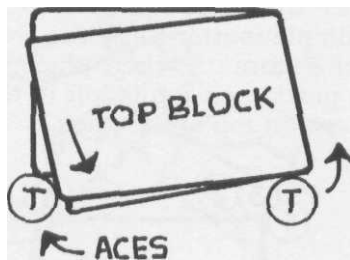


Figure 71

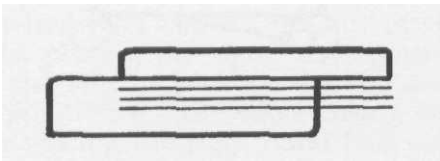


Figure 72

9. With the cards as in Figure 72, do the Swing Cut as per Figure 16 being sure to place the right hand portion beneath that of the left thus bringing the Aces to the bottom of the deck in a single cut.

### The Push-Thru Shift

1. This shift is based on a Push-Thru technique I devised many years ago but it was first recorded by Milt Kort in 1946 to whom I taught the method. Of course you can use any particular method you prefer.

Begin by ribbon spreading the cards towards you. Insert the Aces into the spread as shown in Figure 73. Gather the spread by placing both thumbs at the inner end of the spread (Figure 73), then move both hands forward. This closes the spread neatly enough so that Aces still remain jogged. Immediately both hands come over the deck as in Figure 74 This is the starting position of the Push-Thru.

2. The Figure 75 shows the positions of the fingers during the Push-Thru. Note that the little fingers of both hands do

the actual Push-Thru mechanics. The two thumbs are close together at the right inner corner. This is so the diagonal movement at the left end is not hindered during the Push-Thru. Both 1st fingers are curled on top of the deck.

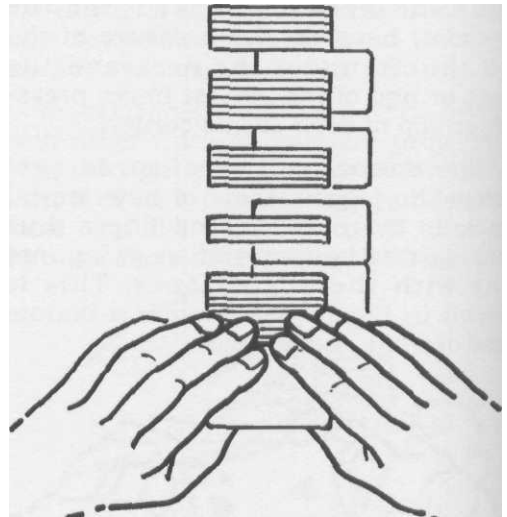


Figure 73

3. Once the Aces have been pushed through they are not squared but instead the fingers of both hands change position so that the cards are now gripped by the 2nd and 3rd fingers, at the front corners of the deck, and the thumbs at the back corners of the deck. The 1st fingers of both hands are curled on top of the deck and the 4th fingers lie idly at each end.

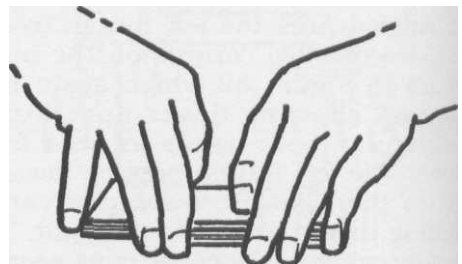


Figure 74

## THE PUSH-THRU SHIFT

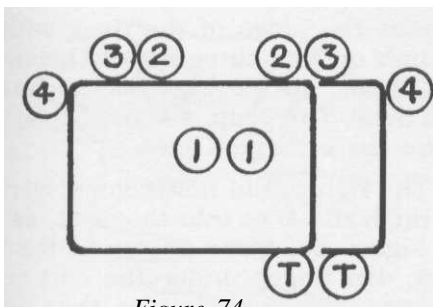


Figure 74

The grip of the left fingers is mostly on the slightly diagonal Aces. The right fingers merely press on their end of the deck to keep the Aces from breaking through. The positions of the fingers of both hands is seen in Figure 76 which is a sort of Strip Grip in that the left fingers and thumb can actually feel the edges of the Aces just as if they were reversed in a Stripper Deck. This Strip Grip is very fine. In fact the deck looks as if no control were possible.

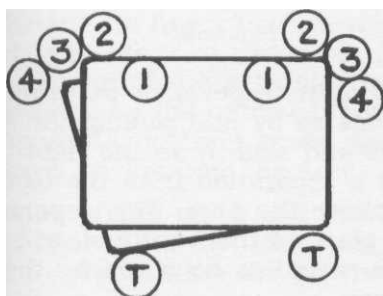


Figure 76

4. While the left fingers retain the Strip Grip of Figure 76, the right fingers are free to move over the top block of cards, as in Figure 77, thus making these cards, above the topmost Ace, join the Aces in the diagonal position.

The left fingers, of course, now hold onto this top block as well as the Aces as both hands go into the Swing Cut, as per Figure 16. The right hand portion going on top the left hand packet. The Aces will be at bottom of the deck.

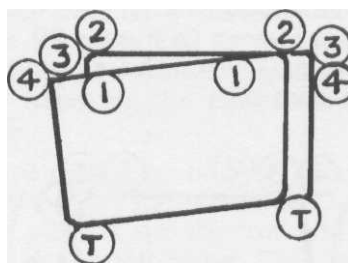


Figure 77

5. Some may prefer to start the Push-Thru action by using the 3rd fingers of each hand, as per Figure 78. This allows you to get the required Strip Grip at the *same time*. In this case, the 1st fingers, of each hand, should be *in front* of the deck. The Figure 78 shows the thumb and finger positions at the start of the Push-Thru.

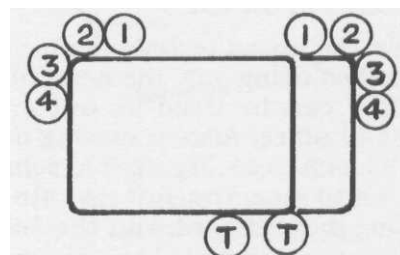


Figure 78

6. To get the Aces to the top proceed exactly as outlined in Steps 1 to 4 except use the suggested Push-Thru technique of Figure 78 to get immediately into the Strip Grip.

7. With the Aces in the Strip Grip, held by the left fingers and thumb, the right fingers and thumb are free to move over the *bottom* block of cards so they go in line with the Aces. The left thumb can aid in this action by firmly pressing the Aces against the left 3rd finger and then slightly lifting the pack at the back only. This enables the right thumb, at the back, and the right 2nd and 3rd fingers, at the front, to swing



## MULTIPLE SHIFT

the bottom block over in line with the Aces. This is seen in Figure 79, which is a bottom view of the same action seen in Figure 68.

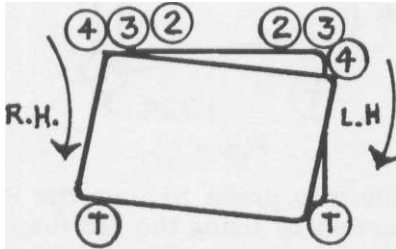


Figure 79

Once the block is firmly gripped by the left fingers and thumb, along with the Aces, the hands do the Swing Cut with the right hand placing its half *under* the cards in the left.

While the above techniques have been described using only the Aces, obviously they can be used as out and out False Shuffles. Also in moving over the top block, as in Figure 77, some may prefer to use the left 1st finger in pulling it over in line with the Aces.

On False Shuffles - The All Around Square Up can be used in a False Shuffle that is done in the hands.

### The Shuffle Shift

There have been several techniques already in print for this type of Shuffle Shift, namely, by Cardini in *Greater Magic*, Fred Braue in *Miracle Methods No. 4*, and Arthur Buckley in his *Card Control*. The technique I have devised is entirely different from any of the above mentioned.

1. With deck face down in the left hand insert the four Aces, nearer the bottom of the deck, so only about an inch of the Aces protrude from the front end of the pack. With the right hand grasp the inner right corner of the deck and turn it, to the left, on its side. The left hand

grasps the sides of the deck with the thumb on top, three fingers below and 1st finger curled against the back of the deck. The pack is thus displayed to show the separated aces.

2. The right hand now comes over as if to push the Aces into the deck, as seen in Figure 80, three fingers at the front end, 4th finger under the corner and thumb at back. Note also that the *left* 1st finger has now moved over to the lower left corner. I will now describe separately the actions which later occur simultaneously.

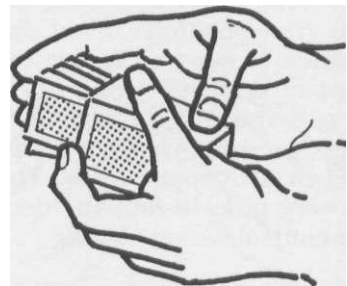


Figure 80

3. The right fingers, in pushing the Aces does so by first pulling the Aces, inwards and slightly to the right. This creates a separation from the block of cards above the Aces. This separation, taking place at the front end, will later aid the action to be made by the left 1st finger.

Next, the Aces are pushed in diagonally, as in Figure 81, by moving the right fingers upwards during the pushing action. The right 4th finger, under the corner, aids in this.

4. As the Aces move up diagonally the left 1st finger, which is at the lower left corner, moves the top block of cards upwards as well, seen in Figure 82. This lines up the top block with the Aces. At this stage the right fingers will be holding a grip on the Aces as well as the top block of cards.

## THE SHUFFLE SHIFT

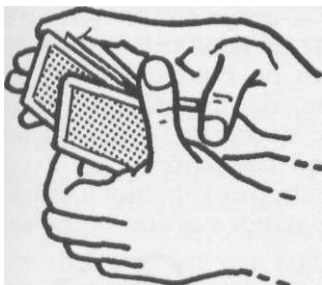


Figure 81

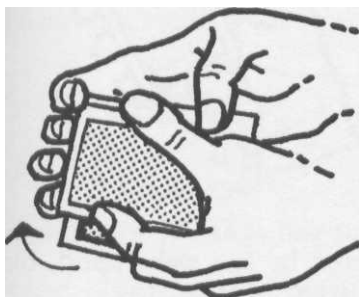


Figure 82

5. The left 1st finger now moves to the outer left corner of the lower packet. With the tip of the left 1st finger pull downwards on the outer left corner, as in Figure 83, to thus easily disengage the lower packet from the Aces.

Because of the top block this action looks more like an undercut of the deck in preparation for an Overhand

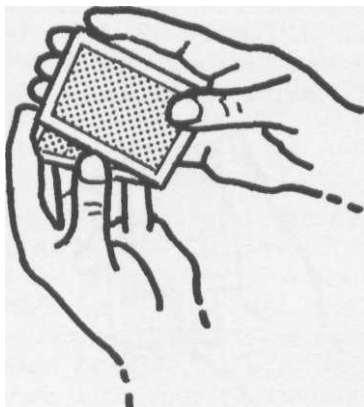


Figure 83

Shuffle. Note that the left 4th finger is at the opposite end of this packet and the finger positions are quite similar to those used for the Erdnase Overhand Shuffle.

6. Once this lower packet is clear of the Aces the right hand taps the lower side of its packet on the top side of the cards in the left hand. This is seen in Figure 84. It is an important stall to make them forget about the discrepancy in the initial undercut for the shuffle.

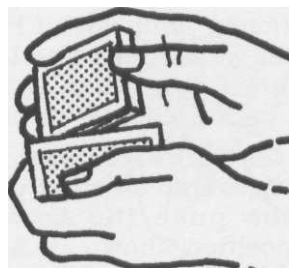


Figure 84

Once the two halves are neatly squared, the right hand shuffles off the cards onto the ones in the left hand being sure to run the Aces to the top. If the Aces are needed at the bottom just injog the right hand packet *before* you come to the Aces. Now undercut to the injogged packet and either throw all cards onto the small Ace packet or Shuffle off onto the small Ace packet.

7. Now Remember, the Aces and top block are angled simultaneously. The position of the right and left hand around the deck will hide this slight angling. The Figure 82 has been purposely exposed to show the corners of the angled cards but in actual performance it will be obscured by finger positions.

If you start this Shuffle Shift with the deck face up you will find that the deck will go into the required face down position much more rapidly and with less movement. Note that the shuffle

## MULTIPLE SHIFT

itself is a neat one in that the Strip Out has been done *before* the actual shuffle and not *during* the shuffle.

### Shuffle Shift and Palm Off

This one I worked out in 1946 while trying to decipher the Buckley Overhand Shuffle and Shift from his book, *Card Control*. While basically I use the same idea of the Buckley Shift (See page 64, *Card Control*) the underlying technique is different plus the fact that I have added the Palm Off of the Aces which is practically a part of this particular shift. Also I have added an idea in what I term the Delay Strip Grip. This Delay Strip Grip will be found of use in other forms of control.

1. Hold the deck face down and insert the four Aces into different parts of the deck. Now push the Aces into the angled position shown in A of Figure 48. At this point the left 1st and 4th fingers straddle the angled Aces as in Figure 85. This, of course, is covered by the right hand from above.

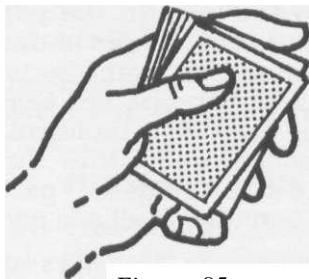


Figure 85

Now, the right thumb, at the back end, brushes against the top block of cards causing them to slide over, rather loosely, to cover the angled Aces. The left thumb is placed against the upper left corner to cover any slight jogs.

The left hand is now tilted downwards, to the right, as well as forwards. The right hand can now be removed as the left hand alone holds the cards as in Figure 86. This is the Delay Strip Grip.

2. After a sufficient length of time has elapsed, to give the impression that you have no control of any kind over the Aces, the right hand comes back over the deck. The right thumb at the back and the 2nd finger at the front now push the top block back in line with the major portion of the deck.

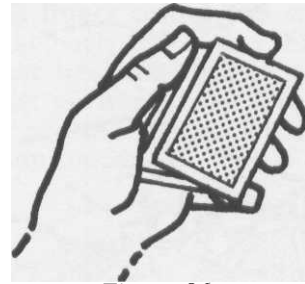


Figure 86

The result will again be as in Figure 85 but covered by the right hand, the 1st finger curled on top, the other three fingers at the front and thumb at back. The right thumb should be at the extreme inner left corner and 2nd finger at the extreme outer left corner. The grip on the deck is mostly between right thumb and 2nd finger during the next moves.

3. The right hand, holding firmly onto the deck, moves it slightly forward as the left fingers, which straddle the Aces, maintain a firm grip. This forward action results in the condition shown in Figure 87. Here the right hand has brought the deck forward while leaving the Aces behind in the

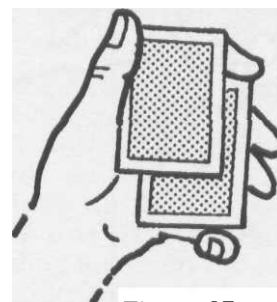


Figure 87

## SHUFFLE SHIFT AND PALM OFF

left finger and thumb. The right hand is omitted here but normally covers the left hand from above.

4. The pack is now tilted on its side, in the conventional manner, for the Overhand Shuffle. However, while the right hand lifts up all the cards it holds at the left side, the left fingers retain their straddle grip on the right. This results in the Aces being retained in the left hand, as in Figure 88, where you will note that the left 4th finger has moved onto the face of the Aces.

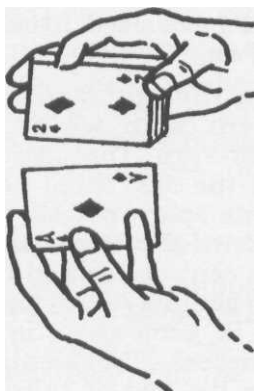


Figure 88

5. Without hesitation, the cards from the right hand are shuffled onto the Aces but the left 4th finger is still kept on the Aces thus keeping them separate from the balance of the deck. After the Shuffle, the right hand comes over in a normal fashion to square the deck. It is during this time, when the deck is still on its side, that the left 4th finger moves outwards to force the Aces up against the right palm as in Figure 89.

6. The right hand retains the Aces in the palm as the deck is pivoted, backs up, into the left hand and a squaring action made as in Figure 90. The deck can now be placed off to one side and the palmed Aces reproduced later in accordance with your particular routine.

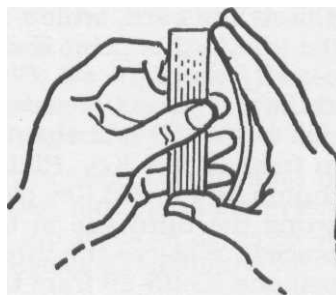


Figure 89

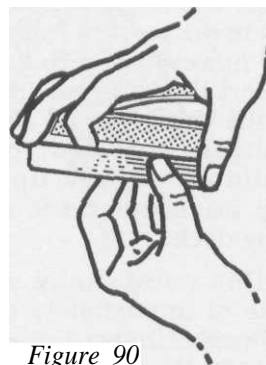


Figure 90

### The Faro Shuffle Shift

Probably of all Shuffle Shifts the use of the Faro Shuffle is the most convincing. I have already described procedures of this type both in the Spade book as well as in the Chapter called Faro Notes. There is, however, a bit of business here that will make this particular method much better. This eliminates the cutting of the last ace into the deck as in the original method of the Spade book.

1. First cut to any Ace so it is the top card of the deck. Now, in removing the Aces note the 13th card from the face of the deck. Then note every 12th card after this. Actually you need remember only three such cards. Assume these are the 4C-7D-QS.

2. Hold the deck face up in the left hand and with the left thumb riffle the upper left corner of the cards till you

## MULTIPLE SHIFT

spot the first Key card, which in this case is the 4C. At this point insert one of the Aces in *front* of the 4C. Continue the left thumb riffle to the second Key Card which is the 7D and again insert an Ace in front of this Key. Riffle, with the left thumb, to the 3rd Key card, the QS, inserting the third Ace in front of it. This procedure places the three Aces at the positions 13-26-39 from the face of the deck.

Now, the left thumb riffles the cards to open a break as if to insert the 4th Ace into it; however, the right fingers actually insert the last Ace directly above or below the third Ace. As all Aces are still projecting, this last part is easy. Immediately square up the deck by openly pushing the four Aces flush with the deck.

3. At this point many will make the mistake of immediately going into the Faro Shuffle. Instead, merely place the pack aside for the time being. After an interval, in accordance with the routine you may be doing, pick up the deck and split the pack at 26 or half. This is easy as an Ace is at 27th position from the top so all you do is cut above this Ace, taking the upper half into the right hand for the Faro.

Perform an In- Shuffle Faro after which one Ace, the one from the 27th position, will be on top of the deck. The other three Aces will be together in the center of the deck at the 26-27-28th positions from the top.

4. Here you have two choices. Cut above the three central Aces and do another In- Shuffle Faro which will cause the three Aces to go on top of the single Ace thus getting all four Aces to the top of the pack.

The other procedure is to do a regular Riffle Shuffle, table type or in the hands, making sure that the single Ace from the right hand section falls onto

the three Aces in the left hand section. If you prefer you can make the three Aces fall onto the single Ace and this may be preferable as it does seem to lose the top card.

At least three card men I know of have independently thought of the subtlety of inserting two aces together while seeming to place them into deck separately. These three are Art Altman, Neal Elias and Del Ray; however, in each case it was applied to the Multiple Shift with the purpose of making the eventual control of the cards easier. In my case I have used it in connection with the Faro Shuffle.

Here is a thought you may like to experiment with which I call the Estimation Faro. The idea is that you try to get the first three Aces inserted at 13 cards apart, placing the last one together with the third one. Then cut above the central Ace and do a Faro In Shuffle to get this Ace to top. Now three Aces will lie somewhere in the center, but not necessarily together. Anyway, cut above the last or third Ace in the center. Do another Faro, using your judgement so as to be sure that at least two Aces come to the top.

Now if you have been pretty accurate in your estimation, all four Aces will be on top and if not, the other two are not far away, with not too many cards between them. From here the situation is complex as it will depend on your personal procedure for getting all Aces together. I have just tried the idea myself and have wound up with three Aces on top, then 3X cards intervene before the last Ace. Anyone having my Riffle Shuffle Systems will see no problem as to how to get them all together.

Note: The Technical Variation of the Single Side Cut Shift can also be done using an Overhand Shuffle. Here is an example for controlling the Aces to either top or bottom. After getting the

## D'AMICO'S MULTIPLE SHIFT

cards into the position of Figure 55, instead of using the Thumb Hook, swing the deck downwards, with the left hand, as the right hand holds onto the pack. The left 1st finger can now pull down on the outer left corner, of the lower half, in an action similar to Figure 83. From here you go into an Overhand Shuffle, after first tapping the halves as per Figure 84.

If you use the procedure of the Single Side Cut Shift, that will get the cards into the position shown in Figure 57, then the action of Figure 83 will look like a regular Undercut of the deck as in this case the left 1st finger will actually pull the top block. As the Aces will be the first cards in the run, it will be necessary to keep track of them using an in-jog, above the Aces, during the shuffle.

### Personalized Multiple Shifts

Here I will describe the Multiple Shifts of Carmen D'Amico, Robert Veaser and Tom Wright. Each is just different enough in handling from the accepted that I feel they warrant being recorded.

#### D'Amico's Multiple Shift

In 1946, when I showed Carmen D'Amico my Simple Shift, he devised this particular technique for his own purposes. It is fast and casual in its handling and typical of D'Amico's style.

1. Insert the four Aces so they project about an inch from the deck. The left forefinger is at the front of the Aces, left

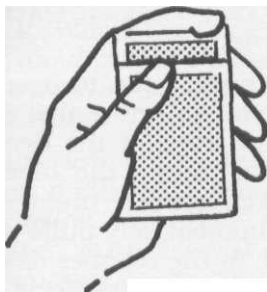


Figure 91

thumb at the left side and 2nd, 3rd and 4th fingers on the right side of the cards. Figure 91 shows the situation, the left thumb having moved across the top of the deck presses very lightly.

2. Now, holding the position of Figure 91, the left hand is tilted forward causing the top block of cards to slide over onto the Aces as in Figure 92.

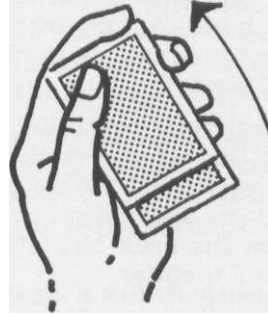


Figure 92

3. Immediately the right fingers grasp the inner ends of the deck, thumb on one side, 2nd and 3rd fingers on the right side with the 1st finger curled on top. The left thumb meantime has moved over to the left side again in order to press against the top block and jogged Aces. The left 2nd finger presses against the Aces and top block from the right side. The left first finger remains in front of the deck.

The Strip Out action is shown in Figure 93, and brings the Aces to the bottom of the deck. If it is needed to get the Aces to the top, then start with the pack face up.

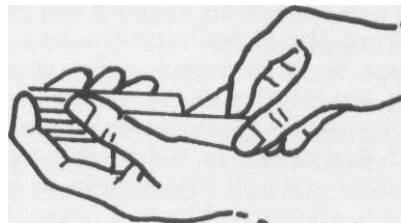


Figure 93

## MULTIPLE SHIFT

**Veese's Bluff Multiple Shift**

This particular Shift of Robert Veese's may at first glance appear to be too bold, but it has taken in many card men and will without a doubt leave no clue to a layman.

1. Show the four Aces and place them on top of the deck which is face down in the left hand. As the Aces are placed on top, get a break, with the left 4th finger-tip, beneath them.
2. Apparently you now take the top Ace and insert it into the deck. In reality, however, you take the *whole block* of four Aces as a single card. This is placed into the deck but left projecting in the usual manner.
3. The other three supposed Aces, really three X cards, are now placed *above* the block of Aces. Thus you have four Aces apparently in different parts of deck.

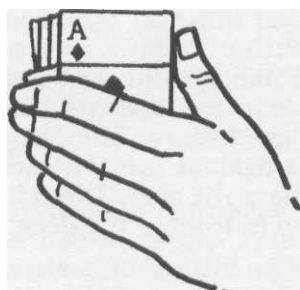


Figure 94

4. Lift the left hand up so as to display the cards as in Figure 94 where the front Ace is seen. Still keeping the pack facing front the right hand pushes the projecting cards into deck doing this at a slight diagonal so that the left 4th finger can get a break on the block of Aces. If the break is below the Aces, then a later cut will bring them to bottom. If it is above the block of Aces, then a cut brings them to top.

**Second Variation**

1. In this case you must begin with three X cards above the Aces. You can do this as you apparently locate the Aces in order to bring them to the top. Spread the top seven cards, getting a left 4th finger break. Turn over the block of seven and at the same time maintain the break below the now face up cards.
2. Thumb over the face three Aces thus displaying four, re-square and turn the block face down again, keeping the left 4th finger break. Take the top card and insert it face down into the deck. The next two cards are inserted *below* the first projecting card. On the 4th card you take the block of Aces, as one card, to insert them below the other three. Now lift the left hand to display the 1 cards as already shown in Figure 94, I From here the conclusion is as already explained in the 1st Method.

In experimenting with the Veese Bluff Multiple Shift, I have found that it is best to handle the block of Aces by lifting them, with the right forefinger and thumb, by the upper left corner. In this way the block thickness is concealed by the extended finger across the front edge. Also, after inserting the block, I the right hand remains in front of the 1 block as the right thumb moves back, to the upper left corner of the top card, in order to slide the next card off the deck and towards the right 1st finger. Thus the top card is again taken at its I upper left corner.

As the right hand goes to insert this second card you will note that it automatically is in front of the deck thus effectively still hiding the block. The 2nd card having been inserted, the right thumb immediately pulls over the next top card, in the manner described, to insert this card into the deck.

## TOM WRIGHT'S MULTIPLE SHIFT

Continue until all four cards are thus treated but as the 4th card is put into the deck and before the right hand moves away, the pack is lifted up as in Figure 94. Some may prefer a Third Variation which is simply to place the block of Aces flush into deck while getting a break either above or below it, depending on whether you want the Aces on top or bottom. The other three supposed Aces are also placed flush into the deck as each time you very openly square up.

### Tom Wright's Multiple Shift

If any magician ever visits Clara County, Eire, he would have no trouble locating Tom Wright as he is Clara County's most proficient sleight of hand man especially when it comes to the pasteboards. Here is Wright's handling of the Shift, described in his own literary style.

1. With Aces on top of the deck hold same face down and a little forward in the left hand. Right hand inserts the Aces so that about a quarter of the deck precedes the first Ace from face to back.
2. With the right hand grasp the upper right corner of the Aces, and as the left hand turns back outwards, to display them, lift up on the Aces thus enabling the left pinky to get a break below the Ace nearest the face of the deck.
3. Right hand comes over to push them flush, with the fingers on top of the Aces and thumb on the lower end of the pack. When they are almost flush the left hand moves all cards below the break upwards to align this portion with the Aces.
4. The downward movement of the Aces and the upward movement of the portion below the break must be synchronized, otherwise the illusion of having pushed in the Aces is lost. Now the right fingers and thumb lightly run

over the ends of the pack as if squaring it up. Turn the left hand palm downwards. The right hand, which has been with the pack all along, hides its true condition.

5. Run the right fingers and thumb over the sides, of the now face up pack, in a squaring motion. Holding onto the Aces and the one quarter face up portion of the cards, pull out the half below with the left hand. Place this half on top of the face up portion in the right hand thus simulating a cut.

Tom Wright points out that this is a full front type of Shift and that the initial break on the bottom cards enables you to do the Shift without any great difficulty.

### Marlo's Subtle Shift

Basically, the idea of this is that while you give the impression that the Aces are placed into different parts of the deck, actually, they all go into the same spot. I will describe my favorite procedure and then give other alternatives.

1. The four Aces are face down on the table and the deck is in the left hand face down in the usual position. Right hand picks up the first Ace, shows its face and then inserts it into the center of the deck. The left thumb, on the side of the deck, in this case should lightly riffle the upper left corner of the deck to create the opening into which the Ace is placed.
2. The Ace is pushed in angle-wise and then the All Around Square Up is done to end with the Ace in-jogged. Now if you run your left thumb down the upper left corner of the deck you will note that the in-jogged card acts as a sort of short card at this upper corner. This then is what you make use of.
3. While the right hand picks up one of the tabled Aces and shows it, the left



## MULTIPLE SHIFT

hand very quietly riffles down to the in-jogged short card to form an opening into which this second Ace is placed. The Ace is pushed flush with the deck and the right 2nd finger is run lightly across the front end of deck in a frontal squaring action. As the in-jogged card is still in position, you can do another All Around Square Up but that is a matter of choice.

4. Continue in the same manner, as above, for the next two Aces. You will find that all the three Aces will automatically be placed below the in-jogged short card. After the last Ace is thus apparently lost you can again do the All Around Square Up ending with the in-jogged card angled at the lower right corner. From here the left 4th finger pulls down on the angle-jogged Ace, then a single cut gets all four Aces to the top.

### Alternatives

Instead of the in-jogged card you can, of course, use a short card or any other kind of key card that you can locate by touch. Any form of crimped card can also be used such as a corner crimp or a bellied crimp. In this case the left thumb would not riffle the corner but rather lift up, very slightly, the left side of the deck thus enabling the Aces to be inserted either above or below a crimp. If the Aces go below a crimp, then a cut would get them to the top whereas if they go above the crimp, then they are brought to the bottom.

The use of my Estimation Placement can be very effective. All it amounts to is the left thumb breaks the deck at approximately the same place each time and the Aces are inserted into that spot. If you are accurate you may get four Aces together but even if you do not, the chances are at least some will be together and the others not very far off.

Such a procedure can be very useful, especially with a very sharp card man. By thumbing the sides of the deck, in order to spot the topmost Ace, you can cut this Ace to the top and rest assured the other three are close by. Again may I suggest that those who have Riffle Shuffle Systems will have no problem getting the Aces together at the top.

### The Most Flexible Shift

Of all the Multiple Shifts I have devised and experimented with, the one I still prize most highly is one that I first worked out in 1946 and only many years later published in *The Cardician* under the title of The Simple Shift. When I point out to you all its flexible and practical applications you will realize my reluctance to release it for so many years. First I will describe the Simple Shift as it appeared in *The Cardician* with some minor corrections from the original text.

### The Simple Shift

1. Hold the deck face up in the left hand. Aces face up on the table.
2. Pick up an Ace with the right hand while the left thumb riffles the pack at its upper index corner and stops at about ten to twelve cards from the top. Keep this break open to insert the first Ace here. As you insert the Ace, note the card below it. This is your key card to be used later.
3. The remaining three Aces are now placed above the first Ace but are spaced in a manner as to leave about ten or twelve cards undisturbed at the face of the deck. In other words, the Aces are distributed through the center portion of about thirty cards. The Aces are inserted up to their indexes as in Figure 95. The only visible portion of the Ace should be its "A" but not its suit. This you do upon the first insertion of the card. *Do not* place them in half way and then adjust to this posi-

## THE SIMPLE SHIFT

tion as you will lose the casualness of the whole sleight.

4. With the cards held face up in the left hand as for dealing, see Figure 95, the left thumb presses on the face of the pack so as to cause a slight pressure between the thumb and base of the 1st finger.

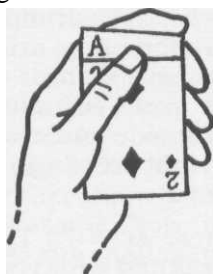


Figure 95

5. With pressure applied, merely push in the Aces with the left forefinger. You will find the Aces will go in, but will plunge out a center portion of the pack at the inner end as in Figure 96.

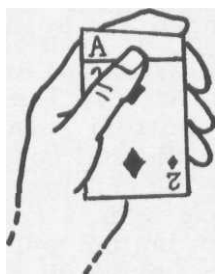


Figure 96

6. On examining the deck at this stage, you will find that one Ace is flush against the bottom block, the other flush with top block and two in the center sticking out of the plunged portion.

7. So far the action has been done with one hand. Now the right hand comes in to strip out this center portion completely, but not before you move the left thumb to the side of the pack so as to hold the four Aces back as in Figure 97. Remember the cards in the left



Figure 97

hand are not shifted from the dealing position, only the left thumb moves to the side of the deck. The right hand then strips out the center portion, as in Figure 98, while the left thumb and second finger keep pressing on the upper sides to hold back the Aces as well as the block above and below them. Figure 98 is a diagram of all finger positions during the cut. Complete the cut by placing the cards in the right hand on top of those in the left.

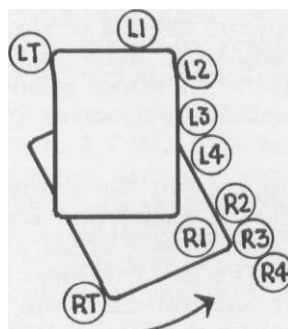


Figure 98

8. If you will examine the deck now, the four Aces will be together somewhere below the top ten or twelve cards. To bring them to the top, you spread the bottom or face of the pack to show no Aces there.

Turn the deck over and spread the top cards, but not too many so as not to include any Aces, and show them in a fan. Keep taking single cards, from the top to add to the fan and flash each time to show no Ace. You do this until you reach your key card.

## MULTIPLE SHIFT

9. When the key card is spotted, replace all cards on top of the deck but keep a left little finger break. Do a Double Under-Cut to bring the Aces to the top. If you like you can use a Quadruple Cut, a Triple Cut or a Single Cut or cut your fool head off.

10. To summarize the action: You place the Aces in different parts of pack. Using one hand, the left, you push in the Aces with the left forefinger. Immediately, the right hand comes over and strips out the injogged portion in a single cut. Show Aces not on bottom or top. Locate the key card and bring Aces to top with a series of cuts.

### Notes:

**A.** In placing the Aces in different parts of the pack they may be placed in while the pack is in a fanned condition. The spotting of a key card is simpler in this case. Also, the closing of the fan, plus the pushing in of Aces and Strip Out Cut combine to make a bewildering and hard to follow series of natural actions.

**B.** In stripping out the plunged cards, you will find it easier and less binding to strip them out sort of sideways, as in Figure 98. The left 3rd finger is the fulcrum point as the cards are swung or twisted, to the right, by right hand.

So far in all Multiple Shifts, the control of the Aces has been to either the top or bottom and that is about as far as they usually went; however, using the Simple Shift and the added idea of a crimped Ace you can control the Aces in Combinations as will be shown next.

### The Crimped Ace

1. Decide on the Ace you wish to crimp and always use the same one to avoid confusing yourself or forgetting.

2. At what point you insert the crimped Ace will decide on the combination you will eventually get. The deck is handled

face down in these instances.

3. To Get All Four Aces To The Top - Insert the Aces, as for the Simple Shift, with the crimped Ace going *above* the other three. After the execution of the Simple Shift the four Aces are together in the center with the crimped Ace marking off the location. To get them to the top, cut *above* the crimped Ace and all will be on top. Any crimp can be used but the belly crimp, only at the inner end, is best. To take the crimp out easily do a side-squaring action of the pack as right forefinger bends top of deck inwards.

4. To Get Three Aces To The Top And One On The Bottom - All you do is proceed as in Step 3, cut the *crimped Ace* to the bottom which brings the other three Aces to the top.

5. To Get All Aces To The Bottom - Insert the crimped Ace *first* with the others above it. After the Simple Shift, all the Aces will be together. A cut to bring the crimped Ace to the bottom gets all four there.

6. To Get Two Aces To The Top and Two To The Bottom - Insert the crimped Ace in the 2nd position from the top among the four inserted Aces. After the Simple Shift, a cut to bring crimped Ace to bottom will result in two Aces on top and two on the bottom,

7. To Get Three Aces To The Bottom And One On Top - Insert the crimped Ace into the 2nd position from the *bottom* among the four projecting Aces. After the Simple Shift a cut to bring the crimped card to bottom will result in three Aces at the bottom and one on top of the deck.

8. For those who may just wish to control the four Aces and yet not crimp any one of them, then use a crimped key card that is about ten cards from the top of the deck. In inserting the Aces the first one is placed directly

## ACES AND NUMBERS

below the crimped key. After the Simple Shift all the Aces are together marked off by the crimped key. A cut at the crimp and all four Aces are on top.

9. To Place All Four Aces At A Certain Number From The Top Or Bottom - Suppose you wish to place the Aces at nine cards from the top. In removing the Aces note the 9th card from top of deck as your key card. Hold the deck face up in the left hand as the right hand handles the Aces. In riffling the deck, at upper left corner, locate your key and insert the first Ace at this place. The other three Aces are inserted above the first one. Now, just doing the Simple Shift automatically gets all four Aces together under the top nine cards.

There are several effects possible now with the Aces at this position such as the standard mathematical effect of "Between Ten and Twenty" or some forms of spelling to the Aces such as the one I contributed to the Sphinx for September, 1950. Except using the above placement you need not shuffle cards onto the Aces after the Simple Shift.

To get the Aces to a certain number from the bottom again spot the key but this time from the face of the deck. Insert the first Ace in the usual manner starting at the back but in putting in the last Ace, placed it in front of the key card. (In this case you would spot a key card at a number *one greater* than the number at which you wish to place the Aces. For example, you want Aces with nine cards from the face of the deck, so you must use the 10th card as your key.) With all Aces inserted first, turn the deck *face down*, then do the Simple Shift. The aces will be nine cards from the bottom of the deck.

10. To Get A Center Stock Of Cards To The Top Or Bottom - Suppose you wish to insert the Aces and while keeping them under control, as a unit, get per-

haps a previous stack of cards into play at either the top or bottom. Assume you have a stack of twenty cards in the center of the deck. Also you know the top and bottom cards of the stack. In inserting the Aces the first one goes in *back* of the top card of your stack. The last Ace goes in *front* of the bottom key of your stack. Now if you wish to get the stock to the bottom all you do is the Simple Shift while the deck is face up. This will bring the stack to the face of the deck. If you want the stack on top, then turn the deck face down before doing the Simple Shift. The stack to be thus controlled can be any number of cards. The following effect will show how use of the Center Stock, involving only four cards, is made in connection with the Aces.

### Aces and Numbers

In effect, the four Aces are found at numbers designated by playing cards apparently arrived at by chance.

**A.** Secretly arrange the following four value cards of 4-7-9-5. The suits do not matter but the arrangement is from face to back. Place these cards together at about ten cards from the face of the deck. Remember the face card of the four value cards as your key. Assume it to be the 4D.

**B.** Assume the four Aces have been removed and you are holding the deck face up in the left hand. Place the first Ace to the back in the usual manner following with the next two being placed in front of it. The fourth Ace is placed in *front* of your noted key card, the 4D. Be sure to note a key card for the First Ace you insert. This will later be used to get the Aces to the top.

**C.** Do the Simple Shift and here is what will happen. As the Shift is made the center section will be plunged out but the 4D will be the face card of this inner section. Cut the in-jogged center

## MULTIPLE SHIFT

portion to the face of the deck. The 4D will be the face card and directly following it are the 7-9-5. The four Aces are together below the key card noted when the first Ace was inserted.

**D.** Immediately after the cut you spread the face cards of the deck and say, "The Aces are not on the bottom. Incidentally, as long as I cut to these cards I will use them." Here the four face cards are taken off, without reversing their order, to be tossed face down onto the table in a packet. The top card of the four will be the 5, then the 9-7-4. Continue with, "Of course, the Aces are still not anywhere at the bottom and they are nowhere near the top." Here you have turned the deck face down and shown the top cards till you reach the key card. From here the Aces are brought to the top of the deck by holding the break under the key card and cutting the deck.

**E.** With the Aces on top split the deck for a Faro In-Shuffle to place the Aces at 2nd-4th-6th and 8th positions. Show the top and bottom cards as still not Aces. Call attention to the four face down cards and say, "We will use those cards, arrived at by chance, and which no one knows, to find the Aces." Take the top card of the four tabled cards and say, "Whatever the value of this card we will use it to count down that many cards into the deck." Turn the card face up against top of deck as you say, "It is a five spot. We will count down five cards into the deck." Here turn the card face down on top of the deck. Next, count off five cards one at a time, reversing their order, onto the table. The fifth card is turned face up to disclose an Ace.

**F.** Return the counted cards to the top of the deck. Pick up the next tabled card, the nine spot, placing it face up against deck, then turning it face down onto the deck. Count down nine cards

and turn the ninth card to show the second Ace. Repeat the process for the next tabled card, the seven spot, to disclose the third Ace. Here hand the deck to spectator and say, "So sure am I that the last Ace is at the number designated by that card I want you to count down to it." Here turn over the tabled card but *retain* it in your hands as you say, "Four, count to the fourth card, please." The effect finishes when spectator turns over the last Ace.

While I have described the effect as needing pre-setting there is no reason why the expert can not locate the desired cards, bring them to the face of the deck in proper order, all while in the process of removing the four Aces. A short Overhand Shuffle to place the four value cards at tenth from the face of the deck and you are all set to do the effect. (For another effect involving the use of value cards and Aces see Neal Elia's effect, 10-6-9-4 in *Show Stoppers With Cards* by Hugard and Braue.)

Some may prefer to have the four value cards at the top and insert the four Aces so the first one is directly above the four top cards. Now the Simple Shift, the deal off of the top four cards, a Faro In Shuffle and you are all set to do the effect; however, you do not get the subtlety of the Center Block Stock.

### To Use In A Mental Effect

Here you can give the impression of actually distributing, throughout the pack, the mentally selected cards, yet later they are together, in the center, marked off by a key card of some sort. The procedure is to tell the spectator that you will show him some cards and as you do you will insert the cards face down into various parts of the deck; however, he is to think of any one of the cards that you show to him. As the last card, depending on how many cards you intend to show, is inserted into the deck, it of course, goes above

## SIMPLE SHIFT VARIATION

the others. Here it is secretly crimped, at its upper right corner, by the right first finger pressing the corner down over the right 2nd finger.

After the Simple Shift all possible mental selections are under the crimped card and can be cut back to the top of the deck. From here handle them in your favorite manner, eliminating down to the actual mental choice. Another method of crimping is to crimp the top card as you are showing the next to last card of the group. In other words, the right hand displays a card. The left hand, which is holding the deck in Mechanic's Grip position, thumbs over the top card so that the left 2nd fingertip comes in contact with the top card's upper right corner. Now all you do is pull downwards on this corner just enough to crimp the upper right corner of the top card, then pull it back flush onto deck. The misdirection of showing the face of the card to spectator is enough for the crimp to be put in unnoticed. Note: For an effect using the above Mental Distribution idea see The Mental Sandwich notes of October 20, 1954.

**Simple Shift - Undercut Variation**

1. Insert the Aces as per the Simple Shift, Figure 95. Now place left thumb across the pack as in Figure 95 *but do not* as yet place the left forefinger at the front end.

2. Right hand now comes over the pack, as if to push in the Aces, with the 1st finger curled on top and the 2nd, 3rd and 4th fingers at the front end, thumb at the rear of the deck but not against it at this point. As the right hand comes over the deck, the right fingers will normally extend when about to push in the Aces, Under cover of the right fingers the left 1st finger plunges the Aces, as per the original action of the Simple Shift, to cause the center section to come out at the inner

end. Naturally the right fingers move inwards just as if they had done the pushing in of the Aces.

3. Immediately as the center section is plunged out, the left thumb moves over to the left side of the deck. The right thumb, at the back end, pivots the in-jogged center section to the right as seen in the Figure 99 which is a diagram showing action and finger positions of both hands. The right hand is marked by R's and the left hand is marked by L's. The arrow indicates direction of pivot with the fulcrum point being the left 3rd finger.

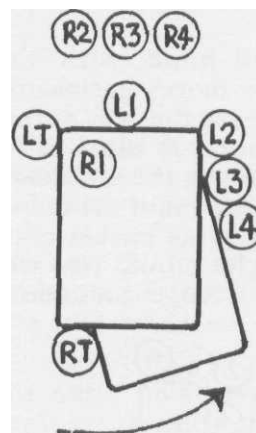


Figure 99

Note that the right 1st finger is curled on top near the upper left corner of the deck while the right 2nd, 3rd and 4th fingers are still in front of, and covering, the left 1st finger. The right thumb, at the back end, has pushed over the in-jogged section and is now pressing against the back end of the deck near its inner left corner.

4. Once the center section is angled left, the 4th finger pulls inwards on this section causing it to swing out of the deck into the position shown in Figure 100 where already the left 1st and 4th fingers have straddled this center section. Of course, this is nor-

## MULTIPLE SHIFT

mally covered by the right hand from above. The circles show the right hand fingers' position around the deck.

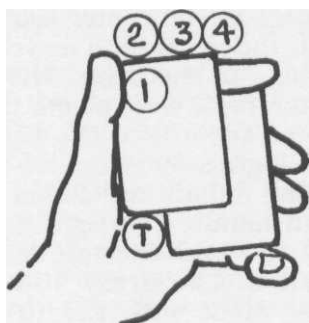


Figure 100

5. The left hand, with its straddled cards, now moves backwards until this section clears the rest of the pack. The line of action is seen in Figure 101. Immediately as the straddled portion is free, the left hand comes around and over to place its packet onto the cards in the right hand. The whole action simulates a Single Undercut.

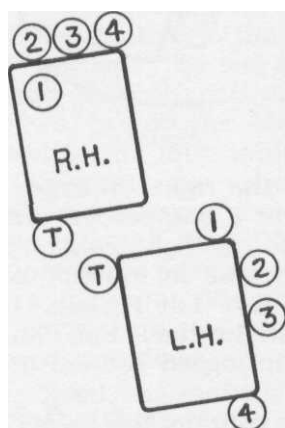


Figure 101

6. If the pack is handled face up, then the usual *noted* key card can be used to tip off the location of the Aces which are now together in the center. If the pack is handled face down the crimp is

recommended as a means of marking off, and later locating the Aces, in another cut to the top.

7. Some may prefer to place all four fingers at the front end, during the jogging action, to give greater cover for the left 1st finger. Also some may wish to use the right fingers to do the *actual* pushing in of the Aces. Grasping the deck with all four right fingers at the front end, during the actual Undercut, will be found easier as there is less binding of the cards. I have, however, described the technical preference, with the right 1st finger curled on top of the deck, rather than the easiest method. Do not press down too hard with the right 1st finger on top of the deck and in time you will find it as easy as having all four fingers at the front end. Still the choice is yours.

### The Immovable Multiple Shifts

These are those Shifts in which after placing the Aces into different parts of the deck they seem to remain there. The deck is not cut in any way but apparently only squared and yet the cards, to be controlled, end up at either the top or bottom of the deck as you may wish.

### To The Bottom - Delayed Type

1. Deck is face down in the left hand, Insert the four Aces and get them to the angled position shown at A of Figure 48. Next straddle the angled Aces between the left 1st finger and 4th finger as already shown in Figure 85. This is all covered by the right hand from above.

2. With the right thumb at the back end, move over the top block of cards to cover the angle-jogged Aces thus going into the Delayed Strip Grip, as per Figure 86, while the right hand moves away from the deck for the moment.

## IMMOVABLE MULTIPLE SHIFTS

3. On bringing the right hand back to the deck place all four fingers at the front end and thumb at the back near the inner left corner. The deck is now mostly held by pressure between the right 1st finger at the upper left corner and right thumb at the back, near the inner left corner. With this grip the major portion of the cards are controlled.

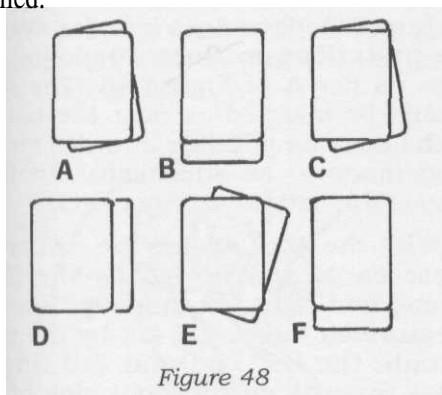


Figure 48

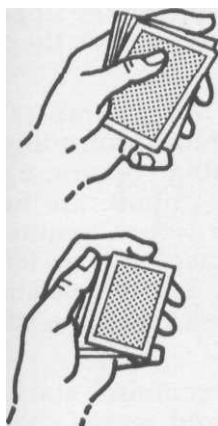


Figure 85

Figure 86

4. With the deck under control by the right hand the left fingers can move the straddled Aces to the position shown in Figure 100. This is done by stretching the left fingers to the right until the left 1st finger, which is straddling the Aces, can clear the upper right corner of the right hand cards. Once this is done the right hand moves the deck forward. The left hand now remains stationary during all the next actions.

5. Keep moving the right hand forward until the Aces in the left hand clear the rest of the deck. At this stage the situation will be as in Figure 101 where the hands have been omitted to show what is taking place; however, the Figure 102 shows how it looks to the performer.

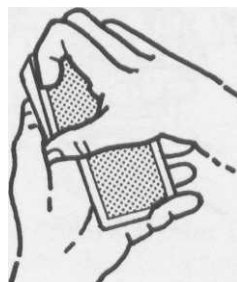


Figure 102

Note that the right hand is almost directly in line with the back packet of Aces. From the spectator's view the picture would be as in Figure 103 where you will note how the forward position of the right hand effectively conceals the straddled Aces held back by the left fingers.

6. The right hand now moves backwards, keeping the deck down very close to the left palm. The Figure 104 shows the backward action almost in the process of being completed. Remember to keep the left thumb along the side of the deck during the forward and backward movements.



Figure 103



## MULTIPLE SHIFT

Once the backward action is completed, and the Aces are at the bottom of the deck, the right fingers and thumb run over the ends of the deck in a squaring action to complete the sleight.

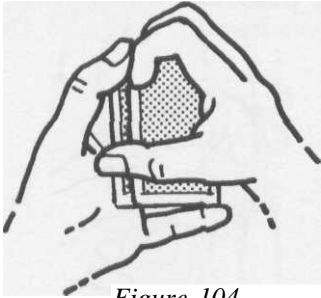


Figure 104

### Second Variation

1. With the deck face down, insert the Aces and angle jog them as in the above method. Here do the All Around Square Up to get the Aces in-jogged at the back end of the deck.

2. With the right thumb pivot the in-jogged Aces as in Figure 99. This now is followed by the left 4th finger pulling inward on the Aces in order to get them into the straddle position shown in Figure 100.

3. From the straddle position execute all the actions depicted Figures 101 to 104 of the Delayed Shift. The Aces will be at the bottom.

4. It is also possible to use the same two above methods to control a block of Aces, inserted into the deck as a unit, to the bottom as well as a card that has been peeked at. In this case the left 4th finger, which normally holds the break after the peek, is used to angle the card out as needed. From here the single card is handled in the exact manner as explained for the Shift to the Bottom. In this form you have practically a Side Steal control to the bottom of the deck.

In the above, To The Bottom Shift, I have described it with all four fingers

at the front end because the extra width will give greater cover for the action of the left hand as it swings its straddled cards around the upper right corner of the deck; however, if you possess a fairly large hand then you can use the curled right 1st finger on top of the deck during the actions described.

### To The Top - Deck Face Down

1. Insert the four Aces into the deck in the prescribed manner. Angle-jog the Aces as per A of Figure 48. The Aces should be inserted as near the bottom of the deck as possible in order for the next move to be successful, in fact, among the bottom twenty cards.

2. With the Aces angled the corners of these cards will be felt by the right thumb and right 4th fingertip. Keeping pressure on the corner felt by the right thumb, the left 2nd and 3rd fingers press inwards on the right side of the angled Aces, thus forcing the upper left corners of the Aces against tip of the left thumb.

The ball of the left thumb is now pressed against these protruding corners. The protruding corners, against the tip of the left thumb, are further maintained by pressure against the right side of the Aces by the left 3rd finger which is in a better position to control the four cards than the left 2nd finger.

3. The left hand remains stationary while the right hand moves the deck forward. The left thumb and left 3rd finger retain their pressure on the Aces so that as the deck is moved forward the Aces automatically move towards the rear of the deck at an angle.

This forward movement is continued until the left and right thumbs meet at inner left corner of the deck as in Figure 105. The jogged corners of the Aces will be about an inch from lower left corner.

## TO THE TOP SHIFT

4. Once the Aces are towards the rear of the deck, as per Figure 105, the right hand lowers the deck into the left hand so that the jogged corners of the Aces come in at about the left thumb crotch. The approximate position of the deck is seen in Figure 106 with the right hand omitted. You will know if you have the correct position when you try the next moves. Note that the left thumb is along the left side of the deck. The deck is also forward in the hand more than usual.

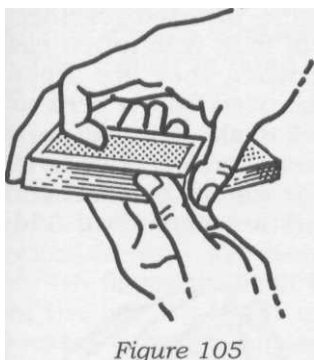


Figure 105

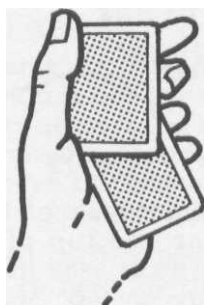


Figure 106

5. With deck as in Figure 106 the right hand can either move away from the left hand and come back later or it can remain above the deck right along. Assuming the right hand is above the deck, the right hand simulates an end squaring action. This results in the right thumb being able to move to the right side of the Aces as in Figure 107 which is the operator's view. From the

front the view is amply covered by attention to angles and properly tilting the deck upwards.

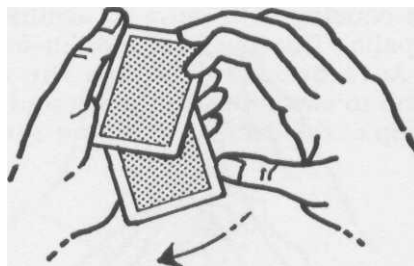


Figure 107

6. The right fingers at the front of the deck now move lightly across the front end, as if squaring again, while the right thumb at the back end pivots the Aces to the left as in Figure 108. The pivoting action is continued until the Aces come clear of the deck as in Figure 109.

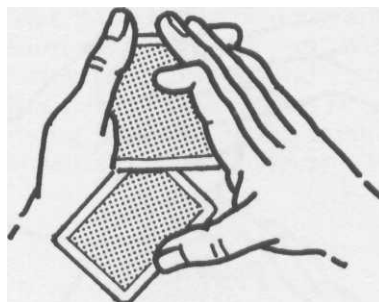


Figure 108

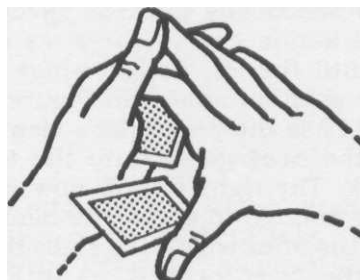


Figure 109

## MULTIPLE SHIFT

At this stage the Aces will be trapped between the crease in the left palm and the right thumb. The left fingers at the same time pull on the right side of the deck causing it to move in against the left palm. This not only aids in freeing the Aces but also enables the right thumb to swing the Aces back and onto the top of the deck as in Figure 110.

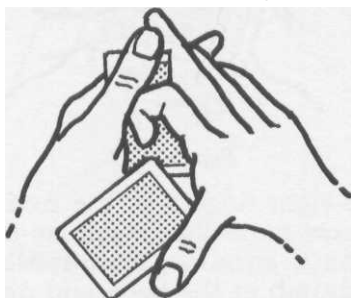


Figure 110

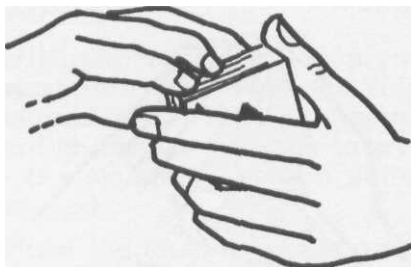


Figure 111

Figure 111 shows the spectator's view at this stage. Note how the back of left hand is practically towards spectator. This tilt action covers the Aces effectively until the left hand swings back into the position shown in Figure 112. Figure 112 is the performer's view, and shows the Aces going onto the top of the deck. The right thumb now moves back far enough to get at the back end of the Aces after which the right thumb moves the Aces forward, as in Figure 113, to eventually get the Aces flush on the top of the deck.

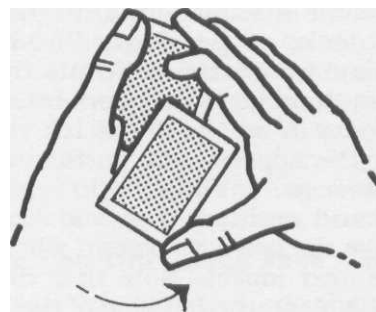
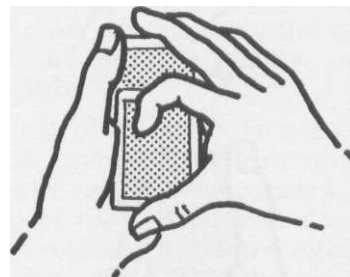


Figure 112

7. The above sleight can be used on a block of Aces inserted together and as a matter of fact, it is much easier this way than when they are separated. It also can be used from a peek to control a selection to the top and in this way makes for a very deceptive form of Side Steal to the top of the deck. It can also be used as a secret Card Add as follows;



\* Figure 113

Secretly get a block of four cards in-jogged near the top of the deck, about ten cards or less including the Aces which are on top. Show the four Aces by first taking them off, in a fan, into the right hand. Replace each Ace separately to the top of the deck doing this so the Aces are more or less uneven. After the last Ace is shown, the right hand comes over the deck as if to square it. Instead the right thumb, at the back end, pivots the block of in-jogged cards to the right. This angles the block. The corners of this block, at its upper end, are taken over by the left

## MARLO SLEEVE TECHNIQUE

thumb and left 3rd finger. From here do all the actions shown in Figure 105 to 113, when you will have secretly added four cards above the Aces. From here you are on your own.

### Mario Sleeve Technique

This sleeving technique is, of course, the result of studying the one by Jerry Andrus from his book *Andrus Deals You In*. There are several advantages in my technique especially the fact that there is no movement of the left fingers during the action. It also uses most of the technique already explained in the Shift To The Top. It is done seated at the table.

1. Although you can have four cards inserted, a single card inserted or a block of cards inserted, for this particular case let us assume you have had a card peeked at and are holding the usual left 4th finger-tip flesh break. At this point the left 4th finger enters the break, presses upwards on the peeked card at its lower right corner thus making it angle out in a manner similar to that of A at Figure 48.

2. At the same time that the left 4th finger is angling the peeked card the left arm rests against the table and the forearm is moved to the left causing the left coat sleeve to billow out or open more on the right side of the left wrist.

3. The angled card is now taken over, at its upper corners, by the left thumb and third finger in order to execute the action of Figure 105 and bring the card to the rear of the deck as in Figure 106; however, the right hand remains above the deck and the action shown in Figure 107 is made next.

Now the card is pivoted to the left as in Figure 108, but this time the card is going into the sleeve as seen in Figure 114. This is practically automatic as the card moves into the opening of the sleeve immediately as the pivot to the

left is made. Note also the V space made, near the lower right corner, between the card and the deck. This plays an important part.

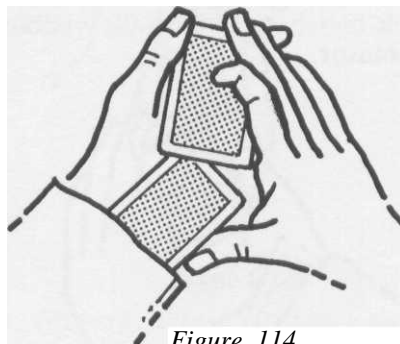


Figure 114

4. The right hand can now move away to perhaps brush the table or just place something aside. When the right hand comes back to the left it does so by placing its right thumb into the V as in Figure 115. The right three fingers meantime go in front of deck and and right forefinger curls on top. With the momentum of the right hand moving to the left, the right thumb also is extended causing the card to be pushed up into the left sleeve as in Figure 116.

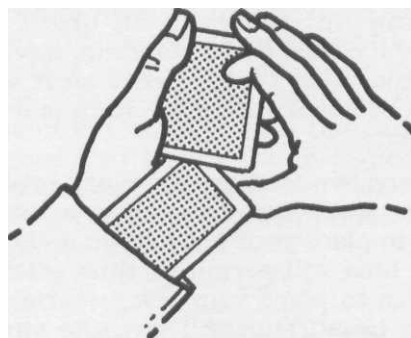


Figure 115

5. The above action should appear only as if you came back to take the deck out of the left hand to place it on the table. If you do not wish to take your right hand away from the deck at any time, then the card is pushed up the

## MULTIPLE SHIFT

sleeve while apparently squaring the deck. Matter of fact, done this way the right hand can almost conceal the card going up the sleeve as most attention, from the right, will be on the front of the deck or what is normally visible to the spectator.

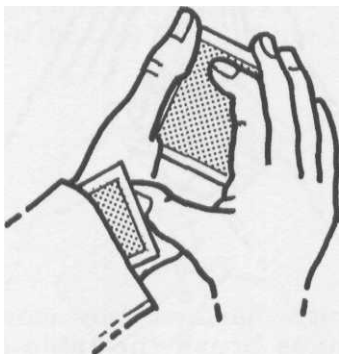


Figure 116

If you are working behind a Bar you can use this approach very successfully as the line of vision of the spectators, that may be to the right of you, is not the same as if they were around a table on your right.

6. The actions of To The Top Shift can also be used while seated at a table or standing up; however, in order to sleeve the cards, while standing, means the preparation of the sleeve so it will remain billowed out on the right side of the wrist.

There are two fairly satisfactory procedures to use when away from a table. One is to place your left foot on a chair, if your host will permit it, thus getting a chance to place your left forearm on the left knee. This will give the same results as a table. If seated and away from a table the mere crossing of the left leg over the right and then resting the left forearm on the left thigh will enable you to sleeve the cards undetectably.

### The Block Shift To The Top

While actually one card or several separated cards, such as four Aces, can be brought to the top I will describe the action required for a block of cards inserted as a unit into the center of the deck. Later I will describe the special differences to bring separated cards to the top. An entirely new and fast jogging action is introduced. This sleight can be done either standing up or at a table.

1. Assume you are using four Aces as the block of cards. The deck is in the left hand with four Aces on top. The left thumb shoves over the top four cards in a spread. The right hand comes over to square these cards against the deck as the left 4th finger goes below the Aces. This enables the right hand to come over the deck, from above, to take the squared block of Aces with the right 2nd, 3rd and 4th fingers at the front end, right 1st finger curled on top of the packet and the right thumb at the back end. The block of Aces is lifted off the deck and then the right 1st and 4th fingers straddle the sides of these cards. This enables the right thumb to move away from the back end and move onto the back of the block.

Meantime the left hand has curled the left 1st finger under the deck and the left thumb has pulled down the upper left corner of the deck, at about the center, to create an opening into which the Aces are inserted. This action and the straddling of the cards, by right hand, as they are inserted is shown in Figure 117.

2. Having inserted the block of Aces the right hand comes over the deck as if to push in the block. Actually the block is pushed in *but* only up to the point where the tip of the left thumb meets the tip of the right 1st finger. All four

## BLOCK SHIFT TO THE TOP

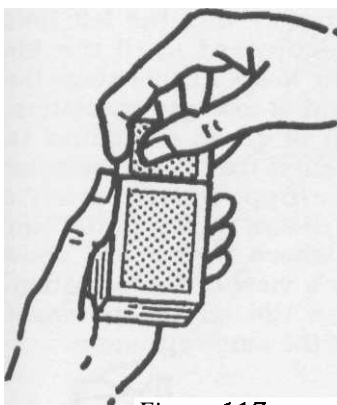


Figure 117

right fingers are at the front of deck during the push-in action as in Figure 118 which shows the exposed action. Actually even the performer will not be able to see the jog as the right fingers will cover it from the front and above while the left thumb and fingers cover the sides.

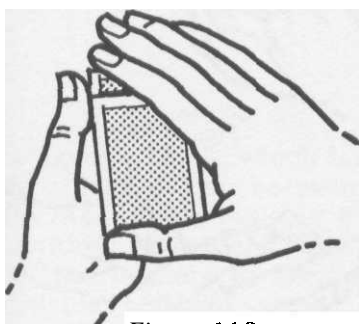


Figure 118

3. Immediately that the impression has been conveyed of the block having been pushed home the right fingers remain at the front end of the deck as the right thumb and fingers grasp the deck and turn it face up, end for end, as in Figure 119 where you will note the jogged block is concealed by the position of the right fingers at the back end.

The left hand is tilted upwards just enough to hide the gap of the in-jogged block. The right fingers grasp the deck at the lower right corner, thumb on



Figure 119

top, fingers below, to turn the deck over to the left and thus face down.

4. Both hands now lift the deck into the Side Square Up Position shown in Figure 120 where the left 1st finger is over the top end of the deck, left thumb at the side near the inner left corner, left 2nd, 3rd and 4th fingers on the opposite side. The right hand's position is; right 1st finger curled on top of the deck near the inner end, right thumb actually pressing on the in-jogged block at the lower left corner. The right 3rd finger presses on the block of Aces on the opposite side with the 2nd finger alongside but not in contact with the block, but only the side of the deck. The right 4th finger is free of any contact with the cards. The Figure 120 shows the in-jogged block and this Side Square Up Position. This is important for the next moves to fit in with the rest.

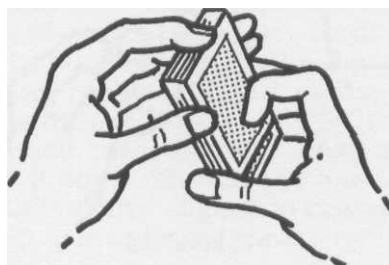


Figure 120

## MULTIPLE SHIFT

5. The pack is now lowered into the left hand but the right hand remains at the rear of the deck. Here it swings into the position shown in Figure 121 where it nips the block, at its lower right corner, between the tips of the right 2nd and 3rd ringers. Although the deck is now low in the palm the left fingers retain their original positions.

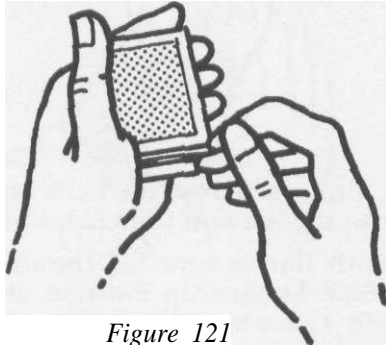


Figure 121

6. The left hand now moves the deck forward while the right 2nd and 3rd fingers keep the block clipped. The right thumb should be touching the right 1st finger during the action, as seen in Figure 122, not stuck out. The left hand not only moves the deck forward but also slightly upward as the block becomes more and more free of the pack. The block of Aces rides, on its left side, along the crease of the left palm.

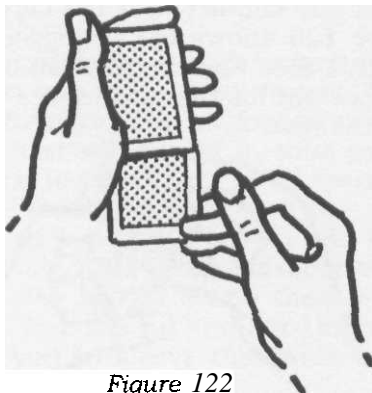


Figure 122

7. Continue moving the left hand forward and upward until the block is clear of the deck. At this stage the back of left hand is towards spectators while the block of cards is behind the left wrist. The left thumb at the same time riffles the upper left corner of the deck. All this is shown in the two illustrations where Figure 123 shows the performer's view of the situation while the Figure 124 shows the spectator's picture of the same situation.

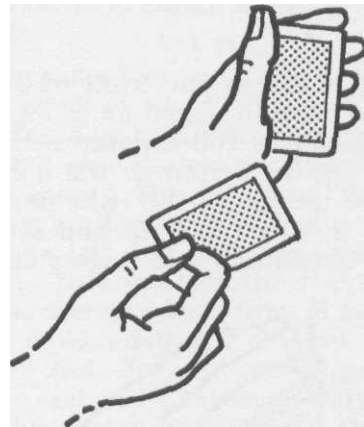


Figure 123

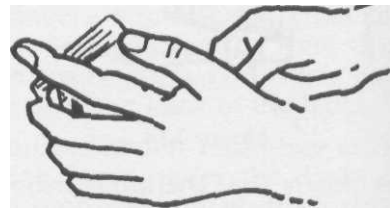


Figure 124

8. The right hand now moves its block slightly forward so it comes up against the top of the deck as in Figure 125. The left hand now turns inwards causing the block to ride up further onto the deck as in Figure 126. The right hand now comes over the deck to push the block flush with the deck. This action is similar to that already shown in Figure 113.

## BLOCK SHIFT TO THE TOP

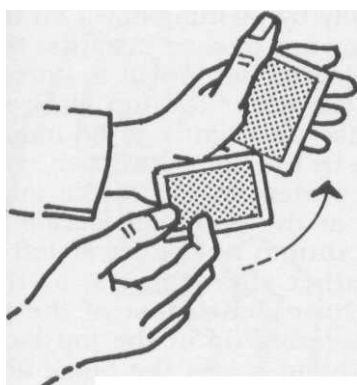


Figure 125

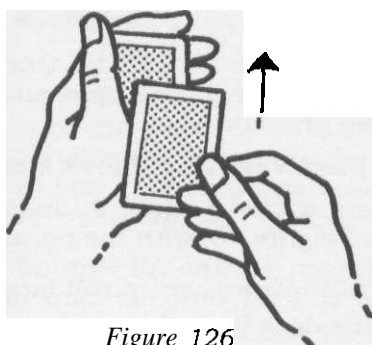


Figure 126

9. Here again a block, which has been secretly in-jogged, can be swung over onto the Aces thus making a secret card addition; however, I will detail a method that is more in keeping with this particular series of actions.

10. In order to use the above Block Shift on cards that have been inserted separately into the deck the following must first take place. After in-jogging the cards to the back end, the cards are held as in Figure 120, the Side Square Up Position. The pack is held *end on towards the spectators* in order for the next move not to be seen. This consists in merely pulling out the in-jogged cards, with the right thumb and 3rd finger, for about half their length as in Figure 127, which is the performer's view as the deck is held end on towards the audience. This now

loosens the cards enough for the right fingers to clip them between the 2nd and 3rd fingers the situation being similar to Figure 122.

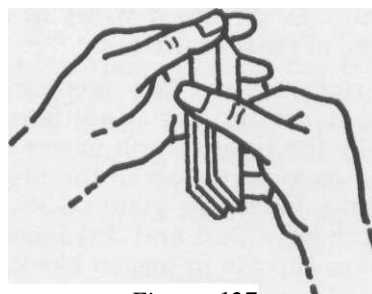


Figure 127

The rest of the sleight is now concluded as in the first instance, Figures 123 to 126 with Figure 113 being the final move to get the cards flush onto the deck.

If doing these Block Shifts on the table be sure the left hand hugs close to the table during the moves. If standing, turn your left side, slightly, to the audience and be sure to watch your angles of visibility.

### Special Handling

Here now is the special handling to get a secret block of cards over, say, the four Aces.

1. Hold the deck face up in removing the Aces. The Aces are placed face down on the table. Run through the balance of the deck as if to make sure you have what you wanted. In the meantime get a break, with the left 4th finger, above the four last cards. The right hand now moves the deck forward, all except the four cards, thus in-jogging the four cards. With the right hand turn the deck over, to the left, face down into the left hand. The left hand is tilted slightly to conceal the now top four in-jogged cards.

2. Right hand picks up the Aces, one at a time, to place them onto the deck.



## MULTIPLE SHIFT

The first Ace is placed directly in line with deck but out-jogged for about half its length. Remaining Aces are now placed, one onto the other, in a fan. Once the jogged cards are covered, the left hand can tilt down so as to show the backs of most of the fan.

3. The right fingers now move across the top of the fan, as if adjusting it. Gradually the right thumb moves down to the lower right corner of the topmost card of the fan as in Figure 128. This places the right 2nd and 3rd fingers in position to clip the in-jogged block.

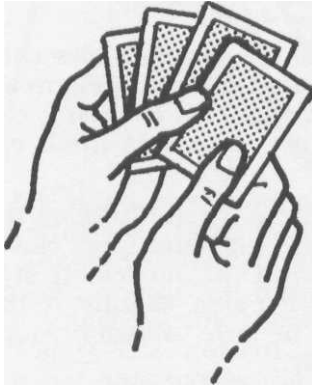


Figure 128

4. Once the in-jogged block is securely clipped, between the tips of the right 2nd and 3rd fingers, the left hand moves outwards and to the right to thus display the faces of the fan of cards. This action frees the block from under the fan and the block is behind the left wrist. In fact, the actions from now on are similar to Figures 122 to 126 except here the fan of Aces is the excuse for the left Wrist Turn instead of the riffling of the deck.

5. Once the block is moved on top of the Aces, but still at the rear of the deck, the right hand closes the fan of Aces still leaving them out-jogged. The right hand comes over the deck as if to push the Aces flush with the deck.

Actually by pushing down on the Aces, as they are pushed inwards, the block of in-jogged cards will be forced away from the deck. The top block of cards will rise up slightly to be immediately taken by the right 1st finger, which has been curled on top of the out-jogged Aces, at the upper left corner and the right thumb at the lower left corner. The other right fingers, at the front end, have done most of the pushing and levering up of the top block. The right hand raises the block above the deck to square it and the whole action appears as if the Aces had been taken.

### Block Shift Variations

These variations can be used on a *block* of cards or *one* card such as a *peeked* selection.

#### First Variation (Block Shift)

1. Have a card peeked at. Angle it, as in A of Figure 48, with the tip of the left 4th finger. Do the All Around Square Up to end up with the card in-jogged and the deck in the hands as shown in Figure 120. From here, get to the position shown in Figure 121 where the right 2nd and 3rd fingertips clip the lower right corner of the card.

2. Face the spectator full front during the next moves. Say, "Don't forget your card", at the same time, the left hand moves directly forward in a gesture towards spectator. Naturally, the right fingers hold onto their card so it ends up clear of, and behind the deck as in Figure 129. The left hand is also tilted upwards slightly during the forward movement.

3. A *reverse* of the forward move, shown in Figure 129, places the rear card on to deck as in Figure 126. The right hand comes over the deck and pushes the rear card flush with the deck (See Figure 113) while at the same time the pack is raised up to the left fingertips and a Square Up action

## BLOCK SHIFT VARIATIONS

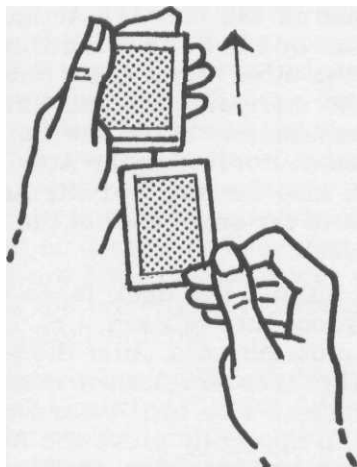


Figure 129

is made with both hands, of the ends and sides of the deck. See Chapter 2; Action Palm, for the Square Up Position mentioned here. The card is now on top to be dealt with in accordance with your effect.

### Second Variation (Block Shift)

1. This Second Variation can be used on a block of cards, four or more separated cards or a single peeked at card. For this description I will assume a block of cards is to be shifted from center to top.

1. Having inserted the block get into the Angle Position of A of Figure 48 and from here do the All Around Square Up to get into the in-jogged position. The deck is held, between both hands, for the Side Squaring Action as in Figure 120. From here the in-jogged block is moved out at the rear as shown in Figure 127.

3. When the cards reach the point of Figure 127, the deck is lowered into the left hand. The right hand immediately positions itself as follows: The length of the right thumb is placed along the left side of the block. The right third finger will lie along the length of the block of cards on the right side. The inner right

corner of the block will be pressing against the center of the right palm.

4. The left hand now moves forward and upwards so that back of the left hand is towards the spectator. At this stage the cards in the right hand will be behind those held in the left hand as in Figure 130. Originally, the left thumb is at the side of the deck at the start of its forward movement but once the block is clear of the deck the left thumb moves *on top* of the deck as in Figure 130.

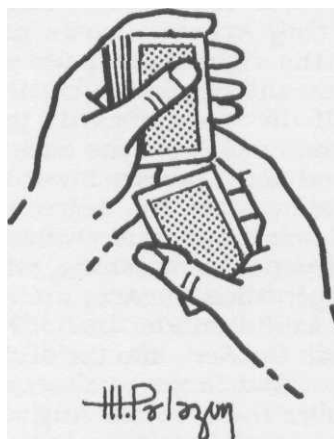


Figure 130

The cards in the right hand will be covered, on the right side, by the extended fingers of the right hand. On the left side they will be covered by the left wrist so the move is practically covered on both sides and front and only open to someone in back of the performer. At this stage, the deck is riffled by left thumb at the upper left corner.

5. To get the cards to the top of the deck just bring the left hand back towards the waiting right hand thus getting the block on top and shoving it under the left thumb, which holds it in place. This gives the right hand a chance to come over the deck and push the block flush, (see Figure 113) then square the deck.

## MULTIPLE SHIFT

### Concluding Observations

In all Multiple Shifts described the deck is at all times handled face down unless it is strictly essential, from a presentation standpoint, to have the pack face up.

While I have not exactly stated, in every case, to show the Aces or cards before you insert them into deck, it is assumed that you will do this in your best possible manner.

The degree of the Angle Jog, at A of Figure 48, is controlled by how far the projecting Aces or cards protrude *before* the right 2nd finger starts to press on the upper left corner of the Aces. If the Aces or cards protrude, say, a half inch from the deck and the right 2nd finger presses inwards on the upper left corner, the degree of angle, at the lower right corner, will be greater than if you start pushing, with right 2nd finger when the Aces are only projecting say, a quarter inch. The *closer* you push the Aces into the deck, *before* the right 2nd finger pushes, the finer or smaller the eventual Angle Jog will be. During the angling only the left thumb and 2nd finger keep pressure on the front ends of deck.

The first variation of the Block Shift can be used on four separated cards or more. All you need to do is to get, say, the four Aces moved out far enough to the rear of deck as in Figure 127. You will find that the moves in Figure 129 and 126 can easily be done.

A subtlety you can use with any Multiple Shift, that brings Aces to either top or bottom, is the following: With the deck face down and the Aces on top of the deck, the right fingers pick off the top card as per Figure 2. Insert this first Ace in upper portion of the deck. The next two Aces are picked off, one at a time in the same manner, to be inserted below the 1st Ace. As

you pick off the last Ace Actually two cards as one are taken and inserted below the other three Aces. Now, after even the standard Multiple Shift, you can immediately show the bottom of the deck as not having the Aces and, of course, also the top. Yet the Aces are just above the one X card at the bottom of the deck.

If you handle the deck faces up the same procedure is used, i.e., the last Ace is a double card. After the Multiple Shift the Aces are shown not on the bottom and the top X card can be shown to apparently prove the Aces are not there; however, they are in an easily accessible position just under the top X card.

Straddling the cards, between 1st and 4th fingers, has been used in one form or another by several card men. Erdnase describes it in a form of the color change as well as its use just before the Back Palm. Walter Scott made use of it in his Bottom Deal and Farrel suggested it as a form of control over the cards during a Second Deal and Buckley applied it to his Shuffle Multiple Shift in his book, *Card Control*. Other present day card men such as Art Altman, Neal Elias, and Bill Simon have used the Straddle idea in one form or another. My use of the "Straddle" differs from any of the sources mentioned or those of the Cardicians mentioned.

As one can see, the Immovable Shift basically consists in twisting the inserted cards out to the top or bottom, Just in case some student may point out that according to Erdnase such procedures are old hat may I remind him that first, Erdnase gave no definite technique for such an accomplishment (Outside of his Diagonal Palm Shift which has been used by present day card men, notably Danny Ross, to get the cards to the bottom of the deck,

## CONCLUDING OBSERVATIONS

although Erdnase himself does not mention that his sleight be used in that way, and that of Jerry Andrus, who also has a special technique for twisting out a block of Aces to the top of the deck, there seems to be no other) and second, whatever methods are around in his day he found apparently not very practical or deceptive. The ones in this chapter are both practical and deceptive and the underlying techniques, for each, original with me.

Most approaches to the Multiple Shift are what I call the "Direct Approach". In other words, the insertion of the Aces is always pointed up, as it is usually a part of the intended effect; however, the "Indirect Approach" can be used very effectively. This consists in apparently inserting the four Aces, which may have just been used in an effect, without pointing up the fact, just as if you were *merely replacing them into the deck and getting them out of the way*.

The All Around Square Up done at such a time is ideal as the handling of the deck will convey the impression that you put the Aces out of the way and are now on the verge of doing something else. At such times you do not look at the deck. Your conversation should be the chief attraction and not your handling of the cards. Having brought the Aces to top or bottom you still should not be in any hurry to move into the next effect. After a slight lapse of time you casually start what appears, on the surface, as an entirely different effect, yet later on the Aces will figure prominently in the effect, or perhaps two or three effects later.

In some of the Multiple Shifts, especially those using the Double Undercut or Single Side Cuts, you must be careful that the Strip Out Action is not seen at the front end of the deck. For this reason tipping the deck forward, so the

back of the deck is seen, during the actual Undercut will give cover; however, other procedures can be used such as turning slightly left or holding the deck faces towards the audience, especially if the control of the Aces is to be to the top, or being sure the right 2nd, 3rd and 4th fingers stretch across the front end of the deck during the actual Strip Out Cut.

Most forms of the Multiple Shift, described here in this Chapter, can be delayed. Any of the types in which a top block is used to cover the jogged Aces can be held in the usual Mechanics Grip thus delaying the actual Strip-Out. The left forefinger, across the front end of the deck, extends towards the upper right corner and conceals the slight jog of Aces at this end. The side-jogs, especially of the angled type, will be concealed by the left fingers curling around pack while the major portion of the jogs are towards the back and will not be seen. A proper tilt, to the hand holding the deck, also aids in concealing any jogs. After a sufficient wait, to give the impression of no control over the cards, the particular Multiple Shift of your choice is made.

### Added Notes -

The Injog Glimpse - This consists of in-jogging a card or cards so that the protrusion is for about three quarters of an inch. Now by seeming to square the sides of the deck you can easily read the indexes of any of the injogged cards. The position of the deck and hands is similar to Figure 127 except the cards would not be injogged as far but only enough to get the indexes in view. If you have a good memory you can remember the cards, assuming they are selections, then push the cards flush. The deck can be handed out for shuffling and as you know the names of all selections it should be no

## MULTIPLE SHIFT

problem to relocate each selection in turn for its subsequent disclosure.

For easy remembering just remember the *values* of the four cards and make only a mental picture of the suits. You will be surprised how easily the suit of the card is recalled as soon as the value is remembered. It is also possible to crimp the four jogged cards so that later you can locate them a lot faster. To crimp, after first memorizing as suggested, merely push the *injogged* cards with the right thumb until only about a quarter inch is left projecting. Now with ball of the right thumb press down sharply on the inner left corner of the four *injogged* cards thus down-crimping all four cards just before pushing them flush and handing the deck out for shuffling. On getting the deck back all you do is locate the cards in the order memorized, the crimp making this a lot easier.

### Mario's Turnaround Glimpse

The action here is similar to that of the All Around Square Up except it is used to glimpse the bottom card. The deck is held at the fingertips of both hands in the familiar Square Up position with the left forefinger curled under the deck and the right forefinger curled on top. The right hand starts to turn the deck clockwise and at the same time the left hand, releasing its hold on the sides of the deck but keeping its left forefinger pressed in against the bottom card, turns counter clockwise in order to regrasp the sides of the deck as the right hand completes its turn.

When the left hand has grasped the sides of the deck, the right hand now releases the pack and turns counter clockwise, using the right forefinger against deck as a pivot point, to regrasp the deck by the ends again. Thus the deck is back in the Square Up position after the Turnaround. During the turning of the deck, however, it

will be noted that the bottom card will come momentarily in performers line of vision just long enough for him to glimpse the card and remember same. From the spectators view it seems impossible that you could have accomplished anything but the mere turning of the deck. A glimpse is psychologically ruled out as the spectator himself sees only the backs of the cards.

The Turnaround manuever is excellent to use immediately after the replacement of a palmed card or cards. It is especially effective after a Side Steal replacement of the card to the top of deck. The Turnaround and replacement are almost simultaneous.

### Mario's Side Squaring Glimpse

This consists in doing the Side Square Up as in Figure 120 while having a card palmed in the right hand. You will find it an easy matter to glimpse the palmed card during this action and no one will suspect the glimpse because of the Side Squaring action. Again this is effective immediately after a Side Steal.

### Mario's Acrobatic Aces

Effect: In this routine the four Aces travel repeatedly to the top, with no shuffling, then to the bottom and finally they are produced from the pocket. The effect is practical and can be done close-up behind a bar or on a platform. Also it is a routine that employs several of the Immovable Shifts, therefore; by adding this to your repertoire it will keep you in "trim" on the Shifts being utilized.

1. Turn deck face up to remove four Aces meantime pointing out there aren't any others in the pack. In resquaring the deck get a break on the four last cards and *injog* them. Thus when the deck is turned face down the top four cards are *injogged*.

## MARLO'S ACROBATIC ACES

2. Show the Aces, one at a time, placing them flush onto the deck. Apparently square up, but do the Immovable Shift to the top, as per Figures 105 to 113, thus getting the injogged four cards onto the Aces.

3. Patter here is, "You have perhaps seen me do the trick where I put four Aces into the middle of the deck, square up the cards, and the Aces come to the top?" Here you have fanned off the top four X cards, straddled them as per Figure 117, inserted them as a block into deck, squared the sides of the deck, to conform to later moves, thumbed over top four Aces and are displaying them fanned in the right hand.

4. Here close the fan, against the top of the deck, inserting the block of Aces into the center again. Perform the Immovable Shift to the top. Thumb over the top four cards, Aces, to display them, in a fan in the right hand. Patter for these actions is, "Are you sure you haven't seen me do the trick where I place four Aces into the center of the deck and they come to the top?"

5. Once again square the Aces against the deck and place them into the center *but* only about *ten* cards from the top of the deck. At the same time angle the block of Aces and get a break above them. Retain this break by pressing the tip of the left 4th finger against the side of the deck near its inner right corner. Left thumb deals over the top four X cards and the right hand shows the faces of these, in a fan, to spectator. The line of talk, to cover the above is as follows: "Well anyway I place the Aces into center of the deck and they come to the top. Marvelous isn't it?"

6. Take the fan of four X cards and in squaring them up against the deck steal those cards above the left 4th finger break as well. These cards are of course straddled, thus concealing their

thickness, as per Figure 117 and inserted as apparently only four X cards into the center of the deck. This of course brings the Aces to the top. The top four cards are taken off and displayed to show the Aces.

The glib lines, especially if the spectator starts to tell you that the four X cards are not the Aces, are as follows, "No - you don't understand, I place the Aces in the center and they come to the top - see".

7. The four Aces are once more squared against the top of the deck, taken from above, with the right hand, in the straddle position shown in Figure 117, to be inserted into the deck as a unit. The deck is apparently squared but you do the Immovable Shift this time to the *bottom*. The line of chatter is, "Well then have you seen the one where I place the Aces in the center but they don't go to the top (point to top of deck) instead they go to the bottom".

8. Thumb off the four Aces off the face of the deck and hold them face down in the right hand. Turn the deck in the left hand so it is face down again.

9. This time insert the Aces into separate parts of the deck. Do the Shuffle and Palm Multiple Shift, to control the Aces and also palm them off into the right hand. With the Aces palmed in the right hand ruffle the front end of the deck with the right fingers. Move the left hand, with the deck, to the left and flip the deck face up. Right hand reproduces all four Aces from either your right coat or trouser pocket or from under the left side of your coat in a face up fan.

The concluding patter lines are, "Actually the idea is to place the Aces into different parts of the deck - push them in - then shuffle them. Now the Aces do not appear on top or on the

## Chapter Twelve

# Card Switches

*Rear Flat Palm Rear Angle Palm Thumb Clip Palm Latest Thumb Clip Palm Changing Palm Positions Flat Card Pickup Rear Angle Palm To Flat Rear Palm Flat Rear Palm To Rear Angle Palm Getting Into The Palm Positions Methods of Unloading The X Card After The Switch The Flexible Unload Suggestions The Card Switch Transfer Single Card Switches An Impressive Sequence A Simpler Sequence A Third Sequence Further Alignment Move Switches Variations of the First Switch Mario's Card Switch Additional Methods For Getting Into The Basic Position Methods of Disclosure Effects Using The Mario Card Switch Mario's Push Switch Push Switch Variation The Circular Change (Marlo and D'Amico) Rub-A-Dub Change (Mario) In And Out Switches Unloading Switches Without The Deck Pseudo Card Cheat's Switches Simplest Push Switch Angle Palm Switch Four and Four Transposition Additional Rear Palm Switches Top Palm Switch The Throw Switch One Hand Switch Another Rear Palm Switch The Spread Switch Switcheroo Monte Swindle Mario's Regulation Palm Switches Added Notes*

It is very difficult to make a clear distinction between "Card Changes", "Card Exchanges", and "Card Switches" yet some attempt at defining the differences should be made. Perhaps one general definition would be to say that a Card Change is one where the face of the card is *noted* and later it is shown to be *another* card. Thus the card has been *Changed*. A "Card Switch" would then be one in which a card or cards, either noted or unknown, would apparently be taken to still be the same cards although an Exchange or Switch had been made. Still even this is not quite the answer as even in Card Changes the original card is taken to be *that* card until it is shown to be another card. Maybe *this* is the difference - that in a true Card Switch you *do not* show it to be *another* card but it is taken to be the *original* card or cards. In other words the *approach* of a Card Switch differs from that of a Card Change. Therefore it is

evident that so called Card Changes can also become Card Switches. As an example- the Curry Change is used to turn a *face up card face down*. Later the card is shown to be different. A Card Change has taken place. On the other hand a card is *face down* and no one knows its identity. It is turned *face up* but in the process "Switched or Exchanged" for the top card of the deck thus revealing the *face* of the card for the first time. Naturally it is taken to be the *same* card that was previously face down and apparently no change had taken place.

Having somewhat clarified the meanings of Changes and Switches I will try to be careful and make these distinctions whenever it becomes necessary.

The Card Switch is a simpler problem for the card cheat as he has at all times the excuse of using both hands as he apparently checks, looks or peeks at his card or cards. The uniformity of action is his greatest weapon outside of

## CARD SWITCHES

being suspect free. The card man, doing card effects, in most cases has no such excuse; however, he has the advantage of other alternatives which are logical and in keeping with the invented premise. He can move the card from one place to another, he can turn the card over, in a gesture he can ask the spectator to hold his hand on the card, he can pick up the card to look at it then toss it down again but he can not take the furtive look or peek, associated with looking at the "Hole Card", without any logical reason for so doing.

The card man's action must be more open and conform to the effect in question. It can for that reason be more deliberate providing the Switch is done cleanly and with no hesitation.

The various Card Switches and Changes to be described are based on principles inherent with such slights but all the methods here described, as well as their underlying techniques, are of my own creation unless otherwise stated. At times I have supplied the logic for a particular Switch or Change; however, in others I have described only the basic action of the Switch leaving the student to decide his own course. This naturally could mean that *only the logic* of one Switch be transferred to the one preferred.

Most important in Card Switches are the various Palm Positions and I will deal with this first. Basically these consist of the Rear Flat Palm, Rear Angle Palm, Thumb Clip Palm and the Latest Thumb Clip Palm; however, at times there may be others mentioned, such as the regular palm, in the text that follows.

### Rear Flat Palm

In this the palmed card is held as seen in Figure 1, with its upper corners at the base of the 4th finger and ball of

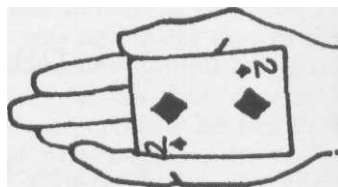


Figure 1

the thumb. The thumb presses in against the side of the card thus keeping it in place.

Note that the palmed card is well back and in fact the fingers can spread without the card being seen; however, care must be taken, at the base of the 4th finger, so this corner does not peek out. Also be sure that card does not jut out either side of the palm especially near the wrist. With the card Rear Flat Palmed the fingers can be extended and the hand held flat on the table or it can be held with all four fingers curled into the palm. Figure 1 shows the right hand but *either hand* can be used.

### Rear Angle Palm

Here the grip on the palmed card is such that the right side of the card lies along that part of the palm in line with the 4th finger while the extended thumb maintains pressure on the left side of the card at about its center, Figure 2 shows the position of the card in the right hand.



Figure 2

Note that the card is held in place by the ball of the right thumb going diagonally across the left side of the card; however, at times the joint below the

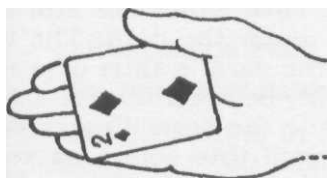


## THUMB CLIP PALM

ball of the thumb can keep the card in place. The Rear Angle Palmed Card can lie anywhere from the tips of the fingers to further back but the position shown in Figure 2 is the desired one when dealing with these Card Switches. Either hand can be used for this palm.

### Thumb Clip Palm

Also commonly known as the Gamblers Flat Palm, I have changed its name to avoid confusion with the Rear Flat Palm and besides, the card is clipped with the thumb so the above name seems more appropriate.



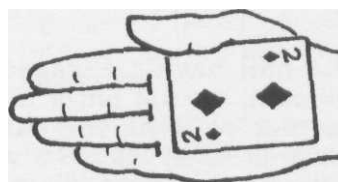
*Figure 3*

The palm is seen in Figure 3 and is practically self explanatory. I may add that at times the 4th finger comes in to clip the outer corner of the card against the 3rd finger. In this case the hand can be lifted above the table when needed. Again either hand can be used for the palm.

### Latest Thumb Clip Palm

This type of palm is reported to be used by the elite of the "Holdout" card sharps. Basically the starting position is that of the Flat Rear Palm as in Figure 1 and from here the fingers curl in towards the palm thus forcing the card well past the base of the fingers after which the thumb "Clips" the card at the upper corner as in Figure 4. Note that the card is past the base of the fingers thus enabling the fingers to really be spread out as they apparently move some object or another card.

Care must be taken that the card does not show at the rear part of the hand near the wrist. To get the card back into the Rear Flat Palm all you do is move the fingers in again and pull the card forward, with the tips of the fingers, until the card comes into position for the Rear Flat Palm. The moving in and out of the fingers is of course covered by some plausible pretext such as moving other visible objects with the hand that has the card palmed. The left or right hand can be used for the palm.



*Figure 4*

The above four basic palm positions will be used in most of the Switches with perhaps variations entering in other forms of the Switches. A primary rule to keep in mind is that the hand or hands move close to the table or working surface during the Switches with few exceptions. While either hand can be used the descriptions, for the various Switches, will be given for the right hand as doing the major work. One more detail - be sure the palmed card does not peek out between the 3rd and 4th fingers. This is a major fault even among good palmers almost regardless of what type of palm they use.

### Changing Palm Positions

An important requisite for Card Switches is the changing of a card from one palm position to another in order to give greater freedom of movement to the hand palming the card. A special Flat Card Pickup of my own invention will be described first as it will be of great use in many of the Switches.

## CARD SWITCHES

**Flat Card Pickup**

This consists in a card being flat on the table and the hand being placed palm down onto the card. As you can see it is impossible to lift the hand and have that card come away with it unless you have unusually wet palms. The following technique will enable you to get the card into either a Flat Rear Palm or Rear Angle Palm.

1. To get the card into a Flat Rear Palm. Keep the hand flat on the card but the 1st finger is bent inwards until its nail contacts the upper corner of the card.

2. Now the nail having engaged the edge of the card, the 1st finger is bent in still further causing the card to buckle upwards as in Figure 5 which shows an exposed view with the thumb out of the way.

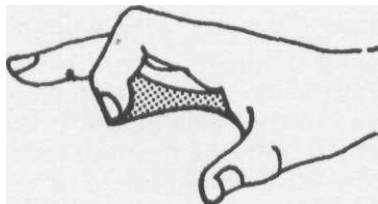


Figure 5

3. When the card is buckled, as in Figure 5, the thumb presses against it and the 1st finger straightens out again. You will note that the card is now lifted off the table at the upper corner as in Figure 6 which again is an exposed view. Normally the thumb and 1st finger would be close together to hide this condition.

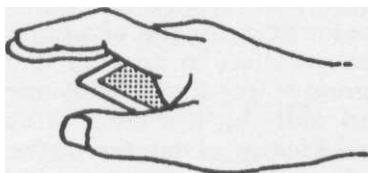


Figure 6

4. At this stage the lifted corner is held by pressure of the thumb and all four fingers are extended and close together. The next step is to curl the four fingers in and under the card at the same time the card is worked into the Rear Flat Palm position. Once the card is securely gripped, as in Figure 1, the fingers can once more be extended.

5. To get the card into a Rear Angle Palm Proceed as per Steps 1 and 2 as in Figure 5, where the 1st finger has buckled the card. At this point the thumb moves in against the buckled card but the 1st finger does not straighten out. Instead it is curled in *above* the card while the 2nd finger comes in *under* the card. The upper corner of the card is thus clipped, for the moment, between the 1st and 2nd fingers while the other fingers curl in normally with this action as seen in Figure 7, a bottom view of the grip.

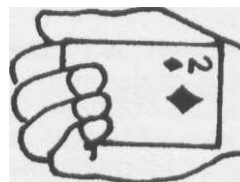


Figure 7

6. The 1st and 2nd fingers now swing the card outwards in order to enable the ball of the thumb to engage the side of the card as in Figure 8 which is a top picture of the action.

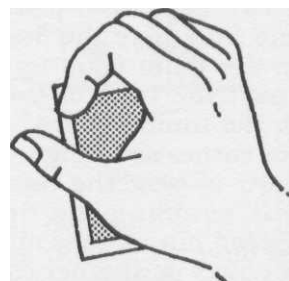


Figure 8

## CHANGING PALM POSITIONS

The thumb presses on its side of the card to keep the opposite side firmly against the palm. In this way the card is now Rear Angle Palmed as already shown in Figure 2.

7. It is also possible to get the card into either the Rear Angle Palm or the Rear Flat Palm from the Thumb Clip Palm. Briefly, the procedure is merely to release the clipped card, from under the thumb, by slightly moving out the thumb so as to let this corner of the card escape. With the card now flat under the palm all you do is go through the actions of the Flat Card Pickup to get the card into either the Rear Angle Palm or the Rear Flat Palm.

### **Rear Angle Palm**

#### **To Rear Flat Palm**

1. Assuming the card is in Rear Angle Palm position and you wish to get it into the Rear Flat Palm position proceed as follows: The 1st and 2nd fingers curl in to clip the outer corner of the card between them as in Figure 8.

2. With the card thus clipped the thumb now presses in on the side of the card causing it to swing in under the palm. The card is still clipped between the 1st and 2nd fingers and the position is as in Figure 7, which is a bottom view.

3. All that you need to do now is to engage the outer corners of the card by pressure of thumb and base of 4th finger thus enabling you to extend all four fingers as in Figure 1 which is a bottom view of the card's position.

### **Rear Flat Palm**

#### **To Rear Angle Palm**

1. In this case the card is Rear Flat Palmed and you desire to bring it into the Rear Angle Palm. The 1st and 2nd fingers curl in towards the palm with the 3rd and 4th fingers following along

in a natural manner. The 1st and 2nd fingers clip the outer corner of the card as in Figure 7, a bottom view.

2. With the outer corner of the card clipped, between the 1st and 2nd fingers, it is moved outwards from under the palm and at same time the card is raised just enough so its one side will lie along that part of the palm in line with the 4th finger while the ball of the thumb maintains pressure on the opposite side of the card. At this stage, the Figure 8 shows the situation.

3. Once the card is felt to be secured, the fingers can be extended with the card retained in the Rear Angle Palm as in Figure 2.

Once it is understood how to "Change Palm Positions" the next step is how to get into those Palm Positions in the first place. Basically all you really need to do is get into *anyone of the Palm Positions* and from there into any of the *other Palm Positions* as already outlined in Changing Palm Positions; however, I will outline several procedures but for actual details I suggest you look into the references made to the various Chapters of the present volume.

### **Getting Into The Palm Positions**

#### **First Method:**

To take a card directly into Rear Angle Palm from the top of the deck, hold the deck as in Figure 9 with all four fingers at the side and the thumb angled on the front end of the deck. The other hand comes over the deck as if to square the ends.

Again, I am not stressing left or right hand as either hand can be used depending on whether you are left or right handed. Under cover of all four fingers at the front end, the angled thumb pushes the top card downwards and towards the hand above the pack as shown in Figure 10.

## CARD SWITCHES

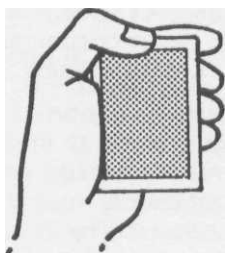


Figure 9

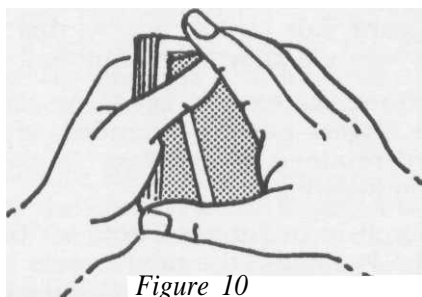


Figure 10

The action is continued with the thumb pushing the card still further to the rear of the hand above the deck, as in Figure 11. At this point the palming hand can press its thumb against the side of the card thus holding it in a Rear Angle Palm.

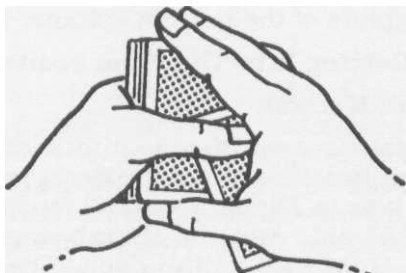


Figure 11

The hand above the deck now moves to the side, as if again squaring the ends of the deck, until the top of the deck is exposed to view. Then this hand alone retains the cards as in Figure 12 where, please note, the 1st finger is now curled on top of the deck. This hand can now deposit the pack on the table as the card is retained in the Rear

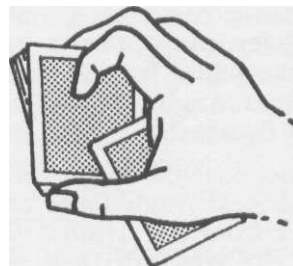


Figure 12

Angle Palm and rested on the table. From here the Rear Angle Palmed card can be changed to a Rear Flat Palm if so desired and from there into the Latest Thumb Clip Palm if need be. The reverse procedure will again bring the card into the Angle Palm. For a Multiple Rear Angle Palm, see Chapter 5; The Tabled Palm, page 26 The Tip Up Angle Palm

**Second Method:**

You can cut the top card to center and Side Steal it into Rear Angle Palm. For several cards, insert them into the deck as a unit and then do a Multiple Steal into the Rear Angle Palm. See Chapter 4; The Side Steal, for details of getting a card into Angle Palm

**Third Method:**

Use anyone of the Angle Palm Steals or Flat Palm Steals from Chapter 5, The Tabled Palm. The study of Chapter 5 is practically a must if you are to get the best results from the Switches.

**Fourth Method:**

Use the Clip Steal from either the center or off the *top* of the deck. From here, the clipped card can be easily transferred to the Rear Angle Palm by moving the hand to the edge of the table and then pressing the thumb down against the side of the card.

The Figure 13 shows how the card is clipped at base of the 3rd and 4th fingers. Figure 14 shows how the card is

## GETTING INTO PALM POSITIONS

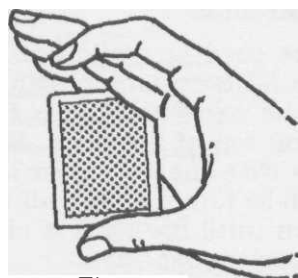


Figure 13

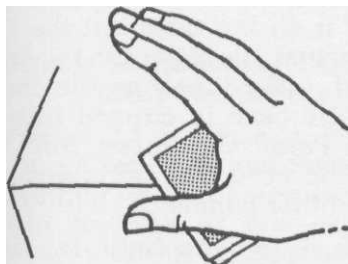


Figure 14

brought over the edge of the table so that the thumb can engage the side of the card and thus get the card into Angle Palm. From the one palm it can, of course, be changed to, say, a Rear Flat Palm. For details of The Clip Steal, see Chapter 4, The Side Steal

**Fifth Method:**

You can use the edge of the table to get into the Palm Positions, required for the Switches, from a Regular Full Palm. The card is palmed in the usual manner into the hand as for a regular palm. The fingertips of this hand are rested on the edge of the table as in Figure 15.

Once this position is attained, the card can be brought to a Rear Flat Palm by merely rocking the hand slightly so as to raise the front end of the card. The fingertips will also raise slightly above the table just enough for all four fingers to curl in under the front end of the card. As the fingers curl in, they push the card further in towards the palm which will eventually move the

card into the Rear Flat Palm position. Once this is done the fingers can again be extended.

To get the card into a Rear Angle Palm, from the position shown in Figure 15, simply turn the hand in towards the body, then with the ball of the thumb press down on the side of the card. This will cause the card to tip up into an Angle Palm similar to that shown in Figure 14 except in this case the thumb keeps the card in place against the table while the rest of the hand moves slightly forward in order to bring the card further back into the hand as per Figure 14. In either case, once you reach one position or another the card can be changed to any other position.

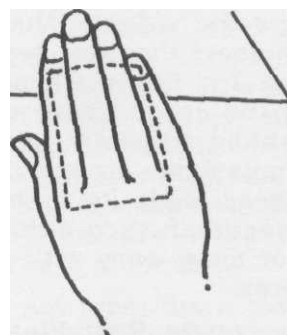


Figure 15

It is interesting the way the table edge can get you not only into the two Palms mentioned but also into the Thumb Clip Palm. All you need do is merely move your thumb downwards till you feel that the inner corner is above the thumb. Now bring the thumb in against this corner and the card will be in position of Figure 3, the Thumb Clip Palm. This position is also important in some of the Switches.

**Sixth Method:**

This also uses the Table Edge but it is assumed that in this case the card happens to be flat on the table under the hand which is more or less away

## CARD SWITCHES

from the edge of the table. With the palm of your hand flat on the card, move your hand to the edge of the table at a sort of inward angle, moving in towards the body. As the edge of the table is reached the card will automatically tip up into a Rear Angle Palm similar to Figure 14.

### Seventh Method:

This has already been explained under The Flat Card Pickup.

### Eighth Method:

From a top Full Palm. Cards are palmed off the top of the deck into a Full Palm as the palming hand holds the deck from above in the normal manner. The other hand holds the sides of the deck from below. This hand now grasps the *sides* of the *palmed* cards, just above the deck, between its thumb and 2nd finger. These fingers now hold the cards above the deck while the hand originally palming the cards, swings down around the cards so as to Rear Angle Palm them. The palming hand can then either retake the deck or move away with its Angle Palmed cards.

The cards can be Rear Flat Palmed from this position, directly off the top of the deck. By merely moving the palming hand forward as the thumb and 2nd finger of the other hand hold onto the cards, the cards come into position to be clipped into a Rear Flat Palm.

### Ninth Method:

Similar to the 8th Method except here the thumb and 2nd finger, which grasp the sides of the originally palmed cards, do the actual *placing* of these cards into either the Rear Angle Palm or into the Rear Flat Palm. The process is very simple as the moving of the cards into position passes off as a side-squaring of the pack.

### Tenth Method:

Here the card or cards are palmed in the regulation manner with the hand above the pack having its first finger curled on top of the deck. By pressing inwards with the 1st finger the palmed card will be forced to slip off the base of the palm until the card is clipped only by the curled first finger.

At this stage the other hand can leave the deck. The hand with the deck goes to deposit it on the table but the card, clipped against the palm by 1st finger, is retained. Immediately as the deck is released the card is clipped into the Rear Flat Palm. Of course, from this position the card can be changed to one of the other palms.

Figure 16 shows the right 1st finger bending inwards causing the card to travel, past the base of the thumb, towards the rear of the palm. Figure 17 shows how the card is held momentarily, by the right 1st finger pressing the card against the palm, after the deck is released. The right thumb is placed against the side of the card enabling the right 1st finger to straighten out. The card is now in Rear Flat Palm and from there it can be changed to any of the other palm positions.

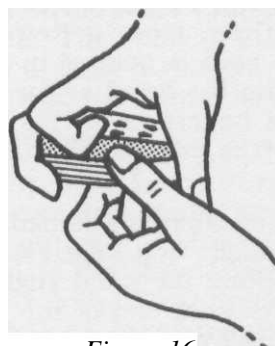


Figure 16

Note that the right 4th finger has to be moved outwards only very slightly in order that the base of the 4th finger can clip the corner of the card. The

## THE FLEXIBLE UNLOAD

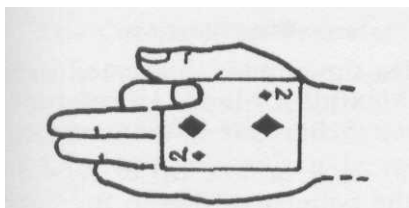


Figure 17

card is now kept in place by pressure of the right thumb and the base of the 4th finger on the upper corners of the card.

### Methods of Unloading The X Card After The Switch

It is essential at times to be clean of any card after the initial Switch; therefore, getting rid of the new palmed card should be one of the requisites. Basically, you can unload the card into the lap or directly onto the top of the deck, from either a Rear Flat Palm or Rear Angle Palm. I suggest a study of Chapter 5, The Tabled Palm for several methods of accomplishing this.

However, I will detail a method that is very flexible in its application not only to unloading a card, whether the pack is face down or face up, but will also be an aid in several of the effects mentioned in Chapter 5, especially in such effects as Card To Top, page 19, Out of Your Hands, page 16, and the second method of Rise-Rise-Rise on page 25. Also a method for transferring a Rear Flat Palmed card or a Rear Angle Palmed card from hand to hand. But first—

### The Flexible Unload

1. Assuming you have a card palmed in any one of the various positions it is eventually brought into the Rear Flat Palm position. Also suppose the card is in the right hand although either hand can be used.

2. With the card Rear Flat Palmed the four fingers curl inwards under the

front end of the card. The thumb is placed on top of the upper corner thus the corner is actually pressed between the tip of the thumb and the tip of the 1st finger.

3. The thumb and 1st finger now sort of move the card out so it peeks out from under the hand. As this is being done the other hand, the left hand in this case, is placed against the inner left corner of the tabled deck as follows: The thumb is at the back end at about center, the 1st finger is pressing its tip on top of the deck at center near the left side, the 2nd finger is at the left side of the deck at about center while the 3rd and 4th fingers merely lie alongside and touch the table top.

4. With the deck thus anchored in place and the palmed card swung out slightly the position of both hands is as shown in Figure 18. This is showing the right hand already moving in towards the deck. It is obvious from this that the card will be brought under the deck and yet as simple as it appears there are a few technical details to keep in mind.

First, do not press down too hard, on the palmed card, with the thumb as this will cause the inner left corner to curl upwards too much and instead of the card going under the pack smooth-

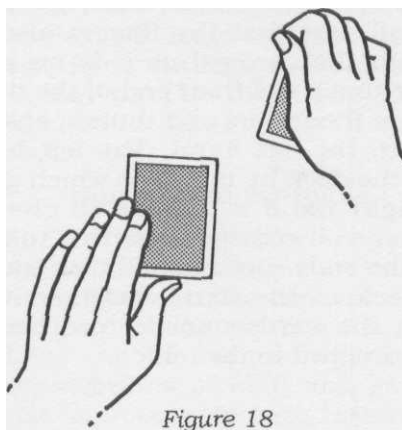


Figure 18

## CARD SWITCHES

ly it will hit the deck and cause a noise and even prevent the card from going under.

5. The palmed card is not brought out, as in Figure 18, until the hand starts to move towards the tabled deck. The lower left corner of the palmed card is started under the deck at its upper right corner although this can vary to anywhere from the corner of the deck to down the side of the deck.

Figure 19 shows the corner of the palmed card being started, under the pack, at about a half-inch from the upper right corner. An attempt at starting the card, under the pack, further down the side of the pack may result in more trouble, and even failure, but do experiment.

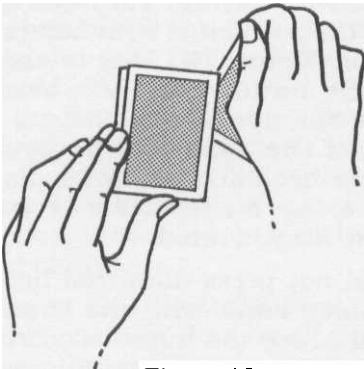


Figure 19

6. Once the card moves under the deck you will note that the fingers also go beneath the cards thus it is an easy matter to nip the front end of the deck, between the fingers and thumb, and lift it up to the left hand. The left hand takes the deck by the sides which gives the right hand a chance to change position so it comes above deck to take it by the ends. Both hands now square the deck in the usual manner after which the cards can be retained or again dropped to the table.

### Suggestions

Besides the already suggested uses for this Flexible Unload, in reference to Chapter 5, here are a few more.

1. The deck is face up or face down, and the palmed card is in the opposite way to that of the pack. After the unloading the deck can be cut and the card revealed face up.

2. It can be used as a *secret* Pass or Shift of the top card to the bottom of the deck. This would consist in the deck being on the table and the top card palmed off using a Tabled Palm. The hand then comes towards the deck and unloads the card to the bottom as the deck is picked up and squared then replaced on the table.

3. With the above suggestion in Step 2, some effects are possible. A top card can be shown and tossed face down onto the tabled deck. In squaring the tabled cards a Tabled Palm is made. The hand moves away, for only a short distance, from the pack, then immediately comes to apparently scoop up the deck and square it in the hands. Naturally the palmed card has been unloaded to the bottom of the pack during this action. Deck replaced to the table. The top card can now be shown as either having Vanished, Changed or travelled to the bottom ala the Ambitious Card theme.

4. In doing the Flexible Unload the action is *not* fast or sharp as if trying to *force* a card under the deck. Due to the left fingers anchoring the deck the Unloading can be easy, smooth and performed in a natural manner. The importance of the fingers being placed on the deck or on a card will be seen in some of the Switches. The unloading is best and most easily done directly from a Rear Angle Palm as the card is practically in the desired position.



## CARD SWITCH TRANSFER

### The Card Switch Transfer

At times it is to one's advantage to be able to transfer a card from one hand to another either before, during or after a Card Switch. This then is such a maneuver.

1. Assume a card is brought to Rear Angle Palm position in the right hand. The right hand, fingers extended, travels to the left hand which it meets as in Figure 20. At this point the left fingers are curled under the front end of the card while the left thumb is pressing on its upper right corner. Thus the card is trapped between the tip of the thumb on top and the tip of the 1st finger below. The extended right thumb, holding the Angled Card, is under the left palm. If the right hand were moved away at this stage the position of the card, in left fingers, would be as seen in Figure 21.

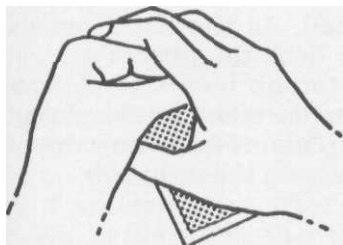


Figure 20

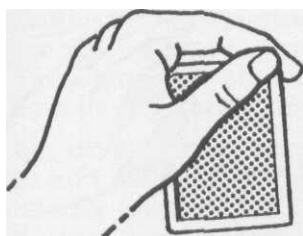


Figure 21

2. Before the right hand moves away, the left thumb and 1st finger swings the card under the left palm. The left hand now has all four fingers curled

under the front end of the card as in Figure 22. From this position the card is easily brought into the Rear Flat Palm enabling the left fingers to be extended.

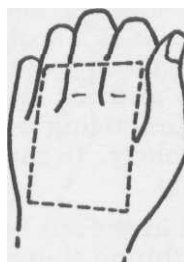


Figure 22

3. To get the card back into the right hand a reverse of the actions described is made. The right hand comes over to the left. The left thumb and 1st finger swing out its card, similar to Figure 21, which is taken into the right hand as in Figure 20. The swinging out of the card, from left hand, does not take place until the right hand is close to the left as in Figure 20.

4. The ball of the right thumb catches the side of the card and moves away with the card, now in a Rear Angle Palm. From the Rear Angle Palm the card can be brought to a Rear Flat Palm as already detailed in the section on Changing Positions.

Never hold the palming hand flat *on* the table when the hand is supposed to be at rest. Using the edge of the table is all right but on the table the fingers should curl in toward palm in a natural relaxed way.

### Single Card Switches

These Switches that follow are basically those which exchange one card for another. Where it also can be used for several cards I will mention this. Some of these can be used as out and out demonstrations of skill and as such can be impressive to both laymen and

## CARD SWITCHES

magicians but the road you choose to follow is yours.

### An Impressive Sequence

This introduces several new innovations as well as making use of some already described. It is a sequence that will give you a chance to keep up on several sleights and for that reason alone is worth practicing even if you never use it publicly. It can be done seated or standing.

1. Hold the deck in the left hand as for dealing. The left thumb shoves over two cards one in advance of the other. The foremost card is taken by the right hand, its face is shown and the card is tossed face down onto the table. The right hand comes back, fingers sort of extended, in front of the card that is still thumbed off to the side of the pack. The upper right corner of this card is clipped between the right 2nd and 3rd fingers, as in Figure 23, near the base of the palm.

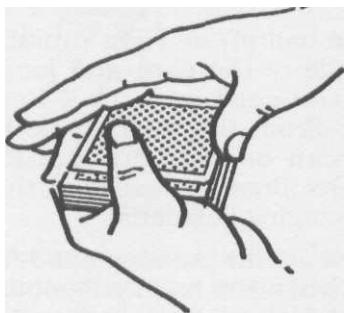


Figure 23

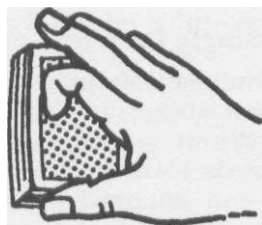


Figure 24

Once the card is secure between these fingers the right hand moves in causing the clipped card to go flush onto deck. The right hand now takes pack as in Figure 24 but, of course, the top card remains clipped between the 2nd and 3rd fingers.

2. The right hand now places the deck to the front and right of the tabled card. As this is being done the left fingers position themselves on the single tabled card as follows: The left 1st finger is placed on *top* of the inner left corner of the card. The left thumb is at the back end of the card but near the 1st finger. The left 2nd finger is on the left side of the card near the left 1st finger. Thus these three digits converge at the inner left corner while the 3rd and 4th fingers merely lie alongside or can be curled into the left palm.

3. The right hand meantime has dropped the deck but the clipped card is retained. As the hand moves away from the deck the fingers are extended but the thumb moves in alongside the 1st finger. In other words, do not let it jut out. This covers the clipped card sufficiently on the right side.

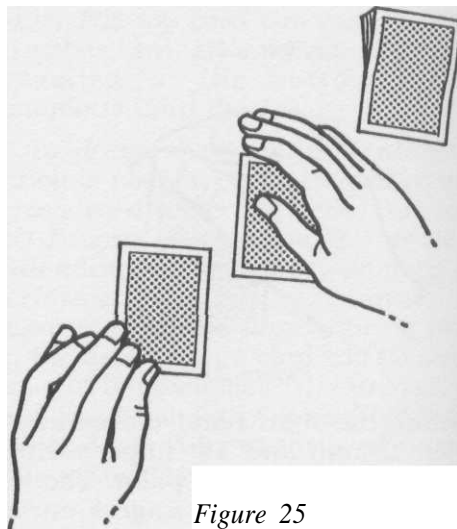


Figure 25

## AN IMPRESSIVE SEQUENCE

4. The right hand, moving close to the table, starts to move in towards the tabled card as in Figure 25. This shows the position of the deck, the card clipped in the right hand and the left fingers holding the tabled card in place for the "Alignment Move" to follow.

5. The right hand moves its card *under* the tabled card as in Figure 26, an easy matter as left fingers keep the card in place. The action of Figure 26 is continued until both cards are in line.

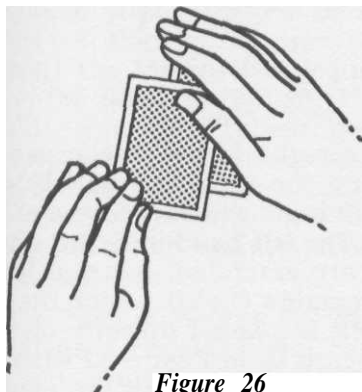


Figure 26

This alignment is further helped by the left thumb and 2nd finger pressing inwards on the corner of the two cards just as if squaring up after a table shuffle. The cards are further helped in this by the right 2nd finger curling over the front end of the two cards as well as the base of the right 2nd and 3rd fingers aiding in the squaring action at the upper right clipped corners of the cards. The Figure 27 shows the position of both hands during this time.

6. The left thumb now moves in under the cards and the cards are turned face up. To insure alignment at this point the tip of right 2nd finger presses in on the upper left corner of the cards during the turn. Immediately as the cards turn face up, the right fingers grasp the upper left corner, of the cards, as in Figure 28. The left fingers remain at the inner right corner of the cards.

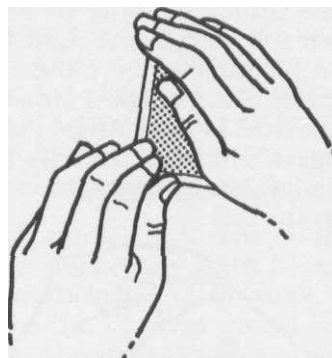


Figure 27

The position of the right fingers, on the upper left corner is, ball of the thumb on the index of the face card, the tip of 1st finger against the corner of the cards, the tip of 2nd finger *under* the corner of the card with the 3rd and 4th fingers curled in naturally under the cards. The cards are more or less in a Miracle Change position except here two hands will figure in the next move.

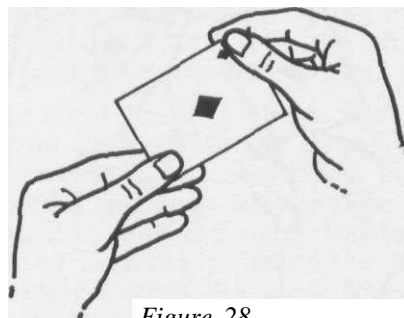


Figure 28

7. With the cards face up as in Figure 28, the right 2nd, 3rd and 4th fingers move inwards toward the palm. At the same time the tip of the 2nd finger presses on the under card thus causing it to move inwards also. The left fingers simultaneously start to move the face card outwards, the result being as in Figure 29 which shows what is happening at this point.

8. The action of Figure 29 is continued until the left hand has only the single face up card while the right hand has

## CARD SWITCHES

retained the under card as in Figure 30. Note that the card in the right hand is now in a position to be either Rear Flat Palmed or Rear Angle Palmed. In this case the card is Rear Angle Palmed and the fingers extended. All this takes place as the left hand tosses its card to the table on the left.

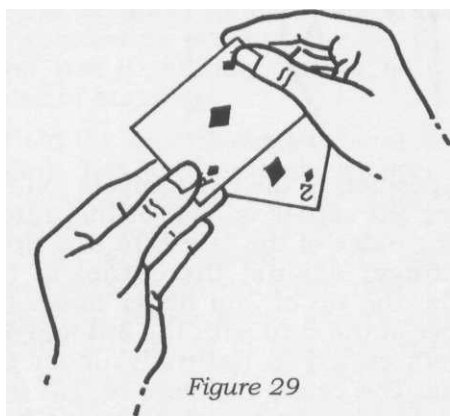


Figure 29

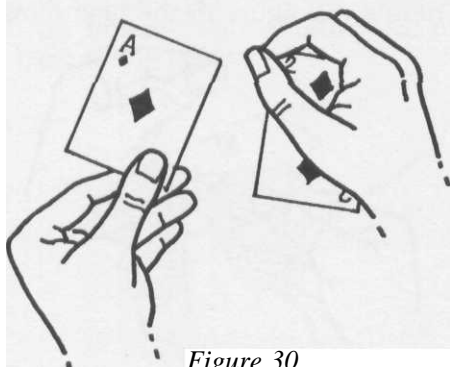


Figure 30

9. With the card now on the table the left fingertips push it still further forward. Now the left hand moves in towards the right and the Rear Angle Palmed card, from the right hand, is transferred to the left hand into a Rear Flat Palm as per Figures 20-21-22 of the Card Switch Transfer.

10. The situation now is a face up card Rear Flat Palmed in the left hand, deck face down on the right and a face up card on the left. The right hand reaches

for the deck and while this is done the left 1st finger curls in to go *above* the palmed card. The left hand would then appear as in Figure 31 if seen from below

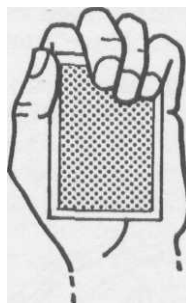


Figure 31

11. The right hand has meantime picked up the deck and now brings it to the left hand which turns palm up to meet it. The left hand 2nd, 3rd and 4th fingers are extended, but the left 1st finger remains curled under the card. The deck is placed directly onto the palmed card as in Figure 32 where you will note the left fingers are extended and the left thumb is along the side of the deck. This position is held only for a fraction of a second as immediately the right hand moves the deck forward and the left fingers assume a side squaring position as in Figure 33, a bottom view. The left forefinger having been curled in at all times, comes to this position automatically.

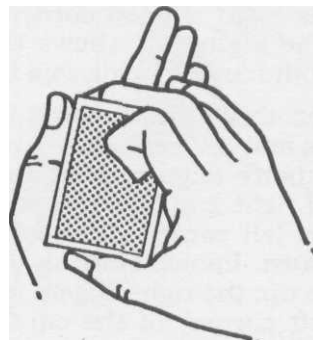


Figure 32

## ASIMPLERSEQUENCE

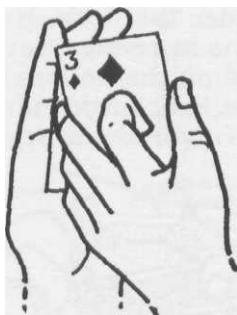


Figure 33

12. Should your audience be more in front of you than to the right I suggest you start the Impressive Sequence by placing the deck to the Left. The original tabled card is, of course, positioned properly so that as the right hand leaves the pack it automatically travels towards the tabled card. From here there is only the change of working from the left side.

The Clip Palm of Figures 23, 24 and 25 is ideal as a regular palm especially where you want to give the impression of a very clean release of the deck. Get in the position of Figure 24 and then hold the right hand in front of a mirror, back of hand to the mirror, so you can still see the backs of the cards. Now merely let go of the deck and extend the right fingers in the normal manner. Note how the clipped card swings downwards behind the right hand. The illusion of having let go of all the cards is perfect.

To replace the Clip Palmed card all you need to do is bring the hand directly over the deck *just as if you were going to pick it up, as if nothing was in your hand*. Once more you will note how the card comes flush onto the deck and *swings into view just as the deck is picked up*, with the 1st finger curling onto the deck, in the usual way. The pack is transferred into the left hand and the right hand just moves away leaving the card on top of the pack.

Some may prefer to clip the card between the 3rd and 4th fingers at the base of the palm; however, I have found the clip position between the 2nd and 3rd fingers, as described, to be much better in this case.

### A Simpler Sequence

At this point I will refer to the position of the card that is to be exchanged, rather than going through the repetition of the obvious procedure as if an effect of some sort was in progress.

1. The card to be exchanged is lying face down on the table to the left. The deck is held face down in the left hand but in a rather forward position so that the left 3rd fingertip can hold a break, under the top card, at the inner right corner. The left thumb is across the lower end of the deck and practically touching the tip of the 3rd finger. The inner left corner of the deck is in the left thumb crotch. The position is such that the top card can be swung to the left, by the left thumb, over the left side of the pack when the time comes.

2. The right hand is above the deck squaring the ends in the usual manner. Now the right hand moves across the end of the deck towards the left. During this time the right fingers are extended and the palm of the hand completely covers the pack from the front. It is now that the left thumb swings the top card to the left as in Figure 34 where you will note how the right hand is getting the card into the Rear Angle Palm.

3. The right hand having Rear Angle Palmed its card starts to move towards the tabled card on the left. The left hand meantime turns its deck face up also on the left but near performer. The left hand now moves towards the tabled card to take its position on the inner left corner in readiness for the first stage of the Switch.

## CARD SWITCHES

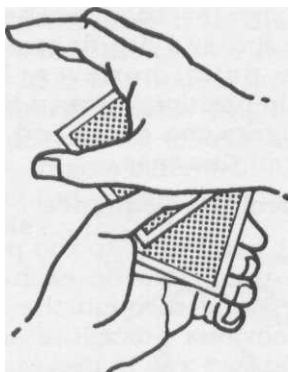


Figure 34

4. Remember, the right hand has the card in Rear Angle Palm position so all you need to do is merely curl in the four fingers under the front end of the card as you move in towards the tabled card as shown in Figure 41. From here you line up the two cards as in Figure 42 and then turn them face up as in Figure 28. Next the Miracle Change action of Figure 29 and 30 is made.

5. After the left hand deposits its card face up on the table this hand moves back to pick up the deck, by the sides, so it is *raised* slightly off the table but the relative position of the deck remains the same. Meantime the right hand, with fingers extended, moves the tabled card still further forward.

The right hand now curls its four fingers in under the front end of the palmed card then moves towards the deck, at the same time unloading the palmed card beneath the face up pack. At the same time a follow through action is made of the left hand turning its palm upwards as the right hand comes over the deck. Both hands now have the pack in a Square Up Position as in Figure 35.

In the initial pickup of the face up deck the left 1st finger is already curled on the face of the deck. The Figure 36 shows the right hand unloading the

card to under the deck. However, the same actions in reverse can be used to steal a card off the bottom of the deck into either a Rear Angle Palm or a Rear Flat Palm. You need only try it to see.

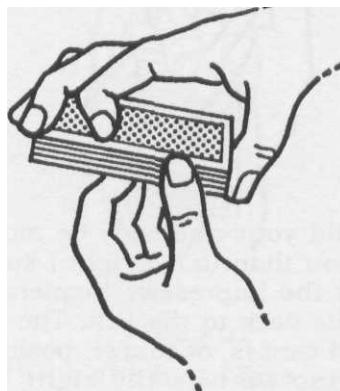


Figure 35

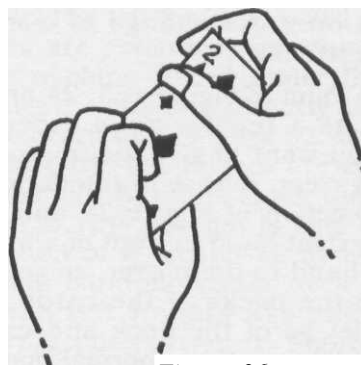


Figure 36

Also the bottom card, regardless of whether the deck is face up or down, can be pivoted directly off the pack into a Rear Flat Palm or Angle Palm as in Figure 37, a bottom view. Note that the card *is not* moved forward first.

### A Third Sequence

1. The card to be exchanged is forward on the table and face down. The right hand steals a card into a Rear Flat Palm position using, say, the action shown in Figure 37, except here the deck is face down so the card is stolen face down.

## A THIRD SEQUENCE

2. The left hand places the deck aside, to the left, still face down then moves to take its anchor position at the inner left corner of the tabled card in readiness for the Alignment Move.

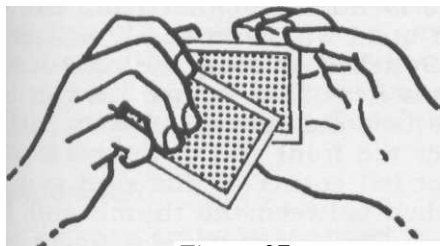


Figure 37

3. The right hand moves in towards the tabled card as in Figure 41 and Figure 42 but when this position is reached, with both cards in line, the right hand turns the cards face up into the left hand as in Figure 38. Note the left hand finger positions are important. The left thumb is across face of the cards and the tip of left 2nd finger is at the upper right corner of the cards thus the cards are held rather low in the left hand.

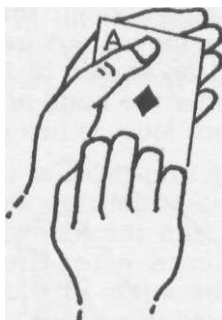


Figure 38

A. As soon as the cards, as one, are turned face up, the right hand comes in from above in order to take the face card by the ends. At the same time the left 2nd finger buckles the bottom card to thus retain it in the left hand as the right hand takes the face card and moves forward with it to the table.

The action is seen in Figure 39 where you will note that the left thumb has now moved to the index corner of the palmed card. The card is now in the familiar Cop Position.

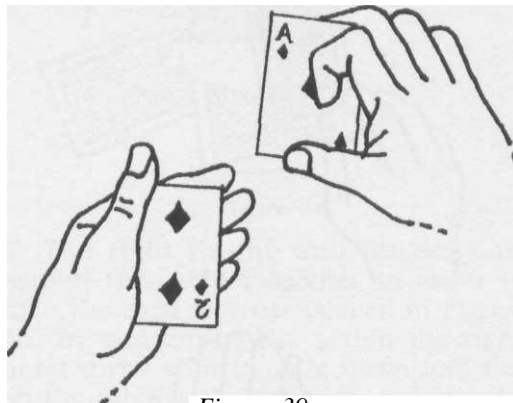


Figure 39

5. As the right hand travels with its card to the table the left hand turns palm downward and travels to the tabled deck, as seen in Figure 40.

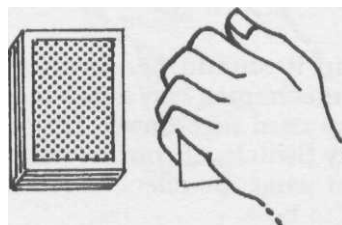


Figure 40

Here it adds the palmed card to the top of the deck as the left hand picks it up or moves it aside or merely rests there. This, of course, is covered by the attention given to the face up card in the right hand. The motion of the left hand towards the deck on the table is enough to prevent any eyes from seeing the projecting corner of the Copped card. After that the card has joined the pack and the corner blends in with the cards.

While these Sequences have been described as turning a face down card

## CARD SWITCHES

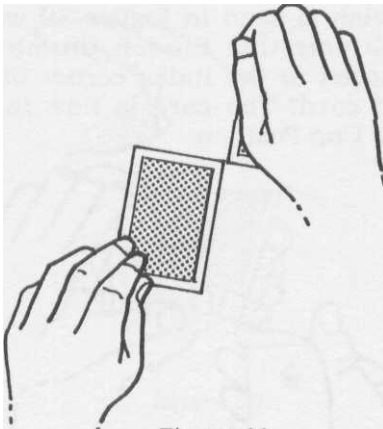


Figure 41

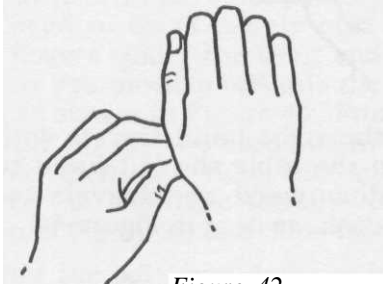


Figure 42

face up it should be obvious that the same mechanics can apply to turning a face up card face down. How you handle any Switch, of course, depends a lot on just what the effect or result is supposed to be.

#### Further Alignment Move Switches

As the Alignment Move here is slightly different, being made while the card is in a Rear Flat Palm position, I will describe the action briefly before going into the various techniques although reference has already been made to this in the previous sequences.

1. The card to be exchanged can be either face up or face down. The palmed card can be in either hand and in any palm position but it is eventually brought to a Rear Flat Palm position just before the Alignment Move is to be made. The step where the tabled card

is being held in place by the fingers I will call "Anchoring The Card" which is appropriate as the card is held in place to keep it from moving during the Alignment Move.

2. As mentioned, either hand can be used but I will describe all actions of the Switches as using the right hand. With a Rear Flat Palmed card in the right hand the right four fingers curl in under the front end of the card. The upper left corner of this card can be pinched between the thumb and 1st finger. The thumb and 1st finger can also move the card out slightly to the left so it peeks out from under the palm as in Figure 41. Here the right hand is already advancing towards the tabled card which is anchored by the left fingers. The right hand moves in with the palmed card so it goes under the tabled card. The hands at this stage are as in Figure 42 where none of the card or cards is visible.

3. The above, then, is the basic Alignment Move with perhaps slight changes in technique. As an example, there may be times when the palmed card will *not* be moved out from under the right hand as shown in Figure 41 but remain under the hand at all times as the Alignment Move is being made.

4. Before going into some of the actual Switches I must mention that other finesses enter into the handling of the *new* palmed card *after* the switch. These could be such as touching or moving the exchanged card with the extended fingers of the right hand. The right hand at this point can have the card in a Rear Flat Palm or a Rear Angle Palm or transfer from one position to another while moving or touching the tabled card.

The Rear Angle Palm gives you a chance to raise the hand while the Rear Flat Palm lets you hold the hand either flat or with fingers curled in



## FURTHER ALIGNMENT MOVE SWITCHES

towards the palm. This flexibility of action will give you confidence with the card being momentarily held out just before you unload it back into the deck.

In the Switches that follow only the actual Switch Action will be given and the details of the above mentioned finesses will be left to individual decisions, although a brief outline at times will be made.

### First Switch

1. The card to be exchanged is face down on the table. A card is Rear Flat Palmed in the right hand. The left hand anchors the tabled card.

2. The right hand moves in towards the anchored card and the Alignment Move of Figure 41 and 42 is made. Now the left hand can move away as all succeeding actions are made only with the righthand.

3. The right thumb now *putts back on the top card* causing it to buckle away from the lower card as in Figure 43. The ball of the right thumb will be pressing in on the buckled card thus keeping the upper right corner of the card in place against the base of the right 4th finger.

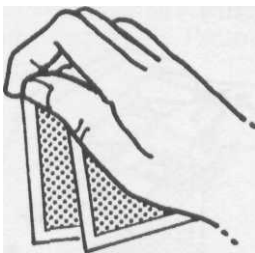


Figure 43

4. The tip of the right thumb presses down on the back of the lower card, and at the same time the tip of the right 1st finger pulls on the upper left corner of the lower card. This will cause the lower card to pivot outwards

as in Figure 44. During this forward pivot action the right hand must remain close to the table.

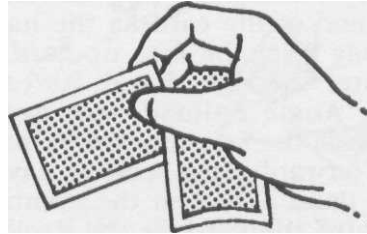


Figure 44

5. The right thumb and fingers now extend themselves further in order to turn the card face up as seen in Figure 45. By continuing the action the right hand turns so it is palm down and flat on the table with its fingers still touching the face up card as in Figure 46.

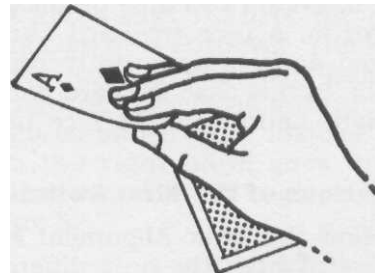


Figure 45

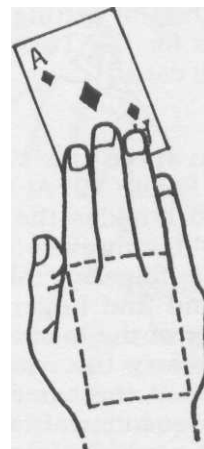


Figure 46

## CARD SWITCHES

6. At Figure 46 the hidden card is practically in a Rear Flat Palm position. It can be brought to a Rear Angle Palm position by curling the fingers under the front end of the card as the hand moves away from the face up card. A second later the right hand, its card now Rear Angle Palmed, can again come towards the face up card to move it further forward. Now back to, say, a Rear Flat Palm and then the eventual unloading of the card as the deck is picked up. If the card, under the right palm, should get away from you during the Switch you can always resort to the Flat Card Pickup to get hold of the card.

7. While the First Switch has been described as exchanging a face down card in the act of turning it face up the opposite of events can also be used. In other words, a face up card can be exchanged as it is apparently turned face down. In this case the card palmed in the right hand must be face up as well.

#### Variations of the First Switch

These follow the basic Alignment Move of the First Switch the only difference being in the manner or technique of the actual exchanging of the cards as well as the method of getting the card to the fingertips for the Turnover or a Turndown of the card.

#### First Variation

1. Assume you have the two cards lined up as per Figure 42. At this stage the right thumb buckles the top card as per Figure 43; however, from this point a change in fingering takes place. The right 1st and 2nd fingers nip the upper left corner of the lower card and then extend to carry the card forward as in Figure 47. At the same time the right thumb moves in towards the palm in order that it could be placed under the forward card as in Figure 48.

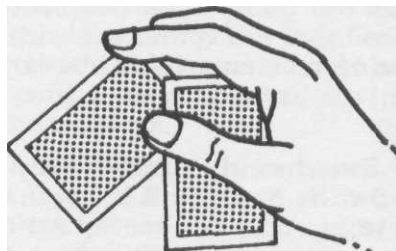


Figure 47

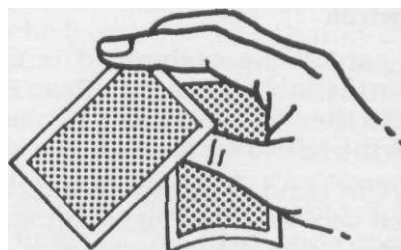


Figure 48

The right thumb also keeps the palmed card in a sort of Rear Angle Palm during this action.

Now in order for the thumb to lever the extended card so the performer can see its face, the tip of the right 3rd finger is placed against the upper left corner of the Rear Palmed Card. This leaves the right thumb free to lever the card upward so performer can look at its face as in Figure 49.

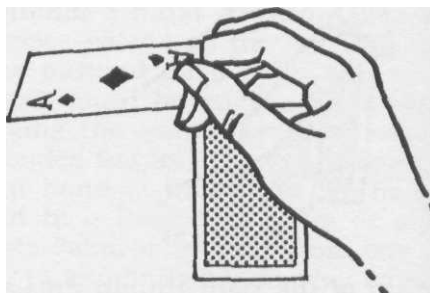


Figure 49

2. When the position of Figure 49 is reached you have two alternatives. You can continue to turn the card and

## VARIATIONS OF THE FIRST SWITCH

eventually turn it over (a Turnover) to bring it face up or you can, after apparently having looked at the card yourself, turn it face down (a Turndown) again. In my opinion this technique should be used only when you apparently want to look at the card, as if to check it, then turn it face down again. Therefore the technique where the card is turned over directly, as in The First Switch, will be referred to as the Turnover while the one just described will be the Turndown.

3. The Turndown will be found to be a lot easier if the Rear Angle Palmed card is brought *on top of the tabled card* as they are lined up. In this case the right hand fingers will have to dig in under the tabled card in order to pick it up against the card in the palm. Once this is accomplished the Turndown will become a lot simpler as you shall see.

You will note that practically only the right 1st finger, which presses on the top card at the upper left corner, need move forward and the card automatically starts to lever upwards as in Figure 50. Here the right thumb is already under the card to further aid in levering the card up. At this point, in order for right thumb to conclude its levering action, the tip of right 2nd finger is placed against the upper left corner of the Rear Angle Palmed card.

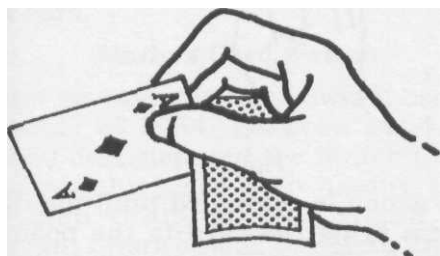


Figure 50

4. In any event, after the Turndown of the card back to the table, the ball of the right thumb moves against the left

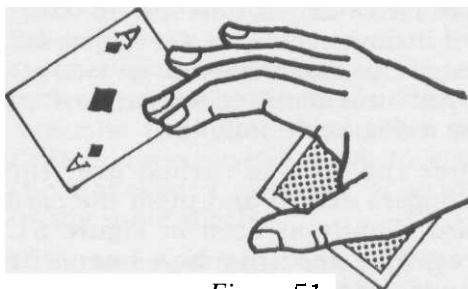


Figure 51

side of the Rear Angle Palmed card. The fingers are then extended and the tabled card is pushed slightly forward as in Figure 51 except this card will be face down. From this point on it is a matter of unloading the palmed card by any of the previous methods given.

### Second Variation

1. This technique is rather unusual and gives fast results for either a Turndown or a Turnover. The Rear Flat Palmed card in the right hand is *not* brought directly in alignment with the anchored tabled card. Instead the card from the right hand goes under the anchored card *at an angle* as shown in Figure 52.

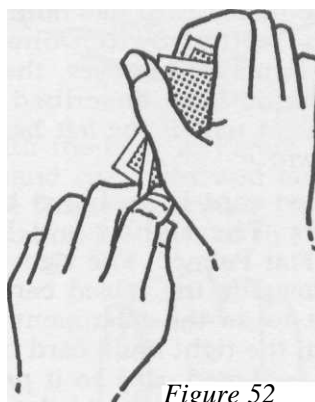


Figure 52

The top card can now easily be clipped, at its upper left corner, by the ball of the right thumb. The right thumb keeps the clipped upper card in a sort of Rear Angle Palm. At the same time the thumb's tip presses against the

## CARD SWITCHES

back of the under card as the tip of the right 1st finger pulls on the upper left corner of this under card to cause it to Turnover in a manner similar to that shown in Figure 44 and 45.

2. After the card is turned over the right fingers extend and push the card forward slightly as seen in Figure 51. As you can see this has been the Turnover technique; however, this same Angling idea can be used to do a Turndown and you will find it quite easy.

In this case you will find that the tip of the right 2nd finger has to be placed on the upper left corner of the Rear Palmed card as the right thumb moves in to lever the card up for you to look at, then Turndown. The palmed card ends up in a Rear Angle Palm but you can change it to any of the others, if so desired, or merely unload right from the Rear Angle onto the deck as you pick it up.

### Third Variation

In each of the Switches, so far described, the left hand or the one that anchors the tabled card has nothing to do with the actual Switch once the Alignment is made; however, the very bold technique here described *does* make excellent use of the left hand as will be shown.

1. The tabled card is anchored by the left fingers. The right hand has a card Rear Flat Palmed. The right hand moves in towards the tabled card just as if about to do the Alignment Move but instead, the right hand card travels under the Anchored card so it *projects half way* from under the tabled card as in Figure 53 where you will note that the left hand is still nearby at the Anchor Corner.

2. When the stage of Figure 53 is reached you will find that the card now on top will have a tendency to raise

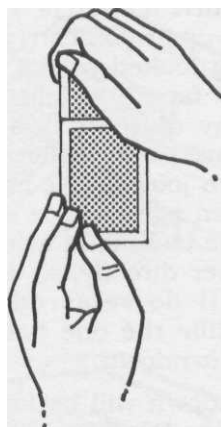


Figure 53

itself slightly off the table, at the back end. The tip of the left 2nd finger presses against the raised left side, near the inner left corner, of the card thus keeping the upper right corner in place against the right palm at the crease. This leaves the right fingers free to move its card past the Anchored card as in Figure 54.

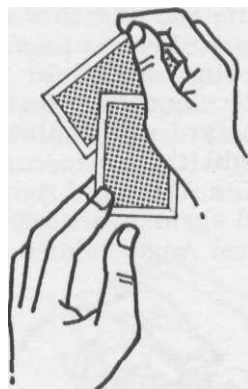


Figure 54

This action is continued until the right fingers bring the card to the position shown in Figure 55 where you will note how the tip of the left 2nd finger is still keeping the rear card in place against the right palm.

## MARLO'S CARD SWITCH

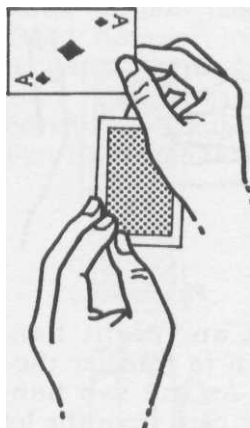


Figure 55

3. Once the card is as in Figure 55 you can do a Turndown or a Turnover. Once the right fingers have let go of this card the ball of the right thumb is placed against the left side of the rear card thus taking the card in a Rear Angle Palm. The left fingers can now move away from the right hand.

In the six year period between 1950 and 1956 the three Switches, Mario Card Switch, Mario Push Switch and the Circular Change, plus their basic principles, were demonstrated and explained to several notable card men among these being Dai Vernon. These will be described now and I shall start off with a Switch of mine as well as a discussion about methods of disclosing the card.

### Marlo's Card Switch

I first devised this Card Switch back in October of 1954. Between 1954 and 1956 I demonstrated the Switch to several notable card men among them Carmen D'Amico, Bill Simon, Art Altman, Charles Aste, Jr., Herb Zarrow and in 1956 to Dai Vernon during his visit to Chicago as a guest of the Jay Marshalls.

The underlying principle can be likened to a card cheat's Hole Card Switch;

however, the technique, handling and effects are my own. It is a Card Switch for one or several cards designed for close up work at the table. First I will describe the basic mechanics of the Switch, then several ways to get into the necessary position or grip and finally some effects.

First, an important point. Always have the hand that is holding out the card, move as *close* to the surface of the table as possible during all the actions. In fact, the Hold Out Hand sort of glides across the table top and is seldom if ever lifted off the table for any distance or height.

1. The card to be "rung in" is held in a Rear Flat Palm and kept in place by the tip of the thumb and base of the little finger as in Figure 56. This figure shows the card held in the right hand but, of course, the same grip and position will apply to the left hand if you happen to prefer using that hand.

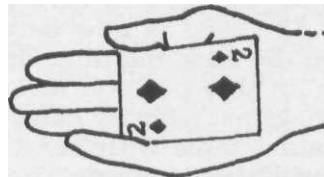


Figure 56

2. With the card in Figure 56 position the hand can relax and bend inwards at the fingers, normally to assume a position on the table as in Figure 57.

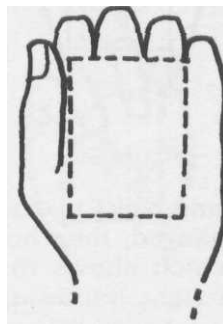


Figure 57

## CARD SWITCHES

If you have a narrow palm you will have to take care that the palmed card does not expose itself at the rear of the wrist.

3. The forefinger can be extended now to point to some object, or to move a card as in Figure 58 while the other three fingers keep the card in place.

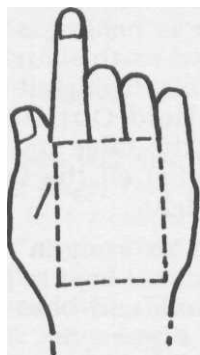


Figure 58

4. As the forefinger is brought back to normal, again as in Figure 57, it is worked under the palmed card as in Figure 59. The card is now between forefinger and back and three fingers at the face. In this position it is also held snugly against palm by hand resting flat against table with hand in a clenched position as in Figure 57.

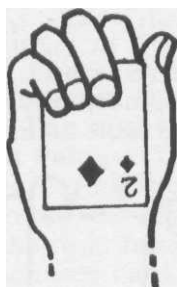


Figure 59

5. The left hand picks up the card, that is to be exchanged, then holds it as in Figure 60 which shows the action of the left and right hands approaching each other.

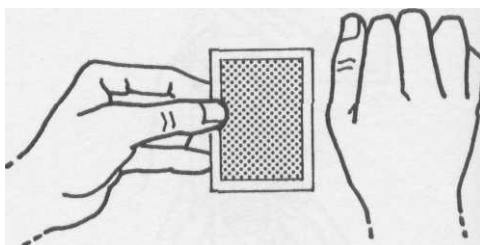


Figure 60

6. The left and right hands come together as if to transfer the card, see Figure 60. As the two hands meet, however, the card from the left hand is deliberately placed into the right hand directly above the palmed card as in Figure 61 which shows the action from the bottom.

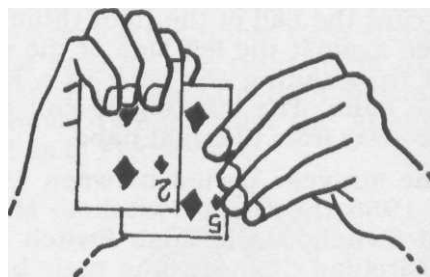


Figure 61

7. Thus the card from the left hand is between the right palm and the original card. It also has been placed into the palm position so it can be clipped between the thumb and base of the little finger. See Figure 62 for a side view of this action.



Figure 62

## GETTING INTO THE BASIC POSITION

8. Both cards are now momentarily in the right hand; however, the right hand moves forward immediately and straightens out its fingers to release the palmed card, keeping the other in the Rear Flat Palm as in Figure 63.

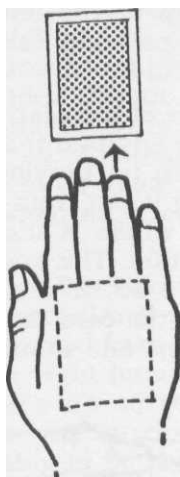


Figure 63

9. The right hand immediately, with fingers still open touches or moves the tabled card slightly forward with the fingertips or forefinger only. After this it moves back to assume the position shown in Figure 57.

The above nine steps and Figures 56 to 63 comprise the basis of the Mario Card Switch. Since the switch itself requires starting with a card in the Basic Position of Rear Flat Palm, we offer these --

### Additional Methods For Getting Into The Basic Position

#### First Method:

1. Palm the top card, by any method, into the right hand.
2. Curl or move the right second and third fingers towards the palm.
3. The above action will cause the card to slip back and eventually arrive in the desired position.

4. During the action of the card moving back, it will be noticed that the thumb and fourth fingers will act like a guiding rail.

#### Second Method:

1. Rear Palm the bottom card of the deck into the left hand. Put deck aside.
2. Place both hands together as if to rub the palms.
3. During the above the card can be easily placed into the right hand in the correct position.

#### Third Method:

1. Top palm card into the right hand.
2. Bring both hands together as if to rub them.
3. During the above action the right hand can easily slide forward over the card until it arrives at the desired position.

#### Fourth Method:

1. The top card is shoved over the side of the deck. The right hand comes over and clips the top end of the card between the 2nd and 3rd fingers, then moves away from the deck.
2. The right 2nd and 3rd fingers can actually swing the card into position by moving the right third finger over onto the right second finger while the card is still clipped between them.
3. This will result in the card being clipped as in Figure 64.



Figure 64

## CARD SWITCHES

4. To get into the position where the *forefinger* is curled under the card merely straighten out all fingers as you move or adjust some cards, then as the fingers come back the forefinger can enter under the card.

5. The change can be made from the grip shown in Figure 64 if desired but the card does not hug the palm as well.

### Fifth Method:

1. Hold the deck by the sides in the left hand from above as for the Glide.

2. The right hand moves to the front of the deck with four fingers going below or on the face of the deck and thumb on top.

3. From the above position the right fingers can pivot the bottom card out to the right and into the desired palm. (See Figure 37)

### Methods of Disclosure

#### First Method:

##### The Delayed Disclosure

This type is the best for magical purposes as the exchange of the card is made first and then later it is very cleanly turned over to climax whatever effect you may have been doing. I use this type in one of the items to be described and it usually consists in taking a *face down* card and apparently placing it aside *still face down*; however, the Switch has been made.

#### Second Method:

##### The Indirect Disclosure

This approach is also quite good for magical purposes as it consists of, say, showing a *face up* card, then seeming to isolate it by placing it aside *face down*. The problem is to get the initial card into a Rear Flat Palm but with the *face* of the card towards the palm. Almost all the methods, for getting into Basic Position, can be used with the

exception, perhaps, of those directly off the face of the deck. Almost all forms of a Side Steal of the top card, assuming the deck is face up, can be used to get the card's *face* towards palm. Once the card is in position the other card is displayed face up in the left hand. The right hand apparently takes the card from the left hand.

The mechanics of the Mario Switch are made with the addition that the fingers move out, with its previously clipped card, to swing it out from the palm as in Figure 65, which is the performer's view of the action. The audience's view is as in Figure 66. It seems as if you merely turned the card face down. This has angles so no one should be in back of you.

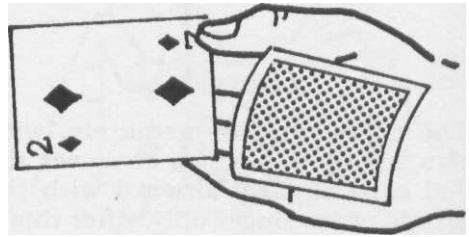


Figure 65

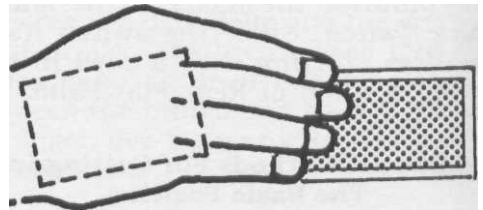


Figure 66

The hand, doing the Switching should hug the surface of the table at all times and not be lifted during the action. As you can see the technique here is that of the Turndown.



## EFFECTS USING THE MARLO CARD SWITCH

**Third Method:****The Direct Disclosure**

This follows the procedure outlined in the Indirect Disclosure and the actions are those as shown in Figures 65 and 66. The Direct Disclosure is usually done by taking the *face down* card and seeming to turn it *face up*. For magical purposes, under certain conditions or effects, I consider this the weakest approach of all. This change, in most cases, seems to be made at the climax of an effect when all attention is at its highest point.

For the Direct Disclosure the initial card has to be palmed face outward. The *face down* card from the left is now taken into the right hand which seems to turn it face up to reveal it. The action is as in Figures 65 and 66 except card should be palmed *face out* and turned *face up*.

**Effects Using****The Mario Card Switch****First Effect:**

A card selected from a blue deck matches a card previously removed from a red deck. The way the effect is started is most important as there will be no tip-off that anything at all is going to happen.

1. A red card, which you have previously noted, should be lying off to one side and face down on the table. It should be there almost accidentally as if it got separated from the rest of the red deck.
2. If you do other things and effects the red card will become as nothing.
3. At the opportune moment locate the duplicate card of the red-backed one on the table in the blue deck, and get it into position for the Mario Card Switch. This should give you no trouble as you are not doing an effect or locating a

selected card. The audience at this point will not suspect. You could take the duplicate out and *place* it in your hand.

4. Once the card is in the Flat Rear Palm the left hand runs out the deck, face down, onto the table from right to left.
5. Both hands now come over to more or less further spread the cards as in Figure 67 which shows the action.

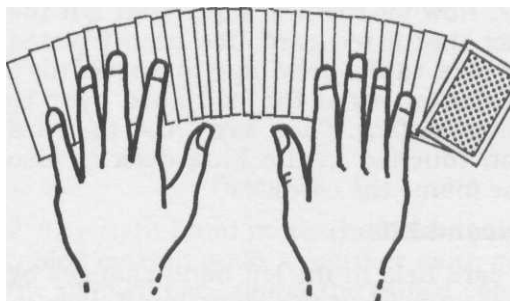


Figure 67

6. Now move both hands back so that each hand will have its fingers curled in towards the palms.
7. Ask a spectator to touch any card. Take the touched card and hold it face down in the left hand.
8. With the right forefinger point to the spread and ask if they desire to change their mind.
9. Now take the card from the left hand into the right doing the Mario Card Switch so that the card falls on top of the red card on the table.
10. Move the right hand back to the right end of the spread while the left moves to the left end of the spread.
11. Both hands move towards each other to gather the spread, thus at the same time the palmed card from the right hand is added to the deck as in Figure 68.

## CARD SWITCHES

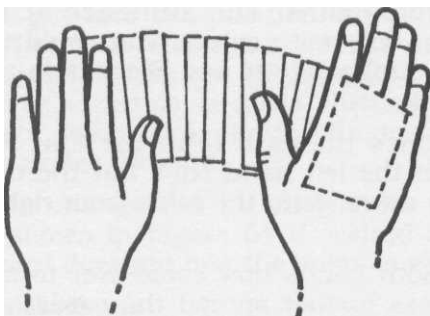


Figure 68

12. Now for the first time point out the fact that a red card has been isolated on the table previous to spectator's selection. turn the red card over to show its face. Then say, "And the card you touched in the blue deck is also the (name the card)."

**Second Effect:**

A card held in the left hand changes by merely waving the right hand over it. The card is a single card before and after the change.

1. Previously sleeve a card up the right sleeve.

2. The card to be changed will be held in left hand later.

3. Both hands handle the card freely showing it on all sides, snapping it, pulling on it, etc., to show it is a single card as you say, "Wouldn't it be wonderful if you could take a single card like this and by merely waving your hand over it, it would change and it still would be a single card that you could hand for inspection." During these patter lines that is exactly what happens and here is the procedure:

4. During the remarks you make about "waving your hand over the card", the right hand drops to the side so that the sleeved card comes into the hand. The right hand immediately gets the grip, as shown in Figure 59, with the right forefinger curled under the card. The

left hand holds its card between the thumb and first finger at the left side.

5. The card in the left hand is held face down, with the left thumb on top and forefinger below. The left second finger is directly below the left first finger with other fingers right along side.

6. The right hand, still keeping the position of Figure 59 comes over to wave across the card as in Figure 60.

7. As the right hand passes the first time over the card the cards are exchanged by the right hand taking the card from the left hand into the right palm while the card from the right palm is nipped *between* the left 1st and 2nd fingers. The left thumb keeps its position by merely pressing down on the left forefinger. Do not make the mistake of extending the left thumb as the exchange is made.

8. The first wave is a preliminary to exchange the cards; however, immediately as the exchange is accomplished the *right hand fingers* are extended in a manner similar to Figure 63, then waved once more over the card held in the left hand.

9. The right hand, after the two waves, drops to the side. The left hand now turns its card face up. Under the surprise of the change the right hand sleeves its palmed card, then comes up to freely handle the single card as in the first instance. See Chapter One; Miracle Card Changes for sleeving technique on this.

10. The change is climaxed by the remark "Of course, such a change would naturally be impossible."

To conclude we must mention that this second effect is very practical, and even if done without the initial sleeving it is quite a startling change. The hand merely seems to pass over the card yet an exchange is made. If you will try the

## MARLO'S PUSH SWITCH

change moves without the sleeving you will be convinced of its deceptiveness. Adding the sleeving will put it in the miracleclass.

The Mario Card Switch can also be used in routines in which the underlying effect is that of a Transposition of two cards as well as that of packets such as four Aces and four Kings. A packet of, say, four cards can be turned face up or face down, during the Switch, as shown for one card in Figure 65 and 66.

A very effective bit of chicanery can be achieved by secretly palming out the four Aces. Have the spectator shuffle the deck which is later spread out face down on the table. The spectator then pushes out any four cards which you take, after first squaring into a fairly neat packet, into the left hand.

The right hand takes the cards from the left and does the switch as the packet is seemingly placed aside. The face down deck is scooped up and the original indifferent cards are added to the deck as per Figure 68. Give the deck to the spectator as you say something about needing the four Aces for the effect. Naturally he can not find them. Have him turn over the tabled cards for the climax.

One of the first Switches I developed, using a basic card cheat's Switch, was what I termed the Push Switch. In 1952 at Chicago, when I first demonstrated this Push Switch to Bill Simon he assumed it to be one requiring a great amount of skill until I insisted he try it at least once.

Upon doing so he was surprised at the actual simplicity of the underlying mechanics. I'm sure that if the reader will try it just once he too will be surprised at its ease of execution.

## Mario's Push Switch

1. The card in the right hand should be in the Thumb Clip Palm as in Figure 3. The left hand plays no part in this Switch. The tabled card is to the right of the right hand and slightly forward as in Figure 69.

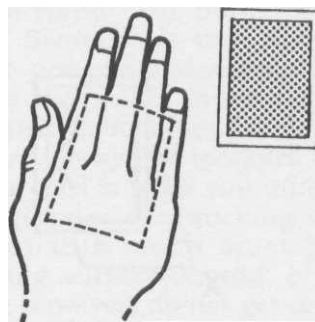


Figure 69

2. The right hand moves in towards the tabled card in such a manner as to get the palmed card *under the* tabled card. To facilitate this you can previously have taken the trouble to bend the sides of the tabled card upwards so that the palmed card in the right hand can enter easily beneath it. Also the right side of the hand lifts ever so slightly just as the palmed card is being introduced under the tabled card. This lift is very slight and just enough to prevent the right hand from actually pushing the tabled card away. The upper right corner of the palmed card enters under the tabled card at about its center as in A of Figure 70.
3. After the right hand has completed the action of getting its card under the tabled card, the right hand will be covering both cards which will be in approximately the position shown in **B** of Figure 70. The single X at lower left corner shows the card still in the Thumb Clip.
4. When the cards are under the right hand and the lower card still in the Thumb Clip the right hand moves *both* cards forward just as if pushing the

## CARD SWITCHES

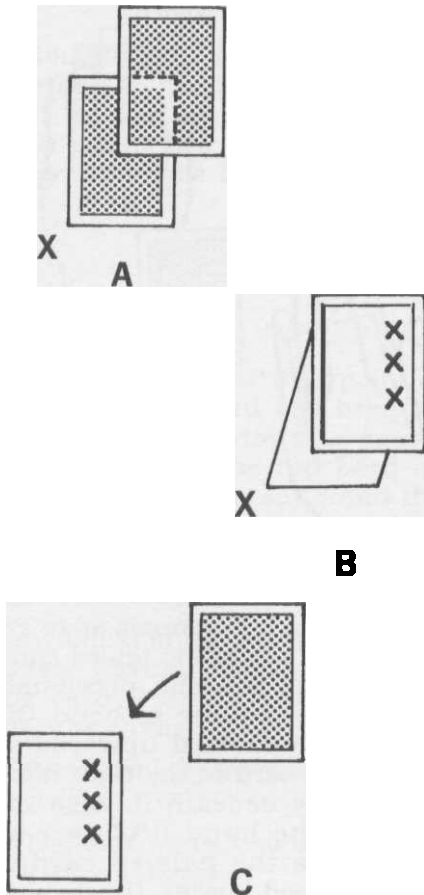


Figure 70

one tabled card aside. When the two cards have been moved sufficiently forward, the right thumb releases its hold on the clipped corner but the length of the right 4th finger applies pressure only on the right side of the top card as shown by the three X marks at B of Figure 70.

5. The right hand now moves back to its starting position sliding the top card along under the right hand while the lower card is now on the table. The Figure 70 at C shows the action of the movement, as the right moves away with its card. The Figure 69 shows the finish of the action.

6. After the Push Switch the right hand can travel to the edge of the table and then get the card into any position you wish such as a Rear Angle Palm, Rear Flat Palm or even a standard palm. From here unload as you wish in accordance with your effect.

7. The Mario Push Switch can be used in the effect described previously under the Mario Card Switch, The First Effect. In this case your right hand would do the Push Switch so the card would be moved above the spread of cards then on the return you would scoop up the spread as already shown in Figure 68. You will find the Push Switch plus this method of unloading, into the spread deck, an ideal combination.

### Push Switch Variation

1. In this case the right hand has the card in a Rear Flat Palm. (See Figure 1 and 56) The tabled card is Anchored by the left fingers and the situation is as in Figure 71.

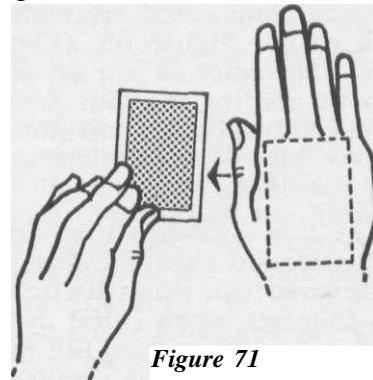


Figure 71

2. Once *both* cards are under the right hand, as in A of Figure 72, the upper right corner, indicated by one X, is still clipped between the 4th and 3rd fingers at the base of the palm. The side of the right thumb, indicated by three X marks, presses down on the left side of the top card. In this position *both* cards are moved, still under the right hand, to the right as in B of Figure 72.

## THE CIRCULAR CHANGE

This shows a ghost drawing of the original position of the cards, an arrow indicating the direction of movement, and the new position to the right.

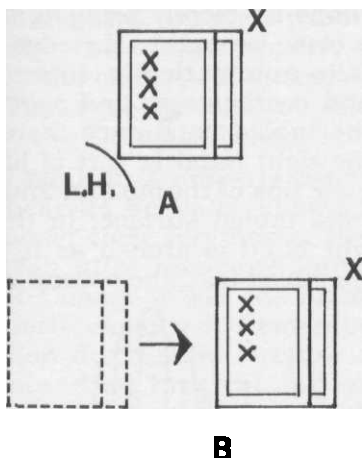


Figure 72

3. At this stage the right 4th finger moves out very slightly in order to release its clipped corner. The right thumb, however, keeps pressing on the left side of the top card. All the right hand does now is move away to the left with its card, leaving the under card on the table as in Figure 73.

4. Note that the left side of the new card is practically under the entire length of the thumb. This is an ideal position for palming the card using the table edge. Simply move the hand to the edge of the table bringing the right thumb over the table edge.

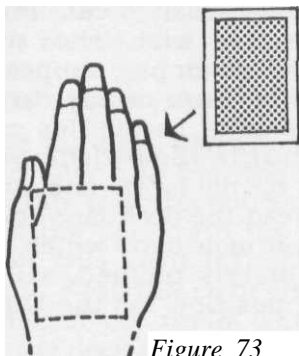


Figure 73

Now all that need be done is to extend the right thumb and push down on the left side of the card thus causing it to lever up into a Rear Angle Palm position as in Figure 14. From here you can indulge in all sorts of finesses and finally unload the card,

5. An important point in the above Push Switches is that the right hand must *not* press down so hard as to cause *both* cards to move *back* during the Switch. A touch just light enough to carry away the top card but not the under card is what you must strive for. The glossier the working surface the lighter this touch must be. A cloth working surface should, of course, be used; however, do not get used to those extra thick and soft foam pads otherwise, you will be at a loss on the usual working surface.

### The Circular Change

Mario and D'Amico

The approach here is such that this has to be classified as a Change rather than a Switch. In effect, it is startling as the cardician merely seems to pass his hand over a tabled card and that card changes.

1. Hold the deck face down in the left hand as for dealing. The top card is shown and placed face down at about arms length from the performer.

2. Say, "I will pass my hand over the card, like this, and it will change." Here the right hand, which is resting on edge of the table, moves in a circular motion over the card as in Figure 74 which shows the direction of the circular motion but the hand has no card.

3. At this point, when the right hand moves across the tabled card, be sure to *touch* the card so it *moves*. It is readjusted, with right hand, which again passes over card and perhaps *moves* it again.

## CARD SWITCHES

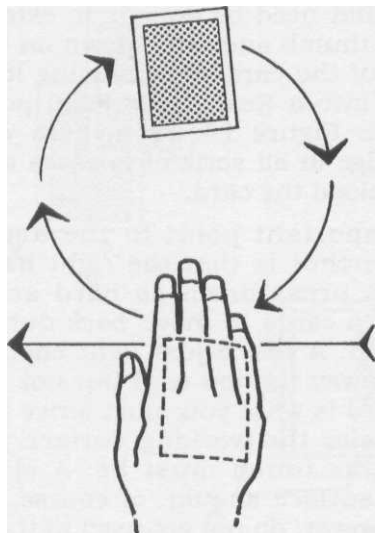


Figure 74

4. After the actions of Step 3, the performer asks the spectator to look at the tabled card, to see if it has changed. When he does this the performer has ample misdirection to palm off the top card of the deck into the right hand. The right hand rests its fingertips on the edge of the table. The right thumb swings down, then upward in order to get the card into Thumb Clip position. Refer again to Figure 74.

5. The spectator having looked at the card informs you it has not changed. The left hand puts the deck aside, then readjusts the tabled card as you say, "I'll try it again."

6. Here the right hand travels in the same circular direction and the Thumb Clipped card is made to go *under* the tabled card. Without any hesitation the right thumb is extended, in order to release its clipped card quickly, as the length of the right 4th finger presses down on the right side of the top card, thus carrying the concealed top card under the hand and leaving the under card on the table. Figure 75 shows the action. Note the extended right thumb.

7. Without any hesitation, the right hand travels around and back to the edge of the table. At this point the right hand *releases* the card into the lap, easily done by merely bringing the fingertips close enough to the edge so the card falls automatically. Immediately the hand *continues around again* to go over the tabled card once more. This time the right hand is sort of lifted by letting the tips of thumb and 2nd finger touch the tabled surface. In this way the right hand is arched as it passes over the tabled card the second time.

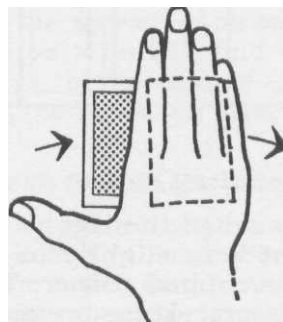


Figure 75

8. There should be absolutely no hesitation as the change is made and as the card is unloaded into the lap. Most important is that this time the tabled card should *not* move. It is this lack of movement, to the tabled card, that makes the Circular Change so incredible in appearance and it seems as if you had no chance to touch it.

9. The Circular Change can be made into a Switch with the proper approach. For example, suppose you have someone think of any card and have him name it. Locate this card in either a Shuffle (See *Riffle Shuffle Systems*) or openly locate and cut it to the top. Spread the deck face down for the selection of a card which is *not* noted but merely pushed, still face down, into position for the Circular Change.

## RUB-A-DUBCHANGE

In scooping up the deck palm off the top card into the right hand and get it into Thumb Clip position. Now say, "The chances of you having actually selected the card you merely thought of are very remote; however, I will increase the chances of success with a Magic Pass over the card you selected." Here do the Circular Change.

Believe me if it is properly done it will all appear as actually having taken place under their very noses. Matter of fact, even after someone knows the Circular Change it will still amaze if it is properly executed. Remember, no hesitation during the circular action and unloading into the lap and no movement of the tabled card. The Circular Change can be done with the tabled card face up thus creating a visible and startling change.

### **Rub-A-DubChange (Mario)**

The approach to this change gives you an excuse for plenty of time in which to get the cards set in the exact position needed for the exchange. It utilizes the basic mechanics of the Mario Push Switch but because of the approach, the change of the cards is more deliberate as it is done under the pretense of rubbing the tabled card. Used in an effect the procedure is as follows:

1. Two selected cards are controlled to the top. A Triple Turnover or Lift is executed to show an indifferent card. The top card placed on the table. The right hand is moved over and onto the card. Now rub the card as you say, "Rub-A-Dub-Dub, presto, chango."

2. Move the right hand away and have the spectator turn over the tabled card. Under this misdirection palm the top card of the deck into the right hand and get this card into Thumb Clip Position. Rest the right fingertips on the edge of the table. The left hand places the deck aside.

3. With the left hand turn the tabled card face down and position it for the exchange. Say, "Would you like to try it? All you have to do is rub the card like this." With this patter line, the right hand moves towards the tabled card. The palmed card goes under the tabled card and both are covered by the right hand just as for the Push Switch. The right hand goes through the rubbing action which gives you plenty of opportunity to get the cards in the correct position for the exchange.

4. Once you feel the situation is just right, the right hand moves away, with the top card, leaving the under card on the table. The right hand comes back to the edge of the table and rests its fingertips there.

5. While spectator is busy rubbing the *new* card you have plenty of time to pick up the deck with the left hand, and the right hand can add the palmed card to the top of the deck. Have the spectator turn over the card he rubbed. He will really be surprised at the change. In some instances he will rub it again expecting some kind of chemical reaction to cause the change.

6. Naturally the "Switch" approach can be used with the Rub-A-Dub Change just as explained for the Circular Change. It also can be done with the card face up. In this case the palmed card must be face towards the palm.

### **In And Out Switches**

In these Switches the hand comes over the tabled card and covers it for a second or two, then moves away apparently with the tabled card remaining unchanged. In all the In and Out Switches a reasonable excuse must be made for the action.

This could be as if you intended to pick up or look at the card but then seemed to change your mind. Other logical rea-

## CARD SWITCHES

sons can be invented depending on the effect or result to be obtained. For out and out exhibition purposes it needs none except to point out how cleverly you manage to exchange or Switch one card for another.

Having given you at least a basis for procedure I will now detail some of these Switches. I must mention that the most important part of these Switches is the way the left fingers hold the tabled card. In this case the left 1st and 2nd fingers are on *top* of the card, at its inner left corner while the left thumb is *under* the card. The card is held close to the table. This position will be referred to as the Corner Hold in the descriptions that follow.

### First Method

1. This makes use of the Clip Palm between the 2nd and 3rd fingers near the base of the palm. See Figure 23 for getting into Clip Palm. For the present assume you have the card in Clip Palm position in the right hand. The left fingers have a Corner Hold on the tabled card. Right hand now starts to move in towards the card held by the left hand. This is similar in action to Figure 25 except remember the left fingers have a Corner Hold on its card.

2. Move the Clipped Card under the card held by the left fingers. The action is similar to Figure 26. Continue the action until you reach the state of affairs as shown in Figure 27 where the two cards are now more or less in line. At this point a radical change in procedure takes place.

3. You will note that as the cards are in Alignment, as per Figure 27, the back of the left thumb nail will be pressing down on the *under* card while the upper right corner of the *top* card will jam itself between the 2nd and 3rd fingers of the right hand. Now comes the important action. Press down, with the

back of the left thumb, on the under card while the right 2nd and 3rd fingers pinch the upper right corner of the *top* card. Move the right hand away and the left thumb pressure will retain the under card on the table while the right 2nd and 3rd fingers will hold onto the top card. Thus this moving away from the card will result in a situation again similar to Figure 25 except the right hand does *not* move that far away but remains rather close to the tabled card.

4. Once more the right hand now moves in *under the new card* but only for the distance shown in Figure 26. At this point the left thumb moves over to the inner right corner of the top card in order to lever it so performer only can see the face of the card as in Figure 76.

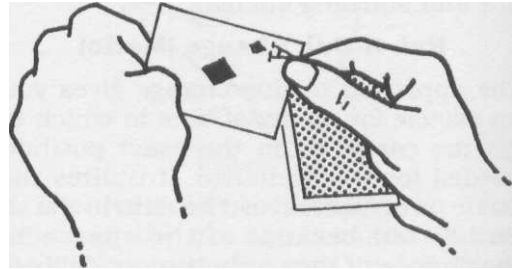


Figure 76

The card at this stage can be turned face up or returned to the table face down. The latter is preferable, it being done by the left hand as the right moves away to Unload its Clipped card. The right hand can move to the edge of the table and the clipped card brought to a Rear Angle Palm. If you wish you can get the card into a Rear Angle Palm without moving to the edge of the table. By pressing inwards, with tip of the right 2nd finger, the card held out can be moved back far enough so that the ball the right thumb can engage the left side of the card to hold it in a Rear Angle Palm. From here Unload or handle as you see fit.



## IN AND OUT SWITCHES

### Second Method

1. The left hand has a Corner Hold on the tabled card. The card in the right hand is held in a Rear Flat Palm.
2. The right hand moves towards the tabled card as for the Alignment Move. Except here the card in the right hand does *not* peek out at any time but instead stays completely hidden. When the two hands meet they will be as in Figure 77.

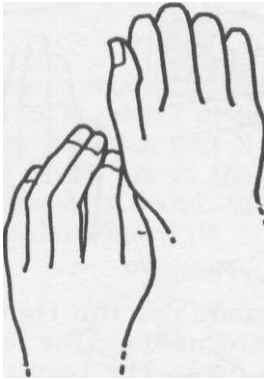


Figure 77

The back of the left thumb nail will be pressing on the inner left corner of the under card. The right thumb and base of the 4th finger merely close in on the corners of the upper card and hold it as the right hand moves away.

The left fingers, of course, let go of the upper card but the back of the left thumb nail, pressing down on the under card, holds this card in place against the table. Figure 78 shows the right hand moving away as the left fingers apparently still have the same grip on the inner left corner.

Actually this illusion is heightened by being sure that the tips of the left fingers press down to touch the *back* of the card, as seen in Figure 78, thus hiding the fact that the thumb is on top of the card.

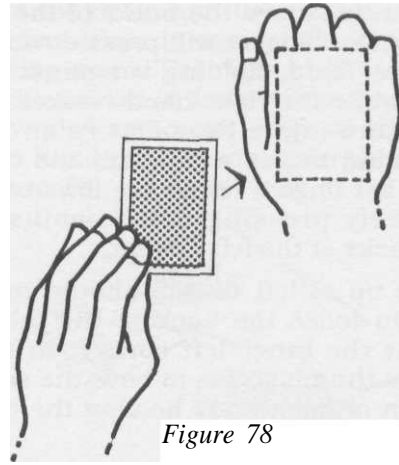


Figure 78

3. After the exchange, as in Figure 78, the right fingers can be extended to move some other object or merely unload the card as it reaches for the pack.

### Third Method

For this, use the mechanics of the Mario Card Switch. The tabled card is held in the left hand, as in Figure 60. The right hand with its palmed card comes over to the left hand in a manner similar to Figure 60, except here the *left hand remains stationary*. After the exchange action, similar to that shown in Figure 61, the right hand moves away with its card, while the left hand apparently still has the same card. From here it is a matter of unloading the palmed card.

### Fourth Method

1. This is a very fast method but must be done standing due to the left thumb being on *top* of the inner left corner and the left 1st and 2nd fingers *beneath* this corner. All four fingers are extended but only the 1st and 2nd fingers actually hold the inner left corner.
2. The right hand has its card in a Rear Flat Palm and now approaches the card held in the left hand. Naturally the palmed card goes under the tabled

## CARD SWITCHES

card. At this stage the *backs* of the left 1st and 2nd fingers will press down on the lower card, holding it against the table, while the right hand retakes the upper card into a Rear Flat Palm. The right hand moves away with the card as the left fingers retain the lower card by merely pressing down against it with backs of the left fingers,

3. The tip of left thumb should move down to *touch* the back of the tabled card at the inner left corner. In this way the thumb seems to have the same position of apparently holding the card as in the first instance.

There will be those who will try to make the Switch by actually having the card in left hand in the *same* position as in the beginning. In other words, sort of a secret Top Change technique; however, rest assured that these techniques have been tried and found to have a slight hesitation, during the exchange, whereas the four methods just explained do not have this drawback. Still there is nothing like convincing yourself so try it and see.

### Unloading Switches

These Switches are unusual in that not only do you Switch the tabled card but unload it at the same time. No, you do not drop it in the lap.

#### First Method

1. The card in the right hand should be in a Thumb Clip position. It could also be in a Rear Flat Palm but the Thumb Clip will work out better. The left hand should have the deck positioned so it will be held from above at the left end. A card is face down in front of the performer. The Figure 79 shows how the deck is held, position of the tabled card just in front of deck, and the right hand resting on edge of table.

2. The right hand slides over onto the tabled card as in Figure 80 for the pur-

pose of apparently picking it up. Actually, the right hand tips palm up, as in Figure 81, leaving the tabled card behind the right hand. At the same time the right thumb shoves the palmed card slightly above the top of hand so the spectators can see part of the card peeping out.

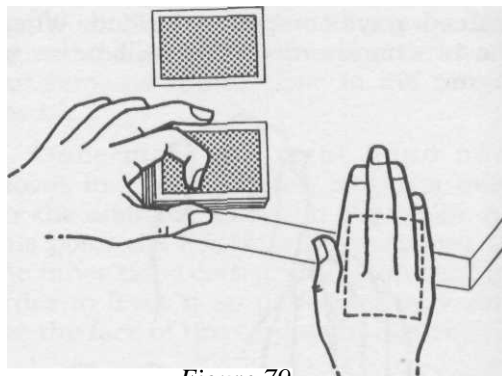


Figure 79

3. Simultaneously, the right hand moves forward as does the left hand holding the deck. The result will be that the deck will come over and cover the tabled card as in Figure 82 while the performer is still looking at the card in his right hand.

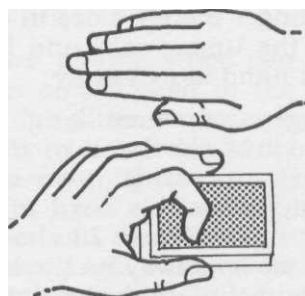


Figure 80

4. The right hand deposits its card on table as in Figure 80, then moves back to the edge of the table. The situation is now the same as in Figure 79, except the right hand does not have the card palmed.

## UNLOADING SWITCHES

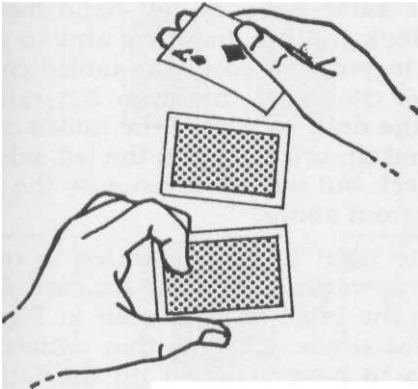


Figure 81

5. The same actions of this Switch can be used for a packet of cards. Assume you wish to Switch four X tabled cards for Aces which are in the Thumb Clip position in right hand. State of affairs is identical to Figure 79.

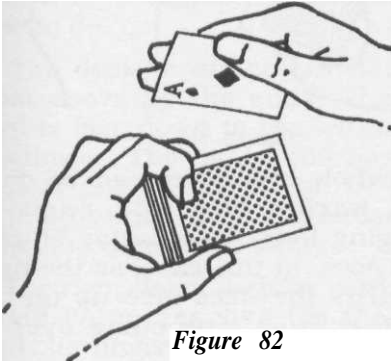


Figure 82

6. The right hand moves over the tabled packet in the same manner as per Figure 80. The right hand then tilts palm up as in Figure 81; however, here the right hand moves towards the left, to give greater cover for the tabled cards. At the same time the right four fingers are brought inwards to expose the backs of the palmed cards. Immediately, the right hand fans the cards to look at them. This situation is shown in Figure 83.

7. As the fan is examined, the left hand moves in with the deck to place it over the tabled cards. The left hand holds

onto the deck, and the right hand taps the fan of cards against the table thus closing them. The right hand now tosses the packet in front of the deck, then moves away to the edge of the table with hands and cards again being as in Figure 79.

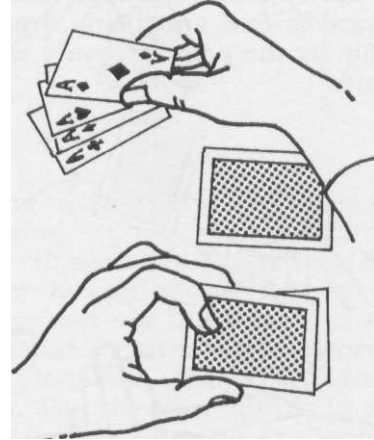


Figure 83

**Second Method**

This method makes use of a direct Turnover of the tabled card or cards at the same time unloading the original tabled card or cards.

1. A tabled card is about arms length from the performer. As the deck is held in the left hand, the right hand palms off the top card. The right hand holds the deck momentarily, from above by the ends, in order that the left hand can grasp the deck, also from above and by the ends. The left hand now takes the deck and brings to against the table. The right hand rests on the edge of the table and gets its palmed card into Thumb Clip position. All is now as in Figure 84.

2. There are other methods for getting the left hand to hold the deck, from above, by the ends but the one described in Step 1 will be found quite practical.

## CARD SWITCHES

3. The right hand now travels close to the surface of the table and comes over onto the tabled card. Pressing down with right hand the tabled card is taken along as the right hand continues to move in the arrowed direction as indicated in Figure 84. The Thumb Clipped card remains clipped but the tabled card is free and being dragged along only by the palm pressure of the right hand.

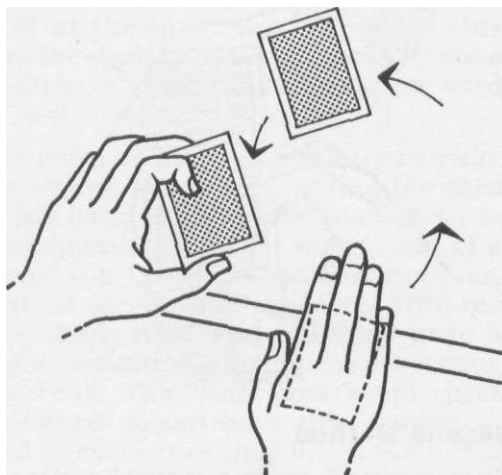


Figure 84

4. As the right hand travels inwards, towards performer, the left hand advances the deck to meet the right hand as in Figure 85. At this point, when the side of the right hand touches the deck, the right hand, with its clipped card, starts to turn palm upwards.

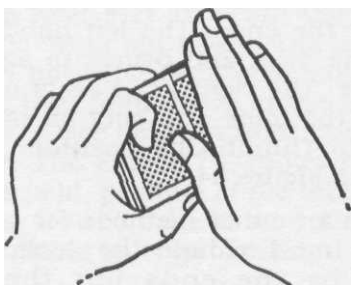


Figure 85

At the same time the left hand moves the deck further forward and to the right in order to *cover* the tabled card. Do *not* try to get this even but rather past the deck so part of the tabled card will end up projecting on the left side of the deck but will be covered by the left hand from above.

5. The right hand continues to turn palm upwards and turns its card *face* up to the table as it is seen in Figure 86. The whole action is that performer seems to have scooped up the tabled card in order to turn it face up. The illusion of actually having turned the tabled card is good if properly timed.

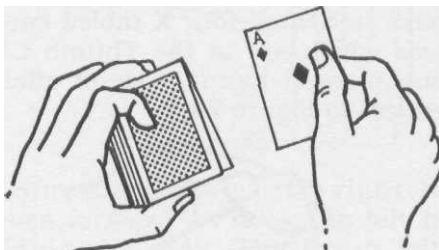
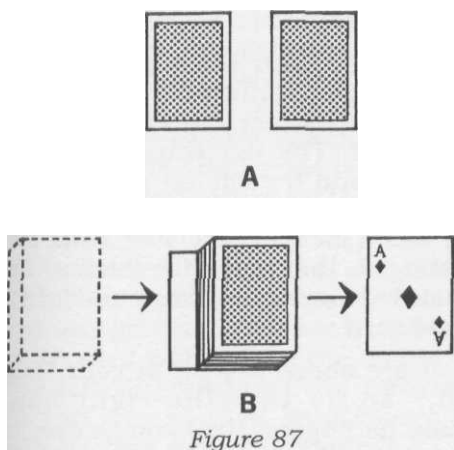


Figure 86

6. The whole maneuver can be done with a *packet* of cards such as exchanging four X cards for Thumb Clipped Aces. In this case, as the right hand turns the Aces face up on the table, the fingertips come over to spread the packet.

7. An alternative handling, using the same underlying principles, is to have the tabled card close to the deck as in A of Figure 87. The right hand comes directly over the card thus automatically resulting in the same situation shown in Figure 85 where the deck and right hand are close together. As the right hand turns palm upwards the left hand moves the deck to the right and over onto the tabled card. The Figure 87 at **B** shows the action with both hands omitted for clarity. Note the original Ghost position of the deck before it is moved over onto the tabled card.

## UNLOADING SWITCHES

**Third Method:**

This one makes use of the deck held in the left hand. The cards in the right hand are in a Rear Angle Palm thus the Switch is even less suspect and quite easy to do.

1. The deck is in the left hand held from above by the ends. The tabled card is face down to the left and lying lengthwise. The right hand has a card in Rear Angle Palm. It can be brought to this position from a standard palm using the edge of the table.

2. The right hand, with its card in Rear Angle Palm, reaches for the tabled card. Its fingers extend and touch the upper right corner of the tabled card. The condition is shown in Figure 88 which shows positions of both hands, the deck and the tabled card.

3. The right fingers now press on the front end of the tabled card, then close inwards towards the palm, pulling the tabled card so it goes *behind* the right hand. At the same time the right 1st and 2nd fingertips nip the upper left corner of the Rear Angle Palmed card. The Figure 89 shows the tabled card behind the right hand and the right 1st and 2nd fingers nipping the corner of the palmed card. The left hand, still holding the deck, is nearby.

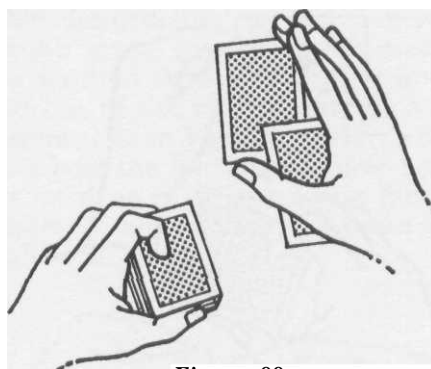


Figure 88

4. The right 1st and 2nd fingers extend carrying the Rear Palmed card to the fingertips as the right thumb moves under the card to lever it up so the performer can see the face of it. Also the right hand moves slightly forward so now the tabled card is behind the right wrist. The left hand moves in with the deck in order to cover the tabled card. The Figure 90 shows the action at this point.

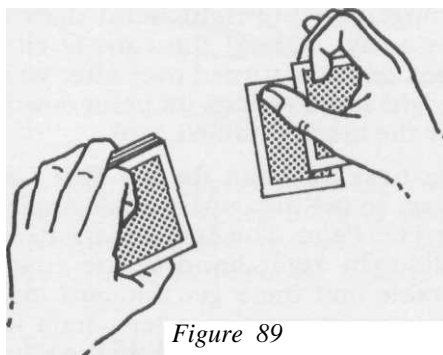


Figure 89

5. Once the deck has covered the tabled card the right hand swings out, in an arc, towards center of the table to either Turndown or Turnover the card now at right fingertips.

6. While the Figures 88 to 90 show the Switch using a single card it can be used with a packet. Just be sure the right hand fans out the cards when the stage shown in Figure 90 is reached. From here conclude as before.

## CARD SWITCHES

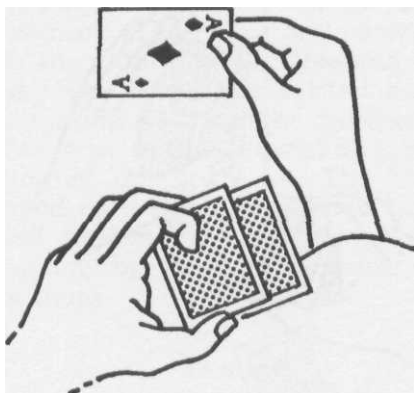


Figure 90

**Without The Deck**

The Third Method just described can be used without the deck. In this case the tabled card should be near the performer. Execute all the actions using only the right hand, in the same way as explained when the deck was used.

After the card or cards are brought to the fingertips the right hand does *not* move away. Instead the card is either turned down or turned over after which the right hand swings its palm down to cover the original tabled card.

From here you can do the Flat Card Pickup, to get the card in Rear Angle or Rear Flat Palm. The other alternative is to slide the right hand to the edge of the table and there get the card into a desired palm position after which it is simply a matter of unloading the card.

**Pseudo Card Cheat's Switches**

I call these the Pseudo Card Cheat's Switches. They are of my own origination and never have been used in any games of chance. The procedure is like that of a card cheat's Hole Card Switch but the underlying techniques for doing them are strictly my own. They have little magical value at this time, but will make an impressive demonstration in the usual Gambling Expose.

**First Method:**

1. The tabled card is lying *lengthwise* in front of the performer. The left fingers hold the inner left corner of the tabled card. The left thumb is *under* the corner and the left 1st and 2nd fingers are on top of this corner. The right hand has a card in Rear Flat Palm and is resting on the table with the four fingers curled under the front end of the palmed card.

2. You are about to look at your "Hole Card." To do this the right hand extends its fingers, then comes over on *top* of the tabled card. Position of both hands is now as in Figure 91.

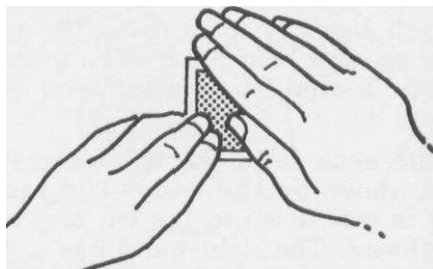


Figure 91

3. Two actions take place together. The right hand tilts upward and the left hand also tilts its card upward and behind the right hand. This is apparently done so no one else can see your "Hole Card"; however, what really goes on is that the left fingers place its card against and in line with the palmed card in the right hand as in Figure 92.

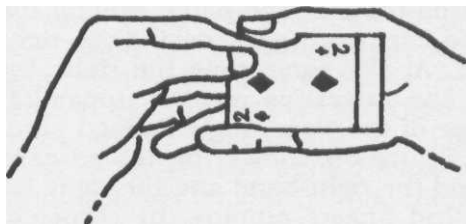


Figure 92

## PSUEUDO CARD CHEAT'S SWITCHES

4. In Figure 92 the left fingers push the card further towards the right palm until *both* cards are in line. Now the left fingers *remove* or *slide out the under card*. This is similar in action to Figure 92 except note that now the *under* card will be pulled forward by the left thumb and 1st and 2nd fingers.

5. As the left fingers pull out the card both hands move down to the table and end up again as in Figure 91 where the *under* card will now be the one in view. The left fingers keep the new tabled card in view as right hand moves away with its card Rear Flat Palmed.

6. Sometimes it is desirable to pivot the new card upwards, as it comes clear of the right hand, so the performer can eventually turn over the card. Figure 93 shows the new card tilted upward as right fingers curl in towards the palm to keep the palmed card in place. Both hands work close to the surface of the table during the Switch.

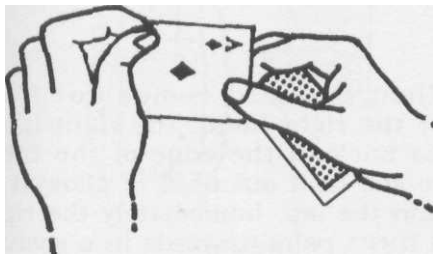


Figure 93

### Second Method:

1. The tabled card is held with the left fingers, thumb on bottom and fingers on top, at the inner left corner. The card in the right hand is in a Rear Flat Palm position but a *little more forward towards the fingertips*.

2. The right hand comes over on *top* of the tabled card to completely cover it. Right here the *left* fingers *release* the tabled card so it remains against the

table. Immediately the left fingers and thumb grasp the upper left corner of the palmed card and pull it inwards and out of the right hand, for a short distance, as in Figure 94. Here you will note how the left fingers have bent up the card as if to look at its face. The Figure 95 shows how this looks to the audience.

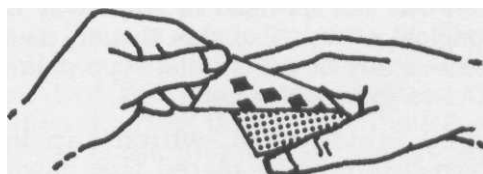


Figure 94

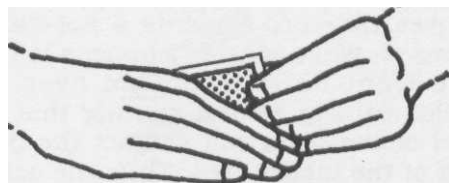


Figure 95

3. As the left fingers keep the card in place, as per Figure 94 and 95, the right thumb is lowered so the side of right thumb is pressed against the tabled card.

4. With the right thumb keeping the tabled card in place, the left fingers can pull out the new card to the position shown in Figure 93. From here you can do a Turnover or a Turndown of the card.

5. The card, which is still under the right hand, can be brought into a Rear Flat Palm using the Flat Card Pickup or you can merely slide the card to the edge of the table and work from there into any desired position. Eventually the palmed card is unloaded.

## CARD SWITCHES

6. A good chance for the right hand to do the Flat Card Pickup is at the time the new card is in the position shown in Figure 93. You have plenty of cover for the bending in of the right 1st finger.

### Simplest Push Switch

I have decided to insert this Switch here in that it does make a good exhibition but can be used in some way in a magical effect. Also this Switch does not need any of the special type palms but uses the regular palm.

1. The tabled card, which can be shown before being placed face down, is near the performer. The right hand has a card in the usual standard full palm position.

2. The right hand now apparently shoves the card towards a spectator; however, what actually happens is this: The right hand is placed over the tabled card in such a manner that the heel of the palm will contact the back end of the tabled card. Thus the actual palmed card, in right hand, is in advance of the tabled card while the tabled card is directly under the right palm, below the base of the fingers.

The Figure 96 shows how the two cards lie under the right hand with X being the under card which will be held back.

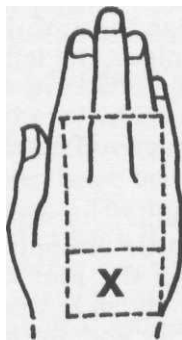


Figure 96

3. As soon as the right hand is placed over the tabled card, the right hand moves forward. At the same time the front or originally palmed card is shot out, from under the right hand, towards the spectator. This action is seen in Figure 97. The arrow alongside the right hand shows the right hand now moving back towards the edge of the table.



Figure 97

4. When the card comes out from under the right hand, the right hand moves back to the edge of the table where the held out card is allowed to fall into the lap. Immediately the right hand turns palm upwards in a gesture for the spectator to turn the tabled card face up. The right hand travels to the edge of the table only as far as is necessary to let the held out card fall into the lap. This means that the right fingertips will still be touching the table as the hand is turned palm up.

5. The whole action of the Switch will become apparent if you just imagine that you are supposedly just pushing or shoving the tabled card towards the spectator in order that he may get at it to turn it over. The patter line, "Just take this card and place the *palm* of



## ANGLE PALM SWITCH

your hand on it", will give a logical excuse, especially for the turning of the right hand palm up, as you reach the words, "palm of your hand". As you say, "on it", the right hand is turned palm down in another gesture of what to do.

6. The smoother the working surface the easier this Switch will work; however, the normal cloth covered surface will be no deterrent to the move except that the *forward* and *backward* action of the right hand will have to be a little sharper in order to shoot out the palmed card as in Figure 97.

While the action has been explained as a forward one it can be done to *either side* of the performer. The card in this case will exit from under the side of the palm. This is shown in Figure 98 where you will note that in this instance the right fingers need not be extended.

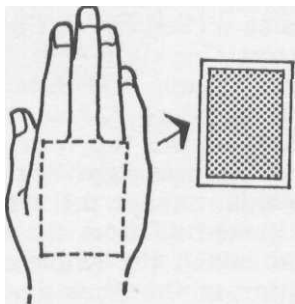


Figure 98

While most Switches so far described are those done seated at a table the ones that follow are of a specialized sort designed mostly for magical purposes and done standing at the table. However, they can at times be accomplished while seated.

### Angle Palm Switch

Although similar in concept to Miracle Card Change No. 1, the technique is such that no movement of the right hand, or the hand doing the actual exchange is necessary.

1. Hold two cards as one with the left fingers at the left side and near the lower left corner.

2. The left hand tilts the card(s) upwards to show the face and then the card(s) is transferred to the right which really drops it face down onto the table. Actually no *change* has been made as follows:

3. The right hand takes the cards into a deliberate Angle Palm as in Figure 99; however, left fingers have slightly pushed the two cards apart so that when the right thumb nips the left side of the cards they will be slightly separated at this side.

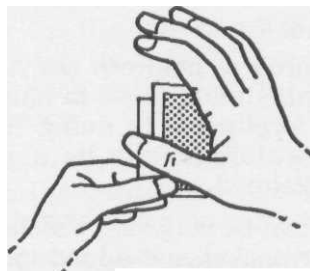


Figure 99

4. Now the right hand moves forward to the left, back of hand facing audience, then with a slight outward movement of the ball of the right thumb the lowermost card is released to fall face down on the table while the top card remains in the hand.

5. Although right now it may seem ridiculous to go through a move that practically accomplishes nothing there are nevertheless several possible applications. Among these applications are the following.

A. In a four Ace effect wherein an Ace from one packet is secretly transferred to another or Leader packet. Have five cards in a packet supposedly consisting of four. The Ace is secretly 2nd from the top. Do a Double Turnover to turn the Ace face up and then face

## CARD SWITCHES

down. Deal the top X card to the table. The top Ace of the packet is left slightly jogged over one side of the packet.

The right hand takes the packet into Rear Angle Palm and the top Ace is held back by the Angle Palm Switch as the rest of the packet is tossed face down onto the supposed Ace, really X card, on the table. The left hand now moves towards the three face down cards to turn them face up as you say, "Oh, these three cards should be face up on the face down Ace."

Needless to say that during this, the right hand can move over and above another packet to either drop its palmed Ace or add it in the act of scooping up the packet.

If it is desired to hold out the Ace, the right thumb should move in along side the right forefinger. In doing this the card will automatically be placed in Rear Flat Palmed.

**B.** A card can be very easily stolen from the Leader packet and added to another packet while picking it up. Merely have the indifferent card or cards on top of the Leader Packet after the display. Turn the packet face down, transfer it to the right hand which retains the desired cards as the rest of the packet is dropped to the table. The cards from the right hand can now be added secretly to one of the other packets.

**C.** If two sets of four cards each are crimped in opposite directions they can be exchanged, one value for another, by the Angle Palm Switch. To do this show the cards face up showing only the first four. Turn the cards face down then cut at the bridge to transpose the bottom four to the top. Immediately after the cut the right hand, which is holding the cards from above by the ends, moves into position automatically by just moving the right thumb, from

the back end of the packet, to the left side where it nips the top four cards. This is easy due to the bridging of the packets at the start.

**D.** Using the pack for a four card Switch makes this cutting unnecessary. Also the four initial cards can be shown at the start.

The four Aces are on top of the deck. They are thumbed off into the right hand but at the same time the left fingers push over enough cards so that in resquaring the deck, using only the left hand, the left 4th finger can obtain a break under the top four cards while the right hand is busy displaying the Aces.

The four Aces are now squared against the deck and picked up, by the ends from above with the right hand, thumb at the back end and fingers in front. At the same time the four cards below the Aces are also picked up but in such a manner that the right 4th finger is *between* the packets and thus separating them at this corner. Also the upper right corner, of the top four Aces, is nipped between the right 3rd and 4th fingers. In this manner the whole eight cards are picked off from the deck. As there is no switch the whole action of merely squaring the Aces against the pack and picking them up is convincing.

At this stage the right hand is holding the packet so that the right thumb is lying across almost the length of the back end. The 1st finger is curled on top while the other three fingers cover almost the whole front end as shown in the Figure 100. The right hand now moves towards the left and as the 1st finger is straightened out, the lower packet of cards is dropped as in Figure 101. Here you will note that the original four cards are now hidden by the back of the right hand. The right side of the cards will be touching the inside

## FOUR AND FOUR TRANSPOSITION

of the hand thus affording plenty of cover. The right thumb retains its position at the back of the packet.

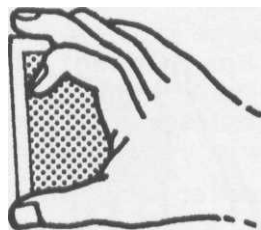


Figure WO

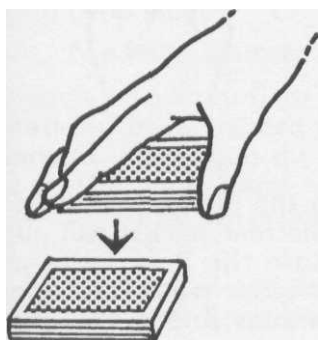


Figure 101

As soon as the right hand releases its lower cards it travels to the deck taking it by the ends from above with right 1st finger curling on top of the deck. It will be found that the adding of the cards to the deck is almost mechanical. As the right hand takes the deck, as explained, the left hand points to the four cards on the table as you say, "Keep your eye on the Aces." Naturally the sleight is best performed at a fair distance so that spectator can not look over the hand or under it. Angles are most important for perfect execution of this maneuver. Once it has been acquired the following direct transposition effect is possible. Lets call it Four and Four Transposition. The Effect is that four indifferent cards change places with the Four Aces.

### Four and Four Transposition

1. Start with four Aces on top of the deck. Below them four spot cards, two black and two red, with an 8 of Hearts as the lowest of the four. Below this, have the 7 of Hearts as the ninth card from the top.

2. Thumb off the four Aces and show them in a fan in the right hand. Drop them face down on the table.

3. Show the next four cards, the spot cards, in a fan but in returning them get a break under them with left 4th finger. Patter about using four Aces and four spot cards.

4. Pick up the Aces and show them once more in a fan. Square them against deck getting set for the Angle Palm Switch.

5. Seem to drop the Aces to the left but execute the Switch as you say, "Four Aces. Keep your eye on them."

6. The Aces are now on top of the deck. Thumb off the top four cards, then squaring them steal an extra card, the 7H. Show the face of the packet as you say, "And the four spot cards over here", and drop them to right of the 1st packet.

7. Place the deck off to one side as you say, "Have you been keeping your eye on the Aces?" Pick up the supposed Aces on the left, make some magical pass, then fan out the cards to show them as the spot cards. Toss these face up to the table.

8. With the top card of the packet on the right scoop up the others thus transferring an Ace to the bottom to cover the 7H card.

9. Fan out the cards keeping the last two squared to show you have four Aces. The transposition has been completed.

## CARD SWITCHES

### Additional Rear Palm Switches

These are based on the Rear Palm commonly known as the Gamblers Cop. Do not confuse the Rear Palm with the Rear Flat Palm or the Rear Angle Palm. Several methods will be given using the Rear Palm.

#### First Method

This type of handling is useful at times as the Switch is made easier by turning the cards face up or face down previous to putting them on the table.

1. The four cards are Rear Palmed in the left hand. The cards are face up and in the familiar Cop position.

2. The right hand picks up the four cards to be switched. These cards are also face up.

3. The right hand places the cards into the left hand on top of the palmed cards but in a forward, jogged position as shown in Figure 102, the performers view.

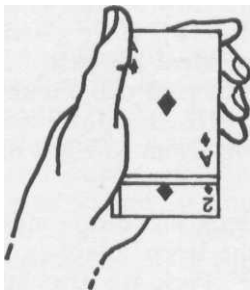


Figure 102

4. The right hand can now make some gesture such as moving the deck, etc..

5. The right hand comes over and turns the cards face down in the following manner; The right fingers go under the front end of the packets while the right thumb goes on top at the front end. The right hand now turns both packets as one, inwards towards the body. The right fingers will

conceal the jogged portion as in Figure 103 during the turning action.

6. The cards are now replaced into left hand face down.

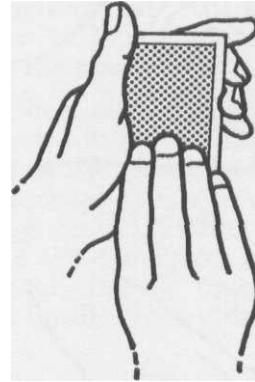


Figure 103

7. Due to the jogged condition of the packets the rear packet will automatically go into the Rear Palm position while the other will remain forward. This is similar to Figure 102 except now the cards are face down.

8. Immediately after the turnover the right hand takes the forward packet from above by the ends. In doing this the right thumb will push against the injogged packet, pressing it further into the palm. The right hand then drops its packet face down onto the table while the left hand retires to the side.

9. The Rear Palmed cards can later be added to the deck.

10. Obviously the above Switch can be made with the cards either face up or face down.

#### Second Method

1. The cards are palmed in the right hand at the start.

2. The cards to be switched are taken and held in the left hand.

## TOP PALM SWITCH

3. The right hand comes over to square the cards, adds the palmed cards but holds a left 4th finger break between the two packets.

4. The cards are next squared along the sides by the left hand with the result that the bottom four cards are left in a Rear Palm position while the top four cards are moved forward.

5. The forward packet is taken by the right hand and placed face down to one side.

6. Above action is similar to Mario's Square Up Drop Palm.

### Top Palm Switch

This Switch is unusual in that the cards start out being palmed in the left hand and after the switch the cards are palmed in the right hand. Also this switch is covered by the action of turning over the cards.

1. The cards are palmed in the left hand in either full or Rear Palm.

2. Cards to be switched are picked up by the right hand and placed into the left on top of the cards there; however, left 4th finger holds a break between packets.

3. The right hand can move away under some pretext if desired.

4. Right here the action is most important. The right hand comes over the packet and palms the top four cards and at the same time, the fingers and thumb meet at the front end of the packet remaining in the left hand. Here the right hand turns this packet face up and the left fingers spread the cards out in a fan as in Figure 104, the spectator's view.

5. The left hand now grasps the fanned cards while the right hand releases its hold on the upper end of cards and changes position. The cards are retaken, in the right hand, by the same end

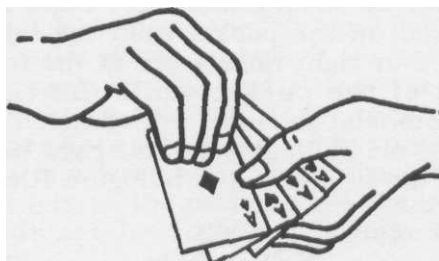


Figure 104

but this time as in Figure 105 with the right thumb on the face of the cards.

6. The right hand now tosses the cards face up onto the table in their fanned condition.

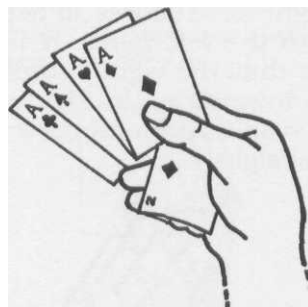


Figure 105

7. The above change can also be made while apparently turning face up cards face down. In this case start with the cards face up in left hand then proceed as per the original description.

### The Throw Switch

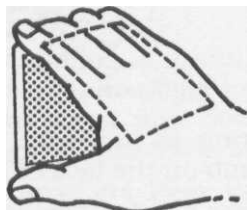
This Switch can be very practical under certain conditions. The exchange is made with one hand and the title becomes evident on trying it out.

1. Begin with cards palmed in the right hand.

2. The cards to be exchanged can be picked up by the left hand then taken by the right which places them on the table, or the right hand can pick them up and place them into the left. During these actions the change is executed.

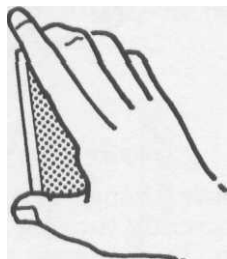
## CARD SWITCHES

3. Let us assume the right hand has picked up the packet from the table. The four right fingers are at the front end of the packet while the right thumb is at the inner left corner. Four cards are still palmed in the right hand and the situation is as in Figure 106.



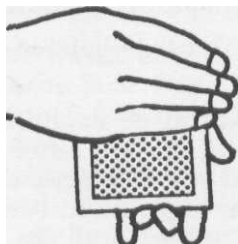
*Figure 106*

4. The right hand moves to deposit the cards into the left hand. It is during this time that the right thumb moves its cards inwards as in Figure 107 so that the visible cards are now more or less out of sight.



*Figure 207*

5. The right hand continues towards the left hand and seems to place the cards into the left hand but actually the palmed cards are released as shown in Figure 108.



*Figure 108*

6. Once the right hand has released the palmed cards it continues on towards the left arm in order to seemingly pull up its sleeve. Actually the purpose is to push the other packet into the palm because at this point the packet will still be held by the tip of the right thumb; therefore, the action of pulling up the sleeve is necessary. Any other action which pushes the cards into the palm proper, will, of course, do as well.

7. While the action has been described of tossing cards into the hand they can also be tossed onto the table.

### One Hand Switch

A switch designed for several cards. Actually two hands are used to set-up for the switch; however, the change itself is made with only one hand.

There are two methods of handling but basically the mechanics for each are identical. The first follows a description of the actual mechanics involved in getting set.

1. Four cards are Rear Palmed in the left hand.

2. Four selected cards are taken by the right hand.

3. Both hands are brought together and the two packets lined up as one, but with the fourth little finger between them.

4. The two packets are transposed by a deliberate cut so that the upper packet consists of the original Rear Palmed cards. The left fourth finger still holds a break between the packets.

5. At this point the two packets are held in the left hand in dealing position, similar to the Mechanics Grip, with the left forefinger curled over the top end. The appearance is that the left hand is holding a packet of cards.

## ANOTHER REAR PALM SWITCH

6. The left hand now moves towards the table to drop the packet face up onto same; however, right here the crucial moves are made.

7. As the left hand moves forward the left forefinger pushes down on the cards so that they go down further into the palm as in Figure 109. The left fourth finger is still between the packets.



Figure 109

8. Continue pushing the packets further into the palm and at the same time turn the left hand palm down. As the left hand starts to turn palm down the left thumb also pushes inward on the upper left corner of the packets. This will cause the packets to go into a sort of Clip Rear Palm as in Figure 110 with the left fourth finger still between the packets. Figure 110 is the view as it would be seen from the bottom; however, here the action is shown with the left hand palm up.



Figure 110

9. As the cards reach the position shown in Figure 110, the cards above the little finger are released to fall face

up onto the table. Actually the whole action is made as the left hand is turning palm down to deposit its packet. The cards are released at the time the left thumb and 4th finger press the upper corners of the under packet. This enables all four fingers to extend and release the packet while the other cards are held back in a Rear Flat Palm.

10. With the packet upon the table there are two alternatives from here.

First, the left hand retires to the side while the right hand comes up to spread the cards from right to left.

Second, the left hand retains its position and with the extended left forefinger spread the face up packet from right to left as in Figure 111.

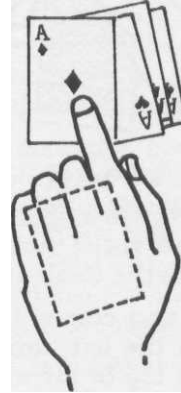


Figure 111

### Another Rear Palm Switch

A method for switching *one* or *more* cards through the use of the Rear Palm. The switch is made as follows;

1. The card, or cards, are held in the left Rear Palm as in Figure 112. The cards are held lengthwise between the base of the thumb and the 2nd, 3rd and 4th fingers which leaves the left forefinger free as the cards are below it.

## CARD SWITCHES

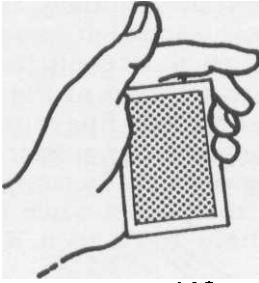


Figure 112

2. The card, or cards, to be switched are taken with the right hand and placed into the left hand in such a manner that the *front ends* of these cards will be resting on the *left forefinger* as in Figure 113.

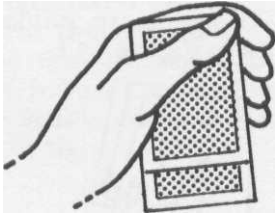


Figure 113

3. Some appropriate gesture is now made with the right hand or some objects, such as the deck, is moved.

4. The right hand comes back to take the cards from the left hand. The right thumb goes on top of the visible packet at the inner right corner while the right forefinger goes between the two packets. The remaining right fingers go below the palmed packet with the result that while the right thumb and forefinger are grasping the upper packet the right second and 1st fingers will be clipping the Rear Palmed cards as in Figure 114.

5. Once this position has been reached the left hand starts to drop to the side keeping the upper cards between the left thumb and forefinger while the right hand moves upwards and forwards to take the lower cards between

the right 1st and 2nd fingers. The right thumb will wind up pressing down on the right forefinger and thus the illusion of the sameness of position is maintained.

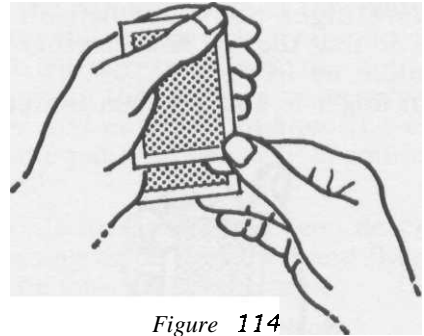


Figure 114

6. The packet or card is immediately dropped onto the table or placed where ever necessary for the effect in hand.

7. The Figure 115 shows the action when taking the exchanged card into the right hand. As the left hand moves downwards the right hand moves upwards. The right thumb goes under the card, at the inner right corner, to turn its back toward the audience. Thus the card ends up being held between the thumb on the face and 1st finger on the back of the card at its upper right corner. The other 3 fingers curl in towards the palm to facilitate the turning of the card.

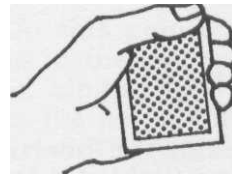
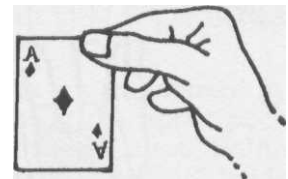


Figure 115



## THE SPREAD SWITCH

8. The cards can be added to the bottom of the deck by the right hand placing the deck into the left, or they can be transferred to a full right hand palm using Mario's Palm Transfer. See Chapter 2; Action Palms. They can then be added to the deck, sleeved, pocketed or merely held out for a time.

### The Spread Switch

To Switch a face down card for another card in a face up deck. (Note: For original use of The Spread Switch see "Deuce Sandwich Switches" Notes for Aug. 10, 1956.) The mechanics of the switch now follows:

1. The second card from the face of the deck is previously reversed. Let us assume this card is the 10H.

2. In order to try the switch, reverse any card somewhere in the center of the deck. Thus one card is face down in the center and one card, the 10H, is face down under the face card of the deck.

3. Holding the deck face up in the left hand obtain a break under the two cards at the face of the deck, actually the back to back cards.

4. Push off these two cards as one into the right hand which takes it into the Count Cop Position. Continue by taking the next five cards singly, one onto the other, into the right hand.

5. At this point the right hand moves away, with its cards, from the deck in a gesture or some excuse. (This excuse should conform to the effect at hand.)

6. As the right hand comes back towards the deck the right fingers buckle the bottom card of its packet so that a space is created between it and the rest of cards above it.

7. As the hands approach each other the left thumb spreads its cards towards the right. These cards go into

the buckled opening between the reversed card and those above it as in Figure 116.

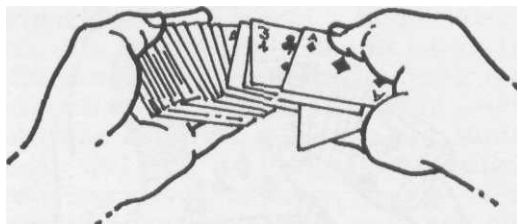


Figure 116

8. The left hand continues spreading the cards but these are now all going into the buckled space with the result that the bottom card stays under the spread *but* still remains against the right palm.

9. Continue spreading the cards until the reversed card in the center is reached. At this stage the spread is halted for a moment to give a clear view of the lone face down card.

10. Now comes the switch. The left thumb is resting on the face down card from above while the left fingers are underneath. The left hand moves towards the right thus pushing the reversed card under the spread and supposedly into the right hand.

Actually the left fingers merely push the reversed card under the spread and the left fingers automatically go *between* the bottom buckled card and those above it. This action causes the left fingers to further force the buckled card firmly against the right hand. The left thumb also falls on the face of the previously spread cards with the result that the whole deck is held by the left hand while the right hand merely comes away with a face down card in its hand as shown in Figure 117.

Note that there is a definite step in the deck at the point from which the reversed card was seemingly removed.

## CARD SWITCHES

This also acts as a marker for the position of the reversed card now underneath the section stepped to the right.

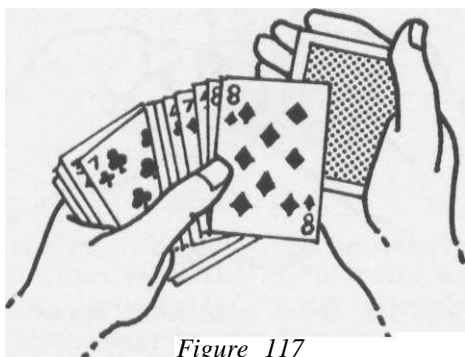


Figure 117

11. The right hand tosses its card face down onto the table, then comes back to the deck. The deck is separated at the stepped place and the left hand section is run or spread *onto* the right hand section. The obvious purpose being to show no other reversed card. These actions leave the original reversed card on the bottom of the deck.

12. To right the reversed card the deck is taken from above by the right hand. The left fingers push the bottom reversed card to the right under the right palm as for a side steal except no palming is done. Instead the left thumb moves under the deck at its left side in order to turn it face down. As the deck is on its side the right hand immediately moves upward and at same time undercutting half the deck, then immediately going into an overhand shuffle. Result is the reversed card is automatically righted in what seems like a casual overhand shuffle.

### Switcheroo

This is a utility Switch that I devised to enable one to switch either one card or several. It is easy of execution, requires only a slight amount of practice and has endless possibilities some of which will be pointed out.

For the present I will describe the mechanics of the Switch itself; however, first, let me point out that although the moves can be made with the pack face down there is less suspicion if the pack is face up during the Switch while the tabled card or cards are face down. After the student has familiarized himself with the sleight he will readily appreciate this fact. The description for Switcheroo now follows:

1. First let me state it is best if the cards involved in the switch are slightly crimped lengthwise so later they can be easily handled when picking them up by the ends.

Assume that you wish to Switch a face down card, that is on the right side of the table, for one which is still in the pack. Begin by secretly reversing the top card of the deck as follows. The pack should be held face up in the left hand with the right hand above.

The left fingers push out the bottom card for half its width. The bottom card rests on the fingertips of the left hand. By closing the left fingers the bottom card will be reversed face up under the deck. This is a pretty standard procedure and was first described in Victor Farelli's book *Lend Me Your Pack*.

2. The left 4th finger pulls down the lower, inner right corner of the reversed card. At the same time the right hand removes the pack, from the left hand, by taking it from above by the ends. The right thumb comes at the lower right corner but its tip maintains a break, between the reversed card and the rest of the face up cards, at about the center of the back end. The right 1st and 2nd fingers take the deck at the upper right corner while the right 3rd and 4th fingers are merely alongside but do not touch any part of the deck. The right 2nd finger is on the corner of the deck but the 1st finger is more at the center of the front end.

## SWITCHEROO

3. With the pack held in the right hand, as described in Step 2, advance towards the face down tabled card as shown in Figure 118. Note that the deck is *not* directly in line with the tabled card but more towards the left of the card.

4. The right hand, with the deck still in the described position, comes down to pick up the tabled card. The right 1st finger and right thumb only hold onto the deck while the right 2nd, 3rd and 4th fingers extend to pick up the tabled card to *under* the deck.

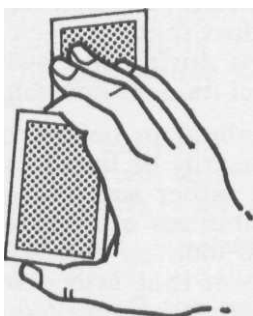


Figure 118

5. The tabled card is picked up by placing the tip of the right thumb on the lower left corner and the tip of the right 2nd finger on the upper left corner. The right 3rd and 4th fingers also aiding in holding the tabled card, as well as concealing the whole front end of the card. The grip and position of the cards at this stage is shown in Figure 119 which shows a bottom view of the condition.

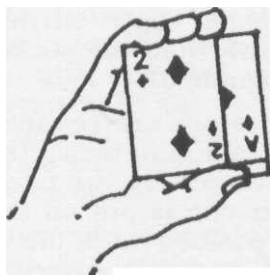


Figure 119

6. The right hand moves towards the left of the table to apparently deposit the card just picked up. Actually the originally reversed card, on which the right thumb has held a break during all this, is released by simply easing up the pressure of the right 1st finger and thumb as the toss to the left is made. Anyone who has a Three Card Monte toss will find no difficulty executing this maneuver; however, bear in mind that the move is a slow, easy one and not fast or jerky. During this toss the right thumb and 2nd, 3rd and 4th fingers hold onto the card picked off the table. The right fingers will, of course, mask the card held back as seen in Figure 120 where the actual Switch is taking place.

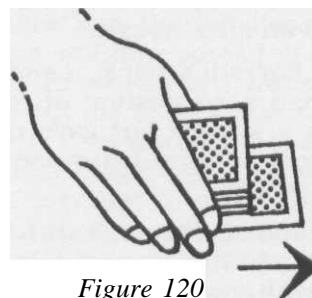


Figure 120

7. After the actual switch has been made there are several alternatives for the card that was held back.

**A** The two hands come together, the left fingers, from below, pull on the card to bring it back under the face up deck. It thus takes the position of the originally reversed card.

**B** With the card extending to the right as it does it will be found a simple matter to immediately spread the deck face up. Because of the jogged condition of the reversed card it will be hidden by the spread.

**C** We prefer this method to any of the others for all practical purposes. It consists of merely bringing the two hands together and having the left fingers

## CARD SWITCHES

extend straight outwards below the deck. In this position the pack will more or less be resting on the extended left palm with the left fingertips on the face of the side-jogged card. The left thumb enters under the pack to tilt it on its side.

The right hand immediately undercuts the deck for an overhand shuffle as the left thumb pulls off the top half while the left fingers, where the side-jogged card was resting, close in to hold the card, upright, against the portion of cards pulled off by left thumb.

Upon completion of the shuffle the tabled card will be on the bottom of the pack. This whole action of righting the reversed side-jogged card should appear as if you merely shuffled the pack as an afterthought.

Note - Farrelli's book, *Lend Me Your Pack*, had a suggestion of reversing a card in a shuffle but gave no details. The above is what I assume would be the procedure.

Switcheroo can be done with a number of cards. As a matter of fact it is even easier with more cards. Because of the added weight the release, made by simply easing up the pressure of the right first fingertip and tip of the right thumb, is a lot easier.

A packet of cards has less tendency to buckle up against the bottom cards; therefore, it will be less apt to hang up the crucial switch. This is the one detail that must be guarded against, in the single card switch. Do *not* press too hard on the ends of the picked up card as it will buckle up against the card to be exchanged.

Before proceeding with some actual effects in which the above sleight is used, we will introduce an idea using a paper clip in connection with the Switcheroo. Several years ago we introduced, via a booklet called *Mario in*

*Spades*, an effect titled "Clipped". In it a paper clip was used to mark a card, namely the Ace of Spades, later the paper clip was secretly transferred to another card.

The use of a paper clip, in the "Clipped" effect, came to me as a result of watching Russell Barnhardt, of Chicago, vainly trying to accomplish the same purpose through the use of a rubber band encircled around the cards. At this time another idea, along the paper clip line, is introduced. It is the secret use of a *duplicate* paper clip to enhance both the effect as well as the Switch plus the fact that the deck can be held face down during the Switch. A brief example of its uses now follows:

What is about to be described should not necessarily be taken as an effect in itself but rather something that shows the possibilities of application. If one wishes to look on this as an effect it would seem that four selected cards, which have been marked with a clip. These change into four Aces while the four selected cards appear in the performer's pocket.

1. Secretly clip the four Aces. The paper clip is placed at the center, on the right side, of the packet of Aces.
2. Place the Aces at the bottom of the pack with the paper clip towards the right. All the cards are face down and held in the left hand, as for dealing, with left fingers curled around side of deck to conceal the paper clip.
3. A second paper clip is on the table or brought forth from the pocket at a later time as required.
4. Four spectators are requested to remove cards and note them. The four cards are gathered by the performer and the paper clip is put on these in the identical position as is the clip on the Aces. The packet is placed to the right of the performer.

## MONTE SWINDLE

5. The cardician now obtains a four card break, with the right thumb, on the bottom Aces. The paper clip makes this part sure and easy of accomplishment.

6. Holding the deck, from above by the ends with the right hand, in readiness for the Switch, the performer's left hand reaches out and grasps his helper by the right arm. Having his left hand thus occupied gives him an excuse to pick up the tabled packet in the manner prescribed for the Switch.

7. The performer's right hand picks up the tabled cards and makes the Switch tossing the cards towards the left, as he says, "Will you please hold onto these four cards."

8. Addressing his audience the cardician states that he will cause the four selected cards to arrive in his pocket.

9. Bottom palm the four selected cards in the left hand. Reach into the left side coat pocket, push off the paper clip, have the first selection named, remove the proper card and display it to the assemblage.

10. Repeat this procedure with the remaining three cards. Later have the assistant remove the clip from the cards he holds. He shows he holds four aces. Climax!

### Monte Swindle

A paper clip is placed onto the Ace of Spades. Later it turns out to be one of the red Aces. The effectiveness of the swindle is due to the fact that it is actually impossible to have transferred the clip from one card to another, yet that seems to be the only explanation. It is a fine bit of chicanery to pull the next time you have a pow-wow with another cardician.

1. A paper clip is previously placed, on the right side, at the center, on one of the red Aces. This Ace is the central

card of the three, with the Ace of Spades on top as they are held face down in the left hand.

2. The left hand turns palm down and deals off the Ace of Spades face up on the table. The left hand remains palm down.

3. Left fingers push the *bottom* red Ace forward for half its length. Now toss the two red Aces face up on the table. The overlap of the first red Ace will hide the paper clip on the Ace below.

4. The Ace of Spades is now clipped in an identical manner and position as is the red Ace. Turn the Ace of Spades face down on the table with the clip on the right side.

5. The Left thumb moves in under the two red Aces and the left hand picks up the Aces still in a spread or fanned condition. Keep the left hand palm down. Pull out the bottom Ace, with the right fingers, then transfer it to the top. The curled left fingers, which should be kept close together to avoid windows, will effectively conceal the duplicate clip during the transfer of the card.

6. Turn the left hand palm upward bringing the backs of the cards into view. The bottom card is now the clipped Ace.

7. Obtain a break between the two cards, as in the regular Switcheroo sleight and hold them from above with the right hand.

8. Pick up the Ace of Spades under the two Aces as for the Switch. Turn the cards face up to once more show the Ace of Spades with its clip. It will be noted that the Ace of Spades now conceals the duplicate paper clip on the red Ace.

Note that the Ace of Spades is picked up in the position for the switch similar to Figure 118 and 119.

## CARD SWITCHES

9. Apparently toss the Ace of Spades face down actually making the switch which will release the red Ace with its clip.

10. The remaining two cards are now squared up from beneath with the left fingers. Immediately extend the left thumb till its tip touches the tip of left second finger. Next remove the top card with the right fingers as you say, "Ace of Spades on the table and two red Aces in the hands." The extended left thumb will automatically cover the paper clip during this maneuver especially if you had placed the clip with its *short* loop on the back of the Aces.

11. Replace the card from the right hand on top of the card in the left, on the left side. Engage the left second fingernail on the clip in readiness for the Clip Steal. This is done by merely moving in the left 2nd finger until the paper clip comes free of the card and falls into a finger palm position of the left hand or it can be done at the exact time the right hand takes the cards from the left hand. The clip can also be thumb palmed.

12. Have the spectator turn over the tabled card. To his surprise it is a red Ace. Toss the two cards from the hand, (stealing the clip at this time if you wish), face up onto the table to show that the Ace of Spades has been in your hands all along.

### Mario's Regulation

#### Palm Switches

These switches do not depend on any of the previous palm positions but use the regular palm in which the card is mostly held by diagonally opposite corners. The right 4th fingertip presses against the upper right corner of the card while the lower left corner is kept in place by pressure of the palm at the base of the thumb.

With this grip the other fingers can extend flat yet the card will be retained in the hand.

Normally the hand having a card in this position can rest its fingertips on the edge of the table; however, by changing the grip to between the right 1st finger and the palm, the right 4th, 3rd and 2nd fingertips can be rested on the edge of the table while the 1st finger goes below the table edge thus the card is held out of sight but is retained in the arc created by the 1st finger and thumb. By raising the right 1st finger the card is brought up to under the other three fingers and the card transferred to the diagonal grip previously mentioned. Whether the student wishes to use this finesse or not is up to him.

#### First Method

1. The tabled card is lying lengthwise in front of the performer. It is held with the left fingers by the lower left corner as for the Corner Hold. The right hand has a card palmed in the regular position and is resting its fingertips on the edge of table. Situation is shown in Figure 121.

2. The left fingers move its card so the lower right corner of the card is brought towards the performer.

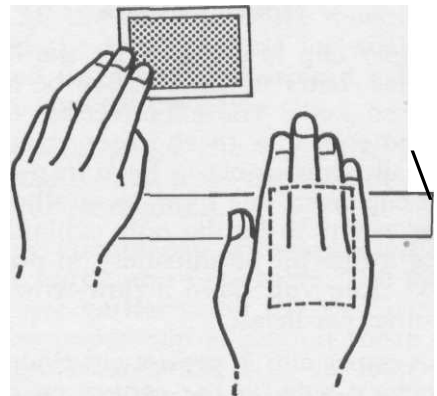


Figure 121

## MARLO'S REGULATION PALM SWITCHES

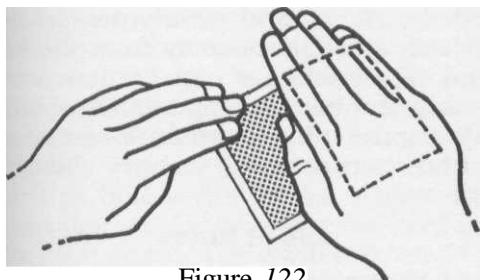


Figure 122

At the same time the right hand, moving close to the table, comes in towards the tabled card as in Figure 122.

3. The palmed card is brought over onto the tabled card. The position of both hands is as in Figure 123. At this point the left fingers still hold onto its card and both cards are more or less in line under the right palm.

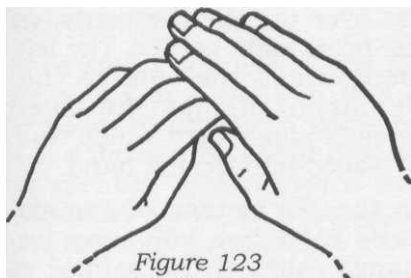


Figure 123

4. This is important. The right hand is tilted upwards but during this action the side of the right hand must be firmly pressed against the table thus the hand sort of swings like on a hinge. The left hand, now holding both corners of the two cards, also moves upwards as it follows the right hand.

5. The actions of Step 4 above is for the purpose of looking at the card. During this time the left 1st and 2nd fingers pull upwards on the card nearest the palm or the original palmed card This upward pull on the card is only for about a quarter of an inch as in Figure 124 where you will note that the left thumb and fingers are still holding onto the corners of both cards.

6. Keeping the cards side-jogged, as in Figure 124, the right hand and left hand swing downwards back to the position shown in Figure 123. At this stage the two cards under the palm will still be side-jogged with the under card being side-jogged to the right.

The left fingers now hold onto the corner of the upper card while the length of the right 4th finger is pressed down against the side-jogged under card. The Figure 125 shows a single X denoting the left fingers hold and the three X marks where the right 4th finger, or the side of the right hand, is pressed.

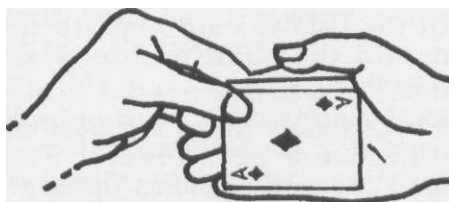


Figure 124

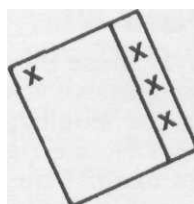


Figure 125

7. All that remains is for the left fingers to hold onto its card as the right hand carries away the under card by merely maintaining pressure against it while the right hand moves back to the position shown in Figure 121. Here you can use the finesse of gripping the two opposite corners of the card between the right 1st finger and palm in order that the palmed card can be brought below the table edge. After a while the palmed card is unloaded by any of the various procedures already explained.

## CARD SWITCHES

### Second Method

1. The position of both hands is as shown in Figure 121.
2. The right hand moves in towards the tabled card exactly as in Figure 122.
3. At this point a very important maneuver takes place as it will be required to get the palmed card under the tabled card. This consists in slightly lifting the right thumb. This action will cause the palmed card to buckle outwards or away from the palm with its upper left corner hugging the table. This will enable the palmed card to be slid under the tabled card.
4. With the palmed card beneath the tabled card the hand positions are exactly as in Figure 123.
5. Tilt both hands up to the position shown in Figure 124; however, this time the Face card is pulled upwards. Now the two hands move downwards back to the table but the left fingers merely peel off the face card as both hands move back to the original position shown in Figure 121.

It is possible to do these Switches with the hands raised above the table. In this case, after the sidejogging action shown in Figure 124, the right 4th fingertip presses in against the card to be held back. Once this diagonal grip is secure on the card the left fingers can easily move away with its new card.

To use the 1st Method of the above Regulation Palm Switch as an In and Out Switch all you need to do is move the palmed card over onto the tabled card until both hands are in Figure 123. At this stage the left fingers quickly execute the side-jogging action. The left thumb pushes its tabled card forward under the right hand as the left 1st and 2nd fingers pull inwards on the palmed card. Once the left fingers and thumb have a secure grip on the new

card the right hand merely presses on its card, and moves away from the left hand. The exchange can be done very quickly and has the appearance of only covering the tabled card for a second or so and then seeming to have changed your mind.

### Added Notes

**A.** At Figure 113 of Another Rear Palm Switch it is possible to merely line up the palmed card and the card above it instead of making the Switch in question.

To line up the two cards the left forefinger moves in towards the palm, this action would be similar to Figure 109, until the two cards are in line. This lining up of the two cards takes place at the same time that the right hand comes over to take the cards, as one, by the inner right corner. The left hand drops down to the side as the right moves up to display the face of an apparently single card which was originally placed into the left hand.

**B.** In the 1st method of Pseudo Card Cheat's Switches you may find the exchange easier if the palmed card is brought beneath the tabled card. In this way when the hands are tilted, as in Figure 92, it is only necessary to merely peel off the face card of the two. This is an easier action than the exchange required when the palmed card is still against the palm.

**C.** This is a rather trite effect using the Face Up Switch; however, the series of actions are such as to make the end result quite startling.

Assume that you have a card secretly reversed second from the face of the deck. Run this card under the spread as per Figure 116. As the cards are being spread face up ask the spectator to touch any card.



## ADDED NOTES

When he touches the card, the left fingers hold onto the touched card. The cards in the right hand are then used to flip over the touched card, face down onto the left hand portion. Immediately the left fingers move the face down card to below the cards in the right hand just as if to transfer the card into the right hand. The Switch is made as the right hand moves out with the originally reversed card as in Figure 117.

The right hand tosses its card face down onto the table, then both hands square the deck and turn it face down. The result is the touched card face up in the deck. All that remains is to pick up the tabled face down card, insert it face down into the face down deck, ruffle the front end of the deck, spread the deck to show the touched card has turned over as if by magic.

As I have said the effect is not much but the series of actions in this case can be used effectively in some other effects of a more substantial nature. As an example, the Spread Switch can be done *twice* in a row to accomplish a transposition and a reversal.

Suppose you start with the usual secretly reversed card at 2nd from the face of the deck. Work this card to beneath the spread as you ask someone to touch a card. Assume this card is the 5H. It is levered over, face down, then the Switch is made with an X card going to the table but the 5H remains under the cards in the right hand.

Now the 5H is worked *under* the spread as you ask another spectator to touch a card. Suppose this is the 7S. It is levered over face down and the Switch is made thus the 5H is placed to the table on the left. The 7S remains reversed in center of the deck.

The audience assumes the 5H is on the right, the 7S on the left when actually an X card is on the right, 5H on the left

and 7S face up in a face down deck. To conclude pick up the supposed 5H, really an X card, and insert it into the deck. Ruffle the front end of the deck, then show the 5H now on the table. Spread deck to reveal the 7S face up.

This transposition effect is best if you decide on two definite cards to use. I suggest secretly reversing the 3C as the 2nd card from face of deck. Now adjust matters in the deck so that the AC will be the first card you come to and the AD as the second card you will use. Of course, after the above Double Switch you can flash the 3C as the AC just before inserting it face down into the deck. From here the effect is terminated as in the first case.

While I have termed the above a Double Switch obviously it can be repeated as often as you may wish depending on the effect, as for example a Triple Transposition, because after each Switch the next card is in position for a repeat of the sleight.

**D.** A Card Switch In Reverse is possible as follows: The position of both hands is as in Figure 79 with these exceptions; the right hand does not have a card palmed and the left thumb is keeping a break, at the inner left corner, on the bottom card of the deck. A tabled card is in front of the performer. The right hand comes over the tabled card as in Figure 80. The right hand picks up the tabled card to look at it and at the same time the left hand moves in with the deck. The situation is similar to Figure 82. Still looking at the card, held in the right hand, the left thumb and fingers release the bottom card and the deck is moved back. Figure 81 shows the condition at this stage.

The right hand now turns palm down directly onto the new card thus both cards are covered and the picture is again as in Figure 80. The right hand

## CARD SWITCHES

holds onto its card and then moves away to expose the new tabled card which is taken to be the one just looked at. The situation is now exactly as shown in Figure 79 with a card palmed in the right hand. After awhile the palmed card is unloaded. This Switch is interesting in that you need not start with a card palmed. It can also be done with a packet of cards.

An excellent technique is when the position of Figure 80 is reached, with *two* cards under the hand, the right hand moves the under card forward, then as the right hand moves back, with its palmed card, it is immediately unloaded onto the top of the deck. The left hand tilts the deck on its side thus the right hand replacement is easy as both hands, grasping each end of deck, tap the side of deck against the table.

The back of the deck will be towards the spectator and the four fingers of each hand will practically conceal the top of the deck thus making the replacement difficult to spot.

While the Spread Switch has been described with a face up deck it can also be made with the deck *face down*.

My notes contain many more effects using both the Spread Switch and the Switcheroo but these will have to wait for another Chapter. Meantime, the best Switches to you—

Cardially yours,  
Edward Mario

# Chapter Thirteen

## Estimation

### *Part I*

### Mechanical Estimation

*The Comparison Method   The Automatic Gauge Method   Variation of Automatic Gauge  
The Nail Gauge   Nail Gauge Variation   Mario's Favorite   The Faro Check  
Mechanical Estimation Effects   The Magic Card   "Think I'll Stop Here"   Chosen Card Count  
Down   The Tipoff   Reversed Card Out*

Probably the first source to record the principle of Estimation is Downs' *Art of Magic* where it is looked upon as a simple process of locating a card but the reader is cautioned that, "The bungling and unobservant performer will meet his Waterloo in this experiment. The keen-eyed, ready-tongued and adroit performer; however, will experience no difficulty whatever in this method, the secret of which lies in locating the selected card by observing where the spectator breaks the pack."

Thus in a few words a principle of unlimited scope was handed to the magic world, yet in the fifty year period since its introduction very little has been added to the subject. Even as large a volume as *Greater Magic* has practically no mention of it; however, Charles H. Hopkins mentions the principle in his *Outs, Precautions and Challenges*. It is interesting to note that no mention of estimating the number of cards is made in either *Art of Magic* or the Hopkins' book but seems to follow the rule of observing where the pack is cut.

It is *Expert Card Technique* which first mentions estimating the possible number occupied by the card that is cut, plus an advance in the fact that now the estimated card's position is followed in the course of regulation Riffle Shuffles thus adding more deception but also adding the risk.

It is in Chapter Six of the present volume that this risk was lessened to some degree by the use of the Faro Shuffle, which gave more accurate results, as well as the introduction of Forced Estimation, plus its use in some effects other than just merely finding the card.

The following two Chapters, of *Revolutionary Card Technique* not only deal with Estimation but with effects as well. Mechanical Estimation is for those who may have never had much experience with this branch of card work and wish to be pretty sure of success.

The other subject was first briefly introduced in the New Phoenix in 1955 and is of a controversial nature in that

## ESTIMATION

many card men at that time, even experts, did not believe the principle to be practical. I doubt if many have changed their minds in the interim. It is what I term Natural Estimation and through its use some fantastic effects are possible, some of which have been included in this work.

I can not think about estimation without recalling two names in the field, namely a character called Moe, who apparently made use of the principle of estimation in arriving at some of his card miracles. Also Bert Allerton with his Estimation Stab, on which I based several of my impromptu versions, a couple of which are released here for the first time.

In all the effects I have tried to stay away from the "Let's play estimation" type of thing so common among magicians, wherein they try to guess at what number in the deck a noted card lies. This obvious estimation carries no mystery and should be avoided as you would avoid displaying a secret sleight. While there are effects in which numbers are involved it must be remembered that these are apparently arrived at by chance or seem to be predetermined which is akin to a prediction of sorts. I'm sure that the student will find much to fascinate him in the material to be presented.

### Mechanical Estimation

Object: To determine as closely as possible the number of cards cut off by a spectator.

The usual means of estimation is to guess the number of cards cut off by spectator by actually looking at the cut off portion or by looking at the remainder of the deck to determine the number of cards left behind. From this it was possible to guess how many the spectator had cut off. While it is possible to master this basic procedure the

following ideas will give one more accurate results with less practice. Some of the methods are designed to accurately give the number of cards cut off by the spectator as well as two other portions.

### First Method:

#### The Comparison Method

1. Having had the pack shuffled by the spectator he is requested to table the cards and cut them but not to complete the cut.
2. When the cards are cut the two packets are normally side by side as in Figure 1 with the ends of the cards towards performer.
3. Notice packet A of Figure 1 as well as the two arrows. This is what you estimate. In other words you estimate how many more cards one packet has than the other rather than trying to determine the actual number of cards in the cut off portion.

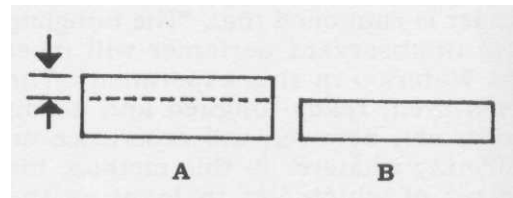


Figure 1

4. Assume that you have estimated that one packet contains twelve more cards than the other. In Figure 1 the packet A would have twelve more cards than packet B. Next, halve this number to give you six. Now deduct six from 26 to give you 20 or the number of cards in packet B. Naturally the packet A would have 32 cards.
5. Try this method of Comparison Estimation and you will find that it can be done quite accurately within one or two cards.

## AUTOMATIC GAUGE METHOD

**Second Method:****The Automatic Gauge Method**

This works best on a hard surface so don't expect good results on an overly soft working surface.

1. The spectator having shuffled the pack places it on the table. Arrange matters so that the side of the deck is towards you. Have him cut the cards but not complete the cut.

2. As the cut is seldom equal, one packet will contain more cards than the other. The handling is such that exactly which packet is the greater makes no difference. For the example let's assume the packet A nearest you is larger as in Figure 2.

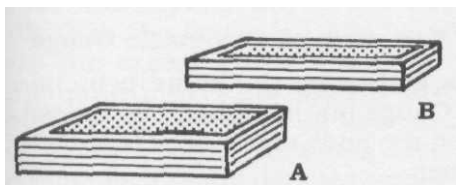


Figure 2

3. The right hand is always placed on the smaller packet, in this case packet B, the one furthest away from you. The left hand is always placed on the larger packet, in this case, packet A.

4. Both packets are now moved towards each other till the sides meet; however, both are jogged as seen in Figure 3, a side view, with the hands omitted.

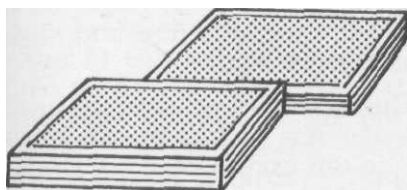


Figure 3

5. The right 1st finger presses down firmly onto its smaller packet. The left 1st finger also presses down but lightly on its packet. The left thumb gently pushes its top cards forward. What happens is that only those cards which do not jam against the smaller packet, will move forward as in Figure 4 which shows the action from the end view. The left fingers pick up just this sliding portion of the left hand cards and at the same time the right hand moves its packet away. The action is seen in Figure 5, another end view.

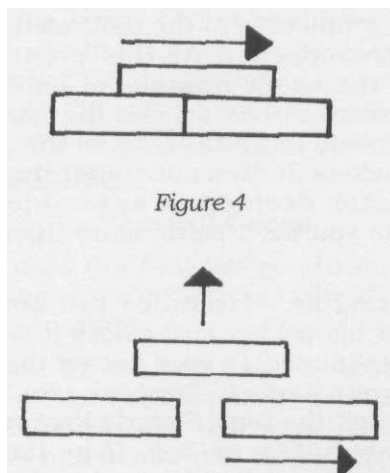


Figure 4

Figure 5

6. The right hand action in Figure 5 is accompanied by the request of "Take the packet you cut off and shuffle it." Meantime the packet, held by the left hand, is shuffled by yourself.

7. Naturally you Run Shuffle your packet counting the cards at the same time. This Run Shuffle, in the event of a large number of cards, can be broken up by say, running 10 cards and throwing the rest of the packet onto these in an injogged condition. Get a break at the injogged packet and Run- Shuffle the rest, up to the break, as you finish the count to give you the total of cards in this packet.

## ESTIMATION

8. Suppose the total is 19. To this, add one to make 20 and then divide this by two to give you 10. Next subtract 10 from 26 to give you 16 which will be the estimated total of not only the packet the spectator cut off but also of the packet still on the table.

At most you will be off by one card on one packet due to the fact that your Run-Shuffled packet may have had an odd number of cards; therefore, one of the tabled packets has to contain that extra card.

9. Drop your Run Shuffled packet; 19 cards in this case to the table alongside the other packet. At this point you know the exact number of cards in your packet, 19 cards, and the estimated number, 16 in this case, of the other two packets. It does not matter how the spectator decides to assemble the packets you can't be off more than one card.

For example - He notes the bottom card of his packet and places it on the other estimated 16 card packet then all onto your packet. Suppose you then shuffle off the top 15 cards leaving the estimated 16th on top. If he had 16 cards in his packet the card is then on top but if he had 17 then it is the second card from the top or only one card off. Later, in the effects section, I will show you how a three and even four card error can be allowed and yet terminate the effect successfully.

10. I have given the handling when the larger packet is nearest you but suppose it is the one furthest from you. The handling is still the same with right hand grasping the smaller packet and left hand the larger; however, in this case the left 2nd finger pulls the top cards back as the two halves are jammed together. This action is shown in Figure 6.

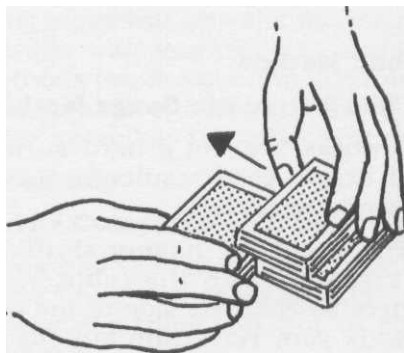


Figure 6

11. The left fingers, of course, lift up the Sliding Packet as the right hand moves its packet forward for the spectator to shuffle. From here everything is as already explained in order to estimate the number of cards in the tabled packets.

#### Variation of Automatic Gauge

This embodies the same principle of the Gauge but is a handling devised for when the ends of the deck face the performer.

1. Assume the smaller packet has been cut to the right and the ends of the cards face you. The right hand grasps the smaller portion by the ends with right thumb at the back end, near the center, right 2nd and 3rd fingers at the outer right corner with right 1st finger curled on top.

This right hand packet is kept firmly in place but the left hand packet is moved towards it as seen in Figure 7. Here you will note that the left hand 2nd, 3rd and 4th fingers are at the left side of the deck with left 1st finger on top, but the left thumb is free and slightly lifted as seen in Figure 7.

2. As the large packet jams up against the smaller one you have two ways of lifting the top excess cards. First is for the left thumb to lightly brush across the top of the smaller packet and

## THE NAIL GAUGE

immediately moving toward the large packet and, by pressing inwards, lift off the excess cards as seen in Figure 8, performer's view

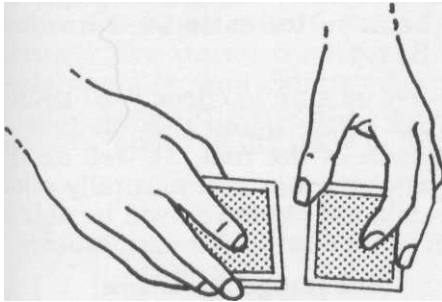


Figure 7

3. What you are doing is actually using the top of the small packet as a guide for the left thumb to sweep across and merely lift off the excess cards from the larger left hand packet. Once the excess cards are lifted the right hand moves its packet toward spectator to shuffle it as you shuffle your packet. The calculations here are the same as already detailed under the Automatic Gauge, Steps 7, 8 and 9.

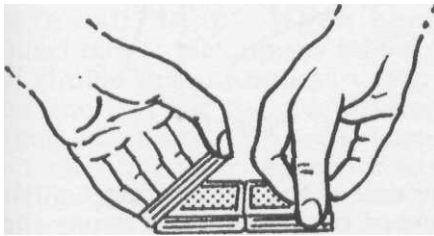


Figure 8

4. The other method of cutting off the excess cards is for the left fingers to sort of sweep the excess cards across the top of the smaller packet as in Figure 9. At the same time the left thumb moves in under the packet to lift it off. The right hand, of course, moves its packet towards spectator.

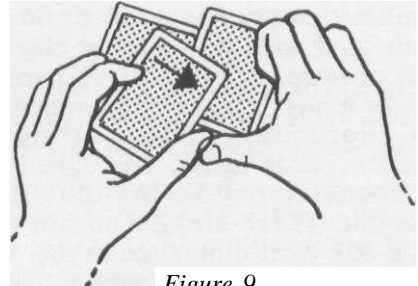


Figure 9

5. In the event that the smaller packet is on the left, then the techniques are still the same except that left hand will hold the small packet stationary while the right hand does the moving and jamming of its packet against the other. At the same time, the right hand cuts, or slides off its excess top portion.

### Third Method:

#### The Nail Gauge

This uses the Nail Gauge attributed to Zingone. Its use here is quite different to any in print.

1. First of all, you have to test your thumb nail as follows: Hold the deck on its side in the left hand. The right thumb nail is now dug into the top side of the deck as seen in Figure 10. How you do this is important. The tip of the thumb should be pressed straight and firmly against deck so that its nail rides over the top side of the cards.

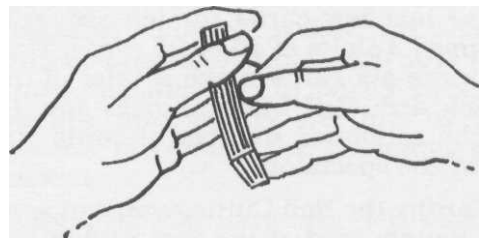


Figure 10

## ESTIMATION

Now, while maintaining the right thumb's pressure, you bend the thumb, and with its nail you clip off a batch of cards. Count these cards to see how many you got. Now repeat the same procedure of Nail Cutting and count the cards again. The object is to get a consistency in the amount of cards cut. There should be not more than a one card difference at any time. In other words, it is all right to consistently cut ten cards but once in a while get nine. If your thumb pressure has been up to its maximum in order to get 10 cards, then you should not be able to get 11 but you may, due to easing up, get 9. At any rate, you will eventually get a consistent number of cards. Assume that 10 is your most consistent number.

2. Spectator having shuffled the pack, have him table it and cut off a portion. This portion he is asked to shuffle.

3. Meantime, pick up the rest of the deck in order to give it a series of Drop Cuts. Actually, you use the Thumb Nail Gauge, as per Figure 10, and drop each packet onto each other in a series of apparent cuts. Count each cut as a unit rather than trying to add up each ten count or any number that you may be working with. In this example, of course, the number ten is used.

4. Suppose you have cut 3 packets and find the last is just a few cards. You merely spread these and quickly note how many there are as you drop these last onto the rest of cards. Suppose these last few cards totaled six. You dropped 3 Units of 10 or 30 cards. This plus the six cards make a total of 36 which deducted from 52 gives you 16 or the estimated number of cards cut off by the spectator.

5. During the Nail Cutting you can spot the bottom card of the first packet cut off. Later, the spectator, after noting the bottom card of his packet, drops it

onto the tabled cards. Now he can give the whole pack several straight cuts. Later, on getting the pack, you relocate the original bottom key card and cut the deck there to bring the spectator's card back to its estimated number from the top.

6. Always be sure to check your thumb nail just before doing this method as the growth of the nail, as well as the clipping of the nail will naturally affect the number of cards you will be able to cut off at that particular performance.

### Nail Gauge Variation

This method uses the nail of the left forefinger and the handling appears as a series of Strip Cuts to the table.

1. The deck is held as shown in Figure 11 where you will note how the nail of the left 1st finger digs into the upper end of the pack.

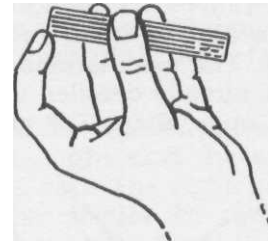


Figure 11

2. The nail of the left 1st finger pushes downward on its cards to cause them to plunge out at the bottom end. Meanwhile, the right hand comes in to take these plunged out cards as seen in Figure 12.

3. The right hand drops these cards onto the table. This happens as the left 1st finger positions its nail for another plunging out of some nail gauged cards. The right hand continues to strip out the plunged cards and drops them onto those already on the table.



## MARLO'S FAVORITE

4. Naturally you test your nail to see just how many cards it will engage each time. Assume this number is five cards. Remember that you try not to add up each five cards but rather treat each strip-off as a unit. Thus if you counted five units, then  $5 \times 5 = 25$  cards would be your estimated number of cards plus any few that may be less than five, added to the units of five.

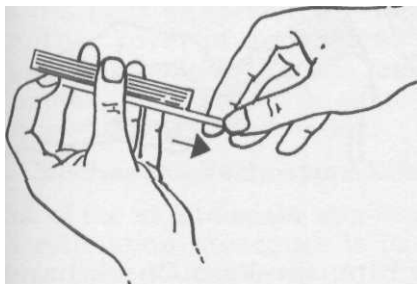


Figure 12

5. A procedure quite different, from that of Strip Cutting the remaining cards after the cut, is as follows: After the cards have been shuffled, take it into position for the Forefinger Nail Gauge as in Figure 11. Now, quickly Strip-Out the cards as you ask spectator to call "Stop". When he does, request him to pick up the tabled cards and shuffle them. Needless to say, you have counted the units and know the estimated number of cards. Hand the remainder to another spectator to shuffle. Now you know approximately how many cards each has. By having one spectator note the bottom card of his packet and the other spectator the top card of his packet, then placing the halves together both cards will be in the center at an estimated position known to you.

**Fourth Method:****Mario's Favorite**

This is rapid, and if you have had any experience with the perfect splitting of cards for a Faro Shuffle, this method

can be infallible, and accurate. Even on your off days, you will not be off more than one card.

1. The pack has been shuffled and tabled by the spectator. Have him cut off a bunch of cards and shuffle them.
2. Meantime, you pick up the remainder and do a perfect Faro Split. In other words, you split the cards and *eye gauge one portion against the other*. If you have an *even* number of cards you should easily cut or split equal halves as seen in Figure 13.

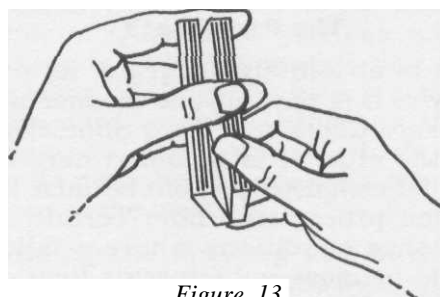


Figure 13

3. If you have an *odd* number of cards no matter how you try to cut, *one half* will always be heavier or thicker in appearance. For the present, assume you have been left an even number and have split accurately.
4. The right hand drops the top portion to the table. The other half is then Run-Shuffled to get the number of cards in this portion. Suppose this number is 15. Double this to get 30 and subtract from 52 to give you 22 or the estimated number of cards in the spectator's cut off packet. Drop your packet onto the table and now you know the amount of cards in your packet and pretty certain of the amount in each of the remaining two packets.
5. Suppose you have been left with an odd number of cards. When you Faro Split these, one half will appear thick-

## ESTIMATION

er. This becomes evident in trying release or pick up a card as you try to get an even split. In this event, always end with the heavier packet in your hands for the Run-Shuffle.

6. After the Run-Shuffle, you double the number minus one. If you had 19 cards, then twice this would be 38, minus one would give you 37. Then, 37, from 52 gives you 15 or the number of cards the spectator has. You now also know the amount of cards in all 3 packets, 19-18-15 respectively.

### Fifth Method:

#### The Faro Check

This is absolutely accurate, its only drawback is that anyone familiar with the Faro-Check (See Faro Shuffle) will get the clue. It is included here not only for completeness, but because it is a good procedure under certain lay audience conditions where a failure would be more embarrassing than one in front of some magicians. Although among laymen you do have a greater lee-way of outs without them realizing that you are covering up a failure.

1. Have the pack thoroughly shuffled by the spectator, then, after it is tabled, have him cut off a packet which, of course, he again shuffles.

2. While the spectator is shuffling you casually pick up the balance and do a Faro Split. This is similar to Figure 13. Next, do a Faro Check in that one portion is merely weaved perfectly, card for card, into the other as in Figure 14. (For more details on the Faro Check, see Chapter 6, The Faro Shuffle.)

3. With the Faro Check you will immediately be able to spot whether both halves are equal as the result will be either a perfect In-Weave or Out-Weave. If the halves are unequal there will be a card or cards that are not included in the Weave. These may be at

the top or bottom; however, special care must be paid to when one half is weaved perfectly but one of the halves has a card at the top *and* bottom of the other half. This means that the one half straddling the other has one more card. A few trials with the Faro Check and you will quickly get the idea.

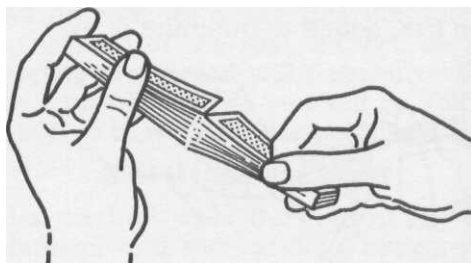


Figure 14

At any rate, the Faro Check having been made, the cards are quickly unweaved, as if changing your mind about a Faro, and one of the packets dropped to the table. If the Faro Check showed an odd number of cards, remember whether the extra card is in the tabled portion or in the hands.

4. Run-Shuffle the cards in your hand to count them. From here you multiply that amount by two, then either add or subtract the one card if the packets were odd. In other words, if in your hands is the one extra card, then you would multiply, then subtract one from the total. If the extra card is in the tabled portion, then you would add one after doubling the number of cards in your hands. This eventual total is subtracted from 52 to give you the amount of cards being handled by the spectator.

5. As the Faro Check enables you to get the exact position of the spectator's card, after the return of his packet, you can use a definite procedure for bringing the card to the top.

As an example, suppose the card is 15th from the top. Lose two cards by a

## THE MAGIC CARD

cut to bring the selection 13th. Next, do a perfect Faro In-Shuffle to bring the card to the 26th position. Now a perfect cut at 26 and another Faro In-Shuffle brings the selection to the bottom where you note its name. Once the card is known you can disclose it in any way you want even letting the spectator shuffle the cards again before you do disclose his selection.

In the next chapter I will deal with another form of estimation called Natural Estimation. For the rest of this Chapter, let's deal with some effects using Mechanical Estimation.

### Mechanical Estimation Effects

One of the most obvious conclusions to an estimation procedure is to merely show that you have found the card. This should present no problem if you use any one of the Estimation Methods previously outlined. Naturally, a Double or Triple Lift is used to compensate for any errors. Those who are familiar with the K.M. Move can, of course, end up with the single card after any Double or Multiple Lift.

The next most commonly used methods to terminate an estimation, is spelling to the card. To be absolutely sure of your spell you must decide on an Estimation Method that will not give you more than a one card error; however, by use of Double and Triple Lifts you can deliberately over-estimate two cards to insure the selection not coming out on the letter before the final "S" of any suit.

For example, suppose you have estimated the card as being 20th but it is really 19th. Also suppose the card is the AD which spells with 13 letters including the letter "S". Now according to your estimation of 20 you would lose 7 cards; however, the AD would come out on the 12th card or on the letter 'D' and the spell would end awkwardly.

Therefore, it is best to set the card at one or two more cards than the estimated spell. In other words, instead of taking off 7 cards from the estimated 20, you would take 6 or 5. As you can see in this case losing 6 cards, the card would spell on the letter 'S' and if you lost 5 cards, then it would be the card after the letter 'S'.

You also can see how if you had decided to slough off only 4 or 3 cards that by riffling the back end of the deck you can quickly spot whether the spelled card is on top, 2nd, 3rd or even 4th. Naturally, by the Lift, either Double, Triple or Quadruple, you can always manage to show the spelled card after the letter "S". Here you have practically a five card lee-way. Using any of the Mechanical Estimation Methods, you should never be off more than one card or two at the most.

In doing the spelling you have the choice of dealing the cards face up and should the card come out on the letter "S", you are automatically concluded otherwise resort to the top of the deck as explained. The other way is to deal the cards face down but glimpsing the card on letter 'S' so that if it is the card the spell can end here; otherwise, the same top of the deck procedure is used.

This next effect has been my favorite for many years and even using Natural Estimation has been successful. (See Chapter 14 Natural Estimation) With Mechanical Estimation you should have no trouble in concluding it successfully. I call it—

### The Magic Card

Effect: Performer places, what he calls his Magic card to one side. Later this Magic card locates a selected card.

1. From the deck remove any spot card and place it aside face down without its face being seen as you say, "This is my

## ESTIMATION

Magic Card." Let us say you glimpse that this card is a 4 spot.

2. Use any one of the Mechanical Estimation Methods to get the position of a selected card from the top of the deck.

3. Assume your estimated position of the selection is at 15 from the top. In a shuffle or cut, lose the top 11 cards to get the selection an estimated 4th from top.

4. Riffle back the end of the deck, with your right thumb, as you say, "Someplace in the pack is the card you merely cut to." During this time glimpse the 3rd card from the top.

5. Pick up the tabled card and say, "This is my magic card. What was your card?" If the card he names should be the one you glimpsed, 3rd from the top, turn your 4 spot face up as you point out that it is a value of four. Now return it face down on *top of* the deck. Count down to the 4th card and disclose the selection.

6. If it is not the card glimpsed that is named, leave the 4 spot face up on the table as you say, "The Magic Card is a four so I will count to the 4th card." Here, deal four cards face up. If the selection comes out on the 4th card, the effect is concluded.

7. If the 4th card is *not* the selection, then you turn the next or 5th card face up on top of the deck as you repeat the name of the selection. As you can see, you actually can have room for a three card error. You really have to be out of practice with Mechanical Estimation to need that much lee-way. Naturally use of a Multiple Lift will increase the lee-way and assure success; however, strive to get no more than a *one* card error. This next effect again gives you room for error and still a successful termination. Call it ---

**"Think I'll Stop Here"**

Effect: A card having been selected, the cardician places the deck face down on the table. From the top of the deck he removes a card at a time until he feels the urge to stop. He, of course, stops on the selection.

1. The usual procedure of selection by a cut is followed as well as the Mechanical Estimation.

2. Bring the estimated position of the selected card to about 9th from the top. Place the deck face down on the table.

3. From the top of the deck, with your right hand, take one card at a time placing it face down into the left hand. During the process count the cards and when you pick up the 8th card glimpse it as well as the 9th. Also have the 8th card injogged in the left hand.

4. Say, "I have the feeling to stop right here." Have the card named. If it is the 8th card the Double Lift is used to show it. If it is the 9th, then the top card of the left hand packet is turned. If it is neither the 8th or 9th card it has to be the top card of the tabled pack. Have spectator turn this card over. It's a bad day when this three card lee-way will let you down.

The procedure used in the above effect is also used by Dai Vernon in a mental effect. See his Inner Secrets series.

This next effect has a subtle idea for getting the number of cards in your packet without the necessity of shuffling the packet. It is the -

**Chosen Card Count Down**

Effect: From a fan of face down cards, one is chosen. The value of this card is used to count down into the deck, in which is found a previously selected card.

## THE TIPOFF

1. The spectator shuffles the deck, then tables it. Next, he cuts off a packet which he also shuffles.

2. Meantime, you pick up the remainder and cut it exactly in half or use the Faro Check if you wish, although it isn't necessary.

3. One half is dropped to the table but the other is fanned out or spread into a fan which is held face down by the right hand. *During* the spreading or fanning of the cards you, of course, count them, thus you know the number. From here you now calculate the number of cards held by the spectator as previously explained. Suppose the number you arrive at is 17.

4. Have another spectator touch any one of the cards in the face down fan. This card is removed, still face down, with the left hand and as it is tossed face down to the table, the left hand tilts the card just enough to see its face and note its numerical value. Suppose the value is a 9.

5. After the 1st spectator has noted the bottom card of his packet, the pack is assembled. As your estimated position of the spectator's card was 17 and the glimpsed card on the table, a 9, you need to lose 8 cards from the top of the deck to bring estimated selection to an estimated 9th position from the top.

6. Have the value card turned over after first stating that whatever its number you will count down that many cards into the deck.

7. Count 9 cards face down onto the table. Casually glimpse the top 2 cards of the deck as your right thumb ruffles the back end of the deck while you ask spectator to name his card. If it is one of the two top cards disclose it accordingly; i.e. Single card or Double Lift. If it is not any of the top cards you turn over the top card of the tabled packet and that should be the selection; how-

ever, if you wish you can first pick up this packet and casually glimpse its top 2 cards in the usual right thumb lift at the back end to be sure. This gives you a 4 card leeway with which Mechanical Estimation should never fail.

### The Tipoff

Effect: The Cardman removes some cards from his packet. When these are totaled, they coincide with the number of cards cut-off by spectator.

The title is called "Tipoff" only because some may feel that doing this type of effect will give away the fact that you can estimate. As the principle of estimation however, is considered doubtful or impractical even by the majority of magicians, you are pretty safe in assuming that while laymen may consider other means of accomplishing the result, pure estimation will not be one of them.

1. Have the pack shuffled and tabled. The spectator cuts off a portion of the deck and shuffles this packet. Meantime, you have cut the remainder in half. By estimation you decide if both halves are equal or if one half has one more card than the other. If you wish to be absolutely sure, do a Faro Check.

2. At any rate you do not shuffle your cards but instead make the following statements: "I have cut off a packet of cards and you have cut off a packet. You do not know how many cards I have and I do not know how many cards you have. Of course, if either one of us had those cards," pointing to the tabled packet, "it would be easy to tell how many you or I have. But we do not have those cards so we could only guess as to how many cards you or I cut off. Ill turn around and count my cards and you count yours."

3. Turn your back or have both you and the spectator place your hands

## ESTIMATION

under the table so that each may count his cards secretly. Of course, once you have counted your cards, you naturally calculate the amount of cards being held by the spectator.

4. Look over the faces of your packet and remove any cards with values that will total up to the amount of cards held by the spectator. For example, if he has 14 cards, you would remove any two value cards that, when added together will total 14. Hold these total value cards face down in your right hand while your left hand tosses the rest of the cards onto the table.

5. Recapitulate the conditions and the impossibility of knowing *exactly* how many cards the spectator or yourself cut. Ask him to name the amount of cards he has cut. He says, "Fourteen" in this case. Very slowly turn your value cards, *one at a time*, as you add them up to show your total matches his amount.

If you know the Key Card Version as put out by Sandu, then use this as a follow-up. Notice that in this effect you again did not need to Run Shuffle the cards to determine the spectator's amount.

### Reversed Card Out

Effect: A reversed card equivoce.

1. Proceed with any form of Mechanical Estimation which will result in your knowing the estimated position of the selected card from the top of the deck.

2. Suppose the estimated position is 14. Place the deck behind your back or

under the table. Now count to the 14th card, *without* reversing the order of the cards. Turn the 14th card face up and square up the pack.

3. Bring the deck forward *face up* as you say, "I have reversed a card in the deck. Please name your card."

4. When the card is named spread the deck face up. If the named card is on either side of the reversed card, point out that you placed a reversed card right next to his.

5. If the named card is *not* on either side of the reversed card, then it has to be the reversed card itself. In this case remove the reversed card and turn it face up to show that you reversed the actual selected card.

6. A very strong form of presentation is the following: State definitely that you have placed a reversed card right next to the spectator's card. Do *not* ask for the name of the card at this stage.

7. Spread the deck face up to where the reversed card is sure to be seen. Spread the cards widely at this place as you say, "See, the reversed card is right next to yours." If the selection is next to the reversed card, the spectator will admit same. If it is not, he will tell you. Ask him if at least you are close. Again he will say, "No". Now ask him what his card was. When he names it, act surprised as you say, "Oh, that is the card I reversed." With this, turn the reversed card face up for the climax.

Here again you have a 3 card lee-way and you should have no trouble in concluding the effect successfully.

# Chapter Fourteen

## Estimation

### *Part II*

### Natural Estimation

*Side Riffle Estimation Pull Down Estimation Back End Riffle Estimation The Cut Estimate Visual Retention Estimate Fingertip Riffle Peek Estimation The Sudden Stop The Fan Spread Estimate Estimation Demonstration or Practice Packet Estimation Key Card Plus Estimation Fingertip Location Triple Estimation Peek Triple Estimation Peek Method 2 Miracle Estimation Peek A Three Locator 15-K-11 Speller Mental Spell 7-5-2 X-Ray Spelling Fingertip Face Up Locator Double Peek Face Up Locators Spin Cut Stunner Sudden Stop Effect Mental Stab Super Mental Stab Miracle Card Stab Location Mario's Favorite Out Sensitive Fingers A Mario Miracle Mario Miracle "Stop" Stab Miracle Coincidence Toss The Magic Throw #1 Face Up Finder Sure Throw #1 D'Amico's Latest Method Mario's Suggestion The Dribble Stop The Dribbling Spectator*

The methods of Estimation that are about to be described are strictly of my own origination based on my own theories that over the years have proven to be practical in my own work and can be as well for yours. They may read far fetched and in fact some great authorities on cards have questioned the original contributions that I made along these lines to *The New Phoenix*, issue 329. It is highly possible that once more these authorities will voice the same opinion; therefore, it is only fitting that I start this chapter off with the method that started the whole thing. Its title now is The Side Riffle Estimation. Its original wording has been changed but very slightly.

#### **Side Riffle Estimation**

This is based on the idea that if you thumb riffle the outer left corner of the

deck with one downward thrust of the left thumb, and make an effort to time each riffle about the same each time you do so, you will, with very little practice, riffle to about the same position each time. In my case, I can stop at the 19th or 20th card every time.

The riffle move is hard to describe so follow with a deck in hand. Deck is held as for a regular riffle with the left hand forefinger curled beneath, except that the inner left corner of the deck is *not* held by the base of the left thumb. This inner corner is left free. The left thumb riffles downwards with one deliberate thrust. Because of the position of the hand, see Figure 15, the thumb will stop somewhere close to halfway down in the deck, and the stop will be very deliberate, almost as for a short card.

## ESTIMATION

The whole move should be very casual, in fact, there should be *no* attempt to make this a studied action. The less attention you pay to the move the more accurate it will be, just riffle down. Everyone will have one spot at which he will stop the majority of the time and with a little practice this can be developed into a sure thing.

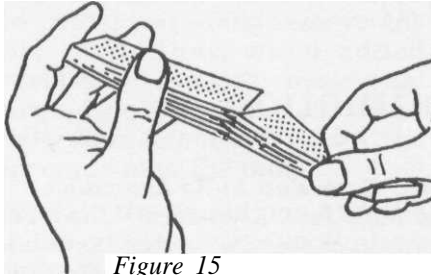


Figure 15

To use the Side Riffle Estimation in an effect, here is the one that appeared in the same issue of *The New Phoenix*. Have a card selected and control it to 21st from the top as follows: Shuffle overhand, running off 20 cards and injog the 21st, then shuffle off. Leave the card injogged while having the selection made. Close the spread, catching the break below the injog. Drop several small packets from the top of the deck to the table, timing it so the spectator will return his card to the top of the tabled packet and leave you with just the bottom stock of 20 cards which is dropped on top of the selected card again in several small packets.

Square the deck in the hands and turn the top card face up, taking the lower right corner with the right thumb on the face and 2nd finger beneath. The right 1st fingertip is *on* the corner of this card. This is the position of the face card in readiness for the Throw. Hold the deck for the Side Riffle Estimation as explained above and the face up indicator card in the right fingers. Riffle down with the left thumb and Throw the indicator card into the

riffle at your automatic stop. The right hand throws the card from the left side into the lower left corner of the deck as it is riffled.

Push the indicator card flush with the deck. Spread the deck between both hands while at the same time counting by two's so you can be in a position to cope with the selected card if it should be to the left or right of the indicator card.

At any rate, you show that the card next to the face up indicator is the selection. In the event you are way off, due only to lack of practice, you can use the Out as described in *Mental Stab*, further on in this chapter, except here the pack is handled face down. Some may prefer to put the face up indicator in from the front end of the deck and, of course, this can be done as well.

### Pull Down Estimation

Hold the pack in the left hand as for dealing except your left thumb lies along side of the deck. With the left thumb pull down, do not *riffle*, the upper left corner of the deck in order to open this end just as if you were about to insert a card therein. Repeat this action several times without changing the position of the left thumb. In this way you will note that at each pull you will break the pack at approximately the same position. It will also be found that if the left thumb is moved down to the lower two-thirds of the deck, then pulls downwards, a break will be made at about the 12th or 13th card. The most important thing is for the left thumb to always position itself at the same spot on the left side of the deck when about to execute the Pull Down Estimate.

You will find an effect titled "Faro Fooler #8" in Chapter Seven, *Faro Notes*, based on the above; however,



## PULL DOWN ESTIMATION

here is the original effect that appeared in *The New Phoenix*. It is based on the fact that you can bury two cards, using the Pull Down Estimation, right next to each other.

Have a card selected, then controlled to the bottom where you glimpse it. Finish by shuffling the selection to the top. Turn the deck face up and bury the face card into the deck. Turn the deck face down and bury the top *selected* card into the deck using the Pull Down Estimation. If working for a magician point out no breaks, crimps, short cards, etc. as you hand him the pack to look over for such devices.

I presume you know when you are working for a sharp card man to still point out the absence such devices even if you *are* using them.

Upon receipt of the deck, turn the top card face up and using the Pull Down Estimation bury it into the pack. Next, spread the cards with the faces towards yourself. As you already know the name of the selection you will know if it is next to the face up indicator card. Remove the indicator and selection. Hold them both in your right hand as you ask spectator to name his card. When he does, you turn over both cards saying, "My card, right next to your card!"

In case of a miss, use the Out procedure described under Mental Stab.

**Back End Riffle Estimation**

This again follows the principle of the Riffle estimation except in this case the pack is tabled. The left thumb riffles the back end of the deck upwards. At the same time the right hand, which is holding a face up card, throws its card into the deck from the back end. As this is used in several of the effects to be described, I will detail the general handling.

1. The pack is tabled so that an end of deck is towards performer. The left hand takes its position above the pack with the left 2nd, 3rd and 4th fingers at the front end. The left 1st finger is curled on top. The left thumb is at the back end and does the upward riffling of the pack. The left 1st finger presses down on top of the pack to keep it in place during the riffling action.

2. The right hand holds a face up card by its lower right corner which will be thrown into the pack during the Back End Riffle Estimation. The situation, just before the Throw, is seen in Figure 16.

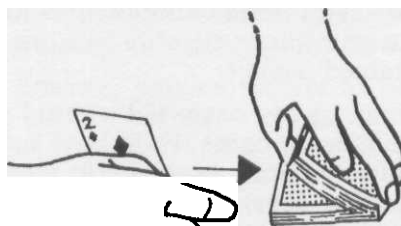


Figure 16

3. As the riffle is made the right hand tosses or throws its card into the deck from the back. With the thrown card in the pack the two hands adjust it so it projects to the right. This is seen in Figure 17 where you will note that the left hand is still above the pack and the right fingers have grasped the end of the face up card.

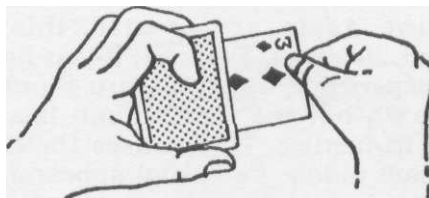


Figure 17

## ESTIMATION

4. Now the left hand turns palm up and at the same time the right hand, using the face up card as a lever, flips those cards above the indicator, face up into the waiting left hand as in Figure 18.

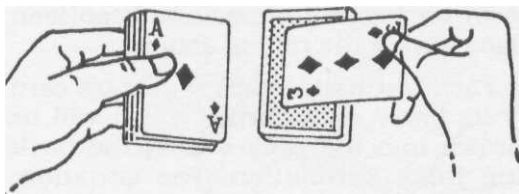


Figure 18

5. The right hand can now toss its card aside or replace it, still face up, onto the tabled packet.

6. Now, in my case, if I should count those face up cards, I will have between 19 and 20 cards; however, in your case it may be less or more. At any rate, with practice and proper timing you will eventually get one or two numbers close together, more often than any other and this will be your Key Number for this Back End Riffle Estimation. Naturally, the Back End Riffle Estimation can be done with the pack in the hands but it is more impressive when the pack is tabled.

#### The Cut Estimate

By holding the deck at the sides, just as if you are about to do the Faro Shuffle, and using the *tip* of your right thumb you can cut a packet of cards that will always result in the same amount. Again, in my case, this is around 20 cards. You can, if you have had experience with the Faro Shuffle, cut to 26 but the right thumb has to move in further. This causes the Cut Estimate to lose its casual appearance plus the fact that it is not as obvious as cutting a pack into equal halves. Even more important is the fact that when the pack is tabled and the Cut

Estimate is made you will more readily get less than 26 and nearer the amount mentioned. This is also used in several effects below so a description in connection with a glimpse is here given.

1. Hold the deck at its sides as for a Faro Shuffle. With the right thumb do a Cut Estimate at the same time pulling back the corner of the deck in order to glimpse the card at this point as seen in Figure 19.

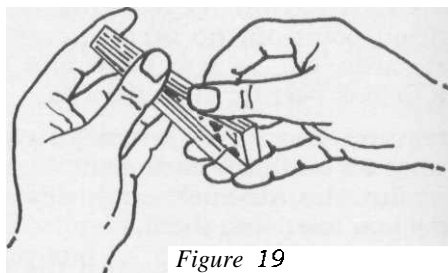


Figure 19

2. Once you have glimpsed the card release them and square up the pack. You know the name of a card at an approximate position from the top of the deck.

3. In the case of the deck being tabled, there is no glimpse, so to speak, but you can make good use of the fact that the cut can be made at an approximate number. An example of its use is to have, say, four Aces placed from 19 to 22. Using the Cut Estimate you can cut to the Aces one at a time and point out that no crimps or locators are being used. Naturally you precede each Ace location with an injog shuffle to keep the Aces in position.

4. The Cut Estimate can also be done from the back end of the deck as the pack is being held in regular left hand, dealing position. When you use this method, the right thumb lifts up the estimated number, the left 4th finger obtains a break below them. Now do a Square Up Glimpse (See Chapter Three, Fingertip Control) to note the

## FINGERTIP RIFFLE PEEK ESTIMATION

card at this approximate position after which you release all breaks and openly square up the deck.

### Visual Retention Estimate

In most cases when a spectator cuts off a packet of cards or is asked to take a peek, as the pack is held in Fingertip Peek Position, the tendency of most card men is to try and determine the *number* of cards cut or the *number* at which the peeked card could be.

The results will be much better if you *forget* about the number of cards that may be involved, but, instead, concentrate on the *size* of the block involved. If you visually retain this so called Size Picture, you will more readily be able to later cut to the card or very near the card. Of course, the cut is immediately followed by a shuffle being sure that the *bottom* of the cut is shuffled to the bottom and the cards that were below the cut remain on top. This is using the Riffle Shuffle, of course.

The only other source that came close to this type of estimating is that in *Outs, Precautions and Challenges* by Charles H. Hopkins. His method can be found on page 56 of the above book under "Estimating the Cut."

In the previous chapter I have already dealt with the Comparison Estimation but want to mention that this type of estimation can be used in connection with the Fingertip Peek. This now leads us into that channel.

### Fingertip Riffle Peek Estimation

Several methods of so-called Forced Estimation can be found in Chapter Three, Fingertip Control, but the methods depend on the principles set forth of Riffle Estimation plus several ideas to insure success to the point of infallibility. Quite a number of effects have been included using this type of control.

1. Hold the pack as for the Fingertip Peek. Start at the very tip near the face of the deck at its upper right corner. This riffling will be done with the right 1st fingertip.

2. Starting as suggested, the right first finger riffles the upper right corner of the deck in the conventional manner as you request the spectator to please call "Stop".

3. When you start the riffle, do not hesitate and, in most cases, you will stop at the same *definite number just* as the "Stop" is called. In my case, it is at 14, but yours may be different depending on how slowly or quickly you riffled.

4. Of course, you can start at other points on the corner such as about a third back from the face of the deck on the upper right corner. In this case, the riffle will have to be slower and you will definitely slow up as you reach the estimated number.

5. At any rate you can use the Pinch Check, which consists of pinching the upper right corner of cards between your right thumb and 1st finger as in Figure 20. This is done to feel the thickness of the block retained by the fingertip. Sight estimation is also used. In this way you can tell whether you have *more* or *less* than the estimated 14 cards. This Pinch Check is made as the spectator is noting his card as shown in Figure 20.

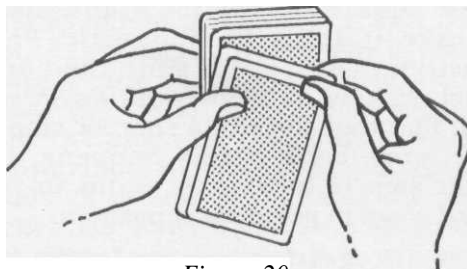


Figure 20

## ESTIMATION

6. On getting an unfamiliar deck always get your estimated number by secretly counting off the needed amount, in my case it would be 14, then use the Pinch Check plus a Visual Retention Estimate of the size of the block. Do this a few times for yourself and then you can safely proceed. Remember that decks sometimes vary in thickness so it is always best to check as suggested before attempting any effect. This also applies to other estimation ideas. A few minutes of toying with the pack is all you will need.

7. The most important advice is to *decide* on a *definite number procedure*. As an example, if you practice at getting and estimating only 14 cards each time, you will more readily be able to tell when you have more or less than 14 cards. If you insist on working with haphazard numbers you will have less success and more failures with the effects based on the Fingertip Peek Estimation. The same principles of practice apply to other forms of estimation, the Back End Riffle, Side Riffle Cut Estimate, etc.

### The Sudden Stop

On many occasions in doing the Fingertip Peek you can form what I call the Sudden Stop. This consists in merely riffling the upper right corner, with the right 1st finger backwards *rapidly* and at one point the cards will suddenly snap and stop. Note this card and release all cards.

Now square up the pack and again retake it into the Fingertip Peek Position. Once more riffle the cards back rapidly as before and again you will find that the cards snap or stop at the *same card*. If this happens, the next step is to secretly count to this card so as to get its *exact* position.

Now, in getting ready to do the Fingertip Peek, first undercut half the

deck, injog the 1st card and shuffle off. Get a break at the injog and shuffle off to the break. You are now set to practically do a Fingertip Force of this card. In this case you not only know the name of the card but also its exact position. You can even hand the pack out to be shuffled and finish with any kind of miracle you wish.

The Sudden Stop is caused by a certain belly in the cards that happen as your right 1st finger riffles the cards back sharply. Such a condition can actually exist so that it will happen even on a soft riffle. Matter of fact, by bending the top 14 cards upwards, with the right fingers and thumb holding the packet at the ends, pulling the outer ends upward as the right 1st finger presses downward in the center, then replacing these cards on top of the deck you will have a very workable method for the Peek Force.

In doing the Fingertip Peek using these bellied cards, be sure that the right thumb presses down on the upper right corner *just before* the peek so as to prevent this corner from separating and thus tipping off the fact that the cards are bellied or crimped.

Getting back to the original idea of the Sudden Stop, not using any work put into the deck, it is possible to force the same card on several spectators. Be sure, however, that you include a shuffle between each peek. Also see that the pack is squared up very fairly before and after each peek.

I consider this one of my more amazing discoveries with the Fingertip Peek but even more amazing, is that it happens between the 12 and 15th cards. So you can see that the Fingertip Riffle Peek Estimation is based on a pretty sound premise.

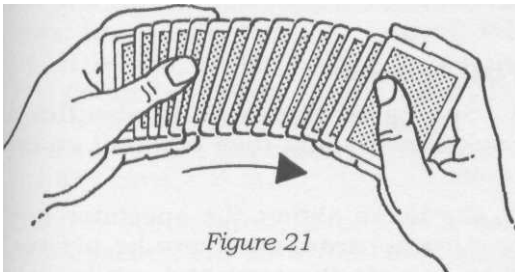
You can use this Sudden Stop idea in the various effects dependent on the

## THE FAN SPREAD ESTIMATE

Fingertip Estimation Peek; however, included further in the book are some which are based on just the Sudden Stop.

### The Fan Spread Estimate

This is based on the fact that if you do a fairly even spread of the pack between both hands, and separate the hands as the spread gets longer, that you will be able to spread the cards only so far before you start to feel that the spread is apt to fall or get out of control. Figure 21 shows the Fan Spread at its maximum.



When you reach this maximum stage, both hands move in to close the spread but get a break under the last card that is over the right side of the deck and lift this portion into the right hand which takes it from above by the ends. Now count the number of cards in this packet and replace it onto the deck. Repeat the Fan Spread and as before, when it reaches its maximum, close up the spread as you again get a break or separation on the spread cards. Once more count these cards. You will find that it will be either the same number or pretty close to it.

The whole object is to be sure and do it in such a manner that it becomes apparent that you *could not possibly count the cards* as you are spreading them for a selection.

After a selection is removed, merely break the spread above the deck so that the Fan Spread is really held by the right hand, with the deck in the left

hand. The chosen card is returned on top of the deck proper and the spread in the right hand is fairly closed over onto the selection with no breaks of any kind held. You now know the approximate position of the selected card. In my case it is the 18th card. For an effect using this Fan Spread Estimate see Sensitive Fingers later in this Chapter.

### Estimation

#### Demonstration or Practice

Some twenty years ago, Paul B. Montgomery, at that time of Akron, Ohio but now a resident of San Diego, California, reprimanded me for demonstrating the ability to estimate correctly the number of cards in a cut off packet. His contention was that this should be used as a secret weapon rather than a means of exhibition. Ever since that time I have followed the secretive approach to this type of work and I believe that those who aspire to this type of work should do likewise. The following is put before you as a means of keeping in trim on estimation; however, the road you choose to follow as regards this is up to you.

1. Shuffle the pack and then table it. Taking the deck from above by the ends, release small packets of cards from the bottom of the deck, until you have several such packets of not more than ten cards to a packet.

2. Now pick up any one of the packets and holding its side to yourself estimate as to how many cards it may contain. At the same time retain a visual image of the thickness of the block. Count the cards, it could be you are right. At any rate, you now use the comparison of this first packet to decide as to how many cards the next packet has. Even if you were off on the first packet you still use it as a sort of yardstick on the next packet.

## ESTIMATION

3. Count this packet and again you may be right or wrong, but regardless you are now getting a general idea as to how to proceed on the subsequent packets. You will be surprised, using this Comparison Method, how many of the packets you will estimate correctly. Once you have done it with the small numbers, under ten, try it with larger packets of over ten. As I have said, you can use this for practice or an out and out exhibition of skill at estimation which, naturally, will detract from any effects based on estimation. The following effect can use the above idea and yet not completely give away the idea.

**Packet Estimation**

1. Have a deck shuffled and cut into several small packets. This is all done by the spectator. Packets should have not more than ten cards each.
2. Have the spectator hand you any one of the packets. You quickly estimate its number of cards as you drop it face down on the table. Have him hand you another packet and you repeat the process of estimating but, at the same time, add the two totals of the packets. Thus, you estimate and add each time a packet is handed to you until you reach a total of about 15 to 20 cards.
3. Place your estimated packet aside as you direct the spectator to gather up the rest of the packets, shuffle them and then place the cards face down on the table. Hand him your estimated packet to shuffle, and then tell the him to note the bottom card. He drops these cards onto the tabled half and all is squared up.
4. Ask the spectator to name his card. Look at deck as if X-Raying it with your eyes, then call out your estimated number. Count the cards face up to the number called. The selection should fall on completion of the count. A startling demonstration.

**Key Card Plus Estimation**

Regardless of how little skill the average magician has when it comes to a pack of cards, there is one form of trickery that even they indulge in, that is, the finding of a card that had been selected under what seems like impossible conditions. While at times this type of card trickery can become quite boring, at the same time it holds a peculiar fascination for the magi who either wants to see a miracle or wants to perform one. The methods to be described here use a combination of principles, those of Estimation and the Key Card.

**First Method:**

1. Spectator thoroughly shuffles a pack of cards and then places it on the table.
2. Cardician shows the spectator how to cut the cards, anywhere he pleases, then to note the card and return it to rest of the deck. The cards are then cut several times by the spectator. The card man finds the card.
3. The shuffle is fair and above board and no key is spotted at this stage; however, after the deck is tabled, the Cardician shows the spectator how he is to cut and note a card. During this you do an Estimation Cut of half the deck or 26 cards and *look at the card you cut to*, then replace this portion onto deck and square it up.
4. You now know a Key card at approximately the 26th position. When the spectator cuts he does as you have done; cuts off a packet, looks at the card cut to, replaces the portion onto the deck and squares it up. After this, he is told to pick up the cards and give them several straight cuts. You now take the pack for the first time and find the card.

## PACKET ESTIMATION

5. Here is how you find the card. First of all, when spectator cuts you note whether he cuts below or above your Estimated Key Card. Now it is very easy to tell if he has cut within at least *ten cards on either side of the Key*. If he cuts *less or more* than the limit of ten cards on each side of the Key, you will know, because he will either have *cut off a very small packet or left a very small packet on the table*.

6. After he has noted the card he cut to, he replaces the cut, picks up the deck and gives it several straight cuts. On getting the deck you proceed as follows: Spread the cards to yourself face up. If he cut *above* the Estimated Key you count ten cards, to the *left* of the Key. If he cut *below* the estimated Key, then you count ten cards to the *right* of the Key card.

On the other hand, if he cut a very *small packet*, I'm sure you could easily tell if it was more than six cards and less than twenty. The point is that if the small packet is cut, then you count down *into* this packet by moving left another ten cards from the Estimated Key. That is, into the 11th to 20th cards left of the Key. The same procedure would be followed in the event a very small packet remained on the table. In this case, the 11th to 20th card would be counted to the right from the estimated Key.

7. As you can see all that is required is that you estimate within ten cards and that is a big lee-way. Once you are among the ten possibilities, a question as to color and suit and then a quick placement of a couple of cards at the top and one or two at the bottom and you are all set for a quick production of the card once it is named.

### Second Method:

1. If you have become quite proficient in the First Method of Estimation, then

you can use just the idea of Above or Below 26th Card. The Key card is spotted later.

2. The pack is shuffled by a spectator and the deck is tabled. He cuts the deck anywhere, notes the card cut to, replaces the cut and squares the pack. You now pick up the deck in order to hand it to him for cutting, but in the process, you spot the bottom card of the pack.

3. After he cuts the pack and hands it to you, all you do is locate the Key card and cut it back to the bottom. Now count over to the 26th card. Here, depending on how the spectator cut the deck, above or below the 26th position, you handle it exactly as in the First Method. Again you have a ten card lee-way, and by now, the student should be able to estimate within ten cards.

4. If you should run into an unusual bad streak of luck wherein even after the question as to color and suit would leave you with a half a dozen of that particular suit, then always assemble only two cards at the bottom and the rest on top. Also in numerical order, from top down for easy remembering. Through the use of Lifts and a Glide, you can show any of the other cards that may not be at the top or bottom.

With a little more imagination, a more ingenious method can be devised. I have one such procedure but, at this writing, it would take me too far off my present purpose.

### Third Method:

1. This makes use of an Estimated Key but it is more definite. The procedure is the same with the spectator shuffling and tabling the deck while you demonstrate how he is to cut and note a card.

2. During your helpful demonstration, you cut off a packet of cards, but you use the Nail Gauge to cut an estimated

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number. Of course you also *look at* the card, thus you now know a Key at an approximate position from the top of the deck. Assume the Key card is a 7D and that your Nail Gauge, which you tested previously, gives you approximately ten cards.

3. When the spectator cuts off a packet of cards he is bound to cut off more than ten and if he doesn't, the job is simple to find the card. Let us assume, however, that he cuts off more than ten cards. As soon as he has looked at the card he cut to, instruct him to cut the packet several times.

4. If you were to take the packet from him now, you can easily locate the card as you would merely look for the 7D Key and then count over about 12 cards including the Key 7D, and cut the packet at this point. The chances of the noted card being among the top three is strongly in your favor. It is a simple matter to disclose the card after first having it named.

5. By carrying step four a little further you can lose the most astute cardmen as to your method of locating the card. It is based on the use of Three Key Cards which are obtained in the course of the effect as follows.

The first Key would be your Estimated Key, plus its Estimated Position. In this example, it would be the 7D and the Estimated Number would be ten. The spectator has cut off his packet, noted the card, then cut his packet several times.

6. During the time the spectator is cutting his packet, you casually pick up the remainder of the deck. In doing so note the bottom card and remember it. Suppose it is the 8C. Overhand shuffle it to the top and in setting the deck back on the table, note the new bottom card. Suppose this card is the 5S. Remember the new bottom card, the

5S, as your First Key Card. Remember the 8C, now on top of the deck, as your Second Key Card. The 7D and your estimated number are the third thing to be remembered.

7. After the cards are back on the table, have the spectator return his packet, which you insist he cut several more times to be sure even he could not know where his card could be, on top of the tabled cards. Have him pick up the complete deck and give this several cuts also.

8. On taking the deck you first locate the 5S, your First Key, and bring this to the face or bottom of the pack. Next, locate your 2nd Key, the 8C. Now *all the cards beyond* this 8C comprise the original packet of cards cut off by the spectator. Thumb through the packet and locate your 3rd Key, the 7D. Then count twelve cards, assuming your Nail Gauge number was ten, including the Key, and cut the packet there to bring the possibilities to the top of the packet.

9. Remember that the packet, which has your 3rd Key card, is treated just as a separate packet and the count is made with this packet only. The rest of deck has been eliminated by the use of the previous two Key cards. Of course, eventually the whole deck is face down in left hand but with the possible selection on top of the deck.

#### Fourth Method:

1. In this you locate two cards chosen under what are very fair and impossible conditions. It all depends on the fact that when a spectator is required to cut the pack into three packets he does so quite evenly. In other words, the packets will be about even. If you are not sure of the spectator doing this, you can suggest this to him. Again you can do the cutting yourself and thus be quite sure. At any rate, the packets are made after the spectator has thorough-



## PACKET ESTIMATION

ly shuffled the pack and as yet you do not have any Key card.

2. After the three packets are cut, you can have each of them shuffled again if you wish. Now one of the packets is picked up, shuffled, the bottom card noted after the shuffle. Then the packet is dropped onto either one of the two tabled packets. The remaining packet is then shuffled, the bottom card noted and the packet dropped onto the tabled cards.

3. All is squared up while the pack is still on the table. Pick up the deck and in handing it to spectator, glimpse the bottom card as your Key. As everything has been handled so fairly up to this point, the glimpsing of the Key can be quite open. As an example, you can take the pack, from above by the ends with right hand, and deliberately hold it up, with the bottom card facing you, as at same time you remark, "Remember your two cards", then hand the pack to spectator for cutting.

4. On getting back the pack, hold it faces towards yourself and locate your Key card which is then cut back to the bottom of the pack. Count 14 cards from the face of the deck and starting with the 15th, spread out the next ten cards. It is practically certain, if the three cuts of deck were fairly equal, that the 1st selection is among the 15th to the 24th cards.

A couple of leading questions as to color and suit in a quick casual way, almost as if you were *telling them*, not asking, and you boil down to a few possibilities among the ten cards. In handling these possibilities you do so by *removing* them from the center of the deck and placing them on top and bottom. In other words, *do not cut* the pack. This will retain the approximate position of the 2nd selection while dis-

closing the 1st selection. In any case, the 1st selection is named and you disclose it by the Lift, Glide or any other means such as the Fan Deal from Seconds, Centers, Bottoms.

5. After the 1st selection is revealed, you must be sure to cut any excess cards that you may have placed on top of the deck, in finding the 1st selection at the bottom of the deck. This time count to the 28th card from the face of the deck and starting with the 29th card spread out the next ten cards. The 2nd selection should lie among the 29th to 38th cards. Handle the situation as before to eventually disclose the selected card.

6. Your success is more assured if you cut the packets yourself but be certain that the action is casual and not studied. The packets will have approximately between 16 and 18 cards each. If, after the cards have been noted, you wish to reveal them both by spelling to them, play safe by assuming that each packet has had 16 cards. Thus, if the card was say, the Ace of Diamonds, which spells with 13 letters, then you would first lose the top three cards in a cut before proceeding with the spell. The spell should be made by turning each card face up. If the selection was actually at the 16th position, then the AD would come out on the letter S. If it does not show on the letter S, do a Double Lift of the top cards still in the left hand. If the selection was at 18th position it will show up on the Double Lift. If it does not show as you do the Double Lift, turn the two cards face down and take top card in your hand, snap it and say, "I forgot to do this". Now turn this card face up and it should be the selected card.

It all appears as if you meant it this way. If you are not squeamish as to how many cards you Lift, then it is always a simple matter to lift up the

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few cards on top of the deck, spot the actual selection, get a left 4th finger break below it, then do a Lift to show the selection. Even with a bad guess at the cuts you will seldom have to go beyond a Triple Lift.

**Fifth Method:**

1. This principle was first explained in *Greater Magic* and is based on the fact that in a Riffle Shuffle, the spectator is apt to retain either the top or bottom card without realizing it. If he does lose the top card in a shuffle you can estimate how many have gone onto the Key card. This Riffle Shuffle should be the Tabled Type although one done in the hands can also be followed fairly closely.

2. Assuming you know only the top card of the deck, have the spectator Riffle Shuffle the pack and estimate the number of cards that may have fallen onto the Key. From here the situation is now handled as in the Third Method.

**Sixth Method:**

1. This has little or nothing to do with Estimation but if you have done quite a few of this type of location you can throw this bluff in and it will work 100%.

2. All you do is spot the top card of the deck. Have the spectator cut and note the card he cut to. Have him cut his packet. This brings your Key below his card. Next, he is to cut the cards still on the table and place his packet into the center of the tabled cards. Have him pick up the whole pack and give it several cuts.

3. As you can see you have given the spectator so many things to do in the selection and the eventual return of the card that he will be at a loss as to how you could possibly find it. All you need to do is look for your Key card and the card to the left of the Key is the selec-

tion. While the method is very basic the handling is what throws them.

**Seventh Method:**

1. This one is a real miracle if it comes off, otherwise you will have to resort to your Estimation to find the card. First, put a slight convex lengthwise bend into the pack just before you hand the deck to the spectator for shuffling.

If he uses an Overhand Shuffle, the chances are good he will not take out the convex crimp in the pack. If you are not sure, Overhand Shuffle the cards yourself but in a very fair manner as you request spectator to tell you to stop shuffling at any time. When he does so, make it plain that you do not look at any of the cards but merely table the deck and square it.

2. Now tell the spectator, "Here is what I want you to do. I want you to cut the deck and look at the card you cut to, then return the cut and square up the pack." During this patter line you have also demonstrated what he is to do.

When you make the cut do so by pulling upwards, with your right thumb, on the cards you are about to cut off. This automatically straightens these cards, and when you *look* at the face of the cut, this also gives you a Key card. The cut is made at approximately the 26th position, of course. When you return the cut, there is now a slight crimp in the pack at the noted card.

3. When the spectator cuts he will cut to the crimp and to your noted card in most cases. This you can easily tell also by the size of the cut. If he has cut half the pack you can be pretty certain he has cut to your noted card. If he has, then after the cut is replaced, have him shuffle all the cards. As you know the card, it is an easy matter to reveal.

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4. If you feel he has cut either above or below your crimp then use the First Method of locating the card. In either case you should be able to end the location successfully.

### **Eighth Method:**

1. This follows the procedure of the previous Seventh Method but is based on the principle of the natural air pocket rather than a crimp. In other words, in a perfectly squared pack if you were to reach over and just cut the pack, providing you do not pull up or riffle the sides when cutting, the cards will break readily at a certain spot or point in the pack.

If the cut is replaced and then the cut action again repeated, the chances of cutting to the same card are very good and almost certain if you are doing the cutting each time. There may be two or three such places in the pack where it will break more readily than any other part.

2. With the above in mind, have the spectator shuffle the deck and table it. You square the deck and then reach over and just cut. The pack will break readily at some point. If it is near the top, note the card and replace the cut, make another cut further into the deck. Again it will break readily at one point. Note this card and replace it, thus you know the names of two cards. If you can remember three cards you can try for another cut at some other point in the pack.

3. The above Step 2 is, of course, covered by the patter line, "I want you to cut the deck, look at the card you cut to, then replace the cut and square up the pack. Of course, you can cut any place you like, but remember the card." Knowing the two or three cards, you also know their estimated position so you can immediately tell which of these have been *cut to or cut near to*.

4. First, take a stab at naming the card you think it would have to be, based on where the cut was made. If it is, then you have accomplished your goal. If it is not the card, you do know the selection has to be *near* that card; therefore, locate your key and work six cards to either side of it as you ask your leading questions. End the location as already detailed in the various methods.

### **Ninth Method:**

1. This makes use of the air pocket formed by the spectator as he replaces his cut. In other words, after the usual shuffle and tabling of the deck, he cuts to a card, then replaces the cut and squares the pack. All you do is reach for the pack at the *estimated* position and with a *very light touch* merely cut at this place, then go into a table riffle shuffle. The bottom cards of the portion cut off should fall first in the shuffle while the top cards, which were below the cut, should remain on top.

2. As you are about to telescope the halves into each other, tip deck up on its side, faces towards you, and spread the cards upwards with both hands as you ask for the name of the card. You can quickly spot just where the selection is from either the top or bottom of the deck. If you cut the deck just right, the selection is on the bottom. In this case, quickly push the cards flush and let deck fall *face up* to table to disclose the selection. If it is not at the top or bottom but near there, handle the disclosure accordingly.

### **Tenth Method:**

1. Many years ago Laurie Ireland introduced the principle of retaining a 26th Key card in its position during the course of an Overhand Shuffle. He also used it to retain a setup that may have been in the center of the pack. In the former he would start to shuffle in the usual manner, passing groups of

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cards, but as he neared the center he would *run* the cards singly till he was past the central point and then continue the shuffle in the normal manner.

In the other he would shuffle till he reached the set-up of cards and at this point he would let drop off a whole block of cards that comprised the central stack, after which the shuffle continued normally to its termination. Annemann made use of this shuffle in a Red and Black setup to keep the colors separated. An entirely different application of the shuffle, in connection with Forced Estimation, was made by Neal Elias in *IBIDEM*#26.

2. My only addition to the above shuffle is the fact that you do not have to *run* or drop off any large block of cards in order to keep a card in an estimated position, or in approximately its original position. As an example, suppose you do the Estimated Fingertip Peek on the 26th card or thereabouts. Immediately after the peek, square up the cards and go into an Overhand Shuffle which starts at the top of the deck. Now, in doing the shuffle, you do it *normally all the way through the whole deck*. This means that you will be more or less chopping off groups of cards as you shuffle. These groups will contain anywhere from two to six or even seven cards and at places even more. The last few cards of about half a dozen or so are tossed on top in the last action of the shuffle. At no point during the shuffle is there any semblance of a run of cards or any actual attempt at control. Just go through the shuffle in a normal manner. You can repeat it if you like. I advise this second shuffle mentioned as it further makes it look impossible to find the card.

3. You have to try this to see that it is practical. After the two Overhand Shuffles, turn deck faces towards yourself and count to the 21st card.

Starting with the 22nd card, count over ten cards and your selection should be among these ten cards. Finish with the usual pumping procedure or you can use the Mental Stab procedure using the out suggested. See Mental Stab further in this chapter. Also see Neal Elias' Method in *IBIDEM* #26.

**Eleventh Method:**

1. It is obvious that you can retain a card in a known position during a Faro Shuffle as, for example, if the card is 26th and you wish it to remain 26th, you would first lose 13 cards in an Overhand Shuffle or cut, then follow with another Faro-In Shuffle to get the card back to the 26th position. Naturally, you can repeat this as often as you like and be sure of your card being in position. The other method is to use the regular Riffle Shuffle and if it is fairly even, the same results can be had; however, it will not be as accurate as the Faro.

2. My favorite procedure, using the regular Riffle Shuffle, is to use the Fingertip Riffle Peek Estimation to the 14th card. Square up and Double Cut one card from top to bottom making the peeked card approximately 13th. Cut the deck in half for a tabled Riffle Shuffle. Do the shuffle as evenly as you can. Next cut off about 13 cards from top to bottom and do another Riffle Shuffle. The peeked card will now be somewhere in the center of the deck. Count 21 cards from the face of the deck, then spread the next ten cards as the selection should be in among these ten. From here proceed in your favorite manner to disclose the card after ascertaining which one it could possibly be.

**Twelfth Method:**

1. It is a little known fact that when a spectator cuts off a small packet and shuffles it, he will resort to an

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Overhand Shuffle and at the start of this shuffle he will in most cases, *run off the top card first*, then shuffle the rest onto it. Even magicians will do this without being conscious of it but follow the line of least resistance.

2. Armed with this knowledge, you are in a position to perform a miracle type of card location. All that you need to know is the top card of the pack.

3. Placing the pack in front of the spectator, have him cut off a *small* packet of cards. Indicate an Overhand Shuffle as you ask him to shuffle the packet.

4. Watch to see if he runs off that top card first. If he does, make sure to stop him, as soon as he has completed the shuffle by saying, "Just square up the cards. Now look at the bottom card." Naturally the spectator will be noting what was the original top card which you already know.

5. After he has noted the card, have him again shuffle his packet. You place his packet into the *center* of the tabled cards and have him shuffle the complete deck. It is an easy matter to disclose the selection after first building up the fairness of the procedure.

6. Sometimes the spectator may shuffle off two or three top cards in a group as he starts. In this case, you can use your original top card as a Key Card in order to count from it to the card actually noted. In this case, have him merely cut his packet once after noting the bottom card. The packet is placed into the center of the deck and the pack *cut* several times. Proceed to find the card as usual.

7. Should the spectator be one of those energetic shufflers and lose you completely, then you can resort to estimating how many cards are in his group. Then resort to one of the effects that make use of a fairly good leeway in order to conclude. To my knowledge,

the only place this "Top card to bottom" in an Overhand Shuffle" idea appeared was many years ago in the Linking Ring.

**Estimation and the Glimpse**

1. This makes use of controlling a known card in an Estimated Position. There are a number of advantages to this type of control. You do not have to ask for the name of the card as you already know it. Knowing its approximate position gives you a means of controlling the card in this position, yet it is impossible to follow by anyone not cognizant of such procedures.

2. Hold the pack as for the Standard Spectator Peek. Riffle the upper right corner with right 1st finger as you ask the spectator to call "Stop". You really stop at the 14th card or thereabouts. Hold the pack open for the spectator to note his card, then release them, but obtain a break with left 4th fingertip in the usual manner. Now do a Square Up Glimpse (See Chapter 3; Fingertip Control) and after noting the selection release all breaks.

3. If you feel you had more than 13 cards, cut a few from the top to bottom to bring the glimpsed card to approximately the 13th position. Now do either a Faro Shuffle or a regular Riffle Shuffle. Again cut off about 13 cards from top to bottom and repeat either the Faro or Riffle Shuffle. The known card is now somewhere in the center of the pack.

A good use of this type of Estimation and Glimpse is exemplified in the effect Miracle Card Stab Location, included in the effects section of this Chapter. This idea can also be used with the Overhand Shuffle.

**Color Eliminator**

Over a dozen years ago I came across an idea that enabled me to tell the

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color of a card by apparently feeling the face of it. Outside of this use as an out and out effect I had no other, but now this new approach makes it worth using. As I sent the original idea to Charles Aste Jr. of Memphis Tennessee on August 5th 1958. I will quote directly from that letter.

"Here is a method I've used for years to tell the color, red or black, of a card.

- 1-Deck shuffled.
- 2-Cut deck at a card.
- 3-Deck held face down in L.H.
- 4-Cut off cards held from above by R.H.
- 5-Left fingertips touch or feel the face card of packet held by R.H.
- 6-You are able to tell the color.
- 7-How?
- 8-Easy.
- 9-Just hold deck so a strong light is sure to hit the face card of packet held by right hand.
- 10-As left fingers feel card naturally the packet is held rather close to the packet in L.H.
- 11-On the *backs* of the cards in L.H. you will see a slight red glow if it is a *red* card and none if it is a black card.
- 12-This applies to cards with blue backs. In the case of red-backed cards a black glow will show on the red-backed card. It will take some experimentation to get it right but the basic principle is there. Applying *clear liquid* nail polish to the fingertip will give the same results. Apply to the left fingertips or just the left forefinger. Hold the card, face outwards lengthwise. You will be able to spot a red glow, or dull black, in the tip of the left forefinger. The *right* fingers do the feeling *but* the left forefinger is just around the index and you can easily spot the color if the

light hits against the face of the card. Again you will have to experiment to get just the right angles."

In the above letter I had also mentioned that in using the clear liquid nail polish that you could wash your hands before doing the stunt as a sort of throwoff. Now, here is the way to use it as a Color Eliminator in connection with the Fingertip Peek.

1. Assuming that you will use the Eleventh Method of getting a card noted, which is to hold the pack as for the Estimation Fingertip Peek and have the selection noted at about 14th from the top.
2. Now normally you would just release the cards after the spectator notes a card but in this case you very gently ease the right forefinger forward so as to close the gap between the sections of cards normally separated during the peek.
3. As the gap is being closed, the face card, the one which spectator peeked at, is reflected in the *back* of the card that precedes it. In other words, you will get to know the color of the card by its reflection, providing the light is just *right*, as already explained in the letter.
4. Proceed with the Eleventh Method of Shuffling or use the Overhand Shuffle if you prefer. At any rate when you come to your ten possibilities, as per any such method which may place a peeked card in an approximate position, you *do not have to pump for the color of the card* as you already know it. Therefore your only concern is the suit.
5. My procedure at this stage is to take a stab and name the suit. You have a fifty-fifty chance of being right. From this point the rest is easy. If you are wrong on the suit you can murmur something about the spectator concentrating a little harder.

## COLOR ELIMINATOR EFFECT

Carmen D'Amicos' patter line, in cases like this, is to say, "Don't tell me", as if cautioning spectator not to volunteer any information. Having myself had many years experience with The Partagas Sell, from *Card Magic* by Victor Farelli, I can vouch for the fact that the spectator will *continue* to give information even though you have cautioned him not to; therefore, D'Amicos' patter line can be used more than once in the course of trying to find the card,

Using the Color Elimination Principle here is an effect in which you find the card *without asking a single question*. I'll use an obvious title.

### Color Eliminator Effect

1. There is a slight setup which is easily remembered and just as easy to get ready. You use the Nines and Tens of the four suits. Place these at the 11th to 18th positions in the deck. The order of the *pairs* from 18th card up to the 11th, is 9-10 of Clubs, 9-10 of Hearts, 9-10 of Spades and 9-10 of Diamonds. As you can see the colors are alternated and you know the order of the suits.

2. Use a false shuffle to retain the setup or you can have these eight cards on top and run ten cards onto them using an injog on the eleventh card, then shuffling off. Get a break at the injog and shuffle off to the break. Your cards are now set as needed. If you like, you can set-up the whole thing to precede a Faro Shuffle. (See Backward Faro in Chapter 7; Faro Notes, for pre-setting of Faro Shuffles.)

3. Hold the pack as for the Fingertip Peek. Fingertip Riffle Peek to the 14th card. As spectator is noting the card, you have ample time to observe whether you have more or less than fourteen cards through use of the Pinch Check. You surely should be able to tell the difference between 12 cards and 14, or 14 and 16, or 18.

4. Now close the gap slowly in order to get the Color Tipoff from the backs of the cards. This color will practically tell you which pair of cards are the possible peeked ones. As an example, suppose you feel that you have fourteen cards but are pretty certain you do not have twelve. Also suppose you are using a *Blue Backed Deck*.

If there is no Red glow, then you know the card must be black. Now you feel you have 14 cards and you are correct because the *next* black pair is so far down in the pack you would be *certain* of having more than 14 cards. The noted suit, therefore, has to be Spades.

5. Again suppose you felt you had 14 cards but nowhere near twelve. But this time as you closed the gap you *would see* a red glow. Now remember you *know* you did not have twelve cards but did think you had 14. The closest possible red pair has to be the Heart Suit. If you hold a Pinch Check on the Heart Suit and then the Diamond Suit you will readily see why it is practically impossible to make a mistake on the suit of the card.

This same Pinch Check you can try on the Club and Spade Suit and again you can see readily the difference of 14 as compared to 17 or 18. The same reasoning holds true if you think you have twelve cards but as you close the gap you see no red glow; therefore, you had either 13 or 14 cards and so the black suit nearest to this position is the Spade. Your timing of the peek should never carry you into the top ten cards and in this way you have an eight card lee-way on the initial peek.

6. Once you know the Color of the card you also know the suit, plus that it is either a 9 or 10 of that suit. After the peek, hand the cards immediately to be shuffled as you tell everyone that *you will not ask a single question* in finding the card. On getting the pack, locate

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the pair of cards and place them both on top of the pack.

7. Now take off the top card only and hold it face down in the right hand as you again state that you will not ask a single question but will merely show that the card you hold in your hand is in fact the card chosen under what seems like impossible conditions. The card in your right hand is turned face up as you say, "This is your card."

8. If you are right the effect is over. If not, you can take my word for it that under these conditions you can do a Top Change even for magicians and they will miss it. Just do it nice and easy with no fast or fancy moves or gestures. In other words, just exchange the card in your hand for the one on top of the deck.

9. Yes, it can be done that slow. Why? Because you have set up even a magician to the role of a layman without his realizing it. He does not expect you to find the card under the outlined conditions; therefore, when you apparently miss, he is quick to Look Up and tell you so. That is all you need for the change which again I say must be done slowly with no gestures or quick movements.

### Mario's Order Cull

In the various effects it is, at times, required to make use of a small setup. For this reason the following Order Cull will be found of great value in arranging such set-ups quickly. It is very flexible in its application and depends on a combination of well known principles. Either an Overhand or Riffle Shuffle can be used to finish the Order Cull. For the present, let's assume you wish to cull the Ace to Four of Clubs, in order, to the top of the deck.

1. If you are going to use an Overhand Shuffle to terminate the cull, then you must remember to *always* get the

Deuce so it is on *top* of the *Ace*. The other thing to remember is that an Ace and Deuce always go together and the Four and Three are always culled together.

2. By this time you should be pretty familiar with the method of running, or slipping a card under a spread of cards so that it runs beneath the spread of cards and is later loaded to either *above* or *below* another card. In this present chapter the action is explained in Super Mental Stab.

3. The pack has been in use and is not in any particular order as you take it and hold it faces to yourself. Spread the cards and at the same time, look for either the Ace, Deuce, Three or Four of the particular suit you wish to cull. For this example we are using Clubs.

4. Suppose, as you spread the pack between both hands, the first Club you come across is the 3C. You immediately push this under the spread of cards and continue spreading as you now look for the 4C. Remember that the 4 and 3 always are culled together while the A and 2 is the other combination.

5. When you reach the 4C, the spread is then closed *but* in doing this the 3C is loaded *under* the 4C and a left 4th finger break is taken *below* the culled pair. Make one straight cut at the break. This brings the 3C and 4C to the top of the deck in order from the top down.

6. Without hesitation, again start to spread the cards, this time looking for the Ace or 2. Suppose you first come upon the AC. Run this under the spread and continue spreading the pack till you get to the 2C. Close up the spread, but in doing so, load the AC, riding under the spread, onto the 2C, at the same time the left 4th finger gets a break *below* this second pair of cards as the pack is squared.



## MAROL'S ORDER CULL

7. At this stage you have the 3C and 4C on *top* of the deck. The cards above the break are the 2C and AC. The pack is face up in the left hand.

8. The right hand comes over from above to take the cards by the ends *but* only those above the break, at the AC-2C pair, are taken. As the right hand swings these cards into position for an Overhand Shuffle. The left hand of course, flips its cards face down, the left thumb merely moves *under* the packet, turning it over to the right as for an Overhand Shuffle.

9. With cards face down and in Overhand Shuffle position, run off the first 2 cards, the 2C and AC, then injog the third and shuffle off. Get a break at the injog and shuffle off to the break. The Ace to 4C are now in order on top of the deck.

10. Now you may ask as to what is the procedure if, in the initial spreading of the pack, you should come across either the AC or 2C first? In this case handle it in the usual manner to get this pair to the top, always remembering that the 2C must be on top of the AC after the cull. Now go into culling the 3C and 4C again remembering that these are *always* in order, the 3C always on top of the 4C.

11. At any rate you will end up having a 2C-AC on top of the deck and the 3C-4C at the break. The simplest procedure then is to cut the cards, at the break, to transpose the halves as you obtain a new break beneath the 2C and AC while the 3C-4C are now on top of the deck. From here go into the Overhand Shuffle as explained in Step 9. The cards will then be in order.

12. If you want to use a Riffle Shuffle to terminate the Order Cull, the process is much simpler as all you have to remember is that now *both pairs* are always culled *in order*. It also doesn't

make any difference as to *which pair* is on top or at the break. All you have to do is maintain the break, with the left 4th finger, as the left hand turns palm down towards table. The right hand comes over to split the pack, at the break, for a Tabled Riffle Shuffle. All you have to do is let the Ace and Deuce fall last in the Riffle Shuffle, on top of the 3 and 4.

In the above Order Cull, values of Ace to 4 have been culled but it is possible to cull any values in suit order, such as the four Aces. The problem becomes simple if there is no definite order to be concerned with, such as merely culling four of a kind; however, the epitome of this cull would be to apply it to a set of memorized cards.

For the present, a good use of the cull is not only to *get* the desired cards, then set them up as for the Fingertip Estimation Peek, but also later, after the spectator shuffles, to reset them for, say, the Stop Effect as in "Miracle Estimation Peek" in this chapter.

With the assumption that you understand the idea of the Order Cull, I will briefly outline—

### Five Card Order Cull

1. Ace to 5C are to be culled. First locate the 3C and cut it to the top. Remember that the 4C and 5C go together with the 4C always on top of the 5C. The AC and 2C go together. Assuming an Overhand Shuffle is to be used, the 2C always goes on top of AC.

2. Let's assume that in your first spread of the pack you have brought together the 4C and 5C and hold a break below them in the center of the deck. With the right hand, cut off the cards up to the break. Place these *below* the cards face up in the left hand, Here the left 4th finger does the Mario Pull Down Move on the 3C. (See *Phoenix*, *IBIDEM*, *Linking Ring* and

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other sources) This brings the 3C over onto the 4C and 5C, thus the top 3 cards are in order. Now cull the AC and 2C in the usual way with the 2C on top of the AC above the break at the center. Cut at the break, run 2 cards, the 2C-AC, injog third card and shuffle off. Get a break at the injog and shuffle off to the break. The Ace to 5 is now in order, on top.

3. If the 2C and AC is the first pair to be culled to the center, with a break below them, then perform the cut with the Pull Down Move on the 3C, the top three cards are then in 3-2-1 order. Now, when the 4C and 5C are culled to the center, you must transpose the halves, hold the break, then go into an Overhand Shuffle in order to get all the cards in order on top of the deck.

Again, if you decide to use a Riffle Shuffle, the process becomes simpler and you never have to transpose the halves as in the Overhand Shuffle.

4. It is possible to get a Complex Order Cull such as may be required for the "Color Eliminator Effect". Briefly, you start with either the Tens or the Nines. Also the suit order being C-H-S-D, you must remember that C must be paired with H, and S with D.

5. As you should, by now, be able to cull four cards in value order, the suit order should be no problem. Assume that you have culled the four Nines in the required *suit order* on top of the deck.

6. Now all you have to do is cull the Tens in suit order by *disregarding* the original four Nines. What will happen, even after the required shuffles, is that the Tens will be on top in suit order, *but* the Nines will be *together* someplace in the pack. (I can't say "Center" as they may be near the top or bottom of the deck.)

7. To get the Nines and Tens paired,

the most direct way is to locate the Nines, split the deck at that point, and go into a Faro Shuffle of either the In or Out type. The Nines and Tens are now paired on top and an additional Overhand or Riffle Shuffle is used to add the required cards above the set-up in order to do the effect. (See *Notes of 1953* for other methods of Culling.)

If you use the Riffle Shuffle to terminate the Order Cull, then you can start culling the *next* card regardless of its value. In other words, suppose the first value you come to is a 3 spot which you run under the spread.

Suppose the next value card you come upon is an Ace. Normally you would pass by this and go on looking for the 4 spot; however, in this case all you do is make sure that the *lower value* card goes *above* the *higher value* card. In this example, the 3 spot, under the spread, is loaded onto *the face* of the Ace as the spread is closed. A break is held and the pack is cut to bring these to the top of the deck in Ace-3 order from the top down.

Again spread the cards and suppose you come onto the 2 spot first. Run this under the spread until you come to the 4 spot. Now the 2 spot is loaded beneath the 4 spot, closer to the top of the deck, and a break is held. When you split for the Riffle Shuffle, you know that the top of one-half has the Ace-3 and the other half the 2-4.

During the Riffle Shuffle all you have to do is release the cards properly so that the order of the cards will be Ace to 4 from the top down. Using this Riffle Shuffle approach, you can cull five cards and eliminate use of the Pull Down Move.

Also by the subtle use of a jog you can dispense with holding the break just before either an Overhand or Riffle Shuffle. Thus, by a combination of jogs

## TRIPLE ESTIMATION PEEK

and breaks, you can not only Order Cull but set these cards in the required position from the top or bottom without using a Run Shuffle.

In describing these effects I will use my own estimate numbers when working the item in question. It is understood that your experience may give you different estimated figures. Also, in doing this type of work be sure that you hold back and display the peeked card in order to let *several* persons note the card stopped at, rather than just one.

**Fingertip Location**

A card noted by the Fingertip Peek is easily located even after a shuffle.

1. Have a key card at the Estimated 14th position. False shuffle to keep the key in position.

2. Have a card noted using the Fingertip Riffle Peek Estimation. Immediately notice if you think you have more or less than 14 cards. Release the cards, Undercut *half* the deck and shuffle off overhand style. Do a series of overhand straight cuts then turn the deck face up to look for your key.

3. If you estimated more than 14 cards, cut the key plus one card to the right of it, to the bottom. This gives you two possibles on the bottom and two on top. The named card could be on bottom or top, 2nd from bottom or 2nd from top. Through use of a Glide, the 2nd card from bottom can be removed. Use a Double Lift to show the 2nd card from the top.

4. If you estimated *less* than 14, cut your key, plus 2 cards to the *left* of it, to the top of the deck. Use the Glide and Lifts again to reveal the card.

**Triple Estimation Peek**

This uses 3 key cards plus the Fingertip Estimation Peek.

1. Use any 3 easily remembered keys of all one suit such as an Ace-2-3 of Clubs.

2. The AC should be at 14th from the top. The 2C at 26th position and the 3C 14th from the bottom. These 3 keys can be pre-placed for a Faro In-Shuffle to precede the Peek. The AC would be 7th, the 2C at 13th and the 3C at 7th from the bottom. A cut at 26 and a Faro In-Shuffle will set the 3 keys at 14-26-14.

3. In doing this for one spectator, have him write down the names of his cards in the order that he peeks them. This is an idea I've used for years in doing multiple locations for a single spectator.

4. The first estimated position you work for is 14th from the top or the AC key. After the card is noted, openly square up. Next, the 2C or 26th position is forced. Again square up, then go into the peek to stop at the 3C or 14th from the face or bottom of the deck. Square up the deck and give it several straight cuts followed by a false shuffle to retain the whole order of the deck.

5. Turn the deck face up and locate the AC. Here you cut the pack according to whether you felt you had less or more than 14 cards in your 1st Estimated Peek. The spectator names his 1st card and you reveal it in the manner explained under Fingertip Locations except that in this case the card is not only shown but should be tossed face up to the table. In the case of Double and Triple Lifts, you can use the K.M. Move to slough off the extra cards. (See the *K.M. Move* book.)

6. With the first selection now on the table, again give the deck several straight cuts, then locate the 2C. From here proceed as already outlined, by cutting at the 2C according to whether you felt you had more or less than 26.

## ESTIMATION

This second selection is also placed face up onto the table.

7. Cut the deck several times. Locate the 3C and repeat the discovery of the card according to your estimation. If none of the selections are one of the key cards, you can repeat the effect. Merely locate the AC and get it into 13th from the top. Now return the three selections to the deck as follows: One is placed somewhere among the top 13 cards, the next into the center and the last among the bottom 13 cards. The keys are approximately in the same position as before.

8. If you have a good memory you can take a shuffled deck and then spread it face up to show it is thoroughly mixed, but during this, note and remember the 4th and 7th cards from the top of the deck and the 4th card from the *face* of the deck. Now do one Faro Out-Shuffle followed by one In-Shuffle. This now places your 3 keys at the desired 14th and 26th from the top and 14th from the bottom. From here the effect works as before.

### Triple Estimation Peek

#### Method Two

In this one you use only one key at the 14th position.

1. For this use three spectators for the Estimated Peek. Assume that the 14th key is the 10C.

2. False Shuffle keeping the key card in 14th position. Have the 1st spectator say, "Stop" as you do the Estimated Peek.

3. Square up and undercut half the deck in readiness for an Overhand Shuffle. Injog the first card and shuffle off. Get a break at the injog and shuffle off to the break. The key is back at the 14th position.

4. Repeat step 3 for the next two spectators. After the last spectator has peeked at a card, you undercut half the deck and merely shuffle off.

5. Turn the deck face up and locate the 10C and cut to bring it to 2nd from the top. From here the situation can vary so much that to describe an actual procedure would be impossible but if you can think on your feet you can finish the effect successfully. One bold method is to remove the top 3 cards and tossing them face up onto the table, say, "And here are your three cards."

6. If they all peeked the 10C they will admit to their card being among the three. If two had the 10C and one had one of the other cards, the same holds true. If you're in luck all three cards could be there. Again they all could have one of the other cards rather than the 10C and again the result is the same. With a good sense of estimation this should work the majority of times.

7. The other procedure is to have all three name their cards at the same time. If all name the 10C you have a really good effect with a laugh. If two name the 10C act surprised, palm out the card, as you say, "It couldn't be. I have that in my pocket." Under this surprise you can quickly locate the other named card and produce this also from another pocket. In the event that all three cards named are different you will have to improvise as you go along, perhaps first showing one, then through a Double Lift, Top Change or Glide change this card to one of the others. As you can see this is an effect that will challenge your wits.

### Miracle Estimation Peek

Effect: In this, after the spectator has peeked the card, he is handed the deck to shuffle. Performer takes back the deck, looks it over, then holding it face

## MIRACLE PEEK ESTIMATION

down starts to take one card at a time into the other hand as he requests spectator to call "Stop" Needless to say that spectator stops at his peeked card.

1. Have 5 cards of *one suit* in order on top of the deck. As an **example**, suppose these are Ace to Five of Clubs from top down. Before proceeding, shuffle eleven cards onto the set of 5 cards thus making them 12 to 16 with the 3C at 14th position.

2. Using the Fingertip Estimation Peek the spectator is bound to get one of the five Club cards; therefore, immediately after the peek hand him the pack to shuffle.

3. On getting the deck back you relocate the five club cards, sometimes they are still bunched so this is easy, and arrange them so that the AC is the top card of deck but the 2-3-4 and 5 of clubs are at 13th-14th-15th-16th positions from the top of the deck. The 3C is in the 14th position again. Hold the deck face down in the left hand.

4. Now here is a psychological "Stop" procedure I have used and kept to myself for many years. It will definitely take in a magician as the method is unlike any he is familiar with.

5. Without saying a word, start taking the cards, off the top of the deck, into the right hand one on top of another. Do this rather rapidly for 7 cards. Now while you are taking the next 3 cards, the line "Just tell me when to stop," is delivered. Without hesitation, continue in the same rapid fashion to take the next 4 cards into the right hand. If the timing and patter line is delivered correctly he will call "Stop" just as the 14th card is taken into the right hand. The psychological angle here is such that because of the rapidity of taking the cards they seem to want to stop you before you get to where *they think* you are trying to arrive.

6. There are now 2 possibles in the left hand and 2 in the right. The AC is on the bottom of the right hand portion. Have the card named. If it is the AC, merely turn over the right hand packet face up against the face down portion in left hand to disclose the card. This is the **Veneri Turn** first described in *Farrelli's Card Magic*.

If the 3C or 2C is named, place the left hand portion aside and disclose the card on top of the right hand packet either by a single or Double Turnover. If the 4 or 5 of Clubs is named, the right hand portion is placed aside and again the proper card shown via a Single or Double Turnover. Even if all four possibilities end up on either the left or right hand portion you can still make out through the use of additional lifts.

You should never have to go beyond the 16 cards but if you do, injog the 17th and throw the rest of the deck on top as you comment about the spectator not understanding. Get a break at the injog and shuffle off to the break. This time run off 8 cards and throw back on top. Now run off 7 cards and throw the deck onto them. The AC is still on top but the 2-3-4-5 of Clubs are at 6th to 9th positions.

7. This time say, "Just tell me when to stop", as you rapidly take off the top three cards, then continue to rapidly take the next 4. The spectator should stop you at the 7th card. Obviously you had to bring the set up closer to the top as the spectator by now has been primed to call "Stop" and will do so more readily this second time.

8. If the "Stop" idea frightens you, then you can always re-organize the cards so that 2 are on the bottom and 3 on top. Now through the use of the Side Glide or Lifts you can show the named card. This effect is an ideal follow up to "A Three Locator" as you already have

## ESTIMATION

four cards of the one suit. It is merely a matter of placing them into proper position for the Fingertip Estimation Peek.

### A Three Locator

Use of a very easy setup plus the Fingertip Estimation Peek gives you a miracle with a nine card lee-way.

1. The set-up from top down is any 4-3-2-A in Red color but any suit. Next, a 3S in 5th position followed by *Black* A-2-3-4 of any suit thus comprising the nine card set-up.
2. When ready to perform, undercut half the deck, run 9 cards onto the stack, then in-jog the next cards and shuffle off. Obtain a break at the in-jog, then shuffle off to the break. The 3S should now be in the 14th position from the top. Remember that the Red 4-3-2-A is to the *right* of the 3S and the A-2-3-4 in Black is to the *left* of the 3S.
3. Hold the deck for the Fingertip Estimation Peek. Naturally you try to force the peek at the 14th card from the top; however, you actually have a range of from 10 to 19 so there is not much to worry about on this score.
4. Once the card has been noted by the spectator, you give deck another shuffle by merely running off the top 9 cards, then throwing the rest of the deck onto these. This brings the 3S to 5th from top. Place deck behind your back, count to the 5th card and reverse the 3S, then cut the deck. Bring the deck out face down.
5. Tell the spectator that behind your back you have turned one card face up. Ask him to name his card. Once he does you will know how to proceed.
6. If he names the 3S the deck is spread to reveal the face up 3S. Should he name any other card you will immediately know whether the 3S is next to it or has to be counted to. As an exam-

ple, if he names the Black Ace you know it is to the *left* of the 3S while the Red Ace is to the *right* of the 3S. In the case of the deuces, three and fours, you can count to them using the 3S as a *value* card. If the card is a deuce you would count over 3 cards *starting with the 3S*. If it is a 3 you count to the 3rd card *not* counting the 3S. If it is a four again you do not include the 3S but after you have counted three cards you turn the next, or really the 4th card.

7. After the spectator names the card and before you reveal the face up 3S, you can quickly calculate and make very *definite* statements such as, "I have reversed a card and whatever its value we will use it to count down and find your card. I will include (or not include depending on your calculations) the face up card in the count. Also, I will count to the right (or left, again depending on your calculations) of the face up card. I tell you this so you will not say later that an equivocal was the answer to this card miracle."

8. Spread the deck to reveal the face up card. Now as you go along *repeat* all the statements you previously made, i.e. the use of the value card, how you would count to the right or left, etc. Eventually, have the selection name then turn the card face up to climax the effect.

9. Of course, there may be a similarity to such effects already in print in various sources; however, there are here two subtle advantages over these others. One is that the Fingertip Peek procedure gives the impression of a selection of any one of the 52 cards with apparently no control over the pack. The other is that you can use the most obvious and simple set up and, naturally, during the riffle it can not be spotted. The location can be quickly calculated as well.

## 15-K-11 SPELLER

**15-K-11 Speller**

Effect: A Fingertip peeked card is spelled to successfully. Makes use of Fingertip Estimation and a key card at estimated spot.

1. Get a key card to 14th position from the top. This you can do during a shuffle but decide on a card that will also spell with 14 letters such as the 4D for example.

2. Hold the pack for the Fingertip Peek. Ask the spectator to call "Stop" as you riffle the upper right corner, with your right 1st finger, in the familiar manner.

3. Naturally you time the riffle to stop at the estimated 14th position. At the same time, as you hold open the pack for a card to be noted, you estimate whether you have less than 14 cards or more than 14 cards.

4. Release all cards and square up the pack. Next, do a false shuffle to retain the top 20 cards as they are. This is easiest using an overhand shuffle with an injog location, getting a break at the injog and shuffling off to the break. Thus the key card is back at 14th from the top.

5. Have the selected card named. If the key card is named it is all set to spell. If any *other* card is named, your procedure depends on whether you felt you had *more* or *less* than 14 cards in the initial Fingertip Estimation.

6. If you feel you had more than 14 cards all you have to do is always assume the card as being in 15th position and then lose or add cards in order for the named card to end on the letter "S".

For example, you always assume the card is **15th**. The named card is say, Ace of Clubs which spells with 10 letters. As you have assumed the card to be 15th, you would lose the top 5 cards in a *cut, not* a shuffle.

Merely spread the top cards and in re-squaring get a break under the top 5 cards, then Double Cut them to the bottom. All this under the patter line, "Your card is somewhere in the pack. Ill cut it right into spelling position."

7. If the AC was actually in the 15th position, then, of course, it will come out on the letter "S" during the *face up* spell. If it happens that the card does *not* come out on the letter "S", then do a Double Lift from the top of the deck turning the card(s) face up. If the AC was actually 17th from the top, it will now show. If the AC doesn't show, turn the cards face down, take off the top card and snap it as you say, "I forgot to do this", then turn it face up to show the AC which, in this case, had to be 16th.

As you can see this same procedure would be followed if you had assumed the card to be at *less* than the 14th from the top. In this case you would always assume the card to be in 11th position, then adjust to the spelling by cutting to either add or lose cards. Thus the spell works if the card happens to be at either 11-12 or 13th positions.

8. The use of the key at the 14th position gives you a chance for a direct miracle and at the same time tips you off in case the 14th card is *not* selected. It is quite easy to estimate from here whether you had more or less than 14.

This actually gives you a 7 card lee-way for success or 3 cards on each side of the key, the 14th card. Now the title of 15-K-11 Speller becomes clear. This idea of estimating on each side of a key or position can be applied to many of the effects depending on a count down or the placing of a selection into a certain estimated position.

## ESTIMATION

**Mental Spell**

This is based on the familiar principle that cards spell with a number of letters that range from 10 to 15. Add to this the Fingertip Estimation Peek and you have a card miracle that is practically certain.

1. Assume that you will use the following six cards: AC-10H-KS-7S-4D-QD. Starting with the Ace of Clubs each succeeding card spells with one more letter.

2. Place the above six cards, starting with the AC, at the 11th to 16th positions from the top of the deck. If you like you can have the six card set-up on top and then later get them into position by a shuffle.

3. After a shuffle which either *places* the set of six cards into position or *retains* them there, hold the pack as for the Fingertip Peek,

4. Using the Fingertip Estimation Riffle Peek, you naturally stop somewhere between the 11th and 16th cards.

5. After the card is noted, release and square up the pack. Follow by an Overhand Jog Shuffle to retain the cards in position.

6. Tell the spectator to *mentally* spell his card, letter for letter, as you turn the cards *face up* one at a time. He is to stop you when he reaches the letter 'S' of his card.

7. Now you can see why the six cards were placed *one card beyond* the actual number of letters. In this way the cards can be dealt face up and the spell stopped without his card showing; it will however, be the top card of the pack instead.

8. Ask him to *name* his card, then turn over the top card of the deck to reveal the selection. For some reason the face

up deal in this effect is stronger than the face down procedure. It also indirectly conveys the impression of no set-up.

9. As you can see you have a six card leeway and should have no trouble with the effect but suppose you have a large block and are not quite sure it is 16 cards. In this case, after squaring up and false shuffling, ask for the name of the card. If it is one of the six cards then you worried for nothing.

On the other hand, suppose he names an unfamiliar card. Well, you know darn well you had *more than 10 cards*, so the card has to be one *past* the 16th card. The safest bet is to calculate the card as occupying the 17th position. You then lose the required number of cards to make the card come out on the letter "S".

10. If the card actually was 17th, it will fall on the letter "S" as you deal the cards face up. If not, it could show as you Double Lift the top two cards of the deck still in hand. If it still is not showing, turn these cards face down, take the top card and apparently *change* it to the selection. You should never have trouble with this effect done this way as the six *known* cards act as a tipoff.

11. If you go *beyond* the 11th card, then always calculate the *stranger* card as being in 7th position from the top. From here handle it in the same manner as before. From 7 to 19 gives a 12 card leeway or *double* the amount of the set-up. Really, you should never miss.



## X-RAY SPELLING

## 7-5-2

Effect: The values of three cards are used to count down into the pack where a previously Fingertip Peeked selection is found.

1. Remove any 7, 5 and 2 value spot cards from the pack and place them face down on the table. The order, from top down, should be 7-5-2 and of course, they total up to 14.

2. Have the rest of the pack shuffled by the spectator. On getting it back hold it in readiness for the Fingertip Peek.

3. Riffle the upper right corner of the deck, with the right forefinger, as you request the spectator to call "Stop". Using the Riffle Peek Estimate, stop at the 14th card from the top. Have a card noted and release the rest of the cards and square up the deck.

4. If you wish you can false shuffle to retain the estimated 14th position. Hold the deck face down and have the spectator turn up the 1st tabled card, the 7 spot. Count off seven cards from deck onto the table. Repeat with the next card, the 5 spot.

5. As the 2 spot is being turned you change your dealing technique by taking the top card at its *inner end* with your thumb on the face of the card and finger on top. In this way as you deal the next two cards to the table you can glimpse the faces of these cards very easily.

6. Have the selection named. If it is one of the two tabled cards you glimpsed, then pick up the tabled packet and handle it accordingly to disclose it. If not, casually riffle the back end of the deck, with your right thumb, to see if the card is on top or nearby and again disclose as required to show the card on top.

As you can see the handling gives you plenty of leeway for success.

**X-Ray Spelling**

Effect: Spectator shuffles the deck. Cardician gives it one cut and while apparently X-Raying the pack, names a card. This card is spelled out and it is there at the end of the spelling. This makes use of a bottom glimpse and the Estimated Cut from bottom to top.

1. After the spectator shuffles the deck, on taking it back glimpse the bottom card. Assume it is the 7H which spells with 13 letters.

2. Table the deck and from the bottom cut an estimated 13 cards to the top. In doing this, get a momentary break with the left thumb, at the inner left side, below this block of cards. This gives you a chance to further estimate the *size* of the block to see if it is more or less than 13 cards.

3. Depending on whether you think this block is thicker or thinner than 13 cards, you either cut to add or lose cards so that the spell will come out. It is however, best to over-estimate.

4. The spelling is now done face up. If you have estimated correctly the card will come out on the letter "S". If you have over-estimated the card will not show. At this point do a Double Lift. This may be the card so stop there. If it is not the card, turn it face down, take off the top card. Snap it, then turn it face up and this should be the card. It will appear as if you meant the effect to end that way. In any case, a 3 card leeway is pretty good after you get the knack of estimating.

**Fingertip Face Up Locator**

1. Have a spectator shuffle the deck. On getting it back hold it for the Fingertip Estimation Peek.

2. Force the 14th position and after the card is noted, release the cards and square the deck.

## ESTIMATION

3. Undercut half the deck, injogging the 1st card and shuffle off. Get a break at the injog and shuffle off to the break. The card is back in its original estimated position.

4. Place the deck behind your back. Now if you feel you had 14 cards on the peek, count to the 14th card and reverse it. If you felt you had *more* than 14 cards you can't go far wrong reversing the 16th card. If you feel you had *less* than 14, you can't go much amiss reversing the 12th card. With practice you will be surprised how often you can actually tell or feel *exactly* how many cards you have on the peek. In this case reverse the card at the actual estimated number in order to reverse the selected card.

5. At any rate, bring deck forward saying you reversed one card in the deck. Turn the deck face up and ask for the name of the selected card.

6. The card named will be either next to the reversed card in which case you say, "The reversed card is right next to your card", or if it does not show up you can be sure it is the actual reversed card. In this case up-jog the card, square the deck, then turn it face down to reveal the face of the reversed selection.

### Double Peek Face Up Locators

1. The deck is shuffled by a spectator. On getting it back, hold it in Fingertip Peek position.

2. Force the estimated 14th position, from the *bottom* of the deck, on the 1st spectator. Force the estimated 14th position, from the top of the deck, on the 2nd spectator.

3. Place the deck behind your back and reverse the 14th card from the bottom and the 14th card from the top. Bring the deck forward face down.

4. Holding the deck by its sides, with the left hand, the right hand, also at the sides, can easily break the pack at each of the face up cards in order to glimpse them. The excuse for this action is the patter line, "Somewhere in this pack I have reversed two cards."

Have both spectators name their cards. If they are the same as the two face up cards you have accomplished a real miracle. Merely spread the deck face down to reveal the two face up cards.

5. If neither of the reversed cards are those named, then turn the deck face up as you now show that you had reversed a card next to each of the selections.

6. In the event that *one* of the named cards is actually reversed, you must turn the deck face up and *first* disclose the card that is next to a reversed card. Now spread the deck to the actual reversed selection but act as if the selection should be *next* to the reversed card. When you see it isn't, ask again for the selected card to be named. This time you say, "Oh, I'm sorry, I didn't mean to reverse your card." This always gets a smile.

7. Here again in doing the Fingertip Estimation Peek you can, with practice, be almost exact in the number of cards and in many instances you will be able to reverse the actual selections. In any event you should be successful in concluding the effect every time.

### Spin Cut Stunner

Effect: A Fingertip Peaked card and the deck are fairly squared. Top portion of the deck jumps off and there is the spectator's card.

1. Hold the deck for the Fingertip Peek using the Riffle Estimation to the 14th card as you request spectator to call "Stop."

## SPIN CUT STUNNER

2. Use the Pinch Check to estimate whether you have 14 cards. If you feel it is *over 14*, then estimate the card as being at *15*. If you feel it is *under 14*, then estimate the peeked card as being at the 11th position.

3. If you actually have 14 cards, then, of course, you estimate it as at 14; however, you can't go far astray using the Over and Under approach as in Step 2.

4. Regardless of what number you estimated the peeked card to occupy in the pack you bring this card to 10th from the top of the deck. In other words, if you estimated the card to be 14th, you would lose four cards from the top in a cut or Overhand Shuffle.

5. Spread the pack between both hands, Group Counting in sets of three, till you reach the 10th card. Then resquare the pack while getting a left 4th finger break beneath the 10th card.

6. The above Step 5 is covered by the patter line, "Somewhere in the pack is your card but no one knows where. We will find it with a snap of the fingers. Name your card."

7. As you are asking the spectator to name his card, you are also squaring the ends of the deck with the right hand. During this you transfer the break from the left 4th finger to the inner left corner so that the left side of the ten cards are up against the base of the left thumb.

The transfer is very easy as you merely lift up the *ten cards*, at the back end, then in a sort of rocking motion the inner left side of the cards ride up onto the base of the *left thumb*. At the same time the outer *right* side of the cards slip off the tip of the left 4th finger and comes down *flush* with the pack on its right side.

8. The base of the thumb now squeezes inwards against the sides of the ten cards while the four left fingers, which are on the right side of the deck, move downwards. The inward pressure of the left thumb's base and the downward slipping of the four left fingers causes the top ten cards to sort of pop off or spin off from the top of the deck to the table.

This is the Neal Elias "Self Cutting Pack" idea and further details can be had in *IBIDEM* #26.

9. The actual Spin-Cut is made *after* the card is known. The card is *named*, you snap the fingers of your *right hand* over the deck as the left hand does the Elias Spin Cut.

10. The right hand immediately reaches for the tabled packet of 10 cards. This packet is taken and tilted on its side so the cards face the performer. If the *face* card is the selection, the packet is turned face up. If it is not, the packet is placed aside.

11. Ask for name of the card to be repeated. Here do a *Double Lift Turnover* onto the deck. If the named card shows the effect is over. If it doesn't turn the card(s) face down. Take the top card only and snap it as you say, "Forgot to do this." Turn the card face up, and it should be the one.

12. If you prefer you can spot the position of the actual card by using the Multiple Turn Around Glimpse as in Figure 30. This way you can always show the card on top of the pack in the left hand and avoid the change altogether.

### Sudden Stop Effect

Effect: A card noted by Fingertip Peek is relocated by a Fingertip Riffle as the spectator calls "Stop".

1. Get the pack set with a Sudden Stop and note the card at which the stop occurs.

2. In performing, undercut the pack and injog the 1st card as you shuffle off. Get a break at the injog and shuffle off to the break.

3. Square up the deck and hold in Fingertip Peek position. Use the Sudden Stop Riffle as you ask spectator to call "Stop". Naturally he notes the card you have forced, so to speak. Square up the pack and repeat the Jog Shuffle as in Step 2.

4. This time hold the deck again in Fingertip Peek position but with the face of the deck towards the floor. Both the performer and spectator are looking down at the back of the deck.

5. With the right first finger again riffle the corner of the deck as you ask the Spectator to call "Stop". Of course, you use the Sudden Stop and stop at the same point as before. Pinch this corner between the right thumb and first finger to carry the packet away.

Ask for the name of the selection, then turn the packet face up to disclose the card. A real startler, especially if you have *not* put in any kind of upward crimp.

### Second Method:

The effect is the same except in this case you do not know the name of the card. It merely consists of getting the Sudden Stop on the initial Fingertip Peek, then going into the jog shuffle and concluding with the Sudden Stop as in the original effect. Very baffling to the sharpest of card men.

### Third Method:

Again the effect is the same except here you actually pull upwards sharply with the right thumb, about 14 cards at the back end. During this upward bending the left thumb should be across the pack. The card is also glimpsed at the back end as the right thumb bends the cards upwards.

The cards are now bellied in readiness for the Sudden Stop with the bent cards acting like short cards being, geometrically speaking, not in a straight line with the cards preceding it. While good and practical it cannot be classed with the first two methods.

### Fourth Method:

Here it is used to control the card which is *not* a forced selection in the true sense. In other words, after a shuffled deck is handed to you, on the initial peek you will *know* if you have hit a Sudden Stop card. If you have, go into a jog shuffle and get the card back to its original position.

Now holding the deck face down, in Fingertip Position, you say, "Remember I had you just peek at a card and then I shuffled it." During this patter you riffle the corner to the Sudden Stop, push this corner, moving the top block over to the left. Then go into an Overhand Shuffle, taking the stepped block first, then shuffling off. The noted card is now on the bottom of the deck where you can control it as you wish. You can also glimpse the card for a safe measure in case the spectator wants to shuffle the pack.

### Mental Stab

Effect: Performer places a magic Four spot card next to a card that is merely *thought of*.

1. Remove any 4 spot from the deck and toss it face down on the table. The rest of the deck is shuffled by a specta-

## MENTALSTAB

tor. On getting the deck, cut off a dozen cards from the top and fan them out.

2. Show the fan to the spectator and have him think of one. Close the fan as you insert it into the center of the deck. The left thumb breaks the deck, at the upper left corner, to facilitate the insertion of the fan of cards.

3. Pick up the 4 spot and insert it *face up* into the center of the deck. Turn the deck, faces towards yourself, as you ask spectator to name the card he thought of.

4. You will be amazed how often your 4 spot will be right next to the card thought of. This is due to the fact that most spectators will think of one of the central cards in the fan of twelve.

5. In the few weak cases you will find you can easily come out all right by using the 4 spot to count over to the card. At times, a mere slipping of one card will place the 4 spot next to the thought of card. This is up to the performer to think his way out; however, the following procedure, which appeared in the the *New Phoenix*, #329, will be found most satisfactory. Originally the description of the moves was with the pack face down but they can be applied as well to the pack when it is facing the performer.

6. As an example, suppose the 4 spot card was placed so that the actual thought of card is about three cards to the *left* of the indicator 4 spot.

7. In this case, as you fan through the cards, upjog the indicator 4 spot but continue to spread a few more cards as you remark about the 4 spot being the the only face up card.

8. Now you resquare the cards to leave the face up indicator projecting; however, in resquaring the deck you must obtain a break, *above* the actual thought of card, with left 4th fingertip.

9. Maintain this break with the left hand while the right hand moves to the inner right corner of the pack. The right fingers, thumb on top and 1st and 2nd fingers beneath, grasp all the cards *above* the break at this corner. The right hand removes these cards inwards at the same time, the left thumb drops onto the face down indicator in order to retain this card against the face card of the left hand packet as seen in Figure 22.

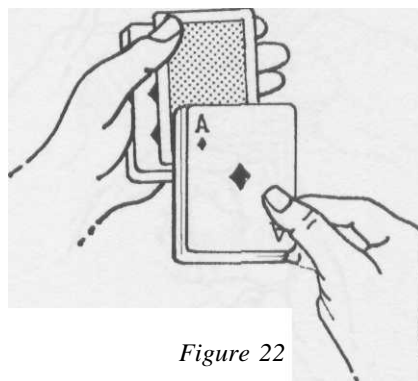


Figure 22

10. As the move in Figure 22 above is made, both hands tilt downwards. The left thumb retains the now face down indicator against the face of the left hand packet in order to fully cover the thought of, face card. The right hand, which has continued its upward action, now holds the other face up portion of the deck.

11. Holding the position momentarily again ask for the name of the thought of card. On getting a reply you say, "Look, right next to my reversed card." Here the left thumb pushes over the face down indicator card to expose the thought of card beneath it, as seen in Figure 23.

12. In the event the thought of card is to the *right* of the reversed indicator, the procedure is to again upjog the face down 4 spot but in resquaring the pack get a left 4th finger break *below* the thought of card.

## ESTIMATION

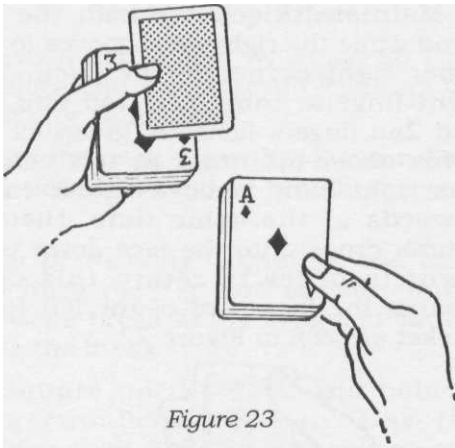


Figure 23

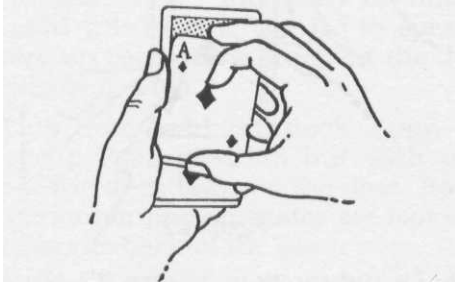


Figure 24

13. Keep the pack facing you during the next move. The right hand, from above, moves all cards, above the break, forward for about an inch onto the projecting indicator as in Figure 24.

14. The right thumb and fingers now pinch the upper right corner of the

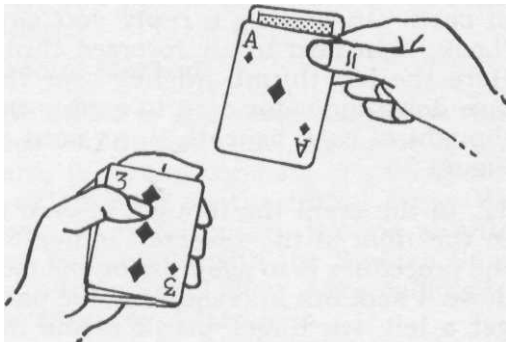


Figure 25

deck and moves this upper portion, plus the upjogged indicator forward and away from rest of deck *but* at the same time both hands are lowered then separated to end up as in Figure 25, which shows the action completed.

15. The left hand now places its cards face down to one side. The right hand turns its packet face down into the left hand. Take the face up indicator into the right hand and with it, tap the top card of those in the left hand as you ask the spectator to name his thought of card. The left thumb pushes over the top card and, using the right hand card, the thought of card is levered face up as you say, "My card right next to the card you thought of."

16. The move has been described with the deck face up but it can also be used on a face down pack. (See *The New Phoenix* #329, page 125. )

### Super Mental Stab

Effect A thought of card is *always* above the face up indicator.

1. On getting back the shuffled deck, hold it faces toward the spectator. Spread the cards between both hands, using the Fan Spread Estimation as you ask him to think of a card.

2. Close up the spread getting a left 4th fingertip break beneath those cards that could possibly have been seen by the spectator.

3. Overhand Shuffle to the break and continue the shuffle by first *running* a few cards for insurance, then shuffling off all the rest. Now run off six cards from top to bottom. Thus the possible mental selection is sandwiched by about 26 cards on top and six on the bottom.

4. Turn the top card of the deck face up. Taking it with the right hand jab this card, still face up, into several places in the deck as you comment

## SUPER MENTAL STAB

about placing the card face up into the deck but you will do it behind your back.

5. Behind your back, place the face up card about 20 cards from the top or anywhere that will insure this card being *above* those cards from which a mental selection was made. Square up and bring the deck forward face down.

6. Turn the deck faces towards yourself and as you start to spread them, ask the spectator what card he thought of. As you hear the name of the card the spread is still continued but now you watch for the card in question.

7. As soon as you spot the card the left fingers push this card under the spread and towards the right hand. In pushing the desired card under the spread, the left thumb drops on the card to the *right* of it. The left thumb then keeps this card in position while the left fingers from below, push the desired card beneath it and thus under the spread. The left thumb's position prevents more than one card going under the spread.

Continue spreading the cards to the right, but now all the cards ride above the selection or thought of card; however, as *soon* as the desired card is under the spread, *both hands are lowered* to bring the faces of the cards into the spectator's view.

8. Continue the spread, with the desired card of course riding beneath the spread, till you reach the face down card. At this point the face down card is up-jogged while at the same time the desired card is in a position to be loaded *under* the up-jogged card. Figure 26 shows the face down card up-jogged and the thought of card, under the spread, ready to be loaded below the up-jogged card.

9. As soon as the face down card is up-jogged the spread is closed and the

thought of card is automatically slid *below* this indicator card. Flip the deck over, face down into the left hand. The right hand comes over and above the deck. The right 2nd finger moves or pushes the up-jogged card to the left as the right hand grasps the deck in the conventional manner as shown in Figure 27. This also more or less squares the deck.

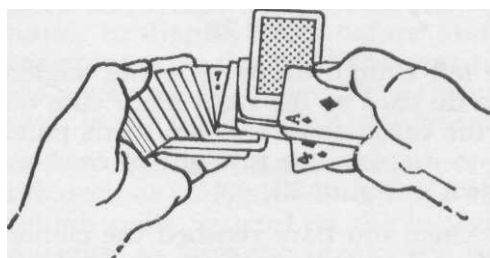


Figure 26

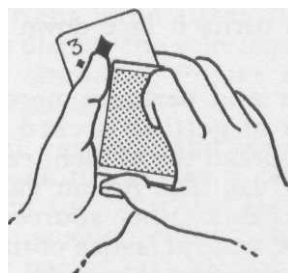


Figure 27

10. The actions, up to loading the selection under the up-jogged card plus the turning over of the deck and ending as in Figure 27, is all done during the patter lines of, "You recall I placed a reversed card into the deck but do you remember its name? It is the..." ,*here* you name the up-jogged card as you reach the position of Figure 27.

11. The deck is now held in the left hand alone for a moment as you say, "For the first time tell everyone what card you are thinking of." When he names it you say, "Look, right next to the card you thought of." As this is said

## ESTIMATION

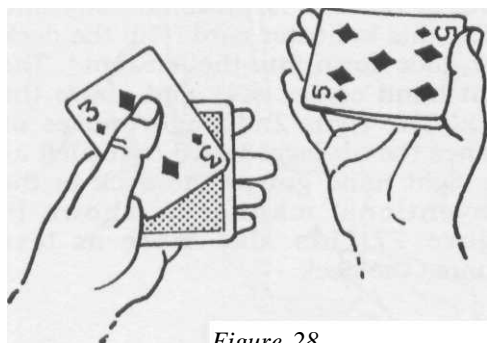


Figure 28

the left thumb drops onto the angled face up card as the right hand cuts off all the cards above it, then turns palm up to display the thought of card as shown in Figure 28.

12. Once you have reached the climax of the effect, replace the cards from the right hand back onto those in the left. The right hand removes the face up card and turns it face down on top of the deck.

For other and perhaps more detailed methods of getting a card or cards under a spread the student can refer to Chapter Two, The Action Palm under the Cull Palm. Other sources are *The M.S. Deck*, several issues of the *IBIDEM* as well as the Spade book.

### Miracle Card Stab Location

Effect: A spectator peeks at a card. The deck is immediately tabled and fairly riffle shuffled. Cardician takes the top card and inserts it face up into the center of the deck. On spreading the pack it is found that the face up card is right next to the selected card.

1. The selection of a card is made by use of the Estimation and Glimpse. A Peek Force can also be used as well as the Tilt Glimpse with Estimation. See Fingertip Control for the Tilt Glimpse and Peek Force. Free or otherwise, the selection is made at about the center or 26th position of the deck.

2. Having ascertained the name of the card and also its place in the deck the cards are very fairly squared and tabled for a riffle shuffle.

3. Cut about a dozen cards off the top of the deck and riffle shuffle these in such a manner that the dozen or so cards are actually shuffled throughout the larger portion of the deck. Square the deck and cut it this time into two equal portions or near as equal as you can. Do as even a riffle shuffle as you can, then square up after the shuffle.

The above shuffles will place the selected card somewhere in the *lower* half of the pack, about a dozen or more cards from the bottom, depending on the evenness of the shuffles; however, with almost fair riffle shuffles the card will be below the top 26 cards. This is the most important part of the existing condition required for the success of the effect.

4. The top card is now turned face up and quickly inserted, into the center of the deck. The pack is then turned face up in the hands for the purpose of spreading it between both hands. As the cards are spread you look for the selection and when it is reached it is moved beneath the spread while at the same time both hands are lowered.

5. The known card is loaded below the indicator card, which is outjogged. The termination of the effect is handled as already explained in the Super Mental Stab effect in steps 9 and 11. See Notes on "Moveable Card Pass" for another method of loading.

### Mario's Favorite Out

The "Out" used in the Mental Stab Miracle is the one I originally described in *The New Phoenix*, #329. The one to be detailed here is similar to the "Out" used in Mental Stab when the selection is *above* the indicator card; however, *the handling is always the same*, just



## MARLO'S FAVORITE OUT

as if the indicator card was *above* the selection whether the selection is to the left or right of the indicator.

1. Assume you have placed a face up indicator into the pack and are now holding the pack facing you in readiness to spread it in order to up-jog the face up indicator.

2. Suppose that the actual selection is to the *left* of the indicator. As you come to the indicator card you up-jog it but continue to spread the cards for the purpose of showing it is the only card reversed. As you continue the spread you will come to the selection and when you do, the left thumb pushes this card downwards thus in-jogging it. Of course, you continue spreading a few more cards and then close up the spread leaving the selection in-jogged at the back end and the indicator up-jogged in the front end.

3. Grasp the inner right corner of the deck between the right thumb on top and right fingers beneath. Displaying the pack in this manner you comment about the position of the indicator. Replacing the deck into the left hand the right hand now comes *over* the pack to grasp it in a position similar to Figure 27.

4. While the hands are in the position shown in Figure 27, the right thumb presses *down* on the in-jogged card thus a break is obtained, with the right thumb at the back end. Now the right hand removes the cards above the break to the right. At the same time the left thumb falls onto the face up indicator to hold it in place against the left hand packet. Thus the indicator ends up lying at an angle across the face card of left hand packet which is, of course, the selected card. Naturally, the move is made just as you ask for the name of the selection.

5. Now suppose the selection is to the *right* of the reversed indicator. You would in-jog the selection before coming to the reversed indicator which is, of course, upjogged.

Now the spread is closed and the pack is face up. The situation is similar as before *except* the indicator is *below* the selection; therefore, you can't do the same move, *unless* you take the pack, at its inner right corner with the right hand, to display it as before and in returning it to the left hand you turn the pack *over face down*. Thus the indicator is still upjogged but now face up.

6. Now the right hand comes over to the deck as in Figure 27 and the right thumb pulls *upward* on the in-jogged selection to form the break. The right hand now moves to the right as the left thumb holds back the face up indicator. The right hand turns its packet *face up* to display the selection. The situation is similar to Figure 28 of the Super Mental Stab.

7. As you can see, the idea here of holding back the indicator card, is the same as in the "Out" for Mental Stab except the position of the right hand is *above* the packet and holding it by the ends.

8. The moves have been described with the pack being handled *face up* but the same basic handling will apply to the pack when it is handled face down. In the case of a selection *above* the indicator, the deck would first have to be turned *face up* in order to disclose it as being next to the reversed card.

9. Incidentally, you can pull a cheeky bit that will work when the selection is *above* the indicator. In this case all you do is lift off all the cards up to the break or selection. At the same time, the left hand turns palm down. The left hand turning conceals the fact that the indicator still has some cards above it

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and appears as if the left thumb is keeping it in place. The right hand turns palm upwards to display the face card of its half as the selection. The right hand drops its packet, then comes over to remove the indicator from the left hand cards before turning the left hand palm up again.

If you prefer you can arrange matters so that the selection becomes the top card of the left hand portion. In this case, after the right hand removes the indicator card, use it to tap the top of the cards in the left hand as this hand turns palm up. With the aid of an indicator card, held by the right hand, lever the top card of the left portion face up onto packet to disclose the selection. Using this Wrist Turn bit and this method the deck need never be turned over when the selection is *below* the indicator.

### Sensitive Fingers

Effect: Cardician locates a selected card apparently by sense of touch.

1. On getting back a shuffled deck have a card noted with the Fingertip Peek Estimation thus the card is approximately in the 14th position from the top.
2. Undercut the pack, run 4 cards, in-jog and shuffle off to the break. This brings the selection to 18th from the top.
3. Openly square up the deck as you say, "I will find your card by sense of touch alone." Here do the Fan Spread Estimate, then in squaring up get a break below the last card of the spread. Raise the right hand packet so it is held above the cards in the left hand. The left thumb and 2nd finger still grasp the sides of this packet. The right hand grasps this packet from above with 2nd, 3rd and 4th fingers at the front end, 1st finger curled on top and thumb at the back end. Both hands are

tilted rather forward to allow you to see the bottom card of the upper packet.

4. The right fingertips, at the front end, *push inwards* to bevel the packet. The ball of the right thumb at the back end now does the Push Down Glimpse. In other words, as the right thumb moves down it engages the edge of a card, then moving down a little more engaging the edge of another card, etc. until about three separated cards have thus been pushed down. Due to the separation of the cards and the tilted position of the hands you can clearly see the indexes of these cards as is shown in Figure 29.

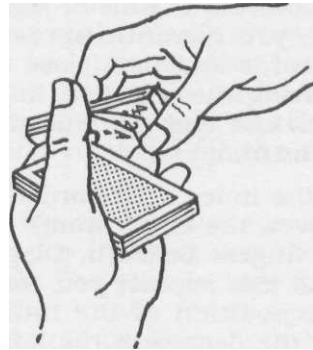


Figure 29

5. Maintain the separation as in Figure 29 above, as you ask for the name of the selected card. If it is not any one of those you glimpsed, then it has to be one of the cards in the lower portion.

For the present let us assume it is one of the cards you are glimpsing and also, that you did this badly, and it happens to be the 3rd card from the face of this packet.

Remember you are maintaining a break on these glimpsed cards and they are more or less separated; therefore, it is very easy to simply *drop off* the excess cards, onto the lower portion, as you make a Side Squaring action of the upper packet. This is made easier if the left 4th finger moves into the packet

## SENSITIVE FINGERS

and does a Pull Down Move on the cards *below* the selection.

6. As you make the side squaring action, in order to slough off the excess cards you say, "I told you I had a sense of touch." By this time you have turned the right hand packet face upwards to disclose the selection at the face of this portion.

7. Suppose that the card is in the lower half, but of course you are not sure if it is the top card. In this case the following handling will be found most satisfactory. The right hand drops its packet face down to the table. During this the left thumb casually spreads the top 3 cards to over the side of the deck just far enough so that if the packet was turned face up only the indexes of these 3 cards would show.

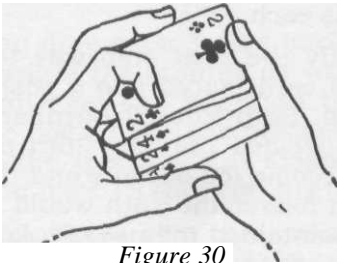


Figure 30

8. The right hand, having released its original packet to the table, comes back to take the cards from the left hand. The right 1st finger should curl on top to keep the 3 shoved over cards in place during the next move, which is simply to grasp the packet by the ends, then turn the right hand clockwise. This automatically brings the face of the packet into view as well as the 3 side jogged cards. The left hand, which has its 1st finger curled on the face of the packet, comes up to retake the cards. This plus the glimpsing action is all seen in Figure 30.

9. During this turn around gesture you have glimpsed 3 cards and you know the position of the actual named card.

Ask again for the name of the card, then do either a Single, Double or Triple Lift depending on the position of the named card, to disclose the selection on top.

10. This combination of glimpsing and disclosing the card can be used in a mental effect wherein you are left with six possibilities, or *limit* it to six. Here you can deliberately state that you will *cut* to the card they are thinking of, and work through it as outlined above.

11. Some may prefer to use the Fan Spread Estimation for both the selection and the final disclosure of the card; however, the use of two different methods is much better.

In 1946, Carmen D'Amico prepared a manuscript of effects titled, *D'Amico's Deviltries*, which he submitted to Joe Berg for publication. Due to unsatisfactory financial arrangements the book remained unpublished. One of my own contributions to D'Amico's manuscript was the following Stab effect and is here reprinted, with permission, with its original title -

### A Mario Miracle

"A Mario Miracle usually means only one thing - the best in cards. The reader can consider himself fortunate for getting this brilliant conception.

A card which has been selected is found to have vanished leaving only fifty one cards. The pack is next wrapped in a piece of paper after which a knife is inserted into the pack. When the paper is torn away it is found that the knife has discovered the selected card. The card is actually in the pack. It is neither at top or bottom. There are no crimps of any sort used yet the knife finds the card.

Before giving the secret, I wish to state that I have seen Ed Mario do this effect dozens of times and never has he

## ESTIMATION

failed in arriving at its successful conclusion.

Begin by noting the bottom card of the pack. Have a card selected. Undercut the pack as you ask for the return of the card, thus you bring the key directly over the chosen card. Square the pack carefully. Tell the spectator he is to watch for his card and note into what position it falls as you count them.

Deal the cards face up, counting them as you do so. Continue until your key card shows. When the key card shows, push off the next two cards as one, dealing them face up as one but remember at what number these two have fallen. As an example, let us say the count was sixteen. Continue dealing when you will naturally end up with a count of fifty-one. Turn to your audience and remark, "Fifty one, then your card must be gone." Casually pick up the pack and shuffle, from the face of the deck to the top, enough cards to bring the noted number to twenty-six. In this case the remembered number is sixteen; therefore, you would run on ten cards.

Wrap the pack in paper tightly so that the paper is stretched over the pack. Use a small pen knife and insert it into the exact center which should be about twenty six. Tear the paper away and the card will be either above or below the knife.

At times Mr. Mario has two cards selected making them both vanish, by use of a triple push-off, after the key is spotted. The same procedure is gone through of bringing the number up to twenty six. The knife is run into the paper and the cards are discovered one on each side of the knife."

At the end of this effect Joe Berg made the following notation, "The routine may be varied using the same clever

principle for the finish." This stab effect is the 11th effect of 13 in the manuscript of 26 pages.

**Mario Miracle "Stop" Stab**

Probably the first one to stab a card by estimation was Bert Allerton in which he used a setup deck. I worked out the first impromptu methods one of which was the "Mario Miracle", as submitted for *D'Amico's Deviltries* but the first method to appear in print was that described in the Spade book. To anyone having experience with either the set-up or impromptu version it becomes evident that if the card happens to fall into 26th or 13th, from the top or bottom, the stab becomes simpler especially if you visualize the pack as consisting of four equal portions of 13 cards each.

Naturally the next step was to get a selected card *placed into a position* for the stab. Both Russell Barnhardt and myself decided that the 26th position could become too obvious and that any position nearer the 13th would be better. I maintained the use of a key card, as a tip off, to insure success and also to keep from *asking* for the selected card to be named. Thus if you missed you could always rewrap the pack and try again.

This discussion took place in 1947 but in 1952 I gave Bill Simon a manuscript of *Control Effects* to peruse among which was an effect, "The Miracle Stab", which made use of a key card plus a very direct method of placing it and the selection into the position needed for the Stab. In 1954 I recorded the same effect but with another method of placing the position of the card.

The present method to be described is entirely different from the others and has a very subtle way of getting the key

## MARLO MIRACLE STOP STAB

card, as well as placing it above the selection at the desired position for the stab. This also utilizes an idea that insures success every time plus a "Stop" idea in connection with the stab.

1. Have the pack thoroughly shuffled by a spectator. On getting it back hold the deck face down in the left hand as for dealing. With the left thumb shove over 3 cards. Take these with the right hand and drop them face down onto the table. Repeat with another 3 cards dropping them onto the tabled cards.

2. As you start to take the very first 3 cards you say, "As I do this you say "Stop" at any time." The cards are taken in three's but it is done rather quickly so it appears as if you are taking an indeterminate number or batches of cards which you drop to the table.

3. As you drop each 3 card packet you keep track of the number as you must eventually get the selection to 20th from the *bottom*. For the present let us assume the spectator has stopped you when you have 15 cards on the table.

4. At this stage give the spectator a choice of the top card of the ones on the table or the top card of the deck in your left hand. Suppose he takes the top card of the cards still in your hand. Have him note the card, then to drop it face down onto those on the table. This makes the selection 16th from the bottom for the present.

5. As soon as the selected card is dropped onto the tabled cards you continue thumbing over some cards, from the deck, to drop these onto the selection; however, this time you actually do take just any amount or batch of cards. Continue in this manner but as the pack diminishes, the left fingers keep spreading the last few cards to insure the last 4 cards remain in the left hand. These last 4 cards are now

used to scoop up the tabled cards. Thus the 4 cards have been added to the bottom of the deck and now the selection is 20th from the *bottom*,

6. Square the deck as you say, "Your card is somewhere in the pack but it is not near the bottom and not near the top. But *you* may have an idea as to its position so I'll give it a shuffle to make sure *you* do not know where it is." During this patter line you have shown a few of the bottom cards and also 7 of the top cards *but you remember the 7th card* as your key card. Again square up the deck and do a perfect Faro Out-Shuffle. This puts your key card 13th from the top and directly above the selection which is now 14th from the top.

7. Before proceeding with the stab it must be mentioned that a thin blade is best for the stab effect. Allerton used a file which was especially smoothed down on the file surface as well as ground to a *fine* but *dull* point. This to prevent actually sticking into and splitting the edge of the card itself. With care the average pocket or pen knife can be used but be careful of the sharp edge.

Using a newspaper is still the best and most convenient wrapping for the pack especially in this method. The actual size does not matter much as long as it is enough to cover the top side of the deck and then drape out along its sides.

8. The pack here is held so that the *faces* are towards performer. The newspaper is placed over the side of the deck and pressed down firmly so as to form a very sharp outline of the deck. Also the newspaper may cover up the front or *left end* of the deck but must go only as far as the *right end* of the deck. See Figure 31.

## ESTIMATION

9. Performer now takes the knife and runs it along the top side of the pack as he says, "When I do this I want you to say, 'Stop' at any time you wish." By this time you have finished the action and are about to start over. As you do this, again repeat, "Just say, 'Stop' anytime."

Here it is all timing it so that you will arrive at the 13th or quarter of the deck position by the time he says "Stop"; however, it does not make any difference if he stops you *before* you reach the 13th position. Merely stop right there, then look up and you merely move the knife over to where you want it and the spectator will never know the difference. The knife is now pushed into the deck as shown in Figure 31.

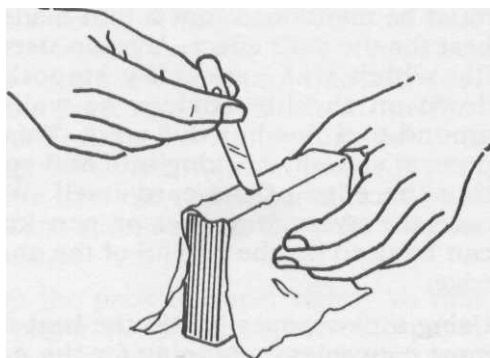


Figure 31

10. The right hand holds onto the knife and tears the paper by pulling the knife away from yourself. The left hand remains *on the* left end of the deck but the left fingers open outwards to permit the portion above the knife to be pulled away. This pulling away will expose the card, resting against the knife or file, to yourself before anyone else gets a chance to see it. Should this card be the key card you know the card below it is the selection. You can now complete the tearing or splitting of the

paper as you separate the halves of the deck. Ask for the name of the selected card. Turn over the top card of the lower section, those that were below the blade to show you have stabbed to the card.

11. In case the key card doesn't show against the blade pull down the corner of this face card to see if the key card is above it. If it is then the blade is resting on face of selection. In case it should not be here, you know you are off on the estimation; therefore, you can try again. That is why you do not ask for the name of the selection until you are sure you have it. A bit of practice and you will be able to do it every time.

12. I did mention that there is a way I worked out to be successful every time and there is. It depends on a subtle move and being sure to underestimate *less than 14* cards. Assume that you have *underestimated* and have pushed the blade in as far as the table top.

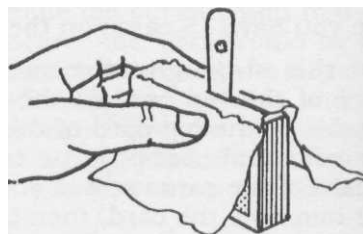


Figure 32

Now with the blade in the pack move the blade to the *right* at the same time gently sawing the paper for its length to the right only. Now move the blade *back* to its central position as seen in Figure 32.

13. Now the right thumb riffles the upper right end of the deck as in Figure 33 as you say, "You could have

## MIRACLE COINCIDENCE TOSS

stopped at any place in the pack." During this riffling you can spot your key card.

14. As soon as the key card is spotted the tip of the right thumb is wedged into the pack. At this point the *tip* of the thumb is on the face of the key card. Now the right thumb is moved along until the blade or knife is reached. During this movement the tip of the right thumb maintains the wedge. The right thumb and finger meet at the knife and now, not only do the right fingers grasp the knife but the right thumb is also pressing the wedged cards *against* the blade.

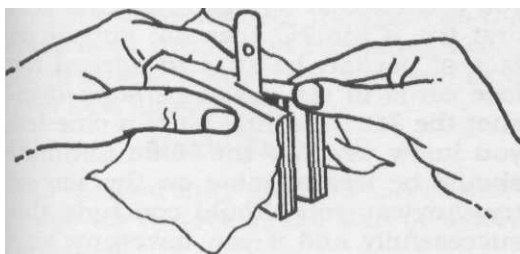


Figure 33

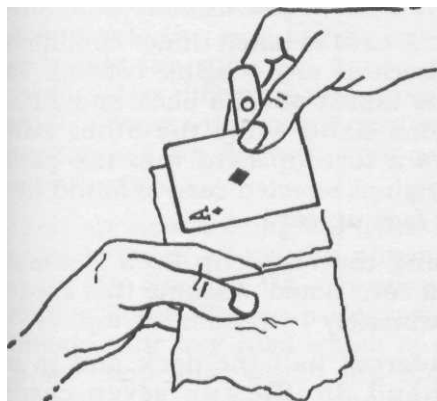


Figure 34

15. With the tip of the right thumb pressing its cards against the blade the paper is split by pulling forward and away with the right hand. The result is

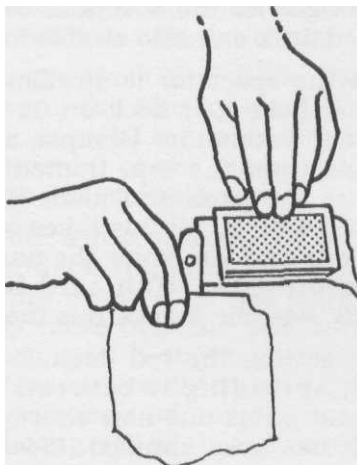


Figure 35

shown in Figure 34 where you will note that the knife is not actually on the face of the packet but rather several cards behind it.

This Figure 34 is the performer's view; however, as the tear is made the right hand tilts this half downwards at same time letting the lower half of the deck fall flat and face down to the table. This is seen in Figure 35.

16. The right hand retains its position and the knife in place, as in the Figure 35, while the left hand turns the top card of the half now on the table, after first asking for selection to be named. After this the left hand merely removes or takes the knife from the right hand and all is clean. Some may prefer to remove the knife first but retaining the position of the Figure 35 until *after the* disclosure is much better.

### Miracle Coincidence Toss

Effect: A selected card from a blue deck tossed face up into a red deck finds its duplicate mate!

1. Two packs, red and blue, are used. Have a spectator shuffle the blue deck first. On getting it back hold it face down in the left hand as you gesture

## ESTIMATION

with the right for the spectator to pick up the red deck and also shuffle it.

2. While the spectator is shuffling his cards, you hold your deck on its sides and do the Estimation Glimpse at the 20th card from the top. Immediately square up the pack and place it face down on the table. All this takes only a few seconds and you know the name of approximately the 20th card in the blue deck. Assume this card is the 7C.

3. Upon getting the red deck, hold it face up, spreading it between both hands and point out how thoroughly the pack has been shuffled. Meantime look for the 7C and then count six cards to the left of it and cut the deck to bring the 7C seventh from top of the deck. Turn the deck face down.

4. This time re-spread the pack face down and as you do, run the seventh card, the 7C, *under* the spread of cards. You can do this using either the method explained for the Spread Switch (See Chapter 12, Card Switches) or the Cull Palm action. (See Chapter Two, Action Palm)

5. In any case the 7C now rides under the spread of cards as you ask spectator to *touch* any card. When he touches a card, break the pack at this point taking the touched card beneath the cards held by the right hand. Of course, the actual selected card goes *above* the 7C so that the 7C becomes the face card of the packet.

6. The right hand moves to the table and the right fingers push out the *bottom* card of the packet which is presumed to be the card touched but is really the 7C. The 7C is *face down* on the table. The rest of the red deck is placed aside.

7. Without showing the face of the red back 7C, pick it up in the right hand for the Card Shoot. The left hand positions itself for the Back End

Riffle Estimation.

8. As the left thumb riffles the end of the deck the right hand tosses its card into the deck. Flip off and over, those cards *above* the indicator, face up into the waiting left hand. If the 7C is at the face of this packet you can now show the face of the red backed card for the miracle coincidence. If it is not at the face of the packet, turn over the top card of the tabled half and this should be the card.

9. In the event that you miss the first time merely replace the cards as you look up and say, "Do you know what I'm going to do?" They don't but it gives you a chance to try again. On the very first try, if the 7C does not appear on face of packet, be sure to *spread* the face cards to see if you *perhaps* overshoot the 7C. This little bit of a clue lets you know whether the Riffle Estimate should be less or more on the second try. Anyway you should conclude this successfully and if you have any kind of address you may fail more than twice and still amaze your audience.

### The Magic Throw #1

Effect: A card is noted under conditions that preclude any possible control. The deck is tabled and its back end riffled with one hand while the other hand throws a face up card into the pack. The original selected card is found next to the face up card.

1. Using the Fingertip Peek Estimate have a card noted. Assume this card is approximately 14th from the top.

2. Undercut half the deck and in an Overhand Shuffle run seven cards, then injog the eighth and shuffle off. Get a break at the injog and shuffle off to the break. The selection is now approximately 21st card from the top.

3. Table the deck and take the top card face up into the right hand. With the



## MAGIC THROW #2

left thumb do the Back End Riffle Estimation and toss the face up card into the deck at the proper time.

4. Square the deck getting the face up card into the position for the revealment as per the Back End Riffle Estimation. Ask for the name of the card and then flip the top portion face up into the waiting left hand. The right hand places its face up card to one side.

5. If the named card is at the face of the left hand packet the effect is over. If it is not, then turn the top card of the tabled portion face up and this should be the card.

6. If you have missed, try again as the effect is so strong that even after a couple of misses it goes over very well as it does look impossible.

**Magic Throw #2**

This method may give you more confidence as it does make use of a Key card tipoff.

1. Use the Standard Spectator Peek but with the Riffle Estimate to about the 14th card. Hold this open for the spectator to note the card but as you lower the hands the right 1st finger, which has done the riffling of the upper right corner, releases this noted card so that later the left 4th fingertip gets a break *above* the card.

2. You are now holding the usual after-the-peek break above the noted card. Next do a Square Up Glimpse (See Chapter Three, Fingertip Control) thus glimpsing the key card which is *above* the selection after which you immediately release all breaks and openly square up. You may even hand the deck to the spectator to do this.

3. Undercut the deck and run 7 cards, then injog the 8th and shuffle off. Get a break at the injog and shuffle off to the break. Table the pack taking the top

card into the right hand turning it face up in readiness for the Throw.

4. Do the Back End Riffle Estimation tossing in the face up card. *Do not ask* for the name of the card but merely flip those cards, above the indicator, face up into the left hand.

5. If the actual selection is at the face of the deck the spectator's gasp will give him away. If he has control, then merely move over the face card and if the *key* card is there, then you know you have hit exactly on his card. In this case you may admonish him for not admitting to his card with sheer amazement alone.

6. Naturally if your Key card is at the face of the packet, then you know the actual selection is on top of the tabled portion. Disclose it by first asking the spectator to name his card, then turn the top card face up onto its own portion of the deck.

7. If neither of the above described situations has occurred you have lost nothing. Remember you do not know the name of the selected card and the spectator feels that under the conditions you could not possibly know the card or its position in the pack. Merely shake your head, replace the face up cards from the left hand, back onto the deck and try again. Eventually you will succeed but, of course, the sooner the better.

**Magic Throw #3**

In this presentation there is no selection of a card but the performer names the card or cards that lie next to the face up indicator card.

1. In this the spectator thoroughly shuffles the deck. On getting it back hold it at the sides, do a Side Cut Estimate of 20 cards. Glimpse this card, release it and also glimpse the next card. Square up and remember

## ESTIMATION

the names of these two cards. Their approximate position is twenty from the top.

2. Place the deck on the table. Take the top card face up into the right hand and, using the Back End Riffle Estimation, toss in the face up card. Now look at the deck, as if X-Raying it with your eyes, and name the two cards you previously glimpsed. In the by now familiar manner, flip the cards above the indicator face up into the waiting left hand.

3. You should have one of three results. One; both cards could be at the face of the portion in the left hand. Spread cards slightly to see if such is the case. Two; both cards could be on top of the tabled portion. Take a peek at the top card first. If one is there, then the other is right below it. Three; the ideal situation would be the face up indicator *between* both cards, i.e. one at the face of the left hand packet and the other on top of the tabled portion.

All of the above three methods can also be used in connection with the Knife Stab in which a paper is placed over the top side of the deck and a knife used to stab to the approximate position. You will find, however, from experience that you will do these effects as described more often and what's more, in the event of failure, they are a lot quicker to set up for repeated attempts.

Naturally over the years I have worked out various so called sure fire methods and it is fitting to close this section with these.

The first method devised was that by Carmen D'Amico and included in his proposed *D'Amicos' Deviltries* manuscript. This is also the method D'Amico showed to Dai Vernon in 1946. I mention this only because of the underlying move which has since been credited to other persons.

**Face Up Finder**

Carmen D'Amico

Briefly the effect is; that after a card has been selected, then lost in the pack, another card is taken face up in the hand. This face up card is then thrown, towards the side of the pack, with enough force to drive it into the side of the pack. The original selected card is then discovered next to the face up one. The performer has apparently used great skill yet the modus operandi is quite simple.

Begin by having a card selected. The returned card is then controlled to the bottom. The right hand holds the pack several inches above the table as the fingers loosen their hold on the cards so that they fall, starting with bottom of the pack, in small packets, but in one heap onto the table.

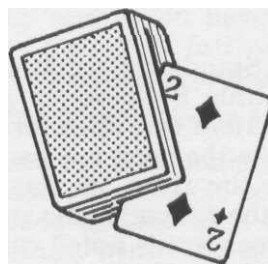


Figure 1

The result is that the pack is now on the table in a heap, which is not perfectly squared. This is important for the easy success of the following. The top card is now taken and turned face up. Hold the card, in the right hand, with thumb and second finger at lower right corner. With a slight wrist motion toss the card sharply against the side of the pack where it will force itself into it as in Figure 1.

This face up card is now pushed further into the pack with the right

## FACE UP FINDER



Figure 2

thumb; however, as you do this you will find that the cards above the face up card will move with it. The deck is then turned clockwise so that its right side faces the performer. The condition is now that the upper half is jogged above the lower half as in Figure 2.

At this time you take the pack from above, at the sides, with the right hand. The left hand grasps the face up card, and bottom half of the deck, with the left thumb on the face of the card while the left fingers go under the bottom packet, where they touch the bottom selected card. This position is shown from the performer's view in Figure 3a.



Figure 3a

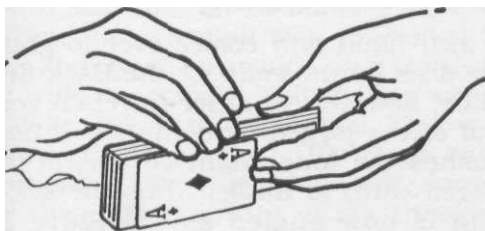


Figure 3b

With the left fingers, push the selected card so that it is forced beneath the right hand portion, the fingers of which curl around it as in Figure 3b. In this figure the action of sliding the Ace over is exposed from beneath, and shown from the spectator's view.

Pull the two halves apart as you make the remark, "I will have to square up the pack a little." As you say this, you knock the upper portion in the right hand against the face up cards of the lower portion as in Figure 4.

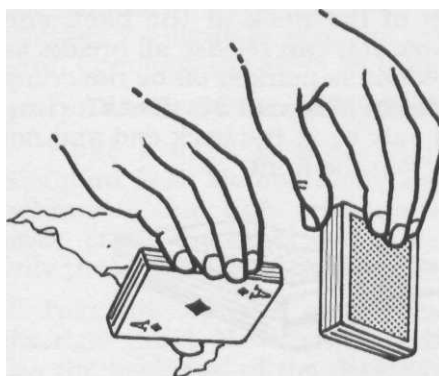


Figure 4

This causes the selected card to also be pushed flush with the other cards in the right hand. Place the upper half back onto the lower portion and square the pack. All that remains is to spread the pack face down from right to left so the face up card will show. Ask for the name of the selected board. Take out the card to the left of the face up card and show that you have apparently thrown the face up card next to spectator's.

Note: Later that same year Carmen D'Amico made the toss of the face up card as the left hand was dribbling the cards. Mario's method used a crimp at the right corner so that the face up card actually is tossed next to the selected card.

## ESTIMATION

The following methods of The Magic Throw I developed to give the impression of pure estimation but were dependent on mechanical subterfuges. Call it -

**Sure Throw #1**

1. Hold the deck in the Standard Spectator Peek position. After the peek get a break, with the left 4th fingertip, *below* the selected card. Now in squaring the ends of the deck the left fingers press inwards, on the cards that are below the break in order to crimp this portion of the deck at the back end only. Now you can release all breaks as the selection is marked off by the crimp as seen in Figure 36. This crimp should only be at the back end and not visible from the front.

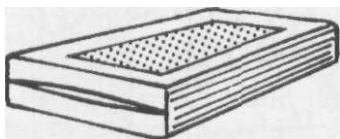


Figure 36

2. Table the deck and take the top card, face up, into the right hand. The left thumb now riffles the back end of the deck several times as you remark about the selection being somewhere in the deck. This also conveys a fairness to the procedure.

3. Follow this next closely. You seem to do exactly the same thing as the face up card is thrown into the deck; however, what really happens is this. The left thumb actually *lifts up the cards at the crimp*. The right hand immediately tosses its card into this opening but simultaneously the left thumb riffles off the cards thus trapping the face up card. Properly done it appears as you were riffling the pack at the time you were making the throw but in reality you have made the toss first and then riffled the pack.

4. In this instance after flipping the cards above the indicator face up into the left hand be sure that the face up card remains face up *against* and across the inner end of the tabled half. This is to cover the crimped condition at the inner end of the tabled half.

5. An alternative procedure is to shove the face up card flush into the deck after the throw, then pick up the deck and square to remove all traces of the crimp. Now spread deck and remove the card to the right of the face up card to show it as the selection. I prefer the more dramatic revealment originally described.

**Sure Throw #2 and #3**

Same in procedure as already outlined except you can use either a Short Card above the selection or a Long Card above the selection. If you like you can force the short or long card. In this way you can have spectator shuffle the deck before the actual disclosure.

**Sure Throw #4**

This makes use of the Jog. For methods of jogging a card you can refer to Chapter Eleven, The Multiple Shift. Procedure is as follows:

1. Hold the deck for the Standard Peek getting a break below the peeked card.

2. In squaring up the deck get the peeked card jogged to the back end. Table the pack, by grasping the deck at inner sides with right hand to hide the jogged card, so that the front end is towards the spectator.

3. Left hand now comes over to grasp the deck by the ends for the Back End Riffle; however, in order to retain control of the jogged card the left thumb pushes the inner right corner, of the jogged card, to the left thus the selection is now angled as in Figure 37 which is a diagram showing the angle of the card and the finger positions.

## D'AMICO'S LATEST METHOD

4. The left hand is above the deck and rather low over it so that the jog is hidden on all sides. Press down firmly with the left forefinger, curled on top of the deck, to keep the jog in place during the next actions.

5. The left thumb riffles the back end of the deck *but* riffles only the cards that are *above* the Jog. This prevents any tell-tale snap or click which would happen if you included the jogged card in the riffle (This also holds true if you use a short or long card as per Methods 2 and 3.) Do the riffle several times.

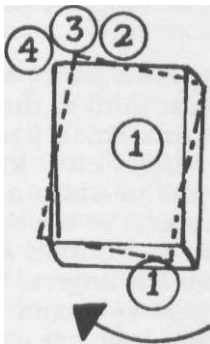


Figure 37

6. When you are ready for the Throw merely lift up on the jogged corner of the selection then toss in the face up card and immediately riffle off the cards with the left thumb. From here conclude as before.

The above methods were sent in a letter to Bill Simon around 1956 and I mention this only because at that time I also sent him an Estimation Method, except the selection was controlled to the 26th position, which was concluded with the remark that no one would believe this method possible. This was about the time that the great card authority, Jean Hugard himself, doubted the practicability of my theories and, of course, the remark in my letter alluded to this attitude.

While I'm at it, I may as well describe Carmen D'Amico's latest method using my crimp idea as in the first method. It was shown to Bill Simon in 1959 and he was most enthused over the subtle procedure.

In using the 26th position method you actually lift up at the 26th place, toss in a card and then do the Riffle. If you like you can use the Cut Estimate at the back end with the left thumb. This is similar to Figure 16. Toss in the face up card with the right hand, while the left thumb at the same time quickly releases its cards to trap the indicator card. Conclude the effect as before.

### D'Amico's Latest Method

1. Have a card peeked at by the Standard Peek Method holding a break below the selection. In squaring the pack, crimp the inner end of the deck only then table the pack.
2. Take the top card of the deck into the right hand. Now the left thumb riffles the back end of the deck while the right hand tosses its card just *anywhere* into the center of the deck. It makes no difference if the card lands above or below the crimp.
3. Gently square the deck with the face up indicator projecting to the right. Here you look at the back end to see the position of the *crimp*. The next actions are what make or break the effect.
4. Ask for the name of the selected card. As soon as the card is called you move *both* hands towards the tabled deck and here is what happens. The left fingers go for the *crimp* and at the same time the right hand grasps the indicator at its *sides*. Both hands move outwards or away from each other as at the same time they rise upwards. The hands are at this stage in the position shown in Figure 38.

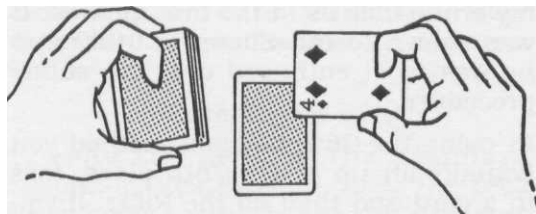


Figure 38

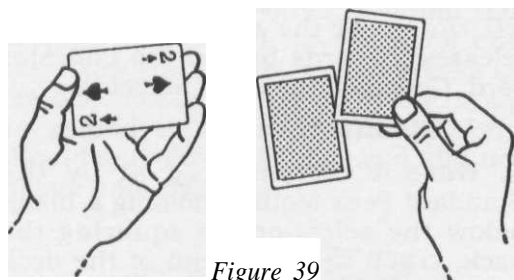


Figure 39

5. Both hands continue moving away from each other and then the left hand turns its cards face up while the right fingers snap its card face down as seen in Figure 39. As you can see, what is really happening is that the right hand has *pulled out* the face up indicator from wherever it originally landed in the pack while the left hand has merely cut to the crimp. The combined actions of both hands as in the Figures give the illusion of actually having picked off the cards *up* to the indicator.

### Marlo's Suggestion

I have found from experiment that if you make a conscious effort to toss the face up card *above* the crimp that the actions as described are not only easier but can be done at a slower tempo.

With the card above the crimp the left and right hands first lift *straight up* but do not separate as yet. This part can be done slowly. Once the packet is lifted both hands move away from each other as explained and the revealment takes

place as in D'Amico's method.

One more suggestion, some may find that hitting the crimp position with the right hand is better for them. In this case merely shove the indicator to the *left* side of the deck just before going into the disclosure of the selection. In D'Amico's hands the effect is a really startling bit of card magic received with great reaction from either laymen or magicians. D'Amico puts the crimp into the deck as follows: The right hand takes off the top card and tosses it face up to the table. Pointing to the card he says, "Hold onto that card." Meantime his left hand, holding the pack, puts in the crimp.

My suggestion is to get a peek made so it is in the *lower* third of the pack. Now you will find this small portion of the pack easier to bend and crimp. Actually to put in such a crimp the *whole* pack should be bent by pressing down with the left thumb and squeezing in with the left fingers; however, as the pressure is released the cards, above the break only, are eased but the left fingers keep pressing inwards, on the cards below the break, in order to put in the crimp.

The next two effects are those that I have kept to myself for many years but as it depends on a form of timing they are here included. The first is called -

### The Dribble Stop

Effect: Cards are allowed to dribble onto the table as the spectator says, "Stop". At this point of stopping, a previously selected card is found. (See *Notes of 1958*, Dribble Stop Effect, for history and other methods.)

1. After receiving a shuffled deck hold it by the ends from above with the right hand. Right 1st finger is curled on top of the deck. Let the cards dribble off the bottom onto the table as you request spectator to call "Stop".

## THE DRIBBLING SPECTATOR

2. When stop is called tell the spectator to note the top card of the tabled cards. Meantime you very quietly crimp the *bottom* card of those still in your hands. I usually crimp the outer right corner of the bottom card with the tip of my left forefinger all under cover of the right hand which is held above as if squaring the ends.

3. The card having been noted is returned on top of the tabled cards. The rest of your cards are openly dribbled onto it to lose the selection. Pick up the deck squaring it. Do a pressure fan and close it reversing the ends of the deck to thus bring the crimp to the *inner left* corner of the deck.

4. Next, you overhand shuffle the deck fairly but it is done in such a manner that whenever you come near the crimped card you manage to slough off a *batch* of cards in the shuffle thus insuring that there is no separation of the crimped card from above the selection. After the shuffle cut the deck to bring the crimped card to about 14th from the top. It is not necessary to be exact but anywhere between 20 and 13th from top is the best for the following handling to appear free and easy.

5. Now dribble the cards *completely* onto the table at the same time say to the spectator, "As I do this just say "Stop" anytime." Pick up the deck, square it and again hold it in the right hand for the dribble.

6. Repeat the dribble but this time timing it so as to stop at the crimped card which leaves the selection as the top card of those on the table.

7. The timing here is not as difficult if the crimp is placed near the top 20 to 13 cards as suggested. In fact the dribble will practically stop of its own accord as there is an automatic break or stop in the dribble when the crimp is reached.

A slight downward pressure of the curled right forefinger on top of the deck also aids in a *smooth* release of the bottom cards as they are dribbled. After a few experiments you will be surprised at the results.

This next effect was first sent to Neal Elias and Bert Fenn around 1948 and is different enough in its approach to use it to close this book. I realize the title is open to the usual comedy barbs.

### The Dribbling Spectator

Effect: Spectator dribbles the cards from a height of about a foot. The cardician throws a face-up card into them as they fall. When the card next to the face up card is shown, it is the selected card.

1. Have a card peeked at near the center. Now crimp the inner end of the deck, at the peeked card break so that the crimp will be visible to you. The card is actually left in its original place but located by the crimp. This type of crimp seemed to be a favorite of Howard P. Albright judging from his works.

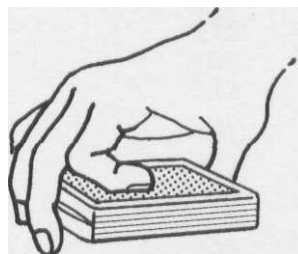


Figure 40

2. Take the top card and place it face up on the table. Show the spectator how he is to hold the cards from above, so as to release or dribble them onto the table.

3. Hand the deck to the spectator so that the crimp end faces you as the cards are dribbled as in Figure 40, the spectator's hand.

## ESTIMATION

4. Have the spectator release cards and as soon as the crimped portion has been dropped off you throw your card in face up. He will probably stop at this point but you must tell him to dribble the rest of them.

5. Spread the cards and take the face up card, and the one above it. Have the spectator name his selection. Turn the card over to show it. You have actually located the card even though the spectator handled the deck.

6. This effect is not as difficult as one would imagine. There is an automatic stopping of the cards when the spectator's fingers come to the crimp or separation in the deck. It is here you have ample time to toss in your face up card. Also be sure that spectator merely *lets go* of his cards during the dribble but does *not use any downward force or pressure* during the dribble or release of the bottom cards.

7. After your card is in, and all cards have been dribbled onto the table, you pick up the deck and in squaring it gently *lift up* at the crimp. Thus if the face up card is in its proper place you know it immediately.

Square the *sides* of the deck to take out the crimp. Spread the deck face down on the table. Remove the face up card and the one to the right or above it. Point out that the *spectator* dribbled the cards. Have the card named and conclude your miracle by showing you have tossed your card right next to his.

In conclusion let me state that these pages contain nothing that is impractical or impossible. Unbelievable, perhaps, but not impossible.

Cardially Yours

Edward Mario