

*THE LEGENDARY
KABBALA*

(1971 - 1981)

Jon Racherbaumer

Also by Jon Racherbaumer

Legendary Hierophant (1998)
Arcade Dreams (1997)
Greater Artful Dodges of Eddie Fields (1997)
The Amazing Cigar (1997)
Magie Duvivier (1996)
Card Finesse II
Card Fixes
The Wild Card Kit
Marlo Without Tears
Card Finesse
Flash Points
Arch Triumphs
Good Turns
The Ascanio Spread
On The Clock Effect
The Universal Card

The Legendary Kabbala

Jon Racherbaumer

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Without their substantive contributions, this book would not exist.

“If you think about it, reading is a necessarily individual act, far more than writing. If we assume that writing manages to go beyond the limitations of an author, it will continue to have a meaning only when it is read by a single person and passes through his mental circuits. Only the ability to read by a given individual proves what is written shares in the power of writing, a power based on something that goes beyond the individual. The universe will express itself as long as somebody will be able to say, “I read, therefore *it* writes.”

Italo Calvino, *If on a Winter's Night a Traveller*, 139

E-BOOK EDITION

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Contents

CARDSTUFF

TECHNIQUES

FORCES 15

Farcical Force 15

Original Christ Force 15

First Variation 16

Second Variation 16

Third Variation 17

Fourth Variation 17

Fifth Variation 17

Variations of K.M. Force 18

Art Altman Handling 20

SWITCHES - CHANGES 21

Bold Atfus 21

Coin Kick and Card Change 23

Convincing Jogged Change 24

Eidetic Change 25

Kick-Off Switch 29

Push-In Change 31

Finn Change 32

Jelly Roll Change 33

Spinner 35

Marlo's Curry Curve 37

No Way 38

Deal Switch 39

Scoop Change 42

Mechanical Change 43

New Card Add 45

P.S. Move - Secret Subtraction Finesse 46

Slow-Motion Marnase Change 47

Ruffle Shuffle 48

PALMS 49

Bottom Palm Replacement 49

Basic Rotary Movement 49

The Replacement 50

The Delayed Replacement 51

Marlo On The Longitudinal Palm	52
Longitudinal Top Palm	52
To Palm Off Several Cards	54
COUNTS, CUTS, SHUFFLES	55
Expert's Elmsley Count	55
Spirit Count	56
Repeat Code 345	58
Marnase False Cut	59
Overhand Cull Shorts	60
CRIMPS, DEALS, AND STEALS	61
One-Hand Crimp	61
Placement Control	62
Multiple Minus Bottom	63
PASSES	65
Marlo Half Pass	65
SPREADING	67
Partial Ascanio	67
Pivot Spread Variation	68
Ruse Cull	70
Side-Jog Cull	72
First Method	73
Second Method	75
Third Method	76
On A Single Card Cull	77
On Convincing Control	79
Side-Jog Glide	79
Spread Notes	82
Razor-Edge Pivot Spread	82
Dainty Pivot Spread	82
ARSENAL ADDITIONS	83
New Quick Three-Way	83
One-Hand Tilt	85
Tilt Throw-off I	86
Tilt Throw-Off II	87
Marlo's Screening Action	87
Propelled Lapping Ideas	88
As An Apparent Control	89
As A Classical Quickie	89
As A Secret Exchange	89
First Approach	89
Second Approach	90
Third Approach	90
Out Of The Rut Reverse	90

APPLICATIONS

BLIND AMBITION	93

Ambitious Swindle	93
Dual Ambitious	94
Phase Two	94
Phase Three	95
Climax Phase	96
For The Unambitious	96
Still Avid	98
 FOUR ACES	 100
No Trace Aces	100
Gourmet Slide Aces	101
Sawing A Lady In Half?	105
 FOUR-ACE MUSTER-CLUSTER	 108
All-Fair Four-Ace Effect	108
Elmsley Assembly	109
Magician's Sleeper Aces	110
Zap Aces	114
Zap Variant	116
 BACK-TRACKING	 116
Disassembling Jokers	116
Technicolor Disassembling Jokers	120
Gather And Scatter Ye Colorful Jokers	124
 ROUNABOUT ACES	 126
Blended Succession	126
Successful Succession	128
Full Deck Approach	128
Packet Approach	130
Succession Aces Of A Different Color	131
Five-Card Ace-Packet Approach	131
Four-Card Ace Approach	134
Pyramid of the Kings	136
Variation Without Second Dealing	140
 THINK ACE	 141
Cased-In Technicolor Thought	141
Spread Think Ace	143
Tabled Think Ace	144
More Technicolor Thoughts	145
R-B Double-Backed Think Ace	146
Swindle Technicolor Thought	147
Four-Card Technicolor Thought #1	147
Four-Card Technicolor Thought #2	148
 ACE-CUTTING	 148
Lead-In Ace-Cutting	148
To Set Up	149
Further Notes	151
Marlo's Favorite Procedure	151

Spectator Cuts Off More Than He Can Choose	152
Alternate Handling	154
Spectator Cuts To And Turns Over The Aces	154
 CASTING SPELLS	 156
Swindle Speller	156
Spell Mell	157
Spellbinder	159
Shift Spell	164
Taking Further Than That Too Far	166
 THE RAW AND THE COOKED	 168
Canned Cannibals	168
Cannibal Cards	170
Cannibals French-Style	172
Colorful Cannibals	174
Real-Gone Missionaries	177
Unlimited Count Variation and Display	178
Uncanny Cannibals	181
Dessert	184
 DELI DECEPTIONS	 185
Color-Changing Eidetic Sandwich	185
Slap Jack	186
Second Method (No Force)	187
Pressed Between	187
 CLOCK-WORK	 188
Atomic Clock	188
Predetermined Hour	193
First Handling	195
Second Handling	195
Third Handling	195
Fourth Handling	195
Impromptu Predetermined Hour	196
 MENTAL CASES	 196
Another Encore	196
Blankwave	199
Group Shuffle	201
Card Clairvoyancy	202
Christ-Crossed Clairvoyance	203
Doubly Open	205
Think As I Think	206
Some People Think	209
Notes On Presentation	210
Still Visiting	211
Totally Telepathic	212
Turning On An Audience	213
Phase Two	215
Phase Three	215
21 Plus Subtlety	216

Lie Sleuth	217	
Ma Bell Ringers	218	
“Card Thirteen” In Spades		221
Ho-Hum Humdinger	222	
Humming With Hummer	224	
Third Thot	227	
Wired Hidden Power	228	
Impromptu X-ray Deck	229	
Second Method	230	
Riding The Wave	232	
Phantom Deck	233	
To Repeat	234	
Second Effect	234	
Third Effect	235	
Climax	235	
Double Out	235	
PRIME-TIME PLOTS	237	
Another Elevator	237	
Between Elmsley, Brown, and Himber		239
More!	241	
Complot Wallet Routine	244	
Castillon’s Connection	246	
Elusive Jacks	250	
Fantasy Torn And Restored Card	252	
Jumping Jacks	256	
Quick Reflex	260	
Flip Pick-up	260	
WALK ON THE WILD SIDE	261	
Flip’s Wild Card	261	
Hand-Out Wild Card	262	
Impromptu Wild Card	265	
OIL AND WATER	267	
Early Oil And Water	267	
Second Phase	268	
Third Phase	269	
The Magic Separation		270
Floating Phase	272	
Veaser Phase	273	
Oil Slick And Water Wonderful	274	
FARO FOOLERY	276	
Easy-Way Faro-Fooler	276	
Faro Riffle Shuffle	277	
Incomplete Faro Transposition		281
First Method	281	
Second Method	282	
Third Method	283	
LOCUS-POCUS	285	

Conditional Find	285	
S-D Location	287	
Countdown Disclosures	288	
First Disclosure	288	
First Alternative	289	
Second Alternative	289	
Second Disclosure	290	
O. Henry Find	291	
Ten Paces To The Right	293	
Racherbaumer Note		294
Reversal Track	295	
Tossed-Timated	296	
Yore Finder	297	
Inconclusive Climax		298
Card Number	300	
Covert Coin	301	
Ethnic Card Trick		303
X Marks The Spot		304
For The Color Blind		307
 COLLECTORS	308	
 Cervon's Ambush		308
Taking Flight		309
 MIRRORING	311	
 Blind Date	311	
Match-A-Matic	312	
Matching Prediction		314
Right Number		315
 TRANSPOTENTIAL	317	
 Back And Forth	317	
Colorful Cased-In Transpo		318
Signature Rush	321	
First Method		321
Second Method	322	
Third Method		323
Fourth Method	323	
Underground Transposition		324
Bridge	325	
Vise Versa 1		327
Vise Versa 2		329
Face-up Switch		329
 PACKET PRESTIDIGITATION	331	
 Blushing Jokers	331	
Partial Ascanio	335	
Jackpot	338	
Inversion	340	
Inversion Follow-up		341
Herb's Variant	342	
 MORE ARCH TRIUMPHS		344

Count-Down Triumph	344	
Flip-Flop Triumph	346	
Spade Shuffle Triumphs	349	
Zen Triumph	351	
TRANSFORMATIONAL ANALYSIS		353
Deck In Parvo	353	
Micro-Macro Handling	356	
Spirit Production and Transposition	357	
TWISTS	358	
Pineapple Twist	358	
Pineapple Preserve		360
Twist'In	363	
Turning Up	365	
ROUND-UP FOR ROUNDERS		367
Second Power Poker And Lead In	367	
Sloppy Drunk Poker	369	
Super Stoned Poker Deal	371	
The Sting	372	
Up The Sleeve Again	375	
Vernon's Aces Plus Kings		377
Magician vs. Gambler	378	
Monte Mingle Move		381
Deal Dodge	382	
NODS TO HOFZINSER	383	
One Spectator D.M.		383
Mini-Observation Test	384	
Last-Minute Departure	387	
Kung-Fu Card	389	
York's Surprise Stab	392	
The Lady Stretches	395	
Handling Notes	397	
Alternate Handling To Show Backs	398	
Marvin Johnson Variation	398	
Portable Fake Version (Racherbaumer)	399	
They're All Alike	400	
Routine	401	
Tabled Riffle Shuffle Control		405
Recall and Neglect		407
First Approach		407
Second Approach	407	
Third Approach	407	
Endings		408
Double Speller	408	
More Mental Reverses	409	
Fifth Method	411	
Sixth Method	412	
Variation Of Sixth Method	412	
Added Notes	412	
Cliff Green's Return Flight		413
Unpublished Handling of Cliff Green		415

Stull-Less Watch Stunner	417	
Patter	419	
Unexpected Signed Card To Wallet		420
Cosmic Card	421	
Working Against Time	424	
Rouge En Noir	426	
Flight	426	
Cascade Change	427	
HAUNTED	428	
Zany Gaff	428	
Veiled Tosheroon	430	
Impromptu Multiple Haunted Pack	431	
Tosheroon Two	434	
Seven-Up Float Treatise	435	
Basic Method	438	
Four-Card Method	439	
Flap-Card Method (Castillon)		440
Sponge Ball Method		440
Double Floatation	441	

COINS

OKITO NEATO 441

Another Tabled Transpo	441
Tabled Transpo Plus	447
Ungaffed Tabled Transposition	449
O-Korto Box Rides Again	450
Magnetic Marlo Meets Okito	451

CLASSICS 456

Cap and Pence Handling	456
Copper and Silver: Cupped and Cozy	458
New Theory Coins Across	461
Midas Touch	463
Easy Thievery	465

UNCLASSIFIED 466

Gypsy Switch	466
Dematerializing Coins	469
Kneet!	471
Six To One	471
Silent Gypsy	474
Pursed Coins Of Ishtar	474
Extinguished Smoker	477
Coin And Tip	478
Variation	479
Hanging Tip	480

RING-AND-ROPE 480

Ringer	480

Right On!	483
Afterword	84

CARDSTUFF

TECHNIQUES

Forces

FARCICAL FORCE

Eddie Fields

Eddie Fields originally used this as a gag. When you want a quick force, this bit of business works better than you might think.

Set-up: The force card is on the bottom of the deck. Suppose it is the Queen of Diamonds.

Method: The deck can be given some preliminary shuffles if you like, retaining the bottom QD. You simply say to the spectator, *"I want you to remember a card, any card!"* As you utter this line, place the deck in your left hand in preparation to make a Charlier Cut, bringing the right side towards the spectator and about six inches from his eyes.

Perform the Charlier Cut so that it is timed with the words, "any card." During the cut, the spectator will *see* the QD as it swings *out and over* the outer portion of cards, finally dropping onto the lower portion as the cut is completed. This is the only card visible to the spectator during the action. To the uninitiated layman, it appears as though you have done a quick, dexterous cut. It happens so fast that the spectator does not have a chance to see *where* the card actually comes from. The impression is that it comes from somewhere within the pack. After the action, they remember the card falling back into the middle of the pack. If you turn your head aside during the cut, the technique is psychologically stronger.

This kind of force is good when the effect is not primarily a location. After the cut, immediately hand the pack to the spectator for shuffling. If you need to quickly relocate the forced selection, merely mark it in some way by using a crimp or nail nick.

Chicago - 1967

ORIGINAL CHRIST FORCE

Henry J. Christ

Henry Christ sent Jon Racherbaumer his original, unpublished notes on the Christ Force in 1970, but keep in mind that Christ developed these versions in the early 20's. He kept all but the fifth variation relatively private, but showed all the methods to Arthur Finley. Finley's advice was: "Don't do those forces for magicians. They are too good!"

The Original Christ Force

The performer should be standing. Hold the deck in a left-hand dealing position. The "force" card is on top of the pack. Request the spectator to cut off about half the pack. Take this cut-off portion, turn it face up, and replace it on the bottom portion. Your left thumb pushes five or six top cards to the right, just enough to secure a left pinky break below them.

Transfer the pack to your right hand, which holds the cards from above and by the ends. Your right thumb takes over the break at the back end of the pack. Lower the pack to about "belt level." Once in this position,

secretly execute a Half Pass. That is, your left fingers reverse *all* the cards below the break. This maneuver can be executed as your hands move forward to table and ribbon spread the cards.

The top card of the lower face-down portion is the "force" card. If no table is available, hand the pack to a spectator who is then instructed to spread down to the appropriate card, which is apparently a free selection.

First Variation

The "force" card is on top of the pack. Cut the pack and hold a fine left fourth fingertip break between the halves.

Demonstrate how the spectator is to cut the pack by cutting at your break turning the cut-off top portion face up onto the lower face-down portion. No break is held. Spread the cards until you come to the point where the face-up and face-down portions are back-to-back. Separate the deck at this point, turn the face-up cards face down, and replace them below the face-down portion. The deck is now back to its original order with the "force" card on top.

Stand at an assisting spectator's right. Place the deck in his left hand. Have him place the deck behind his back, make the previously instructed cut and replacement, square-up and keep the pack behind his back.

You now reach behind the spectator's back to take the cards from him. Grasp the pack with your right fingers on top, right thumb on the bottom. When you bring out the pack, your right hand palm up, reverse the pack. Ribbon-spread the cards on the table. The top card of the lower portion is the "force" card.

Second Variation

Demonstrate how the assisting spectator is to cut the pack as explained in the *First Variation*. The "force" card once again is on top. Stand at the spectator's right side. Tell him to place his left hand behind his back. With the deck in a left-hand dealing position, your left hand goes behind the spectator's back, deals the top right side of the top card against the spectator's coat and flips it face up on top of the pack.

The deck is then placed in the spectator's left hand. Allow the spectator to cut and replace as previously instructed. Ask him to bring the cards forward. Take them and immediately ribbon-spread them onto the table. The top card of the lower face-down portion is the "force" card.

Third Variation

The performer turns the top card of the pack face up. In reality, a Double Turnover is performed and both cards are turned face up on top of the deck. The performer flashes the top card and says he will write a prediction on this card.

The deck is held upwards so the spectator cannot see the face of the top card. As you begin to write, thumb over the top face card just enough so that the outer left index of the face-up card below it can be glimpsed. Write the name of this card as your "written prediction."

You then turn the single top card face down. Do this in a manner that will not expose the face-up card below it. Hand the pack to the assisting spectator and have him place the cards behind his back. Instruct him to remove the top "prediction" card, bring it forward and place it face down on the table. Then have him cut the cards as already explained in the preceding methods, replacing the reversed cut-off packet, squaring up, and bring the assembled deck forward. The pack can now be ribbon-spread across the table. The top card of the face-down lower portion is the "force" and "predicted" card. Disclose accordingly.

Fourth Variation

With the pack in your left hand, your right hand approaches from above and by the ends and momentarily lifts the top two cards at their back end (Pinochle peek). Turn the top card face up onto the deck.

Write the name of the peeked second card on the face of the top card. Take the top "prediction" card in your right hand and say, *"I'll bury this card face up in the pack."* You apparently do this behind your back; however, once the cards are out of sight, insert the "prediction" card about three cards from the top of the deck. Hold a break below the inserted card, then do a multiple turnover of all the cards above the break.

Bring the deck forward, holding it in your left hand (dealing position). No breaks are held. Instruct the spectator to cut off about half the pack. Take this cut-off portion, turn it face up, and drop it onto face-down talon in your left hand.

Ribbon-spread the cards onto the table. The face-up "prediction" card will appear among the lower portion of face-down cards. Remove and toss it face up in front of the spectator. Once again the top card of the face-down portion is the "force" card and it matches the prediction.

Fifth Variation

The card or cards to be forced are face up on top of the deck, covered by a double-back card.

Have a spectator cut off about half the pack. Take this cut-off portion, turn it face up, and replace it on top of the deck. Immediately ribbon-spread the cards across the table. The top card of the lower portion is the "force" card or cards.

These six methods were all devised by Henry Christ about the same time.¹ If you study Christ's style of mind, you will discover his meticulous approach to details. He was a very private person when it came to magic and had few confidants, yet his influence on magicians in the New York area from 1920-1950 was significant. He also published very little. He was not an ego-tripper, a magician's magician, or a wholesale publicist of his own brand of creativity.

VARIATIONS OF K. M. MOVE FORCE *Edward Marlo*

These variations are based on a K. M. Force from the *K.M. Move* booklet (1962), pp. 16 -17.

Set-up: The card to be forced is on top of the deck. The deck is held face down in your left hand in the Mechanic's Grip with your left first finger curled around the top end of the deck.

Method: When you are ready to force the card, your left first finger curls under the deck and your left thumb moves to the side of the deck. The ball of your thumb is in contact with the side of the deck at its outer left corner.

Your left hand turns so that the ends of the deck are then horizontal with the top of the deck towards your right and back of your left hand towards the left. Your left second, third, and fourth fingers are extended. Your right hand approaches your left hand, your right first and second fingers extended, but your third and fourth fingers are slightly curled inwards. Your right first and second fingers almost touch your left third

¹ The only method Christ can officially claim (although he would not have walked across the street to claim anything) is the *Fifth Variation*. This appeared in Annemann's *Sh-h-h It's a Secret* as the "The 203rd Force." However, since Christ was the first to introduce the reversed half-cut procedure to arrive at a selection, it is not unreasonable to assume that he explored logical extensions and variants. The *Second Variation* was apparently independently reinvented by Lin Searles and others, although Searles' version is done openly, not behind the back. The original version reoccurs in the self-reliant work of Stewart James. See *The Nullifactor*, where James writes that his move is "based on Henry J. Christ's Force, but uses ordinary, unfaked cards." James was only aware of the *Fifth Variation*.

and fourth fingertips. Your left hand also tilts the deck slightly towards yourself so that its outer end is raised and its back end is lowered. (Fig. 1) Notice that the deck is away from the palm of your left hand.

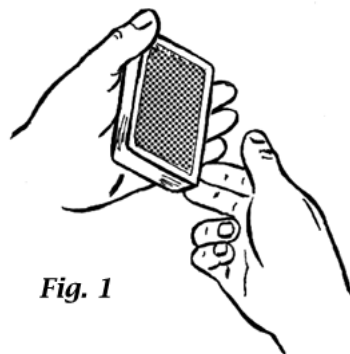


Fig. 1

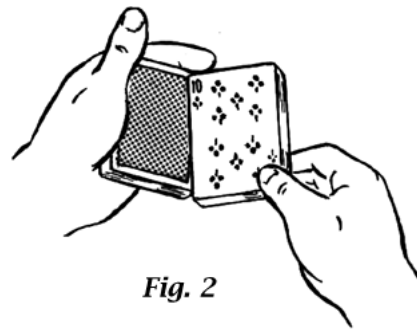


Fig. 2

Your left thumb riffles the side of the deck at its outer left corner, letting the released or riffled cards fall face up onto your extended left fingers as well as onto your extended right first and second fingers. Your curled, right-hand third and fourth fingers prevent the released cards from falling onto the floor or table. The tilting of the deck ensures that the released cards from falling against your right, curled fingers.

When the riffling-releasing action is started, simultaneously ask the spectator to say "stop." When he does call "stop," your left first finger moves around to the front of the deck and your right thumb falls onto the face of the released cards. Your right first and second fingers contact the cards from below; the released cards are grasped between these right fingers and thumb at the lower right corner. (Fig. 2) Note that your left-hand cards separate slightly and fall into the left-hand dealing position. Your left thumb also moves onto the side-edge of the packet's outer left corner.

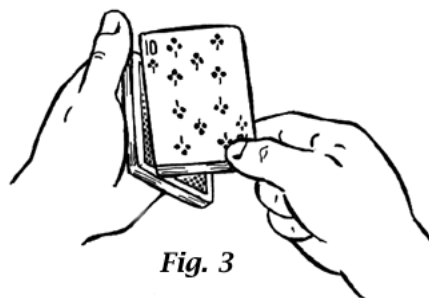


Fig. 3



Fig. 4

Your left first, second, third, and fourth fingers then press inwards on the top force card. Simultaneously your right hand moves the face-up cards upwards. (Fig. 3, a top view of this action.) Figure 4, a bottom view, depicts how your left fingers operate against the top force card. These fingers should press firmly (using the right touch) against the left-hand portion of cards. Your left first finger press down firmly against the force card and prevent any tell-tale separation at the front end of the deck.

The action is a smooth, continuous one, occurring in a fractional moment, until the face-up portion is raised high enough to contact the tip of your left thumb. At this stage your left hand immediately turns palm up and your left fingers carry the top force-card onto the top of the left-hand portion. This should be done with as little noise as possible. Any slip-action noise is covered by your right hand immediately tapping or slapping the face-down cards (twice only) with the face-up cards. Accompanying patter: "*You stopped me on this card... here!*" This tapping action is shown in Figure 5. The "tap point" is at the inner right corner. Therefore, as your left hand turns palm up, it must move forward a sufficient distance to allow this to happen.

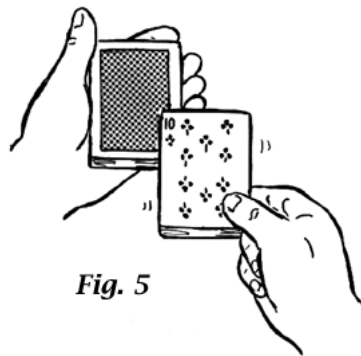


Fig. 5

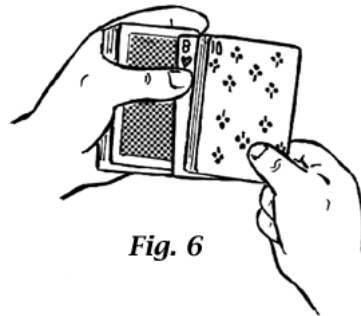


Fig. 6

Your left thumb then deals off the top card to the right as your left hand advances toward the spectator to offer the card. The Slip Action of this technique was just described as a force. It can also be used to disclose a previously selected card and can be used to reveal one of four Aces lost in the deck.

You may find it more convenient to keep your left first finger always around the top end of the deck, avoiding the action of having to place it there; however, you will discover that the "release action" is not rapid or fluid unless you take the trouble of altering the position of the deck (slightly). This brings it closer to the palm of your left hand. (Fig. 1)

At times you may desire to only know the force-card the spectator eventually takes rather than forcing a *specific* card. If so, the deck can be previously shuffled by the spectator. When you get it back, you do not know the identity of the top card. Immediately place the deck into the position shown in Figure 1. Do not look at the deck, but stare at the spectator and utter your chosen patter.

Riffle off the cards into your right hand as already described and say, "*When I do this, say 'stop' whenever you like.*" By this time you will reach the stage shown in Figure 2. At this point, glimpse the top card, which is very easy: Your right fingers pull its cards diagonally as your left fingertips hold back the top card. This diagonal pulling action is very slight, just enough to expose the index of the top card. (Fig. 6)

Your left first finger, which is curled around the front end of the deck, conceals this card from the spectator's view. Having noted the card, your right hand flips the face-up cards back face down and onto those in your left hand. Continue with the force as already outlined. The slightly askew cards, by the way, add cover to the Slip Action.

Art Altman's Handling

Many cardmen will find this handling easier.

The deck is held face down in a left-hand Mechanic's Grip position for dealing. Your left hand remains palm up as your left thumb down- riffles the left side of the deck near the outer left corner, requesting the spectator to say "stop."

Keep the left side of the cards open or separated at the point where the spectator called "stop." Your right hand moves in palm downwards with its thumb going between the halves. The ball of your right thumb contacts the face card of the uppermost released portion at its lower left corner. Your right first and second fingers grasp this same corner on top.

Your right hand moves the uppermost released portion to the right, widening the separation as you would a book. Simultaneously your left hand follows by turning to the right. This will put both hands in the identical position already shown in Figure 2. In this case, however, the face-up cards are actually squared as a block of cards.

From here the actions shown in Figures 3 and 4 are identical as the top card is held back by your left first, second, third, and fourth fingers as your right hand moves its cards upwards. To conclude, repeat the exact actions that bring you to the stage shown in Figure 5 as you tap the top of the left-hand portion with the face-up cards in your left hand. Say, "*You stopped me right here!*" Your left thumb deals the top card of its packet to the right side for the spectator to take and note it. Knowing the card, you can conclude the effect in any manner you like.²

Chicago - 1964

SWITCHES - CHANGES

BOLD ATFUS

Edward Marlo

The original Atfus technique was published in *The New Tops* (April, 1964) in an article titled "Atfus and Mental Reverse II." Many years ago, Marlo was fiddling with the cards during a session at Crandall's old bar in Chicago and began performing "Mental Reverse." He asked, "Are you familiar with this?" I nodded, eyeing him carefully as he reached the critical point where he had to display and peel the five principal cards. After showing them, he *immediately* tabled the deck. Unexpectedly, he did not perform a straight cut. The mental selection disappeared from the five-card packet, then magically reappeared face up in the center of the deck. Marlo chuckled. "You see? Cardmen are afraid to be bold! Why do Atfus under a *single* card? Why not use half the deck?"

"You've got to be kidding!" I cried.

Marlo was dead serious and his method *was* bold. Yet it worked beautifully and deceptively, whizzing by careful, methodical cardmen. The basic idea is to perform the standard Atfus move under an entire block of cards or *half* the deck! When it comes time for the crucial, requisite peel, your right hand lifts off half the deck. This half-deck is stolen underneath the packet of face-up cards held in your right hand. These cards are held in the standard Biddle grip or from above and by the ends. Your right fingers cover the entire front end to conceal the thickness.

When your right hand cards come back to apparently square the cards against your left thumb, the half-pack and requisite selection are left on top of the half-pack held in your left hand. The assembled deck is eventually tabled and the face-up selection is then centralized, ready for the climactic disclosure.

For the sake of completeness, here is a detailed explanation of the Atfus technique. For the purpose of this explanation three Aces are switched for three X cards. Place the four Aces on the bottom of the deck in the following order from the face: AD-AC-AH-Ace of Spades. Hold the deck face up in your left hand and spread the top eight cards. Comment on the Aces, then close the spread and obtain a left pinky break under the top seven cards. Lift all the cards above the break with your right hand and hold them in a Biddle Grip.

Turn and hold the deck face down in your left hand. Say, "*The Aces are unusual cards...*" Hold the right-hand packet directly above the deck, close enough to engage the back end of the top card of the deck with your right thumb. Add it underneath the packet and retain a thumb break between it and the deck. Peel the top AD onto the deck with your left thumb, then slide it to a side-jogged position for half its width. Peel the AC onto the AD, but side-jog it further to the right to form a two-card spread. Peel the AH in the same manner, forming a three-card spread. Name each Ace as it is peeled.

² Nothing new in *principle* is claimed in these methods. In fact, each handling should be considered to be more sophisticated versions of the Slip-Cut Force. The underlying technical action bears a similarity to the D'Amico "Double Lift Upset" (1945) explained in the *K. M. Move* booklet, p. 22, but it and some Marlo variations were not fully described.

Hold the remaining four cards in your right hand as a single Ace of Spades, but momentarily place it against the other three Aces to display the four Aces. The right-hand cards remain in a Biddle Grip. The next move unloads the AD-AC-AH in a subtle way. Strictly speaking, they remain on the deck, but will be covered by the face-down card at the bottom of the right-hand packet. From the audience's view, it appears to be a logical, side-squaring action.

Move your right pinky to the outer, right side of the packet (near the corner) and move your left thumb alongside the left side of the deck. Move your right hand to the left until the side-jogged Aces coalesce to the left and the right-hand packet is aligned with the deck. Your left thumb acts as backstop as the left sides of the Aces and the packet jam against it. Your right pinky serves to stabilize the right sides of the packet and Aces. The entire action is justified as a side-squaring maneuver. When you reach this stage, release the bottom (face-down) card by relaxing your right thumb. Immediately raise the right-hand packet to your left fingertips, then move it away from the deck.

Situation Check: The AD-AC-AH are face up under a covering, face-down card on top of the deck. Your right hand holds four cards in an Biddle Grip. Their order from the top is Ace of Spades-X-X-X.

You have then switched three cards, yet your right hand holds a correct number of cards and the audience does not suspect anything. As you become more adept at executing the basic Atfus technique, you may find this finesse worth doing. When you reach the stage where the first Ace (AD) is side-jogged to the right, take it underneath the right-hand packet. Hold it in place and side-jogged to the left, then maintain the thumb-break at the back end.

Turn your left wrist clockwise until the deck's left side is uppermost and the deck is perpendicular to the right-hand packet. Move the packet to the left until the left side of the side-jogged AD contacts the top of the deck. Keep moving in that direction until the AD slides flush with the packet. If you prefer, this squaring action can be a single tap.

Repeat this action by peeling the AC, taking it under the packet, and tapping it flush. Handle the AH in the same manner. Each time the audience sees you peel and duck an Ace. It looks clean and above board. Afterwards, your right hand is holding eight cards in an Biddle Grip. A thumb break separates the top four cards from the bottom four. When you tap the AH flush and keep the left side of the right-hand cards against the top of the deck. As your left hand turns palm up to a normal dealing position, returning the deck to the horizontal plane, drag the left side of the packet across the top of the deck until it merges against the left side of the deck.

This is a smooth, continuous action. When it reaches this stage, relax your thumb grip on the bottom four cards and unload them onto the deck. Immediately raise the remaining cards to your left fingertips for further side-squaring. The unloading cannot be seen.

COIN KICK AND CARD CHANGE

Mike Rogers

This move using a coin was shown to Jon Racherbaumer by Edward Marlo in Chicago. At the time, Marlo had toyed with using the "vanish" in a routine, but had discarded it for general use.

Place a quarter or half dollar and both hands in the positions shown in Figure 1. Your hands are raised as shown in Figure 2, then lowered to cover the coin as shown in Figure 3. This covering and uncovering action is repeated as many times as desired. When you want to make the coin disappear, under cover of both hands your left thumb kicks the coin into your lap or left sleeve. Figure 4 shows the how your right thumb contacts the edge of the tabled coin and flicks it at a left angle to its point of impact.

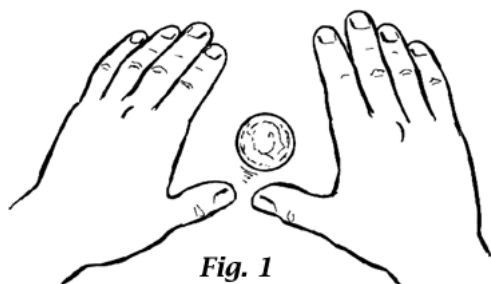


Fig. 1



Fig. 2

The sleeving proposition is superior because you can position the coin farther from the edge of the table, then you can use the sleeved coin in some of the more sophisticated, recoveries. When using the sleeving-method, consider Marlo's and Andrus's card sleeving techniques. For example, in Marlo's *The Multiple Shift*, p. 47, your "forearm (left, in this case) is moved, causing your left coat sleeve to billow out and open more." Your left forearm should be resting against the table during this action. This gives you a nice target-opening for the instantaneously, flicked coin.



Fig. 3



Fig. 4

Using a slight modification of the above ideas, you can apply the moves to create a *card* change. Place a card face up on the table. This card should be slightly angled. (Fig. 5) Your right hand can then palm a card (face towards the palm) and simulate the same covering-cupping action used in "Coin Kick" to flick the tabled card into your lap and leave the palmed card in its place. Experimentation in front of a mirror will dictate how to adapt this idea with different objects.

December - 1971

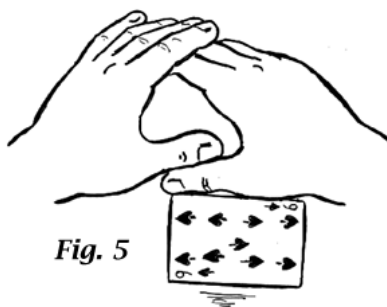


Fig. 5

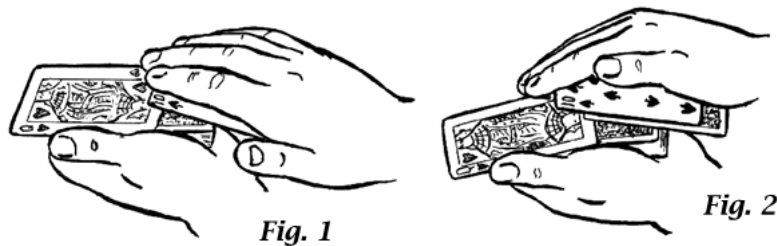
CONVINCING JOGGED CHANGE

Edward Marlo

Not long after Jon Racherbaumer sent Marlo the "Marnase Change" which was published in *The Last Hierophant* (1980), he submitted a combination which enables you to lift off the "changed" card from its outjogged position. That is, a card is apparently flipped face up and outjogged onto the deck, then you pass your hand over it, the card changes, and is tossed onto the table for inspection.

Method: Hold the deck face-down in a left-hand dealing position. Perform a Double-Turnover and outjog the card(s) for half their length. Move your flattened right palm over the card(s), contacting the uppermost card of the "double" so that it moves forward slightly.

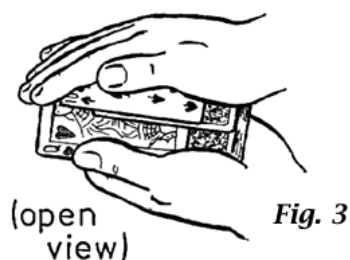
Under cover of your right hand, pull back on the outer end of the lowermost card of the "double" with your left first fingertip. Then push this lowermost card downwards and flush with the deck. Slide your right palm backwards and lightly bare down with the heel portion to contact the card just pushed flush. This causes the contacted card to slide backwards with the palm. Keep moving your flat palm and the stolen card backwards until it clears the lower end of the outjogged card. At this stage the outjogged card will be visible again. Next slide your right palm to the right and over the lower right corner of the deck. This corner will hold the stolen card against your flattened palm.



As you continue to slide your right palm in an upward arc to the left, the stolen card is held against your right palm with your left second fingertip. Your right palm then more or less covers the outjogged card; however, the stolen card must be aligned with the deck. (Fig. 1) Notice that it remains below the outjogged card and is slightly above the top card of the deck.

The next step is tricky. Move your right palm backwards again, this time the palm heel also contacts the top card of the deck. Now both cards are dragged backwards and are hidden under your right (flat) palm. This backward action is continued until the top card of the deck clears the outjogged card. (Fig. 2)

Once this occurs, move your right palm forward. At this stage two simultaneous actions occur: (1) The top card of the deck, having cleared the outjogged card, is slid forward and onto the lowermost half of the outjogged card. It must also move flush with the deck. (Fig. 3)



(2) Your right hand continues moving forward with its other (face-up) stolen card until it is slid over and slightly beyond the face-up outjogged card. Once in this position, your left first finger can push the original face-up outjogged card flush with the deck and underneath the face-down top card of the deck. This multiple action takes place in a couple of seconds. Move your right palm away from the deck to reveal the "change," then cleanly lift off the outjogged card and toss it onto the table. This transformation is worth the required practice. ³

³ In a session held in June of 1980, Jon Racherbaumer showed Danny Korem this technique and he was quite enthused. He then went on to develop a technique that could be done in slow-motion. He also eliminated some of the difficult handling of the Marlo variant.

April 21, 1980

EIDETIC CHANGE

Edward Marlo

Effect: A card is placed face up in the center of the table. The performer waves his hands, fingers wide apart, over the tabled card and it suddenly and *visibly* changes into a previously selected card.

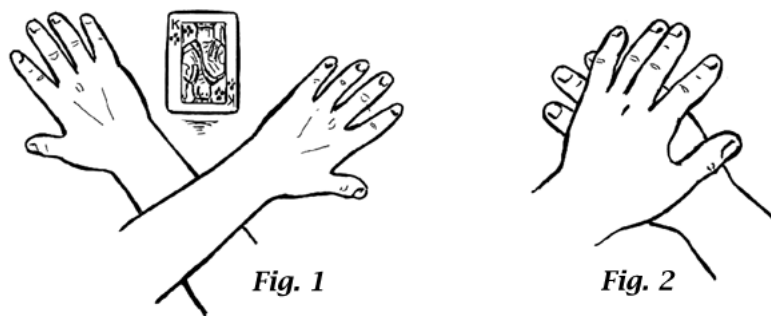
When properly performed and under the right conditions and circumstances, this is a startling transformation that looks like trick photography. It was captured on a home-movie shot by Art Weygandt of Chicago, Illinois.⁴ When a few local magicians initially saw this film and the card-change, they were astonished. They claimed, in fact, that it looked like trick photography.

Requirements: This is done with a borrowed deck. The only requisite besides skill and daring, is a cloth-covered table.

Method: Have a card selected. Control it second from the bottom of the deck. If method for fast company, make certain that your control is a subtle one. Turn the deck face up. In squaring the cards, obtain a left pinky break under the two face cards. Perform Marlo's Two-Card Throw so that two cards drop face up on the table as a single card.⁵

If you cannot perform this "throw," do not perform this change, but if you insist, simply place two cards as one onto the table. Just do not be furtive or too careful about the whole thing. The card(s) are placed in the center of the table. To be precise, the exact distance is variable because it will depend on the length of your arms as measured from your palms to your elbows. You must experiment when seated at a table. Put the deck out of the way.

With the card(s) face up at the proper position on the table, begin by resting your hands (palm down) near the edge of the table. Both hands then move forward, fingers wide apart, and pass over the card(s) in a kind of circular, waving motion. The first time around your right hand moves *under* your left hand. (Fig. 1, which shows the action as both hands have already crossed over the card(s) and are about to conclude the initial circular action.)



The circular motion is completed as both hands move toward the edge of the table, then pass each other behind the card(s) to come around again in another circular motion. The second circular motion will have your right hand moving *above* your left hand. This circular motion is continued. On the third "pass," your right hand again moves under your left hand. As your hands conjoin, they cover the tabled card(s) for an

⁴ This 8mm-film was donated to David Copperfield in 1997 for his personal collection or proposed museum

⁵

See *Riffle Shuffle Finale* for details of this throwing technique.

instant. (Fig. 2) Your right hand goes low enough so that the *underside* of your right thumb contacts the face of the uppermost card of the "double" at its approximate center.



Fig. 3

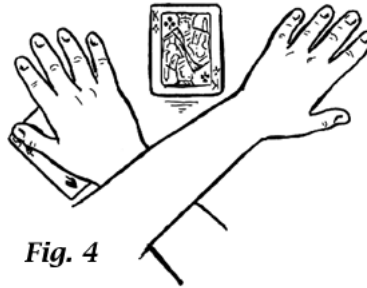


Fig. 4

Figure 3 shows your right hand and its thumb's position on the face of the card(s). Your left hand covers this business, but for purposes of clarity the left hand has been omitted. Without hesitation your right thumb contacts the face card to carry it away. (Fig. 3) This is literally a matter of delicate touch. Do not press down too firmly because you will move the lowermost card of the "double." **The bottom card must not move or change position.**

As the circular action is continued, the fingers from both your hands must be spread apart. Your right hand, which carries the card away, will have it beyond your palm and amply covered by your left forearm. Your right hand moves under this left forearm. (Fig. 4, an exposed, stop-action view.)



Fig. 5



Fig. 6

The audience will see something else. (Fig. 5) This explains why the stolen card must be *behind* and *to the left* of your right palm and not under it.

The circular action is continued until both hands come around, this time moving towards the edge of the table. At this precise moment, your right thumb slips its card over the edge of the table. (Fig. 6, another exposed stop-action view.) Without pausing, your right thumb lets its card drop over the edge of the table and into your lap, then it continues another circular "pass" across the remaining single card. On this "pass" your right hand is above your left hand. Both hands pass each other about the same distance above the tabled card. Finally, both hands come to rest palms down on the table.

Properly performed, the "Eidetic Change" can be done surrounded. The spectator's eyes will *remain focused* on the tabled card(s). The actual mechanics of the visual change occur in a matter of seconds. The transformation is so startling spectators do not know *where* to look. Besides, by that time, the other card has already "gone south" and is safely disposed. Your widely spread fingers dispel the notion of palming.

June - 1967

Many cardmen were critical of Marlo's propensity to devised and explain several methods. Conventional wisdom is to find one method, ostensibly the best one. This is what Vernon defenders said the Professor preferred to do. Marlo did not believe in ultimate methods. Every method had flaws. He did, however, believe in variety. Even though he often figured out and recorded more than fifty methods for a given

effect, he usually *discarded* dozens more. Because he expected some cardmen to re-invent some of his discards, Marlo published them—not as a preemptive stake in taking credit for everything, but to publicly record what he considered inferior. If it is tagged as a discard, do not perform it or use anything like it. In this course of experimenting with the “Eidetic Change,” Marlo discarded several approaches.

Discard One - A method where the fingers of both hands are held together and the side of the right-hand thumb contacts the face card of the “double” so that it is hidden by the right hand. (Fig. 7) A closed-fingers approach is likely to arouse suspicion that a card is palmed prior to the transformation. A palm does occur afterwards. Although this approach is weak, it can be used by cardmen who lack the confidence to perform the preferred method.

Discard Two - This is definitely a discard. It is possible to position the card(s) near the back edge of the table. This is acceptable for single card switches, but is a poor approach visual changes.

Discard Three - Any method where your hands momentarily and obviously cover the cards is bad. It leads intelligent viewers to assume that you carry away a card. This objection, however, does not apply when the cards are face down and remain face down.

The most important element of the “Eidetic Change” is that the audience must mistakenly assume that your hands **never touch** the tabled card(s). If you practice the timing and “touch” of this technique, you will be able to convey a hands-off impression. As mentioned earlier, it looks like trick photography on the Marlo film.

Also, do not use *one* hand. There are several one-hand changes already in print. ⁶

If you want to use the wide-fingers approach and still cover all the angles, perform the “Eidetic Change” by letting the heel of your right palm contact the face of uppermost card at its inner end. This places the stolen card under the palm and your fingers can remain open. (Fig. 8) In using this technique, be sure to use a light touch—just enough to slide away the face card without moving the lowermost card of the tabled “double.” Your right hand, due to the card being further under your palm, must travel farther towards the edge of the table to lap it. If you have a table mirror or video-cameras, use them when you practice.

KICK-OFF SWITCH

Edward Marlo

Dariel Fitzkee categorized 48 basic methods for effecting a disappearance and the seventh basic method is: “Subject taken to secret hiding place by means of guided movement, through gravity or centrifugal force.” ⁷ This notion is specifically applied in Marlo’s “Kick-off Switch” and “Eidetic Change” and Mike Rogers’s “Coin Kick and Color Change.” These items are related insofar as they use similar *flicking* actions. That is, a finger or thumb secretly strikes an object out of view to effect a vanish or transformation. you will note that the latter effect is more often suggested and the reason should be clear: the corollary to a vanish is more consciously immediate. A transformation is more puzzling. For example, the idea of substitution is more complicated. Two objects: when and where? However, this is not the place for detailed theory and practice.

Background: Marlo demonstrated his “Kick-off Switch” in 1967. The idea was first recorded in 1956 when it was shown to Eddie Fields and a few others. It was published in the limited edition of *Breaking*

⁶ Check out Marlo-D’Amico’s “The Circular Change” explain in *Card Switches*. This transformation is interesting because the spectator can handle the card to be eventually changed. It is placed face down. The exchange happens when the spectator least expects it and he is not aware of the “change” until he is told to look at the face-down card. By the time he is aware that a change has taken place, it is too late to back-track and attempt to reconstruct exactly what happened.

⁷

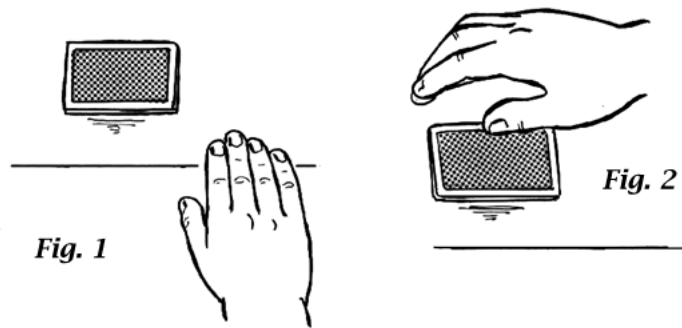
The Trick Brain, p. 262

The Circle I, which established the idea in print. Several cardmen are already intimate with its details. This technique was also recorded on a Super-8mm film shot on January 22, 1972.⁸

Along these same lines, Marlo experimented with a coin vanish, which was shown to Mike Rogers in October, 1971, during the Ireland Anniversary Get-Together in Chicago. This formed the basis of Mike Rogers' color change with a playing card. Marlo put some material on a film produced by Art Weygandt in the summer of 1967. Several cardmen have viewed this film: Jon Racherbaumer, Steve Draun, Carmen D'Amico, Jimmy Nuzzo, Art Weygandt, Simon Aronson and Dave Solomon. This film features the "Eidetic Change. It should also be mentioned

This card switch was shown to Eddie Fields in the early 1950's. As a single card switch its underlying mechanics are not worth the trouble. As a multiple card switch, however, it is excellent. For example, a poker hand can be switched for another. In essence, this switch consists of a tabled hand being secretly lapped while a palmed hand is switched-in. Your switching hand never approaches the edge of the table, which is its strongest feature. The following action is described as a switch of four indifferent cards for four Aces.

Set-up: The four indifferent cards are placed lengthwise on the table a fair distance from its edge, yet within easy reach of your right hand. Your right hand has four Aces palmed. Your fingertips are resting on the edge of the table. (Fig. 1)

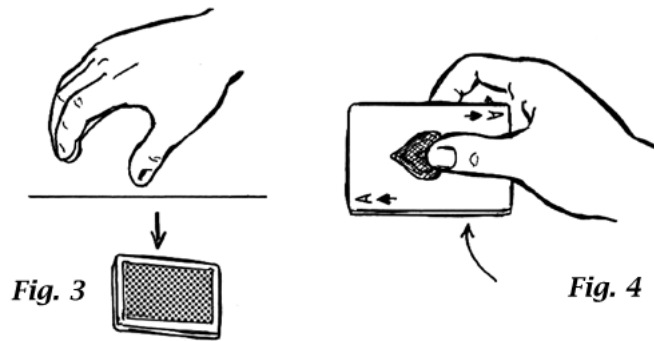


Method: Your right hand starts to move towards the tabled cards. During this inward, sweeping movement, it is important that your right fourth finger and heel of your hand hug the table top. Your right first finger simultaneously curls inward to hold the Aces in place, enabling your second, third, and fourth fingers to remain fully extended. Your right palm is slightly off the table. (Fig. 2)

Your right thumb, which moves under and towards your curled first finger as you approach the tabled cards, also contacts the outer side of the tabled cards. At the precise moment of contact, your right thumb *kicks* inward against the outer side of the packet, causing it to be flicked off the table and into your lap. (Fig. 3, a stop-action view of your right thumb kicking the cards, which are about to fall off the table and into your lap.)

⁸

This later became *Prime Time Marlo*, a video made in 1995.



The entire action is instantaneous. At first blush, you may assume that a seated spectator (across the table) can see the cards as they are flicked into your lap. A trial in front of a mirror reveals that the action is completely hidden.

Immediately following the kick-action, your right thumb moves back in and up against the palmed cards. Your right fingers simultaneously move back to expose the palmed packet. This causes the packet to be held between your thumb on the face and your four fingers on the back. The packet is also pivoted over as you press the lowermost side against the table as a fulcrum point. (Fig. 4)

Without any hesitation, the action is continued with your right thumb and fingers fanning the cards to apparently look at them. (Fig. 5) With the cards held like this, continue the action by turning the cards face up onto the table. You can also *delay* an eventual disclosure by tossing them face down.



In practicing this technique, begin by using a single card until you get the "feel" of it, then proceed with the multiple change. At times it is possible to get a visual retention illusion as the corner of the packet remains in view just prior to the kick-off.

Chicago - 1956

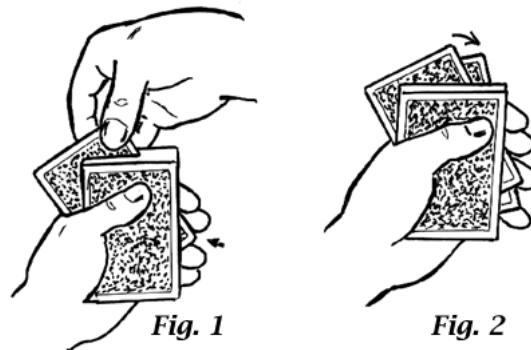
PUSH-IN CHANGE

Edward Marlo

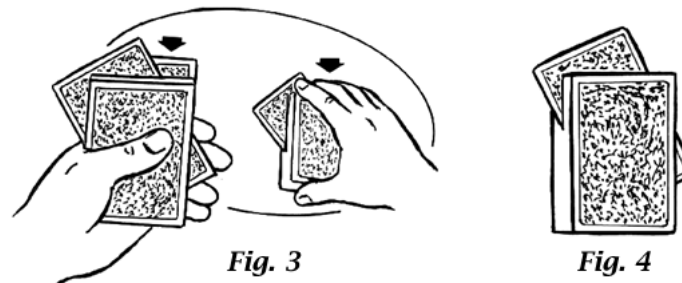
This is one of two methods originally outlined in Marlo's notes. This is the preferred, second method and is more illusory. It appears impossible to perform a secret push-in of any kind. This method also does not use the right fingers to push in the card. Instead, your left hand does all the dirty work, pushing the lowermost card of the "double" flush with the pack. Your right hand aids in the action, although it will not appear that way.

Method: Insert the top two cards as one into the deck as shown in Figure 1, except that the deck remains face down in your left hand after the insertion of the card(s). Your left hand then turns back up to expose the face of the projecting card(s).

As your hand turns over, the left third fingertip is moved onto the small projecting corner of the card(s). (Fig 2, which shows the pack face up)



Your left hand then turns over, bringing the back of the card(s) into view. This is where the crucial move occurs. Your right hand comes over as if to take the deck. In reality, it does so to enable your right second fingertip to rest on the outer right corner of the projecting card(s). (Fig. 3) This is important. It will keep the uppermost projecting card *in place* while your left third fingertip quickly *pulls down* the lowermost card by pressing upwards while moving it downwards towards the deck. Your other left fingers help push the "pulled" card *flush* with the sides of the deck. Your right hand from above covers your left fingering action.



Once your left fingers have pivoted the face card flush with the deck, your right hand immediately moves away as you say, "*I don't want to touch the card. You remove it!*" The deck and the angle-jogged card, now a single-card, will look like Figure 4. When the spectator removes the card, he will be surprised at the transformation. Even well-informed cardmen will be perplexed.

The entire action should appear as though you showed the card, then appeared to take the deck with your right hand and suddenly changed your mind to ask someone else to remove the card. Your right hand rests about *two seconds* over the deck and the projecting card(s), then it is pulled away. This means that your left-hand action must be swift.⁹

Chicago - 1950

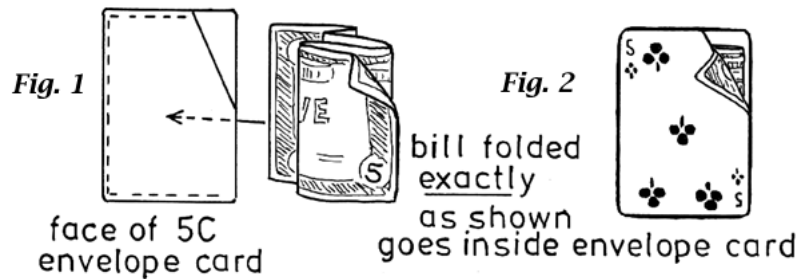
FINN CHANGE

Peter Kane

This routine is an excellent, commercial, stand-up bit for close-up card workers. Once you produce the bill, you can use it for other effects or build an extended routine around it. This effect differs from Brother John Hammond's card-to-bill effect and has the added feature of being clean.

⁹ This method, prior to this published explanation, was taught to only Art Altman and Carmen D'Amico.

Requirements: A special card. (Figs. 1 and 2) A five-dollar bill or five-pound note, which is folded and inserted in the envelope card as shown in the illustration. The gimmicked card should show a 5C on its face.



Set-up: This card is hidden under the left side of your coat, either in a waistcoat pocket or on a paper-clip safety pin hanger.

Method: Force the regular 5C on a spectator. Have it returned to the pack, shuffle, cut, and so on. Make a magical gesture by riffling the outer left corner of the deck with your left thumb. Your right hand dives under the left side of your coat and comes out with the gimmicked card. Hold it by its inner left corner, covering the cut-away corner with your right first and second fingers. Your right thumb rests on the back of the card and your right second fingertip actually touches the corner of the note or bill.

The spectator should be startled by the instantaneous production of his selection, especially if you performed a deceptive force at the outset. The spectator will think that the effect is over.

Perform a Hofzinsler-type change as follows: Your left hand is holding the pack. Its left thumb strokes or flicks the outer left corner of the gimmicked card a couple of times. On the third stroke, it takes the card away and blends it flush on top of the pack. The bill is left between your right thumb and fingers. Because of the way it was folded, it will open automatically and can be further opened by snapping your right wrist a few times. Say, "*A fiver is good anytime! How did you happen to pick it?*"

The gimmicked card can be ditched at an opportune moment. An easy way is to simply place the deck into your left (side) coat pocket as you perform an effect with the bill and later leave the gaff there as you retrieve the deck. If you are not going to use the bill, your right hand places it under your left thumb on top of the deck, then your left hand goes into your left (side) coat pocket and thumbs off the bill and the gimmicked card. You are then clean and can commence other effects, using a *complete* deck.

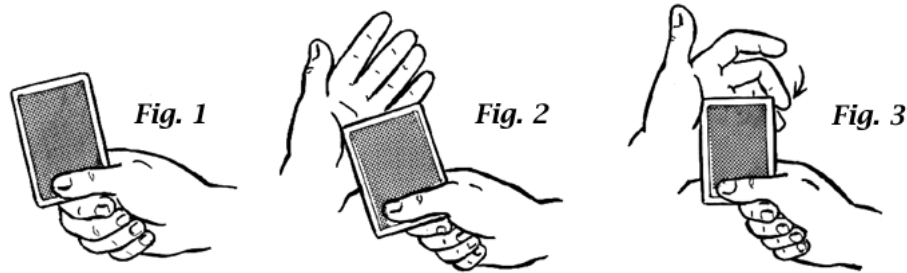
July - 1972

JELLY ROLL CHANGE

Cliff Green

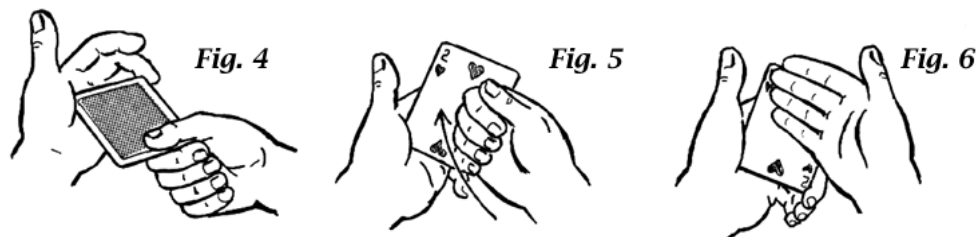
This is another progressive type of change in the same vein as The Polaroid Change. All you will learn here is the basic move. The application is left to you.

Method: Your right fist holds four cards as one at the top of its closed fingers. (Fig. 1) There are two ways to get to that position: Your left hand can simply place the packet there or your right hand can magically produce the card(s) via the Squeeze Production described in "Phoenix Reborn."



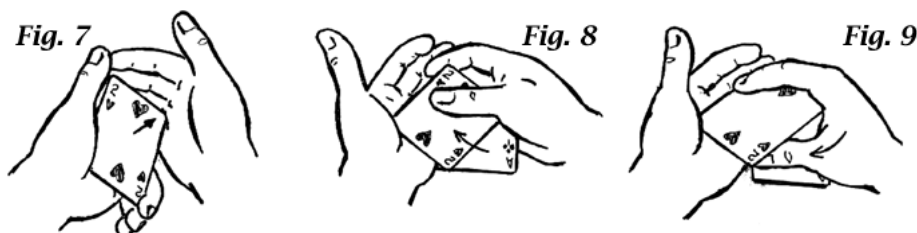
Either way, once the cards are there, your left hand moves over the packet so that the cards' outer left corners contact the center of your left palm. (Fig. 2) Curl your left second fingertip onto the packet's outer right corner. (Fig. 3)

Slowly move your left hand forward, tilting the packet to a horizontal position. (Fig. 4) Your left hand then moves downward and in front of your right hand, the outer side of your right first finger pivoting the packet's face toward you. (Fig. 5)



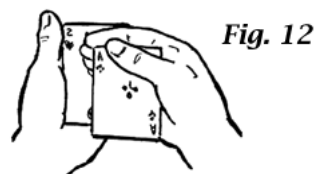
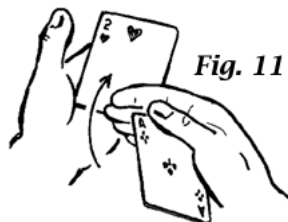
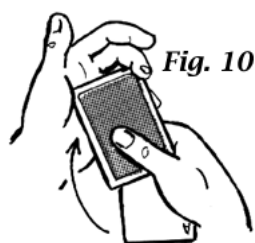
Continue to lower your left hand until the packet's "then" outer end is just in front of your right pinky. Move your right hand away from you, pressing the packet downward. (Fig. 6) Your right hand moves until the cards are inside your hand. Your left hand immediately lifts them into a right-hand Unit Grip. That is, the packet's outer right corner moves into the fork of your third and pinky fingers, and your fingertips curl around the packet's outer end. (Fig. 7)

Your right thumb moves onto the face of the packet at the outer left corner and pushes the top card to the left (that card's inner left corner remains pressed against the center of your left palm). (Fig. 8)

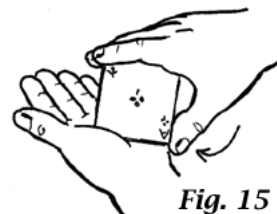
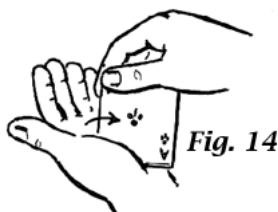
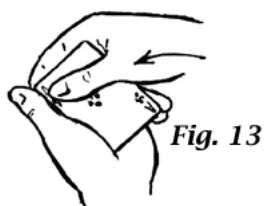


As the card is pushed over, your right first finger moves onto the packet's outer left corner so that the top card is clipped between it and your second fingertip. That frees your thumb, and it moves beneath the "pushed-over" card. (Fig. 9)

Your thumb moves over to the packet's left long side to complete the Unit Grip, and your left second finger moves onto the card's outer right corner as before. (Fig. 10) Your left hand then simulates its original action, and pulls the single card around your right hand, pivoting its face toward you. (Fig. 11)



As your left hand moves back under your right hand (Fig. 12), it aligns the single card with the bottom of the packet. (Fig. 13)



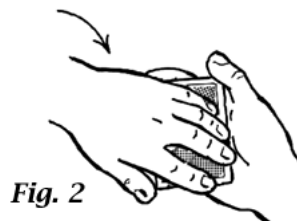
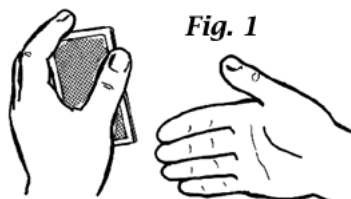
As soon as the cards are square check and see that the packet's outer left corner is still pressing against your left palm. (Fig. 14) Immediately move your left hand a bit to the left, moving the packet away from your right hand just enough to allow your right thumb to move beneath it. (Fig. 15) Simply curl your right fingers into a fist and the packet will ride back to starting position on top of them.

Repeat the entire sequence (that's once around the hand to steal the packet, and then another time around to bring all the cards back together) until the card has changed four times. Once you can do this without pausing, and can work up some speed, it will look terrific!

SPINNER

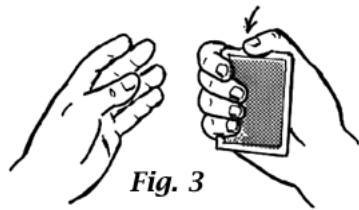
Cliff Green

Your right hand is held palm toward you and your left hand is next to it, holding four cards as one (face toward audience) between your thumb (on the right long side), first finger (on the upper end), and your other fingers (at the left long side). (Fig. 1)



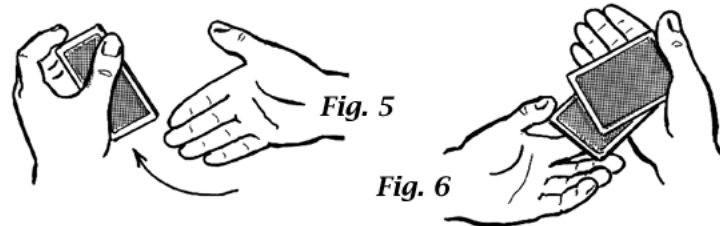
Your left hand turns over so that your left first finger points downward and places the cards onto your right palm. (Fig. 2).

Your right fingers curl around the packet's left side and your thumb moves onto the upper end (Fig. 3). Your thumb pushes the packet downward and out the lower end of your fist, where it is taken by your palm-up left hand—thumb at lower left, first finger beneath, and other fingers at lower right. (Fig. 4)



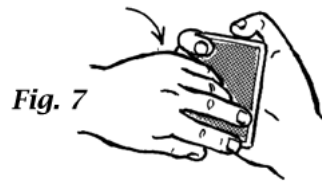
Your left hand, holding the packet, turns over as it moves in a circular motion around your right fingertips and back to the starting position. (Fig. 5)

Continuing its circular motion, your left hand turns over and places the packet back onto your right palm as before. This time, however, the packet's upper right corner goes into your right thumb crotch. Your right thumb pulls the top card away from the rest of the packet as your left hand turns over and moves beneath the hand to grasp the packet. (Fig. 6)

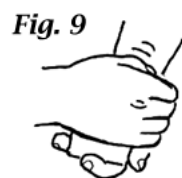


Your left hand takes the lower three cards and turns over as it moves around your right hand in its circular motion. Your left hand continues, turning over again and placing the three-card packet flush onto the concealed right-hand card. (Fig. 7)

Your left hand releases the packet, your right thumb pushes it downward, and your left hand turns palm up and below it as before. Your left hand grips the packet and the entire sequence is repeated until the visible card has changed *four* times.



Perhaps an audience view will make the mechanics more lucid? Figure 8 shows your starting position. Your left hand turns over to place the packet onto your right palm. Your right thumb pushes the cards through your hand, and your left hand grasps the packet as it emerges. (Fig. 9)



Your left hand takes the packet and starts to move upward in its circular motion. (Fig. 10) Your left hand moves around your right hand, turning over again. (Fig. 11)

Without pausing, your left hand lays the packet onto your right palm, though this time your right thumb steals the top card as the packet moves through the fist. Your left hand takes the packet as it comes out the bottom of your right hand, moves around your right hand in a circular motion, turns over again, and places the packet flush onto the concealed card. Your right thumb pushes the packet through your fist, and your left hand grasps it as it emerges, revealing the changed card.

MARLO'S CURRY'S CURVE

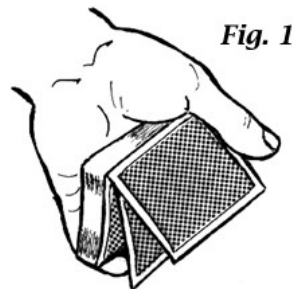
Edward Marlo

This item must be seen to be believed because credence necessarily precedes a full appreciation. When you read this description you may utter: "Marlo has got to be kidding!" And it is true—it reads like an impractical, impossible, downright weird move that only Marlo could concoct. Yet, believe it or not, the technique works and with practice, will prove to be flexible. When the techniques are combined, there are no other two techniques of its kind that will produce the same results these two will.

Objective: To execute a Marlo-Curry Change on a tabled card, but after the exchange, *two perfectly aligned cards* are left on the table instead of one. It requires previous knowledge and mastery of the Marlo-Curry Change and Two-Card Throw.

Method: Place a single card face down on the table and position it for a Curry Change. Get a left pinky break under the top two cards. As you accomplish this, your left fourth fingertip also presses inwards to the left, crimping (belly-type) the cards in readiness for Marlo's Two-Card Throw. Your left hand then reaches down to turn over the tabled card.

At this point, perform the Marlo-Curry Change, letting the *single* tabled card bypass the deck at its outer left side. Your left fingers simultaneously permits the pair of slightly crimped cards to drop so that their right sides are *against* the table top or close-up pad. (Fig. 1)



Without any hesitation, your left hand moves towards your body, allowing the two aligned, crimped cards to *softly* fall face up as apparently one card. Remember: The technique of the Marlo-Curry Change brings the action *close to your working surface*. The exchange actually takes place *when* the original tabled card is not in view and is momentarily *hidden by the deck*. It looks as though the deck itself was almost turned face up as the exchange is made and your left hand moves away. Your left fingers must not move, flutter, or kick outwards during the actual exchange. Such movement is a tip-off.

NO WAY

Edward Marlo

This is an application of “Marlo’s Curry Curve” that Marlo used to stun many well-posted cardmen.

Effect: An unknown card is tabled face down and two selections are made. The previously tabled card turns out to be one of the selections, which then changes into the second selection. The first selection is finally produced from the performer's pocket.

Method: Shuffle a borrowed deck, then place any indifferent card face down on the table without showing its face. If you are a stickler, have a spectator remove this indifferent card himself. Have two cards selected and controlled to the top. If you are working for fast company, then obviously use a method that will puzzle or at least confuse them. The selections should end up in the 2-1 order on top. Obtain a left pinky break beneath them.

Ask the first spectator to name his selection. When he does, say: *“No way! That's the card face down on the table!”* Your left hand perform “Marlo’s Curry Curve,” leaving both selections face up as apparently one card, the first selection. At this point, a magician or layman might smile, suspecting a tricky change. As soon as they do, they will relax and will not suspect that a “double” is on the table!

Let the first part of the effect register, then casually place the deck face up onto the face-up card(s) so that it (they) are left projecting. (Fig. 2) With the deck and card(s) in this position, pick up everything with your left hand only. Turn your left hand palm downwards as your left first finger simultaneously pushes the projecting card(s) flush with the deck. Your left thumb immediately deals the top card onto the table or into your right hand.



Ask the second spectator to name his selection. Shake the card in your right hand and toss it face up to the table to reveal the second selection. As your audience registers surprise, the first selection on top of the deck is secretly palmed off. After a sufficient delay, ostensibly produce this card from your pocket. (Do not take it from a wallet, sealed envelope, or nest of boxes.) If your audience is not surprised at this point, you have done something wrong. If your brother cardician does not ask you to do it again or at least shake his head in disbelief, we will eat a dozen decks of Tally-Ho cards.

February, 1967

DEAL SWITCH

Edward Marlo

This technique will immediately excite experts, especially since it can be applied to impossible-looking effects. The object of the Deal Switch is to exchange cards in the process of dealing cards.

Effect: Two Jokers are placed face up on the table. A spectator *thinks* of a card. A card is made to appear between the two Jokers and it proves to be the mentally selected card

Requirements: A regular deck with two Jokers.

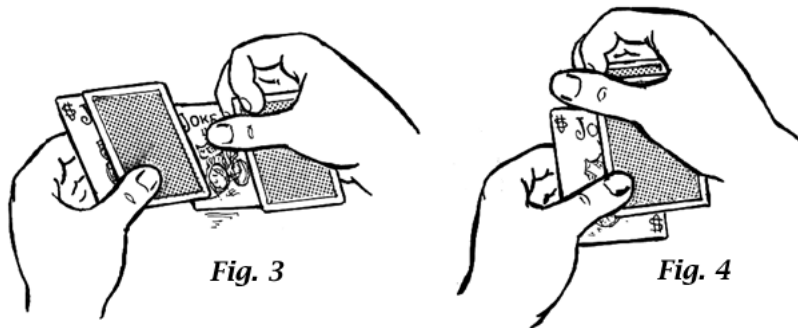
Set-up: On top of the deck is a Joker, Ace of Spades, and the other Joker.

Method: Remove the deck from its case. Turn over the top Joker, simultaneously picking up the Ace of Spades below it. Holding these two cards as one, flip over the next Joker, taking it under the card(s) already in your right hand. Place the cards face up onto the table as supposedly two Jokers.

Have a spectator think of any card, eventually naming it. If he names the Ace of Spades you have a miracle; however, suppose he names the 4C. Say, *"Somewhere in the deck is the card you mentally selected!"* As you deliver this line, quickly run through the cards until you come to the named card. Take it with the cards into your right hand as your right hand gestures towards the tabled Jokers on your left, adding, *"Prior to your thinking of a card, I openly placed a pair of Jokers on the table."*

Your right hand then casually replaces its cards *under* those in your left hand. The deck is turned face down and squared. The named card is then on top. Place the deck face down onto the table, positioning it just below or slightly behind the tabled Jokers. Direct attention to the Jokers and say, *"Watch!"* Snap your right fingers over the Jokers. Your right hand then spreads the Jokers to reveal a face-down card between them. During this spreading action, your right hand will be positioned above the tabled deck. (Fig. 1)

Under the misdirection of spreading the Joker sandwich, your right hand Tenkai Palms the top card of the deck. (Fig. 1) Your right hand moves back and relaxes near the rear edge of the table as your left hand picks up the spread of three cards. The patter line to be used during the Deal Switch is: *"We have a Joker, a face-down card, and a Joker"* During this utterance, the following actions take place: Your right hand deals the first Joker face up to the table, taking it near its outer left corner. (Fig. 2) As your right hand comes over to deal the next card, your right fingers naturally move inwards towards your palm slightly. Your right first and second fingers then clip the outer left corner of the palmed card, which leaves your right thumb free. (Fig. 3)



Without hesitation, the face-down card is taken under your right thumb, where you will see that the clipped card goes *under* the last Joker. (Fig. 4) Your right thumb keeps its card in the Tenkai Palm as the tip of your right thumb moves onto the exchanged card as your right first and second fingers move underneath the card. This card ends up being dealt down onto the first face-up Joker. (Fig. 5)

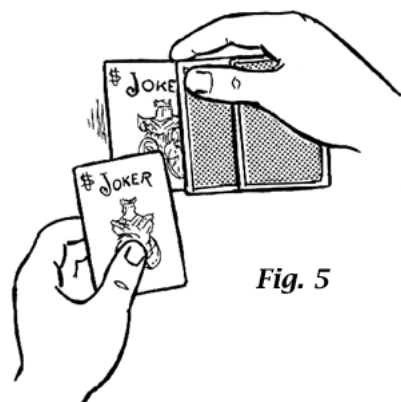


Fig. 5



Fig. 6

Continuing in a fluid action, your right fingers take the remaining Joker to deal it onto the tabled cards, thus concluding the switching action. (Fig. 6)

Your right hand then moves back and merely holds its card and later add it to the deck in the inverse manner that it was picked up. Also, you can touch and further spread the three tabled cards as your right hand simultaneously lets its palmed card fall back onto the deck. The rest of the effect should be obvious.

The Deal Switch can be applied to any effect that provides an excuse to deal the cards. Example: "The Mind-reading Queen." Another good application would be Elmsley's "Diamond Cut Diamond" effect. In this case you would first remove the Ace through Ten of Spades, arranging them in ascending order from face to back, spreading them in a line from left to right on the table. A selected card would then be controlled to the top of the deck, followed by placing the deck in a proper position for the subsequent palm-off. As your right hand touches or points to the face-up spread of Spade cards, asking a spectator to think of one, your right hand palms the top card of the tabled deck.

Meanwhile your left hand turns the spectator's chosen Spade card face down, leaving it in its same position in the spread. Your left hand then scoops up the packet and the Deal Switch is made by dealing each card one-at-a-time face up onto the table as you say: "*You could have chosen the Ace, Two, Three, Four...*" until you reach the face-down card. When it is reached, perform the Deal Switch and finish up by dealing out the rest of the cards. The exchanged card can be lapped or added to the tabled deck. Conclude the effect as required.

Another effect which would give you less problems than a "mental approach" would be to cause a signed card to appear between the Jokers. In this case, simply control of the signed selection to the top. You could also openly place any card between the Jokers, which will later turn out to be the signed card or mental selection. These applications are only a few. It is a wise policy to restrict the use of the Deal Switch. In other words, do not overdo it and apply it to everything. In other words, make the ultimate effect worth the application.

SCOOP CHANGE

Edward Marlo

The mechanics of this technique first appeared in *The Cardician* (1953) in an effect called Pockethereal Minus Pockets where it was applied as a Card Add. This application is different: it is used to *exchange* a card or cards. There is also a subtle touch that makes it appear unlikely that an exchange took place.

Method: A break is obtained under the top card, but instead of the usual left pinky break, the separation is maintained by the base of your left thumb. The exact nature of this break is difficult to describe and is idiosyncratic. Every hand is shaped differently (length of thumb and fingers, fatness, sliminess, and so on).

Therefore, each person must experiment and modify the basics until he discovers something that works. When we say "base of your thumb" we are referring to the pinch of flesh just below your thumb crotch. The amount of separation between the top card and the rest of the deck should be about 3/16 of an inch. This separation should be at the back end of the deck (inner left side). If the cards are held in a Mechanic's Grip, except for the inner left corner of the top card, everything should appear squared and flush.

Suppose there is a face-up card on the table. You are going to ostensibly perform a one-hand pick-up of this card. It will appear as though your left fingers slide and scoop up the tabled card onto the topside of the deck. As your left hand approaches the tabled card, which is positioned lengthwise, several actions occur:

(A) Your left thumb presses down onto the top card above the break, further pinching this card into the thumb's crotch. This gives your thumb control so that it can pull backwards on the top card.

(B) As the top card is pulled backwards, your left first and second fingers are extended outwards. Your left third and fourth fingers simultaneously press against the right long side of the deck to steady and control it.

(C) The top card will then tilt upwards and away from the right side of the deck. Note that the left long side of the deck acts as a sharp edge where the top card can be pressed against this edge like a lever and the top card moves upwards automatically. The degree of this side-tilt should be slight—just enough to facilitate the next action. These actions are made as your left hand turns palm down to pick up the tabled card. Your extended left first and second fingers contact the tabled card in the following manner (although this can be modified to suit the individual worker):

Your left second finger contacts the outer right corner (index) on its top edge as your left first finger contacts the same corner at its right side. This is the exact position of each fingertip; however, the rest of the fleshy tips are on the face of the card. Your left forefinger more or less steadies and keeps the tabled card aligned. Your left second finger does the actual dragging, sliding, and scooping.

When your left, extended fingers contact the tabled card, the tilted top card's right long side should be touching or riding against the table and becomes a "scoop." Both extended fingers then pull the tabled card *onto* the top scoop-card. When the tabled card is flush with the deck, your left hand immediately turns palm up and thumbs off the top card so that it falls face down onto the table. The exchange is done. Your goal is to apparently place a card between the top card and the deck in such a way that the audience will think that the top card is the one they just saw placed there. Simple? Yet Marlo added a subtlety.

Suppose that the card to be exchanged is face down on the table. Suppose it is the KD. On top of the deck you secretly have a face-up Joker. The top of the deck is tilted toward you during the preparation of getting a left-thumb break. Your right hand, during the ruse of squaring up, lifts four or five of the top cards at their inner left corner. Your left thumb (base) moves in to hold the break.

Perform the Scoop Action just explained. The tabled KD will go between the block of cards and the deck. When your left hand turns palm up and thumbs off the face-up Joker, everything looks copacetic. You can use the same actions when the deck is face up and the tabled card is also face up. The card secretly reversed at the face of the deck must be face down. Any number of cards can be exchanged in this manner.

In the *Pallbearers Review* (September, 1974), there is an article ("Retrospective") where a scoop-up action is used as an addition. Technical details are missing and the description is sketchy; however, *how* the cards are scooped is important. In the Larsen-Wright method, no break is used. The left thumb releases three cards at the outer left corner. The tabled cards enter the deck on the *thumb-side* of the deck. The tabled cards remain stationary and then the deck (with its released cards) scoops them up. Larsen-Wright applied the technique to a Four Ace Assembly.

This technique can be cleverly applied to many effects. Check out Marlo's "Still Visiting."

February 10, 1968

MECHANICAL CHANGE

Edward Marlo

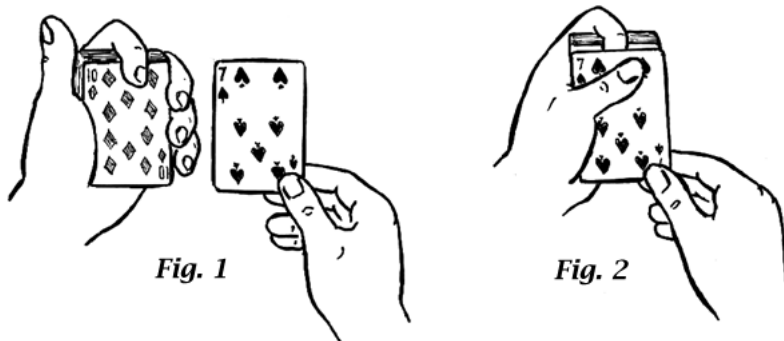
"Mechanical Seconds" was published in *M-U-M* (November - 1956). Technical variations remained unpublished in private notes dated November 20, 1956 and the technique was later reprinted in *Seconds-Centers-Bottoms* (1960), including two of the five variations. Marlo demonstrated an application of the mechanical action to a Downs-Elliott Change to Jon Racherbaumer in 1969.

Objective: To change one card to another while working off the face of the deck.

Set-up: Suppose that the selected card is the QS. Control it second from the face (bottom).

Method: Suppose that the face (bottom) card is the 7S. Hold the deck face down in your left hand. Perform a Hit Double action, but only lift off or flip over the top card, then ask the spectator if it is his card. He will say no.

Flip the deck face up so that it lands in your left hand and in a Deep Grip, at least deep enough so that your left first finger can curl around the upper right corner. (Fig. 1) This is similar to the Mechanics Grip except your forefinger is actually hooked *around* the corner. regardless, do not move or hook your right finger yet. Maintain the conventional Mechanics Grip.



Perform an actual Hit Double Lift as your right thumb and forefinger lifts the two cards at the face (7S-QS). The card(s) are held at their inner right corner, exposing the 10D below them.

As you remove the card(s), your left thumb momentarily holds back the outer left corner. It finally moves out of the way and releases the corner so that the "double" snaps upwards. This is a casual gesture and suggests singularity. Ask, "Is your card the Seven of Spades or the Ten of Diamonds?"

As the card(s) are being momentarily shown, your left forefinger moves inward. (Fig. 1) After the spectator replies in the negative, your right hand replaces the "double" onto the deck. (Fig. 2) Notice that the "double" goes flush from above, but that your left forefinger remains *between* the deck and the "double." Your left thumb lies across the outer left portion of the entire face card (7S) and maintains a firm pressure.

The mechanical action consists of the lowermost card of the "double" being pivoted outwards from underneath the face card, whereas the face card remains flush with the deck. The entire action is instantaneous, semi-automatic and, "mechanical." Two actions occur together: (1) Your left forefinger straightens. Its topside provides necessary movement and enough adhesion to engage the QS and pivot it in an upwards arc until it is perpendicular to the deck. (2) Meanwhile, your left thumb presses down on the face card (7S) to keep it flush and aligned the deck as the QS is slid outwards and upwards in an arc-like movement. (Fig. 3, an exposed view.)



The action itself, which takes only a second, is accomplished as your left hand turns palm down. In other words, the "double" is momentarily replaced onto the deck and your left hand turns palm down to ostensibly deal the face-card face down to the table. As your left hand turns, the mechanical action is executed. The QS will instantly pivot out. (Fig. 4) The entire action is quite smooth and deceptive.

Compared to the Elliott or Downs Changes, this one provides better control and the "changed" card ends up in a position that seems to cancel out manipulation.

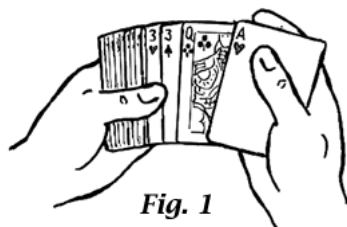
NEW CARD ADD

Edward Marlo

Objective: To apparently deal four Aces face down onto the table, but you actually deals three indifferent cards and an Ace. Also, a four-for-four exchange is possible.

Method: Although a full deck can be used, the following description uses sixteen cards—the four Aces and twelve indifferent cards. The Aces should be on the face of the packet.

Secretly obtain a left pinky break below the card seventh from the face of the sixteen-card packet. The packet is held face up in your left hand in preparation for dealing. The first three Aces are dealt face up into your right hand. (Fig. 1)



The fourth Ace is really a Block Pushoff of four cards. The fourth Ace and the three indifferent cards above the break are dealt over as a unit. This block goes onto the three preceding Aces; however, your right fingers keep this block separated from the other three Aces.

Your left hand now starts to spread the remaining cards face up so that they go *between* the block and the other three Aces. (Fig. 2)

The entire action of dealing and spreading is covered by the patter line: "One, two, three, four Aces and twelve indifferent cards!" After the cards are briefly spread, they are brought together so that the top cards look like Figure 2. The audience will assume the top cards angled to the right are the four Aces. In reality, the top four cards are really an Ace and three indifferent cards. The other three Aces are on the *bottom* of the packet, aligned with the uppermost jogged packet.

At this point, your right hand changes position and grips the cards from above and by the ends. Once the cards are held accordingly, your left fingers quickly pull the bottom three Aces flush with the face-up

indifferent cards. Your right hand simultaneously lifts off the angle-jogged packet. The supposed Aces are then placed face down on the table.

February 25, 1956

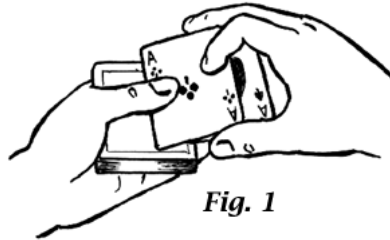
P. S. MOVE - SECRET SUBTRACTION FINESSE

Edward Marlo

The goal of this technique is to exchange two cards while showing the four Aces and turning them face down. For example, this is how the exchange works using a six-card packet.¹⁰

Set-up: Their order from the top is: Ace of Clubs (face-up), Ace of Spades (face-up), Ace of Hearts (face-up), Ace of Diamonds (face-up), two indifferent cards (face-down).

Method: These cards are held in your right hand from above and by the ends and the deck is held face down in your left hand. Your left thumb peels the Ace of Clubs halfway onto the right side (top) of the deck so that it is side-jogged, but do not peel this card *completely* off the right-hand packet. Instead bring the Ace of Clubs to the position shown in Figure 1.



At this point, the peeled Ace of Clubs is flipped face down by using the left side of the right-hand packet, which moves upwards and to the left. The Ace of Clubs will consequently pivot against your left thumb (against the thumb nail), which remains stationary. Once the Ace of Clubs is flipped perpendicular, your left thumb moves underneath and pushes upwards. This completely pivots the Ace of Clubs face down and *under* the right-hand packet. The whole action should look like a smooth flourish. Practice until the peeled card flips quickly and completes its action in a squared position beneath the packet.

Peel the Ace of Spades in the same way. The next two red Aces are handled in a slightly varied way. Each red Ace is peeled and ducked underneath the packet, but neither one goes completely flush. When they are pivoted underneath, your right thumb holds a slight break at the back end of the packet. After the last Ace (Ace of Diamonds) is peeled and ducked, your right hand moves forward to begin the side-squaring action. As the packet moves forward, it also tilts downwards just enough to cover the front end of the deck. This downwards-tilting action is only momentary; however, at this exact moment, your right thumb *releases* the two red Aces below your thumb break. The secret action is a modified Drop Sleight. Your angles are well covered and the whole business takes a couple of seconds.

SLOW-MOTION MARNASE CHANGE

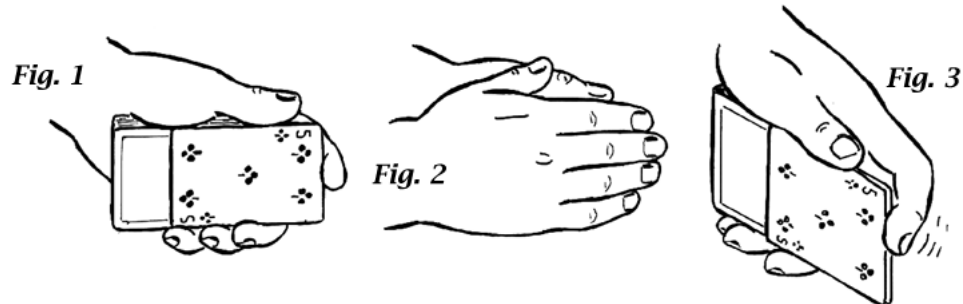
Danny Korem

This variation of the Marlo's Marnase Change, (*The Last Hierophant*) , was demonstrated by Korem in November of 1980. The handling fooled Marlo and he was highly complimentary of this unique change.

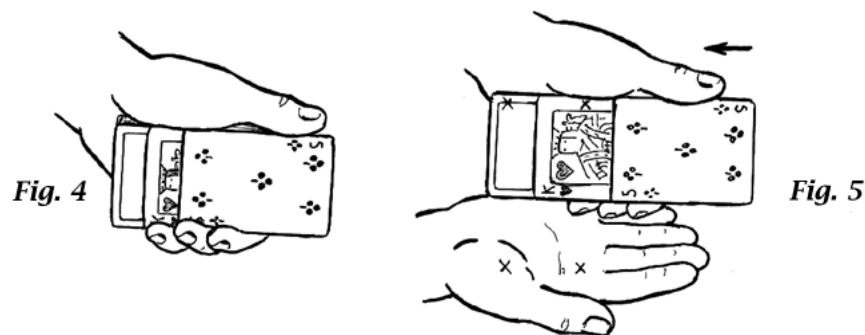
¹⁰ When the P.S. Move was first published, Marlo explained this "drop sleight" handling to Jon Racherbaumer and his variation was sent to Gene Nielsen to be part of a proposed book he was writing. Jerry Blount was to publish it.

What makes it appealing is that the "changed" card is upjogged from the rest of the deck and it is a single card. The key to this change is to perform it without any "hitches" or fumbling.

Method: Perform a Double Lift placing the Double in an upjogged position. Notice the position of the left forefinger. (Fig. 1)

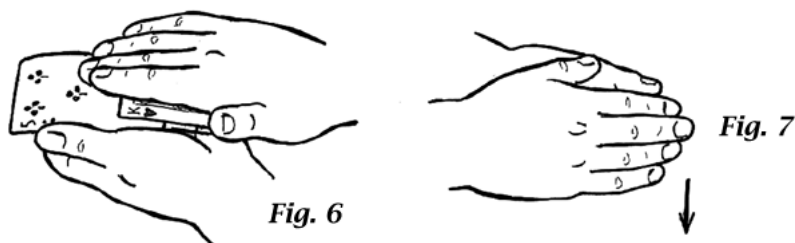


Your right hand slowly approaches the pack and covers it. (Fig. 2). As your right hand covers the pack, your left forefinger down-jogs the concealed card of the Double approximately three-quarters of an inch. To facilitate the jogging action, it is recommended that the forefinger separate the concealed card at the edge of the Double. (Fig. 3) Figure 4 shows the jogged card with the right hand removed.



The fleshy pad beneath your right forefinger contacts the jogged card and the fleshy pad of your right thumb contact the top face-down card of the deck. Figure 5 shows an "exploded" view of what part of your hand contacts which card. Slide the cards in the direction indicated by the arrow until the concealed face-up card (KH) clears the 5C.

Tilt your right hand slightly. (Fig. 6) Then slide your hand forward, covering the exposed 5C. The tilting action is necessary for the face-down indifferent card to clear the face-up 5C. Continue this "sliding" action until the indifferent card is flush with the face of the deck. The heel of your right hand aids in obtaining a perfect alignment.



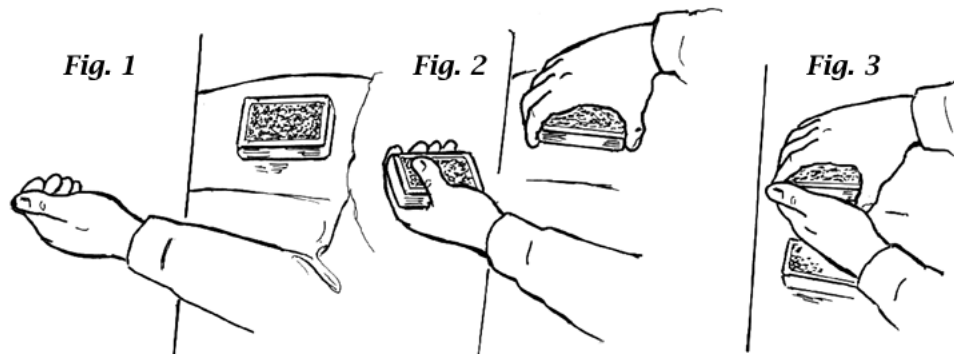
Your left forefinger then pushes the 5C flush with the deck. Your hand then moves in the direction of the arrow. (Fig. 7) Display the completed change, then casually toss the single card on the table to emphasize that it is a single card. The "sell" of this change is that you are executing the entire maneuver in *slow-motion*. To rush this sleight ruins its positive benefits.

RUFFLE SHUFFLE

Edward Marlo

This deck switch is very simple. The body language governing its action is completely natural.

Method: Place the "cooler" deck face down in your lap and positioned for a right hand pick-up, which will grasp it from above and by the ends. (Fig. 1)



Hold the "switch" deck face down in your left hand with all four fingers curled around the right side. Place your thumb across the top. The outer end of the deck should protrude past your left first finger.

Move your right hand over the deck to gently ruffle (riffle) its front end with your right first finger at the outer left corner. After the "ruffle," lean back into a rest position and casually drop your right hand into your lap. (Fig. 2)

Grasp the "cooler" deck from above and by the ends with your right hand. All four fingers should be at the front end with your thumb is at the back end. The switch itself happens *just below* table level. Timing is critical. The rhythm cannot be broken.

This is the simultaneous action: Move your left hand, with its "switch" deck, down and below the table level. Your right hand moves up with its "cooler" deck. Look at the spectator to determine the commencement of the switch. In fact, keep looking at the spectator during the entire action. As soon as the "cooler" deck is just below table-level, your left hand releases it into the lap.

Your right hand instantly places its deck into the left hand, then both hands are raised above table-level. (Fig. 3) With both hands holding the "cooler" deck in "ruffle" position, your right first finger again gently ruffles the outer left corner of the deck's front end. After a few trials in front of a mirror, you will be surprised how deceptive this easy switch looks.¹¹

January - 1980

PALMS

¹¹ Use Slydini's suggestion for switching two objects. Forget about the "switch" deck which is dumped into your lap. Gravity takes over. Concentrate on only the right-hand action. Use this switch wisely and do not, for example, apply it to a color-changing deck routine.

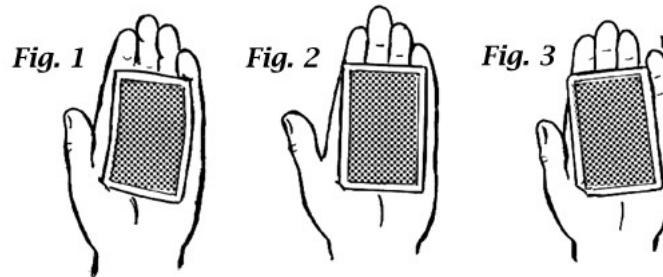
BOTTOM PALM REPLACEMENT

Edward Marlo

This is basically a refinement of a *rotary movement* from the Erdnase Bottom Palm Replacement (pp. 89-90) in that the deck does not need to be squared to aid in the replacement. To all appearances the deck is immediately placed in your left hand as for dealing. Any dealing, if it is required, is begun *immediately*.

Basic Rotary Movement

The cards to be replaced are palmed in your left hand. (Fig. 1) Please note that the palm position Marlo uses is a special one-one that takes the pressure off the left thumb to prevent the large bone of this thumb from jutting out awkwardly. Next relax your left hand, extending the fingers, which will cause the palmed cards to straighten and raise slightly away from your palm. (Fig. 2)



As soon as your left hand fingers relax, your left fourth finger moves to the right side of the cards. (Fig. 3) Without any hesitation your left second finger follows, also moving along the right side of the cards. (Fig. 4) This is immediately followed by your left third finger moving to the right side of the cards. (Fig. 5) Your left thumb simultaneously moves across the top of the cards and your left first finger remains curled around the front end. The cards are then in a dealing position.



While the action of your left fourth, third, and second fingers has been described step by step, in action practice these three fingers move practically as a unit, going around the right side of the palmed cards in order to perform the rotary movement. To aid this unit movement of your three left fingers, your left first finger can momentarily press in very slightly on the outer left corner of the palmed cards, thus holding them in place as your three left fingers perform the rotary movement up to Figure 5. (The cards in dealing position.)

The Replacement

With the basic mechanics of the rotary movement understood, the next steps should offer little trouble in executing a bottom palm replacement under the closest scrutiny. With the cards palmed in your left hand

and the deck tabled, both hands come over to square the sides of the deck. (Fig. 6) This is merely a disarming feature.



Your right hand takes the deck from above and by the ends in order to pick it off the table; however, the deck is brought close to your left hand, which is still palm down. (Fig. 7) Note that the left thumb is across the top of the deck at this point.



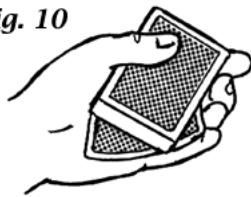
Without hesitation your left hand turns palm upwards to meet the bottom of the deck. During this moment the situation is as shown in Figure 8. Three important things take place: (1) Your left-hand fingers have relaxed, thus the palmed cards have raised up off the palm slightly to meet the bottom of the deck; (2) The tip of your right thumb and second fingertip have actually grasped the palmed cards along with the deck; (3) If the right hand were removed at this stage the palmed cards would already be aligned with the deck and the situation would be as shown in Figure 3, where your left fourth finger is already moved to the right side, except in this instance it would be the full deck in that position.

With your right hand having hold of all the cards, it aids in the rotary movement by moving the deck into the dealing position as your left fourth, third, and second fingers simultaneously aid in the rotary movement by sliding around to the right side of the deck. Figure 9 shows your right hand having placed the deck in the left hand as for dealing. If your right hand were removed at this stage, the deck would be in a dealing position similar to that already shown in Figure 5.

While the deck may not be in the exact position for your favorite bottom deal, it is only a matter of additional practice to maneuver the deck into such favored positions during the actual dealing of cards (See "Shifting the Grip," page 28 of Marlo's *Seconds-Centers-Bottoms*.)

The Delayed Replacement

The cards are palmed in your left hand. Your right hand picks up the deck and places it into your left hand, but does not replace the bottom cards. Instead your left hand holds the deck with the bottom cards still palmed. (Fig. 10, the performer's view)

Fig. 10**Fig. 11**

When ready to replace the right hand comes over the deck as if to square the ends. During the time your right hand is over the deck, your left fingers relax or straighten out slightly. If your right hand were removed at this stage the situation would look like Figure 11. Note how the left fourth and third fingers have already moved over to the right side of the palmed cards in readiness for the rotary action.

Remember that your right hand is above the deck and covering the exposed action seen in Figure 11. While your fourth, third, and second fingers move around to the right side of the palmed cards in order to rotate them to the left, your right hand (holding the deck) does its part by slightly rotating the outer end of the deck to the right, thus meeting the palmed cards. Your right thumb acts as a pivot-point during the double rotary action. Your right second, third, and fourth fingers are extended along the front end of the deck, thus covering any possibility of the replacement being seen from the front.

This Delayed Bottom Palm Replacement technique is especially useful when dealing with a small packet of cards in effects such as "Aces and Back."¹² Also your right second, third, and fourth fingers should remain at the front end of the packet to cover any thickness due to the added cards. Your right first finger remains curled on top of the cards at all times and your right thumb is at the back end of the packet. A study of these bottom palm replacements will prove they are deceptive. Some workers may add a slight back and forth jiggling movement of the deck with the right hand, which will aid in the replacement of the bottom palmed cards, especially in the case of the delayed version.

March 16, 1961

MARLO ON THE LONGITUDINAL PALM

Edward Marlo

An early source of a palm where the card is gripped *longitudinally* instead of the conventional position is found in Edward Marlo's *The Tabled Palm* (1957). The item is listed as the "Longitudinal Angle Palm." The longitudinal position is often ignored because it seems impractical, unfeasible, or impossible. This is a cursory assumption. Using correct and exacting techniques and paying attention to angles of visibility will enable you to use this technique with impunity. In fact, this kind of palm is more superior than others in some performing situations.

The longitudinal palm belongs in the Rear Palm category, but a few important distinctions should be made. Hugard and Braue explained a Rear Palm in Chapter 15 in *Expert Card Technique* (1940), tracing the palm to Max Malini and a couple of other sources from the 30's. Perhaps the first magician to palm a card longitudinally was M. Latapie, who had unusually large hands and could palm a card *crosswise* in the classic position.

The strength of any Rear Palm lies in the fair, relaxed, *open-fingered* manner of the hand palming the card. The Hugard-Braue description shows a Rear Palm where the palmed card is positioned at the rear but is actually *in the palm*. The card is curled and pressed against the main hollow of the palm. In the words of the authors, the palm "simulates the action of palming a billiard ball."

¹² See Marlo's Notes on "Aces and Back," Bob Veaser, February 23, 1961, *Marlo's Variation and Second Variation*, February 28, 1961 and March 2, 1961.

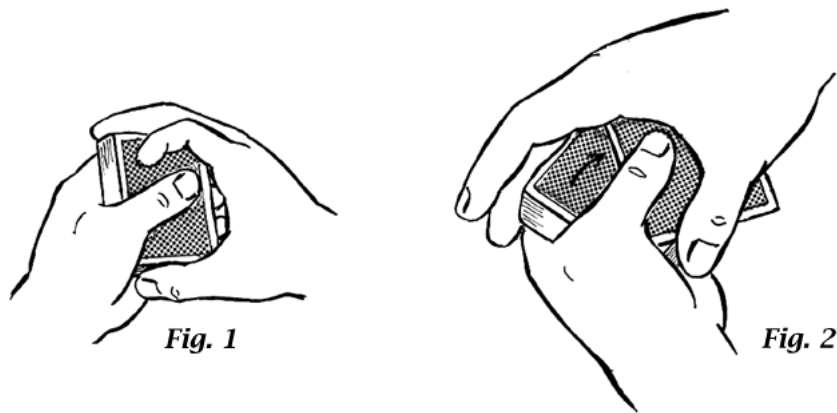
The first cardman to painstakingly detail refinements of the Rear Palm was Edward Marlo, especially aspects regarding grips, angles, the positions of the palmed card, and ways of getting into and *changing* these positions.¹³

Roger Crosthwaite published a series in the *Gen* back in 1965 based on a technique he called the "Longitudinal Tenkai Palm (LTP)." In the Crosthwaite variation, he grips the palmed card deeper into a Tenkai-type palm with his thumb contacting the outer right corner of the longitudinally positioned card.

This longitudinal palm and its several applications was developed by Marlo in September of 1964 and was later shown to Bill Simon in July, 1965. Simon reacted favorably to its deceptive qualities.

Longitudinal Top Palm

Hold the deck in your left hand as for dealing. All four of your left fingers should be alongside the right side of the deck. Your left thumb should lie across the top of the deck. Your right hand comes above the deck in a normal squaring position. (Fig. 1, a left-side view.)

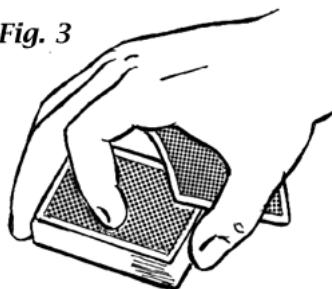
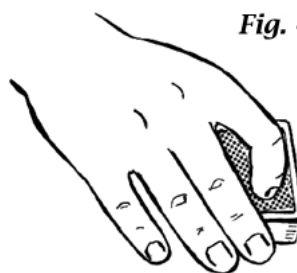


Your right hand moves across the ends of the deck until it completely covers the front end. At this precise moment of "complete cover," your left thumb pushes down in a small arc, pushing the top card to the right and at an angle. (Fig. 2)

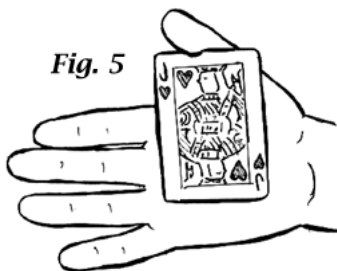
The lower end (near the left corner) pivots off your right thumb at the back end of the deck. Once the card is in this angled position, it can be immediately gripped longitudinally. This is done by a very slight inward flexing of your palm muscles so that the fore end of the card is gripped against your palm running parallel to its fourth finger. The opposite or aft end of the card is gripped against your thumb. (Fig. 3, an exposed view).

¹³

Marlo's *The Tabled Palm* describes a Rear Palm called the "Angle Palm." Marlo's *The Side Steal* describes a Rear Palm later to be known as M.P.P.-probably the most flexible kind now known to modern cardmen. Marlo wrote: "... that while it (M.P.P.Rear Palm) is a Rear Palm, it differs greatly from the one in *Expert Card Technique* as well as the so-called Tenkai Palm." It should be incumbent for aspiring experts to study differences and variations in such technique, particularly in terms of application and function.

Fig. 3**Fig. 4**

Study it carefully, noting that the card is far enough towards the rear to be aft of your fingers; that some slight additional palm *flexing* will buckle the card (concave) so that it hugs the hollow of the central palm. The card is now in the Marlo Palm Position, except that it is being held longitudinally. In Figure 3, note that your left hand has moved away and the deck is held with your right hand only. Figure 4 shows how this looks to the audience. Your right forefinger is curled on top of the deck and the other fingers should grip part of the front end naturally. That is, the fingers can be slightly open if desired. Nearly half of the deck's top is visible and everything looks normal.

Fig. 5

So that your right-hand grip is clearly understood look at Figure 5, an exposed view of the palm with the right hand turned palm up. Notice that one of the ends is held in the first crease-joint of the thumb. The grip should be firm but light. In other words, do *not* cramp any muscles in your hand. Exert enough pressure to keep the palmed card in controlled suspension. From a standpoint of angles of visibility, you only vulnerable from your *left* side. You can easily "go south" with the palmed card. Since this type of palm is used when the card is dispatched rapidly from its starting position to another place (such as your inside coat pocket or lap), it works perfectly in a situation when the spectator's eyes are "burning" your hands.

The actual mechanics of the palm are a strong feature. You get the top card *instantaneously* and *invisibly* without your hand coming over and *completely* covering the top of the deck. In fact, because of your right hand's position at the front end of the deck (with your fingers open), it seems unlikely that a card or cards could be palmed off during a momentary squaring action. The audience can practically be on top of you, directly in front or to the right, and nothing can be seen.

To Palm Off Several Top Cards

This should be obvious to advanced students. Suppose you wish to palm the top four cards of the deck. Spread the cards, re-square, and get a left fourth fingertip break under the top four cards. This break is not held. Instead your right hand comes over from above and *angles* the top four cards as a *block*. These four cards should remain flat and flush with the talon, but an exposed ledge exists at the outer left corner. Your left thumb moves in and rests on this exposed corner, covering it and preparing for an eventual Block Pushoff when needed.

When you are ready for the palm, the mechanics are identical to those used for one card. Your right hand can longitudinally palm four or more cards as easily as a single card. If you like, your right thumb can press downwards on the cards until your right fingertips can engage the outer ends and hold the cards in a curled position. Do not fold the cards.¹⁴

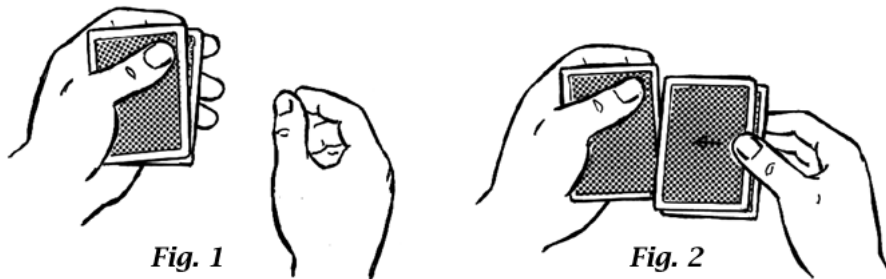
COUNTS, CUTS, SHUFFLES

EXPERT'S ELMSLEY COUNT

Alex Elmsley - Edward Marlo

This all-purpose false count is used in many packet tricks. The audience sees the correct number (4) of cards during the one-at-a-time, sequential count, but the card originally third from the top or face remains concealed. The first card is counted twice.

Method: Hold a four-card packet face down in your left hand. Rest the inner left corner against the heel of your hand. Push the tip of your forefinger against the top end. Pivot the top card to the left with your left thumb. (Fig. 1)



The other three cards are kept squared by your left forefinger. The exposed right side is then gripped between your right thumb (top) and first/second fingers (below). Hold these bottom cards in your right hand as your left moves to the left, taking the *top* card away. (Fig. 2) Move and immediately open your left fingers.

Move your left hand back to the right-hand packet and clip the outer left corner of the card. (Fig. 3) Curl your left fingers inward to move them out of the way. (Fig. 4, an exposed bottom view.) This accommodates the simultaneous re-stealing and two-card pinch-off. The instant your hands come together and the cards converge, steal back the left-hand card underneath and take away the "double."

¹⁴ Also see Marlo's article on the "New Palm Position"-*The New Tops* (January, 1966).

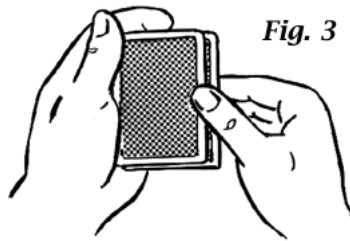


Fig. 3

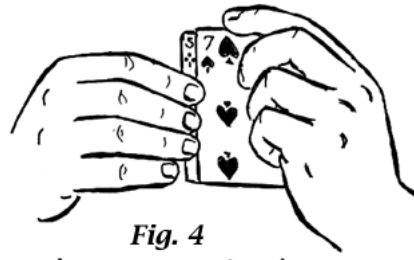


Fig. 4
(exposed view)

Move away for the count of "two." (Fig. 5) The same actions are performed as you take the next single card onto the others. Place, drop, or toss the last card on top of all to conclude the Count. If you perform these mechanics in a relaxed rhythm, the illusion is immeasurably enhanced.

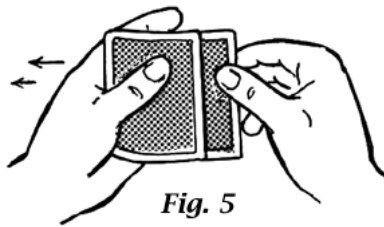


Fig. 5

As mentioned at the outset, the Elmsley Count is used in many packet tricks. The audience sees the correct number (4) of cards during the sequential count and the card originally third from the top or face remains concealed. However, the first card is counted *twice*, which is a discrepant drawback. If the principal cards are Aces, there is a way to minimize the discrepancy. As you flip the packet face up to begin the count, place your left thumb over the large center pip, then pivot the top card to the left with your left thumb. Now perform the count.

SPIRIT COUNT

Gene Castillon

This count uses a four-card packet consisting of 2-and-2 situation rather than a 3-and-1 situation like in the Elmsley and Jordan Counts. In other words, suppose you have four ESP cards comprised of two circle-cards and two star-cards. This four-card packet can be made to appear as four star-cards or four circle-cards by using the Spirit Count. Although the maneuver is bold, its discrepant action is disarming and *natural*. It seldom fails to whiz by magicians because its action is so direct and artless.

Requirements: Suppose that the principal cards in the four-card packet consist of two Circle cards and two Square cards from an ESP pack.

Set-up: The order of the cards from the face should be: Square, Square, Circle, Circle. The two cards comprising the outer half will appear as four duplicates. In this case, the Circle will be seen four times.

Method: Square the cards and hold them face down in your left hand. Your right thumb and fingers grasp the right side of the packet. (Fig. 1) This is the original finger positions or grip for the Elmsley Count.

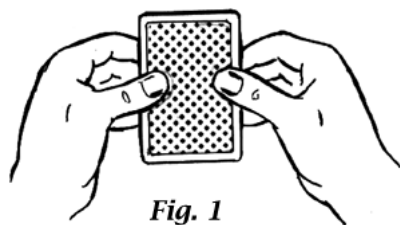


Fig. 1

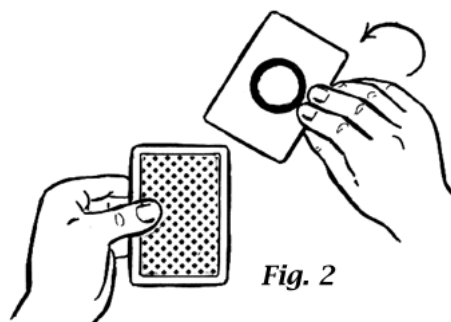


Fig. 2

Your right thumb peels off the top card and your right hand slides it off and to the right. When it clears the packet, your right hand turns palm down, whereupon the peeled card will be flashed face up at the count of "one." (Fig. 2)

Your right hand turns back again and returns to the left-hand packet to take the next card *underneath* the one it already holds. (Fig. 3) When the next card is taken under the right-hand card, both cards are slid off to the right and turned face upwards as already explained. The pair may be squared or slightly spread.

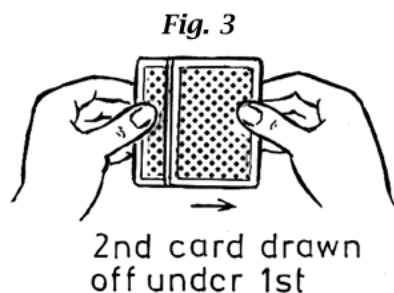


Fig. 3

2nd card drawn
off under 1st

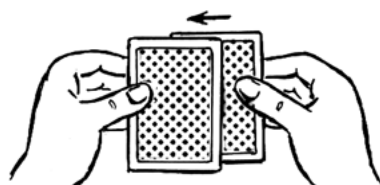


Fig. 4

This next step is important: When your right hand returns to the left-hand cards with its pair of cards, ostensibly to take the next or third card, both cards are placed *under* the left-hand pair. (Fig. 4) This action is a fluid "swooping" placement.

Once the right-hand cards are underneath the left-hand cards, they are more or less jammed into your left-hand fingers holding its cards from underneath. Your left thumb then immediately does a block pushover of the uppermost three cards. This is very easy as your first attempt will show. Once the three-card block is pushed over to the right, your right hand can easily grasp all three cards by their right side. These three cards are slid off to the right and turned face up. (Fig. 5)

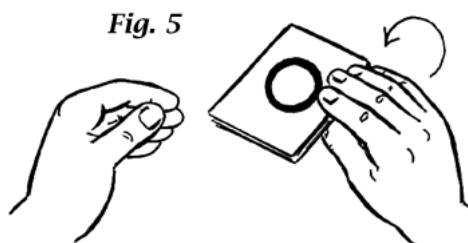


Fig. 5

Finally, the three right-hand cards are returned to the left-hand card, which is taken beneath and slightly sidejogged to the left. All four cards are then flashed face up and you have apparently shown all four cards, each appearing to have a Circle on its face.

The entire action sequence should be smooth and natural. The audience's eyes tend to concentrate on the *faces* of the cards as they are lifted upwards instead of the placements of the right-hand packet. They may notice the first replacement, but will seldom "burn" you during the discrepant placement. Practice this count so that it becomes slowly rhythmic with no snags or hook-ups. Each operator will work out the fine points. Once the general idea is understood, the rest is a matter of practice and adaptation.

REPEAT CODE 345

Edward Marlo

This uses only four cards as the control unit and you apparently show all the cards as being face down just before each disclosure of a reversed card. Those still intrigued with "Touch Turn," this bit is worth knowing.

Set-up: Arrange the AC, 2C, 3C, and 4C in normal sequence from the face.

Method: Show the cards and emphasize their order. Square the cards and flip them face down. Perform an Elmsley Count into a left-hand dealing position.¹⁵ This Elmsley Count results in a displacement of the card's order. From the face their order should be: 2-3-A-4.

Apparently repeat the same count, but do not perform another Elmsley Count. Instead merely reverse-count each card into a left-hand dealing position. This puts the cards (from face to back) in the 4-A-3-2- order. You can stress the order of the cards with patter as you count the cards each time.

Again, perform another legitimate reverse-count, only secretly obtain a very "fine" left pinky break beneath the third card counted into your left hand. The last card (4C) is snapped and flipped face up on *top* of the cards already in your left hand. All four cards should be flush and squared. Say, "*The four spot is the heaviest card because it has more spots on it.*"

At this point you have a break under the uppermost back-to-back cards. Your right thumb, first, and second fingers immediately pick up these two cards (as one) at their inner right corner, lifting them away from the pair remaining in your left hand. As this is accomplished, your left thumb simultaneously moves under the left-hand cards and revolves or flips them face up.

Your right hand then adds its supposed single, face-up 4C to the face of the left-hand packet.¹⁶ These steps that will be repeated throughout this exercise, usually just after the Elmsley Count and is referred to as the Repeat Code 345. At this point the AC is face up and second from the bottom in the four-card packet.

Perform an Elmsley Count to reassure onlookers that all (?) cards are still face down. The last card in each Elmsley Count goes on top. Reverse-count each card one at a time into your left hand, getting a left pinky break under the third card. The last card will be the face-up AC, which is immediately placed face up and flush onto the left-hand cards.

Perform the correct actions to set the 2C so that it is face up and second from the bottom. Perform an Elmsley Count, apparently showing all the cards face down. As you disclose the face-up 2C, you are repeating Repeat Code 345 and set-up for the 3C. The same applies for the 4C.

¹⁵ Jon Racherbaumer initially saw Brad Holbrook perform the Elmsley Count in the expert fashion. Holbrook learned the technique from Persi Diaconis. Marlo performed this technique with either hand and Frank Thompson also claimed he was the first to use such a grip.

¹⁶ This is not a preferred handling, but if you worry about flared corners or the extra thickness of the double-card that is picked off at this step, you can resort to a right-hand Biddle grip. This right-hand packet, completely covered at the outer end, can then be used to flip the left-hand cards face up.

If you like to practice your other counts during this exercise, feel free to do so. For example, during the Elmsley Counts you can place the last card to the *bottom*, then you can repeat the Elmsley Count, or can alternate between Elmsley Counts, and Marlo's Flexible Counts and the single face-up card will not show.

17

Also, as in versions of Marlo's "Touch Turn," after doing the various counts to apparently show all the cards face down, hand the packet to the spectator. Tell him that while the cards are in his hands, you will cause the 4C to magically turn face up. Conclude by using as much showmanship as possible.

December 11, 1971

MARNASE FALSE CUT

Edward Marlo

This cut is a variation of a false cut described by Erdnase. There is a slight technical difference which creates a better illusion that the cards are actually cut.

Method: Hold the deck face down on the table. The left end is held by your left thumb and second-third fingers, with your fourth finger alongside. Your left first finger is curled on top.

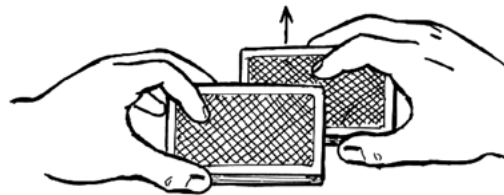
Your right hand comes over as if to take off the top half. In reality, the position of your right hand, especially your right first finger, is important. Your right hand comes over the deck so that its right first finger touches your left first finger. Your right second finger should also touch your left second finger. The whole front side of the deck is covered.

As your right hand goes into its position, your left thumb instantly splits the deck slightly at the back by raising the top half upwards, while your right thumb and fingers grasp the lower half. (Fig. 1)

Fig. 1



Fig. 2



Once your right hand has a secure grip on the bottom cards, it moves to the right far enough for the bottom portion to clear your left fingers, then it moves forward to place its half on the table. Figure 2 shows the false cut in action as your right hand is already moving the bottom half forward. Your right hand deposits its half forward on the table, then comes back to take the remaining cards from your left hand. These are lightly slapped onto the tabled portion to conclude the replacement portion of the cut.

If there is no hesitation in these cutting actions, it looks quite fair. Naturally, the fair cut should simulate the false one. The aforementioned technique can also be used as a Slip Cut. Simply follow all the actions just

17

The mechanics of the Flexible Count were established in *The New Tops*. They are similar to the so-called Christ-Jordan Count; but because the Elmsley *Concept* is used, these notes refer to the action as the Flexible Count.

described, except that your right first finger takes along the top card with the bottom portion. Your right first finger presses down on the top card as the false cut is made.

Chicago - 1968

OVERHAND CULL SHORTS

Edward Marlo

Objective: To quickly cull four Aces to the bottom or top in an Overhand Shuffle.

Preparation: The four Aces are cut short along their entire *ends*. Such cards must be handled only by the operator *if* the other person uses a Dove-Tail Shuffle. The reason should be obvious. If he shuffles in the classic overhand way or uses a tabled Riffle Shuffle (as favored by gamblers and cardmen), you have nothing to worry about. The short Aces will not be discovered.

Method: Suppose that the four Aces are distributed throughout the deck. When you are ready to cull them, proceed as follows: Position the deck for an Overhand Shuffle. At this point your left thumb and fingers hold onto the sides of the deck. This leaves your right hand free to move inwards further and re-grasp the ends of the deck.



Your right thumb and fingers then squeeze the deck to bevel it. (Fig. 1) Your left-hand fingers and thumb still hold onto the sides of the deck; however, this grip should be a *light* one. With the cards in position, your left thumb and fingers re-grip the sides of the deck. Your right thumb and fingers relax their pressure, causing the deck to seem to expand like an accordion. (Fig. 2) ¹⁸

With the deck in this “expanded” condition, your right thumb and fingers *lightly* grasp the ends of the deck to start an Overhand Shuffle. In reality, your right hand gives the deck a *slight downward shake*. Due to the accordion-like condition, the short Aces will fall free *first* into your left hand. As soon as they have been shaken loose into your left hand, your right hand goes immediately into an Overhand Shuffle, shuffling the balance of the deck onto the Aces.

With only *one* Overhand Shuffle you have culled the four Aces to the bottom. From here you can use Bottom Dealing to get the Aces. You can also stack the Aces via a Milk Build or Lessinout System. It is important that during the Overhand Cull action that your left thumb pulls off some cards from the top of the deck to *cover* the dropping Aces.

During the Overhand Cull, you may not get all the Aces, depending on their position in the deck. You should, however, get no less than a pair during your first run-through. To pick-up the remaining Aces requires a complete repeat of the initial action, including the “expanding” bit. If you are method for fast company, such a repeat is not recommended. If this is the case, just use the number of Aces you have during the initial run-through; then rely on percentages to make a better hand than the pair you knowingly obtain.

¹⁸ Check *The Cardician* (1954) or *The Phoenix* # 193 for another use of this technique in the effect, “Card Thru Table.”

The action of getting the deck into an accordion condition first appeared in Lin Searles's *The Card Expert*. Applying this idea during an Overhand Shuffle has not appeared in print before. Because the cards are short, you can perform a Dove-Tail Riffle Shuffle and Stack. Anyone understanding the *Riffle Shuffle Trilogy* can easily see how this would work, especially if you use "The Roman Shuffle" to let the short fall upon those cards in your left hand. Riffle Shuffle and let the first Ace fall on top of the deck. Repeat the action to get the second short-Ace. This time your left thumb holds back—say, five cards (four regular cards and its short Ace)—so that they fall last onto the first Ace culled, which naturally will be those cards riffled off by your right hand.

CRIMPS, DEALS, AND STEALS

MARLO ONE-HAND CRIMP

This technique permits you to crimp a card or cards using *one hand*. While there have been several methods in print (such as the Paul Ebling crimp), this is much different.

Method: Hold the deck face down in the Standard Mechanic's Grip with your first finger curled around the top of the deck. The bottom left side of the deck is along the crease of the palm at the base of the left thumb.

Your left first finger and fourth finger raise the deck slightly by having the first finger pull down on the outer end, while the fourth finger simultaneously moves the deck slightly upwards by merely pressing in against the right side of the deck. The first crease, from the tip of your left fourth finger, comes just at the bottom edge of the deck during this raising process. The front end of the deck is between the first and second creases of the left first finger during the pulling-down process. Your left thumb is also raised slightly above the top of the deck.

With the above process underway, making sure that your left second, third, and fourth fingers are pressing inward and firmly against the right side of the pack, the bottom card or cards will be held back or separated from the rest of the deck by the base of your left thumb at or around the crease previously mentioned. (Fig. 1, which shows the condition of the deck from the back end, where only one card is separated.)

Fig. 1

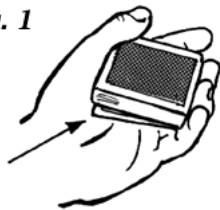
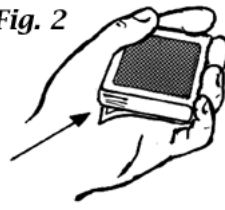


Fig. 2



Notice that your left thumb is raised slightly above the top of the deck. Do not make the mistake of *moving* your left thumb over to the left side of the deck during the raising process. Keep it over the top of the deck and study the other finger positions and the position of the deck's back end. (Fig. 1)

With the card separated from the bottom of the deck, the base of your left thumb is pressed in against the separated card, crimping it. (Fig. 2) Your left finger helps by pressing inwards against the right side of the deck during the crimping process.

The crimping action can result in a crimp that is actually along the left side of the card (a kind of *wave* crimp). The crimp is least suspected immediately after a spectator shuffles and hands you the deck into your extended left hand. In a one-hand squaring action, you put in the "work."

Placement Control ¹⁹

Once the crimp has been made as just described, immediately place the deck on the table and say to the spectator, "*You forgot to cut them!*" If he has previously cut them, say, "*I didn't mean to handle the cards, so please cut them.*" This puts the crimped card approximately in the center. If the spectator cuts shallow or deep have him cut again until the crimped card is more or less in the center or even slightly below the center, which is better.

Spread the tabled deck face down from *right to left*, hiding the crimp. Have a spectator remove any card. While he is noting it, both your hands push the spread together as you square up the deck. Do not lift it off the table at any time.

The next cutting action is for your right hand to cut off a few top cards of the deck, tossing them face down and forward onto the table as you instruct a spectator to drop his selection "in" any time he wishes. Keep cutting off small packets until the spectator drops his card onto those you have been cutting onto the table.

As soon as this happens, your right hand cuts the next packet off at the crimped card, dropping this portion onto his selection. Without stopping, keep cutting small packets from the remainder of the deck to seemingly further losing his card and until the talon is exhausted. Finally, the cards are assembled and squared by the spectator, but the deck should remain on the table at all times.

The cutting action of the small packets can be done by taking the cards by the ends or by the sides, depending on which you prefer, which is more convenient at the time, or which would be more disarming for the particular spectator watching the effect.

With the crimp above the selection, move the deck in front of yourself for a tabled riffle shuffle. Depending on the conditions, the shuffle can be the dovetail-type with the inner short ends shuffled together or a standard tabled riffle shuffle. Simply cut to the crimped card and during the shuffle bring it to the bottom and the selection to the top.²⁰

The action shown in Figure 1 can be used as a Pull Down substitute. See *Hierophant* #4, June-1970, p. 184, Step D, for a multiple-type substitute for the Pull Down Move to which the crimping action of Figure 2 can be applied to such a multiple break.

Chicago - 1966

MULTIPLE MINUS BOTTOM DEAL

Edward Marlo

This technique requires advanced expertise. Heavy-weights in this field will be delighted, contenders will have a new goal, and fans will simply smile. Regardless, such techniques separate the men from the boys, real experts from pseudo-experts. Marlo first demonstrated this technique in 1970.

Method: The following technique for Allan Ackerman's "Minus One" (A second deal from the bottom of the deck.) is more flexible in its *application*, enabling the expert (with practice) to deal the second, third, fourth, or fifth card off the bottom of the deck.

¹⁹ The basic notion of this control can be traced to some Placement Controls in Marlo's *Control Systems* (1952).

²⁰ Pointing out the end- or side-cutting and the end- or side-riffle shuffle may seem like belaboring a point, except when it comes to using wide or long card as your key for a "Tabled Placement Control." Consult Marlo's Notes of 1966 and an effect called "In Case Of A Miss." This was eventually published in *Hierophant* #7 and was reprinted in *The Legendary Hierophant* (1998).

Hold the deck in the Master Grip position. (Fig. 1) Study this position. Your left third fingertip pulls down on the right side of the bottom card. (Fig. 2, an exposed, right-side view normally covered by your right hand from above as it apparently squares the deck.)

Fig. 1



Fig. 2



Your left second and third fingers then push inwards on this pulled-down card, causing it to move to the left. (Fig. 3, a top view with the bottom card angled and exaggerated for purposes of clarity.) The deck is still in the Marlo Master Grip. The bottom view of the angled card is shown in Figure 4, with the left fingers purposely pulled out of the way to expose the condition. This is also an exaggerated pose.

Fig. 3

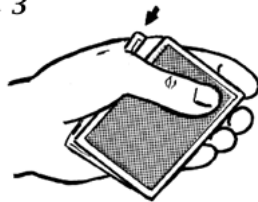
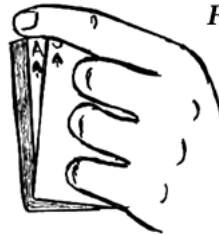


Fig. 4



To move back additional cards repeat the identical actions of pulling down and pushing to the left for each card required. This may read complicated, but with practice it takes very little time to master, especially if you have already mastered most false dealing techniques. The applied effect will also give you sufficient time to get-ready for the Minus Multiple Deal.

Fig. 5

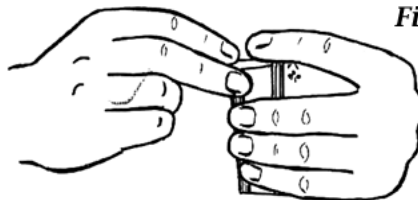


Fig. 6



With the requisite cards pulled back, your left second, third, and fourth fingers are converged at the outer end of the deck. (Fig. 5) To execute the deal, your left thumb pushes over the top card at an angle. (Fig. 5) Your left fingers at about third joint simultaneously press upwards against the exposed corner of the requisite card.

Fig. 7



Still pressing against the needed card, your left fingers move as a unit to ease the bottom card. (Fig. 6, an exposed bottom view of the action). Your right first fingertip contacts the nail of your left first finger as

your right second fingertip contacts the face of the eased-out card. This is done as your right thumb falls on top of the card. (Fig. 7, a bottom-view.) The card is actually the AD and is coming out from a position fourth from the bottom of the deck.

This card is dealt face down without hesitation to the table.²¹ These action steps are the basic details of the "Minus Multiple Deal." No Trace Aces is one of its applications.

PASSES

MARLO HALF PASS

Object: To secretly reverse a card or cards under the cover of another card or cards. This Half Pass can be done with a small packet or the full deck while seated or standing. Correctly executed, it withstands close scrutiny.

Method: Suppose you are holding six face-down cards and want to secretly reverse the bottom four cards. Secretly wedge your left fourth fingertip below the top two cards at their inner lower corner (left side). (Fig. 1, which shows a lateral grip.) Figure 2 shows a longitudinal (normal) grip.



Fig. 1



Fig. 2

With the cards in this position, your right hand comes over to hold the cards by the *sides*. (Fig. 3) Your right first finger is curled on top and your right second, third, and fourth fingers should extend alongside the length of the packet, concealing it from a front view. Your right thumb is extended across the back side of the packet, its tip protruding slightly beyond the left end of the packet. Figure 4 shows the same condition with the cards held lengthwise.

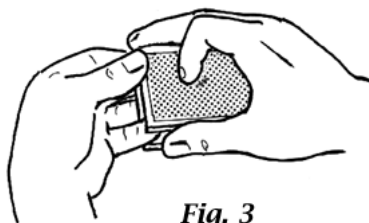


Fig. 3

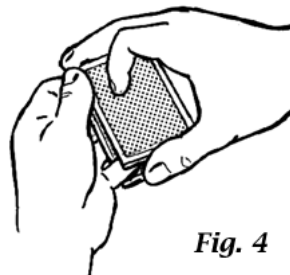


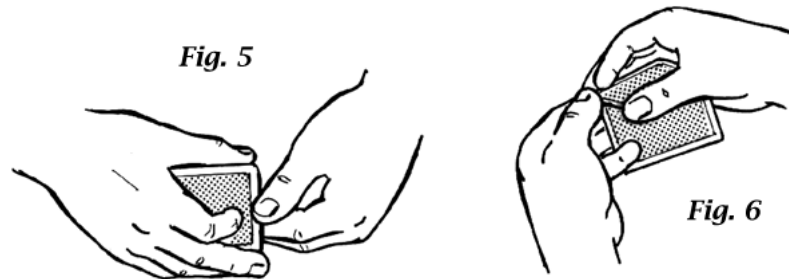
Fig. 4

The next actions can be done standing or seated. If you are at a table, the packet is held off the surface or your left hand can be resting against the table. Regardless, the cards are not *on* the table, although the table will be used later on.

Your right hand starts to move the cards above the break in an upward, hinge-like action where the front side of the cards becomes the pivot point. Note the drawing below. This upward, pivoting action applies to either grip.

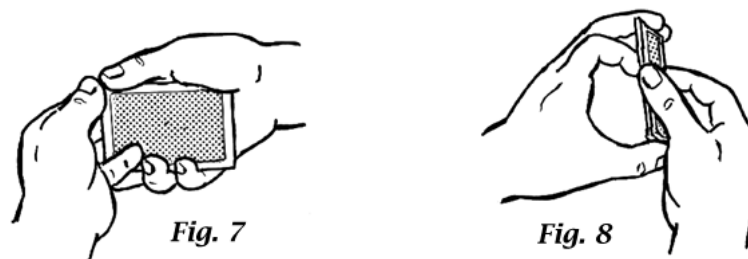
²¹ For more details of the action of your left fingers moving as a unit to ease out the bottom card check out *Seconds-Centers-Bottoms*.

The pivot-action is continued until the cards are at about an eighty-degree angle, always moving the cards in a forward and downwards movement. Figure 5 shows the audience's view when the cards are raised at the required angle. Figure 6 shows a top view (performer's side) of the same situation. The line drawing shows the dynamic.



Once the upper cards are properly angled, the lower cards simultaneously begin sliding underneath the top cards. The outer side of this lower portion will be touching and sliding along the bottom (face) of the top portion, maintaining contact and control on the outer left corner of the pivoting bottom cards. Your left fourth finger remains stationary on top of the bottom cards, whereas your left first, second, and third fingers are below the bottom cards. Your left thumb also presses against your left first finger, providing further control.

Notice how the left thumb has been moving along with the lower cards being reversed. (Fig. 6) As the action continues, only your left hand moves so that the lower card's outer side moves up to meet the top side of the top cards. At this point, both packets are in a tent-like formation.



Your right and left hands then move towards each other so that the packets meet. As this happens, the top sides (edges) become the pivot point as both thumbs meet at the top side-edge near the left end. (Fig. 7) Also, your right fourth finger has engaged the bottom side-edge of the "kissed" and reversed packets. Your left first, second, and third fingers are then *between* both packets—at least momentarily. Figure 7 (performer's view) shows the situation at this stage. If the cards are held lengthwise, the actions of the above line drawing and Figure 7 are not the same.

With the cards held as in Figure 7, your right-hand fingers can move in to grasp *all* the cards by the sides. Your left fingers simultaneously move from between the packets by sliding around to the front (left) end. Your left thumb moves to the opposite end of the packet. The packet is then squared between both hands. (Fig. 8) The Half Pass is complete.

A full deck can be used to execute this Half Pass with only a few cards. However, when it comes to reversing *half* the deck or the entire deck under the top card, the grip just explained is not firm and steady enough to maintain control. You knew to use your body.

Suppose you want to reverse the lower half of the deck. Get your left fourth fingertip *above* the cards you want to reverse. Bring both hands toward your body about waist high so that the back end of deck touches your body. Your right hand begins its movement of the top half, but during all the next actions, the bottom portion must be pressed against your body. This keeps the larger number of cards under control. If you wish more cover, move the top card to the left and slightly past the lower portion, which avoids exposure of the left end of the deck.

This Half Pass can be done with no visible movements from the front. The lowermost packet is never seen. Consider a way to get into the starting grips. (Figs. 1-2) The process is simple.

For a small packet, obtain a separation below two or three cards. Your right hand comes over the packet as required and your right thumb easily lifts up the two or three required cards. Your left fourth fingertip then casually slips in to get the necessary break. If a specific number of cards is required (more than three), then your right thumb resorts to riffle-counting the correct number before getting your break. If you are working in face-to-face or back-to-back situations, the natural break is easy. Sometimes cards differ in color or design and can be spread or sighted to get a break at the proper place.

There are many procedures explained in a books devoted to the Pass. Here is another: Suppose you are using a full deck and want to get a starting break below a certain number of cards. This can be done during an in-the-hands Riffle Shuffle. During the shuffle, your left fourth fingertip remains in the left end of the deck and above the requisite cards. Telescope the two portions as far as you can. You will then be in almost the same position shown in Figure 3. At this point, you perform the Half Pass as you simultaneously square-up the cards.

SPREADING

PARTIAL ASCANIO

Gene Castillon

Castillon does not claim to have originated this technique. It is an inevitable outgrowth of the Ascanio Spread and its variations and closely resembles Roger Smith's K-S Move from *The K-S Control System* (September 25,1971). Smith mentions the Ascanio Spread and wrote his booklet *after* seeing or hearing about the Ascanio Spread. Regardless, many cardmen independently discovered this technique: Mike Roger, Jon Racherbaumer, Pete Biro, and Karl Fulves.

Castillon writes: "At the basis of Biro's Monte effect and my two variations is a move we call the Partial Ascanio Spread, since it follows the same mechanics as the Ascanio Spread; however, the Ascanio Spread usually employs a unit of five cards shown as four cards. In this case, four cards are shown as three."

Set-up: For demonstration purposes, use the following set-up. Place the 3S face up on the table. Place a Joker face down on top of the 3S. Place the 2S face up on top of the face-down Joker. Finally, place the Ace of Spades face up on top of the 2S.

Method: Hold the four-card packet face up and squared in a right- Biddle Grip. Your right thumb should be at the *center* of the inner end. Your right forefinger should be resting lightly on the middle of the face-up Ace of Spades. Your remaining right fingers should be at the outer right end of the packet. Hold the cards firmly so they will not spread prematurely and reveal the extra face-down Joker.

Your left hand, palm up, approaches the packet. The left fingers contact the bottom or lowermost card and slide the face-up 3S out to the left. Your right hand keeps the rest of the cards squared. Before the 3S is completely separated from the packet, your right forefinger and left thumb, if necessary, pushes the Ace of Spades from the face of the packet onto the 3S, leaving the Ace of Spades side-jogged to the right. The left

side of the 3S is still visible. Your right thumb and remaining fingers keep the last two cards squared as one during this procedure.

Your left thumb clamps down on the 3S and the Ace of Spades and pulls them away completely from the cards in the right hand. Your right hand then places its two cards as one on top of the 3S and Ace of Spades, side-jogging the double-card to the right of the Ace of Spades and slipping it under the left thumb. Your left hand then holds a fan of supposedly three face-up cards. It should seem to the spectators that you simply sandwiched the Ace of Spades between the 3S and 2S.

Using both hands, square up the cards and hold them from above with your right hand. Repeat the same movements. Your left fingers slide out the bottom card (3S) to the left, your right forefinger and left thumb push the face card (2S) onto the 3S, side-jogging it to the right, and your right hand places its double card on top of the 3S and 2S, side-jogging it to the right of the 2S. The Ace of Spades has ostensibly turned *face down*.

Your left hand holds the supposed three-card fan. Your right hand grasps the 2S and double-card from above by the ends while your left hand removes the bottom card (3S), turns it face down, and replaces it under the cards in your right hand side-jogging to the left.

Your left hand re-grasps the supposed three-card fan between your left thumb on top and your left fingers on bottom. It appears to the spectators that you have sandwiched the middle card (2S) face up between the two face-down cards (3S-Ace of Spades).

Both hands square up the cards. Your right hand grasps the packet from above by the ends. Repeat the same movements of the Partial Ascanio Spread: Your left fingers slide out the bottom face-down 3S to the left, your right forefinger and left thumb push the face card (face-down Joker) *onto* the face-down 3S, side-jogging it to the right. Your right hand then places its double-card on top of the two face-down cards in your left hand, side-jogging it to the right. The face-up 2S has apparently changed into the face-up Ace of Spades.

PIVOT SPREAD VARIATION

Mike Rogers

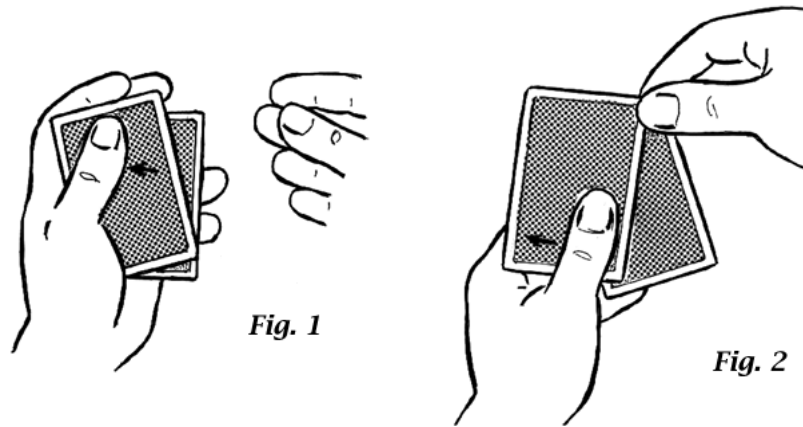
The D'Amico Spread was introduced in our literature by Edward Marlo, who included his variation, the Marlo Pivot Spread. The object of the

The primary difference between this variation and Marlo's Pivot Spread is its starting position. Marlo end-jogs or side-jogs the cards and turns them sideways, like turning the page of a book. Rogers angle-jogs the cards and turns them *end-over-end*. This may be a niggling point, but it is stylistically different and may appeal to some performers.

Since three principal cards are used and only two cards are seen during the Spread, one card is always hidden. The variations of the Rogers' handling are based on which card the operator wishes to remain hidden. Suppose the three principal cards are the King of Clubs, KS, AH.

Set-up: Arrange these cards in this order from the face: AH - KS - King of Clubs.

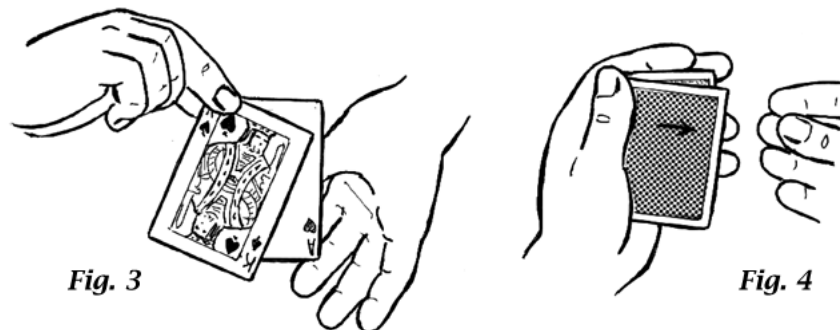
Method: Hold the cards face down in a left-hand dealing position. Your left thumb pulls the top card (King of Clubs) to the left and into an angled position. (Fig. 1) The lowermost "double" remains aligned, the two controlling factors being the left fourth finger and the heel of the left thumb. In other words, the "double" is more or less gripped near its lower end at both adjacent, longitudinal sides between the thumb heel and little finger.



Your right thumb and first finger come over and pinch the outer right corner; however, the fleshy uppermost part of the thumb's distal tip contacts the outer right corner of the top card. The point of contact is more on the right side of this outer right corner. Your left thumb then pivots the top card to the left as a pendulum would swing. (Fig. 2) The fulcrum point is the outer right corner where the cards are being pinched and held. The "double" will remain squared.

Once the cards are in the position (Fig. 2), your right hand turns palm downwards and rotates the spread over your left thumb to turn them face up. (Fig. 3) The audience will see the KS and AH while the King of Clubs remains hidden behind the KS.

To conclude, reverse the actions so that the cards are returned face down into your left hand, in the same position shown in Figure 2, then squeeze the cards to square up. It is possible to vary this method by changing the initial push-off. That is, instead of pulling the top card to the left, your left thumb pushes the top card to the right as when setting up for certain Second Deals and Open Double Deals. The same kind of pinching action must be used. If you want to hide the top card (AH), use the same push-off just described, but it must be a Double Push-Off (See *Expert Card Technique*). Push off two cards to the right. (Fig. 4) Note that your left thumb is at the outer left corner and long side, making the alignment of the push-off more controlled.



Your right thumb and first finger can then pinch only the right outer corner of the uppermost "double." These fingers also pivot the "double" by arcing it to the right, while the lowermost single card remains stationary. Once the cards are spread, the spread is rotated over your left thumb. (Fig. 3)

Purists are sometimes interested in the position of the "double." In the case of spreads, if the "double" is on top of a single card, one or more of its edges (doubly thick) will cause it to stand out in relief, casting a tiny

shadow. This may be detected by discerning eyes. It is better for the "double" to be *underneath* a single card, revealing a *single edge* against the top of the double-card.²²

RUSE CULL

Edward Marlo

We often hear the word "economy" uttered when pundits discuss the artful ways of magic. Although Marlo was frequently accused of spinning subtleties too complex for anybody's good, the *visible* aspects of a Marlo effect or handling are usually clear and direct. The audience does not *see* any complexities or curious, gymnastic maneuvers. It uses an automatic placement principle.

Marlo used this automatic placement as a cull-control. It can be applied in countless ways. Marlo's first application was to Larry Jennings' "O. Henry Find."

The Automatic Placement became nominalized by Edward Marlo in the *Phoenix* #329 (1955) when he published a few Faro Foolers. He did not claim the principle, but only its use with a Faro shuffle and as a subtle means to create a mental effect. This was re-published in *Faro Notes* (1958). Others, such as Gerald Kosky, used the same principle to automatically place a card in position to perform a location. Perhaps the first magician to apply the automatic placement to different kind of effect was Ronald (Ravelli) Wohl. His Australian Sixes was published in *Reputation-Makers* (1971), p. 164. This is still a location trick, but incorporates the Down-and-Under deal. Its nice feature is that the initial dealing procedure sets up the cards for the second deal. This aspect had interesting possibilities. Marlo subsequently applied it as a subtle means to cull two free selections. His Ruse Cull devised on April 10, 1972 was published in *Kabbala*, (Volume 1 - Number 9: May, 1972), p. 74.²³

Karl Fulves published a small manuscript called Impromptu Opener in 1979. The initial trick called "Stopped Twice" uses the Automatic Placement principle to achieve an impressive *matching* trick. Fulves claims, without including a citation, that this trick "goes back prior to 1940."²⁴ He then re-published this trick under the title Gemini Twins in *More Self-Working Card Tricks* (1984), p. 1. It re-surfaced in a manuscript originally titled Card Tricks For Klutzes that was written by Jon Racherbaumer for Paul Diamond in 1980 and eventually published as Big-Easy Card Cuning in 1994. The original title was "Mirror Mates," which was later changed to "Reflection." Allan Ackerman developed an extended, modified version of "Gemini Twins," which he included in his Magic Castle Lecture Notes (December 8, 1991) as "Gemini Mates," p.1. This was reprinted in Las Vegas Kardma under the same title. Jack Carpenter, inspired by Ackerman's version, published the best version to date—"A Portent Presage" in *The Experts Portfolio* No. 1 (1997), p. 26. Bob Farmer then devised another presentation (Card Quotient) and altered the swindle-switch of the third card to form a trick that will be difficult to surpass, especially since, like Carpenter's exceptional method, it is semi-automatic and does not require much dexterity.

It is interesting to note that this 60-year evolvement started with Annemann. His "Locatrix," later reprinted in Ted Annemann's *Full Deck of Impromptu Card Tricks* (1943), provided preliminary mechanics.²⁵ That is, the original top and bottom cards of the deck eventually became optional key-cards after cards are dealt face down to the table. Fulves, realizing that the first card dealt could be used as a key-card or a *force*-card in the second round of a what is ostensibly a *fair* dealing procedure, applied the same mechanics to create a matching trick in the way Wohl applied it to a double location-disclosure.

²² Consult "Marlo's Logic" in *The New Tops* of July, 1968. This deals with handling four cards as three in a spread-condition and the "single edge" concept is implicitly mentioned.

²³ Marlo credited the Annemann trick and it was cited in the "Obiter Dictum" of *Kabbala*, p. 82.

²⁴ The reference is *The Jinx* #39 (December-1937) and the trick is called "Locatrix," p. 262. It is ascribed to Ted Annemann.

²⁵ This booklet was reprinted, along with *Annemann's Miracles of Card Magic* (1948), by Dover Publications as *Annemann's Card Miracles* (1977).

So it goes, lending credence to Marlo's observation that "magicians always prematurely abandon tricks and stop thinking about ways they can be improved, extended, or cleverly modified." This is the flip-side of Al Baker's famous platitude about killing tricks with improvements.

Set-up: Get the Black Deuces on the top and bottom of the deck.

Method: Begin by shuffling the cards, retaining the two Deuces at top and bottom. Hand the deck to a spectator, then turn your back. Ask him to deal cards one at a time onto the table (quietly) until he feels like stopping. Then tell him to note and remember the *top* card of the dealt portion. Finally, ask him to drop the talon (rest of the deck) on top and hand the assembled deck to another spectator.

Ask the second spectator to repeat the same procedure used by the first spectator. Repeat the instructions for his or her benefit because lay persons often forget seemingly simple instructions.

When the second spectator concludes his instructions and selects a card, ask him to assemble the deck and give it a couple of straight cuts. At this point, each Black Deuce keys each selection. Turn the deck face up and spread the cards between your hands. Keep spreading until you come to the first Black Deuce. One of the selections is immediately to the *right* of it. As you are running through the cards say, "*For this effect we need the Black Deuces.*"

Separate the spread at the first Black Deuce so that it becomes the face card of the left-hand portion. The selection becomes the bottom card of the right-hand portion. Keep the faces of the cards towards yourself so that the spectators cannot get a glimpse of the selection. Your left hand then lowers itself toward the table and thumbs off a Black Deuce.

When it returns, your left thumb begins spreading its portion of cards *onto* the right-hand portion. Keep spreading the cards until you come to the other Black Deuce; however, as in Marlo's Prayer Cull, your right fingers pull back the adjacent second selection so that it moves *under the spread* to join the first selection. You again separate the spread so that your left hand can move towards the table to thumb off the remaining Black Deuce.

Finally, the left-hand deposits its remaining cards onto the face of the right-hand portion of cards. Square the pack, turn it face down, and both selections are now on top.

There are many ways of doing the cull. Marlo preferred a straight under-the-spread handling.²⁶ Riffle shuffle the cards, retaining the two selections on top. Show the bottom card, saying: "*This isn't anybody's card, is it?*"

Perform a Triple Turnover, repeat the above patter line, then take the top face-up card at its outer right corner by your right thumb and fingers—fingers on the face, thumb underneath. As you take the card, your left hand simultaneously moves upwards to necktie the deck. Your right hand pivots its card so that it faces the audience and your left forefinger, holding the "necktied" deck, flicks the lower left corner of the shown card. Both hands then meet, perfectly timed, as your right hand replaces its card face down onto the top of the deck. It then covers the face-up cards second and third from the top.

You are now set to perform the rest of Jennings' routine.

April 10, 1972

SIDE-JOG CULL

Edward Marlo

²⁶ Marlo explained various culls in different manuscripts. For example, see *Faro Controlled Miracles*.

Those familiar with the Prayer Cull (*The New Tops* - June, 1966) will see a similarity of action in these Side-Jog techniques. At the same time you will be made aware of how much more confidence you will acquire doing this form of cull since it will not be necessary for the cull-cards to actually clear the spread of cards as it is made between your hands.

First Method

This uses the Prayer Cull Position as far as the right and left hands are concerned. The right hand does very little. It primarily makes sure that its fingers cover the left fingers during their pushing actions of a desired card.

Suppose that the four Aces are distributed throughout the deck. Both hands spread the deck until the first Ace is reached. (Fig. 1) Both hands are in the Prayer Position.

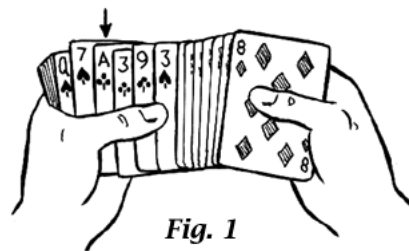


Fig. 1

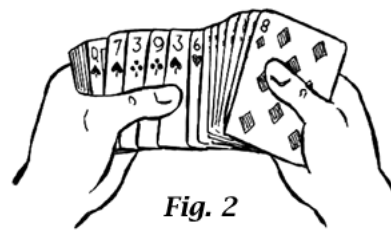


Fig. 2

Place the ball of your left thumb onto the card or cards to the right of the Ace. Your left second or third fingertips simultaneously press against the back of the Ace. Your right hand keeps its cards spread as much as comfortably possible during the next moves.

Your right hand, keeping its cards spread, moves slightly to the left. Simultaneously your left thumb pulls the card or cards onto which it is pressing to the left until the Ace is covered by the card or cards above it. (Fig. 2) The Ace is kept in place by your left second and third fingertips pressing upwards against it.

As soon as the Ace is out of sight, your left second and third fingers push it under the spread, until the right side (edge) of the Ace comes in contact with the palm of the right hand. Figure 3 shows the situation of the right-hand portion of cards, with the right fingers pulled back for purposes of clarity. This is an exposed bottom view. The audience's view is the same as Figure 2.

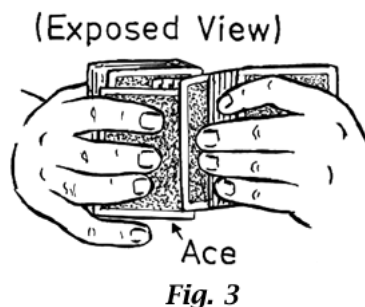


Fig. 3

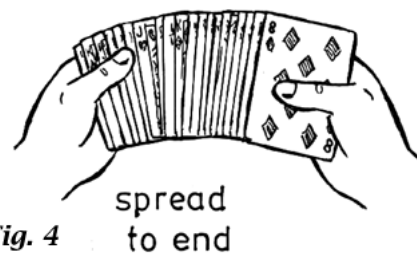


Fig. 4

When the first Ace is pushed up against the right palm, immediately continue the spread until you reach the second Ace, then repeat the exact actions just described. This will result in two Aces being pushed against the right palm; however, both Aces are not yet clear of the spread. They are simply side-jogged. Continue the same actions to side-jog the third and fourth Ace. After side-jogging the fourth Ace, continue the spread to the last card or end. (Fig. 4)

Having correctly maintained the spread during the side-jogging action when your left hand alone is holding the cards, the cards will look like Figure 5—an un-squared, spread-out, uncontrolled appearance. Figure 6, an exposed bottom view, shows how the Aces are over to the right. Figure 7 shows the Aces sidejogged and out of the spread with the face cards covering this secret condition from above. This condition is also covered by the right hand during the spread.

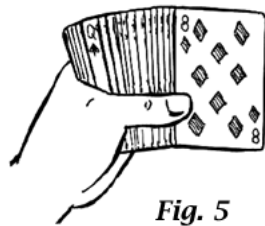


Fig. 5

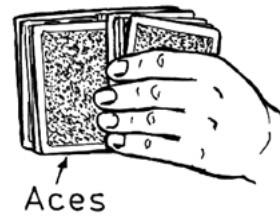
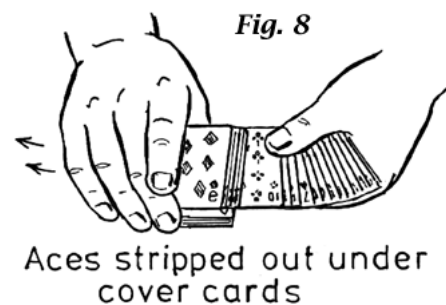
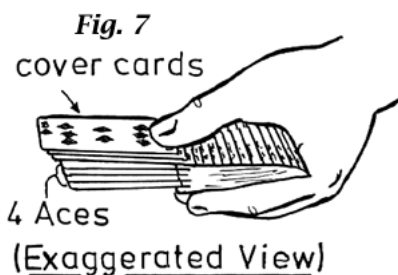


Fig. 6

It is important that the right hand does not move away from the pack as it positions itself above the cards and grasps them by the extreme ends at their outer and lower right corners. These ends are held between the ball of the right third finger at the outer right corners and the ball of the right thumb at the lower right corners. In other words, the right hand more or less glides or pivots around the front end of the deck as it comes above the cards to the required position. This position permits you to grasp a few of the face cards, plus the four sidejogged Aces.



The exposed position of the right fingers on the extreme ends is shown in Figure 8. The left thumb is pressed lightly on the major portion of the cards that are to the left of the few face cards that cover the side-jogged Aces. In the single cut that follows, the left hand will carry away all but a few cards. These few cards will be retained by the right hand. (Fig. 9)

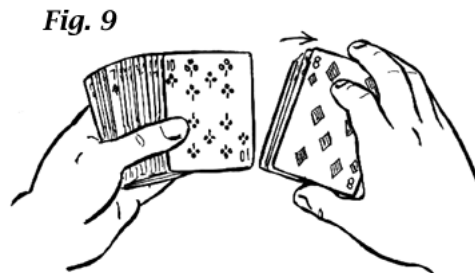


Fig. 10

You have really stripped out the Aces with a few face cards coming along to cover the Aces. Complete the action by placing the left-hand cards onto the right-hand cards. The Aces are then on top of the deck.

The Prayer Position shown in Figure 1 can be modified. The left-hand position can be changed to the Straddle Grip. Some may find it easier if the left-hand action of spreading the cards is done with all four

fingers under the cards. While Figure 1 shows a normal spread, you will obtain better cover if the initial face cards are spread in a kind of up-and-down jogging action. This elongates the spread of the few face cards. While a light pressure of the left thumb on the major portion of cards easily removes or strips the Aces, you may prefer hooking the left thumb around the outer end of the cards during the cutting action. This ensures that all the cards come away from between the Aces.

Second Method

This follows the basic mechanics of the *First Method*. The added feature is a more definite side-jogged condition to the Aces. This makes the Strip Out easier and surer. Another puzzling feature is the fairly small and tighter spread, which clearly suggests that you could not slip out any cards.

The position that the left hand assumes during the spread can be any of those already suggested; however, the right-hand position is important to the success of this method. Study Figure 3. This is the position your right fingers should assume. In other words, your right first finger covers the front end of the cards during the spread, but your right second, third and fourth fingers are curled against your right palm. Your right thumb is in its normal position on the face of the cards.

With your right hand in this position and your left hand in any position you find comfortable, the cards are spread between your hands until the first Ace is reached. It is then pushed under the spread, using the mechanics already explained in the *First Method*.

Continue the spread until you reach the second Ace. Your left thumb is again placed onto the card *to the right* of this Ace as your left second and third fingers press upwards on the back of the Ace. As your right hand moves to the left, your left thumb pulls its card over to cover the Ace. Then both hands move in close, but the nail or back of the right second finger prevents any of the spread cards from going any further. It also prevents the Ace, which the left fingers have momentarily pushed up against your right second finger, from moving. (Fig. 10, an exposed bottom view.)

This action results in almost squaring this batch of cards. Your right fingers then drop slightly, just enough to permit your left second and third fingers to push only the Ace until its right long edge is against your right palm and aligned with the first Ace. Your left thumb, holding the card that was originally to the right of the Ace, also ensures that only the Ace will move. Notice that during the spread none of the spread cards go beyond the backs of your right fingers.

Continue the spread until you reach the third Ace and repeat the exact actions explained earlier. This results in three Aces aligned together and the others blocks also aligned with each other, except for the few face cards that are more or less aligned with the Aces.

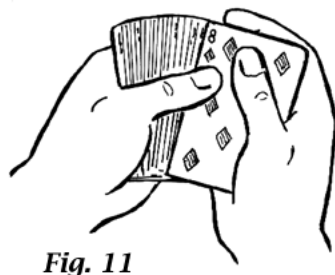


Fig. 11

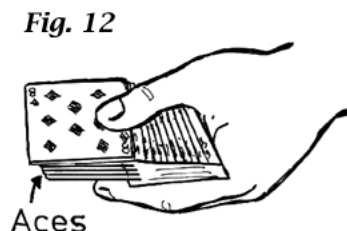


Fig. 12

Repeat the spread until you come to the fourth Ace, then perform the same culling or side-jogging actions. Casually spread the remainder of the cards and bring your hands together, completing the action. (Fig. 11) Notice how close to being squared is the deck's condition. (Fig. 12). Notice the sharp, obviously side-jogged Aces with the few face cards covering them.

All that remains is to perform the cutting action, using your left thumb to hook the outer left corner of the major portion of cards to pull or strip them away from the Aces. Due to the tight condition of the spread, this "hooking out" action is easier with a worn and tacky deck.

Variation: With the pack as in Figure 12, the right hand can grasp the deck from above and by the ends, while the left fingers and thumb squeeze only the lower ends of the face-up cards. The deck is then turned face down and end-for-end, then is immediately taken by the right hand for an Overhand Shuffle. Needless to say, the right thumb, second and third fingers engage the jogged Aces, which are then controlled to the top in an apparent Overhand Shuffle.

Third Method

The previous methods have your left fingers *pushing* the Aces to sidejog them. In this method your right second or third (or both) *pull* the Aces in order to sidejog them during the spreading action.

Position of the left hand can be any of the three variants previously suggested. In this case suppose that the position of both hands is with all four fingers under the cards as they are being spread between your hands.

Each operator must decide whether or not to use the right second or third (or both) finger to pull each Ace, but the choice that results is not flashing an Ace at either the top or bottom of the spread during "the pull" is the one to consider. Your right hand can also move up and down slightly during the spreading action to create an elongated or jogged-spread. This effectively conceals the "pulling" of each Ace. With this in mind, spread the deck between both hands until you reach the first Ace. At this point, your left thumb moves to press on the card to the right of the Ace. Your right hand, maintaining the spread of cards, moves to the left as your left thumb simultaneously pulls its card over and past the Ace being held in place by your left second and third fingers from below.

The tips of your right fingers then come in contact with the right edge or side of the Ace. Quickly pull the Ace under the spread, but not clear of the spread. Continue spreading until you reach the second Ace, executing the necessary actions to pull it under the spread and aligned with the first Ace. Repeat these actions with the third and fourth Aces, but continue to spread the rest of the cards.

Emphasis is placed on maintaining and elongating the spread during the sidejog cull. Figure A shows the condition of the cards after the fourth Ace has been pulled under the spread and the spread has been continued. It appears impossible to have any control over any cards.

All that remains is to bring the left hand inward until the tip of the left thumb can engage the left side or edge of the face card. This will leave the cards still more or less in a spread condition. Have your right hand slide or glide around the outer end, never moving away from the pack, until your right thumb and third finger can grasp the extreme ends of the sidejogged Aces, plus a few of the face cards.

Holding these firmly with your right hand, your left thumb is placed lightly on the major portion of the face-up cards, then your left fingers pull away its cards, freeing itself of the Aces. If this is done correctly, your right hand will actually hold the four Aces (plus only a few of the face cards for cover).

Complete the cut by placing the left-hand portion of cards onto the right-hand cards and square up. The Aces are on top. Obviously all the methods for the Sidejog Cull can be used to get the Aces to the top directly by merely clearing each Ace out of the spread and making sure that each Ace is pulled or pushed onto the back or top of each Ace previously cleared and held under the spread. Merely closing the spread then gets all the Aces to the top. In this case, a combination of pushing with your left fingers and pulling with your right fingers will aid in keeping down "separations" at the culling points.

On The Single Card Cull

The principle of running or dragging a card so that it goes under a spread of cards dates back to Hofzinsner. The basic action is clearly described by Ottokar Fischer in Hofzinsners Card Tricks, but it does not give specific technical details, leaving the reader to interpret the text as best he can. The following techniques are the result of much analytical study and experimentation, enabling you to control the selection to the bottom of the deck in an unseen, secret manner.

Spread the deck for the selection of a card. After it is removed, square up the deck. Next re-spread the deck quickly in an up-and-down jogging action, elongating the spread. Continue this spread until you have a fairly long spread in your right hand, with your right second and third fingertips barely, but comfortably holding the end card of the spread. The spread is separated at this point with your right hand holding the long spread while your left hand retains the balance of the cards. The four fingers of both hands are under the cards. (Fig. 2, which shows the hands separated in readiness for the return of the selection.)

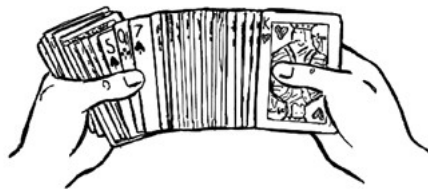


Fig. 1

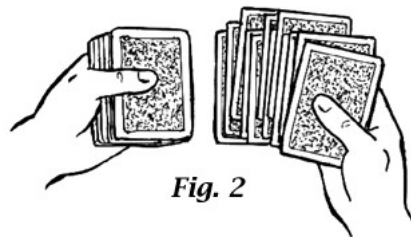


Fig. 2

Extend your left hand for the return of the card and leave the selection projecting over the right side for about a half inch. Bring the spread of cards over onto the selection. In Figure 3 the selection is shown face up. Note the tightness and uniformity of the spread at this point. Your left thumb then moves onto the card that is above or to the right of the selection. Simultaneously, your left second and third fingers press upwards against the selection.



Fig. 3

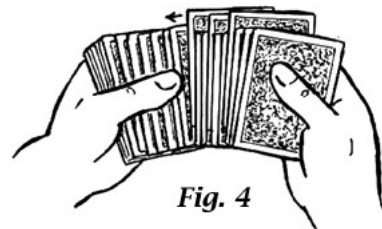


Fig. 4

The right-hand spread is then moved to the left, your left thumb aiding in pulling its card over to momentarily cover the selection. (Fig. 4) Immediately the selection is out of sight and your right second and third fingers quickly pull the selection under and clear of the spread. (Fig. 5, a bottom view of the secret action.) From the top, the spread should look like Figure 4.

Fig. 5



Once the selection is clear of the spread, both hands move to close up the spread. To aid this action, your left first finger curls under the pack while your left second, third, and fourth fingers drop slightly. This results in squaring up the deck at the fingertips of your left and right hands.

An almost automatic elongated pack can be made as follows: After the selection has been removed or before it is removed, give the deck a Faro Shuffle but do not square up completely. Leave the cards projecting about a half inch. This way the deck stays in an elongated condition during the eventual spread.

November 9, 1969

On The Convincing Control

Using the techniques just described, "Convincing Control" becomes more deceptive with less chances of hooking up.²⁷

Method: Using the up and down jogging action or the Incomplete Faro to elongate the pack, have the selection returned so that the situation looks like Figure 3. Next raise both hands again to show the selection. As your hands raise, your left thumb pulls the card that is to the right of the selection to the left and *over* the selection. (Fig. 4, the performer's view.)

As your hands are lowered, your right second and third fingers pull the selection way under the spread. Your left fingers then move forward the supposed selection, which is still above the actual selection. It is then a simple matter to square up the spread, leaving the supposed selection projecting in an outjogged condition. Perform the usual pulling-movements to facilitate the selection to the bottom of the deck as the spread is closed. The projecting indifferent card is then cleanly pushed into the center of the pack as the cards are evenly squared.²⁸

While all the actions have been described with a face-down deck, they can also be applied when the cards are spread face up and a spectator touches one of the cards. A very effective bit of mystery is to use a Mene-Tekel Rough-and- Smooth deck. Have a spectator name any card he sees while the cards are spread face up. While this named card is in full view, its lowermost duplicate is separated and pulled under the spread. You can then cleanly show his selection in the center, while you secretly maneuver the duplicate to the top .

June 16, 1966

SIDE-JOG GLIDE

Edward Marlo

Set-up: To fully understand the subtleties of this particular approach, assume the three face cards of the deck are the 10S - 4H - 3C from face to the top. The 4H is the controlled selected card. The deck is held face up in the left hand with a left pinky break already held below the two face cards.

Method: The spectator is asked if the 10S is his selected card. On receiving a "no" answer, the right hand comes over the deck to grasp the two cards above the break in a Biddle Grip. The right hand moves its card(s) off to the right to expose the next card, the 3C.

The spectator is asked if the 3C is his card. On getting another negative response, the right hand returns its cards(s) onto the face of the deck. Your right thumb only lifts up the face card so that your left pinky can

²⁷ The original explanation of "Convincing Control" was published in *Hierophant* #3 (March, 1970) and later reprinted in *The Legendary Hierophant* (12998).

²⁸

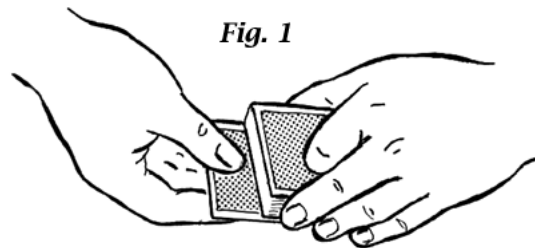
See Marlo Notes of 1957 on the "Delayed Spread Control."

get a break below the single face card. The right thumb's lifting action is very slight and is made at the extreme inner right corner.

Your right hand moves to the left so that your right second finger can contact the outer left corner of the deck while your right thumb contacts the inner left corner. The right first finger is curled on the face of the deck. Without hesitation, your right hand pivots the deck sideways to the right and face down. During this action, your left pinky holds its break. This causes the face card, the 10S, to sidejog to the right. This sidejog should not be an angled-type but a direct to-the-side-type.²⁹

It is important that as soon as the deck is pivoted face down, that your right hand immediately moves again to the left with your right second finger and thumb contacting the respective outer and inner left corners. Your right hand effectively conceals the sidejogged card. During this activity, your left fingertips remain in contact with the left side of the deck. It will also be contacting the *second* card from the face, the selected card.

Without any hesitation and immediately after the deck is turned face down, your left fingers and thumb remove the card to the left. (Fig. 1) Your left hand tables the card face down as you state, "*The Ten of Spades is not your card.*"



Your left hand then moves to remove the *next* card. Your left fingertips will automatically contact the exposed left side of the next card and its withdrawal is easy and fast. Your left hand turns this card (3C) face up as you continue, "*...and the Three of Clubs is not your card!*"

Turn the 3C face down and return it to the bottom of the deck. Take the deck into the left hand, squeezing the side-jogged card flush. Your right hand grasps the outer end of the deck and turns it over end for end to maneuver the deck face up and back into your left hand. The 3C at the face is a subliminal "sell" that the 10S is face down on the table. Ask for the selected card to be named, then, after any magical shenanigans, reveal the tabled card to be the selection.

Although most Glides do not puzzle magicians, this one will whiz by fast company because of supposedly showing of the *two* face cards. The rapidity and ease of withdrawing the card has whizzed past many informed cardmen.

The "Side-Jog Glide" can also be used as follows:

Variant A: Two cards are displayed face up on top of the deck as one with a left pinky break under the face card. Turn the deck sideways and face up, executing the Side-Jogging action. The left fingers immediately remove the supposed card just shown, which comes out face down. The card actually shown is then face down under the face-up deck. An indifferent card is on the table. Use as required.

Variant B: As a *Multiple Exchange*. Show four Aces at the face of the deck. In re-squaring get a left pinky break below the four Aces. Perform the Side-Jog action. Your left fingers immediately deal four indifferent cards one at a time in a fairly rapid deal. The Aces remain at the bottom of the deck and the four tabled cards can be indifferent cards or a four of a kind.

²⁹ This technique, often called the Book-Break, should be credited to Tenkai.

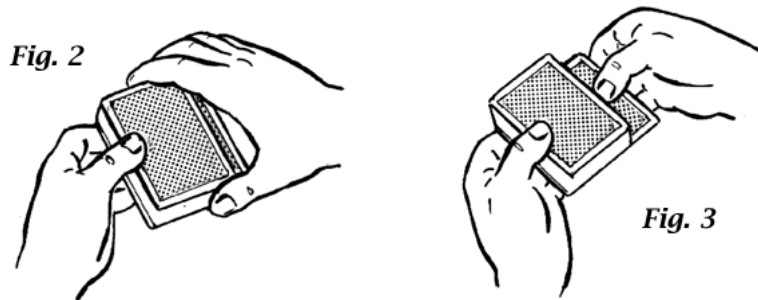
This Multiple Glide or Side-Jog Exchange can be done off the top of the deck, except the four face-up Aces would secretly have four face-up cards below them. A break is held below the Aces and the Side-Jog action is made as the deck is turned face up. The left fingers remove or deal out the supposed face-down Aces to the table.

Variant C: In this variation, the Side-Jogging action is transferred to the right hand. Your left hand holds the deck from above by the ends face up or face down. Because the card or cards are side-jogged and out of the way, the right fingers can deal those cards above the side-jogged card or cards very rapidly to the table. The smooth, fast deal makes it appear impossible that one is doing anything other than removing the bottom cards of the deck. Obviously some excuse must be invented for this open dealing of cards from *under the deck* instead of off the face or off the top of the deck. This should be no problem for magicians who have the knack of inventing reasons for handling unnatural procedures.

Variant D: This is not as flexible as the originally conceived Side-Jog Glide, but is interesting insofar as an openly Side-Jogged card is removed.

Set-up: Get a left pinky break under the two face cards of the face-up deck.

Method: Perform the sideways turn to the right to pivot the deck face down. This time do not move the right hand to the left. Instead, it remains to the right so that the side-jogged card is exposed. Figure 2 shows the right finger positions above the deck.



While the cards are held in this position, your left fingers quickly pull the lowermost card of the two side-jogged cards to the left and under the deck. This leaves only a *single* card side-jogged to the right. The right fingers and thumb pinch this card's right side, then remove and table it face down. The original card shown remains under the deck. Figure 3 shows a single card being removed.³⁰

SPREAD NOTES

Jon Racherbaumer

RAZOR-EDGE PIVOT SPREAD

Purpose: To spread three cards as two, yet show *single* edges on both sides of the spread.

Set-up: Suppose that the three principal cards being used are the AC, 2C, 3C. Their order from the top should be: A-2-3.

³⁰ This unusual Glide can be very convincing if properly performed without any fumbling in the removal of the single side-jogged card. It can also be worked into a Unit Multiple Exchange.

Method: Place the cards face down in your left hand. Your right forefinger injogs the top card (AC) by sliding it inwards, then perform the Annemann-Christ Alignment Move by pushing the top two cards forward as a single unit until the top and bottom cards are aligned and the center card is outjogged. (Fig. 1)

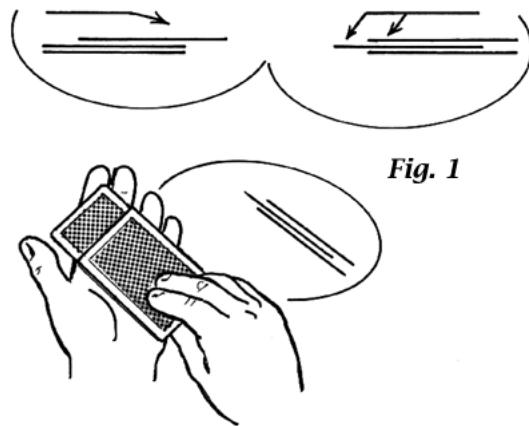


Fig. 1

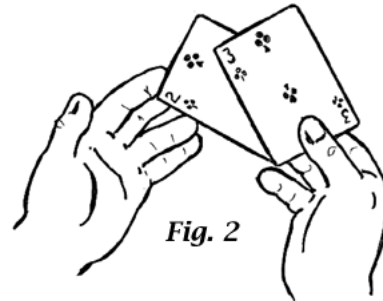


Fig. 2

Your right hand then grasps the jogged packet midpoint at its lower end. Your thumb goes underneath and your first and second fingers go on top. Your right fingers actually *pinch* and hold the "double" consisting of the top and bottom cards. (Fig. 1)

Your left forefinger then contacts the upper right corner of the outjogged card (2C). That finger is actually on the upper side of the right corner. Your right hand then rotates the cards face up until they reach the point shown in Figure 2. Your left forefinger keeps the outjogged card stationary. With cards in your own hands, you will see a *single* edge on both sides of the Spread.

DAINTY PIVOT SPREAD

Method: Hold the three principal cards face down in your left hand. Down-jog the bottom card into an injogged position. The degree of this injog is very minute, only half the width of the card's white border.

Your right hand comes over to grasp the cards at their lower end and at the center. Your right thumb goes onto the face of the bottom card near its lower end. Your right second finger contacts both the injogged card and the uppermost "double" at a point between both at the lower end.

As your right hand turns the cards face up into a dainty spread, your right thumb and second finger move in opposite directions. Believe it or not, the "double" will remain aligned with the cards held at their *extreme ends* between only two fingers. It seems impossible for any manipulation to have been used.

April 10, 1970

ARSENAL ADDITIONS

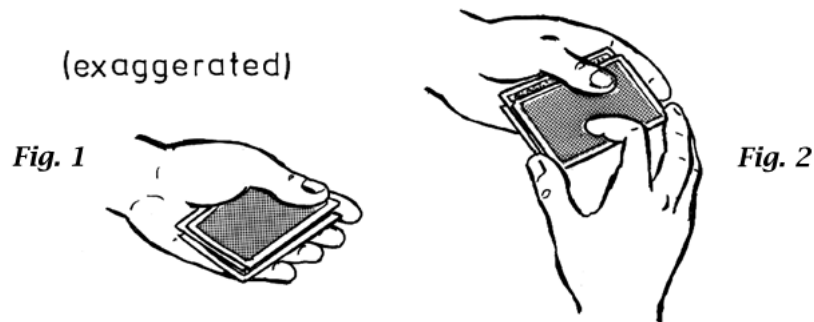
NEW QUICK THREE-WAY

Edward Marlo

When Marlo published "Quick 3-Way" in *Ibidem*, it was considered a new approach. Three cards could be shown to be ostensibly alike, even though they were actually different. Its innovative feature was that no

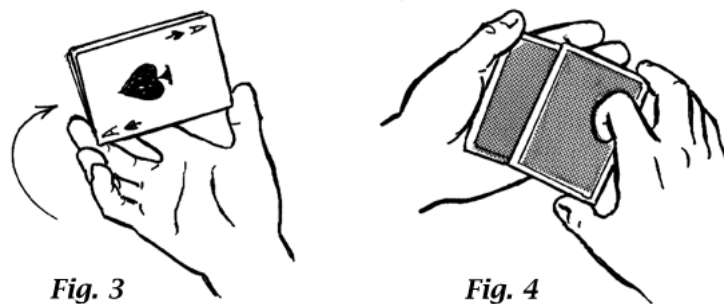
extra cards, fakes, or difficult sleights are needed. Those familiar with Marlo's original handling will find this one a fresh departure, especially if you do not wish to repeat the same handling each time.

Method: Hold the three cards face down in a left-hand dealing position (Mechanic's Grip). Your left thumb pushes over the top card in a slight arc so that it protrudes as an angle-jogged card at the outer right corner. Your left second, third, and fourth fingers simultaneously move as a unit to ease the bottom card into alignment with the top card. This is similar to preparing for a Double Deal. (Fig. 1, an exposed right-side view of the cards at this point.)



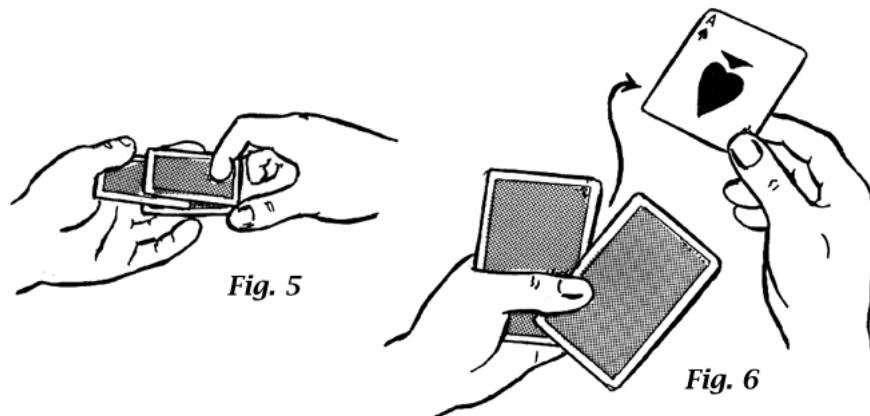
The cards have been purposely separated to show a clear picture of the condition. In actual practice, your right hand will be above the cards during the push-over of the top and bottom cards. (Fig. 2)

Your right first finger is curled on top and your second fingertip engages the two aligned cards at their outer right corner. Your right third and fourth fingers are alongside and your right thumb engages the slightly angled *center* card and simultaneously holds all three cards in place.



Your right hand then takes the three-card packet and turns palm up to display the bottom card. (Ace of Spades) Notice that the angled cards are so slight that the index of the center card is not exposed. (Fig. 3)

Having shown the face card of the packet, your right hand returns to your left hand as though you were going to return all the cards except the top one. In reality, the center card is *pinched* between the base of your left thumb and first finger at its projecting outer left corner. (Figs. 4-5)



Your right hand, grasping the top and bottom cards as one, moves them to the right. The audience assumes these cards is the top card. (Fig. 5, an exposed view of the mechanics)

Once the right-hand "double" is clear of the center card, your right hand immediately turns palm up to again show a duplicate (?) AS. When you seem to take off the top card, make certain that the spectator sees see the top view. (Fig. 4)

Your right hand returns its card(s) onto the card in your left hand, simulating a top-card replacement. Your left fingers immediately spread all three cards into a fan. Your right thumb and fingers remove the *center* card and turns it face up. (Fig. 6) This is ostensibly a third duplicate AS. Say, *"I have three cards. The bottom one is the Ace of Spades, the top one is an Ace of Spades, and the middle one is an Ace of Spades!"*

You can also execute a Double Deal to turn two cards as one face up and onto the card in your left hand to apparently show the top card. You can then use the Glide, Strip, or Double-Deal methods to change one set of duplicates to another set of duplicates and finally to a third set of duplicates.³¹

March 8, 1971

ONE-HAND TILT

Jon Racherbaumer

When you create a move usually done with two hands, hard-core cardmen will inevitably devise sixteen *one-hand* methods. Over the years, many Tilters created one-hand techniques. Edward Marlo, Bob White, and Roger Klause developed methods and the notion was kicked around the underground for a long time. This is the first published version.

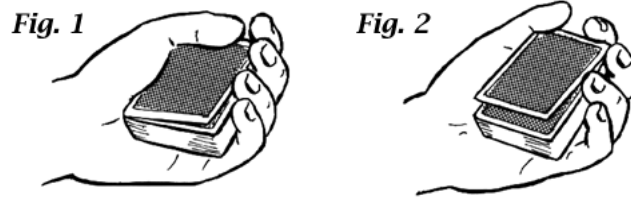
Objective: To set the deck into the Tilt condition with one hand. That is, the top card is angled upwards at the back end, using only the left hand. This is accomplished as your right hand does something else such as showing the face of the card to be inserted into the deck.

Method: Hold the deck in a left-hand dealing position or Mechanic's Grip. Push over the top card about a quarter inch or less with your left thumb. Once the card is slightly projecting over the right side of the deck, your left *third* fingertip contacts the right side-*edge* of the top card. Your left thumb then pulls the top card to the left and flush with the deck.

Your left third fingertip simultaneously pushes upwards very slightly. These two actions result in creating a break alongside the inner two-thirds of the deck's right side between the top card and the deck. Your left

³¹ See Notes of June 1969 for a Fourth Method. This was recorded in a letter to Walt Rollins and was later shown to Johnny Thompson.

forefinger curls around the outer right corner to keep the top card *flush* with the deck across the outer end. (Fig. 1, which shows the finger positions at this point.)



Notice that your left thumb, including its fleshy heel-pad, holds the top card's left side flush and in place. Your left second finger is curled around the lower portion of the outer right corner. The whole action takes only a second.

For the top card to snap up into Tilt position, simply relax and move your left thumb alongside the left side of the deck. (Fig. 2) Your left first and second fingers press downwards slightly, acting as a stabilizing and fastening factor. The top card at this stage is already tilted upwards on the right side due to your third fingertip break. When your left thumb moves to its new position, the right side (especially the lower half) of the top card is *released* from its held position and will pop up into a Tilt position.

When the top card is tilted upwards at the back end, your left thumb and third fingertip simultaneously keep it in place. Your left first finger continues to keep the top card's front edge flush with the deck. This technique is quite easy, although there is a knack to making the entire action happen softly and imperceptibly. Spectators can "burn" the action and not see anything. However, most of the time you obtain the Tilt condition during a momentary, misdirecting action.

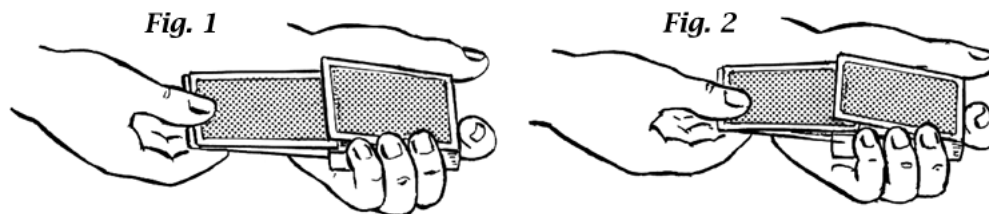
March - 1969

TILT THROW-OFF I

Ken Simmons

Method: Hold two cards face down as one with your right hand—thumb on top, fingers underneath. The cards are held at the inner right-hand corner.

Set the top card in the Tilt position via a One Hand Tilt. Insert the two cards as usual, however, the right thumb pushes the uppermost card forward for about 1/16 of an inch. The lowermost card is not actually inserted in the deck. (Fig. 1, a side-view)



Let the lowermost card fall, then push it into the deck as well as the uppermost card. (Fig. 2)

Push both cards in the deck for about three-fourths of their length. Tilt the hand upward so that the cards being "tilted" are out of view. Your right thumb quickly pushes the uppermost card into and flush with the

deck. Immediately release the tilted top card, then lower the deck again. Show the card (?) in the center of the deck. The thumb continues pushing this card until it is completely in the deck.

At the fourth step, the deck is raised only enough to hide the projecting cards. Also, the hand is raised no more than one-half of a second. Therefore, properly timed, the card(s) are ostensibly never out of sight. The entire action-sequence takes about nine seconds to perform.³²

TILT THROW-OFF II

Jon Racherbaumer

This Tilt variation came to mind after hearing about the Simon's throw-off. The application is one where the indifferent card being inserted is an integral part of the routine.

Method: Obtain a left pinky break under the top *three* cards of the deck. Your right hand removes the top card of the deck as your left hand positions the second and third cards from the top in the "One-Hand Tilt" position.

Place the right-hand card under the tilted card(s) from the back end for about half its length. Take the top card of the tilted pair and slide it backwards. Hold it by its inner right corner with your right hand, then use this card to push the selection flush into the deck, positioning its far end *perpendicular* to the jogged selection.

Conclude by using the D'Amico-Schwarzman idea. That is, using the same card, actually jab it into the center of the back end of the deck so that it pushes a

MARLO'S SCREENING ACTION

This is a screening action to be used when you are performing any kind of lap move. The lapping can be done from a stationary position because of this Screening Action; however, it can be applied to those lapping maneuvers that involve conspicuous movement (such as the Marlo-D'Amico Lapping Move). Here it is described as a move to be used after vanishing three of the four Aces as in Marlo's "Vanishing Aces."

Method: As you hold the Ace packet face up in a left-hand dealing position with your left first finger around the front end, your right hand comes over to grasp the packet from above and by the ends. Your right thumb at the back end lifts up only the uppermost or face Ace. (Fig. 1, the performer's view)

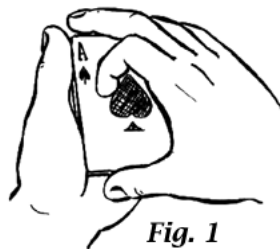


Fig. 1

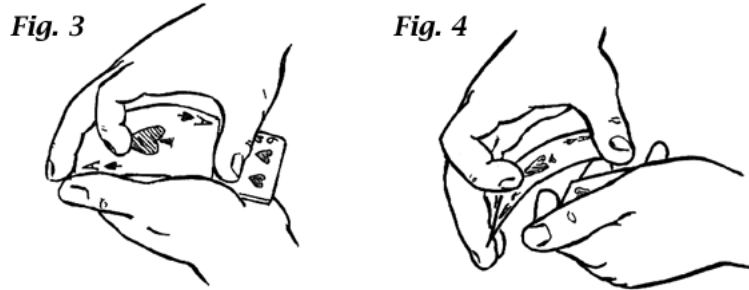


Fig. 2

³² Edward Marlo was the first cardman to use this kind of throw-off. He began with an indifferent card slightly injogged at the back end. He then inserted a selection, using Tilt, and seemed to leave it protruding slightly. In reality, the selection was pushed flush and the Tilt condition was dropped. Then the pack was turned to the side, exposing an injogged card. The audience assumed it was the selection. Finally, Marlo openly pushed it flush.

Note that your right first finger is curled on the face of the packet while your right second, third, and fourth fingers are across the *entire* front end of the packet. Both hands at this stage are also near the back edge of the table.

Your right hand moves only the single face Ace forward while simultaneously bending the card over your left first finger. (Fig. 2, a front view). Figure 3 shows your view of the same action.



As this Screening Action is made, your left first finger has cover for its "kicking action" to propel the cards into your lap. (Fig. 4, an exposed left-side view of the action as the cards are about to be lapped.)

Without any hesitation, the cards are lapped as both hands move immediately forward to the center of the table. The single Ace should then be flattened again and the spectators will assume you are holding all the Aces.

PROPELLED LAPPING IDEAS

Edward Marlo

If you are already familiar with "Propelled Lapping" (Marlo-D'Amico), you will have no trouble understanding these additional idea. The approach is to apparently add a card or cards to the deck.

As An Apparent Control (with Carmen D'Amico)'

Method: A card is freely selected from a shuffled deck. The deck is squared and held face down with your right hand, which holds it from above and by the ends, with the first finger curled on top. The deck is held a few inches above the table and near the table's back edge. Your left hand extends palm up to receive the spectator's card face down onto its palm. The single card is held in a Mechanic's Dealing position, with the left first finger around the front end-edge of the card.

Your left hand then approaches the deck to place the selection on the *bottom* of the deck. Your right hand moves upwards to make room for this supposed placement of the card to the bottom. We say "supposed" because the card from your left hand is actually "propelled" into your lap. Simultaneously and instantly your left palm meets the bottom of the deck, adding to the illusion that the card has been added. Without any hesitation, your left hand undercuts half the deck and completes the cut.

To all appearances you have added the card to the deck and then cut it to the center. With the actual selection in your lap, you are now free to proceed in any direction you wish. Example: Have the selection apparently penetrate the table or remove it from your inside coat pocket by using Slydini's Retrieval Move.

As A Classical Quickie

This effect is where the wrong, face-up card in the center of the deck changes to the correct selection.

Method: Control the selection to the bottom card of the deck. Spread the deck for the removal of any other card. Square the deck, then secretly reverse the bottom card by using a Tabled Reverse.³³

The deck is squared and held from above and by the ends. The removed indifferent card is turned face up and placed on your left palm as previously explained. Extend your left hand and ask whether this card is the spectator's selection. On receiving a negative reply, say, *"I'll tell you what, let's cut this card into the center of the deck!"*

You then apparently do that, but in reality perform Propelled Lapping to ostensibly add the face-up indifferent card to the bottom of the deck. Your left hand immediately undercuts half the deck and completes the cut. Without any hesitation, the deck is placed in your left hand as you snap your right fingers over the deck.

Your right hand takes the deck and ribbon-spreads it onto the table to disclose the "change" and the actual selection is now showing face up in the center of the deck.³⁴

It is important that very little time elapses between the placement of the indifferent card face-up into the center of the deck and the eventual spreading of the cards for the climactic disclosure. Many magicians do not understand the exact nature of Classical Quickie. The change is *instantaneous*. That is, the wrong card is placed face up into the deck and the deck is immediately spread face down to reveal the transformation.

As An Secret Exchange

In this approach an exchange of a card or cards is made, but it is a secret or delayed one, depending on the effect.

First Approach - To exchange four indifferent cards for four Aces.

Have the four Aces on the bottom, secretly reversed. Spread the deck between both hands for the removal of four indifferent cards. Do not expose the reversed Aces during this action sequence. Square up the deck and hold it in your right hand from above and by the ends. (Biddle Grip)

The spectator is instructed to turn the four indifferent cards face down, then you take them face up into a left-hand Mechanic's Dealing position as a squared packet. Your left hand should remain extended.

Your left hand comes under the deck held by your right hand as if to place the face-up indifferent cards on the bottom of the deck. In reality, they are propelled into your lap. As soon as they are in your lap, raise both your hands so that the spectator can see the backs of cards now at the bottom. The spectator will assume these reversed cards to be the indifferent cards apparently just added.

If you wish, your left fingers can spread the bottom four cards just before you cut them into the deck. After your left hand propelled them into your lap, right hand immediately turns the deck over and is quickly cut. The deck is now face up with the reversed indifferent cards apparently in the center. Your right hand then *spreads* the deck face up to display the four face-down cards in the center.

Second Approach

This is like the *First Approach*, except you use four Kings and exchange them for four Aces. The lapped Kings can then be reproduced from various pockets.

³³ A good Tabled Reverse is explained in *Dai Vernon's More Inner Secrets of Card Magic* (1960), p. 53. See "Reversal Of Bottom Cards," which was devised by Henry Christ and was not attributed.

³⁴

The *ribbon-spread hide-out* technique was first published by Charles Nyquist in *Hugard's Magic Monthly* (August-1943), although Marlo was one of the first cardmen to apply in a many different ways.

Third Approach

In this case, four known cards (such as the four Aces) are cut face up into a face-down deck. When the deck is spread, the four Aces are there and no exchange has apparently been made. In reality, if the Aces were turned face down, their backs are shown to have changed color.³⁵

Chicago - 1966

OUT OF THE RUT REVERSE *Edward Marlo*

Several cardmen have published variations of the Buckley Reverse.³⁶ Marlo offered a swing-cut version, which gave an excuse for the reverse action. Its flexibility lent itself to other applications handled in a similar way. Later, Mike Skinner showed Marlo the method adopted by Eddie Fechter.³⁷ The next obvious step was suggested by Marlo. Instead of moving over the cards from one half to another, both portions were brought closely together in a "tapping" action to apparently square them against the table top. Buckley's method essentially "picked off" the requisite cards, but Fechter's method of cutting was not used. In any case, Marlo thought the combination produced too slight a variation to put into print; however, Alton Sharpe assumed each variant technique would be right for his third book. Even though Marlo mentioned the above "combination" to Sharpe, somehow he failed to mention it in his final draft. Still later, Allan Ackerman read the finished Sharpe book and independently thought of the pick-off application as applied to Fechter's cutting action. This reinvention is found in his book, *Magic Mafia Effects*.

This is an important point to consider: All the variations of this reverse were done as the deck was shuffled endwise and with the short ends (inner sides) towards the operator. Also, in each case a break on the requisite bottom cards was only implicit. No description of "how" to get this break was included. This method uses the conventional shuffle, namely that the deck is tabled lengthwise in an acceptable and expert manner. This enables the operator to get the requisite break during the shuffle and square-up. It is a good method to use when completely surrounded and the usual Table Reverse methods cannot be used.

Method: Suppose that you have the four Aces on the bottom of the deck and wish to reverse them. Table the deck lengthwise for a Riffle Shuffle. Cut off the top portion to your right. Both hands then riffle shuffle the deck as follows: Your left thumb releases the four bottom Aces, then your right hand quickly riffles off a small block of cards. Without any hesitation, the rest of the shuffle is continued to effect a normal riffle-mesh of the sections.

Telescope the portions into each other, but angle the right-hand portion for a Strip-Out Shuffle. This causes the block of cards to angle *above* the Aces at the inner left corner. With both hands around the deck, your left thumb lifts up on the angled block, causing it to separate from the bottom four Aces. (Fig. 1)



Fig. 1

Fig. 2

³⁵ For other switches involving Aces or a packet of cards see Marlo's "No-Lap Switch" and "The Scoop Jinx Switch."

³⁶ This is explained in *Card Control* (1946) as "Buckley's Reverse," p. 39.

³⁷ This is explained in *Expert Card Mysteries* (1969) as one of the Bottom Reverses, including others by Buckley, Irving, and Marlo.

Your left thumb maintains this break as your right thumb slides towards the center to take over the break, then your left thumb also moves towards the center. (Fig. 2) Note the break. Your right thumb holds the break while your left hand cuts off the top half of the deck. Your right hand is holding the break and also holds its lower half slightly off the table. Once the top portion is cut off to the left, both portions are brought together in a tapping-squaring gesture as though you were going to clap your palms together but with a packet in each hand. Likewise the packets move upwards into a longitudinal position. (Fig. 3)



Fig. 3



Fig. 4

The lower ends are tapped against the table top, and the longitudinal sides of both packets facing the spectators actually touch or kiss. The longitudinal sides towards yourself (as shown in Figure 3) are slightly separated. When you reach this exact position, your left thumb instantly nips off the block of Aces and transfers them onto the face of the left-hand portion. The entire action, which takes only a couple of seconds, is semi-automatic. To conclude, both hands move their respective portions face down onto the table for another Riffle Shuffle.

During this Riffle Shuffle, the operator retains the reversed Aces on the bottom of the left-hand portion. During the shuffles that follow they can be brought to the center, block transferred, riffle-stacked, center-transferred, and so on. This depends on the application required for a given effect or routine.

Note that the Aces started out on the left-hand portion and ended up *reversed* on the left-hand portion. An inverse action can be substituted and the same riffle-shuffle get-ready can be applied to the reverses published in *Expert Card Mysteries*. This, however, is not the point. The real issue is that most expert card handlers do not shuffle with the short ends towards themselves. A good throw-off for the expected Table Reverse is to shuffle the deck as shown in Figure 4, allowing the requisite cards to fall off the left-hand portion first, then resuming the normal riffle-meshing of the cards.

Your right hand then telescopes the cards so that their long sides begin to mesh into each other for only about a half inch, then your right hand lifts up the meshed cards into a tilted position. (Fig. 5)

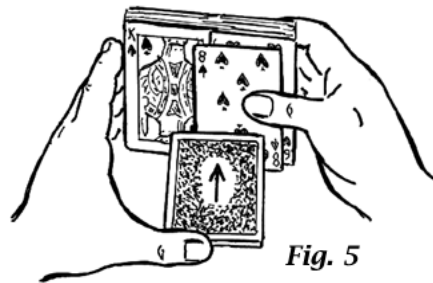


Fig. 5

The cards to be reversed are left behind on the table. Your left thumb pushes the tabled cards upwards onto the face of the deck (Fig. 5). To ensure this riding-upwards action, your right thumb pushes downwards on the face or bottom card (8S) and its lower end will bend outward to form a "scoop." The block of cards to be reversed can then easily slide upwards onto the tilted cards.

The reversed cards are eventually pushed flush against the bottom of the cards as they are squared together by both hands while still in their upright position. Lower the deck and give it a straight cut to centralize the reversed cards. (For the same kind of action to reverse cards with the deck lengthwise see "Tabled Reverse and Effect" in *The New Tops*, June, 1965.) As Marlo mentioned to Al Sharpe many years ago, it is more subtle to apply this secret reverse to "right" cards that may be reversed after an effect is ended.

January 30, 1971

APPLICATIONS

BLIND AMBITION

AMBITIOUS SWINDLE

Edward Marlo

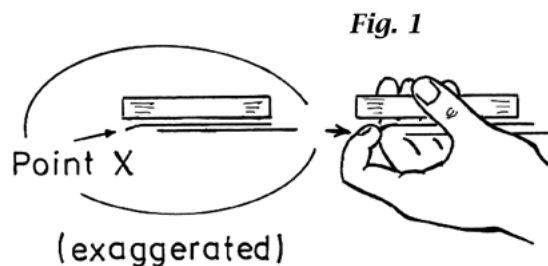
Objective: To actually place a single, shown card on the bottom of the deck, then openly replace it on top as you explain that the hand is *not* quicker than the eye. You then take the top card again and place it on the bottom. This time, it invisibly rises to the top as in most Ambitious Card routines.

Marlo wrote: "As you read the effect-description, I'm sure many of you thought that the Glide is the obvious answer; however, the interesting aspect of this handling is that a single card is placed on the bottom of the deck in an injogged position and it remains in view at all times. The secret is to apply Edward Victor's Color Change in a different manner. His technique is used *secretly* rather than openly." ³⁸

Method: The top card is cleanly shown to be a single card. It is placed on the bottom of the deck from the back end and is left injogged for about a third of its length.

Your right hand takes the cards at their lower end, your thumb below and your fingers on top, to turn the deck face up to show the single, jogged card on the bottom. Return the deck to your left hand, leaving the single card still injogged.

Your right first finger then flips or points to the injogged card as you say, "*If I were to take this card...*" At this point, your left first finger moves to the front end of the deck and engages the bottom card at point X. (Fig. 1, a side-view)



Your right hand moves to the top with all four fingers and touches the top of the deck as you add, "*...and attempt to place it on top by the sheer quickness of my hand, you would catch me!*" During the time, your right fingers touch the top of the deck and the injogged, single card is momentarily covered by your right hand. Your left first finger *instantly* pushes in on its engaged card, moving it until it is perfectly aligned with the injogged, single card.

This alignment is easy. Your left first finger merely pushes inward on its card until it hits the front end-edge of the injogged, single card. Continue: "*Look! See what I mean?*" Your right thumb and fingers take the two, aligned cards as one and this "double" is quickly placed back on top of the deck. An indifferent card is then the top card of the pack. Say, "*Naturally, you saw the whole thing. This proves that the hand is*

³⁸ This is published in *The Magic Of The Hands* (1937) and *More Magic Of The Hands* (1942). Richard Kaufman reprinted this books as *The Magic Of The Hands Trilogy* (1995).

not quicker than the eye. But by using a magical and mystical formula, I can take the bottom card, riffle the deck, and it will jump back to the top!"

During this patter spiel, which you should change to suit your own personality, take the top card (supposedly the shown card) and placed it injogged at the bottom. Slowly your right thumb pushes the injogged card flush with the deck. Riffle the cards for effect, then turn over the top card to disclose the original shown card, which has apparently jumped to the top.

Keep in mind that the Victor Color Change is usually done quite rapidly. The reason is obvious. In this case, the entire approach permits you to do it slowly and secretly. The nature of the presentation gives you ample time and misdirection.³⁹

June 20, 1971

DUAL AMBITIOUS

William Miesel

This routine uses *two* Ambitious cards. One returns to the top and the second goes to the bottom of the deck. It presents many different and interesting handling aspects.

Phase One: To set-up for the effect, get a red Queen to a position second from the top of the deck, with both black Queens on the face of the deck. Hold the deck face down in your left hand (dealing position). Double Turnover the top two cards and show the red Queen. (Do not refer to its suit. Simply call it the red Queen.)

With your right fingers, slide out the card on the face of the deck, quickly turning it face up to flash its face. Call it the "black Queen" and immediately turn it back face down; then scoop up the other face-down card (supposedly a red Queen) and push the two cards into the center of the deck.

Make a magic pass over the cards. With your right fingers push the back card of the deck (red Queen) forward for about two-thirds of its length and turn your left hand over, revealing that the red Queen has returned to the top of the deck and the black Queen to the bottom. At this point, do not hesitate too long, but immediately go into *Phase Two*, not giving the audience any time to think about suits.

Phase Two

As soon as you turn your left hand over, start gliding the card under the outjogged red Queen until the front edge of this card clears the rear edge of the red Queen.

After showing that the Queens have returned to the outside of the deck, start to turn your hand back over. As you do so, the red Queen is pushed flush with the remainder of the deck along with the injogged card to the rear. But you push down slightly on the rear edge of this injogged second card so that its front edge rises up slightly and comes square on top of the red Queen, reversing the order of the two cards.

The top card, supposedly the red Queen, is then dealt face down onto the table in front of yourself. Perform J. K. Hartman's "Bottom Double Lift," showing the bottom card (a black Queen) and apparently placing it on top of the deck.⁴⁰

³⁹ For a different approach, where two cards as one are placed into the front end of the deck, see instructions explained over the telephone to Jon Racherbaumer for using the "Push-In Change" in an Ambitious Card routine.

⁴⁰ This was re-published in *Card Craft* (1991), p. 34-35. It originally appeared in *Odd Lifts*, pp. 1-9.

In reality, the card second from the bottom is then on top of the deck and the black Queen is second from the top. The top card, supposedly the black Queen, is then dealt face down on top of the supposed red Queen.

Your right hand then comes over the deck and your right thumb picks up a break under the top card. Undercut half the deck from the bottom to the top. Place the two face-down cards on top of the deck, then cut all the cards below the break to the top. You have apparently cut the two Queens into the deck; however, you have actually cut them back to the bottom and top of the deck.

Flip the top card face up onto the table to disclose that the red Queen has returned to the top. Turn the deck face up into your left hand, showing the black Queen on the face of the deck.

Phase Three

Holding the deck face up in your left hand, prepare to perform a very unorthodox but simple Second Deal.

⁴¹ With your right forefinger, lift the top two cards at their lower right corner as when performing Marlo's Hit Double Turnover. When your right forefinger is under the second card, your left hand starts to revolve palm downwards, bringing the deck face down.

As the deck is revolving, release all pressure with your right thumb and start pulling out the second card from the face of the deck with your right forefinger. At this stage, the backs of the cards will be coming into the spectator's view. They, in turn, will assume that the card coming out is coming off the face of the deck. When the card is about three-fourths of an inch out of the deck, your right thumb grasps this card on the face as your right hand pulls it completely out and away from the deck, dropping it face down onto the table. Your left hand at this point should be turned completely palm down (Glide position) so the deck is face down.

The deck is then picked up by your right hand and transferred into a face-down, left-hand dealing position. Immediately pick up a break under the top card and position the deck for Tilt.

Your right hand picks up the face-down card on the table and flip the face-up red Queen face down, scooping it on top of the supposed black Queen. The two cards (red Queen on top) are then apparently pushed into the center of the deck from the rear via Tilt. The red Queen becomes second from the top. The black Queen remains on the bottom of the deck where it had been all along.

Make a magic pass and perform a Double Turnover, disclosing a red Queen. Turn the card(s) face down and deal the top card face down onto the table. Tilt your left hand back and reveal the black Queen on the face of the deck. Your right fingers pull it off the face of the deck, tossing it face up onto the table.

Climax Phase

Continue to hold the deck face down in your left hand. With your right hand pick up the black Queen, turn it face down, and scoop up the other face-down card on top of it. Hold these two cards face down and squared in your right hand, then perform a kind of Multiple Shift. This Shift will appear at first to be very crude, but in actual practice is simple and quite deceptive.

You appear to push the two cards into the center from the front. Here is what actually happens: The two cards are held by your right hand at their front edge with your fingers on the face, your thumb on the back. Your four fingers are covering the entire front edge of the cards. As the cards approach the outer edge of the deck, your right fingers pull slightly on the face card as your thumb pushes on the back card. The face

⁴¹

This type of exchange is more akin to the Down's Change. In fact, Marlo covered this technical territory in other sources, published and unpublished. See Marlo's Notes on "Variations of the Down's Change" and "Chameleon Aces."

card is then jogged about one-fourth inch. As a result, when the cards come in contact with the deck, the uppermost card makes initial contact.

This top card is then pushed into the center of the deck for a fraction of an inch. Before the lowermost card can enter into the deck, your right thumb pushes down slightly on the back of both cards. The inner edge of the lowermost black Queen will move downwards and will not enter the deck. Instead it will slide onto the bottom of the deck. Keeping the outer edges of the two cards squared, apparently push them flush and into the center of the deck. Actually, only the odd card will go into the center, whereas the black Queen goes to the face (bottom) of the deck.

Ribbon-spread the deck face down across the table. Make your magic pass and flip both the top and bottom cards face up onto the table, disclosing the two Queens. You are now clean at the finish.

June 20, 1971

FOR THE UNAMBITIOUS

Edward Marlo

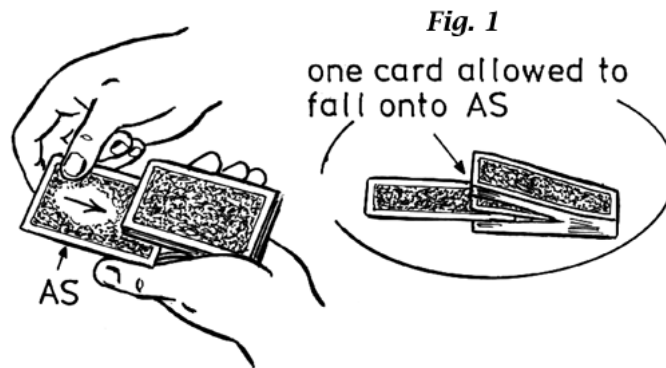
This has an interesting history. The move was accidentally discovered by Marlo while he was experimenting with another move that was popular at the time (1946). At one of the Abbott's Get-Togethers in Colon, Michigan, several cardmen were using a move in conjunction with the Ambitious Card.⁴² Jon Racherbaumer first saw the move in 1963. A lay person showed him and it was the only trick he knew. Racherbaumer showed Marlo the handling, who in turn demonstrated the original handling that made the rounds in Colon in the 40's. There is an important difference between Smith's method and the one used in Colon. The principal card is not inserted in the center of the deck, but is apparently placed in the center of the top half of the deck, which is fanned in the right hand. These cards are then placed *underneath* the left-hand half-deck. The principal card is finally shown on top.

The originator of this technique is unknown and appears to be one of those that is inevitably re-invented by cardmen every generation. This variation may appeal to cardmen who prefer a simple approach.

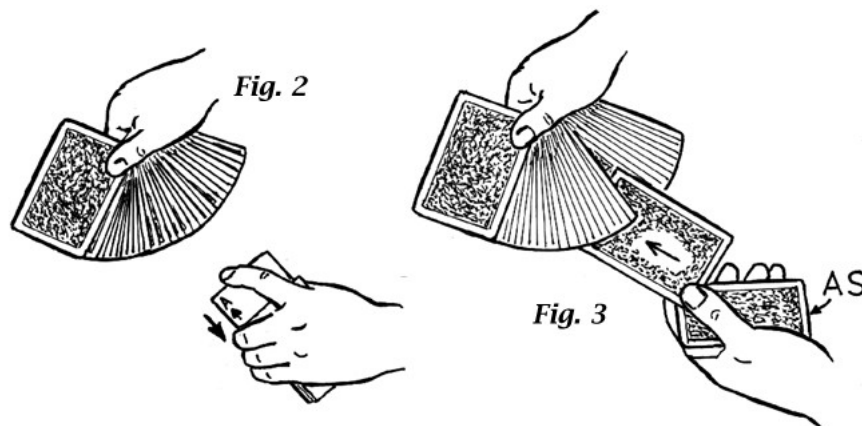
Method: Suppose that the "ambitious card" is the Ace of Spades. This card is on top of the deck. Push it off into your right hand and insert it into the center of the deck, leaving it out-jogged for half its length.

Turn your left hand so that the face of the card shows and say, "*There's the Ace, but wait a minute! I didn't permit you to choose where this Ace should be inserted into the deck!*" Remove the Ace of Spades with your right hand and with your left thumb riffling downwards on the outer left corner of the deck. Ask the spectator to say "stop." When he does, maintain a separation with your left thumb and insert the Ace of Spades into this opening. (Fig. 1)

⁴² A slightly different handling was published in the *Pallbearers Review* (April - 1971) by J. Stewart Smith, who admitted that he saw a soldier do the move in 1942.



Once the Ace of Spades has been inserted and out-jogged for about half its length, your left thumb relaxes its downward exertion and lessens the gap alongside the left corner of the pack. As this happens, the fleshy pad of your left thumb contacts the *edge* of the outer portion's lowermost card. When this happens, your left thumb moves back down, bringing the contacted lowermost card with it. This card will then cover the out-jogged card. (Fig. 2)



Your right hand lifts off all the cards above those comprising the left-hand portion as your left hand simultaneously does a Wrist Turn to show the face of the out-jogged Ace of Spades and "kill" the extra card secretly covering it. (Fig. 3)

As soon as the outer portion is clear of the lower portion, your right hand immediately one-hand fans its cards face down. (Fig. 4) Point out the Ace of Spades and using your left forefinger, push it flush with the pack. The instant it goes flush, your left hand turns palm up into a natural dealing position with all its cards face down. The spectators will think that the top card is the Ace of Spades.

Thumb over the top card of the left-hand portion and insert it into the right-hand fan. (Fig. 5) Your left thumb, protruding upwards, then pushes the inserted card into the fan so that it is flush. The right-hand fan is then closed underneath the left-hand cards by bending your right wrist inwards and counter-clockwise. Then strike the lower left corner of the right-hand fan against the heel of your left hand. The strike-point is just below the lower left corner of the left-hand packet. The cards are then squared in your left hand and after a suitable magical gesture the top card is turned face up. The Ace of Spades has apparently risen to the top.⁴³

⁴³ The same handling can be applied to the slip-cutting action described by J. Stewart Smith in the *Pallbearers Review*. Simply fan the right-hand portion and follow the procedure outlined instead of using the right-hand cards, still squared and like a block, to push the outjogged card flush. (May - 1971)

Colon, Michigan - 1948

STILL AVID

Mike Rogers

Effect: This is a standard Ambitious Card effect, but it has an advantage of seeming to be quite fair and *uniform*.

Set-up: Suppose that the Ambitious Card is the Ace of Spades. The deck is blue-back. You must also have a blue *double-back* card that matches your blue deck. From a red deck remove the Ace of Spades. The set-up is as follows: Place the blue-back Ace of Spades on top blue double-back gaff. Place them on top of the blue deck. The red-back Ace of Spades is placed face up and second from the bottom or face.

Method: Flip the top card face up, disclosing the Ace of Spades and calling attention to it. (Use a uniform turnover action each time you flip over a card or cards. Mike uses a "hit" technique.)

As you apparently turn the Ace of Spades face down, perform another Double Turnover, which puts the double-back card on top, followed by the Ace of Spades. Deal off the double-back card and openly place it second from the top. Insert it from the rear and push it flush with the pack.

Turn over the top card, showing that the Ace of Spades is back on top, having apparently jumped through the card previously on top of it. It is important to insert the double-back card under the top card from the rear since the action prepares the spectator for the moves that follow.

Repeat the foregoing actions as you apparently turn the Ace of Spades face down. Deal it off and insert it underneath the top card from the rear. As you push it flush with the pack, lift up on it slightly so that it is angled upwards, along with the top card, into a Tilt Position. This action is not seen since you keep the card in your hand against the top card.⁴⁴

Before the inserted card is flush with the pack, say, "*No, I placed it second from the top last time. This time I'll place it in the middle.*" Suiting an action to your words, remove the card from the pack, leaving the top card in a Tilt position or condition. You then apparently place the card into the center. Of course, it goes back *second* from the top. It is also important to use another bit of subtlety that Mike first saw Abel Pabon of Puerto Rico use: When you feign inserting the card in the center, actually strike the card against the center portion of the pack. This usually causes a card or two to protrude from the front end of the deck for about one-thirty-seconds of an inch, giving the impression that the card is actually going into the center.⁴⁵

Turn the top card face up, again showing the Ace of Spades on top. Perform another Double Turnover, deal off the double-back card and actually place it in the center from the rear. As you push it flush, push down on it slightly so that you can get a left pinky break above it. Turn the top card face up, showing the Ace of Spades has returned. This time leave the Ace of Spades face up and with your right hand place it face up into the center (from the rear) and *above* the double-back card. This is easy because you merely place the card into the break.

Release the break and turn the deck so that the spectator can actually see the card going flush into the center; however, just before the card is completely flush, turn the pack back so that the rear is towards

⁴⁴ This action was original with Mike. The only thing remotely similar is a technique credited to Carmen D'Amico and was published in *Tilt*, p. 7, Step 7. Also, some cardmen may prefer to lower the pack beneath the top two cards, rather than lift the two cards away from the pack.

⁴⁵

This subtlety has been credited to Carmen D'Amico and Charles Aste Jr. and can be found on p. 13 of the *Tilt* manuscript. It is also attributed to Howie Schwarzman.)

yourself. Then push down on the inserted card so that you can get another pinky break above it. Perform the Invisible Pass, thus bringing the face-up Ace of Spades to the top.

Perform a Double Turnover of the top two cards and deal off the double-back card. Say, *"I'll place it into the center face-up again!"* As you deliver this patter line, your left hand turns palm down so that the pack is face up. It appears as though you are inserting the card so that it is reversed. Turn the entire pack face down again in your left hand, saying: *"Let's make sure that the Ace of Spades is actually in the center!"*

Spread the cards until you come to the face-up Ace of Spades. This card is actually the *red-back* Ace of Spades. Close the spread and hold a break above the face-up, red-back Ace of Spades. Repeat the Invisible Pass, bringing the face-up Ace of Spades to the top. Say, *"Naturally, it's easy to follow the Ace when it is face up, but it is more difficult when the cards are face down... unless you pay attention to the color of the backs!"* Turn the face-up Ace of Spades face down, disclosing its red back.

May - 1971

FOUR ACES

NO TRACE ACES

Edward Marlo

The title of this effect gives you a tiny clue. The nature of the effect is constructed in such a way that if you do not know the technique it uses, or do not believe that such a technique is possible, reconstruction is unlikely. One cannot trace how the performer *actually* dealt the Aces. Furthermore, one cannot duplicate this effect under the same conditions or by following the exact procedure performed. Before the technique is explained, read the following effect. As you read it, try to fathom a method for doing it without altering any conditions.

Effect: The performer asks a spectator to think of any Ace and any number. The Ace and number are named, whereupon the performer immediately deals down to the named number and finds the named Ace. Without replacing the dealt-off portion onto the deck, another Ace and number is named. Again, the named Ace appears at the named number after the deal. This is repeated with a third Ace. At this point, the performer says: *"I knew which Ace you would avoid naming."* He then produces this Ace from his pocket.

Set-up: The four Aces are secretly placed or culled to the bottom of the deck in a known order from face to back. Suppose that the order from the face is: AD, AH, AS, AD.

Method: False shuffle with either Riffle or Overhand Shuffles, retaining the Aces on the bottom. Have a spectator think of any Ace and name it. Suppose he says, *"The Ace of Diamonds."* Next ask him to think of any number. This gives you ample time to execute the Pull Down and Push-back actions on the bottom three cards, readying the AD for the "Minus Multiple Deal."

The spectator will usually name a number under ten. If he does not, ask him to restrict his choice from one to ten. Explain that you plan to repeat this action and do not want to run out of cards, particularly since all the cards dealt will not be replaced onto the talon.

Suppose he calls "Five." Deal four cards fairly onto the table, dealing the AD on the fifth deal. Turn it face up to show the AD. At this point, your left hand re-squares the three bottom angle-jagged cards with the rest of the deck. This action sequence is repeated for the next two named Aces and numbers. After you have dealt and disclosed the third Ace, your left hand, which has the deck in a dealing position, easily executes the card cheat's Bottom Cop as your right hand takes the deck. Your left hand then produces the last Ace from the pocket as you conclude by saying, *"I knew you would save the Ace of _____ to last, so I*

kept that Ace out of play. It's here in my pocket!" This effect will puzzle magicians and laymen, yet is still strong and direct.

It will help if the left first finger, which is at the outer right corner of the deck, presses inwards on this corner, causing the bottom card to buckle away from the deck. This makes it easier for your left third fingertip to engage a single card for the Pull-Down and Push-Back actions. Repeat the left first finger pressure against the right corner to buckle away the next card for the same left third fingertip action on the second card. Repeat this action for each additional card.

Using the suggested Master Grip and the described technique, the Minus Multiple Deal can be accomplished using only one hand.

Another combination is to deal with two hands until you reach the named number. At this point your left thumb deals over the top card halfway off the deck. This top card is now apparently dealt face down towards and to the right of the performer. Actually, the bottom card is dealt instead to the table. Your right hand then turns this card face up to show the correct Ace. Turning up each Ace on the right provides good misdirection for the cop of the last Ace.

GOURMET SLIDE ACES

Eugene Castillon

This routine is the result of experimenting with various Fechter/Cummings/Dingle Aces handlings.⁴⁶ It is an attempt to apparently find the four Aces in four distinctive and yet similar ways. It contains what is believed to be an original variation on the standard Fechter/Cummings/Dingle Aces handlings and has a strong *double climax*. The last Ace is missed, but is found face up at a position from the top of the deck equal to the value of the wrong card cut to.

To simplify the following description, the usual Fechter/Cummings/Dingle Aces methods of disclosure will be detailed first. These methods will be called Fechter/Cummings/Dingle Aces Discovery Method #1 and Fechter/Cummings/Dingle Aces Method #2:

Fechter/Cummings/Dingle Aces **Discovery Method #1:**

Place the Ace of Spades face down on top of the face-down deck. Hold the deck face down from above with the right hand by the long sides of the deck. Cut off a small portion of cards from the top of the deck with the left hand while the right hand holds the larger bottom portion. Off-Center Faro the small packet into the middle of the larger packet, leaving the small left-hand portion out-jogged for half its length.

Grasp the deck in the left hand and tilt the left hand downwards to the table so that the top block of unweaved cards will slide down onto the top of the small outjogged weaved section. Lift off the top block of unweaved cards with the right hand and turn the block face up to reveal the Ace of Spades at its face.

Fechter/Cummings/Dingle Aces **Discovery Method #2:**

Place the face-down Ace of Spades second from the top of the face-down deck. Hold the deck in the right hand from above by the long sides, cut off a small portion of cards from the top with the left hand, and Off-Center Faro this small packet into the middle of the larger bottom portion in the right hand, leaving the small section out-jogged for half its length as in **Method #1**.

Grasp the deck in the left hand and tilt the left hand downwards to the table so that the top block of unweaved cards will slide down onto the top of the small out-jogged section. Then tilt the left hand

⁴⁶ The routine was directly inspired by three sources: Derek Dingle's Fechter/Cummings/Dingle Aces Aces, David Bendix's Addition to Dingle's Fechter/Cummings/Dingle Aces Aces, and Steve Freeman's One Faro Fechter/Cummings/Dingle Aces Aces.

upwards from the table so that the top block of unweaved cards will slide back on top of the larger bottom portion. With the right hand push this block of cards towards yourself (in-jogging it) until the new top card of the small weaved packet is completely uncovered.

With the right hand, push the top block of unweaved cards under the now uncovered card at the top of the small weaved section. Tilt the left hand downwards again and the force of the unweaved block of cards sliding will lever the uncovered card face up on the left forefinger, which has been resting on the outer end of the deck. (Note that **Method #2** was described with the deck held face down. It can be used to lever the second card from the face of the deck if the deck is held face up.)

Fechter/Cummings/Dingle Aces Discovery **Method #3** is believed to be an *original* variation of the first two methods. It was originally designed to be done with the deck held face up. It can be done with the deck held face down, but will appear exactly like **Method #1** in effect. It can also be done face down as a throwoff for cardicians familiar with **Method #1** since you can show that there is no Ace on the top of the deck and then apparently perform Fechter/Cummings/Dingle Aces **Discovery Method #1**, cutting to an Ace.

Fechter/Cummings/Dingle Aces **Discovery Method #3**:

Place the Ace of Spades face up second from the face of the face-up deck. Hold the deck face up in your right hand from above by the long sides of the deck. Begin to cut off a small portion of cards from the face of the deck with your left hand as your right hand holds the larger face-up portion.

While the small portion is being removed by your left hand, your right forefinger pushes lightly against the face card of the small portion, out-jogging the face card for a fraction of an inch. Off-Center Faro the small face-up packet into the middle of the larger face-up section, leaving the small left-hand packet out-jogged for half its length. Because of the *slight* out-jogging of the face card of the small packet, the face card *and* the Ace of Spades directly beneath it *act as one card* during the Off Center Faro. Therefore, instead of a perfect weave with single cards alternating, the first weaved card of the small section will be a *double-card*, with single cards alternating after it.

Hold the deck face up in your left hand and tilt the top block of unweaved cards on top of the small weaved packet as in **Method #1**. Your right hand removes the top face-up unweaved block of cards and places it face down on the table. Your right hand then snaps the top face-down card of the tabled packet face up to reveal the Ace of Spades.

Fechter/Cummings/Dingle Aces Variant

Method: From a shuffled deck, openly remove the four Aces and place them in a face-up pile on the table, arranging the cards so that the Ace of Spades appears at the face of the four-Ace packet. While openly culling the Aces, you must secretly bring the Eight of Spades to the top of the face-down deck.

As your right hand picks up the four face-up Aces, your left hand holds the deck face-down in dealing position and secretly gets a left pinky break under the top face-down card of the deck (Eight of Spades).

Your right hand, holding the Aces face-up from above by the ends, squares the Aces against the deck, allowing the face-down Eight of Spades to be secretly added under the face-up Aces while the right thumb keeps a break between the Aces and the Eight of Spades. (This is the standard get-ready for performing the Aftus Move.)

Perform the Aftus technique as you show the four Aces one at a time to the spectators. Your left thumb pulls the Ace of Spades face up on top of the face-down deck and apparently places it under the Aces in your right hand. In reality, the face-down Eight of Spades is dropped on top of the face-up Ace of Spades during the squaring action (your right thumb break makes this simple). Spectators believe that the Ace of

Spades is under the Ace-packet in your right hand, but it is really face up and second from the top of the deck due to Aftus.

Your left thumb pulls off the next Ace face up on top of the deck and replaces it under the Ace-packet in your right hand. The same movements are repeated with the next Ace. The fourth Ace will then appear at the face of the Ace-packet.

The three face-up Aces (believed by the spectators to be the four Aces) are turned face down and apparently lost in the deck, although they are secretly brought to the top of the deck. Any control that will achieve the following set-up from the top of the face-down deck can be used: face-down indifferent card, three face-down Aces, the face-down Eight of Spades, and the face-up Ace of Spades. The simplest method is merely to drop the Ace-packet face down onto the top of the face-down deck and double or Triple Undercut the face card of the deck to the top.

(Castillon's favorite control is to begin a Charlier Cut in his left hand, placing the Ace packet apparently into the middle of the deck, but really on top of the face-down Eight of Spades and face-up Ace of Spades. Complete the Charlier One-Hand Cut, retaining a break above the Aces with the left pinky. Double Undercut to break (bringing the Aces to the top) and end with Roger Smith's "Flip Flop Flourish Double Cut #2," which adds an indifferent card onto the Aces.)

Show that there is no Ace on the top or bottom of the deck. Perform echter/Cummings/Dingle Aces Discovery **Method #3** with the cards face down. After the top block of unweaved cards has been tilted down onto the small weaved out-jogged packet, your right hand removes the block of face-down unweaved cards and places this block face up on the table. An Ace will appear at the face of the tabled face-up packet.

Your left and right hands complete the shuffle of the weaved cards remaining in your left hand and square the cards into the left-hand dealing position. Your right hand goes down to the tabled face-up packet, places the Ace aside face up, spreads the face-up tabled cards to display no Ace near the face, and returns to the face-down cards in your left hand to display the top card of that portion, an indifferent card.

Patter during these actions should be that had you cut one card more or less you would not have cut to an Ace. Return the indifferent card face down on top of the face-down portion in your left hand. Your right hand picks up the tabled face-up portion and places it face down underneath the portion held in your left hand.

Offer to find the next Ace by a more difficult method. Perform Fechter/Cummings/Dingle Aces Discovery **Method #2**. After the up-and-down tilting of the unweaved block, the second Ace will be levered face up on your left forefinger. Drop this Ace face up on top of the face-up Ace on the table.

Remove the top block of unweaved cards with the right hand and place this block face up on the table. Complete shuffling the weaved cards in the left hand and square up this portion in the left-hand dealing position. Spread a few face cards from the tabled face-up portion to reveal no Aces. Show the top card of the left-hand portion as indifferent and in replacing this card face down on top of the left-hand portion, secretly obtain a left pinky break under the third face-down card from the top of the face-down portion.

Your right hand replaces the face-up tabled portion face down on top of the left-hand portion. Double or Triple Undercut to the pinky break.

Turn the deck face up and offer to try to find an Ace while holding the deck face up. (At this stage, the third Ace will be second from the face of the deck, the Eight of Spades will be third from the top of the face-down deck, and the face-up Ace of Spades will be seventh from the top of the face-down deck.)

Perform Fechter/Cummings/Dingle Aces Discovery **Method #3** exactly as described with the deck held face up. (During the Off-Center Faro weave of the small packet, you must be sure to keep the top seven cards of the face-down deck undisturbed. Since the deck is face up, these cards will be at the bottom of the

deck. To assure this set-up, cut off an *extremely small* portion of cards from the face and proceed as described in **Method#3**. You should have no difficulty.) After sampling the third Ace face up, place it on top of the other two tabled Aces.

Complete the shuffle of the weaved portion in your left hand and turn that portion face down into the left-hand dealing position. As your right hand picks up the tabled face-down portion, secretly obtain a left pinky break under the top card of the left-hand portion. Your right hand places the face-down tabled portion on top of the cards in your left hand, and a Double or Triple Undercut is performed to the left pinky break.

Show that no Ace is on top or bottom of the deck. Perform Fechter/Cummings/Dingle Aces Discovery **Method #3** with the deck held face down. After the block of unweaved cards on top is tilted upon the top of the small weaved section, your right hand removes the top block of unweaved cards and places this block face up on the table. The Eight of Spades will appear at the face of this tabled packet. Comment that, at least, you cut to a Spade. Say, "*The Eight and Ace sound somewhat similar!*" Ask spectators if they will settle for the Eight of Spades.

Regardless of the answer you receive, explain that you are not satisfied. Complete the shuffle of the weaved portion still in your hands and slowly count down *eight* cards from the top of the face-down portion in your hands. The Ace of Spades will appear face up as the eighth card to cap the routine.

SAWING THE LADY IN HALF?

Harry Allen

Our art and subtle craft plays on the absurd. Bruce Cervon gave us an unusual card revelation.⁴⁷ Allen's routine, because of all the factors that come together all at once and without much preparation or manipulation, has great eye-appeal and a touch of the absurd.

Effect: A regular deck of playing cards is introduced and a spectator is asked to select an assistant (card) from the deck. The assistant-card is taken from the spectator and put in the center of the deck. The deck is then riffle shuffled using a sawing motion as the performer pushes the sections partly together. The cards are then cut in half. Taking the two cut-halves and separating them, an Ace appears. Lifting the two halves and turning them over, two more Aces appear. The performer picks up the Ace between the two halves and finds the fourth Ace. Finally, between the two Aces is the assistant-card, unharmed.

Requirements: A regular deck of cards.

Set-up: Remove the four Aces from the deck and arrange them in the this order: Place an Ace face down on top of the deck. Place another Ace face down on the bottom, then the two remaining Aces are placed face up on the bottom.

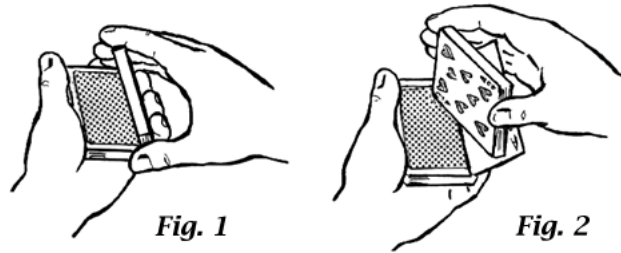
Method: Place the deck on the table and ask, "*Have you ever seen the illusion where they saw a woman in half? Well, I'm going to show you that trick right now. First, we need an assistant!*" Have a spectator select a card from the middle of the deck, making sure not to reveal the face-up Aces. Explain that the selected card will be the assistant.

Have the card returned to the deck and controlled second from the bottom. You can simply perform a left pinky pull-down on the bottom Ace of the deck and then insert the selection from the back end into the break. Perform a series of false shuffles and cuts.

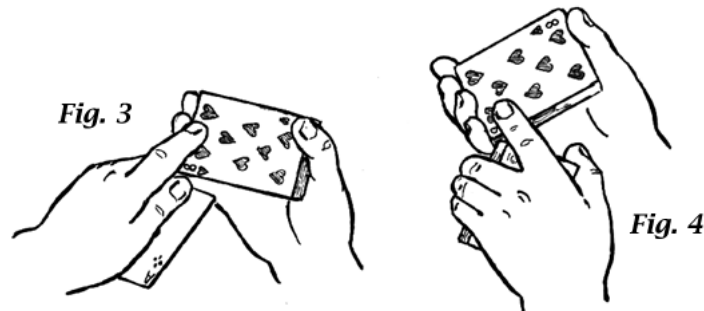
What follows is a variation of a Slip Force that is *not* used as a force. Holding the deck in left-hand, dealing position, the right hand, in Biddle Grip position, cuts the deck open. (Fig. 1) The right long side of the deck acts as a hinge and your left fingers maintain their grip on the right side of the top card of the deck. Your

⁴⁷ This is "Pivot Revelation #1" from *The Real Work*.

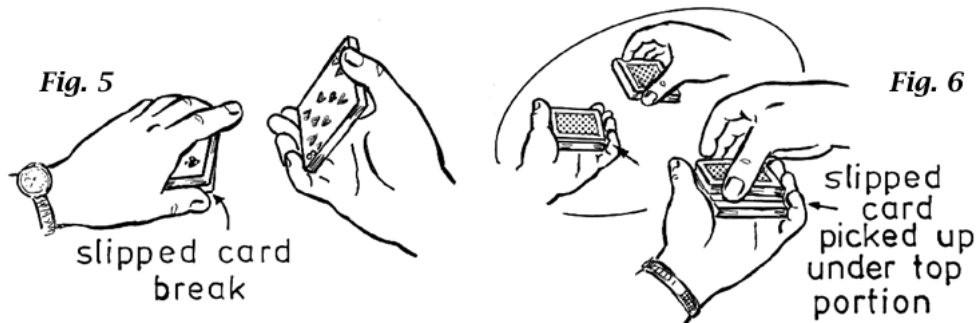
right hand then pivots forward on the front right corner of the deck as the left hand turns palm down. Your left fingers grip the top card so that it will be "slipped" to the top of the bottom portion of the deck. (Fig. 2)



The spectators will see the face (bottom) card of the upturned right-hand half. To ensure that they do, point to the face of this bottom card with your left forefinger. (Fig. 3) Notice that the "slipped" Ace is not yet flush with the left-hand half. This is an exposed view. The spectators will see the view shown in Figure 4.

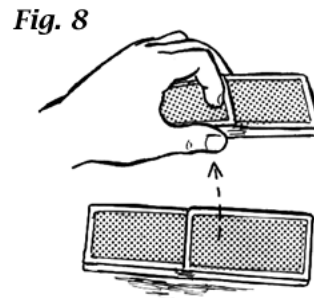
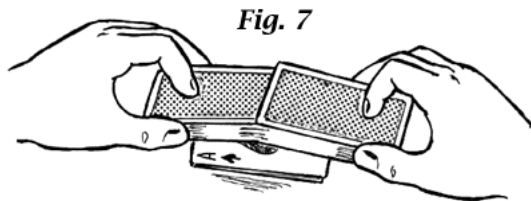


Your left thumb maintains a break between the slipped Ace and the left-hand half along the long edge. (Fig. 5, an exposed view.) This action-sequence is executed as you ask, "Was this the assistant?" When you receive a negative reply, *reverse* your actions. Your right hand turns palm down and your left hand turns palm up as the halves conjoin. (Fig. 6)



Add the slipped Ace (top card of the bottom half) to the bottom of the top half, then place both halves in position for a tabled riffle shuffle. **Situation Check:** The right-hand portion (original top half) has an Ace on the bottom. The left-hand portion the following cards from the face (bottom): Ace (face-up) - selection (face-down) - Ace (face-up) - Ace (face-down).

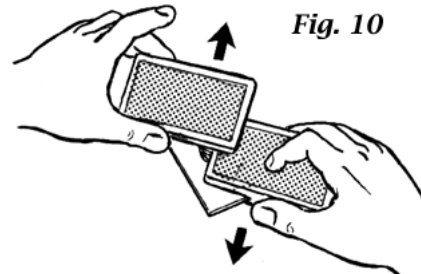
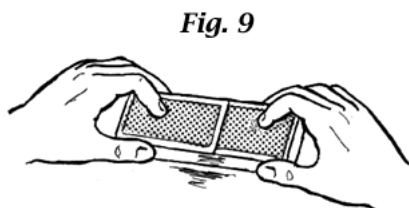
With both hands in place for a riffle shuffle, interlace the halves by releasing three cards from the bottom of the left-hand portion, riffle off a small portion from the right hand portion, then interlace the rest of the cards from both halves in a regular fashion.



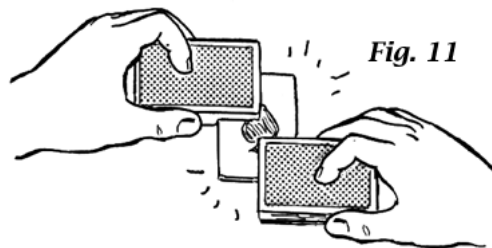
Tilt the interlaced halves forward, leaving *three* cards on the table. Slide the meshed deck to the left so the tabled cards are centered. (Fig. 7)

Cut the top half of the meshed halves forward with your left hand. (Fig. 8) Then place the original bottom portion, including the jogged, three cards, on top of the other elongated, interlaced cards to complete the cut. The three-card unit is not centralized.

Hold the elongated deck in preparation for a strip-out. (Fig. 9)



Your left hand, grasping the sides of its half, moves forward as your right-hand half remains stationary. The three-card block will then begin to pivot around the fulcrum of your left thumb. (Fig. 10, a stop-action view)



When you reach the position shown in Figure 11, the aligned, three-card block will have pivoted out to a perpendicular position. Let the three-card block pivot free, but retain separations in each where the block slides out. Hold all the cards above these “separations” with each hand, then cut at these separations and hold onto the upper portions. Turn your hands over to reveal the Aces at the face of each portion. The spectator now see three Aces.

Finally, spread the block to reveal a sandwich comprised of two face-up Aces with a face-down card between them. Reveal it to be the “assistant” to cap the effect. Play up the fact that the “assistant” is found unharmed and in one piece. You can also imitate a “sawing” motion during the shuffling of the deck to suggest the “sawing-in-two” theme.

Variant

Set-up: Cull the four Kings and arrange them from the top: face-down King - two face-up Kings - face-down King - rest of the deck.

After card is selected, insert it third from the top, using Tilt, then Double Undercut the top four cards of the deck to the bottom. Proceed with the rest of the effect as explained.

FOUR-ACE MUSTER-CLUSTER

ALL-FAIR FOUR-ACE EFFECT

Henry Christ

Effect: The performer places four Aces face up on the table. A spectator counts twelve indifferent cards face up onto the table and cuts the remainder of the pack to mark the cut. He then deals three indifferent cards face down onto each face-up Ace. The performer picks up one packet and visibly changes the face of the Ace into an indifferent card. In fact, *all four cards* in the packet are shown to be indifferent cards. This is repeated with the three remaining packets. All four packets are then assembled and re-dealt into four piles of four cards each. The card on the face of the cut-off portion of the talon is turned face up to reveal a Three-spot. The performer counts to the third packet. This packet contains the four Aces!

Method: Borrow a deck of cards. Spread them face up and cull the four Aces, placing them face up onto the table. During this culling process, run a Three-spot to the top or back of the pack by using a Spread Cull. Hand the cards to a spectator and ask him to deal twelve cards face up onto the table. Hand him the deck face up so that he deals the twelve cards off the face.

Take back the pack and perform an Overhand Shuffle, running the culled Three-spot to the bottom of the deck. Perform the well-known Criss-Cross Cut Force. That is, ostensibly let the spectator freely cut the deck while actually forcing the original bottom card (Three-spot). Leave the deck tabled in the criss-cross position to apparently "mark off" the cut.

Ask the spectator to turn the twelve indifferent cards face down and then deal three cards face down onto each face-up Ace. Pick up the four-card packet at your extreme left. Place it into your left hand and down-jog (in jog) the bottom Ace for about half its length. Turn the elongated packet end-for-end so that the jogged Ace will be face down and outjogged. Take the outjogged Ace and turn it face up onto the face of the packet.

Square up the cards. During the squaring action, perform a Side Steal of the bottom card. Your right hand then performs a Color Change, leaving the palmed card on top of the Ace at the face. Hold your right hand as though it were concealing a card, then move it to the right as your left hand turns its cards face down. Coyly show your right hand empty.

Separate the four cards so that each hand holds two cards, then transpose the pairs to displace them. The Ace becomes the top card of the face-down packet. Turn the cards face up and perform a Flexible-Jordan-Christ Count to apparently show four indifferent cards. After the count, the Ace will be third from the face. Flip the packet face down and place it face down on the table.

Repeat this action-sequence with the three remaining packets, placing each packet face down onto the preceding one. Eventually, you will have an assembled packet of sixteen cards. If you turn the packet into a face-down position, the Aces lie second, sixth, tenth, and fourteenth from the top.

Deal the cards into four piles of four cards each, commencing the deal at your far right. Deal the cards from right to left. The Aces will end up in the packet third from the right. Lift the outer portion of the tabled talon (at the marked "indifferent" of the supposed free cut) and disclose the Three-spot at the face.

Say, "This card is a Three! This tells me something." As Christ advised, "Don't say, 'This is the card you cut to!' It's not!" To cap the effect, count to the third pile and show the Aces!

Written by Jon Racherbaumer - 1970.

ELMSLEY ASSEMBLY

Brother John Hamman, S. M.

This trick was devised shortly after Alex Elmsley showed Brother Hamman his Ghost Count. Because it uses this counting technique, Hamman called his method "The Elmsley Aces" and it may be the first time the Elmsley Count was used as a *switching* technique. We initially saw this effect during a lecture.⁴⁸

Method: Explain that you will perform an effect with four Aces and nine indifferent cards. Openly cull the Aces to the face of the deck, then quickly spread fourteen cards and remove them as a face up packet. In reality, ten additional cards are used, but the audience is aware of only nine.

Place the balance of the deck aside, then hold the 14-card packet face up in your left hand. Spread the four Aces to show them. In so doing, obtain a break under the fifth card from the face. Square the Aces and lift all five cards above the break with your right hand. Place them face up on the table. You have apparently displayed and removed the four Aces, but secretly there is an extra card under them.

Your left hand then thumbs off three cards from the face of the packet. Your right hand takes them and drops them in a face up fan to your left. Another three cards are taken and dropped in front of you. Finally, the remaining three cards are taken, fanned, and dropped to your right.

The Ace-packet is then picked up and placed face up in your left hand. The Ace at the face is dealt face up onto the table near yourself as the Leader Ace. The next Ace is dealt face up onto the packet at the right, the third Ace is dealt onto the center packet, then the fourth Ace (with a card secretly behind it) is dealt face up onto the packet at the left as one card. Attention is called to the identity of the Leader Ace, which is then turned face down onto the table.

Pick up the packet at the left (the one with the secret extra card) and place it face up into your left hand. Call attention to the Ace at the face of the packet. Turn the packet face down and hold it in a position for the Elmsley Count. (Disregard the fact that you're holding five cards rather than the usual four.) Perform an Elmsley Count.

When your left hand has only one card left, your right hand flips its cards face up. Place the single card in your left hand on top of these face-up cards. The entire action should appear as though you reverse-counted four (?) cards, turned the three indifferent cards face up, and placed the indicated Ace face down on top of all. In reality, the Elmsley Count has *switched* an Ace for an indifferent card.

Spread this packet, holding the last two cards as one. The spectator will see three face-up indifferent cards and a face-down card assumed to be an Ace. Your right hand takes the three uppermost cards of the fan, leaving the double-card in your left hand. Your right hand then immediately takes this double-card, keeping it face up, and calls attention to its identity.

Use this "double" to scoop up the center packet. For purposes of this description, suppose that the face of the "double" is the 9S. Turn the scooped, center packet face down into your left hand and immediately deal the top card face down onto the Leader Ace. Say, *"I'll deal the Nine of Spades onto the Leader Ace!"* This results in secretly placing a second Ace with the Leader Ace and you have added an extra card to the packet you are holding.

⁴⁸ David L. Bendix taped the lecture in 1971, reconstructed the method, then drafted notes.

Turn this "center" packet face up to flash the Ace on its face. Turn the cards back face down and repeat the Elmsley Count-Switch, this time scooping up the packet to the right. Repeat the previous action-steps and apparently deal another named indifferent card onto the Leader Ace. Repeat the same procedure but deal the "double card" face down onto the Leader Ace.

The Leader Ace-packet then consists of five cards—the four Aces and an indifferent card. The audience thinks that it is comprised of the Leader Ace and three (named) indifferent cards. (Perhaps they will remember the identities of the indifferent cards?)

Pick up the Leader Ace packet and turn it face up in your left hand. The indifferent card is fourth from the face of this packet. Using a Buckle Count or Double Pushoff, apparently deal the four Aces face up one at a time onto the table, dealing the "double" at the count of "three."

To conclude, turn over the three face-down cards atop their respective packets. Two of these three cards are the same indifferent cards you pointed out during the routine. Do not mention this. It is an aspect that may be troublesome to astute observers.

MAGICIAN'S SLEEPER ACES

Darwin Ortiz - Marvin Johnson

Effect: Unlike the classic Four Ace Assembly, this takes a slightly different tack. Each Ace is shown one at a time, then are tabled face down in the standard T-formation. The top card of the deck is shown and placed face-down on top of the Leader Ace. Three cards are dealt onto one of the other Aces. This four-card packet is immediately picked up and each card is dealt face up. The last card dealt, supposedly an Ace, turns out to be the indifferent card just dealt onto the Leader Ace moments ago. The card on top of the Leader Ace is then shown to be an Ace. This transposition effect is repeated with another indifferent card and Ace. When the same process is attempted with the last Ace, the pile assumed to contain an Ace and three indifferent cards is shown to be comprised of four Aces and the Leader pile is now comprised of four Kings!

This routine was inspired by Wesley James' "L.S.D. Aces published in *Epilogue #16* (November, 1972). Marvin Johnson and Darwin Ortiz independently worked out their versions, coming up with striking similar routines. This routine incorporates both variations and features the four-King blow-off developed by Johnson and Ortiz. This routine gets a good reaction from both magicians and lay people. The laity, however, seem somewhat confused about what actually happens at the climax of this effect. This is an aura of "strangeness" to it.⁴⁹

This routine by Ortiz and Johnson is intriguing and strangely deceptive. Cardmen invariably like effects that *fool them*. They are beguiled by anything they cannot figure out, reconstruct, or duplicate. Sometimes they appreciate intricate confusion and forget about straight-forward deception. We also tend to be misled when second-rate effects are smoothly and skillfully performed. When someone such as Ortiz adds grace and precision, we are impressed. When someone such as Johnson adds wit and humor, a mediocre effect looks much better than it is.

⁴⁹ Double-climaxes are off-beat, unexpected, and often have little to do with the natural congruence of the effect. Dual climaxes are not necessarily illogical because magic effects are always illogical. One could say, "There exists an inner, logical structure to simple, direct, magical effects." In other words, effects should be designed along classical lines. Harmony and fitness should exist among all the elements in an effect's perverse structure. Granted: The *ending* of an effect is always illogical, *but it must fit the particular logical action preceding it*. Example: Magician shows an empty paper bag, then vanishes a red silk handkerchief. He then opens the bag and finds a French poodle. It is illogical to find *anything* in an empty bag; however, the preceding action would make it fitting to reproduce the silk handkerchief from the bag.

Set-up: The four Kings are placed face up in the face-down deck at positions 11-12-13-14 from the top. Turn the indifferent card tenth from the top face up, then place the four Aces on top or bottom so that they can be conveniently culled or introduced.

Method: Thumb off the Aces and place them face-up onto the table, their order from the face being: Ace of Hearts, Ace of Diamonds, Ace of Clubs, Ace of Spades. Casually shuffle the cards without disturbing the top fourteen cards. Example: Overhand shuffle cards off the face of the deck and throw them back on the face.

Get a break under the top two cards. Ortiz does this by performing a Pinky Count at the inner right corner. This is like a Thumb Count where the thumb pulls down on the outer left corner and releases a given number of cards. After the left fourth fingertip releases its two cards, it moves in to retain a break.

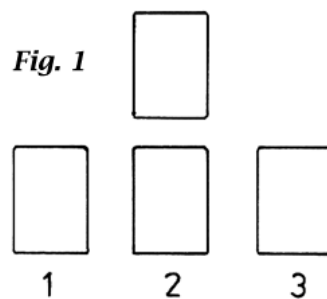
Your right hand picks up the tabled Aces and places them in a fan onto the deck in your left hand. Place them in a jogged position to the right, but do not place them flush on top of the deck. Say, *"Two black Aces and two red Aces."*

Move your right hand over to square the Aces, gripping them from above and by the ends. Wedge your right fourth finger against the right side of the fanned Aces at their outer right corner. This finger acts as a guide and "stopper" during the subsequent squaring action. Move your right hand to the left so that the Aces coalesce. Your left thumb, which moves alongside the left side of the deck, acts as an adjacent "stopper" during the squaring action. Once the Aces blend together as a squared unit, your right hand immediately lifts them and the two cards above the break onto your extended left thumb and fingers. This six-card lift-off must be part of the fluid squaring action, and your left thumb and fingers aid in a side-squaring action as your right hand moves the packet forwards and backwards.

You then ostensibly show the four Aces again. During this display, perform the "P.S. Move" or "Secret Subtraction Finesse." After doing this move, your right hand will be holding a four-card packet from above and by the ends. **Situation Check:** The order and identity of these cards from the top should be: indifferent card, indifferent card, Ace of Clubs, Ace of Spades. The order of the cards in the deck from the top down should be: Ace of Diamonds, Ace of Hearts, seven indifferent cards, *face-up* indifferent card, four Kings (face-up), rest of the pack.

Place the four-card packet against the top of the deck at the outer right corner so that it is outjogged. Your left thumb momentarily holds the cards in place. Your right hand then turns the packet face up and replaces the packet in the same jogged position. The Ace of Spades is on the face. Say, *"The Ace of Spades is the Leader Ace."* Your right hand then openly deals the Ace of Spades face up to the table.

Once the Ace of Spades is dealt, the card exposed at the face of the remaining three cards is the Ace of Club, which reenforces the assumption that all three cards are Aces. Your right hand turns the three-card packet face down and replaces it in the same jogged position. Then the remaining three Aces (?) are dealt face down in a row from left to right. (Fig. 1)



Your right hand turns the Leader Ace (Ace of Spades) face down. Overhand Shuffle the cards as follows: Run five cards and throw back on top. Run four cards and throw back on top. Execute a jog shuffle to retain both stock shuffles. This sets the two red Aces. One is now on top and the other is fifth from the top.

Your right forefinger executes a Hit Double Lift, disclosing the face of an indifferent card. Ask the spectator to remember this card. Perform another Double Turnover and deal the top card (red Ace) face down onto the Leader Ace.

Deal the next three cards face down onto the supposed Ace at position #1. Place the deck aside and pick up the four cards at position #1. Hold them face down in your left hand, then perform Wesley James' handling of the packet: Deal the first two cards face up. Instead of dealing the next card, execute a Bottom Deal, which is easy because only two cards remain. Maintain a nice rhythm during the face-up dealing. Hold the last card face down for a few seconds, then slowly turn it face up to reveal the indifferent card.

Toss this "transposed" indifferent card face up onto the other three tabled indifferent cards. Turn the two cards at the Leader position face up to disclose two Aces. Turn them back face down and squared. Pick up the deck again and execute another Double Turnover to seemingly show another indifferent card. Perform another Double Turnover and deal the top card (red Ace) face down onto the Leader position. Immediately deal the next three cards face down onto the supposed Ace at position #2. Place the deck aside. (Be careful not to expose the five face-up cards below the top card of the deck. Keep the cards perfectly square.)

Pick up the four cards at position #2 and place them face down in your left hand. At this point, you can handle the cards in two ways, both variants by Darwin Ortiz.

Handling One: Shift the packet into a Glide position and perform the Glide as you apparently remove the Ace. In reality, slide out an indifferent card. Hold this card face down in your right hand as your left hand turns palm up, spreads its cards, and shows three indifferent cards. Do not worry about the jogged "glide" card. It will automatically be taken care of during the one-hand spread-action. Eventually show the face-down card in your right hand as another "transposed" card.

Handling Two: This is a duck-and-deal approach, requiring no sleights. Simply duck the top card underneath the packet. Deal the next card face up onto the table. Repeat the actions. You then have two cards in your left hand. The lowermost card is the "transpose" card. Deal the top card face up and hold the remaining card face down for a few seconds. Finally, turn it face up to reveal the second "transposition."

Drop all the indifferent cards face up onto the previously tabled ones. Pick up the deck as you direct attention to the Leader position. Your left fourth fingertip secures a break below the *sixth* cards from the top of the deck. This is easy due to the natural separation where the four Kings are face up. Your right hand turns the Aces at the Leader position face up and onto the deck. Do this slowly and one at a time. The first Ace should go flush onto the deck and the rest are spread to the right.

Casually turn over all the cards above your break, allowing the Aces to coalesce into the block as everything imperceptibly falls face down onto the deck. Immediately deal the top three cards, still thought to be the three Aces, face down at the Leader position. Perform a Single Turnover of the top card, disclosing a King. The spectator will assume this is the third indifferent card to "transpose" like the preceding two. Perform another Single Turnover and deal this King face down onto the three cards (Kings) at the Leader Position.

Double Cut the top two cards (face-to-face pair) to the bottom. Deal the next three cards (Aces) face down onto the card at position #3 and say, *"I know you are watching very closely this time, but I'm going to try something even more difficult. One card can easily transpose with another card, but four cards to transpose is four times as difficult!"*

Ask the spectator to place his hand over the supposed Aces. Make a magical gesture. Turn over the cards at position #3 and disclose the Aces! Ask the spectator to turn over the cards under his hand to reveal the four Kings. Say, *"This couldn't have been done without the help of the Kings!"* You can "right" the reversed card on the bottom at an opportune moment or use it in your next effect.

ZAP ACES

Fred Kaps - Channing Pollock

Fred Kaps and Channing Pollack were both working in Paris, France in the early 50's. Together they developed the following routine, building it around the Elmsley Count, which had just been introduced to the magic fraternity. They wanted a Four-Ace routine that did not require picking up and recounting piles.

Effect: The performer removes the four Aces from a pack and shows them front and back. Three of the Aces are placed face down in the usual assembly configuration and the leader Ace is placed face up. Three indifferent cards are placed onto the leader Ace. Immediately, the other Aces are shown to be Queens and the leader Ace is joined by the three missing Aces.

Set-up: Distribute the four Aces in the deck in this order from the face: AS - AD - AC - AH. Place three Queens on the face with the fourth Queen on top. (If you are adept at arranging cards during a cull, create the this set-up as you remove the Aces from a borrowed, shuffled deck.

Method: Run through the cards and upjog each Ace as you come to them (unless you're culling). Remove them together and place them on the face of the deck. Their order from the face should be: S-D-C-H. Spread the Aces on the face and secretly obtain a left pinky break below the sixth card from the face.⁵⁰

Close up the spread and lift off all six cards with your right hand, holding them from above and by the ends. You ostensibly removed the four Aces. Your left hand places the deck face down to your left. The position of the deck will be important later in the routine. Therefore, position it so that your left hand can quickly and easily pick it up in a natural action and without looking.

You are set to display the Aces (?) front and back to show fast company that you are not using double-face or other gaffed cards. This bit of proving is done quickly. Still holding the cards in your right hand from above and by the ends, your left thumb begins peeling them off the face one at a time in a counting action. The last three cards are placed as one onto the three previously peeled cards.

Turn the packet face down and repeat the peeling-counting action just explained. Turn the packet face up and deal the Ace of Spades onto the table at the "leader" position. Explain about the leader-Ace, then turn it face down. Keep the remaining packet face up, but change your grip to the original Elmsley-Count grip. That is, your thumb, first, and second fingers of both hands are positioned adjacently at both sides of the packet. *Situation Check:* The order of the cards from face should be: AD-AC-AH-Queen-Queen.

With the cards in this position, your right fingers more or less glide out the lowermost card (Queen) of the packet. As you slide it out, it must be quickly and smoothly turned face down, preventing the audience from seeing its face. Once the card is slid out and pivoted face down, your right hand deals it face down to the right.

Repeat the same action with the next lowermost card (another Queen), dealing it face down to the left of the first tabled card. (Center position) To handle the last Ace (really three cards), shift the card(s) into a left-hand dealing position, slightly lower than a conventional Mechanic's Grip. This prepares for a subsequent cop, which is a ticklish one. In competent hands, it proceeds with invisible smoothness.

⁵⁰ You can get the six-card break in any other manner, such as thumb-counting.

As you deal off the remaining Ace, secretly cop the two lowermost cards (two Aces) and with a Wrist Turn add them face down onto the tabled deck. Almost immediately pick up the deck, which explains why the deck was properly positioned earlier. Watch your angles of visibility. However, the audience should be watching the action of the last Ace.

The cards are now in the familiar assembly layout. Give the deck a couple of Riffle Shuffles, retaining the top three and bottom cards. Say, *"I'll take three cards off the deck. Any three cards!"* As you say this, thumb over the top three cards of the deck. Your right hand lifts these three cards face down as your left hand moves away, retaining a light grip on the cards.

With the three cards practically squared, your right hand flashes the face card (a Queen). Drop these cards next to the leader Ace of Spades. Your right hand picks up the Ace of Spades, shows its face again, and drops it face down onto the three tabled cards. Continue: *"The leader Ace goes on top of these three other cards! Watch!"*

Your left hand, still holding the deck, adjusts the cards into a Glide-type position. Simultaneously, your left hand moves above the card to the far left in the layout. This is a Queen. In the meantime, your right hand moves above the card to the far right in the layout. Once both hands are in position, the next action is a simultaneous one. Your right hand turns the right-hand card face up and your left hand performs a poor man's Curry Turnover.⁵¹

Briefly: Your left hand, positioned directly over the tabled card, more or less drops the deck onto it. The deck is released first by your thumb as your second and third fingers underneath draw out the bottom card of the deck. Once the card is clear, your thumb actively joins the other fingers and moves in to turn the card face up. The deck falls onto and covers the tabled card. The entire action should look as though you turned the tabled card face up and set the deck aside. It occurs in a couple of seconds and as soon as the two cards are face up, your right hand immediately turns the "center" card face up. The effect is that the three tabled Aces instantly change into Queens.

To conclude, pick up the leader packet. Turn it face up and perform an Elmsley Count to ostensibly show the Aces. (The red Ace will be seen twice.) Concerning the Snide move, Marlo reported that a similar move was published in Bill Simon's *Effective Card Magic*.⁵² The student can apply Simon's move from "Predict Switch" (pp. 116-118) to this effect. If so, deal the three cards into the layout from left to right so that you can execute Simon's sleight with your *right* hand.

ZAP VARIANT

Dai Vernon

Vernon eliminated the difficult sleights and simplified the effect.

Set-up: Place three Queens on top of the deck and put the remaining Queen on the bottom. Place the Aces in the same order as suggested in the Kaps-Pollack version.

Method: Cull the Aces and place them face up on top of the deck. Spread the cards slightly to further display the Aces. Get a left pinky break below the seventh card or lowermost Queen. Close the spread and lift off all seven cards as a block, lifting them from above and by the ends in a Biddle Grip.

⁵¹ This maneuver is described in Al Leech's *Super Card Man Stuff* in an effect called "Speedy Transposition, pp. 5-7. Leech's grip is different and he goes into the move differently as he approaches a longitudinally tabled card. This move was first shown to Leech by Dai Vernon. You must adjust your techniques to accommodate the position of the tabled card or vice versa.

⁵² Simon's sleight was established in 1952 and may have inspired Leech's technique.

Perform the Braue Addition to switch three Aces for three Queens, leave the last Ace face up just after the switch, then deal it face up as the leader Ace. Next, deal the Queens face down into the layout configuration described in "Zap Aces."

Deal the top three cards of the deck face down onto the leader Ace and you are finished. Conclude as per original routine.

A more sophisticated handling would be: Work it as above, but in get a break below the sixth card and pick up only two Queens. Perform the Braue Addition to switch two Aces for two Queens. Deal the cards into the layout. The third card dealt is actually an Ace.⁵³

To conclude, deal off the top three cards of the deck, flashing the face card (a Queen), and then dropping them onto the leader Ace. Conclude as in the original routine. The pair of visual "sells" add to the overall effect.

BACK-TRACKING

DISASSEMBLING JOKERS

Jon Racherbaumer

This is a method for performing the Solomon-Marlo "Reverse Assembly" initially published in *Marlo's Magazine-Volume Three* (1979). During its description, some problem-points will be discussed and the actual process of developing a method will be divulged. It was directly inspired by Allan Ackerman's "Reassembled Finale" published in *Close-Up Fantasies-Book II* (1980), a method that many purists found unsatisfactory. Students should study Ackerman's impromptu method, then compare it to the following variation.

This method is not strictly impromptu because it requires four Jokers, which suggests special preparation; however, all sixteen principal cards are ungaffed and can be examined before and after the routine. The Jokers are normal-looking cards and can be excused by explanatory patter approaches. Because false counts are used during the routine and cards are shown more than once, the use of Jokers eliminates discrepancies that astute observers are sure to catch. The rest of the routine is derived from methods already developed by Marlo and Solomon. None of the sleights are new or innovative.

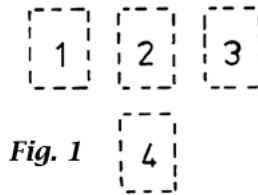
Each apparent vanish from individual packets is handled differently for the sake of variety and deceptiveness and no single technique is used to excess. The handling of the troublesome "empty packet" is based on Marlo's clever Bluff Ace Assembly and eliminates the need for a secret add-on or risky palming.

Requirements: Four regular Jokers which look alike. Do not mix in extra Jokers. Twelve indifferent cards, all Spot or Court cards, which will provide clarity and contrast.

Set-up: Place the Jokers on the face of the twelve indifferent cards.

Method: Introduce the 16-card packet and spread the cards face up between your hands to openly show them. Comment on the magical Jokers and set the stage with your preliminary patter. Your first objective is to show each card and place them into a layout. (Fig. 1)

⁵³ Pete Biro usually feigns a clumsy move and accidentally (?) drops this Ace face up as added sell.



During this stage, one of the Jokers must be switched for an indifferent card. There are several ways to accomplish this end. Use the Braue Addition, the FuFu or Atfus Switches, or KBV Switch-Outs. Use a technique that is convincing and deceptive. For purposes of this description, this sequence is used: Hold the cards face up and squared in a left-hand dealing position. Your right hand grips the cards from above and by the ends.

Buckle the bottom indifferent card with your left fingers, then peel the top and bottom cards simultaneously into your left hand. Both cards should come off aligned. Immediately peel off the next two Jokers, but retain a left pinky break under the third Joker. As the fourth Joker is fairly peeled onto the others, re-steal the third Joker underneath the right-hand cards.

Place the right-hand cards face up onto the table. Flip the supposed Jokers face down into your left hand. Perform a Triple Turnover to display a Joker. Repeat the Triple Turnover, then deal the top card face down to Position 1 in the layout. Perform a Single Turnover to show another Joker. Turn it face down to Position 2 in the layout. Show the remaining Jokers and place them face down to Positions 3 and 4, respectively.

Explain that you are going to cover each Joker with three indifferent cards. Pick up the packet on the table and place it face up in your left hand. Repeat the previous action as you apparently peel off three indifferent cards. This time, however, there is no need to re-steal any cards.

Turn your left hand palm down and place its four-as-three packet face down onto the Leader Joker at Position 4 in the layout. Next, peel an indifferent card into your left hand, followed by another indifferent card. Hold a break under this second indifferent card, then re-steal it as the third card is peeled. Deposit these two-as-three face down onto the Joker at Position 1. The next three-card packets are peeled fairly and are placed face down onto the remaining two Jokers in the layout at Positions 2 and 3.

All the cards are now set for the Vanish-Assembly Phase. Pick up the packet at Position 3 (far right) and place it face down in your left hand. Perform an Elmsley Count as you apparently reverse the order of the cards, bringing the bottom Joker to the top. Retain the last card of the count in your right hand. Stroke its outer left corner, then display and indifferent to show the transformation-disappearance.⁵⁴ Replace the "changed" card face down on top of the others, then flip the entire packet face up. As a casual afterthought, perform another quick Elmsley Count to show four indifferent cards. (The rationale behind this handling is to seemingly treat the supposed Joker as an isolated entity. That is, it is brought to the top and manipulated as a single card. Afterwards, all the cards are shown in a sequential count. The reason for this handling is simple: If the cards were initially shown as a group to effectuate the "vanish," the "heat" begins to dissipate and attention is more relaxed during the "sell" of the count-display.)

Reverse-Count the cards and replace them at Position 3. Pick up the Leader Joker at Position 4, turn the cards face up and spread them face up via a Single Buckle Spread. Snap the last card (Joker) to indicate its singularity, then openly transfer it to the top (face) - Square the cards, flip them face down, and table them at Position 4.

Pick up the packet at Position 2 and hold them in a face-down dealing position in your left hand. You are then going to perform a Marlo handling from his Real Gone Ace methods: Buckle the bottom Joker and angle-jog the card second from the bottom with your left fourth fingertip. Slide the bottom Joker to the left

⁵⁴ As we all know, this is not a literal disappearance. It is a transformation which is later shown to be the first-half of a transposition.

and into an extended, side-jogged position with your left fingertips; drag the Joker until it clears the left edge of the angle-jogged card, then slide it back so that it goes *above* the indifferent card. This action displaces the principal Joker. Your patter for this action should be: *"Remember: the Joker is the bottom card. Watch closely as I wiggle my fingers against it!"*

Wiggle your left fingertips under the packet and against the displaced indifferent card, then on the bottom as your right hand holds the packet from above and by the ends. Slowly turn your right hand palm up to reveal the bottom card of the packet. The Joker has apparently disappeared. Flip the packet face up and perform Marlo's OPEC technique to show the rest of the cards. Briefly: Buckle the bottom card and take it into your left hand, then follow-up by doing the final three-fourths of the Emsley Count.⁵⁵

Flip the cards face down and perform a quick Reverse-Count. Table the packet at Position 2. Pick up the Leader Packet at Position 4, turn it face up, and perform an Elmsley Count to apparently show three Jokers and a single indifferent card; however, retain the last two cards of the count in your right hand and do not disturb their order. Replace this pair onto the squared cards in your left hand, then transfer the indifferent card on the face to the bottom of the packet. Turn the Leader Packet face down and table it at Position 4 in the layout.

The last packet at Position 1 is easy. Pick it up with your right hand, holding it from above and by the ends. Repeat the left finger "wiggle action," then turn your right hand palm up to reveal the bottom card of the packet. The Joker has again seemingly disappeared. Flip the cards face up and perform a three-card Elmsley Count. In keeping with the Reverse-Count handling of the preceding packets, flip the cards face down and repeat the three-card Elmsley Count. Table the packet at Position 1.

Say, *"Believe it or not, all four Jokers are in the Leader Packet!"* Pick up the Leader Packet at Position 4 and hold the cards face down in your left hand. Perform a Quadruple Turnover to show a Joker, using a Buckle or Pushoff technique. Repeat the four-card Turnover, then deal the top card face down onto the table at Position 4.

Perform a Triple Turnover to show another Joker, repeat the three-card Turnover and deal the top card face down onto the previously tabled Joker(?). Perform a Double Turnover to display a third (?) Joker, repeat the two-card Turnover, and deal the top card face down onto the others. Flip the last card(s) face up into your left hand to show the fourth and final Joker. You then have two aligned Jokers face up in your left hand. (We tried several techniques to display the Leader Packet as four Jokers, including Castillon's Spirit Count. However, the version just described proved to be the most deliberate and convincing sequence. The so-called Omega Count used by Ackerman, though it works, is an inconsistent handling. That is, one card is shown, then the others are sequentially counted—a less than expert approach.)⁵⁶

All that remains is the subtlety business from Marlo's Bluff Assembly. Because we are using duplicate Jokers, ask a spectator to sign the face of the Joker in your left hand. Once the card(s) is signed, using a felt-tipped pen, flip the card(s) face down onto the other supposed Jokers. Pick up the Leader Packet and remove the top card (unsigned Joker) with your right hand. Slide it underneath the packet at Position 1, using a scoop-action. Say, *"Watch the signed Joker!"*

Still holding the Leader Packet face down in your left hand, perform a quick Elmsley Count and retain the last card of the count in your right hand. Slowly turn over the single right-hand card and disclose the signed Joker. Replace the signed Joker on the bottom of the left-hand cards, then table the Leader Packet at Position 4. The routine is apparently over. Pause a few beats and add, *"And that's the illusion of the four Jokers. I say 'illusion' because the whole business has been an illusion. It never really happened because the Jokers never left their individual packets!"* Turn all the packets face up and spread the cards to show that the Jokers are back in their respective packets. (If you prefer, use Marlo's "Time Machine" approach.

⁵⁵

For a further detailed explanation of this "Out-of Position Elmsley Count," see *Marlo's Magazine-Volume Three*

⁵⁶ Although it was not known or published when this method was devised, The Rhumba Count can be successfully applied in lieu of Marlo's Duplication Display from *Future Classic*.

Regardless, your patter approach and timing are very important for the impact of the surprise ending to be fully appreciated.)

In conclusion, this method is offered to explain how a specific method was developed. It pays a price and has its own weaknesses. Students of his plot should study the Marlo and Solomon methods, which will sensitize them to the nettling microcosm of effect composition and why a chosen procedure and its concomitant handlings are either good or bad. Perhaps then the delicate ecology of magic methodology will be one day described in detail?

August 10, 1980

TECHNICOLOR DISASSEMBLING JOKERS

Gene Castillon

This handling was inspired by Jon Racherbaumer's "Disassembling Jokers." In this version the Jokers have red-backs while the twelve indifferent cards are apparently blue-back. It pays a price for this visual contrast. In the previous routine the sixteen principle cards are ungaffed and may be examined before and after the routine. In this version the cards are ungaffed but not examinable since two of the indifferent cards are red-back.

Requirements: You need four red-back duplicate Jokers, a red-back 9S, a red-back 8D, a blue-back 8H, a blue-back 7H, and eight other blue-back spot cards.

Set-Up: Place the four red-back Jokers in a wallet or pocket. Place the blue-back 7H face up on the table. On top of it, place 7 blue-back spot cards face up. Place the blue-back 8H face up on the packet. Place the two red-back spot cards face up on the stack and place the remaining blue-back spot card face up on top of them. Place this face up packet in a card case, a convenient pocket, or at the face of the rest of the blue deck.

Method: Remove the set-up packet from your pocket, card case, or off the face of the blue deck without disturbing their order. Hold the packet face down and give the packet the following modified Elmsley Count: Fairly reverse-count the top five cards face down one at a time. As you take the sixth card, block pushover all cards above the lowermost card. Take the squared block on the count of six as you unload the first five cards back under the last card. Continue the reverse-count fairly. You will show twelve face-down blue-back cards, concealing the two red-back cards. Turn the packet face up and ribbon-spread the twelve cards face up on the table to show twelve spot cards.

Introduce the four red-back Jokers and place them face up on the face of the ribbon spread. Patter about using twelve blue spot cards and four red Jokers. Pick up the face-up spread and in squaring obtain an Erdnase Break under the top five cards (four Jokers and one red-back spot card). You are then going to apparently remove the four Jokers, really switching one of the Jokers for one of the red-back spot cards.

Thumb off the top Joker face up into your other hand. Return to the packet and thumb off the next Joker face up onto the Joker in your hand, obtaining a pinky break under this second Joker. As your hand returns to take the third Joker, unload the Joker above your break **under** the packet as you thumb off the third Joker. When your hand returns to take the last Joker, really take both cards above your break squared as one. Turn the Jokers(?) face down and toss them down on the table in a slightly spread condition.

Casually spread the remaining face-up spot cards, keeping the lowermost Joker hidden, as you patter about using the blue cards in just a minute. As you square up the cards, secure a break under the two cards on the face and Double Cut to the break. Square up the packet and turn it face down. A blue back will show. Place the blue (?) packet face down to your right.

Pick up the four-face down Jokers(?) and OPEC count them face down. This repositions the red-back spot card second from the top. Turn over the top Joker using your favorite Double Lift. Turn the Joker face down and deal it face down to your far left. Double Turnover to show another Joker and double turnover the Joker (?) face down, dealing the spot card to your far right. Proceed to show the last two Jokers one at a time, simulating double turnovers and deal them in a row between the first two tabled cards.

Pick up the blue(?) packet, turn it face up, and hold from above in Biddle position in one hand. Use other hand to peel off cards one at a time, reversing the order of the cards. Next modified handling of the Veaser Concept to show twelve cards as you place three spot cards face down on each red Joker.

Peel off the face-up spot card from the face of the packet. Bring your hand back to peel the next spot card face up onto the card in your counting hand. As you take this second card, secure a pinky break between the two cards. As your hand returns to take the next spot card, unload the second card under the packet, but steal the card directly into a Erdnase break with the little finger of your other hand. Remove the third card squared onto the single card in your counting hand. It should appear that you just counted three spot cards into your hand.

Turn your counting hand palm down and deposit the squared blue packet on the red card to your far right. Fairly reverse-count the next three spot cards and place them face down on the red card to your far left. As you count off the next three cards, perform the Veaser Concept: Take the first two cards fairly one at a time. As you go to get the third card (7H) unload the two cards in your counting hand under the packet and grab all the cards above your Erdnase break. Keep this four-card packet squared, turn your hand palm down and deposit the packet on the red card adjacent to the packet on your far left, apparently placing three blue spot cards on each red Joker.

Pick up the squared packet second from your left and turn it face up. Thumb off the Joker on the face and point to the other piles as you patter about each packet containing one Joker at the bottom of three indifferent spot cards. Return the Joker to the face of the five-card packet, turn the packet face down, and place it below the other packets in standard T-formation.

Pick up the packet farthest to your left, turn it face up, spread to show one Joker and three spot cards, and openly cut the two face cards beneath the remaining spot cards. This positions the Joker third from the face. Flip the packet face down and perform Vernon's Through the Fist Flourish which will turn the packet face up.

Perform the following variation of the OPEC Count to show that the red-back Joker has vanished. On the count of "one," take the lowermost card. On the count of "two" take the face card on top of the lowermost card. On the count of "three," perform the action of the Flexible (or Jordan) Count, taking the three top cards and leaving the original lowermost card. On the count of "four," take the original lowermost card onto the face of the packet. You have ostensibly shown four spot cards.

Turn the squared packet face down and perform a regular OPEC Count to show four blue backs. (This count will automatically re-position the Joker on the bottom of the packet.) Place the face-down packet in its original position in the T-formation.

Pick up the leader packet, turn it face up, and spread over the three face cards, keeping the last two squared as one. Two Jokers appear. You may flash both sides of the spread to show two red Jokers and two blue spot cards. Transfer the two face cards *between* the lower three cards spread as two. This brings the two Jokers to the face, followed by the 7H, the red-back spot card, and the 8H. Turn the leader packet face down and replace it into the T-formation. Pick up the middle packet and perform the above steps to show four spot cards front and back. Return the packet face down to its position in the T-formation.

Pick up the leader packet, turn it face up, and Elmsley Count the packet to show three Jokers and one spot card. Tilt the packet so the faces are towards you and the backs face the audience. Thumb over the three face cards, keeping the last two squared as one. The audience will see three red cards and one blue card.

You will see two Jokers and two spot cards. (Transfer the two face cards *between* the remaining three cards spread as two.) Square-up the cards and place them face down in leader position.

Pick up the squared face-down packet on your far right. Hold it from above by the ends in one hand. With the other hand, remove the lowermost red card (supposedly a Joker) and transfer it face down to the top. Hold cards in dealing position, single buckle, and lose(?) the red card by transferring the top two cards above the break to the bottom. Perform the Vernon Through the Fist Flourish to turn the packet face up. OPEC Count to show four spot cards. (You have only three cards, but performing the actions of the regular OPEC Count will show apparently four cards.)

Turn the squared packet face down and return to its position in the T-formation. Pick up the leader packet and hold it face down. OPEC Count the cards to show four (?) red-back cards. (This count brings the two real red Jokers to the top of the face-down packet.) Spirit Count the packet to display four (?) Jokers front and back. At the conclusion of the Spirit Count, you will be holding the packet face up.

Thumb over the face card. Show it both sides as you explain that only three Jokers have traveled so far. The master Joker has not traveled. Hand the single Joker to spectator to sign. Return it face up onto the squared face-up packet. Secure a pinky break under the two Jokers at the face. Turn the packet over sideways. Because of the break, the two face cards will be kept squared and side-jogged to the right. Grasp the side-jogged double and flip it face up on the remaining squared cards. The Marker Joker appears as it should.

Double Turnover the two face-up cards as one, remove the top face-down red card, and drop it face down on the packet at your far right. Table the leader packet face down in its proper position.

Pick up the squared face-down packet on your right. Single Buckle and cut all cards above the break under the single blue card you buckled. Perform the Through the Fist Flourish to turn the packet face up. Perform the OPEC Count variant described earlier to show four spot cards. Place the last card of the count *under* the packet. Turn the packet face down and openly transfer the bottom blue card to the top. Replace the packet face down in its T-formation.

Pick up the face-down leader packet and turn the top card face up. The marked Joker will appear. Turn it face down on top of the packet. Perform the Through the Fist Flourish to turn the leader packet face up. A spot card will appear. Deal the face-up cards face up on the table one at a time, reversing their order. Pick up the packet and hold face up in dealing position.

Flip the Joker face down, simulating a Double Turnover. Flip it face up and deal it face up to the table. Double Turnover the next two cards as one to show a blue back. Double Turnover the blue (?) card face up and deal the red-back card face up onto the Joker and side-jogged to the right.

Repeat with the last two cards showing blue backs, simulating the double turnover actions for consistency. These last two cards will be the 7H and 8H. Pick up the squared face-down packet at your far right. Hold it from above by the ends in one hand and remove the bottom red card with the other hand. Toss the red Joker face up onto the table. Place the remaining cards in dealing position.

Push over the top card and deal it face up onto the Joker. Bottom deal the red spot card face up on the table. Since you are holding only two cards, the bottom deal is easy. Deal the last card face up onto the others. You have apparently shown a red Joker and three blue spot cards. Repeat this handling for the remaining two piles, eliminating the bottom deal since all the cards are normal and may be shown freely.

Many alternate handlings are possible. Instead of the Veaser Concept to switch in the red spot card for the Joker, by changing the set-up you can eliminate bringing the Jokers near the spot cards.

Set-up: Arrange the blue packet as follows from the face: blue spot card, blue 8H, red Joker, red spot card, 7H, seven blue spot cards. Place the other red spot card on top of the remaining three red Jokers. Place the

four red-card packet in a pocket or wallet. Place blue packet on the face of blue deck, noting the twelfth card from the face.

Method: Introduce blue deck, turn it face up, block push off approximately six cards and continue spreading until you see your noted key card twelfth from face. Discard rest of deck. Square up the twelve-card packet, turn it face down, and perform modified Elmsley Count to show twelve blue backs.

Turn the packet face up, secure a break under the Joker (second card from face), and perform a two-card push off. Continue spreading the face-up cards to show all spot cards. Only eleven cards will show, but no one will notice. Square up the spread, securing a break under the 7H (fourth card from face) and Double Cut to break. Set packet face down on table.

Introduce the four red Jokers(?) face down, casually spreading to flash four red backs. Square the four cards, turn them face up, and Flexible (or Jordan) Count the cards as four Jokers. Turn the packet face down and deal the Jokers face down onto the table as explained in the initial version. Pick up the blue packet and continue the rest of the steps of the routine..

An alternate handling of the re-assembly is possible. Proceed as described until you perform the Through the Fist Flourish. At this point, a Spot card will appear. Deal the cards face up to the table one at a time, reversing their order and leaving each sidejogged to the right. Pick up each remaining face-down packet one at a time, turn it face up and spread it on the table from left to right. The Jokers have returned!

GATHER AND SCATTER YE COLORFUL JOKERS

Danny Korem

Jon Racherbaumer discussed the possibilities of the "Disassembling Jokers" plot with Danny Korem in June of 1980, encouraging him to develop a clean method without any extra cards or gaffs. This is his solution.

Set-up: Arrange these sixteen cards in this order from the face: four red-back Jokers, red back Eight of Clubs, blue-back Nine of Clubs, and ten blue-back cards.

Method: Show four red-back Jokers by casually them face up on the table one at a time in a succinct manner. Flash the backs and bring attention to their color and replace them onto the face-up twelve-card talon. Spread through the whole talon calling attention to the indifferent cards and that they have blue backs as you flash their backs, taking care that only four red-back cards are exposed in the flashing process. Square the packet, getting a left pinky break under the red-back Eight of Clubs.

Add it to the Jokers as you apparently table indifferent cards, leaving you four (?) Jokers in your hands. Turn the five-card packet face down and deal the top three cards from left to right in the standard T-formation, placing the last two Joker squared as one in the leader position. The Eight of Clubs is in the T-formation in the left position.

Pick up the packet of indifferent cards and hold it face up in Biddle position in your right hand. Count off the first three cards, but steal back the second card under the packet. Turn the card packet face down on the leader packet. The face-down leader pile then consists of from top to bottom: two indifferent cards, followed by two Jokers. Fairly count off three cards and place them face down on the other three supposed Jokers.

The vanish sequence for the packets that each contain a Joker (center and right) can be handled one of two ways. Pick up the packet and spread the cards face down and place the Joker second from the top. Flip the packet face up and perform the Elmsley Count, placing the last card counted on bottom. Then flip the packet face down and perform an OPEC Count, which shows the four (?) blue-back cards, leaving the Joker

on the bottom at the conclusion of the count. Table the packet face down and repeat the sequence with the center packet.

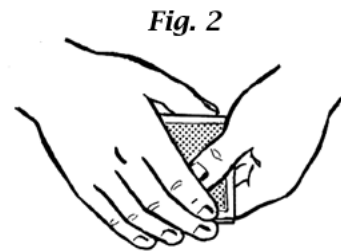
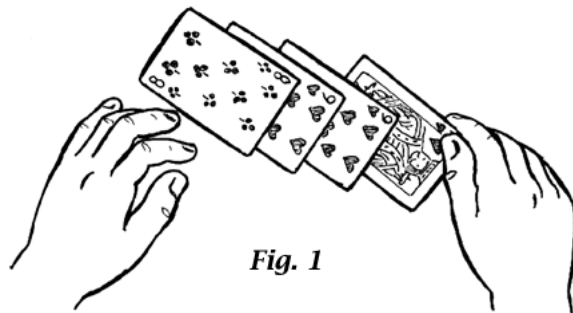
Or: Pick up the face-down packet and displace, using various ruses in print, the Joker so that it is second from the bottom. Turn the packet face up and perform an OPEC Count, placing the last card on the bottom so that the Joker is second from the bottom of the face-up talon. Flip the cards face down and perform another OPEC Count, which leaves the Joker on the bottom. Table the face-down talon. Repeat with the center packet.

Regardless of which approach is used, follow by performing the sequence for the disappearances. Pick up the lesser packet and display two Jokers. Place one of the Jokers on the bottom of the face-up talon. Turn the talon face down and table it. This sandwiches the two indifferent cards between the two Jokers.

Perform the “disappearance” sequence of your choice for the center Joker.

Turn the leader packet face up and Elmsley showing that there are three (?) Jokers in the packet. Finish the count by placing the last Joker on the bottom, then table it. The talon is then in the same position as at the beginning of the sequence.

Pick up the last packet to your left and spread it face down between the hands to display three indifferent cards and the Joker (?). Square up and perform a Through the Fist flourish with the talon. When the packet emerges from your hand face up, the Joker will appear to have disappeared. Deal the cards on at a time on the table. (Fig. 1) Notice that you slide each card under the previous one, which leaves the cards in the same order.



Pick up the cards with both hands and loosely square them, turning the cards face down. As you do so, your left fingertips slightly jog the bottom card (8C) to the right. (Fig. 2) Figure 3 is an exposed view. Your hand should be directly above the leader packet. Perform the Vernon Transfer with the 8C, secretly moving it from the talon to the tabled leader packet. Your left hand replaces its cards back to their original position as your right hand holds back the 8C and picks up the leader packet. (Figs. 4 and 5)

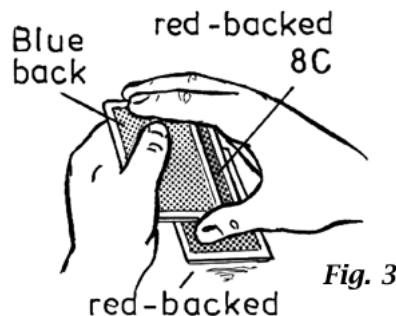
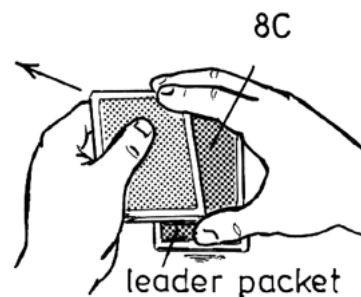
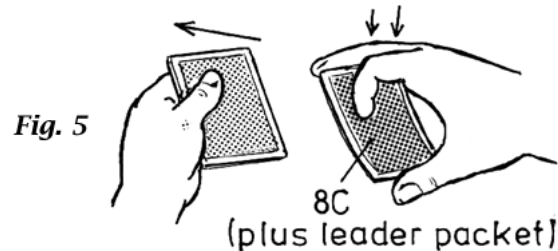


Fig. 4



The adding of the 8C is undetectable as a "retention of vision" illusion is created by the tabled leader packet. Any glimpse a spectator might get of a red-back card will be thought to be the leader packet. Perform a face-down Elmsley Count. When completed, get a right-thumb break under the third card from the top. Your right hand is above the talon in a Biddle position.



With a slight pressure by your right fingers and thumb, the two Jokers beneath the red-back 8C can be stripped out as the left thumb maintains pressure on the red-back 8C, keeping it in perfect alignment and preventing any exposure of blue-back cards. Turn this double (two Jokers) face up on the talon.

Have the Joker signed and turn the double face down, dealing off the top Joker (unsigned). Slide it under the tabled talon to your left, which has only three indifferent cards. *Situation Check:* The order of the leader packet before the final Elmsley is in this face-down order: 8C, Joker, two indifferent cards, and Joker.

To finish the routine, turn the leader packet, which you are holding, face up and show that the signed Joker has returned. Call attention to the three indifferent cards you are holding, stating that everything was merely an illusion. The Jokers never moved at all. Spread each packet in the T-formation and show that the Jokers have returned.

ROUNABOUT ACES

A BLENDED SUCCESSION

Dave Solomon

Solomon writes: "This method is a combination of my original double-faced method which appeared in *Marlo Magazine* #2 and the Marlo method with double-enders which appeared in the same issue. My original routine was great for the first two Aces, but in the third pile there was a complete procedural breakdown. I was watching Kevin Kelly do my routine from the magazine and (just as I thought) the magic ended when the third pile was handled. The third packet was over-handled, changing the rhythm of the entire effect. At that moment, I worked out the following method to Kevin's delight. I have changed the handling slightly since that session. I can then assure you that Brother Hammon will love this."

Set-up: Face-up and from the face: AH/6D - AD/8S - Ace of Spades - AC - 4 indifferent cards - 5H/AH - 2 indifferent cards - (3H-AH ender) - (2D-AD ender) - (7C-AC ender) - AD - AD. The Ace-end of the double-enders should be towards the performer and the underlined cards of the double-face cards should be uppermost.



The gaffs required are a little unusual because you have *two* AH double-face gaffs and 7C-ender, which is normally not used because it does not have the normally required white space a two or three has.

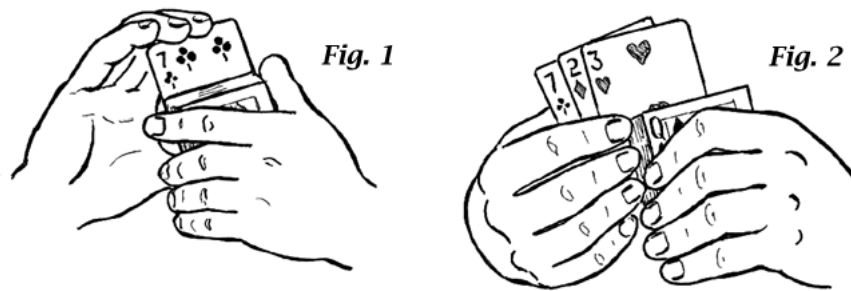
Method: With the cards face up, display and call attention to the face that you are holding four Aces and some indifferent cards. As you are doing this, thumb the cards over from your left hand to your right hand. Stop when you see the Seven of Clubs, holding the last three cards as one and without disclosing the Ace of Clubs-ender.

Close up the spread, then re-spread, showing the four Aces and thumb over another indifferent card. Square-up with the right hand holding the five-card packet from above by the ends. The left hand turns the remaining packet face down into the left hand book-wise. The right hand then places the supposed four Aces face up onto the left-hand packet, but the left hand keeps the cards separated with the left fingers.

The left thumb pushes over the top Ace of Hearts and the right hand deals it to the left. Follow the same procedure with the Ace of Diamonds, dealing it to the right of the Ace of Hearts, saying: "*Two reds face up!*" Next, the left thumb pushes the Ace of Spades over, keeping the last two cards squared with only the Ace of Clubs visible. The right fingers grasp all three cards with the thumb on top, fingers below. The right fingers then flip the Ace of Clubs (two cards) face down (book-wise) onto the packet. The left thumb deals the top indifferent card face down next to the Ace of Diamonds and the right hand flips the Ace of Spades face down next to the face down indifferent card.

You then place three cards on each Ace. Hold the packet face down in the left hand. Thumb over the top three cards into the right hand, fingers below, then thumb over the top three cards into the right hand, fingers below and thumb on top. The left pinky gets a break below the fourth card.

The right hand then changes position, grasping above by the ends and squaring-up the three cards as the right thumb obtains a break above the fourth card. Both hands raise the faces towards the audience with the right-hand cards upjogged but slightly behind the left-hand packet, hiding the Ace of Clubs ender. (Fig. 1)



The right hand squares the packet against the left-hand packet as the hands lower, dropping off the Seven of Clubs/Ace of Clubs ender. The right hand places the three Aces on the face down Ace of Spades. The next three cards are thumbed over and displayed as the others, except they are shown in a fanned position. (Fig. 2)

Square the packet and place it on the face down indifferent card. Before thumbing over the next three cards, raise the hands to hide the Ace of Hearts face down. Square-up and place these face down on the Ace of Diamonds. Show the last three cards and place them face down on the Ace of Hearts.

Explain that you will cause the Aces to magically transmigrate from one packet to the next and not directly to the leader packet. Pick up the face down packet to the left and show three indifferent cards and the face up Ace of Hearts. Displace the Ace of Hearts so it becomes second from bottom. Square-up and perform an Elmsley count, showing four face-down cards. Turn the packet face up, showing four faces.

Your right hand then spreads the next packet on the table, showing the face-up Ace of Diamonds, Ace of Hearts, and two face-down indifferent cards. Pick up the two face-down cards with the right hand, showing these indifferent cards. Turn them face up and scoop up the two Aces, holding them face up in the left hand. Make a magical gesture to the next packet, then perform a block push-off and turn over the three cards as one. Place the packet face down on the table and spread them, showing that one Ace is gone. Snap the face-down card, showing that the other Ace is gone.

Pick up the third packet as though you were going to look at a poker hand. Spread them in a fan, making sure that the indifferent-card enders are not exposed, especially the Ace of Clubs. Flip the cards face down and book-wise into the left hand, saying: *"The last Aces went very slowly. These Aces will go very fast!"*

Fan the cards again, this time showing the indifferent cards. Make sure you hide the Ace-enders. It looks convincing because the Seven of Clubs is displayed *full-face*. Show the four Aces to cap the routine.

SUCCESSFUL SUCCESSION

Gene Castillon

Full Deck Approach

Requirements: A regular deck of cards and three gaffed cards with matching regular backs: (1) Gaff A, (2) Gaff B, and (3) Gaff C.

Set-up: Place the regular duplicates of the indifferent cards on the gaffs near the face of the deck. Place Gaff B face down on top of the face-down deck with its indifferent-side to the right. Place the regular Ace of Hearts, Ace of Spades and Ace of Diamonds face down on top of Gaff B. Place the regular Ace of Clubs about ten cards from the face, Gaff C with its Ace index at outer left about 24 cards from the face, and Gaff A with its indifferent side to the right about 35 cards from the face. Place a pointer card at the face so you will always know the orientation of the gaffs. Case the deck; you are ready to begin.

Method: Introduce the deck, remove it from its case, and table it face down with the indifferent sides of the gaffs to the left. (Your pointer card will key you to the orientation of the gaffs.) Ribbon-spread the deck face down from left to right to show backs. Flip the spread face up sideways to flash faces and immediately scoop up in your left hand dealing position. Tilt your left hand so the deck is held vertically with faces towards the performer. Spread the deck between your hands up-jogging the Ace of Clubs, any indifferent spot card, Gaff C and Gaff A as you come to them.

Remove the up-jogged cards with your right hand and place them face down on the table slightly spread with the Ace sides of the gaffs to the right. Casually spread through the rest of the face up deck to show indifferent faces (not flashing real Aces or Gaff B). Square up the face up deck, turn the deck face down end-for-end, and place the deck aside.

Pick-up the four face-clown cards, square, and turn face up sideways. Spread out the bottom two cards as three (holding the last two cards as one) , simulating an Ascanio Spread. You are showing the four cards as four Aces. Square-up the cards, flip face down sideways, deal the top card face down to the center of the table, deal the next face down to the right of the center card, deal the next face down to the left of the center card, flash the face of the next card (Ace of Clubs) , and place it face down above the center card.

Pick up the face down deck, thumb over the top three cards (the real Aces) and place them face down on top of the face-down Ace of Clubs. Thumb over the next three cards, (keeping Gaff B on top) and place them face down on Gaff C at your right. Thumb over the next three cards and place them face down on the center card. Thumb over the next three cards and place them on the indifferent card at your left. Discard the rest of the deck.

Use the top card of the packet on your left to scoop up the left packet. Spread out the face-down cards to show four single cards, take the top two with your right hand (retaining the lower two in your left), rub the cards together simultaneously in each hand to show four single cards, place the right-hand cards *under* the left-hand cards, and square up. Perform the Push Through Flourish and reverse-count the face-up cards to show four indifferent cards (simulating an Elmsley Count). After the count, spread the cards face up to show indifferent cards, flash both sides of the spread, and table face up in its original position.

Use the top card of the center packet to scoop up the center packet. Spread the face-down cards, take the top two in your right hand, simultaneously rub the cards together in each hand to show four single cards, and shove the two left hand cards *between* the two cards in the right hand. Square-up the cards, flip face up sideways, and spread the lower two cards as three to show the two Aces between two indifferent cards.

Square up the face-up cards, flip them face down sideways, perform the Push Through Flourish, and Elmsley Count the face-up cards to show four full faces. Spread the cards to show four indifferent cards, flash both sides of the spread, and table them face up in the center position.

Use the top card of the packet on your right to scoop up the third face-down packet. Spread the face-down cards, taking the top two in your right hand, rub the cards in each hand simultaneously to show four single cards, place the two right-hand cards under the others, square, and flip face up sideways. Spread out the lower two cards as three to show three Aces and one indifferent card. Square-up, flip the packet face down sideways, and perform the Push Through Flourish.

You are then going to Elmsley Count the face-up cards to show four full faces. To accomplish this, you must alter your Elmsley grip so your right thumb covers the inner index of the cards. On the count of three, place Gaff C *under* the two cards counted into your left hand; then place the last indifferent card above the others. Spread the face-up packet to show four indifferent faces, display both sides of the spread, and table the cards face up on your right.

Pick up the Ace-packet and show the four regular Aces. In assembling the three, face-up packets, you can easily contrive to bring the three gaffs to the top or bottom for palming or lapping.

Packet Approach

Requirements: Four regular Aces, nine regular, indifferent cards, and three Gaffs (A, B, and C)—all with matching backs.

Set-up: Place Gaff B face up on the table with its indifferent side to the left. Place the regular, nine indifferent cards to the left. Place Gaff C face up on top of Gaff A with its Ace-index at the inner right corner. Place the regular Ace of Clubs face up on top of Gaff C. Place the regular Ace of Clubs face up on top of the Ace of Clubs. Place the regular Ace of Spades face up on top of the Ace of Diamonds. Finally, place the regular Ace of Hearts face up on top of all, using the major pip as a pointer for orientation of the gaffs.

Method: Introduce the set-up packet face up. Ribbon-spread it from left to right to display twelve indifferent cards and the four Aces at the face, using the Ace of Hearts pip for orientation. Scoop the cards face up and square. As you patter about the four Aces and indifferent cards, fan over the face seven cards and secure a break under them.

Use the Veaser Concept to apparently remove the Aces one at a time from the face of the packet as you ask the spectators to remember their suit order. In fact, thanks to the Veaser Concept, the regular Ace of Hearts, Ace of Spades, and Ace of Diamonds go under the face-up packet, while the apparent Ace-packet consists of the following cards from the face: Ace of Diamonds, Gaff C, Gaff A, and indifferent regular card. Lever the Ace packet face down sideways with your thumb. You may then deal the cards face down from left to right in a row or proceed to show the faces of the Aces one more time before you table them.

After the Veaser Concept, one hand holds the face-down Ace-packet, the other hand holds the face-up, indifferent(?) packet. Table the face-up, indifferent packet face up onto the table as your other hand spreads the Ace-packet to show four face-down cards. Use both hands to square-up the face-down cards and turn them face up *end-for-end*.

Simulating an Ascanio Spread, spread over the Ace of Clubs and Gaff C to the right to show the faces of four Aces (keeping the lower two cards squared as one) . Point out the suit order of the Aces and then square-up. Flip the cards face down *end-for-end* and deal them down from left to right. Place the remaining face-up, indifferent(?) packet into your left hand dealing position.

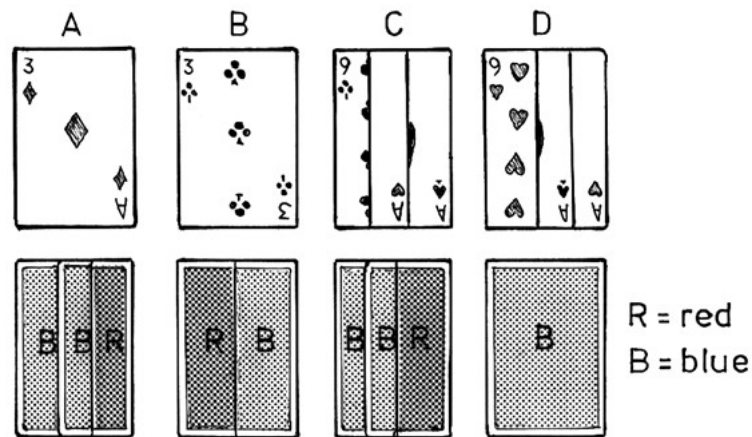
Thumb over the face seven cards to show indifferent faces, keeping the last five cards squared to prevent a flash of Aces. Square up the face-up cards and flip them face down sideways. Place three cards face down on each of the Aces from right to left (without disturbing their order). Proceed with the effect exactly as described in the *Full Deck Approach* of “Successful Succession, except that you must turn the packets face up and *end-for-end* to show the Aces.

SUCCESSION ACES OF A DIFFERENT COLOR

Gene Castillon

Five-Card Ace -Packet Approach

Requirements: Five gaffed cards are required: (1) a red -blue double-back card, (2) Gaff A, (3) Gaff B, (4) Gaff C, and (5) Gaff D.(Figs. 1-2) Also required are a regular red and a regular blue deck.



Set-up: Remove the regular blue Ace of Diamonds, Ace of Spades, and Ace of Hearts and place face down on top of the red deck. Cover the blue aces with the red-blue double-back card with its red-side up. Make sure that the regular red duplicates of your gaffs do not appear in the top thirteen cards of the red deck. Remember the card thirteenth from the top so you can remove the top thirteen cards without counting. Place the red deck in its case.

Place Gaff D face up on the face of the blue deck with its Aceside to the left. Place Gaff A face up on top of Gaff D with its Ace index to the left. Place Gaff C face up on Gaff A with its Ace side to the left. Place Gaff B face up on Gaff C with its blue side to the right. Place the regular blue AG face up on Gaff B. Cut this set-up into the middle of the blue deck and place a pointer card on the face. The pointer card will key you how to handle the blue deck without exposing the red sides of the gaffs. Case the blue deck and you are ready to begin.

Method: Introduce the red deck, remove it from its case and table it face down. Ribbon-spread the face-down deck from left to right, leaving the top few cards squared to prevent a flash of the blue-back Aces. Flip the spread face up sideways and scoop up the cards face up as you patter about using a few red cards. Spread through the red deck until you come to your thirteenth key card. Remove and discard all the face-up cards above your key with your right hand as your left hand holds the remaining thirteen cards face up and squared.

Explain that you will make four piles. Thumb over the three face cards into your right hand, which places them face down in a squared pile to your right. Thumb over the next three face-up cards into your right hand and place them face down in a squared pile directly to the left of the first pile. As you begin to thumb over the next three cards, tilt your left hand so that the packet is held *vertically* with the red-side of the double-back card is not exposed to the audience.

Each hand then holds squared packets of cards vertically with red backs exposed. Both hands simultaneously place the packets face down to the left of the two previously tabled packets. (The packet on the extreme left will consist of three blue Aces, covered by the double-back card. The other three packets each consist of three red-back cards.

Introduce the blue deck, remove it from its case, and table it face down so that the blue sides of the gaffs are on the left. (The pointer card at the face of the deck will key you how to properly put down the deck.) Ribbon-spread the deck from left to right to expose blue backs. Flip the spread face up sideways and immediately scoop up the deck into your left hand dealing position. Tilt your left hand so that the deck is vertical with faces towards the performer. (The pointer card on the face of the deck will key you to the correct orientation of the gaffs.)

Spread the cards into your right hand until you see the Ace of Clubs. Cut the deck at this point, bringing the Ace of Clubs to the face. Slightly spread the Ace of Clubs and four gaffs so you can secure a left little finger break under the set-up Ace-packet. Lower your left hand back to a dealing position to expose the regular Ace of Clubs. Grasp all the squared cards above the break with your right hand from above by the ends in Biddle position. Discard the rest of the blue deck with your left hand.

Tilt your right hand palm-up to display a blue back as you explain that you will use four blue-back cards in addition to the red cards. Turn your right hand palm-down again. You are then going to spread the five-card packet as four Aces, using a spreading technique that simulates an Ascanio Spread. Your left hand turns palm-up, your left forefinger contacts Gaff D, and your left hand moves to the left, side-jogging Gaff D to expose the Ace of Hearts index. In continuation of the spread, your left second finger contacts Gaff A and moves it to the left to expose the Ace of Diamonds index. Your left third finger contacts Gaff C and moves it to the left to expose the Ace of Spades index. Your right hand holds Gaff B and the Ace of Clubs squared together as one card while the other three gaffs are spread to the left. (You will have to experiment to see how much you can spread without revealing other parts of the gaffs.) After the *tight* spread of the Aces(?), you may turn your right hand palm-up to display four blue backs. After displaying the spread, square up the cards and turn them face down sideways into your left hand dealing position.

Openly remove the lowermost card of the packet, flash the face of the regular Ace of Clubs, and place it face down on top of the squared packet, side-jogging the Ace of Clubs to the right as you patter about the magical powers of the master Ace. Grasp the packet tightly from above by the ends with your right hand, keeping the Ace of Clubs side-jogged to the right. With your palm-up left hand, side-jog the two face cards of the packet to the left—to expose four face-down blue cards. (You will have to experiment to see how much you can spread the cards without revealing the gaffs.) At this stage, you hold a five-card packet spread as four.

Situation Check: Their order from face should be: Gaff B, Gaff C, Gaffs A and Gaff D held as one, and regular Ace of Clubs.

You are then going to use a Marvin Johnson placement variation of Marlo's Aces to place each blue card under the red packets without flashing the gaffed backs. Pick up the three-card red packet on your right with your left hand in dealing position and slide his packet *between* the two lowermost spread blue cards, pushing the red packet square with the lowermost blue card.

Remove the squared four-card packet and place it face down below the red packet on your extreme left. Pick up the next three-card red packet on your right and slide it between the lowermost blue card and the two cards squared as one, aligning the red packet with the lowermost blue card. Remove this squared four-card packet and place in a row to the right of the four-card packet just tabled. Pick up the next three-card red packet on your right and slide it between the double-card and regular Ace of Clubs, aligning the red cards with the lowermost double card.

Place this five-card squared packet face down in a row to the right of the two previously tabled four-card packets. Snap the last blue card face up to display the Ace of Clubs as you patter about its magical powers. Regrasp it face down in your right hand from above and by the ends as your left hand picks up the double-back red-packet on your left and places it squared on top of the Ace of Clubs.

Turn the squared packet face up to display the Ace of Clubs on its face and place it face up in the center of the table above the row of three squared face-down packets as you explain that you will place the master Ace packet face up so it can exert its magical powers on the other packets.

Use the top red card of the first packet on your left to scoop up the first packet. This packet consists of three red cards and Gaff B. Spread the packet from right to left to show three red backs and one blue Ace(?). Square up the face-down packet and hold it in dealing position in your left hand. Turn your left hand palm down and push the squared packet out of your fist (Through-the-Fist Flourish) so you can grasp the face-up packet in your right hand. This flourish has turned the gaff *end-for-end* so that the red-side of the gaff will show later.

Reverse-count the cards into your left hand simulating an Elmsley Count to show four indifferent cards. The first Ace has vanished! Fan the face-up cards from left to right, separate the fan taking the two uppermost cards into your right hand, and keep the lower two cards in your left hand. Turn both hands palm down to display all red backs. Turn your hands palm up again and place the right-hand cards *above* left-hand cards. Square up the cards, flip them face down sideways, spread them from left to right to show red backs, flash the indifferent faces once again, and place the fan face down in the position the packet originally occupied.

Pick up the center packet from above and by the ends with your right hand. You are then going to show two blue Aces in this packet, using a Partial Ascanio Spread technique. Your left hand approaches the packet palm up to slide out the lowermost card to the left halfway to display Gaff C as two face-down blue cards. In a continuation for the spreading action, your left thumb contacts the top red card and pulls it down on top of Gaff C, while your right hand holds the last two red cards squared as one. Place this double-card under the others, square up the cards, and flip them face up sideways.

Hold the packet face up from above and by the ends in your right hand. With your palm-up left hand, spread the bottom two cards to your left, holding the top two cards as one to display two Aces (?) sandwiched between two indifferent cards. Square up the cards and flip them face down and sideways. Perform the Through-the-Fist Flourish to turn the packet face down and end-for-end. Elmsley Count the cards to show four full indifferent faces, placing the last card of the count under the others.

Ascanio Spread the face-up cards to show four indifferent faces (the indifferent part of Gaff C shows). Place the last card of the spread under the others, flip the packet face down sideways, and Elmsley Count to show four full red backs, placing the last card under the others. Ascanio Spread the four face-down cards to show four red backs again, flash the indifferent faces once more, and table the face-down spread in its original position.

Pick up the red packet on your right with your right hand from above by the ends. With your palm-up left hand, slide out the bottom two gaffs as three face-down blue cards, keeping the remaining three red cards squared as one in your right hand. Grasp the two gaffed cards as three blue cards with your palm-up left hand, thumb above, fingers below covering the indifferent index on Gaff A.

Turn your left hand palm down to flash the faces of three(?) Aces. Turn your left hand palm up again and place the face-down blue gaffs on top of the red card(s) in your right hand. Immediately square-up the cards. Openly remove the lowermost red card, flash its face if you wish, and place it face down on top of the packet. Perform the Through-the-Fist Flourish to turn the packet face up and end-for-end. Elmsley Count the face-up cards to show four full faces, and last card of the count going above the others. Ascanio Spread the five face-up sideways. Elmsley Count the cards to show four full red backs, placing the last card of the count under the others. Ascanio Spread the cards to show four red backs, flash the indifferent faces, and table face down and spread in its original position.

Pick up the face-up Ace-packet in the center of the table and hold face up in a dealing position. Thumb over the Ace of Clubs into your right hand, turn it face down to display a blue back, and place it face down under the other cards. Repeat for the next three blue Aces. (The blue-side of the double-back gaff then shows on top of the packet.) Ascanio Spread the five cards as four, using the Ascanio wiggling action without disturbing the order of the cards.

Square up the cards and turn face up. Drop the face-up Aces on top of the first red packet on your left. Scoop up the assembled pile and drop on top of the center red packet. Scoop up the assembled packets and drop on top of the third red packet on your right. Scoop up all the cards and square in your left hand dealing position. Deal each face-up Ace face down on the table to display four blue cards. The red-side of the double-back gaff is then on top of the red, face-down cards.

Place the squared red packet face down on top of the rest of the red deck and return the red deck to its case. Return the blue Aces to the blue deck and proceed with a few effects, using the regular blue deck. If you prefer, you may use Marlo's suggested clean-up: Place the discarded decks in your coat side pockets. When you reach into your pocket to retrieve the red deck, leave the gaffed packet and remove the whole regular red deck since the matching regular cards from the gaffed packet were in your pocket from the beginning.

Four-Card Ace Approach

Requirements: This uses the same five gaffed cards and red and blue regular decks.

Set-up: Place the regular blue-back Ace of Diamonds, Ace of Spades, and Ace of Hearts face down on top of the red deck. Place the double-back gaff with red-side up on the blue Aces. Place Gaff D face down on top of the double-back gaff with its indifferent-side to the left.

Place an indifferent red-back card face down on top of the deck. Remove any red regular duplicates from the top fourteen cards and note the fourteenth card as your key. Place a pointer card at the face of the deck so you can handle the deck, keeping the indifferent side of Gaff D to the left. Place the set-up red deck in its case.

Place the regular Ace of Clubs face up at the face of the face-up blue deck. Place Gaff B face up on top of the Ace of Clubs with its blue-side to the right. Place Gaff C with its Ace-side to the left and face up on Gaff B. Place Gaff A face up on Gaff B with its Ace index on the left. Cut the gaffs to the center of the deck and place a pointer card at the face to key you to the orientation of the gaffs. Case the blue deck and you are ready to begin.

Method: Introduce the blue deck, remove it from its case, and place it face down on the table. Use the face card as a key to keep the blue backs of the gaffs to the left. Ribbon-spread the deck from left to right and only blue backs will show. Flip the spread face up sideways and immediately scoop up the cards into a left hand dealing position. Tilt your left hand so that the blue deck is held *vertically* (with faces towards the

performer). Spread through the cards until you come to the Ace of Clubs and cut the deck to bring the Ace of Clubs to the top of the face-down deck. Turn the deck face down and sideways and spread over the top four face-down cards (Ace of Clubs and the gaffs). Drop the four cards face down to the center of the table and discard the rest of the blue deck.

Pick up the four blue cards in a squared packet and place them face down in your left hand dealing position. Thumb over the top face-down card, side-jogging it to the right. Grasp the cards from above by the ends with your right hand, keeping the top card sidejogged. With your palm-up left hand, slide out Gaff A to expose a four-card spread. Your right hand holds Gaff C and B squared as one. Grasp the spread cards with your left hand, thumb on top and fingers below, covering the indifferent index on Gaff A. Tilt your left hand palm down to display the faces of the four (?) Aces. Turn your left hand palm-up, square-up the cards, and table the packet face down.

Introduce the red deck, remove it from its case, and table it face down (using the pointer card as key to keep the indifferent side of Gaff D to the left). Ribbon-spread the red deck from left to right, keeping the last ten cards squared to prevent exposure of the blue backs in your set-up. Flip the spread face up sideways and immediately square-up the face-up deck.

Spread over the face up cards until you come to your fourteenth key card. Discard all the red cards above your key. Turn the remaining set-up packet face down sideways. Double Cut the top two cards to the bottom, avoiding any flash of blue backs. Grasp the inner end of the squared face-down packet with your right hand, and tilt the packet to a vertical position with the red-side of the double-back gaff to the audience. (Your tilting of the deck has turned the deck end-for-end and the face of Gaff D will be facing you.) Apparently square-up the cards in both your hands, keeping the packet in vertical position and secretly secure a break under the face two cards.

Double Lift the top two cards with your right hand (red back showing to audience), push two more red cards onto the double-card, keeping Gaff D at the face. Square-up these three (?) red cards between the fingers of both hands, turn the four-card packet face down end-for-end with your right hand, and table the squared packet face down on your right. Handle the rest of the cards exactly as described in first step of *Approach A* to table four squared red (?) packets.

Pick-up the blue packet, hold it from above by the ends with your right hand, and with your palm-up left hand, slide out the three lowermost gaffs one at a time to reveal four blue backs. Pick up the red-packet on your extreme right, slide it between Gaff A and Gaff C, aligning it with the lowermost card, and place the squared (five-card) packet face down in its original position. Repeat this same action with the next two red packets, adding a blue card to the bottom of each red packet. You are left with the regular Ace of Clubs face down in your right hand. Continue from this point exactly as described in *Approach A*.

PYRAMID OF THE KINGS

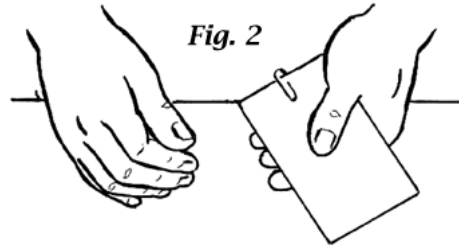
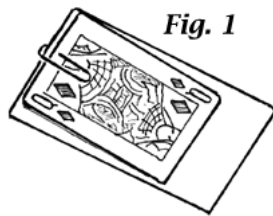
Gene Maze

Gene Maze performed this routine for Ken Krenzel, who remarked that it was a lot of work, but he loved doing the work of the Work! So, if you do not like to work hard, this version of the "Progressive Ace Assembly" is not for you. Gene has elaborated upon Ken's original idea a bit by using four *Queens* and *Blank* cards instead of Aces and indifferent cards.

The beginning of the routine uses the Second Deal a number of times, but do not be discouraged if you cannot perform a terrific Second Deal because there is a way to do the opening sequence with an Elmsley Count and a Double Lift.

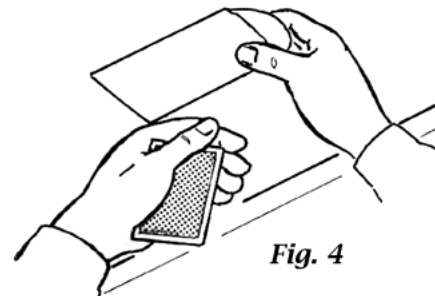
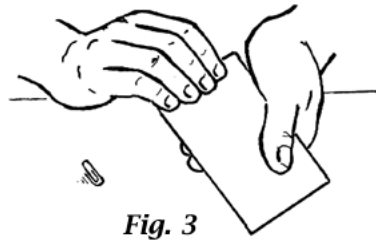
Requirements: You need four Blank cards, four Queens, and any Jack. Place two of the Queens aside for the moment.

Set-up: Arrange the rest of the cards in a face-down packet from the top: Queen, Jack, Queen, and four Blanks. Place this seven-card packet into a small pay envelope. Take the two Queens you placed aside and turn them face down. Place them, together and squared, beneath the pay envelope containing the other cards and put a paper clip around the envelope's outer end to hold the outside Queens in place. (Fig. 1)



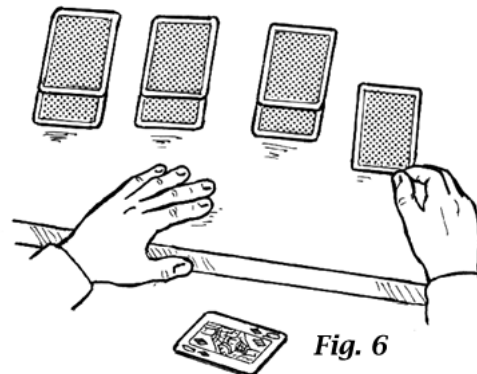
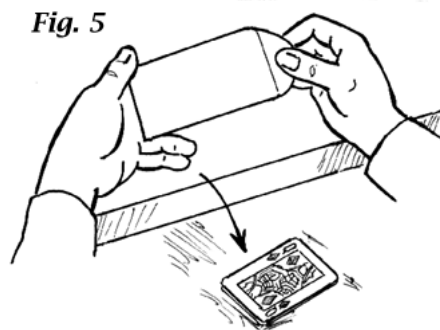
Place the envelope, clipped end up, with the exposed Queens towards you, in your shirt pocket.

Method: Pick up the deck and quickly run through it, removing the Kings and tossing them face up onto the table. Place the deck aside; it will not be used again. Remove the loaded envelope from your pocket with your right hand and place it onto your palm-up left hand in dealing position. The clipped end should be towards you. (Fig. 2) Note that your left hand rests at the table's edge.



Your right fingers remove the clip and places it on the table. Grasp the envelope's inner end between your right thumb (beneath) and fingers (above). (Fig. 3) Lift the envelope's inner end, at the same time turning your left palm toward you. Lap the two loose Queens. (Fig. 4)

Your left hand immediately turns around and grasps the long sides of the envelope. (Fig. 5)⁵⁷



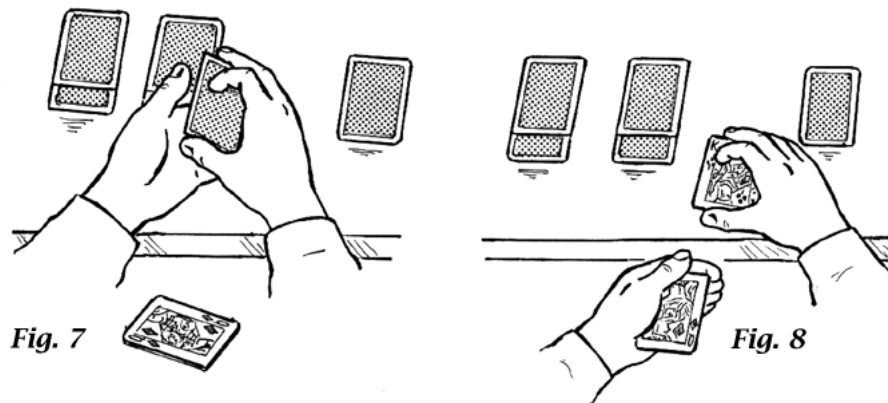
⁵⁷ The idea of using a clip to hold the Queens outside the envelope until they are stolen, and the basic stealing idea was created by Ken Krenzel. The specific action is Maze's handling of Ken's idea.

Your right fingers cleanly remove the packet from the envelope and places it face up onto the four Kings. Place the envelope aside; it will not be used again. Lift the packet from the table and place it into a face-up dealing position in your left hand. State, *"I'm going to use a number of blank cards."* Do not mention a specific number. You are going to deal the cards to the table one on top of the other, turning them face down in the process. Use the following sequence to show the audience seven Blank cards and four Kings. Deal three Tops, three Seconds, and one more Top. The spectators will see seven Blank cards. Use a simple Necktie-Second, tilting the packet's face towards you on the "take."

Continue dealing, placing the Kings, one at a time, onto the previously dealt cards. Pick up the packet and place it back in a face-down dealing position. Turn the top card face up, revealing a King, then turn it over again. Deal it onto the table to your left. You are going to deal from left to right in a horizontal row. Repeat the same thing with the next two Kings, showing them fairly, then dealing them face down onto the table. After you have shown the fourth King and turned it face down, perform a Second to deal a Blank card to the table instead.

Openly place the packet's top card (assumed to be a Blank) onto the King second from the right. Spread the top two cards of the packet. As you square them, pick up a third card. Place them onto the King second from the left. Spread and square the three remaining cards and place them onto the left-end King. The cards you have placed on each King should be outjogged about an inch. Describe the plot of the progressive assembly and say, *"There's a King at the bottom of each packet. The first King will jump from here (the right-end King) to here (the second from the right). Then those two Kings will jump to here (second from the left). And, finally, those three Kings will jump to here (the left-end packet)!"*

Move your left hand back to the table's edge in a rest position, fingers spread on the table while the rest of your hand hangs over the edge. (Fig. 6) Your left hand will always come back to this position during the routine. This gets the spectator accustomed to this action.



Your right hand grasps the second-from-the-right packet and moves it back to the table edge, your left hand turning palm-up beneath it so that it is placed in dealing position. Your right hand still holds the cards from above and by the ends. Move your left hand beneath the packet, to its right long side. Curl your fingertips around that side and move your thumb beneath it. (Fig. 7)

Your left fingers pull that side to the left and downward, rotating the packet face up. Drop them onto the table near the edge. At the same time, your left hand drops into your lap and grasps the two Queens in a face-up dealing position. Your left thumb moves onto the card's outer left corner, pressing downward and clipping the cards by that corner between your thumb and the inner side of your first finger. (Fig. 8)

Your right hand turns the right-end card face up revealing a Blank card. Turn it face down again and place it to your right, a bit farther out than before. At the same time, raise your left hand to the table's edge in the rest position. Your fingers rest on the table while the concealed packet hangs over the edge. (Fig. 9)

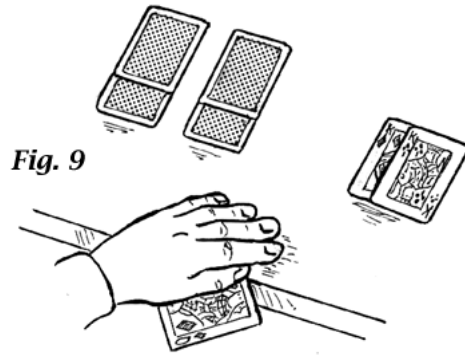


Fig. 9

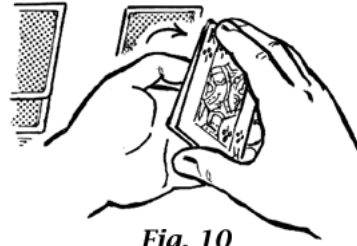


Fig. 10

Your right hand lifts the two face-up Kings and places them into your left hand, which turns palm up beneath them as your right hand lowers them. The Kings go on top of the Queens and your right thumb maintains a break between them. Your left fingers reach beneath the packet as before and turns it face down, your thumb maintaining its break between the pairs. (Fig. 10)

Your right hand immediately lifts the two cards above the break, while your left hand turns palm down to the rest position at the table edge. The switched-out Kings are concealed behind the table's edge. Your right hand drops one of the face-down cards so that its outer right corner touches the single Blank's inner left corner (that's the first vanished King). Drop the other card so that its outer left corner touches the Blank's inner right corner. (Fig. 11)

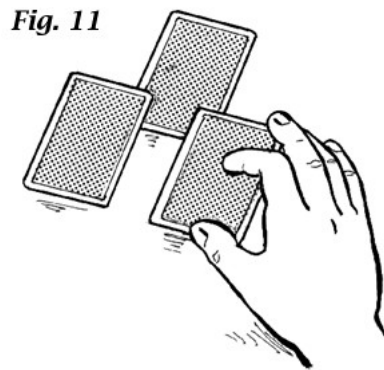


Fig. 11

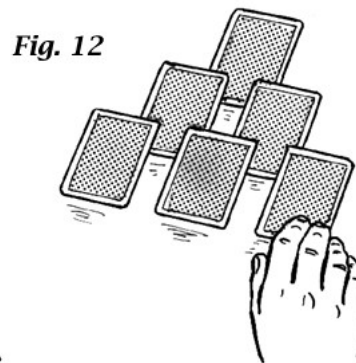


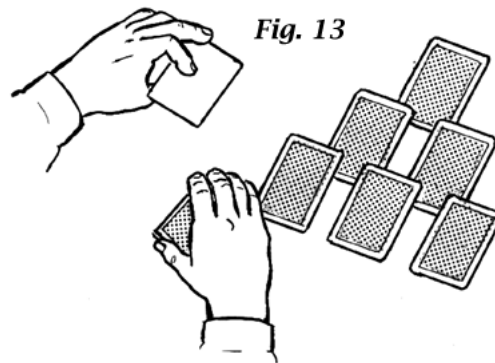
Fig. 12

Your right hand moves over the packet second from the left. As you lift it, obtain a thumbtip break above the King. This is easy because it is the only in-jogged card. Your thumb simply pushes downward as you push the King flush and lift the packet; the break is semi-automatic. Your right hand places the packet into your left hand, which has turned palm up to meet it. The cards already in your left hand move flush with the King beneath the break. Your left fingers rotate the packet face up as described and cops all the cards beneath the break as your right hand lifts all the cards above it and drops them to the table. Your left hand turns palm down to the rest position as your right hand spreads the three face-up Kings. State that two Kings have jumped to the third packet to join the next King.

Your right hand lifts the Kings and places them back into your left hand, which turns palm up to receive them. Your right thumb maintains a break between the two three-card packets. Your left fingers rotate the packet face down as before, then your right hand lifts all the cards above the break while your left hand cops all the cards below it and returns to a rest position at the table's edge. Your right hand drops its three cards, one at a time, beneath the other discards, continuing to build the pyramid. (Fig. 12)

Pick up the remaining packet on the left and place it into your left hand, which turns palm up to receive it. You do not have to hold a break between the packets this time; just square them. Your right hand, which grasps the packet from above, moves inward so that it's almost over the table edge.

Your left hand moves out from beneath the cards and grasps the top card by its left long side thumb above, first and second fingers beneath. Move the top card to the left and then in front of the packet. At the same time, your right hand moves toward you, while your left hand rotates the card's face directly toward the audience, laying its "ungripped" long side on the table. (Fig. 13)



Pause for a beat to display the card. Turn it face down and place it beneath the packet maintaining a slight right thumbtip break between it and the cards above it. Repeat twice more, displaying two more Blanks and placing them beneath the packet. When you show the fourth card, a King, your right thumbtip relaxes and allows the three "broken" Blanks to fall into your lap. They are completely shielded from the audience by the left-hand King. Place the King on the bottom of the packet and square-up.

Turn the packet face up and reveal the Kings. Drop them to their appropriate places at the bottom of the pyramid. Say, *"This is why I call this the pyramid of the Kings. Not only are the Kings buried within it, but so are their Queens."* Turn over the four central cards to disclose the Queens. Continue, *"...Plus a slave and no buried treasure."* Turn over the Jack and top Black card to cap the routine.

Variation Without Second Dealing

To eliminate the Second Dealing when initially displaying the blank cards try this: Transfer one of the Blanks from bottom to top. Perform a False Count with this sequence: Take one, then another, pushoff a block and take it on three, at the same time returning the first two cards to the bottom of the packet. This leaves three cards in your right hand. These are reverse-counted one at a time onto the left-hand cards. The count, which is done face up, shows six Blank cards. This is the correct amount, so you can count them aloud.

To eliminate the other Second during the King layout, immediately after the False Count hold the Blank packet face up in your left hand. Obtain a left pinky break above the bottom Blank card by using a Pulldown. Your right hand grasps the four Kings in a face-up, reverse fan as you appear to place them beneath the Blanks. Actually, you slide only the outer King above the Blank; the other Kings go beneath it. Square the packet and turn it face down. Lay out the Kings as described, but when you come to the fourth King perform a Double Lift to show it. Turn it face down and deal the top card, a Blank, to the table. Continue as described.⁵⁸

⁵⁸ The text was written by Richard Kaufman, except for a few editing corrections.

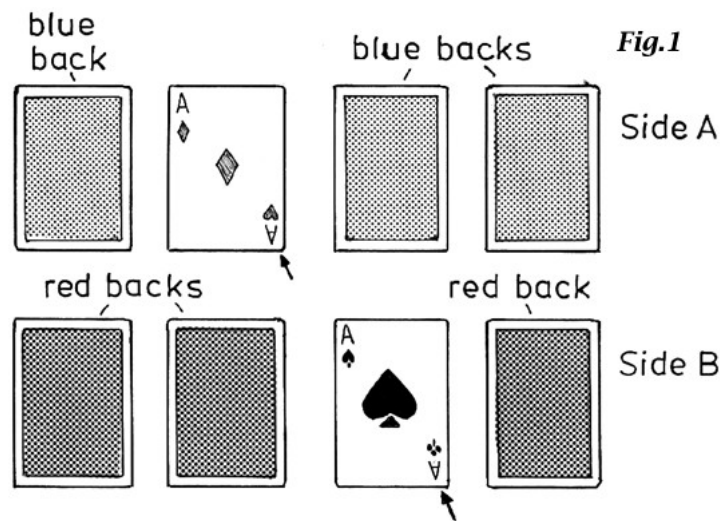
THINK ACE

CASED-IN TECHNICOLOR THOUGHT

Edward Marlo

Marlo worked on a "Think Ace" and "Touch Turn" effects in 1958 to perform a small-packet Brainwave. *Ibidem* #19 first introduced this effect and the adjective "technicolor" for future title-makers to use and misuse by the fraternity-at-large. In his article on "Technicolor Thought" he referred to an unpublished manuscript of September 6, 1958, which was eventually published in *Ibidem* # 25 (May -1962). These articles not entail everything Marlo had worked out on the subject and he considered published a manuscript devoted to this effect. When Martin Gardner published "All The Non-Conformists," his private notes, which had been passed on to select cardmen, were then published. The point to be emphasized here and is that Marlo's material in *Ibidem* #25 inspired most of the subsequent creations regarding this subject, especially the use of red-blue double-back cards. This method was first shown and recorded by Millard Lichter of Chicago, Illinois.

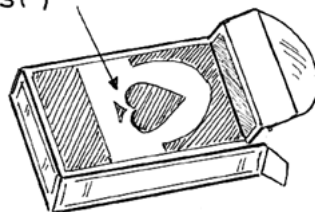
Effect: An Ace is mentally selected and named by a spectator. The performer picks up a card case from the table, fairly opens it, and drops its contents onto the table. It is a squared packet of four cards, which are spread. Three of the Aces are face down and the mentally selected Ace is face up. It turns out to have a different colored back!



Requirements: (1) Two double-back Red/Blue cards. (2) A blue-back faked index Ace of Spades/AC. The center pip should be the large Spade pip. (3) A red-back faked index AH/AD. The center pip should be the Diamond pip. (4) A blue or red card case. (Fig. 1)

(indicates Spade/Club Gaff
is uppermost)

Fig. 2



Because of the construction of the gaffed cards and the nature of the initial set-up, Figure 1 will serve to explain everything. Side A represents one side of the gaffs and Side B represents the other side. The cards are also numbered 1 through 4 from left to right. This numerical designation represents the order of the cards when they are together and squared as a packet. Card #1 would be the top card of Side A. Card #4 would be the top card of Side B.

Arrange the cards so that Side B (with the faked AC/Ace of Spades uppermost) is placed into the card case as shown above. The flap is downwards and the trademark (with the large Spade pip) is uppermost. (Fig. 2) This is a mnemonic device because the large Spade pip on the case tips off that the Spade/Club gaff is uppermost when the case is in this position. When the case is turned over, the Diamond/Heart gaff is uppermost.

Method: Depending on which Ace is selected, use the following contingent handlings:

Ace of Spades: Turn the case so that the large pip is uppermost. Dump out the squared packet so that the outer end is toward the spectator. (The outer end of the Spade/Club gaff is the Club index.) Spread the cards from *right to left*. You can spread the cards fairly wide, showing at least the center large pip of the Spade/Club fake. Your right fingers then grasp the face up Spade/Club fake at its outer right corner and slides it out of the spread. As it comes out of the spread, it is turned face down in an end-over-end maneuver, revealing the different colored back.

Ace of Clubs: This follows the same procedure used for the Ace of Spades, but once the packet is dumped onto the table, the cards are spread lightly from left to right so that the outer left Club index is disclosed.

Ace of Diamonds: This is handled exactly the same as for the Ace of Spades, only make sure that the card case is turned over.

Ace of Hearts: This uses the same handling as the Ace of Clubs, but as with the Ace of Diamonds, be sure to turn the card case over prior to dumping out the packet.

This effect is very strong when added to a routine of Think Ace versions. Because of the 1-in-4 odds, versions of "Think Ace" are not strong enough as single tricks. When they are combined in a Repeat Routine, however, the cumulative effect is magical. Marlo has versions using envelopes, but the card case seems to add an aura of fairness.

SPREAD THINK ACE

Jon Racherbaumer

This uses a Spread technique developed by Marlo and introduced in *Faro Controlled Miracles* (1964).⁵⁹ This is an application of Marlo techniques to the Think Ace effect.

Using a *deck* in conjunction with the four Aces in a Think Ace effect is less than spectacular. Dai Vernon used the deck in his "Think Of An Ace" that appeared in *More Inner Secrets of Card Magic* (1960).⁶⁰ In the Vernon effect, the chosen Ace is found during or after a cut. Ganson wrote: "The performer immediately cuts the pack to the Ace named." This would be okay if two things were true: (1) If the performer had *previously* explained the procedure for disclosing the named Ace, eliminating the possibility of equivocation; (2) If each Ace were actually "in" the deck and were truly located by a straight cut. However, in Vernon's method the AD is shown to be on the bottom if it happens to be named. This is not a cut. If you know how to use crimped cards, you could duplicate the Vernon procedure with riffle shuffles.

⁵⁹ The article is called "Treatise Of An Original."

⁶⁰

"Think Of A Ace," p. 13.

This method is redeemed by two facts: (1) You announce *prior* to disclosure of the named Ace, that it will be the *only* face-up Ace in a face-down spread. (2) The named Ace is *reversed* and the handling is such that it seems to preclude sleight-of-hand (such as a Marlo Center Reverse).

Set-up: With the deck face down, the four Aces are maneuvered into a face-up, *side-jogged* position as follows: (1) The Aces must be side-jogged to the right for about three-fourths of an inch; (2) They are face up in the following order from top to bottom: Ace of Spades, Ace of Clubs, Ace of Diamonds, and Ace of Hearts. Exacting distribution would be: 9 cards, Ace of Spades, 10 cards, AC, 10 cards, AD, 10 cards, AH, 9 cards. However, when quickly setting this up, basic estimation can be used. Once the Aces are set, the deck is held face down in your right hand. The cards are gripped from above and by the ends in a Biddle Grip.

Method: Introduce the deck and say, *"I have previously turned only one of the Aces face up in this deck. Name any Ace you wish!"* When an Ace is named, only two techniques are used. Also notice that the cards are not placed in the usual CHSD order. Instead, they are placed according to psychological priorities. That is, experience has shown that spectators tend to choose the Ace of Spades and Ace of Hearts more often than the other two. (Magicians are notable exceptions.) Here are the various handlings, depending on the named Ace:

If the **Ace of Spades** is named, turn the deck face up. Keep your right hand in position for subsequent cover. Your left fingers revolve the cards end-for-end until they can be replaced in a right-hand Biddle Grip, which again holds the cards from above and by the ends. Since the deck is turned over, the *lowermost* jogged Ace is the Ace of Spades. Your left fingers quickly and easily push the Ace of Spades *flush* with the deck, then the deck is immediately ribbon-spread face up. Only one face-down card will show, the Ace of Spades. The other Aces remain hidden beneath the spread. Remove the Ace of Spades and dramatically turn it face up.

If the **Ace of Clubs** is named, turn the deck face up as just explained for the Ace of Spades. Your left fingers push the Ace of Clubs flush, but since it is immediately above the jogged Ace of Spades and between the Ace of Spades and AD/AH, do the following to avoid hooking-up. Your left fourth fingertip engages the inner right corner of the jogged Ace of Spades and pulls it downwards. Use your left *third* fingertip as well, if necessary. With the Ace of Spades pulled out of the way and curved downwards, your left second fingertip can easily push the Ace of Clubs flush with the deck. Keep your left first finger in position near the front end of the deck. Any finger movement is a tip-off.

If the **Ace of Hearts** is named, do not turn the cards face up. Since it is already the lowermost Ace, handle it exactly as you would handle the Ace of Spades

If the **Ace of Diamonds** is named, do not turn the cards face up. Handle it exactly as you would the Ace of Clubs.

For Lay People Only: Although this is not universally recommended, slide out the chosen Ace, scoop up the spread, and square-up the deck. The other three Aces are reversed and distributed throughout the deck. Perform a simple, standard Triumph effect and insert the chosen Ace into the appropriately faced half. At the climax, the cards are ribbon spread face down. All the cards are face down except the four Aces.

TABLED THINK ACE

Edward Marlo

Does anyone still want to Think of an Ace? If so, the following approach can be added to the many versions created by others. Marlo has recorded the most versions and still has some versions in reserve. Here's another that introduces still a different tack.

Here the Ace packet is handled differently: the Aces are immediately tabled and moved around in a spreading action. No extra cards or fakes are used and no sleight seems possible. Yet the chosen Ace is the only one face-up.

Set-up: The Aces should be arranged from the top: AH (face down), AC (face up), AD (face down), AS (face up).

Method: Introduce the packet of Aces and apparently hold them face-down in your left hand. If you prefer, you can previously sidejog the top two cards (AH-AC) as a squared unit so that two backs show. If you don't sidejog the cards, then your right hand comes over to grasp the packet from above and by the ends. When it does, your right thumb secretly obtains a break below the uppermost two cards. In other words, get a slight break between the face-to-face pairs.

This is your only get-ready. Your next actions depend on the Ace chosen by the spectator. Here are the four different procedures:

If the AD is named, do the following: Your right hand lifts off the top card only, holding it from above and by the ends. Your left hand simultaneously turns PALM DOWNWARDS, thus TURNING OVER the three Aces below the top card. These simultaneous actions occur as both hands move forward and downwards towards the table. Once the cards are tabled, both hands move around in a spreading action, moving the cards around in the process.

If the AH is named, do the following: First CUT the packet at your right thumb break and complete the cut. This is done casually and only backs will show. Then without hesitation go into the same actions described for handling the AD.

If the AC is named, do the following: Your left fourth finger buckles the bottom Ace as your right hand lifts off the uppermost three Aces, holding them from above and by the ends. Your left hand turns palm downwards, TURNING its single card OVER in the action. These actions occur as the cards are moved forwards and downwards onto the table. The same helter-skelter, spreading action is used as previously described.

If the AS is named, do the following: Cut the packet at your right thumb break and complete the cut. Repeat the actions just described for the AC.

January, 1969

MORE TECHNICOLOR THOUGHTS

Edward Marlo

Edward Marlo worked out many versions of the Technicolor Thought effect, which is essentially Think Ace, but with an important difference. The named Ace has a different colored back, whereas the usual procedure is to find the named Ace reversed. A reversal can be accomplished through secret manipulation, but the explicitness of an odd-backed card nullifies a sleight-of-hand solution.

Since only four Aces are apparently used during the "test," the one-in-four odds must be fortified with additional "testing." This eliminates the "luck" angle or the possibility of "guessing." Therefore, a Repeat Routine is in order. This routine embodies three more versions that can be used in conjunction with those already published. For a strong finish we recommend using Marlo's "Cased-In Technicolor Thought."

R-B DOUBLE-BACKED THINK ACE

Requirements: Ace of Hearts (red-backed), Ace of Diamonds (red-backed), Ace of Spades (blue-back), Ace of Clubs (blue-back), Red/Blue double-backed card.

Set-up: Arrange these cards in this order from the face: AH, AD, AC, Ace of Spades, and the double-back card with its blue-side up.

Method: Place the cards face up in your left hand and spread them, holding the last two cards as one. Ask the spectator to think of an Ace, then square-up the cards. Depending on which Ace is named, perform the following:

If the **Ace of Clubs** is named: Re-spread the cards, upjog the AC, and hold the last two cards as one. Remove the AC and table it face up. Your right hand then openly transfers the red Aces below the "double" (assumed to be a single Ace of Spades) in your left hand. Square the cards and flip them face down. Re-spread and hold the last two as one. All red backs will be seen. Show both sides of the fan, square the cards, then turn over the tabled AC to show its blue back.

If the **Ace of Spades** is named: This is handled the same as the Ace of Clubs with one exception. Since the Ace of Spades is above the bottom double-back card, when jogging it you must use the alignment move. Spread the cards face up, holding the last two as one. Your right hand takes the uppermost three Aces (AH, AD, AC) and moves them inward and into an injogged position as they are squared. Perform the alignment move so that the double-back card becomes aligned with the injogged Aces and only the Ace of Spades is left outjogged.

If the **Ace of Hearts** is named: Spread the Aces face up and remove the AH from the face (top) of the fan and table it face up. Align the AD with the AC below it. This is a deliberate action. Remove both cards as a squared unit, turn them face down, and place them underneath the remaining "double." Once all the cards are squared, the face up Ace of Spades on top is flipped over as a single card. Spread the cards, holding the last two as one. All blue-backs will be seen. At this point it is possible to show the faces of the remaining Aces again. For example, you could re-square the cards, flip them face up, and display them by performing a Single Buckle Spread. However, the re-squaring and re-spreading actions appear too contrived. The following Marlo Displacement technique is better. Square the cards after showing all blue backs. Your left thumb pushes over the top card and your right thumb and first/second fingers take it at its inner right corner. Your right hand then tilts this card backwards to flash the face of the Ace of Spades. As your right hand flashes its card, your left pinky buckles the bottom card of the left-hand packet at its inner right corner. Your right first and second fingers then contact the lowermost card of the "double" above the opening formed by the buckling action.

Your right hand moves away to the right and takes the lowermost card (AC) of the double-card while your left thumb simultaneously holds back the uppermost card of the "double." In holding back this double-backed card, it remains aligned with the buckled bottom card, which is released and snaps back into its normal flat condition. As your right hand moves away with *two* cards (Ace of Spades, AC) it tilts them back to flash both faces. Finally, your right hand and its pair of cards moves back to take the remaining two cards as one to flash an apparently single AD.

Ace of Diamonds: This is handled exactly like the Ace of Hearts, except the AD is upjogged before it is removed face up and tabled. In the cases of the AH and AD, the tabled card is eventually shown to have a red back.

SWINDLE TECHNICOLOR THOUGHT

There are many avenues to take with this swindle, using handlings already described in print. Simply adapt the underlying idea to each handling. The swindle consists of *not showing* the face of the odd-colored Ace. The audience thinks it is there because the remaining three Aces are shown and the named one is missing. Here is an easy handling.

Set-up: Place four regular blue-back Aces in the C-H-S-D order from the face. Secretly add a red-back AH so that it goes face down below the face up Aces.

Method: Spread the Aces face up, holding the last two as one. Have the spectator name an Ace. Remove this Ace and transfer it to the bottom of the packet and below the red-back AH. Use the jogging or alignment techniques already discussed. With the cards squared in your left hand, buckle the named Ace and side-jog it to the left to show its face again. Re-square the cards, then deliberately fan the cards, holding the last two as one. The red-back AH comes into view as a face-down card, the Ace the spectator originally named. To conclude, flip the face up Aces face down to disclose blue backs.

If the spectator names the Ace of Hearts, then follow the above handling; however, after the red-back card comes into view, flip the face up Aces face down and into an injogged position. Perform the alignment move already explained and remove the outjogged red-back card to show the named AH.

FOUR-CARD TECHNICOLOR THOUGHT #1

Requirements: You need four Aces. The Aces of Hearts and Diamonds have red backs and the Ace of Clubs and Spades have blue backs. Notice that the red Aces have red backs and the black Aces have blue backs. This helps you remember the face-back combinations.

Set-up: Arrange these cards from the face as follows: AH, AD, AC, Ace of Spades.

Method: Introduce the cards and place them face up in your left hand. Ask the spectator to name an Ace. Once it is named, the procedure in each case follows a simple rule: The pair of Aces of the same color as the named Ace are placed at the face of the packet with the named Ace at the face.

If the spectator names the **Ace of Spades**, do nothing. If the **Ace of Clubs** is named, move it to the face and onto the Ace of Spades. If the **Ace of Diamonds** is named, transfer the lowermost red Aces to the face and onto the black Aces. If the **Ace of Hearts** is named, after transferring the red Aces, transpose the Ace of Diamonds and Ace of Hearts so that the Ace of Hearts becomes the face card.

Flip the cards face down and perform an Elmsley Count, but when you come to the third card, an odd-back card of a different color, outjog it and place the last card on top. Remove the odd-back card to show the named Ace, then put the cards away.

FOUR-CARD TECHNICOLOR THOUGHT #2

This uses the same set-up as "Four-Card Technicolor Thought #1" only instead of the Elmsley Count, the Olram Subtlety is used.

The rule in each case is simple. The named Ace is removed and placed face up on the table. The remaining three cards are arranged so that the Ace the same color as the named Ace goes *between* the other two Aces. For example, suppose the spectator names the Ace of Diamonds. Place it face up on the table. Arrange the remaining Aces so that the Ace of Hearts is between the Ace of Clubs and the Ace of Spades.

Place these three Aces face up in your left hand. Your left thumb pushes over the uppermost Ace, which is taken face up into your right hand. Both hands then turn palm down, flashing the backs of their respective cards. Both hands turn palm up.

Your right hand places its Ace face up onto the table as your left hand simultaneously deals off its uppermost Ace face up onto the table. Finally, the last Ace in your left hand is shown face and back, then is dropped face up to the table. You have apparently shown three cards with the same colored back. Assemble the three Aces just shown face up, making sure that the Ace with the matching color of named Ace goes at the face (top). Turn all three cards face down into your left hand. Re-grasp them at their lower end in a D'Amico Spread position and spread only the uppermost or top card. Then use these spread cards to flip the named Ace face down to show

When performing these repeats, the same set of cards can be used. However, this necessitates turning your back or bringing the cards below the table. It is better to discard each set after performing a "test" and introduce a new set of Aces. After four or five quick "tests" in rapid succession, any audience will be impressed with your power to predict.

ACE-CUTTING

LEAD-IN ACE CUTTING

Edward Marlo

This belongs in "The Spectator Cuts To The Aces" category, although it has been varied beyond conventional expectations. It is interesting for two reasons: (1) It adds a new procedural condition; (2) It sets up for another effect (synergism) and is easy to do.

Set-up: The four Aces are previously set-up as follows. Place the them face down on the table. Place two indifferent cards face-to-face, making an impromptu double-back card, and place them onto the four Aces. Down-crimp these six cards at the back end. That is, crimp the end that will be towards your body as you hold them in a dealing position. Place the balance of the deck on top.

Method: Introduce the deck and table it for some casual riffle shuffles, retaining the six-card stack on the bottom. Ask a spectator to cut off a small packet of cards (between 9-11). If you are uncertain about the number of cards someone may cut off, demonstrate the approximate size of the packets to be removed, explaining that you want him to form four such packets.

Hold the deck face down in your dealing hand. Have the spectator repeat this action three more times, forming four packets in a row on the table. Have him cut and form the packets from his left to right. You will be left with some cards in your hand.

Explain that the first packet's top card was originally the top card of the deck; therefore, he should give the first packet a straight cut. (This is the added procedural condition mentioned earlier) As you deliver this line, cut the cards in your hand to demonstrate, cutting the six-card stack to the top. This is easy because of the crimp. Also hold a pinky break below the six-card stack.

Your right hand then lifts off the top cards of each tabled packet, going from the right or left. The first card lifted off is placed slightly side-jogged to the right of your left-hand packet. Each subsequent card is also placed slightly to the right of the one preceding it until all four cards are in a fanned or spread condition.

Square the uppermost four cards to the left and in a continued, smooth action perform a Block Turnover, flipping *all* the cards above your fourth fingertip break so that they turn over and fall flush onto your left-hand packet. It should appear as though you merely turned *four* cards face up.

If done quickly and casually, the fast disclosure of the Aces is quite surprising. More important is the fact that you have five face-up cards below the top face-down card. You can then proceed with Marlo's "Follow-up Aces" from *The Cardician* (1953). Considering all the methods already published for this effect, the virtue of the set-up in this version makes it worth doing.

September 8, 1971

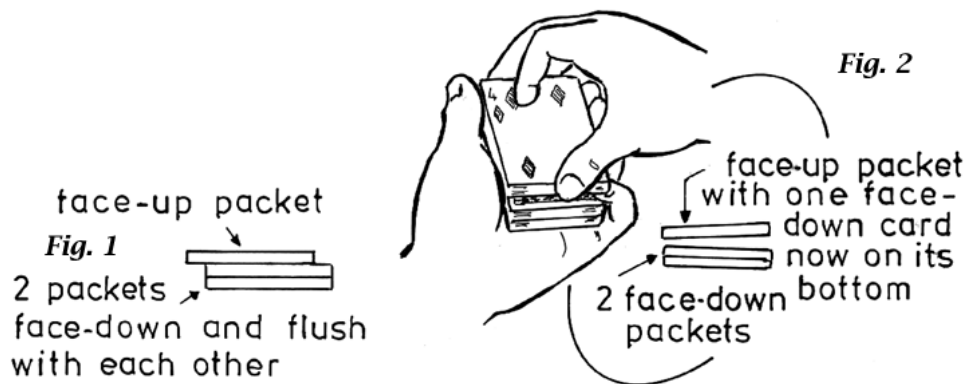
TO SET UP

Edward Marlo

This procedure is used to set-up for another effect, making it a synergism. Both effects are Triumph-type tricks and were published in Bill Simon's *Sleightly Sensational*.⁶¹ The combination was Marlo's idea.

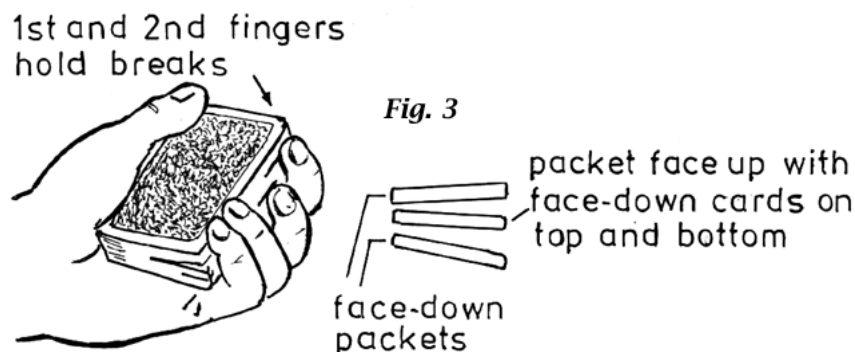
Effect: A deck is cut into four packets. The packets are assembled so that two go face up and two go face-down in an alternated condition. The cards are cut. Afterwards, they are shown to be facing the same way. Again, the deck is cut into four packets. Two of the packets are turned face up. Each face-up packet is then shuffled into face-down cards, using riffle shuffles. The deck is apparently topsy-turvy and hopelessly mixed. A card is removed and waved over the deck. The deck is then ribbon-spread to show all the cards facing the same way.

Method: Perform the "Turn About" effect, using only four packets. They are cut into equal portions and placed face down in a neat row. Pick up one of the packets and turn it face up onto a second packet, but side-jog it to the right. These two back-to-back packets are turned over end-for-end and placed onto the third packet. This results in a situation shown in Figure 1. The jog remains intact.



The assembled packet is picked up and placed into your left hand. Your left fingers obtain a break on the jogged cards, then your right thumb lifts one of the face-down cards so that it joins the uppermost face-up portion. (Fig. 2)

The remaining quarter-packet on the table is picked up and placed face down onto the face-up cards and your left second finger obtains a break below it. Later, your right thumb releases a card from the uppermost face-down portion so that it falls onto the face-up portion. Your left first and second fingers are then holding breaks. (Fig. 3)



At this point you can show some cards face down and some cards face up by cutting into the proper portions and lifting with your right hand. All breaks are maintained during the process. This adds a "selling" point and not necessary to the effect. Finally, cut the pack at the first break (third fingertip) and

⁶¹ These effects are named "Turn About" and "The Four Packet Shuffle."

complete the cut. You now have only one break (fourth fingertip) on the bottom portion of face-up cards, which is your original center block.

Riffle the front end of the deck, then spread the cards to show them facing one way. The spreading is continued only to the break. Square the cards and maintain the break. (At times, instead of stopping at the break, a block push-off of the entire face-up block is made. This leaves one card in your left hand, which is snapped and replaced on the bottom. Apparently the whole deck has been shown.)

You are then ready to apparently *repeat* the effect. This time, cut the deck into four packets as in Simon's "The Four Packet Shuffle." Simon suggested that you riffle shuffle the packets into each other. Marlo prefers to *weave* the cards in a tabled, butt-action Faro Shuffle. In this case, the cards are not pushed flush but are telescoped inwards for half their length, then are more or less spread askew. In this condition, your left hand displays the cards on *both sides* previous to pushing them flush and squared.

Mix the cards as outlined by Simon and conclude the effect as usual.⁶²

Further Notes

In using the Block Push-off technique, the block of cards is easily relocated because in doing the block push-off a card preceding the block has been injogged slightly. Later, pulling up with your right thumb on this injogged card easily regains the break. With the break held by your left fourth finger, the deck is turned sideways to the right, bringing the deck face up. This causes automatic jogging at the in such a way as to only show faces to the spectator. Your left fourth fingertip pulls down on this jogged lower right corner to regain its break. With the deck face up do a series of small block cuts which further indirectly show cards all one-way; however, the first cut is not placed flush onto the face of the deck but is left slightly jogged, leaving a step on the right side. Finish cutting the cards up to the break.

Your left fourth fingertip then regains its break at the stepped section, squares up (maintaining the break), then repeats the sideways-to-the-right turning of the deck to bring it face down. Once more the automatic jog is at the lower right corner. Get your break as before. Cut this portion onto the table, then conclude by cutting the remainder of the deck into three more packets. From here go into the Simon four-packet shuffle sequence as already suggested, using the Weave or Faro instead of the Riffle shuffle. The described jogs should be only as wide as the white borders of the cards. It appears as if the packets are placed flush onto each other.

Marlo's Favorite Procedure

With the cards in the condition shown in Figure 3, cut at the first bottom break to bring the cards to the top, holding a break above the small reversed block. Riffle the front end for effect. Spread the cards to show them facing one way, but only to your break.

Re-square, getting break. Turn cards sideways and face up, regaining break. In a series of small packet cuts to the break, show all the cards as apparently face up. Square up, holding no breaks. Double Cut the face card to the top, making sure not to expose any reversed cards.

Turn the deck face down. Cut at the natural back-to-back separation and place the first packet onto the table, followed by three more packets. Use the top card of packet #1 to scoop up this packet. You are then set to go into the rest of the routine.

March 8, 1954

SPECTATOR CUTS OFF MORE THAN HE CAN CHOOSE

⁶² Students wishing to learn this sequence are referred to pp. 21-24 of Simon's book.

Jon Racherbaumer

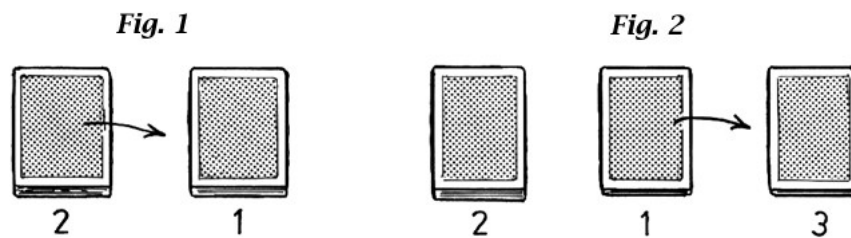
This effect was inspired by Dave Solomon's approach to the old trick where the Aces are found after some cutting and card-transferals. Solomon added the Kings kicker to puzzle magicians and laymen familiar with the old effect. This uses a different handling procedure and features an additional kicker using Queens.

Set-up: Remove the Aces, Kings, and Queens. Place one of the Kings in your lap. Place another King on the bottom (face) of the deck. The other fourteen cards are arranged as follows from the top of the deck: Q-A-A-A-Q-8 indifferent cards-K-A-Q-Q-Q-K- balance of the deck. The uppermost seventeen cards are given a slight downward bridge at their inner end, forming a visible separation on the performer's side.

Method: Ask a spectator to help with this experiment. False shuffle, if you wish, then explain that card experts can cut off any number of cards they want. Say, *"Using a practiced knack and feel alone, experts are able to precisely cut off any desired number of cards from a regular deck!"*

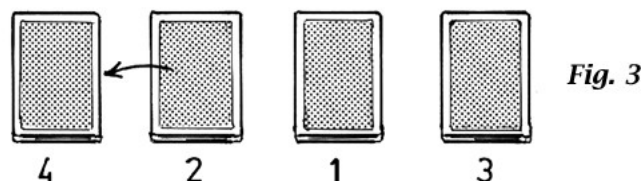
Gesture that you want the spectator to cut the deck into two approximately equal portions. Your right hand gestures over the deck with it positioned as if to grip the deck by the ends, suggesting that the spectator grip the cards in the same fashion. Say, *"If you were to cut the deck into two exact portions, each portion would contain twenty-six cards."*

Your right hand gestures that the cut-off (outer) portion be placed to your right. This is shown below. Packet #2 is the lower portion. Packet #1 is the outer position. Fig. 1)



Ask the spectator to cut Packet #1 into two equal portions, again cutting the top portion to your right. (Fig. 2) Indicate the direction of this cutting by another gesture. Look to see if the spectator cuts at the separation. If so, everything is all right. Say, *"If you cut exactly this time you would have thirteen cards in both portions."* If the spectator does not cut at the bridge, pick up the cut-off portion. Hold the cards in your right hand from above and by the ends, then say, *"I think you cut too many (too few) cards."*

Your right hand then moves the cut-off cards back to the balance of Packet #1 and picks up (drops off) the right number of cards to adjust the cut accordingly. In other words, the portion of cards making up Packet #3 must have seventeen cards or all the cards originally bridged prior to the performance. Once the adjustment has been made, place the packet to the right of #1 as shown below:



Immediately direct attention to Packet #2 and ask the spectator to cut this packet into two approximately equal portions. Indicate that the cut-off portion (#4) is to be placed to the left (your) of Packet #2 as shown above. (Fig. 3)

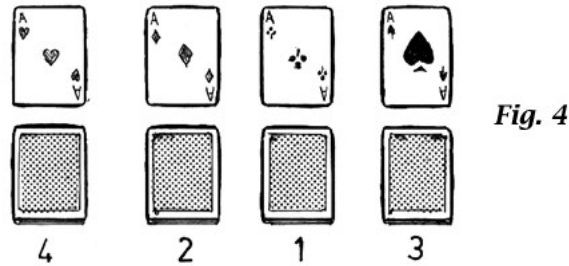


Fig. 4

At this point, the spectator has made two or three unassisted, *free* cuts, depending on whether he cut to the separation at the outset. This is the disposition of the cards at this stage: Packet #4 - All indifferent cards. Packet #2 - King on the bottom. Packet #1- A- Q- Q- K, on the top. Packet #3- Q- A- A- A- Q on the top. King on the bottom

Pick up Packet #1 and spread the cards between your hands as you say, *"If your cut is exact, you should have thirteen cards here."* Audibly count the cards, but secretly run the fourth card (King) under the spread so that it becomes the bottom card when they are squared. Comment on the number of cards and the spectator's cutting ability, depending on how close to it he comes. Place Packet #1 in its proper position in the tableaux.

Pick up Packet #2 and hand the cards to the spectator as you ask, *"Do these cards seem right? Do they weigh enough?"* As the spectator contemplates these questions and concerns himself with Packet #2, your left hand readies the King in your lap. Your right hand sweeps Packet #4 into your left hand, which secretly adds the King to the bottom.

Have the spectator replace Packet #2 as you hand him Packet #4 and add: *"How about these? Do they feel about right?"* Regardless of his answer, have him eventually replace Packet #4 onto the table. You are now ready for further instructions as per the old version of the trick. At this stage, each packet has a King on its face (bottom). Packets #2 and #4 have no principal cards on top. Packet #1 is all set. It has an Ace on top, followed by two Queens. Packet #3 has the following cards on top: Q- A- A- A- Q. The uppermost three cards must be transferred to other packets. This is the order of transferal: Top card of #3 to #4. Top card of #3 to #2. Top card of #3 to #4.

There are only three transferals, a small number of open displacements when the nature of the climax is thoughtfully considered. Here is the triple climax: Turn the top cards of each packet face up, placing each Ace in front of their respective packets. (Fig. 4)

Say, *"Notice that you arrived at the four Aces, which may or may not surprise you. The part that surprises me are these four Queens!"* Use Marlo's subtle handling of the Veaser Display: Your left hand takes the top card of Packet #1 (Queen) as your right hand takes the top card of Packet #3 (Queen). Both hands *simultaneously* snap their Queens face up. However, your left hand replaces its Queen face up on Packet #2 while your right hand replaces its Queen face up on Packet #3.

Almost immediately, your right hand takes the top card of packet #1 as your left hand takes the top card of Packet #4. Again, both Queens are simultaneously snapped face up and replaced on the two remaining packets. The surprised audience will think that the trick is over. Continue: *"This is definitely strange, but this is the part that's truly amazing!"* Turn over each packet to disclose a King on the bottom (face) .

Considering the final disposition of twelve principal cards when compared with the nature of the cutting, open handling, and limited number (3) of transferals, the spectator will be at a loss to explain the final outcome. Cardmen will be only temporarily puzzled, but hard pressed to precisely reconstruct what happened.

Alternate Handling:

This requires a change in the initial set-up. Instead of having A - Q - Q - K following the bridged cards, place these following cards: indifferent - indifferent - indifferent - indifferent - K - A - Q - Q - rest of deck. When you pick up Packet #1, the above eight cards will be uppermost. Spread the cards between your hands, thumbing over the top five cards. Audibly count these cards, then drop them face down onto the table. Audibly continue the count with the remaining cards and finally drop them onto the five tabled cards. This "broken" count displaces the cards and gives you the proper set-up when concluded. Also, the King could be maneuvered to the bottom using other techniques besides Under The Spread.⁶³

August 9, 1976

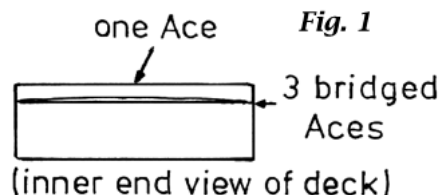
SPECTATOR CUTS TO AND TURNS OVER THE ACES

Edward Marlo

There are over sixty versions of this effect. Perhaps someday a hundred methods will be recorded? Regardless, the effect is interesting from several standpoints: (1) It is really a switch-effect because three indifferent cards are switched for three Aces. Therefore, a method for every known switch can be devised. If there will be 100 methods, there are 100 *different* card switches. Anyone studying this effect will learn various techniques that can be imaginatively applied to *other* effects, situations, and problems. (2) To test the sixth reason for making variations (See "Rationale For Making Modifications" in *The Legendary Hierophant*), namely "to offer specific methods for specific performing situations, thus offering solutions that have scope and adaptability." So, as we give some homage to Robert Veaser, who suggested the whole business, here is another method for allowing the "Spectator To Cut The Aces."

Effect: The spectator cuts a shuffled deck into four packets. The top cards, which are turned over by the *spectator*, turn out to be the four Aces!

Set-up: Place three Aces on top of the deck, marked off at the back end by a slight concave bridge. Place the remaining Ace on the bottom. (Fig. 1)



Method: Introduce the deck and give it a few tabled Riffle Shuffles. Retain the position of the Aces. Pick up the deck and perform an Overhand Shuffle in the following manner: Undercut about thirteen cards and shuffle them off to the top. Throw the last card (the Ace originally on the bottom) on top.

Say, "Let's thoroughly shuffle the cards. Here is what I want you to do—just cut-off a small packet of cards like this..." Cut off the cards above your first break. This break or separation will run across the entire *left* side of the deck. Hold the deck between your hands as though you were about to split the cards for a Faro Shuffle. Your right thumb can easily cut all the cards above the separation onto the table. This section already has an Ace on top.

⁶³ This effect could be accomplished as a Straight Spectator Cuts To The Aces and Kings, using previously published Marlo ideas.

Hand the talon to the spectator for further cutting. After he finishes cutting the cards, the situation should be as follows: Packet # 4 has an Ace on top. Packet # 3 has three bridged Aces on top. Packets # 1 and #2 have indifferent cards on top. Your right thumb and first-second fingers are then going to take off the top cards of Packets #1, # 2, and # 3; however, the nature of the "take" in each case is important. Each top card is pinched by its lower end, then is quickly deposited into a left-hand dealing position.

When your right hand approaches Packet #3, it must pinch *all three Aces*. These cards are taken as apparently one card and is then quickly placed on top of the preceding two cards in your left hand. This action should be quick and decisive, but also do it absently as though it was a matter of habit.

As soon as you have taken these card(s), stop and say: *"Wait a minute! I want **you** to turn over the top cards!"* Your right hand then quickly deals the cards *back* onto their respective packets. The first card (an Ace) is dealt onto Packet # 1. The next one (another Ace) is dealt onto Packet #2 and the last three cards are dealt as one onto Packet # 3. There is then an Ace on the top of each packet.

Have the *spectator* turn over the top cards to disclose the four Aces. The spectator, if he decides to reconstruct what happened, will remember that he cut the deck into four packets and also turned over the top cards. It will seem as though you never handle the cards at all. Make sure that your apparent "mistake" of picking up the top cards looks like a legitimate mistake. Magicians will accept this if you perform it properly.

1968

CASTING SPELLS

SWINDLE SPELLER

Dave Solomon - Jon Racherbaumer

This is an addition to "Psi Chic Spell" by Dave Solomon. The original item appeared in Sticks & Stones - Number 7 and was based on an approach taken by Al Leech to accomplish an efficient mental spell.

Effect: A spectator thinks of a card, then the cards are mixed. The performer explains that he will locate the selection by using the magic Ace of Spades, whereupon he spells A-C-E-O-F-S-P-A-D-E-S, dealing one card for each letter of the spelling. After the "spell" he shows that he has located both the Ace of Spades and the mental selection.

Set-up: Secretly preset the Ace of Spades eleventh from the face of the deck. This can be done during a quick cull and various shuffling procedures. Ask the spectator to think of a number between one and ten.

Hold the deck face up in your left hand so that the spectator can see the faces. Take the cards one at a time into your right hand *without* reversing their order. Audibly count them as you ask the spectator to think of the card at his mentally selected number. In other words, if his number is "six," he should remember the sixth card shown during the ten-card display.

After ten cards have been passed into your right hand, replace them on the face-up talon; however, retain a break underneath the eleventh card (Ace of Spades). Instead of double-cutting these eleven cards from the face to the top, pivot the deck upwards and to the right. This is done by grasping the outer and lower left corners of the deck with your right thumb and second finger as your right hand comes over the deck in the so-called Biddle position. Next, the left side of the deck is lifted upwards until the deck is perpendicular to your left palm. The deck should be in position for an Overhand Shuffle. The cards above the break will angle outwards slightly and your right thumb (at the back end) will be able to get a slight break under the same cards. As soon as the deck is moved into this position, immediately begin an Overhand Shuffle. Shuffle off to the break, then throw the 11-card block on top and say, *"To prove that the cards have been*

thoroughly mixed, I will show that your card is no longer at its original position, but instead is hopelessly lost in the deck. What was is your number?"

When the spectator names his original number, flip the deck face up and thumb over the requisite number of cards. In this case, the "number" is "six" and you would thumb over six cards to show that the sixth card is not the selection. As you square the cards, retain a break under the sixth card and transfer this break to your right thumb at the back end.

Pull down the lowermost card of the deck with your left fourth fingertip, then quickly cut all the cards above your right thumb break to the bottom of the deck. They must also be loaded above the bottom Ace of Spades. False shuffle if you wish. Hold the deck face down in a left-hand dealing position and say, *"I will find your mental selection by using the magic Ace of Spades!"*

Perform the standard spelling procedure and audibly spell A-C-E-O-F-S-P-A-D-E-S and deal eleven cards face down onto the table. The first card dealt is the Ace of Spades and after the deal it will be the bottom card of the dealt portion.

Table the deck and pick up the dealt portion with your right hand, holding the cards from above and by the ends. By this time, a few seconds have elapsed. Say, *"The magical Ace of Spades!"* Slide out the bottom card of the right-hand packet with your left fingers and snap it face up to disclose the Ace of Spades.

Drop the "spell-packet" onto the table and transfer the face-up Ace of Spades into your right hand and add, *"But I said that the Ace of Spades would locate your mentally selected card!"* Tap the top of the tabled deck with the face-up Ace of Spades, then reveal the top card of the deck to be the selection. This quick, efficient version is easy to perform and creates a much stronger reaction than you would expect. Other magicians will presume to understand the method, but will find reconstruction problematical.

November - 1980

SPELL-MELL

Harry Lorayne

Sometimes an ironic disparity exists between the description of an effect and the experience of actual witnessing a performance of the same effect for lay persons. If you have seen Harry Lorayne work, you can understand and pardon his ecstatic prose. You will also be able to mentally translate the latency of such effects as they are specifically described to imagining how Lorayne performs them. This effect epitomized Lorayne's performing style, which slickly moves along at a pitchman's pace, its patter headlong, calculated to bedazzle by sheer glibness and speed. Lorayne also imparts a sense of casualness (a touch of slapdash behavior), suggesting that he improvises on the spot. If "Spell-Mell" is performed at the right tempo and moment, magicians will be as puzzled as lay people.

Effect: The now standard "Spelling The Aces" effect where each Ace is apparently lost in the pack and is eventually discovered by a classical spelling procedure.

Requirements: To present the following effect you must be able to perform a Perfect Faro Shuffle. You also need a complete deck (no Joker) that has been "broken in" for Faro Shuffles.

Set-up: Remove the Aces and place them onto the table in a face-up row in D-SH-C order from left to right. When your audience has seen them, turn them face down.

Method: Say, *"When a magician does a four-Ace trick, he usually puts three cards on each Ace. That's silly; if I were a real magician, it shouldn't matter how many cards are placed on the Aces!"* Moving from left to right, place six cards onto the first Ace (AD), but hide the fact that you are *counting*. You should not have any trouble doing this with six cards.

Place five cards onto the next Ace (Ace of Spades) in the same way. Hold the deck out toward the spectator and say, *"Here, you put some cards on the next Ace."* This is convincing and establishes the fact (?) that it does not matter how many cards are placed on the Aces. It really does not matter for the third Ace (AH). Finally, place five cards onto the last Ace (AC).

Drop the remainder of the deck onto the third Ace (AH) and pick up the four packets from left to right. The first packet goes onto the second; this combined packet onto the third, and so on. All this should be done fairly rapidly, and not particularly neatly. It really does look haphazard, and as if it makes no difference where the Aces are.

The top of the face-down deck must then be placed to the bottom of the deck. You can either lift the deck off the table, using the top card as a scoop or lift the deck as is. Double-Cut the top card to the bottom, then perform a perfect In-Faro Shuffle. You must cut exactly at center and the top card must become second from the top while the bottom card becomes second from the bottom.

After the Faro Shuffle the bottom card is cut to the top of the deck by the Double-Cut., which adds to the illusion that the Aces are being hopelessly lost. Turn the deck face up. (If you do not want to perform the second Double-Cut, simply show the top card, turn the deck face up, remove the face card, and lose it anywhere among the top ten cards. You have ostensibly shown that there are no Aces on top or bottom, and you have lost that bottom card to the top.)

With the deck face up, hold it from above with the right hand, thumb at the inner end, fingers at the outer end, and forefinger curled on top. What you then perform is to riffle four face-up packets onto the table in a horizontal row. Place the deck to the table (the first packet will be the left packet) and riffle off cards with your thumb. You must riffle *one* card *past* the AD. This is easy because you know that the AD is thirteenth from the top of the face-down deck (or, in this case, thirteenth from the rear of the face-up deck). You can see the cards as they are riffled off your thumb.

Move to the right of this first packet and riffle off another packet, this time riffle *two* cards past the Ace of Spades. Move to the right of this second packet and riffle off another packet, going two cards past the AH. Drop the remaining face-up packet to the right end of the row. This cutting of the deck into four face-up packets should be done as quickly as you can. When you are more familiar with the routine and where the Aces lie, you will see how quickly it can be done. Any hesitation can be covered by saying, *"I'm trying to get these packets about the same size."* Practice cutting these packets quickly and casually.

You are all set to go into the ending, which consists of spelling one Ace from each packet. There is plenty of room for shuffling. As a matter of fact, the impression left on the spectators is that you shuffle *continuously*. Pick up the right-end packet, turn it face down, and overhand shuffle (or run) a few cards. You have a nine-card leeway. Either throw these few face cards back on top or place them to the bottom, holding a momentary break, then cut or Double-Cut to the break. Holding the packet face down, spell the Ace of Clubs, one card per letter, turning each card face up onto the third tabled packet. All the Aces will fall on the final letter "s." When you come to it, snap the card and turn it face up to show the Ace of Clubs. Drop it to the side, then drop the few remaining cards face up onto the third packet.

Pick up this third (from the left) packet, the one you have just dealt onto, and turn it face down. You can shuffle the top few cards as before, or do a jog shuffle. Spell the Ace of Hearts, dealing the cards face up onto the next (second from left) packet. Mix the remaining cards (after you have dealt the Ace of Hearts to the table) and drop them onto the second packet.

Pick up this second packet. Shuffle the top few cards as described, or do a jog shuffle. You have more cards then and more leeway for the jog. Spell the Ace of Spades, dealing onto the remaining face-up, tabled packet. Shuffle the cards remaining after dealing the Ace of Spades to the table and drop them face up onto the tabled packet.

Pick up the last packet (the entire deck then), turn it face down, and shuffle as explained. Spell the Ace of Diamonds, dealing the cards face down to cap the effect.

This is a quick routine, despite the length of its explanation. Losing of the Aces should be done at a fairly rapid pace—not so rapid, of course, that the spectators do not understand what you are doing. Be sure to hide the fact that you are counting cards at the beginning. Done correctly, it appears as though the Aces are really lost in the deck. The shuffling, before and after each spell, is confusing and convincing. You can use the four Kings as a "kicker" if you like. When you locate and remove the Aces, set the kings on top of the face down deck in CHSD order from top down;

Shuffle two cards on top of them, placing the Kings third, fourth, fifth, and sixth from the top. Then perform the routine exactly as just explained. When the six top cards are placed onto the tabled Ace of Diamonds, they must not be reversed, and you cannot shuffle the top cards before spelling the Ace of Diamonds. Use the jog shuffle only. When you spell the last Ace (Ace of Diamonds), the cards are dealt (spelled) face down onto the table. The Ace of Diamonds is shown and placed with the other Aces.

Pick up the spelled cards (twelve) and you are ready to spell each King in one of two ways. In each case, you do it by placing each card to the bottom of the packet as you spell. If you want to spell each King *fully* (just as you spelled the Aces), spell them in DSHC order; each one will fall on the final "s" card and turn up the top card. The Kings are placed to the table (or onto the matching Aces) as they are spelled. If you want to cut down the amount of dealing or spelling, spell the suit of each king only. In this case, they are spelled in HDCS order. The first three will fall on the final "s" and the King of Spades will be the card after the final "s."

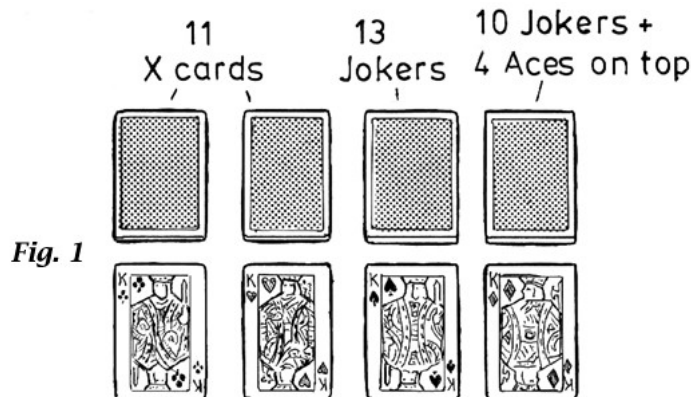
SPELLBINDER

Gene Castillon

Effect: The four Kings are removed from a deck, buried face up into the deck by a spectator, and then are shown to magically re-position themselves to spell out their location. As an added climax, the four Aces make a surprise "spelling" appearance. The Kings are replaced in the deck and their backs magically change. For an unexpected climax, the rest of the deck is shown to be comprised of nothing but Jokers! At the end of this routine you are entirely "clean" and all the cards may be examined. In addition, no sleight-of-hand is required.

Requisites and Set-Up: You must have a deck of Jokers, 28 regular cards, including the four Aces and two Kings, (whose backs match the backs of the Jokers), and four odd-backed Kings.

Arrange these cards as follows: Place the AC face up on the table. On top of it place the Ace of Diamonds face up, then the Ace of Spades face up, and finally the AH face up. On top of these place nine Jokers face up, then place a Joker (whose back has been pencil-dotted on its outer left and lower right corners) face up on the tabled cards. Place 12 Jokers face up onto the tabled pile and then another pencil-dotted Joker face up on top of all. Next place 10 assorted regular cards face up on the tabled cards. Then place a regular card (whole back has been pencil-dotted) face up on the tabled cards and finally place 11 regular cards face up on top of all. You have assembled a 49-card deck. Add the King of Clubs and KS (whose backs match the rest of the deck) and the KH and KD (whose backs are a different color from the rest of the deck) face up into the face-up deck in the following order: the King of Clubs should be about four cards from the face of the deck, the KH about twelve cards from the face, the KS about nineteen cards from the face of the deck, and the KD about twenty-five cards from the face of the deck. Turn this 53-card deck face down and place it in its card case.



You must then set up another packet of cards. Place the odd-backed King of Clubs and KS face up in the middle of a face-down packet of Jokers. Make sure that the King of Clubs is on top of the KS and is the first King you see as you spread through the face-down packet. Square up this packet, put a rubber band around it, and place this banded packet face down in your left coat or pants pocket so that its long side is parallel to the floor. Place two matching rubber bands in your right coat or pants pocket. You are then ready to perform.

Method: The first part of this routine is based on a variation of Gene Finnell's excellent effect, "Spelling the Aces," using his Free-Cut Principle. The original Finnell handling has been changed and an extra spelling climax has been added.

Remove the set-up deck from its case, hold the deck face down, and spread out the top 20 cards to show normal backs. (Do not spread more than twenty cards from the top or you might expose one of the odd-backed Kings.) Say, *"Most magic tricks begin with the magician asking you to take a card. I'm not going to do that."* Square up the deck and turn it face up. Continue: *"I'm going to remove four easy-to-remember cards instead."*

Start to spread the cards face up into your right hand without disturbing their order. When you come to the King of Clubs, split the spread (keeping the King of Clubs on the left-hand pile) and place the cards in your right hand face down and slightly spread on the table. Remove the King of Clubs with your right hand, casually flash its back, and deal it face up onto the table to your left. Start spreading through the face-up deck again until you come to the KH. Again, split the spread, keeping the KH in your left hand and placing the right hand cards face down and slightly spread onto the cards already tabled face down. Remove the KH (don't flash its odd back) and deal it face up to the right of the tabled King of Clubs. Repeat this procedure twice more to remove the remaining Kings. You may flash the back of the KS if you wish, but the odd-backed KD cannot be flashed.

Take the squared cards remaining in your left hand and place them face down on top of the cards you have already tabled face down.⁶⁴ Square up the face-down deck and hold it in your left hand in dealing position. You are then going to divide the deck into four (apparently) haphazard piles.

Spread over the top cards of the face-down deck until you see the first pencil-dotted card. Remove all the cards above and *including* the pencil-dotted card (without disturbing their order) and place these 14 cards directly in front of the KD. Repeat this process with the rest of the deck, placing 13 cards face down in front of the KS, 11 cards face down in front of the KH, and 11 cards face down in front of the King of Clubs. (Fig. 1) This drawing is from the performer's view. The pencil dots eliminate counting. It should appear to the spectators that you are haphazardly separating the deck into four approximately equal face-down piles.

⁶⁴ This handling, used in effects by Ed Marlo and Ian Baxter, reinforces in the spectators' minds that *all* the cards have the same color back design.

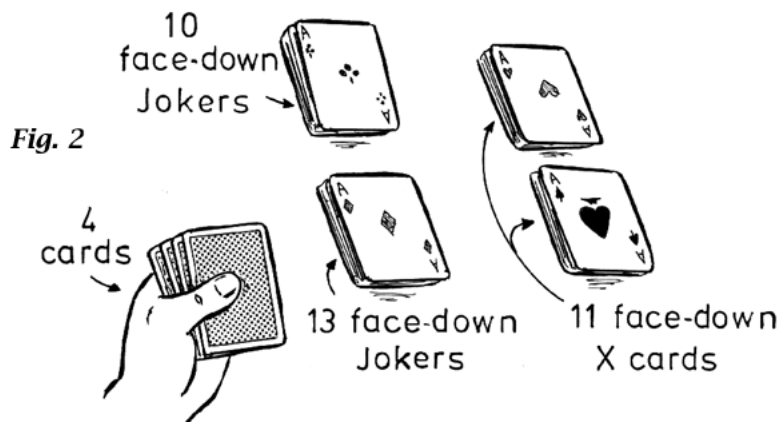
Next you are then going to perform a variation of Gene Finnell's Free-Cut Principle to allow a spectator to lose (?) the Kings in the deck. Place the KD face up on top of the pile directly above it (directly on top of the four Aces) . Instruct the spectator to cut any number of cards from the face-down pile above the KS and drop these cards face down on top of the face up KD to bury it. Place the KS face up on top of the remaining face-down cards directly above it and have the spectator bury it by covering it with face-down cards cut from the pile above the KH. Place the KH face up on top of the remaining face-down cards directly above it and have the spectator place any number of cards from the pile above the King of Clubs face down onto the KH. Place the King of Clubs face up on top of the remaining face-down cards directly above it. Reassemble the deck by placing the King of Clubs packet on top of the KH packet. Place the assembled King of Clubs and KH packets on top of the KS packet. Finally, place the assembled King of Clubs, KH, and KS packets on top of the KD packet. Say, *"You've buried three of the Kings into the deck but the King of Clubs is still on top. Please give the deck a complete cut to bury the King of Clubs, too."*

Allow the spectator to give the deck a complete cut. The Kings have apparently been lost in the deck, but, thanks to Gene Finnell's Free-Cut Principle, in a moment you will be able to find each King by spelling to them. Say, *"You have lost the Kings in this deck. If I wanted to find them, I could just spread through the deck and look for the face up cards."* During this patter line, quickly spread through the deck to find the face up KD. Spread over the KD and the *four* cards directly beneath it (Aces). Openly cut the deck at this point, bringing the four Aces to the bottom of the face-down deck. (If you prefer, you can secure a left little finger break under the Aces, square up the cards, and then give the deck one fair cut, cutting at your break.)

As you cut the deck, say, *"If I give this deck just one cut, something very strange happens. Although you lost the Kings in various parts of the deck, my one cut will cause them to magically reposition themselves to spell out. If I want to find the King of Clubs, all I have to do is spell KI-N-G-O-F-C-L-U-B-S."* Spell out King of Clubs, dealing a card for each letter face down onto the table one at a time, reversing their order. The face-up King of Clubs will appear on the letter "s." Place it face up on top of the face-down spelled cards.

Spell KH, dealing a card for each letter into a face-down pile and directly to the right of the King of Clubs-pile. The face-up KH will appear on the "s." Place the KH face up on top of its pile. Spell KS, dealing a card for each letter into a face-down pile directly below the KH-packet. The face-up KS will appear on the "s." Place the KS face up on top of its pile.

Spell KD, dealing a card for each letter into a face-down pile directly below the King of Clubs-packet. The KD will appear on the "s." Place it face up on top of its face-down pile. You will be left with four face-down cards in your hand. Unknown to the spectators, these cards are the four Aces. See Figure 2 for an illustration of the layout of the piles at this point.



Say, *"As you can see, the Kings are quite magical. But you don't have to use the Kings. You could use any cards. Let me show you."* Spread out the four cards remaining in your hands face down, without disturbing

their order. Square them up and say, *"If I spell C-L-U-B-S, I have to get a Club."* Spell CL-U-B-S, moving a card from the top to the bottom for each letter. Turn the S-card face up to display a Club, the AC. Place it directly to the left of the King of Clubs-packet. Spell H-E-A-R-T-S, moving a card from the top to the bottom for each letter. Turn over the "S" to reveal a Heart, the AH, and place it face up directly to the *right* of the KH-packet. Spell S-P-A-D-E-S, moving a card from the top to the bottom for each letter. Turn over the "S" to reveal a Spade, the Ace of Spades, and place it face up directly to the right of the KS-packet. Turn over the remaining card, the Ace of Diamonds, and place it face up directly to the *left* of the KD-packet. You have completed the spelling phase of the routine.

Pick up the King of Clubs and place it face up in your left hand. Place the KD face up on top of it. Place the KH face up on top of the two cards in your left hand. Place the KS face up *beneath* the three cards in your left hand. Square up these cards and turn them face down. The correct color back will be exposed. Place this squared packet face down on the table to your far left and say, *"Let's try another experiment with these Kings."*

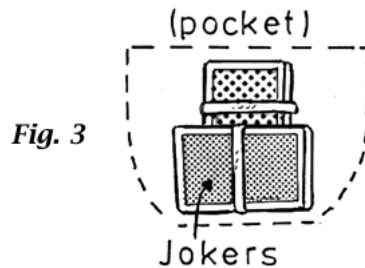
Pick up the Aces in the same way that you picked up the Kings and place them face down on top of the face-down KH-packet. Place the KS packet face down on top of the KH-packet and hand these cards to a spectator to shuffle. (Casually flash the faces of these cards as you hand them to the spectator to shuffle.) Place the KD packet face down on top of the King of Clubs-packet and shuffle these, being careful not to flash the face of any of the Jokers. (An Overhand Shuffle works best here.) The spectator is shuffling a packet composed of regular cards. You however, are shuffling a packet composed of all Jokers. Say, *"It stands to reason that I can't know the position of any card in your packet and that you can't know the position of any card in my packet."*

Place your shuffled packet face down in front of the spectator. Have the spectator place his shuffled packet face down in front of you. Pick up the tabled face-down Kings, turn them face up, and spread them in a wide fan between your hands. Instruct the spectator to cut the packet in front of him wherever he wishes. Place the two Red Kings (the KH and KD) face up at the point of the spectator's cut and have him replace his cut.

The spectator has then *freely* buried the two Red Kings face up in his packet. Unknown to the spectator, this packet consists of all Jokers and two odd-backed Kings. Cut the packet in front of you in the center and have the spectator place the two remaining Kings (the King of Clubs and KS) face up at the place of *your* cut. (The spectator can handle these cards since their backs match the rest of the deck, but make sure that the spectator does not disturb the order of the Kings. The King of Clubs must remain on top to match the prepared packet in your left pocket.)

Reach into your right pocket and remove the two rubber bands. Instruct the spectator to place one of the bands around his face-down packet exactly as you put the other band around yours. Handle your packet face down so the spectator will not inadvertently flash the face of his packet and reveal a Joker. (If you wish, you can place the bands around both packets so that no flash of faces is given.) Say, *"Wouldn't it be a miracle if I could cause the two Black Kings in my pile and the two Red Kings in your pile to jump face down so that all the cards in both packets would be face down? It would be especially difficult to accomplish this feat since the packets are banded. The only problem is that this miracle can occur only in absolute darkness. Of course, if we turned out all the lights, you might think that I would cheat you in the dark. So let's try this...let's put our packets in our pockets."*

Pick up the banded packet in front of you and place it into your left coat or pants pocket, where you have placed the prepared banded packet of Jokers. Place the regular packet into your pocket face down and instruct the spectator to do exactly as you do, placing the packet in front of him face down in his pocket. As you place the regular packet in your pocket, place it behind the prepared packet. (Fig. 3)



The fact that the packets are banded and are placed perpendicular to each other will make the switch of the packets simple and quick. There will be no fumbling around. Patter a few moments about the darkness in the pockets, make appropriate magical gestures over each pocket if you wish, command the Kings to jump face down, and instruct the spectator to remove his packet as you remove yours.

Bring out the prepared packet and place it face down on the table. Have the spectator also place his packet face down on the table. Unband your packet and ribbon- spread it out across the table from left to right to show that all the cards are face down. Act disturbed when the two Black Kings appear face up in the middle.

Instruct the spectator to remove the band from his packet and spread out his packet face down. Act disappointed again when the two Red Kings appear face up. Say, *"I can't understand what happened. Maybe the bands were too tight?"* Touch the two face-up cards in your packet and jerk your hand away. Ask the spectator to touch the two face-up cards in his packet. Ask, *"Do you feel anything?"* If your odd backs are red, patter about heat and friction. If your odd backs are blue, patter about cold and ice. Turn your two face-up cards face down to reveal their odd backs. Have the spectator turn over his face-up cards to also reveal odd backs. Gather up the face-down cards of your packet and place them face down on top of the spectator's face-down spread. Say, *"I know what you're thinking. You think that there are some extra Kings in this deck, but check it out!"* Ribbon-spread the assembled deck face up to reveal nothing but Jokers. The spectators may then examine all of the cards.

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SHIFT SPELL

Marvin Johnson

This is based on an idea by John Hamilton which appeared in *M-U-M*. This combination may appeal to some students of the pasteboards. Several years ago everyone was doing a version of "Spelling The Aces" and Harry Lorayne published several versions in *The Linking Ring*. About the same time, Gene Finnell marketed a popular version that caught on. This version features cuts *after* each spell.

Effect: The performer places four Aces into different parts of the deck. The deck is shuffled and cut. Each Ace is spelled to and turned up; however, the spectator cuts the deck *after* each Ace is shown.

Set-up: Borrow a deck. When you get it, secretly crimp the bottom card. This should be a down-crimp at the card's inner left corner.⁶⁵

Method: Turn the deck face up into your left hand. Reverse-count 11 cards off the face and into your right hand, the ruse for this action being to ostensibly find the four Aces. Note and remember the eleventh card, which will later be used as a key. (There should not be any Aces in this 11-card block; however, if any happen to come up, make the necessary compensations in your count as you upjog the Ace or Aces.

⁶⁵ Use the "Marlo One-Hand Crimp" from *Kabbala* (Volume 1, Number 2), p. 12.

When you have the eleven cards in your right hand, separate your hands slightly, then your left hand spreads the rest of the cards onto this 11-card block. Consequently, after you cull the Aces and place them on the table, the 11-card block becomes the top portion of the deck. The top card will be the original bottom, crimped card and your key will be eleventh from the top.

Perform one or two quick effects with the Aces. This gives you an excuse for the cull, especially since you need to replace the Aces back into the deck for this effect. Effects such as Vernon's "Twisting The Aces" or "The Last Trick of Dr. Jacob Daley" will suffice. After performing these effects, arrange the Aces face up on the table in the C-H-S-D order.

Suppose that your remembered key is the 10H. Pick up the deck and place it face up in your left hand in preparation for Marlo's Simple Shift.⁶⁶ Insert the Ace of Diamonds face up first and near the face, followed by the Ace of Spades about 8-10 cards lower. Then insert the AH still lower and ultimately insert the AC so that it goes *directly above* your key (10H). Make these insertions by down-riffling the outer left corner of the face-up deck with your left thumb. Leave each Ace out-jogged for about one inch.

Perform Marlo's Simple Shift. This will push a block of cards from the center into an injogged position. This injogged portion is stripped out and placed on the face in a simulated cut. Conclude with a legitimate cut. At this stage, you have the following situation: (1) Your crimped key card is somewhere in the center; (2) Below this crimped card are 10 indifferent cards; (3) Below these 10 indifferent cards are the four Aces in the C-H-S-D order. If you prefer, perform a false riffle-shuffle or fairly Overhand Shuffle the cards above the crimp, throwing them back on top.

Table the deck and ask the spectator to give it a single cut. Since the crimped card is centralized, it is likely that the spectator will cut at the crimp. Pick up the deck and see if your crimped card is on the bottom. If so, you are set. If not, give the deck a few cuts and bring your crimped card to the bottom. You are ready for the first spell.

Your first spell will be for the Ace of Clubs. Spell A-C-E-O-F-C-L-U-B-S, dealing a card face down for each letter of the spell. After the letter "S," turn the next card face up. It will be the AC. The dealt cards are reversed during the deal. These ten cards are replaced on top of the deck and the deck is given a cut.

Again, ask the spectator to cut, perhaps letting him cut to the crimp. If he does not do so, resort to the procedure just explained. This time spell A-C-E-O-F-H-E-A-R-T-S and turn up the S-card. It will be the AH. Replace the ten dealt cards on top of the deck and give it a cut. Repeat the above actions, then spell A-C-E-O-F-S-P-A-D-E-S and turn up the S-card to disclose the Ace of Spades.

For the last Ace you have several options. *First Option:* Spell A-C-E-D-I-AM-O-N-D-S, skipping "of" and turning the S-card face up. It will be the Ace of Diamonds. *Second Option:* If the spectator's name has ten letters, have him spell his name and turn the *next* card face up. It will be the Ace of Diamonds. If his name has 11 letters, turn over the eleventh card. Actually, you can use second dealing beyond 11 letters or the "Curious Count" principle. You can play it by ear as long as the "outs" do not look too contrived. *Third Option:* You can contrive to get two extra cards on top prior to the spell, using Riffle Shuffle techniques and double-cutting. You can then spell the Ace of Diamonds, including the "of." As you can see, once you know a card is in a certain position, there are several avenues to take. Faro Shufflers, for example, might want to maneuver the Ace of Diamonds into a requisite position. This is up to the individual performer.

February 18, 1972

TAKING FURTHER THAN THAT TOO FAR

Jon Racherbaumer

⁶⁶ This is explained in *The Cardician*, p. 58.

Stewart James created a trick that proved to be portentous, an harbinger of a future trend. Further Than That appeared in the *Jinx #134* (1941) and reappeared in *The Artful Dodges* of Eddie Fields as "Jack The Bartender's Deal." Later, Nick Trost offered a slight variation in *The New Tops*. Harry Lorayne published "Further Than Further Than That" in *Reputation Makers* (1971) with a contemporary patter theme. Ron "Obie" O'Brien marketed a version that featured a blank-deck climax. Regardless, the notion of perform a trick with multiple aspects or repercussive climaxes is not new, but past magicians seemed to have a firmer grasp of simplicity, directness, and continuity when performing their magic. There is a current trend to take every card effect and improve its method and outcome. Complacent veterans turn their heads and utter Al Baker's classic platitude about "improving" tricks. Young cardmen seem to need, expect, and perform card effects with extended endings, especially where the backs of the cards change colors. (Dealers like rainbow-colored backs.) Stewart James created his trick to go "further" and exceed normal expectations; however, he knew when to stop and seldom went too far. This routine, though it can be performed for lay persons and magicians, is a put-on. By playing with it, perhaps you will understand what this introduction has failed to explain?

Requirements: (1) Nine regular cards from a blue-back deck: 2C, 2H, 2S, 2D, 10S, JS, QS, KS, AS. (2) Eleven cards from a blue-back *blank* deck. Nine of these blank cards are prepared by inking the following numbers on their faces, one per card: 11, 12, 13, 14, 15, 16, 17, 18, 19. The remaining two are left blank. (3) Thirty-two red-back blank cards. (4) A blue card case. Use a marking pen to make the numbers on the blank cards. Each number should be about an inch square and should be placed at the center of each card's face.

Set-up: Arrange the cards in this order from the top: AS, KS, QS, JS, 10S, 2D, 2H, 2C, 2S, blank (blue), 11, 12, 13, 14, 15, 16, 17, 18, 19, blank (blue), the 32 red-back blank cards. The uppermost 20 cards have blue backs. Crimp the inner left corner of the 20th card (a blank). The lowermost 32 cards have red backs. Place the assembled cards into the blue card case.

Method: Remove the cards from the card case and place the case near the spectator. Begin to spread the cards and say, *"Most magicians ask you to select a card in this manner; however, I prefer a more random method."* Spread the top nineteen cards as you patter, then close the spread. Place the cards face down in your left hand and say, *"Name any number between ten and twenty."*

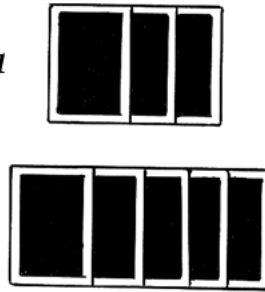
Once the spectator names his chosen number, deal that many cards face down onto the table. Deal the cards one-at-a-time, reversing them in the process. Place the balance of the deck on the table to your left. Pick up the dealt cards. Suppose that the spectator chose 16. Say: *"The number sixteen is comprised of the number one and the number six."* Your right hand takes seven cards, *without reversing their order*, from the 16-card packet. When you say "number one," your right hand takes the top card and pauses. When you say "number six," your right hand takes six cards. Your right hand then places these seven cards face down onto the table in a squared condition.

As your left thumb pushes over the next card, say, *"Remember this card."* Your right hand takes this card, shows it to the spectator, and openly drops it face down onto the previously tabled seven cards. The remaining cards in your left hand are dropped face down on top of all. Finally, all sixteen tabled cards are picked up and placed face down on top of the deck (talon). You are ready for the first climax.

For those readers unfamiliar with the 10-20 Force, its steps remain procedurally uniform. In other words, if the numbers 11, 12, 13, 14, 15, 16, 17, 18, or 19 are chosen, the same procedure is used. The cards are reversed and dealt face down.

Ask the spectator to name the *value* of his card, from Ace to King. Since the 10-20 Force is semi-automatic, the spectator will always get the 2S from your set-up. Therefore, the spectator will say, "Two!" Spell T-W-O as you deal three cards face down in an overlapping row. Ask the spectator to name the *suit* of his card. He will say, "Spade" or "Spades." Regardless if he pluralizes his answer, say: *"Spade...S-P-A-D-E."* Deal five cards face down in an overlapping row below the three previously dealt cards. (Fig. 1)

Fig. 1



Turn over the top card of those remaining in your left hand and say, *"Isn't it interesting, here's the Two of Spades!"* Lift it with your right hand as your left pinky secretly obtains a break below the top card of the talon. This card, by the way, is a blank-number card which matches the chosen number. In this case, the number inked on its face will be 16.

At this point, there are many avenues available to the enterprising cardman; however, avoid an approach that could be duplicated by using a card-index with the nine number-cards in it. In other words, palming off the top card nullifies the subtle fact that the procedure automatically gets the correct number-card on top of the deck after the forced Two of Spades is disclosed. Without providing all the possibilities and discards, here is an acceptable avenue to take:

Replace the 2S face up on top of the deck and say, *"I want you to sign this Two of Spades and then hold it under the table."* Have the spectator sign its face, then lift the top two cards as one and immediately bring them below the table. When the card(s) are out of sight, thumb off the uppermost 2S into your lap and hand the number-card to the spectator. This is easy to do quickly and without hesitation. Have the spectator keep the card out-of-sight and under the table.

Still holding the talon face down in your left hand, continue: *"You know, finding your card in that manner is pretty good, but it's not really great. Perhaps this would make it better?"* Your right hand then turns over the three cards left in the layout as you add, *"Spelling T-W-O gets us the other Twos!"*

Continue: *"That's much better, but you're probably ahead of me, aren't you?"* Your right hand then turns over the remaining cards of the layout to disclose the Royal Flush in Spades. Add, *"Spelling Spade produces a Royal Flush in Spades and you can't get a better hand in poker!"* As the second and third climaxes fully register, your right hand lifts up at the crimp and cuts all the blue cards (included the crimped one) below the red ones, but also perform Marlo's Slip Cut by holding back the top blue-back card with your left thumb. This prevents a red-back card from being prematurely exposed.

Continue: *"Here's the weird part! These cards are blank!"* Flip the talon in your left hand sideways so that the crimped corner of the bottom card will be in the inner right corner and can be covered by the heel of your right hand as you spread the cards. The face card will be completely blank. The next few cards, depending on the original number selected, will have inked numbers in their centers; however, they can be *slightly* spread without exposing any ink. When you pass these cards, widen the spread as you slide the cards between your hands. Hold the last two or three as one because the last card is numbered. As you begin to close the spread, your left thumb and fingers quickly transfer the last two cards to the face. Square the cards.

Continue: *"This is getting ridiculous, but there is more weirdness to come. Look! The backs have changed colors!"* Turn the cards face down and spread the uppermost thirty cards to disclose red backs! Square the cards and place them inside the *blue* card case. Say, *"You're probably as exhausted as I am by now, but there's more to come. Remember your original chosen number? Please name it again."* When the spectator names his number (16), have him bring forward the card he is holding below the table. Ask him to show the card.

If you really want to run everything into the ground, reproduce the lapped 2S from your wallet or perform the Mercury Card Fold and produce it from your mouth. Say, *"This sort of thing can go on forever. I could levitate myself or find your mother's birth certificate in my uncle's cigar, but enough is enough!"*

Instead of using 32 red-back cards, make them rainbow-colored with blank faces. This solves the problem of the spectator forgetting the original color of the deck.

THE RAW AND THE COOKED

CANNED CANNIBALS

Jon Racherbaumer

This uses the same approach as described in an early *Kabbala*, but is a different combination and handling of the plot, providing another approach that does not use the Drop Sleight. It applies Marlo subtleties in several places and is indebted to many related effects, including unpublished card effects by Alex Elmsley and Roy Walton, the so-called "Phantom Card" and Bruce Cervon's "Time Machine."

Method: Remove the four Kings, placing them onto the table face up in this order from face: KD - King of Clubs - KS - KH. Say, *"These probably look like Kings to you, but in reality they're known as anthropophagi (an-throw-poff-a- gee), a word I learned before being thrown out of the Peace Corps. It means 'cannibals'. As you can see, they're heavily armed!"*

Pick up the Kings from above and by the ends with your right hand as your left hand, holding the deck, contrives to get a pinky break under the top card in preparation for Marlo's Atfus Move. The Kings, remember, are still face up. Show each King separately, apparently ducking each beneath the others. Perform Atfus on the first King (KD) and do not duck the last King (KH). Let it remain on the face of the three-card packet, which the spectator supposes is a four-card packet. The KD is then secretly face up below the face down top card of the deck.

Table the three Kings (as four) face up on the table and to your right. Next, using techniques in your arsenal, show the top card without exposing the face up KD below it and then eventually replace the top card face up onto the face up King.

Suppose the top indifferent card is the AC. Perform a Double Lift and use both cards to flip the next indifferent card face up. Suppose it is the 3H. Slide the double-card slightly underneath the face up 3H, then flip all three cards face down. Their order from the top should be: KD - AC - 3H. Immediately deal the top two cards onto the table, using the second card dealt (AC) as a scoop to pick up the first tabled card as you say, *"Remember the Three of Hearts and the Ace of Clubs! These are victims!"*

Square the two cards, flashing the bottom AC at the face, and eventually place them next to each other, the AC to your right, the supposed 3H to your left. Continue: *"It's difficult to tell distinguish the gender of these victims. Is the Ace of Clubs a male or female? How about the Three of Hearts? Regardless, the Ace of Clubs will be the first one to be—shall we say?—consumed!"*

Set-up for the Chewing Move so that the C goes second from the top, remembering that the three cards are being held face down. At this stage, you could perform an Elmslev Count (which was used in my original version), but perform the OIram Subtlety instead. The nice feature here is that all the faces are apparently shown and only four cards are seen. This disappearance is strong. Afterwards, make sure that the AC is on the bottom or top. You must get rid of the AC in a deceptive manner by palming or copping it.

Again, table only three cards in front of the spectator. If you feel the necessary to prove anything, false count the three cards as four before placing them on the table. Say, *"As you can see, the victim is gone. Did*

he escape when we weren't looking? If he was eaten, which cannibal ate him? Which one looks happy and is smiling?"

Continue: *"Let's see... that leaves the Three of Hearts!"* If you trust the spectator not to peek or check on the card's identity, have him pick up and drop it onto the cannibal-card packet. Unbeknownst to him, the KH is actually being added to the other three tabled Kings. At this point, the effect is finished and you are clean. Continue: *"Sometimes the cannibals absorb their victims through osmosis. Believe it or not, the Three of Hearts is gone."* Turn the Kings face up and add, *"They seem to be smiling, but so are you. Weird, ain't it?"*

CANNIBAL CARDS

Matt Corin

This routine is quick and impromptu.⁶⁷

Method: The four Kings are introduced. If you like, they can be magically disclosed in a preceding effect. In any case, refer to them as being cannibals. Pete Biro has an amusing patter line to accompany their introduction. He points to the swords and hatchet in the actual design of the Kings, claiming that the Kings are armed, dangerous and war-like. He shows that the KH is a bit crazed and is stabbing himself in the head.

Place the "cannibals" face up on the table. Have a spectator make two selections to represent "missionaries." Once the cards have been noted, have the spectator hold them face down, then say, *"The cannibals will capture the missionaries."* Your right hand then snatches the two selections from the spectator's hand. This may or may not get a laugh. Regardless, forge ahead.

The snatched selections are placed face up on top of the deck in a squared condition. Take the four Kings face down and squared in your right hand, held from above and by the ends in a Biddle Grip. Flash the bottom King and say, *"The cannibals..."* Your left thumb pushes over the top face up selection so that it is slightly side-jogged to the right, continuing: *"...a missionary..."* Your right hand with its cards approaches the left-hand cards and the right-hand cards are used to flip over the "missionary" card a few times, finally leaving it face down.

Your left thumb next pushes the face down "missionary" card onto the right-hand packet so that it remains out-jogged over the packet's outer left corner and is held in place by your right forefinger. Your left hand momentarily places the deck aside. Your left hand then takes the selection, keeping it face down. Your right hand still continues to hold its cards from above and by the ends. The next action is called Biro's Chewing Move.

You insert the selection so that it goes face down and into a position third from the bottom of the right-hand packet. That is, it goes *between* the bottom two and top two Kings. There are many ways for setting-up to do this. Perhaps the easiest way is for your left thumb to pull down or separate the lowermost two cards at the right-hand packet's left side. This is done openly as there is no reason to be furtive at this point. Once the bottom two cards are separated, your left thumb is inserted—just enough so that the bottom two Kings buckle downwards (concave). Simultaneously the uppermost two Kings should bow upwards (convex).

⁶⁷ Corin had learned this routine from Sam Schwartz, who at the time had not yet published it. According to Karl Fulves, who eventually published "A.E. - I.O.U." in *Epilogue #14* (March - 1972), Schwartz had submitted it to *Ibidem* for publication. The Prayer Vanish, plus other aspects, came from Alex Emsley, hence the I.O.U.-part of its title. Corin showed me this effect, in the company of Pete Biro, in a bar at the old Roosevelt Hotel during the I.B.M. Convention (1971).

Your right thumb is at the back end and your right fingers at the front end press towards each other, aiding the buckling action. (Fig. 1)



Howie Schwarzman devised a trouble-free, semi-automatic handling to obtain the Chew-Move Position. Place the Kings face up on the table prior to the trick, then turn the top two Kings face down. Pick up the Kings and hold them in a Biddle Grip and press the ends to bend the Kings (convex), putting a slight "bridge" into the cards.

Flip the top Kings face up again and transfer them under the other pair of Kings. Flip the Kings face down. As long as the "work" remains in the cards, every time you squeeze the ends of these King, the "mouth" will automatically form between the top and bottom pair.

When the mouth-like opening is formed, flex the cards with your right hand and the "mouth" will open and close in a chewing action. Your left hand then "feeds" the "missionary" card into the chewing jaws of the "cannibal" cards. (Fig. 2)

If you can think of any amusing lines at this point, use them. If not, the chewing action is mildly amusing and should suffice. Once the "missionary" card is halfway inside the "mouth," it is aligned with the rest of the cards. Turn this right-hand packet face up into your left hand. Your right forefinger then moves in a circular fashion on the face King as you say, *"This stimulates the gastric juices!"*

Perform a Double Buckle or Ascanio Spread to apparently show four Kings.⁶⁸ If you cannot perform a Double Buckle, turn the cards face down, transfer the top two cards to the bottom, turn the cards face up and spread them in a fan, holding the last two cards as one. The cards must be then handled so that the hidden selection becomes second from the top of the face down packet. This is left to the each cardman.

Once the selection is properly positioned and the packet is face down in your left hand, count them into your right hand, reversing their order, slightly in-jogging the second card (the selection), and placing the last two cards as one on top of all as you say, *"Just the four cannibals... one, two, three, four!"* As the cards are squared between your hands, your right thumb pushes down on the injogged card, getting a thumb break at the back end above the bottom two cards. The cards are then held from above and by the ends in a Biddle Grip.

⁶⁸

When Corin demonstrated this trick, he performed the Ascanio Spread, although it had not yet been published. Herb Zarrow brought the technique back from Europe and it was taught to select magicians and made the usual underground rounds. *The Ascanio Spread* manuscript was eventually published by Lloyd Jones much later.

Repeat the above actions with the next "missionary" card, but on the final flip-over, perform a Standard Drop Sleight, releasing the two cards below your right-hand thumb break. They invisibly drop onto the left-hand packet and cover the second selection. Your left thumb thumbs over the supposed, second "missionary" card. In reality, this card is a King.

"Feed" the King into the "mouth" of the three Kings and perform the rest of the whimsical business. Simulate another Double Buckle or Ascanio Spread, only this time you have only four Kings and no "double." You are clean at the finish. Drop the four Kings onto the table for the benefit of the grabbers and skeptics.

San Francisco - 1971

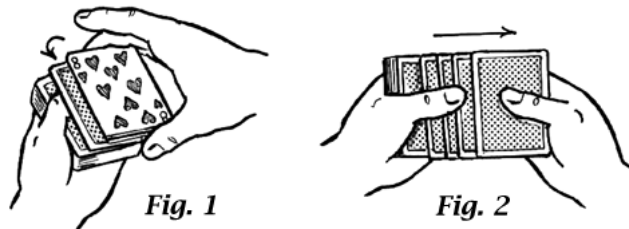
CANNIBALS, FRENCH-STYLE

Jean-Jacques Sanvert

Effect: The performer has a card selected and lost in the deck. He then displays four Eights as the cannibals, which begin to eat four cards one after the other. For the finale the Eights change to four Kings with the selected card face up in the talon. The effect is stunning and can be further enhanced with Korem's variation which follows.

Set-up: Place the four Kings on top of the deck. The four Eights can either be placed on top of the Kings or interspersed through the deck. Regardless, the four Eights are culled and tabled to begin the routine.

Method: Have a card selected and controlled fifth from the top. Suppose it is the Three of Hearts (3H). Obtain a left pinky break under the top card (King) and add the four Eights face up on the deck. Add the King to the talon, but keep a break with your right thumb at the back end. Your left thumb peels off the first Eight. (Fig. 1) Pivot it face down onto the deck as your right hand releases the King on top. The King is then on top of the deck, followed by an Eight. Proceed with the peeling action and flip each successive Eight face down onto the deck.



With your left thumb, push off the top four cards of the deck. (Fig. 2) Make an appropriate comment about the cannibals during this peeling and spreading sequence. Your right hand in one action apparently squares the four (?) Eights and places them on the table. You leave the fourth card from the top (King) on the deck.

Turn the talon face up, place it on the table and say, *"These cards are capable of many things. I will deal with this card in a moment."* Turn the top card of the deck face up and place on the table. Not only is this a displacement aid, but it sells the fact that all four Eights were removed from the deck. Pick up the four(?) Eights and turn them face down. Take the top card of the deck and insert in the "jaws" so that the Eight will be third from the top. (Fig. 3)

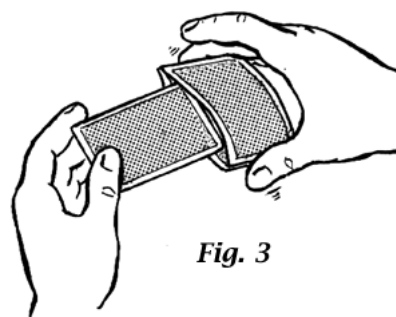


Fig. 3

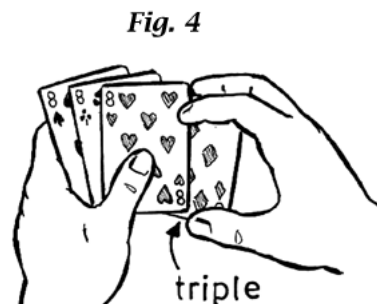


Fig. 4

Turn the cards face up and perform an Ascanio Spread. Let the spectator "feel" the cards to sell, in a tactile sense, the "absorption" of the card. Take the next card from the top and insert in the "jaws" of the four cards so that the inserted King is third from the top of the what becomes a five-card packet. Perform the chewing action, turn the cards face up and perform the Ascanio Spread. Leave the cards in the same order.

Take the next card from the top of the deck (King) and insert third card from the top of the packet. Perform the chewing actions again, turn the cards face up and perform another Ascanio Spread. (Fig. 4). In squaring up the cards, place the triple-card on the *bottom* of the face up packet, then turn the packet face down in the left hand.

Situation Check: The order from the top should be: King - King - Eight - Eight - Eight- Eight.

Count the four cards, peeling them off with the left thumb. (Fig. 5) Peel the first two cards one at a time, peel the next card (Eight) and retain a left pinky break below it, then place the triple-card onto the rest as the last card (?).

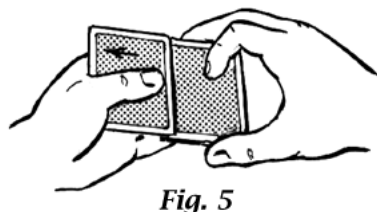


Fig. 5

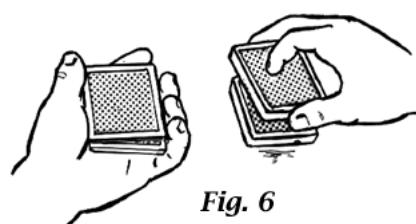


Fig. 6

With the right hand, cut off about half the deck. (Fig. 6) Say, "*They are so hungry they can eat half the deck!*" During this patter, momentarily bring your hands together in a gesture. As you do, add the Eights above the break to the bottom of the deck, stealing them from your left hand. Immediately place the half-deck, with the stolen Eights, back onto the tabled portion of the deck. Add, "*...but not right then.*"

You are left holding two Kings. Take the top card of the deck and insert into the "jaws" of the two Kings as done previously. After the chewing action, false count the three cards as four. Take the top card of the deck (3H) and insert it in the "jaws" of the three cards so that it is the second card from the top. Perform the chewing action, then perform an Elmsley Count to show four cards. Place the last two cards of the count to the bottom. The 3H is then the top card.

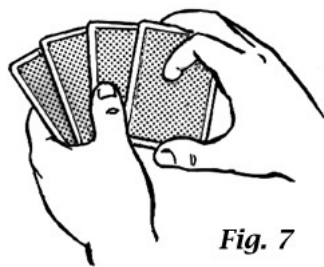


Fig. 7

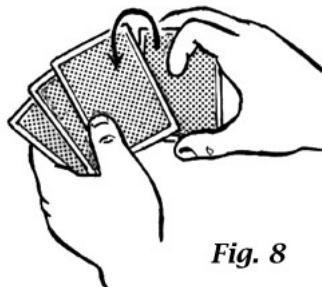


Fig. 8

Make the “mouth” in the center of the packet and state, *“One day they decided to eat their King!”* Take the face up King on the table and insert face up into the packet so that it is third from the top. Perform another Ascanio Spread, (Fig. 7) placing the double card on top of the 3H. (Fig. 8)

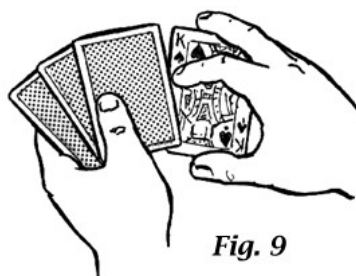


Fig. 9

Perform another Ascanio Spread displaying the face up King. (Fig. 9) Flip the three left-hand cards face up, revealing Kings, then insert the right-hand King between the first and second card of the left-hand cards. Square the packet and re-spread them, revealing a face down card (3H) . Show the selection to cap the routine.⁶⁹

COLORFUL CANNIBALS

Gene Castillon

Gene Castillon is a stickler about certain kinds of handling. Like many other cardmen, he did not feel confident with Marlo's method of performing a deliberate Ascanio Spread or having to lap the missionary cards after the second vanish-assimilation when trained eyes would be burning his hands.

Stencel's version retained the one-ahead aspect of the pop-version. That is, the performer was clean after the first vanish. Besides, you want to arouse suspicion after the first vanish so that second vanish is stronger because the audience is riveted to the cards. A nice aspect of the Stencel and pop versions is that the four Cannibal Cards can be examined at the end. This is not possible with this routine, but from a visual standpoint, both disappearances look exceptionally clean. Using different colored backs produces a clear and puzzling sequence. Please notice how psychologically important elements are ordered in the performing procedure. Various aspects of reinforcement are applied. If properly performed, spectators should be convinced that the missionaries are truly gone and they won't want to examine the cards in their own hands.

Effect: Four red-back Kings (Cannibals) and two blue-back Jokers (Missionaries) are introduced. One-at-a-time the Cannibals apparently "eat" the Missionaries and they disappear completely.

⁶⁹ This translation was done by Danny Korem. Sanvert credits Marlo with the steal, which is explained *Marlo's Magazine* #2.

Requirements: KH (red), KS (red), KD (red), King of Clubs (blue), Joker (red), Joker (blue). Arrange these cards in the same order from the face.

Method: Set the stage by uttering introductory patter about Missionaries and Cannibals. Place the six-card packet face up in your left hand. Spread the cards to cleanly display four Kings and two Jokers. Square the cards and hold them face up in your right hand from above and by the ends. (Biddle Grip) Say, *"These four cards look like Kings, but they're actually cannibals, the most vicious cards in the deck!"*

Your left thumb begins peeling each King face up into your left hand (dealing position). Peel each King one at a time, but hold a left pinky break below the last King (King of Clubs) peeled and add, *"The first cannibal is a little weird ... he's stabbing himself in the head ... the next one carries a sword.... This one is the hatchet man ... and finally the swordsman's brother!"*

After peeling the Kings, pause momentarily, then your right hand brings the squared Jokers onto the Kings as if to square them, then begin the "count" again. As your left thumb peels the top Joker, your right hand steals the King of Clubs underneath. Finally, these last two cards are placed as one onto your left-hand packet. Continue: *"These two Jokers ... no offense intended ... represent the missionaries!"*

Flip the packet face down and immediately spread the cards between your hands. The audience will see four red-back cards (supposedly Kings) and two blue-back cards (supposedly Jokers). Everything looks copacetic. Continue: *"Note that the cannibals are red-blooded creatures. They like their food on the 'rare' side. The missionaries, alas, are pure blue-bloods with blue noses!"*

Separate the cards so that your left hand holds the blue-back cards face down and your right hand holds the red-back cards face down. In a one-handed action, your left hand squares its cards, flashes the Joker on the face (by turning palm up), and tables them face down to your left.

Both hands again grasp the red-back cards. This spread is split into two pairs and each hand holds their respective pair face down. When placing them back together, the right-hand pair goes *below* the left-hand pair. This displaces the positions the cards for the next move. When each hand is holding a pair, each respective thumb and fingers should move the cards around in a "rubbing gesture." This not only shows their singularity, it excuses the displacement action when you say, *"Sometimes the cannibals get hungry and wild and agitated!"* (This Wiggle Flourish is associated with Bob Stencel and Arturo Ascanio.)

Turn the cards face up and perform a quick Elmsley Count (Mechanic's Grip), placing the last card (KS) at the back (bottom). During the "count," the KS will be seen twice, but the emphasis is on the color (black) and the discrepancy passes unnoticed.

Prepare the face down Kings (Cannibals) for the Chewing Move so that the first Joker (Missionary) will be inserted between the uppermost and lowermost pairs. In other words, the card will go third from the top. Say, *"The cannibals are really getting restless. They must have a snack immediately."* Your left hand picks up the lowermost blue-back Joker, flashes its face, and inserts it into the "chewing cannibals." It is inserted face down. All the cards are squared and momentarily flipped face up.

Say, *"Rubbing their bellies activates the gastric juices!"* Your right forefinger moves in a circular motion on the face of the KH. Flip the cards face down and perform an Ascanio Spread. If you are unfamiliar with this handling, simply perform a Double Buckle. The blue-back Joker has ostensibly disappeared because the audience sees four red backs. After the spread, contrive to get the "double" to the bottom. This double-card, by the way, consists of both Jokers. Keep everything aligned and get them quickly and smoothly to the bottom.

Re-spread the cards and hold the last two as one. In closing the Spread, get a left pinky break *above* the Jokers on the bottom. You are then set for Marlo's Screening Action to lap the Jokers. You could also use the Marlo-D'Amico Lap Move, but the naturalness and cover of the Screening Action is better. Secretly lap the bottom Jokers (Missionaries). It s

Quickly count these three red-back Kings as four cards by performing another Elmsley Count. This should be done immediately after lapping the Jokers and as you deliver the above patter line. You then want to insert the remaining blue-back card (King of Clubs), supposedly another Joker (missionary), into the "chewing" cannibals. This time the blue-back card is inserted face down so that it goes third from the top or below the uppermost two cards and above the bottom card. This puts it into position for an Elmsley Count.

Square the cards and perform another quick Elmsley Count, placing the last card on the bottom. The audience will see nothing but red backs. The blue-back Joker has apparently disappeared. Turn the packet face up and spread the cards to show nothing but Kings. This face up spread is convincing.

Split the cards into pairs and wiggle them together, then place the cards together as they were and square-up. You are ready to add a conclusive "sell" by performing the Olram Subtlety. Your right hand takes the King at the face, leaving the other three Kings face up in your left hand. Both hands then turn palm down to disclose red backs. Both hands turn palm up again and your right hand places its King face up to the right as your left hand simultaneously thumbs off the face King (blue-backer) of its packet, allowing it to fall face up to the left.

Each hand then takes a card of the remaining pair and repeats the foregoing actions so that red backs are flashed. The purpose of these moves is not to show backs, but to show conclusively that no extra cards are hidden or are in play. Nevertheless, the colors of the backs are subliminally expressed.

At this point, you are clean as far as the *number* of cards is concerned. The odd blue-back card remains, but do not attempt to switch it. At this stage, it does not matter if you are completely clean. Simply pick up the cards while the spectators react.

REAL GONE MISSIONARIES

Jon Racherbaumer

This routine is an *off-color* version of Stencel's method; however, the method of switching, false counting, and lapping is different. The different colored backs heighten and clarify the effect rather than confuse it. Also, fellow magicians may be momentarily puzzled when it comes time for retrograde analysis. The nice feature of Stencel's version is that he avoids using the deck during the effect. Only six principal cards are used—four cannibals and two missionaries. Marlo took the same approach, using a modified Ascanio-type spread, and attempted to make the visible procedure more direct. Stencel unloads via lapping after the first vanish, whereas Marlo laps after the second vanish. This may cause some performers to be leery, especially since trained eyes will be burning the hands and cards at this point.

This routine was developed while keeping three important conditions in mind: (1) The deck is not integrally used during the effect and only the principal cards or characters are engaged in the procedure-handling. (2) No palming or lapping is used to unload the "eaten" cards. (3) The disappearances (assimilations) are strong, or at least progressively strong.

Purely personal prejudice: In Marlo's version, both disappearances are not particularly convincing, even though considerable pains were taken to avoid "double thickness" during the various spreads. The effect becomes convincing after the "eaten" cards are lapped and everything is completely clean. In Marlo's own final words he writes: "Conclude the effect by showing the original four cards with the Queens nowhere in sight." The audience does not see the Queens during the spreads. The give-away line is "nowhere in sight." In other words, after going south, the Queens are nowhere to be found unless an audacious spectator immediately grabs the performer's lap. In the Pop and Stencel versions, the last vanish-assimilation is very strong. From a psychological standpoint, the repeat vanish must be convincing. It is. Due to the subtlety used in the handling, the performer is absolutely clean prior to dealing with the last missionary card. This aspect redeems the whole effect.

No originality is claimed in this routine except for how elements are organized. How the action-action is ordered, which kinds of technique are used, how they are applied, and *when* they occur, is critical to the success of the entire routine. You will note one radical departure from the conventional approach: a cannibal-card is discarded after it has apparently "eaten" a missionary card and has a "full stomach." This broadens the menu.

Requirements: Six cards are used in this routine. One is gaffed (double-face). Another has a different colored back. Arrange these cards from the face in this order: KS/IOH (double-face with the KS showing), 6S (red back), 8C (blue-back), KD (blue-back), King of Clubs (blue-back), KH (blue-back).

Set-up: Place the 6-card packet on top of the deck, marked off by a crimped or bridged card. Place the cards in the card case.

Method: To perform, remove the deck and lift off the six principal cards on top. Patter about cannibals and missionaries, thus setting the stage. Place the deck face down to your right and put the card case to your left. Say, *"This strange story involves seven characters!"* With the packet face down in your left hand, perform the Hamman Count, making the switch on the fourth card and false counting the six cards as seven, showing all blue backs and hiding the red-back 6S and double-face card.

After the Hamman Count, replace the cards face down and squared into your left hand. Your left thumb then casually pushes over the top three cards into a fanned condition. Your right hand lifts off these three cards and transfers them to the bottom. This transfer is done openly, as though you were toying with the cards. Four blue backs are seen again, fortifying the impression of the color blue.

Turn the packet face up. Fan or spread the cards so that all four Kings on the face will show. Their order from the face will be: KD, King of Clubs, KH, KS (double-face). Say, *"These Kings are really cannibal cards, the most vicious cards in the deck!"* At this point it is essential to transfer the double-face card to the face. Again, this is done openly and casually. Keep the bottom two cards squared during this transfer.

You are then going to show six cards as seven, using the Marlo-Osborn Unlimited Count.⁷⁰ The variant of this technique goes as follows:

UNLIMITED COUNT VARIATION AND DISPLAY

Hold the packet face up in your right hand from above and by the ends. (K.B. Move position). Your left thumb peels off the face card (KS-double-face) into the left hand. Your right hand turns palm up so that the back of the packet comes into view. Your right hand holds this position as your left hand places its card face up onto the back of the right-hand packet. Your right hand then moves back to its original position with its cards face up.

Repeat this peeling and replacing action with each card. Due to the double-face card and method of counting, the first and seventh card counted is the same double-face card; however, the first card taken shows the KS-side, whereas the seventh card counted shows the IOH-side of the double-face gaff. Everything appears copacetic. After the Unlimited Count, the cards are placed face up into your left hand. Their order from the face should be: IOH (gaff with the KS on the other side), 8C, 6S (red-back), KH, King of Clubs, KD.

Fan the top three cards and explain that the IOH, 8C, and 6S represent the missionary cards. Your right hand takes these three missionary cards and places them face up on the table. Utter entertaining and appropriate patter to cover the time-consuming actions. Flip the remaining three Kings (supposedly four Kings) face down and perform an Elmsley Count, showing them to be apparently four in number. This false count also changes the order of the Kings so that the King of Clubs becomes the face (bottom) card.

⁷⁰ See *Unlimited* (1953) for the "Double Count" and "Improved Double Count" by Edward Marlo and Norman Osborn.

Say, "Once the cannibals get agitated, they become restless and starting moving about..." This excuses the count.

Set the cards for the Chewing Move so that the inserted "missionary card" will go second from the top and between the top and middle cards of the three. Your right hand picks up the tabled 8C between the other two missionary cards, turns it face down, and inserts it into the "chewing cannibals" as per the pop version.

The cards are squared. Flip the cards face up into your left hand. Go through the rubbing-stomach-gastric-juice bit, then immediately perform a face up Elmsley Count with the last card going on top. The spectator will not see the 8C during the count. Although the King of Clubs is shown twice, if the count is done quickly it is not noticed. The over-all impression is all "cannibals."

Situation Check: The order of the cards from the face should be: KH, KD, King of Clubs, 8C.

Flip the cards face down and fairly spread them as in the "Colorful Cannibals." That is, each hand takes a pair and moves them around between your thumbs and fingers. This is the strong part of the apparent disappearance-assimilation. (This kind of combination was effectively applied in Marlo's "Trilogy In Blue.") Hold the four face down cards in a fan. Remove the King third from the top (KD) and turn it face up on top, then say, *"This cannibal ate the eight ... you can tell ... his stomach is bloated!"* As you square the cards get a left pinky break below the card (8C) then second from the top.

Your right hand then comes over to apparently lift off the face up KD. It grasps the uppermost two cards (KD-8C) from above and by the ends, lifting them off as one card. Immediately place this card(s) onto the tabled deck as though discarding it. Say, *"He's so full he needs a rest!"*

Pretend to have forgotten something. Your right hand picks up the face up KD from the tabled deck, leaving the unloaded 8C on top. Hand this card to a spectator and deliver Roy Walton's line: *"Doesn't he seem heavier to you?"* Take back the card and do the "burping" bit from the Pop version. Finally, replace the KD face down on top of the deck.

All the while your left hand has been holding the remaining two Kings (as three) face down and squared. False count the two cards as three by performing an Elmsley Count. Say, *"The remaining three Kings were still restless ... more hungry than ever!"*

Again, set the cards for the Chewing Move; however, since you have only two cards, handle them carefully. Do not give the audience a left longitudinal view. You then pick up the tabled 10H (double-face card) and apparently insert it face up into the eating cannibals. It goes between the face-down Kings.

Flip the cards face up and repeat the "gastric juice" bit. Reverse count the cards face up, only this time the count is genuine. The audience will see only three Kings. Hold these three cards face up and squared in your left hand. At this point, you are set for the Olram Subtlety and able to cleanly show only three cards fronts and backs. To wit: The face King (King of Clubs) on top is taken in your right hand. Your left hand then holds two cards in the following order from the top: KS/10H, KH. Both hands turn palm down to flash their backs. Turn each hand palm upwards again as each thumb deals its respective card face up onto the table. Your right hand merely drops its card as your left hand thumbs off its face card. The remaining card in the left hand is shown front and back and is finally dropped face up onto the table. This vanish/assimilation is strong and convincing.

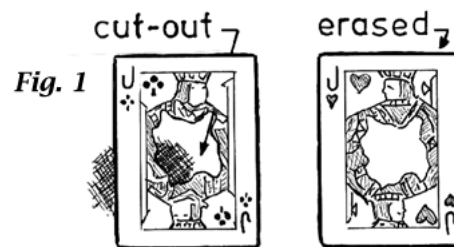
Reassemble the cards so that the double-face gaff goes between the other two Kings. Square them, then turn them face down into your left hand. You are then set to deal with the last missionary card (red-backed 6S), which must be inserted face up amongst the face up Kings.

Therefore, set the three Kings into the Chewing position so that the red-back 6S goes between the double-face card and the bottom King. In other words, it must go *below* the gaff. Insert the face up 6S into the face up eating cannibals. Square the cards and perform the gastric juices bit, holding them face up in your left

hand. With the cards in a Mechanic's Grip, Elmsley Count them as three cards doing a block pushoff on the center or second card.

Flip the cards face down and say, *"You know ... one of these cannibals made a pig of himself. In fact, he's quite embarrassed about the whole thing!"* Repeat the false count already described and a red-back card will show. Complete the reverse count and square up, then remove the two center cards as ostensibly one card. This can be accomplished with either a Buckle or Partial Ascanio technique. Either way, remove the center pair as one card and place it aside after flashing the KS face. It is a good idea to place the card(s) in your pocket or in the card case.

This leaves you with a couple of regular Kings (King of Clubs-KH). This leaves you without a conclusive climax, but several possibilities are open for exploration. Example: Make a couple of duplicate cards so that one card has an irregular portion cut out of its center. The other card has a similar portion *erased*. (Fig. 1) If you do not want to erase this card, then simply glue the cut-out portion of the first card onto the back of the second one.



These special gaffed cards must be switched for the regular pair remaining. There are several ways to do this; however, the following method is preferred if you want to retain the self-contained approach that can be performed sitting or standing.

The deck is used to switch the cards! First, set the two gaffed cards face up near the top of the deck. Place a blank-face card between them, making sure that the cutout King is below the blank card. The blank card, which will become the "ghost card," should be face down. When you are ready to finish the routine, cut the tabled deck to centralize the gaffs. Take the remaining Cannibal Kings and apparently insert them face up into the center of the pack. In reality, the regular Cannibal Kings are actually inserted underneath the top card by using the Tilt concept.

Say, *"Well, there are no more missionaries left, but these two cannibals are still hungry. Perhaps they can eat each other? I suppose they will go into town for some supper?"* At this point, make your insertion and square-up. Immediately ribbon-spread the deck face down, disclosing the Gaff Sandwich in the middle. The regular Cannibal Kings will be hidden under the top card at the right end of your spread. Everything looks fair. The audience thinks that the cannibals "captured" someone (a card) for dinner. Slide out the three cards of the sandwich as a unit. Remove the center card and turn it face up, disclosing its blank face. Say, *"Opps ... they caught a ghost ... so it looks like they have only each other!"* Show the prepared Kings and exit chuckling.

UNCANNY CANNIBALS

Jon Racherbaumer

Lin Searles is responsible for the "cannibal" theme and marketed a gimmicked version of the effect.⁷¹ This trick, if the patter-presentation is eliminated, is only a series of card vanishes. That is, cards disappear from

⁷¹ The Elmsley-Wilson-Biro-Jennings-Corin version appeared in *Kabbala* (October-1971) and started magicians thinking along *impromptu* lines. Roy Walton added touches, procedures, and important bits and pieces in all his published versions. Marlo published a version based on Bob Stencel's version; Rick Johnsson published his version after seeing someone do the *Kabbala* version.

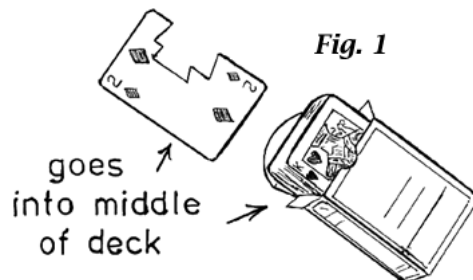
a packet of cards. Consequently, loading and unloading techniques are used in conjunction with false counts to achieve the basic effect. There are a large number of possibilities. As mentioned elsewhere, using the deck is a questionable approach, especially after the principal cards have been introduced. It is not only awkward to use the deck, it leads the intelligent spectator to a vague but satisfactory solution. Since the effect is repeated, there must be another kind of climax.⁷²

This version has been audience-tested for in commercial settings and subsequent reactions removed any lingering doubts about the routine's construction. There are always loose ends, but the idea here is to stimulate readers to find more ways for "cannibals" to "enjoy their meals" in entertaining ways.

August 10, 1975

Set Up: Place the four Kings on the face of the deck in the C-S-D-H order. Place an indifferent card face up and second from the top. Underneath this indifferent card place three *face-up*, black spot cards. Suppose they are the 7C-8C-10C.

Prepare any red card by cutting a jagged chunk from its side. (Fig. 1). Insert this card near the center of the deck after removing its regular duplicate. Suppose this gaffed card is the 2D. Place the chewed section to the right in the face-up deck.



Place a small Bromo-seltzer bottle or Alka-Seltzer bottle in your left side coat pocket.

Method: Introduce the deck and begin your preliminary patter about the most vicious cards in the deck, the cannibal cards. Holding the deck face up in your left hand, thumb off the four Kings into your right hand. As your right hand holds these cards in a spread condition, your left thumb flips the deck face down.

Replace the Kings face up on top of the deck in a squared condition. Explain that the face King (King of Clubs) is armed with a sword. As you do this, your left fourth fingertip gets a break under the ninth card from the top (one of the black spot cards). Since the sixth, eighth and ninth cards are face up, they form a natural break. Consequently, the break is easily gained.

Re-spread the Kings as you continue to patter about the "cannibals." Square the Kings, but get a right-thumb break below them. You then have two breaks—one below the Kings and held at the back end by your right thumb, and another held below the ninth card with your left fourth fingertip.

Your right hand, holding all nine cards from above and by the ends, lifts them off the deck. Your right thumb still maintains its break below the Kings. You are then set for Marlo's Atfus technique as you show the "cannibals" one at a time. Your left thumb peels off the King of Clubs face up onto the deck in a side-jogged position. Your right hand comes over to apparently pick up the King of Clubs so that it is ducked below the right-hand packet. As it comes over and flush with the King of Clubs, your right hand moves to the left and aligned with the deck. When the right-hand packet and the deck are perfectly aligned, all the

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This is conspicuously absent from most versions, although a refreshing exception is Roy Walton's version from *Card Script*. This version is respectfully dedicated to Roy.

cards below your thumb-break are released and unloaded onto the deck. Continue the same peeling and ducking action, only the next two Kings (KS - KD) are handled normally. After the KD is peeled and ducked, stop the action and leave the KH on the face (top) of the right-hand packet. Your right hand tables the Kings face up onto the table. Patter for the above action: *"The King of Clubs is carrying a sword ... like his brother, the King of Spades ... The King of Diamonds is the 'hatchet man'. ... and the King of Hearts is the crazy one.. Look... he's stabbing himself in the head!"*

Turn the deck in your left hand face up and end-for-end. Say, *"To make our story complete, we need some red-blooded missionaries. We need at least four or five brave souls."* Spread the cards and upjog five spot-cards. The last or fifth upjogged card must be the gaffed 2D. Since the missing section will be on the right, the previously upjogged cards will hide the missing section. Your right hand strips out the upjogged "missionaries" as your left hand tables the deck face down and to the left.

Fan the red spot-cards and say, *"Splendid victims!"* With the cards still fanned, your left hand comes over in a palm-up position to grasp the gaffed 2D from below. This is not quite a Mechanic's grip; the 2D is slightly jogged forward. At this point a couple of actions occur simultaneously: (1) Your right hand places the four "missionaries" face up onto the tabled deck; (2) Your left hand retains the gaffed 2D and turns palm down to hide the gimmicked condition of the card.

Your right hand then picks up the tabled Kings, holding them from above and by the ends. Your left hand simultaneously places the gaffed 2D below them as it turns palm upwards again. This action should be timed so that the "missing portion" isn't flashed. Immediately sidejog the gaffed 2D to the left, then transfer the face King to the bottom so that the 2D is "sandwiched."

Explain that you want to "test" the hunger of the "cannibals." Flex the cards in an up and down movement, crackling the cards in the process. This produces the "crunching-chewing" sound of eating. Your left fingers quickly remove the 2D from the left side of the packet, revealing the "missing section," as though the cannibals had actually taken a bite out of the card. (This bit is strictly a sight-gag and is not meant to be mysterious. It sets the stage for things to come.)

Discard the chewed 2D and turn the spectator's attention to the tabled "missionaries" as you remark: *"I guess they are hungry. Well, we will have to feed them."* Pick up the deck with the face-up red-spot cards on top. Spread them widely and secretly pick up a left fourth fingertip break below the lowermost face up card of the secret set-up. This card is the King of Clubs and is the sixth card from the top (not including the fanned red-spot cards). Again, the natural separation helps you find this break. Your right second finger, hidden below the spread red cards, also helps obtain the break. If you need insurance, crimp the King of Clubs at the outset.

If you need time to get this break, stall by handing the uppermost red-spot card to a spectator as you ask: *"Do you think he's too puny?"* Once the break has been picked up, leave the red-spot cards fanned, then turn all the cards above the break over book-fashion. All the cards will coalesce and your switch is complete. The King of Clubs and three black-spot cards are face down on top. Your right hand immediately takes the top four cards in a face-down fan without reversing their order and places them face down onto the table. Say, *"Watch these missionaries be eaten, one by one!"*

Pick up the face-up Kings and place them face down in your left hand and say, *"I can see they are anxious ... restless. . hungry ..."* Perform an Elmsley-type count, counting three as four. Your right hand picks up the top missionary-card (King of Clubs) and places it face down on top of the "cannibals." Transfer the bottom card to the top, then flex the cards to make the chewing sound. Elmsley Count the cards, then turn them face up, spread them and take two Kings in each hand. Wiggle and slide the cards against each other to definitely show their singularity.⁷³

⁷³ The initial transfer and Elmsley Count at this step is not physically necessary. Since subsequent actions use these moves, they are initially used to maintain uniformity.

The initial vanish is obviously strong. From a *psychological* standpoint, this is important. Spectators are more likely to accept the next two vanishes, which in reality are not as convincing. Place the Kings face down in your left hand and add another missionary-card on top. Transfer the bottom card of the packet to the top and repeat the crunching-chewing action. Perform an Elmsley Count, which apparently shows four face-down cards.

Turn the cards face up and perform a Double-Buckle or Ascanio Spread. The latter spreading is better. You will show four face-up Kings. When you conclude the Spread, regardless of which method you use, make sure that the "double" card goes to the bottom. When the cards are turned face down, the black-spot will be on top.

Pick up another "missionary" (black-spot) card and place it face down on top of the "cannibals." Repeat the actions, after which both black-spot cards will be on top of the face-down cannibal-packet. Pause momentarily and say, *"I wonder if they've over-eaten?"* Turn the packet face up and spread the Kings, holding the last three cards as one. Close the spread and get a left fourth fingertip break below the uppermost three Kings, then side-jog them slightly as a block. Turn the packet over end-for-end, then regain the break above the side-jogged Kings. Slide the entire packet into a deep Mechanic's Grip so that the three regular Kings automatically go into a Gambler's Cop position.

As your right hand moves forward, holding the uppermost three cards of the packet from above and by the ends, your left hand cops the lowermost three cards and casually goes into the left side coat pocket. Dump the Kings and pick up the Alka-seltzer bottle or tablets. Your left hand comes out and tosses the tablet or bottle onto the table and say, *"Perhaps they need some of this?"*

Place the last "missionary" card on top of the "cannibals." Turn the squared packet face up to show a King on the face. Perform the crunching-chewing action. Flip the cards face down and perform an Elmsley-type count; however, with the cards still face down, openly spread them in a fair manner to show only four cards. Drop the four cards face down onto the table and keep them in order. Say, *"I don't believe it. They ate the holy things. They are probably in need of this."* Pick up the tablet in your right hand and perform your most deceptive coin vanish.

Your left hand, feigning to hold the tablet, then tosses the "pill" onto the tabled cannibals. It vanishes. Pick up the cards and say, *"By this time they are probably seeing spots before their eyes!"* Turn the cards face up and perform an Elmsley Count to disclose all black-spot cards! Place the cards face down onto the deck and take a bow.

DESSERT

Danny Korem

Effect: Performer has just finished the Sanvert version of the cannibal cards, minus the selection of a card being revealed. The Eights have changed to Kings. For dessert, he cuts off *half* the deck and places it between two of the Kings. The half of the deck is eaten and vanishes! No lapping!

Requirements: The gaffed card used to perform Paul Harris' Vanishing Deck. It is a stock dealer item. Place the gaffed card (3H) on the bottom of the deck with the flap pointing towards the performer. The rest of the set-up is the same as Sanvert's routine.

Method: Cut the deck in half maintaining a break and Peek Force the gaff card. Double Undercut the cards so that the gaff is then on the bottom and the Kings are on top. Begin with Step 2 of "Cannibals, French Style" and proceed through Step 2.

Take the face-up King and insert it face down in the face-down talon as per the usual cannibal routine. Slowly perform a face-up Ascanio Spread and carefully place the cards on the table in a spread condition. If properly acted out, your onlookers will make a quick grab for the cards. As this is taking place, position the

deck for the Harris Vanishing Deck. That is, the flap should be at the front end of the deck. Say, *"I told you that they can eat a lot. Let's try about half the deck."*



As you patter, get the flap in position as you cut off half (?) the deck. Your right hand cuts from above as the deck and gaff are held in dealing position. Notice in Figure 1 that your right fingers conceal the front end of the deck. Immediately place the deck in your pocket and pick-up two of the Kings with your right hand. Place them in your left hand. (Fig. 2)

Square the cards and simultaneously perform a through-the-fist flourish. Spread the cards and display the face up selection and say, *"A fitting dessert for a King."* The three cards can be tabled as the reaction will be great due to the shock value of the vanish of half the deck. Korem reported that no one ever reached for the cards to examine them. He also recommends that the pace for the Sanvert routine should be brisk.

DELI DECEPTIONS

COLOR-CHANGING EIDETIC SANDWICH

Danny Korem

Effect: The performer has a card signed and lost in the deck. He then removes the two black Kings and places them face down on the table, slightly spread with an indifferent card face up between them. With the mere pass of the hand, the face up indifferent card visibly changes to the selection. The performer then turns over the two black Kings to disclose the *red* King of Hearts and Diamonds.

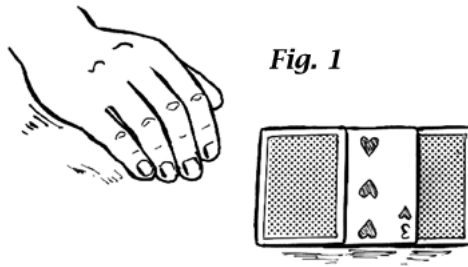
The performer asks the spectator if he would like to see that again. He then takes the cards and sandwiches them as before and places them in a face up spread on the spectator's hand. After a pass or two nothing happens. Then the performer asks the spectator if he saw anything change. After a negative reply, the spectator turns over his signed card, which then has a *red* back.

Set-up: Remove the Six of Hearts and replace it with a red-back Six of Hearts. This card should be in the center of the deck. Directly above the 6H are an indifferent card, the King of Clubs and KS, and on top of these three cards are the KH and KD, followed by the rest of the deck. Very simply, the red-back 6H is in the center with an indifferent card and the Kings above.

This effect should be incorporated in the middle of your close-up performance so that the color of the deck is firmly established.

Method: Hold the deck in a left-hand peek position and Peek Force the red-backed 6H. Cut the cards at this point, the right hand turning the top portion of the deck face up and the left hand placing its portion face up underneath the reversed right-hand portion. On the face of the deck should be the 6H. Have the card signed, then Double Undercut the 6H to the back of the face up deck.

Turn the deck face down and Double Lift the two top cards. Place them face up on the table as you state, "We need to use three cards. This one will do and let's use the two black Kings as well..." Quadruple Lift the top four cards (Kings) and perform the D'Amico spread to show two black Kings. Turn them face down on the deck and deal the two red Kings onto the table.'



Sandwich the face up card(s) between the two face down Kings. (Fig. 1) Perform the Eidetic Change. It will take some practice to do smoothly, but it is not that difficult if you can already perform the change. The change is instantaneous and you should pause before showing that the Kings have also changed. Also, if the cards move slightly, it does not detract from the impossible conditions of the change.

Reassemble the cards with the signed card face up between the two face down red-back Kings. Place them on the spectator's palm and appear to do the change again. Pause and then show the back of the signed card has also changed to red.⁷⁴

SLAP JACK

Father Cyprian

A similar effect appears in Buckley's *Card Control* and is called "Blackjacks"- -Experiment No. 20, p.172. Father Cyprian's approach eliminates a side-steal and cumbersome replacement action and substitutes a simpler action. Also, unlike Buckley's version, the two Jacks are face up.

Effect: The magician inserts two black Jacks face up into the deck at widely separated spots. He cuts the deck a couple of times; then has a spectator cut off a portion of the deck, tabling the portion. The top card of the talon in the magician's left hand is turned face up and noted. The magician removes this card in a "palming" action. The two portions of the deck are assembled. The hand apparently "palming" the card then slaps the top of the deck. The deck is ribbon-spread, revealing two face-up Jacks with a face-down card between them, which proves to be the selection.

Set-up: On top of the deck is a force card (3H). Below it are the two black Jacks.

Method: Double lift to show a black Jack. Insert this double-card into the outer end of the deck about a quarter of the way from the bottom. Leave it protruding for about a quarter of its length. Turn the second black Jack face up and likewise insert it as you did the first one, but place it about a third of the way from the top.

Perform D'Amico's Multiple Shift. Check out Marlo's *The Multiple Shift* booklet, p. 31. Strip out and complete the cut. The three necessary car

Have the spectator cut off a portion of the deck and table it. As he does this, turn over the remainder of the deck being held in your left hand. This brings your three-card stock uppermost.⁷⁵

⁷⁴ The crazy notion of putting a "double" in a sandwich and then perform the "Eidetic Change" is my idea, which was recorded in *M-U-M* and *Marlo's Magazine - Volume Four*. The rest is Korem's handling.

⁷⁵

Turn over the top card of your portion, revealing the 3H for the spectator to remember, forcing the card. Your right hand is brought over the deck as though you were apparently "palming off" the face-up 3H. Perform the Erdnase Transformation, First Method, so that the face-up 3H ends up second from the top and beneath the face-down top card; however, you move your right hand away as though palming it, keeping the back of your hand towards the spectator.

As it moves to the right, your left hand turns palm down and replaces its portion onto the tabled portion, turning the packet over in the process. Perform the "slapping" action. That is, come over with your hand, slap the top of the deck, then ribbon-spread it face down to reveal the "sandwich" in the center. Disclose the 3H between the two Jacks.

Second Method (No Force)

Set-up: The two black Jacks are on top of the deck.

Method: Turn them face up and insert them into the face-down deck as described in the *First Method* and perform the D'Amico Shift to get them to the bottom.'

Have the spectator cut off a portion of the deck, look through it, remove a card and table the remainder. As he is doing this, secretly turn over the packet in your left hand and palm off the new top card (a black Jack) into your right hand. Have the spectator replace his selection onto the cards in your left hand. Bring your right hand over to apparently "palm off" the top card, but instead *add* the black Jack already palmed to the top of the deck. Conclude as in the *First Method*.

August - 1971

PRESSED BETWEEN

D'Amico - Marlo'

This was one of the items originally slated to appear in *D'Amico's Deviltries*. The manuscript was submitted to Joe Berg in 1946 (Summer). Due to unsatisfactory financial arrangements the book

A card is initialed by a spectator and put aside. The next two cards are turned face up and placed into the center of the pack. The initialed card is then placed on top of the deck and the performer presses down on top of the pack with his right palm. He then lifts the top card, showing that the original selection is no longer there. The pack is ribbon spread to where the two face up cards were reposing; however, a face down card appears between them. The implication is that the initialed card was pressed into the deck and between the two face up cards.

Method: Begin by performing a Triple Turnover and have the spectator initial the face-up card(s) as it lies on top. If it is a picture card, have him initial the card on its white border. Flip the card(s) over, doing another Triple Turnover. Deal off the top card so that it goes face down onto the table. The spectator will assume that it is his signed card.

The next move strengthens that assumption: Turn the single top card face up onto the deck, then take this face-up indifferent card and the card below it off the pack as one card. Hold them from above and by the ends in a Biddle Grip. Use the left longitudinal edge of the card(s) to flip the next indifferent card face up.

Pick it up *underneath* the double-card in your right hand and square them as two cards.⁷⁶ In reality, you have the signed card face down *between* these two face-up indifferent Cards. As an additional "convincer," spread the two cards, using the D'Amico Spread and say, "I'll place these two face-up cards in the center of the deck. '

Almost any reverse will do, but you may want to use Cervon's "Half Reverse Cut" as described in *Epilogue #6*, p. 2.

⁷⁶ This means to reverse a card between two other cards was also independently devised by Doc Daley.

Square the cards and insert them in the middle of the pack. You are ready to conclude the effect has previously outlined. Take the face-down indifferent card assumed to be the signed card and place it on top of the deck. Press on top of the deck with your right palm. Show the signed card is no longer there. Ribbon-spread the deck face down to reveal the "sandwich." Disclose the signed card to cap the effect.

Summer - 1946

CLOCK-WORK

ATOMIC CLOCK

Robert Walker

"And if sometimes I sing to a cynical degree. It's just the nonsense that it seems."

- Anderson

Walker: "During the past few years we have seen a renewed interest in the clock effect. Because of this interest, it has taken several different forms and presentations, all based on the same principle. This principle is based on 'reversing the order of the cards,' and there is the rub. The clock-effect is Taylor-made. It seems that the clock effect is applied to the principle rather than the principle being applied to the clock effect. This explains the lack of methods which are not based on the so-called clock principle."

The presentation aspect of the clock effect using playing cards came into being at the turn of the century. Potter's Index lists thirty-eight (38) references. One of the earliest is Hercat's *More Conjuring* (1912). Fred G. Taylor's "Crazy Clocks," which appeared in the *Pallbearers Review* (Volume 3 - Number 3: January 1968), piqued my interest in this effect. Taylor wrote that he based his method on "an old German effect," but cited no particulars. The interesting feature of Taylor's adaptation is the mathematical principle that accounts for the force.

Until Jon Racherbaumer's *On The Clock Effect* was published in 1971, the basic clock trick was seldom performed. It remained a semi-automatic, layout trick relegated to beginner books. As far as magicians were concerned, clock tricks were glorified location effects given a palatable presentation slant for public consumption. It seemed quaintly old-fashioned and somewhat out-of-date.

The principle of the Clock Effect is based on a variant of the Automatic Placement principle. This is how it works. A force-card is placed thirteenth from the top of a deck. Someone chooses an hour on the clock from one to twelve. Suppose five o'clock is chosen. The spectator then remove five cards from the top of the deck or transfer five cards from top to bottom. Either procedure removes five counting-units (cards) from the sequential number series (1-12) This changes the relative position of the force-card, which is then eighth from the top of the deck. After you deal twelve cards to the table, *reversing their order* in the process, the force-card automatically ends up *fifth* from the top of the twelve cards just dealt. In other words, the force-card is automatically placed at a position equivalent to the chosen hour. The spectator chose five o'clock. The force-card is fifth.⁷⁷

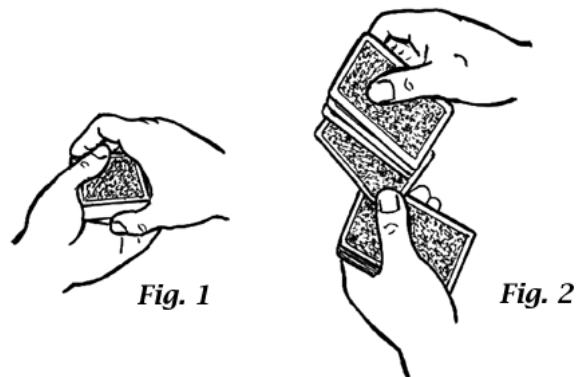
⁷⁷ If you are interested in the mathematics of this principle, consult *Card Tricks Anyone Can Do* (1968) by Temple C. Patton, particularly the chapter on "Reverse Counting." After Fred G. Taylor published his presentation, three variations were published. Jon Racherbaumer's adaptation, "The Technicolor Hour," appeared in Mike Rogers' column in *M-U-M* (August 1969). Marvin A. Johnson contributed another variation to *M-U-M* (December 1970) and Edward Marlo published "The Pre-Determined Hour" in the first issue of *Kabbala* (Volume 1 Number 1: September 1971). After "The Technicolor Hour" appeared in *M-U-M*, the trick quickly made the rounds. From a theatrical standpoint, the technicolor kicker provided a commercial surprise. Several magic dealers (Bill Pitts, Lou Tannen, and Ken Brooke) put out versions directly based on "The Technicolor Hour."

This method does not work on the clock principle, which gives it an interesting characteristic. The routine is totally baffling to magicians familiar with clock effects and it remains as interesting to laymen as other clock effects. It employs the principle of Automatic Placement explained in *Faro Notes* by Edward Marlo, pp. 47-49.

Keep in mind that this is for fast company. In fact, the whole effect is one big throw-off since the various principles employed are cleverly disguised as the Clock Effect. Since it is not based on the clock-principle of reversing the order of the cards, certain new conditions are then possible. As a result, your fellow cardician, if thinking along the lines of the standard clock effect, will surely be baffled.

Effect: A borrowed pack is shuffled by the spectator until he is sure that the performer cannot not know the position of *any* card in the pack. The deck is ribbon-spread across the method surface so that the spectator can remove twelve indifferent cards from different places in the pack. These cards are to be used to form the clock configuration. The remainder of the spread is then scooped up and the spectator is asked to remove a small packet of cards from the deck while the performer's back is turned. With his back turned, the performer cannot estimate the cut. Once the spectator has removed a packet, he is asked to count his cards silently and then conceal them somewhere on his person. Upon turning around, the performer takes the clock-cards and arranges them into the clock configuration. The performer again turns his back on the proceedings and asks the spectator to lift up the corner and peek at the card that occupies the position in the clock dial that corresponds to the number of cards secretly removed earlier. After this is done, the performer turns around, haphazardly assembles the clock dial, and drops these cards on top of the pack. To top it off, the whole pack is shuffled to thoroughly mix the cards. For the first time, the performer looks at the faces of the cards, then removes one. The numerical value of this card is equal to the number of cards that were cut off earlier by the spectator. The spectator counts his packet, which has been concealed the whole time, into the performer's waiting hand to verify this. The performer says, *"That card was quite helpful, but I think this one will help a little more!"* With that patter line, the spectator's selection is removed from the performer's wallet.

Method: Borrow a deck of cards and have the spectator shuffle it until he is sure that you cannot know the position of any card in the pack. When he is through shuffling, take the pack and hold it face down in the left-hand dealing position. At this point, your right hand approaches the pack from above by the ends, while your left fingers buckle the bottom card of the pack. When the right hand assumes its grip on the pack from above, your right thumb nail-nicks the end of the buckled card. (Fig. 1)



After the card is nicked, it resumes its normal position on the bottom of the pack and the pack is immediately ribbon-spread across the method surface from left to right. The entire action takes a couple of seconds and should appear that you simply picked up the pack and ribbon-spread it. Your implied reason for touching the cards at this point is that most spectators cannot produce a neat ribbon-spread.

Ask the spectator to slide out twelve cards from different points in the spread and leave them face down on the table in a heap. As he is removing his twelve cards, sight-count over twelve cards from the right end of

the spread. Keep your eye on this point or else notice something peculiar about the position of the cards twelve and thirteen so that you will be able to separate the cards at this point. If the spectator should remove one of the top twelve cards, simply count over one more to always keep the total at twelve. If he should remove two of the sighted cards, then adjust accordingly.

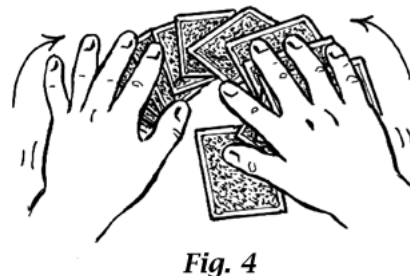
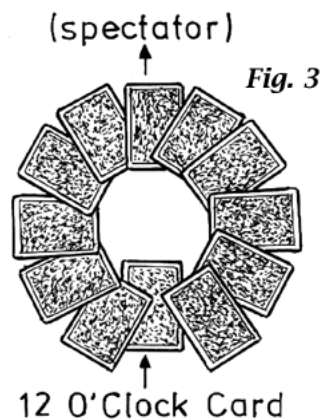
When the spectator has removed all twelve cards, start to scoop up the spread, stopping at the sighted twelfth card. Separate the cards at this point and place the twelve cards underneath the scooped-up left-hand cards. This action places the nicked key thirteenth from the *bottom* of the pack.

Turn your back on the proceedings and have the spectator cut off a small packet of cards from the *top* of the pack, count them silently, then conceal the cards somewhere on his person and out of view. Turn around and pick up the deck, holding it face down in the left-hand dealing position. Spread the top few cards as you lift the faces of the cards to the spectator.

Continue to spread about ten or eleven cards and say, *"You could have taken any number of cards, how many I don't know!"* Upward crimp the seventh card from the right or top of the pack at the inner left corner. (Fig. 2) Close the spread with the cards still facing the spectators, then lower the pack back down squared into the left-hand dealing position again.

As you patter, cut off the top seven cards of the pack (this includes the crimped card) and In Faro Shuffle these cards into the top of the remaining portion. This shuffle places the crimped card fourteenth from the top of the pack. Place the pack aside to the left.

Pick up the twelve clock-cards that the spectator removed at the outset and deal them into what we call a *reverse* clock dial. The clock dial will be facing the spectator, who is seated opposite you. The card representing twelve o'clock will be at the top of the dial. Deal the clock dial, starting with "twelve." The rest of the cards are dealt counter-clockwise so that they overlap each other. Be sure to injog the card representing "twelve" to clearly mark off its position. (Fig. 3)



Turn your back toward the audience again and instruct the spectator to lift up the corner and peek at the card in the "clock dial" that corresponds to the number of cards he secretly cut off the deck earlier. Say, *"For example, if you removed four cards, you look at the card in the four o'clock position and so on."* Explain that this will be the selection and that he must remember it.

Once this is done, face the audience. With both hands then, separate the clock dial between one and twelve o'clock. Fold up the clock dial in a haphazard fashion so that all twelve cards will remain in order. The whole action should appear as though the cards are sloppily and haphazardly assembled. This is easy to do because the cards are overlapped. (Fig. 4)

When you have finished, the card that was in the twelve o'clock position is on the bottom of the packet and the card that was in the one o'clock position is then on top. Place the assembled "clock dial" on top of the pack which was placed aside. Pick up the deck and cut the crimped card to the bottom, then remove the crimp.

Start to spread the cards one at a time counting to yourself, "Thirteen, twelve, eleven, ten, nine, eight..." and so on. Stop when you arrive at "one.". While doing this, look for the nicked card and remember the number at which it falls. This is the number of cards that the spectator secretly removed at the outset. When you get to the last card, hold a left pinky break beneath it. This break will be below the top thirteen cards. The above actions are quick and your patter is, *"We've obviously cut the clock-cards somewhere into the pack. Now we'll further lose these cards by shuffling."*

Out Faro Shuffle the thirteen cards above the break into the top portion of the remaining cards and hold a break beneath these Out-shuffled cards. Cut the cards below the break to the top. The spectator's peeked card is then on top of the pack. Shuffle it to the bottom and lap or cop it.

Turn the pack face up and fan the cards with the faces toward you. Since you then know the number of cards the spectator cut off, remove a card from the pack with a value that corresponds to the spectator's number. Place this card face down on the table and toss the deck aside. Say, *"I have removed one card that will help me in this experiment."*

Turn the tabled card face up, explaining that its value represents the number of cards that the spectator has concealed on his person. Have the spectator count his cards onto your open palm for verification. Continue: *"That card was quite helpful, but here is one that I think will be of more value."* Produce the selection from your pocket, wallet, card case, envelope, or some other remote place.

This effect seems complicated in print. Here is a Synopsis:

- 1) Spectator shuffles.
- 2) Nail nick the bottom card via buckle as you spread the pack in ribbon fashion on the table.
- 3) Spectator removes twelve indifferent cards while you mentally count twelve cards from the top. After he finishes, scoop up the pack and cut twelve cards to the bottom placing the nicked key 13th.
- 4) Comment. Spread seven cards and crimp the seventh one. Square and cut at the crimp and perform an In Faro. Place deck aside. Before you spread the seven cards, have spectator remove a small number of cards and hold them under the table.
- 5) Make a reverse clock dial and have the spectator peek at the card in the dial that corresponds to the number of cards removed. Scoop up the dial keeping the clock in order. Place on top of pack and cut at the crimp completing the cut.
- 6) Spread the cards looking for the nicked key and take out crimp on other card. When key is sighted, note position and determine the number of cards that the spectator removed.
- 7) Continue spreading until you spread thirteen cards. Get a break. Out Faro the 13 cards. Keep a break beneath them and cut at the break. Lap top card (selection).
- 8) Remove a card that corresponds to the number of cards removed by the spectator at the beginning.
- 9) Reveal the selection.

Some may have noted that the Synopsis also appears complicated in print. Well, like my dear grandfather used to say, "Well, I saw a bird today flying from a bush and the wind blew it away."

PREDETERMINED HOUR

Edward Marlo

This version is based on Jon Racherbaumer's "The Technicolor Hour," which introduced a prescient feature of the clock trick.⁷⁸

Effect: A card is removed from a shuffled deck and put in the performer's pocket. The deck is shuffled and someone is asked to think of an hour on the clock from one to twelve. The performer turns his back as an assisting spectator removes an equivalent number of cards from the deck and places them in a pocket. The performer then turns around and deals twelve cards into a clock dial. That is, the cards are dealt in a complete circle to represent the hours of a clock. The performer turns around again and the spectator looks at the card occupying the hour-position of the chosen hour. He is then asked to gather all the cards making up the "clock dial" and shuffle them together. The performer faces the audience and after a moment of concentration, names the selection. As a kicker, he removes the card previously placed in his pocket and asks the spectator to name the chosen hour. The value of the "prediction card" matches the chosen hour.

There are some significant features in this presentation. (1) You do not look at the faces of any cards during the presentation. (2) The cards composing the clock, the cut-off cards, and the talon are shuffled together by the *spectator* while your back is turned. This seems to dismantle crucial evidence. (3) The card previously placed in your pocket proves to be an accurate forecast of the freely chosen hour.

Requirements: You need a regular deck, plus its Joker.

Set-up: Arrange thirteen cards of mixed suits in numerical order from Ace to King. Place them on top of the deck and insert the Joker 14th from the top.

Method: Introduce the deck and table it face up. Perform a couple of Riffle Shuffles above the stack. Since you can see the cards during the shuffles, the Joker will mark off the stock to be retained and prevent you from accidentally mixing indifferent cards into the set-up.

Pick up the deck and position it for an Overhand Shuffle so that you can see the faces. Run off 6 cards, note the sixth one, then throw the balance of the deck on top. Run 7 more cards and throw. This puts the noted card 13th from the top. Remember it.

If you prefer to Overhand Shuffle with the cards face down, simply undercut, run 13 cards, injog, shuffle off and complete the rest of the Jog Shuffle sequence. Your objective is to put thirteen cards *above* your set-up and to know the 13th card. If you choose to shuffle face down, note the 13th card when you spread the cards face up to remove the Joker. You will not have to count. As you locate the Joker and upjog it, the 13th card is adjacent (to the left) of the Ace in your set-up.

Remove the Joker without showing it and place it in your pocket. Say, *"Before we begin, I'm going to remove a card which will later have a bearing on this experiment in time. I want you to think of any hour on the clock from one o'clock to twelve o'clock."* Place the deck face down on the table and turn around.

Ask the assisting spectator to remove an equal number of cards from the top of the deck. For example, if "three o'clock" is the chosen hour, three cards should be taken off the top of the deck. Tell him to place these cards in a pocket or out of sight. There is a logical reason for this action which will be explained later on.

⁷⁸ "The Predetermined Hour" was later published in *On The Clock Effect* (1971), pp. 12-13, and in *The Unexpected Card Book* (1974), pp. 115-117. Marlo's original notes are dated April 17, 1968.

Once these actions have been carried out, turn around and face the audience. Take the talon and say, *"A clock dial consists of twelve numbers or hours."* Quickly deal 12 cards face down to the table. Deal them one at a time, reversing their order. Place the talon aside.

Pick up the 12-card packet and deal them face down in a circle, beginning at the one o'clock position. The last card dealt (twelve o'clock) should be slightly jogged inward. This serves to mark off the position of twelve o'clock and the audience unmistakably knows the positions of the other hours, moving clockwise from the jogged card.

Explain the representative clock dial and casually pick up the talon. Say, *"When I turn my back, I want you to look at the card occupying the position of your chosen hour."* At an opportune moment, secretly palm off the top card of the talon, then drop the talon on the table and turn around. While the spectator looks at the card of his chosen hour, slip the palmed card into the same pocket containing the Joker. For example, Marlo used the top pocket of his shirt or jacket. When he added the palmed card at this step, he pushed the Joker into the pocket and left the palmed card protruding. If you use another pocket and both cards end up inside and together, make sure that you know which one is the palmed card.

Ask the spectator if he has looked at his card. Tell him to remember it and then gather all the cards comprising the mock clock. Say, *"Shuffle all the cards together. In fact, shuffle them into the deck and destroy all traces of what has just happened. Place the deck in your pocket and add them to the other cards."* Turn around and face the spectator. Look at him and appear to be concentrating. Continue, *"Please make an image of your card in your mind."* Name the force card you glimpsed earlier, pause a couple of beats, then remove the protruding card from your pocket (or the "palmed card" from inside your pocket) and hold it with its back to the audience.

Say, *"Remember the card I removed before the proceedings? Which hour did you choose?"* When the chosen hour is named, disclose the "prediction card" and show that its value matches the hour. The numerical set-up used in conjunction with the Clock Mechanics automatically puts a *matching* value-card on top of the talon *after* the clock-cards are dealt off. If eleven or twelve o'clock is the chosen hour, the matching value-card will be a Jack or Queen. Explain to the audience that the Jack represents 11 and the Queen represents 12.⁷⁹

If you like, eliminate the Joker and do not remove any card prior to the trick. You can still create a psi effect by naming the chosen hour. Instead of palming off the top card of the talon, glimpse and remember its value instead, then name it *after* the selection has been announced.

If you want to do a conventional Clock Effect without the mental aspect or 12-card set-up, you can start from scratch with a borrowed deck. The only preliminary action to get a known card 13th from the top. This could be done by looking at the faces of the cards, but the following four handlings are superior.

First Handling

Have the spectator shuffle the deck. Take it back and explain how cards are supposed to be taken off the talon, cards equal to the numbered hour. Say, *"For example, if you thought of seven o'clock, you would take off seven cards..."* Demonstrate by dealing seven cards face down onto the table. Pick them up and replace them onto the talon, but in the process glimpse and remember the bottom card of this seven-card packet.

Perform an Out Faro Shuffle to further mix the cards. This places the glimpsed card 13th from the top and you are set to perform.

⁷⁹ This problem is overcome if you use Brand No. 500 playing cards which have values up to thirteen.

Second Handling

This is the same as the First Handling except that the force card is held out. Have someone shuffle the deck, then add the force card to the top via a palm. Its advantage consists of avoiding a glimpse that Fast Company might catch.

Third Handling

After the spectator shuffles, glimpse the bottom card of the deck. Deal six cards face down to the table as per your ruse-explanation. Casually Overhand Shuffle the bottom card of the talon to the top. Replace the six cards on top and execute an Out Faro Shuffle. Once again you are in business.

Fourth Handling

This was Marlo's favorite handling. After the spectator shuffles, take back the deck and glimpse the bottom card. Explain that you need twelve cards to make up a clock dial. Deal 12 cards face down onto the table.

Ask the spectator to shuffle them. Demonstrate by shuffling the talon and maneuvering the glimpsed card to the top. Ask the spectator to replace the shuffled 12-card packet on top of the talon. You are set.

IMPROMPTU PREDETERMINED HOUR

Edward Marlo

This is the same as Marlo's "The Predetermined Hour" except no set-up is needed. This makes it convenient to perform. Its simplex procedure and method are meant for lay persons. Astute cardmen will be unimpressed.

Method: Have the deck shuffled. Take and hold it face down in your left hand. Make no attempt to glimpse any cards, but tell the spectator that you plan to use twelve cards, one for each hour on the clock dial.

Deal twelve cards face down to the table. Have the spectator take them for further shuffling. Put the talon in position for an Overhand Shuffle and indicate such a shuffle to the spectator. In the process glimpse the bottom card of the talon, then shuffle it to the top. Table the talon and remember the glimpsed card.

Ask the spectator to replace his shuffled cards on top of the talon. Instruct him to think of an hour on the clock dial, then ask him to remove an identical number of cards off the top of the deck and place them in a pocket. Turn your back as this procedure is performed. Take back the talon and reverse deal twelve cards face down to the table, following the standard procedure to set the cards. Explain that these cards will make up the mock clock dial.

Deal the cards *face up* one at a time so that you will see when the glimpsed card is dealt. When it falls, you immediately know the spectator's chosen hour. After all twelve have been dealt into a face-up packet, say: "*Before we start, I will remove a card from the deck.*" Quickly spread the cards face up between your hands and locate a card with a number-value that corresponds to the chosen hour. Do not let anyone see this card, then place it in your pocket.

Make the mock clock dial in the outlined manner and ask the spectator to note the card at his hour. Then ask him to assemble the clock-cards, add them to the talon, and to shuffle the entire deck. This is done

while your back is turned. The rest follows the basic routine. Name the selection and reveal the prediction-card from your pocket.⁸⁰

MENTAL CASES

ANOTHER ENCORE

Effect: The magician shuffles the pack and has a spectator perform a straight cut. This spectator thinks of any red card. The cards are then shuffled and cut again. Another spectator thinks of any black card. After another shuffle and some cuts, the magician separates the cards into two portions, one for each spectator. The first spectator names his chosen suit, then cards are dealt openly and fairly into a row as the chosen "suit" is spelled out, one card for each letter. The first spectator's chosen value is named and a similar dealing process is performed. The spectator's selection appears at the end of the deal. The same thing procedure is carried out with the second spectator and his selection is found in the same manner.⁸¹

This has roots in the Mosteller Spelling effect, but its procedure surpasses the original Mosteller handling because it eliminates the need for waxed or roughed cards, using a pocket, or any extensive preparation. The shuffles belie pre-arrangement. Psychologically speaking, the spectator's memory of the effect will far exceed what actually happened. Another enticing feature is its almost impromptu nature. The set-up is easy to remember and can be quickly generated from New Deck order or a Si Stebbins set-up.

When Mike Skinner performed this effect, he did not use intermittent cuts because he was using a full deck. By using a 51-card deck, Straddle Faros and intermittent cuts may be performed.

Set-up: Cull and remove 14 Black and 12 Red cards. The black ones must be odd and the red ones must be even. These cards should be arranged into adjacent pairs as follows: The AC is paired with the Ace of Spades, the 3C is paired with 3S, the 5C is paired with 5S and so on. The Club suit must precede the Spade suit and the Heart suit must precedes the Diamond suit.

These requisite cards must be positioned with indifferent cards, which is easy to accomplish and remember. Five indifferent cards precede the black set-up, fourteen indifferent cards follow it, followed by the red set-up, and finally followed by the remaining seven indifferent cards. The entire deck set-up from the top should be: 5 indifferent cards, AC, Ace of Spades, 3C, 3S, 5C, 5S, 7C 7S, 9C, 9S, JC, JS, King of Clubs, KS, 14 indifferent cards, 2H, 2D, 4H, 4D, 6H, 6D, 8H, 8D, 10H, 10D, QH, QD, 7 indifferent cards. If you want to perform Straddle Faros and intermittent cuts, eliminate the bottom card so that there are only 6 indifferent cards below the red set-up.

Suppose you use a 51-card deck. The colors at this stage are obviously segregated, therefore crimp the bottom card at its outer right comer, then perform *four* Straddle Faro Shuffles. (Note: Keep the crimped card at the outer right comer so that it does not interfere with your shuffles and cause discrepancies.)

Method: Introduce the pack and offer it to a spectator to perform a straight cut. Take back the cards and perform a Straddle Faro. Perform an All-Around Square so that the crimped corner will be at the *inner* right

⁸⁰ The eventually name for this variation was "Time For Laymen" and it was published in *The Unexpected Card Book* (1974), based on notes taken on May 2, 1968. It is a detailed rendition of the *Fourth Handling*. of "The Predetermined Hour".

⁸¹ This effect was first demonstrated by Mike Skinner in the wee hours of July 10, 1971 at the Roosevelt Hotel in New Orleans for a small group of magicians. Later, I commented on the effect and Mike graciously admitted that he was not at liberty to discuss or explain the effect. Still intrigued by the procedure, I attempted to reconstruct the effect by exploring possible set-ups. I remembered an intriguing concept by Fred Mosteller that appeared in the the *The Phoenix* #49 and #59 ("Bravo" and "Encore") There was another marketed by Hen Fetsch that used a similar approach and set-up. I recently (March - 1998) asked Mike Skinner is Vegas about this effect and he told me that Alex Elmsley showed him the handling.

corner. Address the first spectator and ribbon-spread the pack face up in front of him. The spread of cards will conceal the crimped card. Also, the red and black cards will appear well-mixed.

Ask the first spectator to think of any even-numbered (Ace-3-5-7-9-Jack-King) red card.⁸² Ask, "*Do you have one in mind?*" Scoop up the spread, perform another All-Around Square, turn the deck face down, and perform a Straddle Faro.

Address the second spectator, table the deck in front of him, and ask him to perform a straight cut. Spread the cards face up in front of him and continue: "*The other person thought of a red card. I don't want you to inadvertently think of the same card, therefore please think of any odd- black card.*" Scoop up the cards and ask the second spectator to perform another straight cut.

Take back the deck and perform two Straddle Faros. Table the deck and ask either spectator to perform a straight cut. They may fortuitously cut the crimped card to the bottom. If not, take the cards yourself and casually cut it to the bottom. The entire deck is then back in its original order and you are set to perform the climactic speller.

Say, "*Two spectators have merely thought of cards. I'm then going to divide the cards approximately in half and each spectator gets a section.*" Divide the pack precisely into a 26-card section and a 25-card section. Place the top section face down in front of the first spectator. Turn to the second spectator and say, "*You thought of a card **after** the first spectator, didn't you? The name of this card is anybody's guess. Please name its suit.*"

The second spectator will say Clubs or Spades. Regardless, spell C-L-U-B-S or S-P-A-D-E-S, dealing one card for each letter into a neat row, dealing from the portion then face down in your left hand. Perform this dealing slowly and methodically and continue: "*What is the value or number of your card?*" Deal a cards equal to this number (1 - 13). For example, if the chosen value was Jack, deal 11 cards and turn the eleventh one face up to reveal the second spectator's selection.

Place the rest of the cards of this portion aside. Pick up the portion in front of the first spectator. Repeat the same dealing-spelling procedure, but if he says "diamonds," delete the final "s" and spell out D-I-A-M-O-N-D. Sometimes it is better to ask the first spectator to name his value first, then his suit, which is reverse of the second spectator. It does not make any difference, but verbal play is often misleading.

This effect is direct and will impress lay people and magicians. It should not be performed for well-versed magicians or fast company, especially if they are schooled in Faro Shuffle work.

BLANKWAVE

Jon Racherbaumer

Here the *approach* is important. The effect merely combines several elements from other effects to produce a different, more impressionistic routine. It has been thoroughly audience-tested and the impact on laymen cannot be fully conveyed. You must try it to appreciate it. It is a blank-deck version of the R. W. Hull mental card mystery with a "brain-wave" flavor. From a visual standpoint, however, it is stronger than the Brainwave Deck. Consult *Hierophant* for Marlo's "Another Visit," especially the Fourth Method.

Effect: A blank-face deck is shown and tabled. The performer claims it is a magical deck. For example, cards can reverse themselves by magic. The deck is ribbon spread face down, revealing a face up blank card in its center. This card is handed to a spectator as he is asked to name any card in the deck. He then inserts the face up blank card anywhere into the deck as a "locator" card. The face down blank card next to it is removed as a selection. This card changes into the mental selection. The performer finally says,

⁸² This is an interesting aspect of the effect. Spectators will likely remember that they merely thought of a card. Many will remember the color-restriction stipulation, but tend to forget the odd-even restriction.

"These cards can change into any card!" The deck is ribbon spread face up to disclose fifty-two *different* faces.

This kind of effect is usually done with a gaffed deck. This uses a regular deck and two blank-face cards.

Set-up: The deck is set-up from the face: blank-face card, King through Ace of Spades, King through Ace of Clubs, face up (reversed) blank card, King through Ace of Diamonds, King through Ace of Hearts. Pencil dot or edge-mark the Ace of Diamonds and Ace of Spades. This is the same set-up used by Marlo in "Another Visit," Fourth Method.

Method: Introduce the deck and hold it face down in your right hand. Perform a *right-hand* Pressure Fan (Reverse Fan), then lift the face of the fan toward the audience to show an a deck of blank cards. The reversed blank card will not be obvious when the fan is held face down. Say, *"I have a deck of blank cards, which everyone knows is a magician's pack. It does strange things. For example, cards can turn face up by themselves"*

Close the fan and immediately ribbon spread the cards face down. The face up blank card in the center will show. Continue: *"The interesting thing about a blank card is that you can transform it into any card you desire. All you need is a little imagination."* Scoop up the spread, square up, and re-spread the cards between your hands until you come to the face up blank card.

Separate the cards at the blank card, with the blank card remaining on top of the left-hand cards. Your left thumb pushes off the face up blank card face up to the table. Your right hand replaces its cards onto the left-hand cards, but your left pinky retains a break between the halves. Continue: *"If you were to imagine any card in the deck, which one would it be?"*

Once the spectator names a card, quickly calculate its location in the deck. Examples: 5H = 5th card from the top. 8D = 7th card below the pencil dotted card (Ace of Diamonds) or 2first card from the top. If the spectator names a black card, cut the deck at your break and complete the cut. This brings the black cards to the top. Examples: 9C = 9th card from the top. 3S = second card below the pencil dotted card (Ace of Spades) or 16th card from the top. Due to the break and the pencil dotted cards, you can very quickly thumb over cards until you arrive at the named selection.

At this point there are many avenues to take, but the chosen procedure must conform with the spectator's mode of selection using the "locator card." In other words, the spectator is going to insert the blank card face up into the deck and you are going to remove a face down card *next to* it as a free (?) selection. Example: Suppose the spectator names the 5S. You would then cut to the break, getting the black cards on top. You would ask the spectator to insert the tabled blank card so that it goes face up into the deck. It is important that the inserted card goes *below* the named card. Since the 5S is eighteenth from the top, it is likely that the spectator will insert the locator card below it. To be sure, cut an estimated ten cards below your break, cutting somewhere into the Club sequence. Since you still have pencil dotted the Ace of Spades, you do not need to worry about accuracy. The extended cut will maneuver the named 5S about eighth from the top. Regardless, begin spreading the cards between your hands.

When you come to the named card (5S), run it under the spread, using Marlo's many published methods. When you came to the face up locator card, the named card is appropriately loaded above or below it. This procedure works, but this is a preferred approach:

Say, *"I want you to insert the face up blank card anywhere into the deck."* As you utter this line, spread the cards until you come to the named selection, then casually cut it to the bottom. Have the spectator insert the blank locator-card, then re-spread the cards until you come to the face up blank card. Perform Marlo's Bottom Deal Drop (Directly From The Spread) as explained in Hierophant 5-6 in the article, "Notes On A Miracle," Tenth Method, p. 269. It should appear as though the locator blank *and* the face down card next to it were "dropped" onto the table as an adjacent pair. The illusion is perfect.

You then have the named face down selection and face up blank locator on the table. Say, *"You freely chose this blank card, but I wonder which card I would have chosen?"* As you say this, spread the cards with the faces towards yourself as you seemingly look over the possibilities. Casually cut the blank-face card to the face (bottom). Square the cards and perform a *right-hand Pressure Fan*.

Lower the fan and ask, *"Would you like to change your mind?"* (The spectator rarely changes his mind.) Close the fan and table the deck face down. Pick up the face up locator card and hold it face down in your right hand. Hold it at its inner right corner in preparation for the Mexican Turnover, then continue: *"The locator card had a special effect on your chosen blank card."* Perform a Mexican Turnover as you apparently use the locator card to flip the chosen card face up.

Place the face down card (selection), assumed to be a blank card, face down on top of the tabled face up blank card, putting them face-to-face. Pick up the faced pair and perform a Through-the-Fist Flourish a few times. On the last flourish, turn the pair over so that the selection becomes the lowermost face up card.

Disclose the "printed" imagined selection in your most magical manner. Allow the effect to register, then pick up the tabled deck and cut the bottom blank card second or third from the top or simply Double Cut the top card to the bottom, placing the blank card second from the face. Say, *"You could have chosen any card. In fact, any of these cards can be transformed!"* Ribbon-spread the deck face up to reveal a deck of fifty-two *different* cards. Dispose of the extra blank card, using your most deceptive method.

If the spectator names an Ace, Deuce, or Three of any suit (12 possibilities), you can place the Ace, Two, or Three face down on top of the face up blank card. Pick up the face-to-face pair, *side-jog* the face down selection to the right, then hold the jogged pair of cards at their outer right corner, covering the selection's only exposed index. The other side of the "pair" can then be shown and the top card (selection) will appear to be another blank card. This fortifying "sell" is a nice touch. You have a 1-in-4 chance of hitting an Ace, Two, or Three.

March 4, 1975

GROUP SHUFFLE

Simon Aronson

Effect And Presentation: The magician says, *"More and more activities are being done in the world in groups. You've heard of group therapy, group sensitivity sessions—even group sex. I'd like to show you a group magic effect in which I will demonstrate my latest invention, the Group Shuffle."*

A deck is placed face down on the table in front of several spectators.

The magician continues: *"Mr. A, I want you to cut off a small packet of cards and look at the bottom card of that packet. Remember the card you cut to and now shuffle your packet. Mr. B, from the remainder of the deck I want you to do the same thing. And, Mr. C, please do the same thing too. Now each of you has selected a card and has shuffled it somewhere in your respective packets. So far, you've each acted individually, by now we're going to shuffle the deck as a **Group**. To do this, I want each of you to deal one of your cards from your respective packets face own here."*

The magician points to a spot on the table and adds, *"I don't care in which order the three cards are placed, just make sure there's one from each of you. And again. Now keep going, taking turns in groups of three. Each group can be in any order, but it must contain one card from each of you."*

The spectators continue to until they exhaust their packets. When the first packet is exhausted, the remaining two spectators continue to Group Shuffle in the same way. When the second packet is exhausted, the remaining cards in the last packet are dropped singly onto the tabled pile.

The magician continues: *"Now to get all the cards into the action, I want one of you to square up that pile and riffle shuffle it together with the balance of the deck. Now cut the deck once and then give it to me."*

The magician quickly runs through the deck and locates each spectator's selection.

Method: This is one of those effects which depend on *psychological misdirection*. The whole thrust of the procedure leads one to look for some stack which remains throughout the shuffle. The performer's "concern" that his instructions be followed carefully further suggests some complex arrangement. Finally, the performer's "run" through the deck to remove the selections at the climax hints that he is looking for some sequence or keys. But all of these procedures are only misdirection. The performer *already knows* all the selections before he touches the deck!

The method used is delightfully simple and is based on Marlo's in *Ibidem* # 8, p. 11. The deck must be in memorized order at the outset. All the performer does is *count* the cards as they are dealt in the Group Shuffle. Each group of three is "one" card for each spectator. The requirement that the spectators all deal a card each together makes the counting simple. At the end of the Group Shuffle, the performer knows the number of cards that each spectator held. By simple arithmetic, therefore, starting with the first spectator, *the performer can calculate which card each person cut to because he knows the card at each numbered position in the memorized deck.*

The rest is all disguise. In fact, after the Group Shuffle, *anything* could be done to the deck; but this is a good example of where "The Too Perfect Theory" demands moderation. The crucial point in time when the performer, must count the cards has ample cover since all the spectators are intent on the actions of the Group Shuffle. Needless to say, any number of spectators can be used. The more the merrier.

CARD CLAIRVOYANCY

Henry Christ

Christ wrote: "I liked the principle employed in the ", but not the overall effect, which I consider weak.⁸³ Based on experience, I have found that a card location done with the cards *face down* is much more effective from a spectator's point of view than the same location done with the cards face up."

Effect: A spectator shuffles his pack and hands it to the performer face down, who also takes the cards face down, performs a few additional shuffles, places the deck on the table, and turns his back to the spectator. The spectator is asked to cut off about a quarter of the deck, shuffle these cards, and note the top card of the packet. The spectator is then asked to cut about half of the remaining talon and place it on top of the original shuffled packet.

The performer turns around and takes the combined portion from the spectator. He cuts a portion from the top of the combined packet and places it on the table in front of him. The remainder of the packet is placed in front of the spectator. The performer then says, *"The selected card is definitely not in my packet. Check out the cards to see if I'm correct!"* The performer fans his packet with the faces towards the spectator and it turns out that the spectator's card is not in the performer's packet.

The spectator is asked to concentrate on his selected card. The performer then says, *"Your mental selection is the twelfth card from the face of your packet!"* The spectator is asked to name his card, pick up his packet, turn it face up, and deal to the twelfth card. It is the selection! The performer re-assembles the deck and is prepared to immediately repeat the effect.

Method: When you get the deck from the spectator, in the act of squaring the cards, put a crimp in the inner right corner of the top card. By means of two Overhand Shuffles, position the crimped card twentieth

⁸³ This is based on the "S/D Location" that was devised by Steve Draun and David Solomon in the summer of 1971. It was originally published in *Kabbala* (April, 1972) and was later re-printed in *Solomon's Mind* (1997), p. 137.

from the top of the pack. The pack is then squared and placed on the table. The spectator should be seated on the opposite side of the table so that he cannot see the crimped corner.

Have the spectator cut off about a quarter of the deck, shuffle these cards, and note the top card of the packet. It is important that he cuts off less than 18 cards. To ensure this, instead of having him cut off a small packet or cards, tell him to spell and deal cards onto the table. Say, "*Think of your girl friend's last name and mentally spell it, dealing one card for each letter of her full name. Deal the cards face down. Do this quietly.*" Have him shuffle these cards and then note and remember the top card.

Next have him cut about half of the remaining talon and place it on top of the packet with the selection on top, thus "burying" it. Turn around and take the combined packet from the spectator and insert your left pinky below crimped card. Cut at the crimp and place the outer portion in front of you and place the lower portion in front of the spectator.

Pick up your packet and say, "*The selected card is definitely not in my packet.*" Fan your packet with the faces towards the spectator. As you show these cards, silently count the number of cards comprising your packet as the spectator looks for his card. The ruse here is perfect. The number of cards you count tells you the location of the selection in the *other* packet then face down in front of the spectator. The formula is simple: $20 - n$ (the number of cards in your packet) = x (the location of the selection from the *bottom* of the spectator's packet. Suppose you counted 11 cards in your packet. $(20 - 11 = 9)$

The spectator will not see his card in your packet. Ask him to concentrate on his selection, then say: "*Your mental selection is the ninth card from the face of your packet!*" Have the spectator name his card, then have him pick up his packet, turn it face up, and deal cards onto your outstretched hand until he reaches the ninth card, his selection!

Turn the dealt cards (plus the selected card) face down and place them on top of the original packet. This combined packet then consists of 20 cards with a crimped card on the bottom. This 20-card packet is placed on top of the deck during the re-assembly of the pack. You are then set to repeat the exact effect or any other effect requiring a buried key card at a known location.

April 26, 1972 New York City

CHRIST-CROSSED CLAIRVOYANCE

Edward Marlo

Effect: A shuffled deck is handed to a spectator, then the magician turns his back. He instructs the spectator to cut off a packet of cards and turn it face up onto the talon. He is further asked to note the face up card then on top, then turn all the face up cards back face down. Finally, he is told to cut the deck several times.

The performer turns around, takes the deck, and hands it to a second spectator, who makes a selection via the same cutting procedure. This is also done while the performer's back is turned. When the performer finally takes the deck, he *instantly* names both selections. There are no cuts, shuffles, or other visible maneuvers. In fact, the performer does not look at the deck.

Requirements: (1) A double-back, edge-marked or corner-shortened card; (2) A matching regular deck.

Informed readers may immediately recognize the Christ-Force procedure. Specifically, it extends ideas set forth in *Hierophant 5-6* based on notes originally dated 1966. As in "Marlo On The Christ Force," your objective is to force a *key-card*, whereas the actual selection is a free one. In this case, a double-back key card is added.

This is an old idea, but Marlo applied it in a different way. This double-back card is also edge-marked and cut short. The edge-marks must be made so they can be detected no matter which side of the gaff is uppermost. Mark the longitudinal sides an inch from their respective corners. If you prefer to deal with corner-shorts, cut all four corners. Marlo preferred the tab-cut. That is, a slightly concave section is cut away from an end. Because all four corners are intact, the stability of the gaff, especially when it is on top, is normal and will not move around or slide back and forth. The edge mark serves to indicate the *exact position* of the double-back card, making it easy to locate by *gently* riffling the inner end of the deck at that approximate spot. This reduces the usual “thumb fumbling” associated with inexperienced handling. If perchance the double-backed card ends up near the top or bottom of the deck, simply cut the deck to centralize it. This facilitates an easy riffle-location at the inner end.

Method: Begin by having the deck thoroughly shuffled by a spectator. This offsets any notion of a set-up. Take back the deck and bevel it to the right to sight the edge-marked double-back card. If it is near the center, you are set to proceed; otherwise make an appropriate cut to centralize it.

Explain to the spectator about the selection-procedure. To wit: Ask him to cut off a portion of cards, turn them face up onto the rest of the deck, note the face up card on top, and then turn all the face up cards face down onto the deck. During this explanation, demonstrate how the packet is cut off. This ruse justifies cutting some cards above the short double-back card, turning them face up, and finally flipping them back face down. At this stage, informed cardmen may assume that you glimpsed the top card in preparation for a Christ Force variation. Perform a throw-off at this point as you secretly locate the gaffed double-back card and openly cut it to the top as you show how the spectator should cut the cards. This cut will puzzle fast company because the cut is too deep.

Hand the deck to the first spectator and ask him to perform the procedure just demonstrated. Ask him to turn his back during the critical actions. After the necessary actions have been done, his selection will be directly above the gaffed double-back card.

Take back the deck and glance at its left side. Visually locate the edge-marked gaff, which gives your right thumb a head start when it silently riffles at the back end. Riffle to locate the gaffed card and secretly obtain a left pinky break above it. This riffle-action must be furtive and quiet. The usual snapping sound associated with locating short cards should be avoided.

As you turn your attention to the second spectator, push the first selection above your break to the right. The card should move into a side-jogged position about an inch. Your right hand, holding the deck from above and by the ends, conceals this secret condition.

Gesture with your right hand for the second spectator to move closer. During this gesture, glimpse the side-jogged first selection. When the deck is placed into a left-hand dealing position, the jogged card is squeezed flush. Almost immediately your left hand gives the deck to the second spectator for shuffling.

Take back the deck and casually cut the gaffed card to the top, using a silent action. Ask the second spectator if he understands the selecting-procedure. If not, explain it verbally but do not demonstrate it. Hand the cards to him and turn your back or have him turn his back. Tell him to cut off a small packet of cards and then flip them face up onto the remaining talon. Emphasize the freedom of this cut. This follows the standard Christ Force procedure, but ask the spectator to note and remember the face up card on top, a card obviously determined by a free cut.

After the selection is noted, further instruct the spectator to spread and turn all the face up cards, including the selection, face down onto the rest of the deck. Finally, ask him to cut the cards and take back the deck. At this point, the second selection is *above* the gaffed card. Without looking at the deck, locate the gaff, secretly jog, and glimpse this selection as already described. Keep in mind is that both selections are handled *in situ*. Do not cut them to the top or bottom to glimpse them.

Table the deck without looking at it. At this stage, most observers are assuming that you plan to *physically locate* both cards. Instead say, *"I'm not going to look through the cards. Also remember that the selections were made under fair and non-manipulative conditions. Merely concentrate on your cards!"* The rest, as they say, is a matter of showmanship. If you are method for fast company, quickly blurt out the names of the selections.

August - 1980

DOUBLY OPEN

Dave Solomon

Effect: A version of a Double Open Prediction with the backs of both cards being signed.

This is another way to perform Paul Curry's card problem, which was solved in considerable detail by Edward Marlo and Stewart James, but this one uses two predictions. It is designed for captive audiences and fast company, especially magicians. Those familiar with other versions will be able to adapt Solomon's idea to his favorite handling.

Requirements: (1) A marked or stacked deck (Ireland, Nicola, Si Stebbins) with the Three of Hearts removed; (2) A double-face card: Ace of Spades-3H; (3) A Stik-Tack or dab of wax.

Set-up: Arrange the order of the pack, unless you're using marked cards, so that the regular Ace of Spades is at the face or bottom. Suppose you are using marked cards.⁸⁴ On top of the bottom Ace of Spades place the double-face card so that the Ace of Spades-side is showing. Finally, place a Stik-Tack or dab of wax on the large Spade pip in its center.

Method: Openly predict the Three of Hearts. Hand the deck to a spectator and ask him to deal cards face up onto the table as he looks for the 3H. Anytime during the deal he can deal a card face down, more or less being governed by whim. When he deals a card face down onto the tabled face up cards, tell him to stop.

Have him initial the back of the card with a marking pen. As he initials the card, read the marked back and learn its identity. Suppose that the card is the 9D. At this point, say: *"Just for fun, let's predict another card!"* Pretend to be thinking of another card, then add: *"Let's see...I'm going to also predict the Nine of Hearts! No! We already have a Heart! Let's make it the Nine of Diamonds!"*

Pause a moment and continue: *"I not sure, but did you already deal the Nine of Diamonds? Let's check."* Have the spectator spread the tabled packet with the first face down prediction card on top to satisfy everyone that the 9D is not among them. Square the cards and have *another* spectator deal the remaining talon into another packet, following the same procedure as the first spectator. That is, he deals cards face up into a *second* packet and looks for the 9D. Whenever he wishes, he deals a card face down.

As soon as a second card is dealt face down onto the second tabled packet, take back the remaining deck and place it face up in your left hand. Your left thumb can lightly rest across the Stik-Tack or wax to hide it from view. The Ace of Spades will obviously show at the face of this remaining talon.

Pick up the face down prediction-card from the second tabled packet and place it face down onto the face up talon in your left hand, covering the Ace of Spades. Ask the second spectator to sign the back of this face down card. This ruse brings the indifferent card onto your double-face card. After he signs the card, squeeze and deal the "double" back onto the second tabled packet.

⁸⁴ The marked deck version is more flexible because only the two bottom cards must remain in place. The deck can then be legitimately riffle shuffled prior to the dealing.

Deal the remaining cards into a third packet. Notice that after the steal of the double-face card, an Ace of Spades still shows at the face. Everything looks copacetic. Say, *"Well, an interesting thing has happened. We did not see the Three of Hearts or Nine of Diamonds during the dealing. Therefore, they must be these two signed cards!"* Cleanly pick up the two face-down cards with the signatures on their backs, overlap them slightly, then turn them over as a unit, using Marlo's Matcho technique.⁸⁵

September - 1971

THINK AS I THINK

Edward Marlo

Effect: A card is removed from one deck and is placed face down on the table. A spectator thinks of a card from another deck. Both cards match. This effect can be presented from several angles. Categorically it is a matcho-type effect with shades of you-do-as-I-do. Its beautiful aspect is its stunning *directness*, easy handling, and obvious lack of suspicious maneuvering.

Requirements: (1) A roughed Red-Blue . This deck consists of roughed pairs of duplicate cards, one red-back and the other blue-back. With the pairs face down, the lowermost card should always be a blue-backer and the deck looks like a red one. There are 26 such pairs comprising the deck. (2) A Red-Blue double-back card to match the backs of the two decks and a regular Blue-back deck to match the Blue-backers in the roughed Mene Tekel Deck.

Set-up: Insert the Red-Blue Double-backer into the regular Blue Deck so that its Blue-side is uppermost, allowing it to blend in with the rest of the cards. The Mene Tekel Deck will appear to be a Red deck. Both decks are placed in their card cases.

Method: When ready to perform, remove the regular Blue deck and hand it to the spectator for shuffling. You shuffle the Red-Blue Mene Tekel deck. Overhand Shuffle it. It is likely that the spectator will take this as a subliminal cue, Overhand Shuffling his deck as well. Table your Mene Tekel deck.

Take the regular Blue deck from the spectator and turn its faces towards yourself. Scan the cards and immediately remove the Red-Blue double-back gaff, placing it Blue-side up on the table. You have apparently removed a card from the Blue deck, placing it face down on the table.

Pick up the Mene Tekel Deck and spread its faces towards the spectator. Ask him to *think* of any card he sees. When he has thought of one, ask him to point to it. You ostensibly upjog it. Due to the nature of the roughed pairs, you actually upjog *two* cards as one. Say, *"I have no idea as to what card you've thought of ... I can only see the backs of the cards....."*

Remove the upjogged card(s) and use it to scoop up the tabled Blue card. In the meantime, the Red-Blue Mene Tekel Deck is in a left-hand dealing position as your right hand has scooped up the tabled card and is apparently holding both fairly squared with the Blue card uppermost.

Say, *"Let's see the card you thought of....."* Flip the cards from your right hand flush onto the deck. Name the uppermost face card as being the spectator's mental selection, then deal it face up onto the table. This exposes a *duplicate* of the dealt card. Take this card, still face up, and use it to scoop up the just tabled card. Leave both cards still fanned as you point out that he thought of the *same* card you previously tabled and removed from the Blue deck.

Show both sides of the fanned pair. The spectator will see two regular cards—one with a Blue back and one with a Red back. Everything looks copacetic. The Red-Blue Double-back gaff is left on top of the Mene Tekel Deck with its Red-side showing to match the rest of the cards. These can be spread in the hands, ribbon-spread on the table, or fanned.

⁸⁵ Check out *Marlo Meets His Match* (1959) for this handling.

If you wish to clean-up and be set for a repeat, shift the two cards in your hands several times during your patter, finishing up so that the Red-back card is *below* the Blue-back card while the cards are face up. Toss both cards face up onto the deck and perform a Triple Turnover. This brings the Blue-side of the Double-back gaff into view. Thumb it off and place it in the center of the Blue deck. You are now set for a repeat.

A more complex and different approach, especially from a presentation standpoint, is to force the Double-back gaff on a spectator. He cannot look at this card, but simply places it face down on the table. Next have him think of a card in the Mene Tekel Deck. At the climax, the card he selected is the same as the "thought" card.

A third approach is quite interesting. You need a Red-Blue Mene Tekel deck, a Red-Blue double-back gaff, and a regular Blue deck comprised of cards that are not duplicated in the Mene Tekel Deck. That is, this Blue deck is comprised of two sets of duplicate cards as in "Premonition." These cards do not duplicate any of the roughed pairs in the Mene Tekel deck. Add a Joker.

The double-back gaff from the Blue deck is forced by the Classical Method of "Touch One" or using an Under The Spread Force.

Briefly, an easy Spread Force is performed as follows: The force-card is on top. Hold the deck face down in your left hand. Suppose the top card is the Queen of Diamonds (QD). Address the spectator: *"I want you to touch a card."* As you utter this line, thumb over the top QD face down into your right hand, then immediately start spreading the deck *onto* it. Keeping spreading and holding the cards between your hands and add, *"Touch any card you like."* The QD is under the spread at the right end.

Separate the spread so that the "touched" selection becomes the bottom card of the right-hand spread. The left-hand cards are more or less squared. Gesture with the right-hand spread and ask, *"This is the one you want?"* Push the left side of the right-hand spread against the top of the left-hand cards. As soon as the cards coalesce into a squared packet, show the bottom QD to the spectator. By this time, everyone has forgotten that you thumbed off the QD at the outset. The spectator thinks that the QD is his "touched" card.⁸⁶

Regardless, the chosen card is placed aside face down without being seen. The Mene Tekel Deck is introduced. Spread the faces towards the spectator and ask him to think of one. Next have him touch the "thought" card. Do not look at it, but simply upjog it out of the deck and hold it in your left hand, still not seeing the card.

Address the spectator: *"There is a duplicate of your 'thought' card in the Blue deck. Would you please remove it?"* Needless to say, the spectator will run through the pack and will not find a matching card. Continue: *"This means only one thing! The card you selected and the card you thought of are the same!"* By this time, your right hand has removed the upjogged card and scooped up the tabled card, turning both face up onto the Red Deck. You then thumb off the cards one at a time and face up onto the table. Shift the two cards about, then casually show their backs as you conclude: *"An incredible example of physical and mental affinity!"*

At this point, you can actually return the Blue duplicate to the regular Blue Premonition Deck and the Red-back card into the Red Mene Tekel Deck. Place both decks into their cases. You can easily re-set everything when needed. If you wish to immediately repeat the effect, then follow the course already outlined in the original presentation. By the way, use decks with different, contrasting colors and *designs*.

⁸⁶ The ancestral roots of this technique can be found in *Greater Magic* (1945) by John North Hilliard, namely "The Slip Location," pp. 38-40, which is used to set a key-card rather than to force a card. Its roots are much earlier. An anonymous contributor to *The Magical World* was the first to explain this technique. It was also explained in *T.K.'S Simon Simon Move* (1966) by Tony T. Kardyro.

SOME PEOPLE THINK

Simon Aronson

Effect and Presentation: A deck is placed on the table in front of a spectator. The cardician speaks as follows: (Pauses are indicated by dots, during which the spectator performs the indicated action.)

"I'm going to perform a very simple trick for you. I'm going to have you select a card and I'm going to find it. Many people know methods for accomplishing this feat; and, to show you that this effect is truly magic, I've collected all the various challenges people have given me and guarded against all of them. For example, some people think I might start by knowing the top or bottom cards, so I want you to cut the deck and complete the cut ... Now divide the deck into two halves. Just cut off one half... Some people think I've arranged the cards in some special order, so I want you to riffle shuffle those two halves together... Some people think that during the shuffle I might have managed to look at the new top or bottom cards, so cut the deck again... Some people think that when I spread the deck I manage to bend or mark one of the cards, so, instead of my touching the deck, I want you to spread the cards in front of you face down ... Some people think that I somehow manage to psychologically influence them to select a certain card, so I want you to look over the backs of the cards and mentally fix your mind on one, making very sure I'm not trying to influence your choice ... I want you to pull that card out of the spread. But some people think that in some way I'm going to turn the deck around or cause you to turn your card around. So, as you take the card out, I want you to remember the proper direction so you won't be fooled into replacing your card backwards ... Now look at and close the spread, so I won't touch the deck. You just close up the spread and square the deck ... Now I want you to replace your card anywhere in the deck by merely lifting up a portion of the cards, replacing your selection on the remaining cards, and dropping the cards you lifted back on top. But some people think that I look for a key when you lift up the packet, and some people think that I try to estimate about how many cards down your selection is. To make sure I don't do that, I'll turn my back while you replace your card ...

*"Have you replaced your card? Fine. Now, for extra precautions, cut the deck anywhere once more, complete the cut, square the cards, and only then will I turn around again ... Now I'm going to find your selection. For the first time I'm going to touch the deck. Some people think that I might, by looking through the whole deck, find some pattern or run, something in the sequence to indicate what your card was. So I won't touch the whole deck. I'll only touch the cards one at a time off the top of the deck in the order in which you've given me the deck. I'm going to deal the cards face up off the top singly in front of you, and I want you to think the word **stop** when you see your card. Some people think I look at your face or your reaction, so make sure you don't indicate when your card comes. Just **think** the word **stop**. I won't even look at you."*

At this point the performer, with one hand, takes cards from the top of the deck and deals them face up. As soon as he comes to the selection, the performer states, *"This is your card."* The deck may be immediately given to the spectator since there are no gimmicks or secrets to find.

Method: The procedure throughout the effect is exactly as described. In fact, the entire cut, shuffle, selection, and replacement procedures can be done behind the performer's back. The method is straightforward and simple: a memorized deck is used. If the above procedure is followed, the state of the deck after the *single* riffle shuffle will be two chains of cards which interweave each other. Each chain will be in a continuous sequence as part of the memorized deck. For example, suppose the two portions which are to be riffled together are, first, cards 9 through 30 and, second, 31 through 8 of the memorized sequence.

When these two packets are riffled together, the entire deck will still consist of these two sequences *in order*, only intertwined with each other. As the cards are dealt face up at the conclusion, the first three or four cards reveal the two starting places for the performer or simply mentally count along the two chains as he deals. Each subsequent card *must* be one of two cards. That is, the *next* card in either of the chains. As soon as he comes to the one card *which does not belong* (the next card in either of the chains), the

performer stops. That is the selection. The selection is the *only* card which was taken from one point in the deck and displaced into another.

Notes On Presentation:

Mentally following two chains simultaneously is not difficult. Merely count silently to yourself, keeping only two numbers in your mind and adding the next number on each deal. Thus, you might say silently to yourself, 16 - 45, 16 - 46, 17 - 46, 18 - 46, 19 - 46, 19 - 47, and so on. Since you are doing the dealing, you can assume the appropriate pace. The patter is designed to give a mental atmosphere at this part of the effect, which allows a somewhat slower, more contemplative pace. Not having to look at the spectator also aids in keeping your concentration on the deck. A few trial runs will show how quickly it can be done.

In approximately half of the cases, an additional climax is possible. You may come to a place where a card is *missing* from the order. That is, one chain will *skip one number*. This is the position from where the selected card was removed, and this space then tells you what the selection is, even though you have not reached it yet. You can continue to deal as described above and stop when the card appears, or you can stop here and announce, *"I'll tell you what. I said this is a challenge effect. Why don't we try the ultimate in challenges? I won't ask you to think 'stop.' I'll simply ask you to think of the name of your card!"*

Pretend to read his mind and then name his card. Or use a Brainwave, Ultramental deck, or a set of indexed predictions to present an impossible prediction. A number of variations are possible. It is important to remember that this opportunity occurs half of the time.

On rare occasions, it is conceivable that the selection might be one of the first cards dealt while you are still trying to get your bearings on the start of the two sequences or chains. This can be confusing at first, but just keep on dealing. Once you notice the proper start of the chains (for example, by the fifth or sixth card dealt), you then know the name of the selection. You can go back and reveal it, or use the old ruse: *"The next card I turn over, will be yours."*

The one theoretical time that the effect will fail is if the selected card happens to be replaced in its original position. The patter is designed to make this improbable: The deck is squared *prior* to the replacement to prevent the spectator from keeping his eye on the original position. If this rare and unfortunate occurrence does happen, let it and fail gracefully.

The patter as presented reveals quite a few magical principles which you may not want to reveal. Aronson uses it when performing for sophisticated cardmen. For a less knowledgeable audience, you may want to "prune" the revelations and adapt the patter accordingly. Although the effect is suitable for lay people, its strength increases with the knowledge of the audience. It was originally designed for fast company.

Needless to say, the trick should be done with *subtlety* and without any suggestion of the a stack, let alone a memorized one. Aronson has fooled magicians who regularly use a memorized deck by "cold decking" a memorized deck after the cards had been in use for an hour. Anyone who performs this effect in close proximity to tricks like "weighing the amount of cards" or "instant memory of hands" is guilty of murdering an otherwise impossible feat.

This effect will probably be rarely performed. Most magicians will dismiss it as "impractical," meaning that they are too lazy to memorize a deck. Aronson, who pioneered the recent revival of memorized-deck tricks, wrote: "I can assure you this trick is eminently practical and has an overpowering effect on magicians. Its stark simplicity is its overwhelming feature. Magicians who try to improve it by adapting it to other stacks which do not require memorizing because they proceed by mathematical formulas will ruin the feat. This location is my pet, of which I feel quite proud and a bit reluctant to release. I hope it will be used in good stead."

STILL VISITING

Edward Marlo

This is an application of Marlo's Scoop Change.

Set-up: As you remove any indifferent card to place it face down on the table, contrive to get the Ace of Spades to the face (bottom) of the deck.

Method: Ask the spectator to name any card. Suppose he names the Queen of Hearts. When you know its identity, say: "*It's strange fact, but most people name the Ace of Spades.*" With the faces of the cards towards yourself, your right thumb pulls off the Ace of Spades on the face. The rest of the cards are run *onto* it until you reach the named card (QH). The named selection is fed *under* the Ace of Spades and the remaining cards are fed above it and named selection. If you prefer, after you feed the named card under the Ace of Spades, cut the cards at that point and bring both key cards to the top.

The named selection (QH) is then on top, followed by the Ace of Spades. Perform a Double Turnover to display the Ace of Spades face up on top. Explain about the "magnetic influence" of the Ace of Spades and obtain a thumb break in preparation for Marlo's "Scoop Change."

Turn your left hand palm down and into a Glide position. Your right hand removes the Ace of Spades by sliding it out as when performing the Glide. Once the Ace of Spades is *actually removed*, turn it face up. This will surprise and confuse magicians if they assumed you were doing the Glide.

Still holding the Ace of Spades face up, your right hand rubs it against the back of the tabled card, then moves one of its corners under it. Ask the spectator to name his mental selection. When the Queen of Hearts is named, perform the "Scoop Change," then immediately thumb off the face up selection. Your right hand, still holding onto the Ace of Spades, logically excuses the one-handed left-hand action. The entire process should be puzzling. The face-up indifferent card left in the deck can be used in other effects. Also, if the tabled card is a double-back gaff, the whole business is even easier.

February 10, 1968

TOTALLY TELEPATHIC

Jon Racherbaumer

This is a very slight alteration of Marlo's handling of the Total-Principle. The minor change, however, provides a procedure which appears distinctly fair and should outwit most retrograde analysts.

Effect: A deck is shuffled and the performer enlists two volunteers. Each mentally chooses a number between one and ten, using a special procedure of complicity. Next the performer calls off ten cards one at a time and each spectator notes the card called at his ordinal number. That is, if his mental-number is "five," he remembers the fifth card called by the performer. The principal cards just used are shuffled by a spectator and are replaced into the deck. Finally, the performer mixes the assembled cards until they are hopelessly mixed.

The performer then begins removing cards in groups of four, asking the volunteers if they see their selections amongst any group. This is repeated until one of the spectators sees his card. During this process, the performer does not see the faces of any card. As soon as one of the spectators makes an acknowledgment, the performer names both mentally selected cards.

Set-up: This method requires ten *memorized* cards. This set-up can be composed of any known arrangement; however, using a full-deck set-up like the Ireland or Aronson Stacks is preferred.

Method: After performing some memorized deck miracles, simply mix the cards and retain the initial ten cards of the stack, namely the ordinal numbers one through ten. These cards should be on top. Crimp the bottom card, then cut about fifteen cards from the top and complete the cut. Riffle shuffle above the crimp and cut the cards to centralize the crimped card.

After recruiting two spectators, explain the procedure for mentally selecting a number between one and ten. In other words, use the Total-Principle handling. This special procedure of complicity is explained as follows: Tell one of the spectators to think of a number from one to ten. The other spectator must think of a *remainder*. In other words, if the first spectator chooses "six," the second spectator must content himself with "four." (When six is subtracted from ten, the remainder is four.) To accomplish this mutual task, the first spectator must whisper his chosen number to the second spectator.

Once both spectators have numbers in mind, further explain that you are going to remove some cards from the deck and call them off one at a time. Each spectator must remember the card at his chosen number. Ten cards will be named. Here is where the swindle takes place. Casually cut off at least ten cards, then give them a quick Overhand Shuffle. These cards are miscalled. You look at the faces, then call off the cards in your memorized stack. Deal each indifferent card face down onto the table slowly and make sure each spectator knows the ordinal number of the card being miscalled. In other words, your patter should be lucid.

After ten cards have been miscalled from your memorized stack, drop the balance of the cards face down onto the others. Hand all the cards to a spectator for further shuffling. Have them replaced on top of the tabled talon, then give the cards a single cut by cutting at the crimped card. This brings the ten memorized cards to the top.

Pick up the deck and perform two Faro Shuffles so that all ten possibilities are spaced every fourth card. If you like, use Marlo's easy handling. Have the spectator perform some straight cuts. Take the deck and cut the crimped card to a position near the top. The deck is then given In or Out shuffles to set the cards. After the shuffles, simply cut the crimped card to the bottom.

Say, *"I want each of you to concentrate on your card. One of the selections has already made itself known, but I'm having trouble with one of them. I need to have this card shown again!"* Thumb over the top four cards and take them in a fanned condition with your right hand. Turn your head aside, show the faces to both volunteers, and ask, *"Does anyone see their card?"*

Each time you display a fan-of-four, mentally keep track of the number of displays. The first fan is "one," the second fan is "two" and so on. Continue to show cards in this manner until one of the spectators acknowledges that he sees his card. Once he does, you have all the necessary information to conclude the routine. For example, if a spectator acknowledges seeing his card when the fourth fan-of-four is shown, he chose the fourth card in your memorized stack. This indicates that the other spectator chose the sixth card in the same stack. After sufficient buildup, name both cards.⁸⁷

TURNING ON AN AUDIENCE

Jon Racherbaumer

dedicated to Slydini

This routine uses ideas, techniques, and handlings from several sources, most notably Slydini and Tony Kardyro. The entire sequence was originally designed to show fast company, but subsequent, accidental experience demonstrated that the routine works well for lay people if the circumstances are right. It is a good barroom routine, where you can comfortably tease and challenge participants to figure out what you are doing. Forgive our triple entendre. The routine could have been subtitled, "Before It Turns On You."

⁸⁷ Edward Marlo was inspired by an item called "Devilish Die" that was published in *Ibidem*. The handling just described was developed in June, 1960, and was eventually published in *Ibidem* # 27 (October-1962).

Effect: The performer, holding a borrowed deck behind his back, has a card selected. Without looking and after innocent by-play, the performer names the selected card. This is repeated twice, subsequently making the over-all effect seem stronger.

Method: Borrow a deck and contrive to situate yourself so that you are next to a table, bar stool, or similarly flat-topped object that is level with your waist. As Slydini suggests, choose your battlefield. You are then ready to begin the first phase of the routine.

Ask the spectator, *"Did you shuffle the cards ? By the way, they're not marked are they?"* The spectator will respond accordingly. In any case, have the cards shuffled. Turn your back, saying: *"A performer should never turn his back on the audience, but in this case it's necessary. Please hand me the deck."* With your back turned, hold both hands behind you and gesture for the deck. Spread the cards for a selection. (If you are performing for magicians admit that it is difficult to force a card in this manner.)⁸⁸

Once a card is selected, square the deck, and ask, *"Can I see your card?"* When the spectator says "no," reach for the selection with your right hand and continue: *"Please hand me your card face down so I can feel its face with my fingertips."* At this stage you should be facing a waist-high chair or table, which should be next to you. Your back is still turned to the spectator.

Turn around to face the spectator with your eyes tightly closed and add, *"Can I see your card now?"* The cards are still behind your back. The spectator, rightly assuming that you are being factitious, will say "no." This bit of by-play gives you an opportunity to turn the selection *face up* behind your back and place it face up on the table or bar stool. Do this quickly without telegraphing any activity by moving your arms, elbows, or shoulders.⁸⁹

As soon as the selection is properly and secretly deposited, immediately take the top card of the pack into your right hand. Later, the spectator will assume this card is his selection. Turn your back again, bringing the pack and face-down indifferent card into the spectator's view. Ask, *"Can I see your card now?"* As the spectator says "no," look down onto the table or bar stool and sight the face-up selection. (Move your eyes down rather than your head.)

Continue: *"I'll put your selection into the center of the deck!"* Accomplish the actions just mentioned and actually insert the indifferent card into the middle of the deck. The spectator will think this is his selection. The mental misdirection is devious. Turn around, face your audience again, remembering to close your eyes, and repeat: *"Can I see your card now?"*

The spectator will be convinced that it is impossible for you to know his card. At this point you deliberate a bit, giving you enough time to pick up the actual selection, turn it face down, and secretly insert it in the center of the deck. Once this is accomplished, name his card as you open your eyes. Immediately bring the cards forward, turn them face up, and spread them until you come to his selection.

At this stage, most laymen are puzzled. In fact, most magicians are puzzled because they are wondering when and how you glimpsed their card. A few might "buy" the lie about forcing a card behind your back. Regardless, when you say, "Would you like to see that again?" both magicians and lay people will probably request a "repeat."

Phase Two

As you went through the face-up spread to casually verify whether his selection was there, note the top card of the deck. Suppose it is the 10H. As you further patter, riffle shuffle the cards and retain the 10H on top.

⁸⁸ T. Nelson Downs claimed he could perform a Classic Force with the deck held behind his back.

⁸⁹ This idea was described by Tony Kardyro in a routine that appeared in *The Linking Ring*. The subtlety may be much older. If handled properly, it is completely reliable.

Bring the cards behind your back, a ruse that is covered by saying: *"Actually, when the cards are behind my back, it's impossible to see them. I'm really using remote viewing."*

When the cards are behind your back, your right hand palms the top card (10H) and with the card palmed, grabs your left wrist. Your left hand, held palm up, retains the balance of the deck. In this relaxed, natural-looking position, the palmed card is completely hidden.

Turn your back, exposing the deck to the spectator. Ask him to shuffle the cards and return them to your hand. As soon as he does so, turn around and face him again, saying, *"There's no way to see any cards or know their positions. Oh... (as if it slipped your mind)... did you note the top card?"* In the meantime, replace the palmed 10H back on top of the deck. Once it is replaced, move your right hand back into position so that it is grabbing your left wrist again.

Turn around again and let the spectator note the top card. Say: *"This time I want **you** place your card face down in the center of the pack!"* When he does so, add, *"Can I see your card now?"* Turn around to face the spectator with your eyes tightly closed, keeping the cards behind your back. Ask, *"Can I see your card now?"* Finally, name his card and immediately hand out the deck for inspection.

Phase Two is strengthened by the *First Phase*. At this stage, magicians will not suspect a force. They will be thinking about weird ways to glimpse the selection.

Phase Three

This phase is added only if the audience is coaxing you to repeat the effect. Beg off for awhile, then perform this phase as an encore. This version uses the torn-corner bit; however, the presentation closely resembles one used by the inimitable Slydini. If you feel guilty about tearing or destroying a card from a borrowed deck, use your own deck from the beginning. Consider, however, that fellow magicians will not think you would be bold enough to tear up a card from a borrowed deck. Besides, you might derive secret delight out of using another magician's deck. If he later discovers that he has a missing card or two, he will assume that he lost it. Besides, he will then be able to use the pack for Straddle Faro shuffles.

Following the same procedure used in the first two phases, turn your back and have the spectator select a card and hand it to you. This time, insert the card into the center and leave it out-jogged for half its length. With your back still turned, tilt the pack so that the spectator can see the *face* of the jogged selection. Say, *"This time I'm going to leave your card sticking out of the pack!"*

Face the spectator and look him in the eyes, then add, *"Can I see your card now?"* As you utter this line, secretly and *quietly* tear the index-corner off the out-jogged selection. Be sure that the tear the *outer right* corner of the card. If you tear the opposite corner, you will be tearing a *blank*-corner, which will be utterly useless. Do not rush. Cover any delay with suitable patter. When the index is torn and removed, finger-palm it in your right hand. Once the torn corner is palmed, turn the out-jogged card on its horizontal axis so that its opposite end comes into view. The protruding card will then appear normal and *whole*. The end with the missing corner is hidden from view.

Leave the deck behind your back in your left hand. Move your right hand forward, bringing it up to your lips in a contemplative gesture. **Do not look at it!** Close your eyes and bring your right hand up to your forehead as though you were concentrating. As your right hand moves into this position, expose most of your empty palm. Your curled third and fourth fingers hide the torn corner. Hold your right hand as naturally as possible, then finally drop it to chest-level.

Turn around and say, *"Look at your selection again and continue to concentrate on it!"* Tilt the pack so that the spectator can see the outjogged selection. Everything looks copacetic. Astute spectators and fast company, if they were momentarily suspicious that you stole the actual selection or perhaps placed it in your sleeve (as in Joe Berg's method) will be reassured to see that the card is still protruding from the deck.

While they are staring at the selection and being reassured, you look at the torn corner palmed in your right hand, then neatly place it inside your shirt or waist-band, getting rid of the evidence. Turn around and face the audience with your eyes tightly closed. Monotonously ask, "*Can I see your card now?*" When the spectator says "no," name the selection. This is a fooler.

Let the impact register, then at an opportune moment, steal the card with the missing corner, fold it, and secretly place it in your pocket. If you are embolden by your audacity this far (although it is not recommended), perform other effects that use the torn-corner card.

August 10, 1969

21 PLUS SUBTLETY

Edward Marlo

Remember the old 21 -card trick? If a layman knows a card trick, chances are he knows a version of this oldie. Marlo published a modernized version in *The Cardician* (1953) called "21 Card Trick Streamlined." At the time, he described his version in self-defense—a trick you did for a lay person after he has shown you the original version of the 21-Card Trick. Those familiar with this streamlined version should appreciate the subtlety used in this method, which also provides a touch of humor. We were first shown this version in February, 1968; however, it dates back several years prior to this.

Effect: The magician performs an updated, quick version of the 21-card effect. That is, a spectator thinks of a card in a chosen packet. The cards are shuffled and dealt into three columns with their faces showing. When the spectator names the row containing his card, the mental selection is immediately disclosed!

Method: Shuffle the cards and deal three packets of seven cards each, dealing the cards face down. Ask a spectator to choose a packet and think of a card in that packet. Ask him to shuffle the packet, then assemble all three packets, making sure that the selected packet goes *between* the other two packets. In other words, its cards are in positions 8-14 in the face-down assembled packet.

Perform a false cut and quickly Overhand Shuffle the cards by running the top seven cards into your left hand and throwing the rest of the cards on top. This maneuvers the seven possible selections uppermost. Run four more cards into your left hand and throw the rest of the cards on top. If you prefer, conclude with another false cut or a G. W. Hunter false shuffle.

Holding the cards face down, deal the cards face up in the following manner: The first three cards are dealt in a row from left to right. The next three are dealt in the same manner under the initial three. This process is continued until you have dealt the thirteenth card. Look directly at the spectator and ask: "*Have you seen your card yet?*"

If he answers affirmatively, deal the rest of the cards face up and say, "*Well, let's finish dealing all the cards face up!*" If he answers "no," deal all the remaining cards except the last one. Use it as a pointer-card. The seven possibilities are the top three cards and bottom three cards in each column or (if you are lucky) is the pointer-card held face down in your right hand.

Ask the spectator which row contains his mentally selected card. If he absently admitted that he had already seen his card after you dealt the thirteenth card, you know the top card of the designated row is his selection. If he admitted that he had not seen his card among the initial thirteen cards, his selection is bottom card of the named row. If he says that he does not see his card, quickly snap the pointer-card face up and say, "*That's what I thought!*"

Once you know which one is the selection and the pointer-card is not the lucky one, then use it to scoop up each face-up column of cards. In the process, *leave* the selection on the table. Fan the rest of the cards towards yourself, look at them, then look at the spectator and coyly say, "Concentrate on your card!" Play

up this situation awhile, then pretend to notice the card carelessly (?) left on the table. Smile and without saying a word, convey that the “accident” was planned. If it does not evoke a smile, you are doing something wrong. Needless to say, lay people familiar with the old 21-card trick will be lost.

LIE SLEUTH

Simon Aronson

The plot of this effect was originally posed as a problem in the *Jinx*.⁹⁰ Several solutions were explained, but they need hidden slips of paper to keep records on, which made those solutions impractical. Aronson's only contribution is the addition of a memorized stack, which allows the effect to be performed without any extra paraphernalia.

Effect and Presentation: Talk about having practiced the art of deception for many years, that you are schooled in discerning very subtle deceptions. Say, *“In fact, I can tell just by listening to the tone of a person's voice whether that person is lying!”* Dress up the patter to suit your personality. As a lawyer, Aronson talks about the need to constantly test the credibility of witnesses as they testify in courtrooms.

Fan a deck face down in front of a spectator and offer to try a little experiment to see how close you can come. Say, *“First, pick any card. Take it right out, peek at it, let its name sink into your mind, then place that card into your pocket.”* As the spectator does this, casually cut the memorized stack at the place where the selection was removed, glimpse the bottom card (which tells you the selection), then place the deck face down on the table in front of the spectator.

Continue: *“I really want to perform this experiment under strict test conditions, so I want you to try your best to maintain an even tone of voice throughout the experiment. You probably realize that it is easy to tell when a person is lying if I watched your face or if I looked at the cards. Therefore, I'll turn my back... Now please cut the deck and complete the cut, so I won't know where you're starting ... Better yet, cut the deck into two halves ... then shuffle them together... and then cut the deck and complete the cut again. . . Good. Now, to get me started, I want you to let me hear the normal sound of your voice on a few cards. Just speak the way you plan to speak throughout the whole experiment. Make sure you adopt an even, steady tone. I want you to take the deck in your hands and deal the first (top) card face up, calling its name... Now do the same with the next one... and do it once more... Fine. I think I've got your tone down. Now I want you to continue going on through the deck just as you've done so far, dealing one card face up and calling out its name. But, any time you want, and as often as you want, you can lie by calling out a false card. Remember, try to lie in the same tone that you're using for the legitimate cards. In addition, to make matters interesting, on any one of the lies call out the name of the card in your pocket. Just continue dealing and calling and, on any deal you choose, call out a lie.”*

The spectator does as instructed. Even though your back is turned, on each lie you interrupt the spectator and blurt out: *“You lied there! That was too easy. Your voice broke... Don't speed up so much when you lie; it's a giveaway... You took a deep breath before that lie!”* You are invariably correct in discovering each lie; and, after asking the spectator to “fess up” and correct the lie, you have the spectator continue the deal. When the spectator tries to lie by naming the pocketed card, you not only say that the spectator is lying, you add, *“That must be a lie since that's the card in **your** pocket!”*

Method: The underlying principle here is identical to the one used in Aronson's “Some People Think.” The deck is in memorized order. The cut and shuffle procedures result in two interweaving sequences or chains. The first few cards dealt provide you with the starting point for mentally following the two chains. The patter and the spectator's efforts to keep a steady tone will keep the pace slow. Whenever a card called is *not* one of the two, possible cards, you know the spectator is lying. The spectator “owns up” to the lie and reveals the correct card, which allows you to continue.

⁹⁰ Check out “Something to Work On” in the *Jinx* (January, 1934).

As described in the Effect Section, you learn the identity of the pocketed card at the outset of the trick, by glimpsing the bottom card of the memorized deck after the cut. The performer can reveal this card, therefore, in any manner he sees fit. The use of a selected card to add variation was suggested by Dave Solomon.

MA BELL RINGERS

Edward Marlo - Danny Korem

The telephone is a vital communications link transmits sounds and images. Strong telephone tests with cards that do not depend on mathematical computations by the participant or a stooge are rare. "The Silent Transmission Telephone Mystery" in *The Artful Dodges of Eddie Fields* is at the top of the list because of its directness. Ed Marlo, in *Ibidem* #11 (September, 1957), contributed another remarkable telephone test.⁹¹ Intrigued with the condition of directness, Danny Korem set out to further develop a telephone test for his professional use, getting amazing results, particularly on radio shows and newspaper interviews conducted during a long-distance, telephone conversation. Along these lines, he devised a technique for naming a mental selection without the participant using any cards and without any questions being asked.

There is much to explored and uncover when it comes to telephone tricks. You are encouraged to experiment with direct and conditionally effective means of identifying a mental selection. The patter you utter for this type of effect is as critical as the actual method. You must have complete confidence that the participant is carrying out your instructions. Only through trial and error will you discover the exact wording to use so that the instructions are carried out and the participant does not "get wind" of the modus operandi. Lay people are not stupid. They assume that some tricks of this kind are based on semi-automatic mathematics or telling voice-modulation changes. Your routines should be integrated with variations that will systematically dispel these suspicions, leaving the spectator with no solution.

Requirements: (1) A pencil or pen; (2) A piece of paper, preferably of a blank business card. Suppose you use a sheet of paper. Jot down a column of numbers from one to fifteen. (Fig. 1) (3) A regular deck of cards. If you are going to perform the effect while in another room, have a small pocket flashlight of the pen-type variety. Pick a room that is obviously dark and leave the door ajar so that everyone in the other room can see that no light comes from it. This is psychologically essential to obtain the strongest impression during the test.

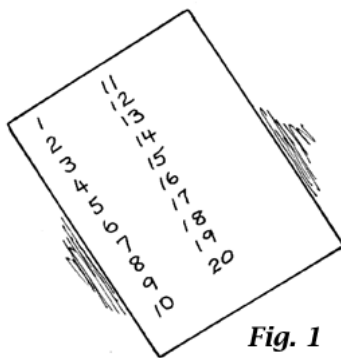


Fig. 1

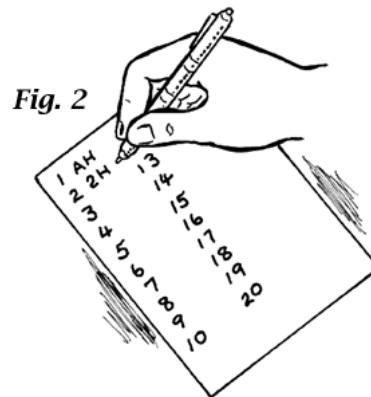


Fig. 2

Method: Instruct the spectator to thoroughly shuffle the cards, then deal the cards face up one at a time, calling out each card aloud. As soon as the spectator starts calling out the cards, jot them down on the paper. (Fig. 2) When five cards have been called, stop the spectator and say, "While you are calling off the

⁹¹ Marlo's "Telephone Test" is reprinted from *Ibidem* with minor textual changes. You can compare the variance of procedure against Korem's handling and presentation. While the article was not originally printed in three phases, it has been reprinted in this format for the sake of clarity.

cards, think of any one of them, but do not stop when you have thought of a card. Continue on. This way, I'll have no idea as to what card you mentally selected."

Let the spectator continue until he has named ten cards. At this point, stop him and ask, *"Have you thought of a card yet?"* If he has not yet thought of a card, let him continue for another ten cards, then pose the same question again. The idea is to keep jotting down every card called while determining which ten-card group has the spectator's selection. Regardless of which group contains his card, let him continue calling off another five cards before you stop him.

Suppose the spectator has made a choice among the first ten-card group of ten. Let him call off five more cards which means you have a list of fifteen cards on the paper at this point. Ask the spectator to concentrate on his card. Examine the ten possibilities and name the predominant color. In other words, if six out of the ten possibilities are red, say: *"I'm getting a strong impression of the color red."* Once you obtain an affirmative or negative answer, "fish" for the suit and value in the same manner.⁹² You will be able to ascertain the selection in this manner without too much trouble. The goal is to be able to name the selection without getting more than two negative responses.⁹³ If this happens, do not worry because when you repeat the experiment, the Second Phase is impressive.

Second Phase: Say, *"Well, I successfully received those mental impressions, but this time I will try something a little different."* Instruct the spectator to place the cards he still has in his hands aside and face down. Tell him to pick up the face up cards and to hold them in front of himself. Say, *"Think of any one of these cards!"* Afterwards, have him place this packet aside and face up for the moment.

Ask him to pick up the packet of face down cards and shuffle them. Tell him to remove *any* card from this portion, remember it, and to place it next to his mental selection. After he has done this, tell him to place the packet of cards that contains his two selections into the center of the other packet. All the cards should be face down when the deck is assembled.

Ask the spectator to hold the cards face down, then call off the cards one at a time as he deals them from the top of the deck and turns them face up onto the table. He must not stop during this deal, but should continue until he has dealt all the cards of the deck. As soon as the spectator starts calling cards, listen for the name of the first card on your list. As soon as it is called, check off each card on the list as they are called. Somewhere during the process, there will be an odd card not on the list, which will break the chain. Immediately jot down the name of this card after the card previously called. Then draw a circle around three cards—the one above the stranger card and the one below it. These are the possibilities: 2C - 9H - 3D.

Because you previously instructed the spectator to place his selected card *next* to his mental selection, you encircle *three* cards because you have no way of knowing if he placed the card in front or behind his mental selection. With three cards encircled, your "fishing" expedition deals with only two cards.

Phase Three: Since you took the trouble to jot down the cards, you then have a list (in order) of about two-thirds of the deck. Needless to say, this can be utilized in many ways. For example, have the deck cut and completed at about the center. Have the spectator note and remember the top card after the cut. Then ask him to bury in the center.

Next have the spectator call off the cards as he deals them face up to the table. After he deals and names two or three cards, say: *"Oh, wait a second! Shuffle the deck thoroughly before you deal and name them!"* When he has done this, tell him to hold the deck face down in his hands and to concentrate on his card. Since his selection must be the card preceding the one he had just called off, it is an easy matter to disclose it.

⁹² This is based on Orville Meyer's "The Principle of the Majorities."

⁹³

This has been dubbed "No Nos Fishing" by Simon Aronson. Many magicians have written about this concept, most notable T. A. Waters, Simon Aronson, and Bob Farmer. Farmer, in particular, has done extensive research on this subject and may have the largest file of published and unpublished material relating to "fishing" and equivoque extant.

Another option is, after the above shuffle, have the spectator call off a couple of cards, then pretend to change your mind and ask him to replace the cards and hold the deck face down in his hands. Needless to say, that you have committed to memory the first card he has called off and use it as a key card for a subsequent effect after you name the mental selection.

September - 1957

"CARD THIRTEEN" IN SPADES

Edward Marlo

This was inspired by Jon Racherbaumer's method from *The New Pentagon* (November 1979). The original card problem was posed in Paul Curry Presents (1974) and Marlo later published three methods in *The Linking Ring* (February 1975). Marlo's method overcame some questionable handling in Racherbaumer's version, namely the "Instant Bridge" business of Step (4). It also introduced a new procedure and deceptive switching technique to add another facet to an already interesting card problem.

Requirements: (1) An all-Spade deck composed of four sets of thirteen cards, Ace through King. (2) A 39-card deck consisting of all the regular cards except for the Spade suit.

Set-up: The all-Spade deck must be arranged into its four sets. Each set does not have to be in numerical order, but place an Ace of Spades or KS at the face of each set. Place this 39-card pack in your lap until it is needed.

Method: Although it is not essential, begin by giving the all-Spade deck some convincing false shuffles. Afterwards, divide the deck into four equal packets or sets, cutting at each Ace of Spades or KS previously set at the face of each set. Ask the spectator to shuffle each packet, then reassemble them in any order he likes. Take the deck and perform a perfect Faro shuffle (In or Out) .

Table the deck in front of the spectator and ask him to cut off some cards and look at the bottom (face) card of the cut-off portion. Instruct him to replace the cut-off cards, then add: *"Please remember the card you just glimpsed."*

Give the deck another perfect Faro shuffle, either In or Out, then have the spectator perform some straight cuts. Finally, have him deal the cards into four Bridge hands of thirteen cards each, and have the spectator choose one of the "hands," emphasizing the freedom of choice. Say, *"The one you choose is the one we will use. In other words, you will retain the chosen packet; the rest are discarded."*

Once a packet is picked, scoop up the "discard" packets and place them into a face down dealing position in your left hand. Ask the spectator to shuffle his chosen packet, then ribbon-spread it face down in front of himself. As he performs these actions, perform Marlo's "Ruffle Deck Switch" at this opportune time. This brings the regular 39-card deck into play.

Ribbon spread these cards face down in front of yourself and say, *"Your card has a greater chance of being among these than it does being among the packet of cards you've chosen."* Flip your spread face up and ask the spectator to remove his selection. He will not find his card. Furthermore, during his examination he will not notice the absence of Spade cards.

Flip your spread face down, then scoop it up into a left-hand dealing position. Tell the spectator to turn his cards face up and remove his selection. As he discovers an all-Spade packet; add: *"Are you sure you selected a Spade card and not one of the others?"* After this effect registers, you are set to perform "Diamond Cut Diamond."

January 29, 1980

HO-HUM HUMDINGER

Jon Racherbaumer

This conditional effect, straining to be stupefying, was originally titled "Thoroughly Modern Dilly. In the original notes sent to Edward Marlo and Karl Fulves, Jon Racherbaumer concluded: "The effect has no commercial value and remains inert among my other notes, a passing fancy. " Why include such an effect in this magazine? Good question. Whenever magicians get together there is usually a standing challenge to "fool" each other, a challenge that becomes more and more difficult with each passing day. Cardiacs⁹⁴ are too knowledgeable these days. Information of a high caliber is readily available. Consequently, many cardmen under twenty years of age are then performing (to borrow Al Leech's words) "super cardmen stuff."⁹⁵

There is a tiny minority of cardmen who are interested in pure technique of card and the often complicated and beautiful interplay of esoteric principles and concepts. They have the tenacity and temperaments of chess players and thrive on devising new procedures, variant "garden paths", subversive throw-offs, multiple blow-offs, and labyrinthine, conditions.

One of the most pedestrian card effects is a location, unless the disclosure is novel or dramatic. Finding a selection is dull, dull, dull. The dead business of having a card selected and then looking through the deck to find it is mind-numbing. It is almost impossible to puzzle fast company with these kind of locations.⁹⁶

Jon Racherbaumer wrote: "This effect is designed for any knowledgeable person—anyone who can remember action-sequences, methods of handling, crucial minutia, and the possible ramifications and implications of these factors. Such a person is usually another cardman. You should be mindful, however, that another cardman's specialized, extensive, and arcane knowledge can be used *against* him. It can be self-defeating. As a paranoiac is wary of *all* people, a cardman is overly vigilant and is wary of all actions. Such wariness is dissipating and it is easy to miss crucial details or to cast aside one supposition for another. If the conditions of an effect are emphasized, without being oppressively belabored, bright observers will appreciate the intellectual challenge and subsequent puzzlement of a good location trick.

Effect: The magician divines the spectator's mental selection.

Please note these features and conditions:

(1) The deck is shuffled by the performer and the spectator. (2) The spectator shuffles last and his shuffle is a legitimate one. (3) The performer turns his back. (4) The spectator divides the deck into thirds, then shuffles the original top section and places the cards in his right pocket. He next shuffles the bottom section and places these cards in his left pocket. Finally, he shuffles the remaining (original center section) packet and tables it. (5) After each shuffle, the spectator may peruse the cards to check for any kind of arrangement, especially a Red-Black divided-deck set-up. (6) The spectator is urged to shuffle the cards thoroughly. After accomplishing all these shuffles, any serviceable deck set-up seems to be nullified. (7) The performer turns around, faces the spectator, picks up the tabled packet, and momentarily studies the cards. The packet is then handed to the spectator and the performer turns his back again. (8) The spectator re-shuffles the packet, mentally selects one, removes it from the packet and places it on top (The "top" being the uppermost card when the packet is held face down) . The packet is tabled and eventually sandwiched between the two other packets from the performer's pockets..

⁹⁴ This is Frank Furkey's neologism that combines "cardman" and "maniac."

⁹⁵ When these words were originally written in the early 70's, there was a fourteen-year-old cardman in New Orleans doing tabled Faro Shuffles, exotic packet counts, heavy-work riffle shuffle work, and some estimation thrown in for good measure. This was Robert Walker, now a physician in Tampa, Florida.

⁹⁶ Simon Aronson's "Some People Think" is a good example of a fast-company fooler. This routine was developed strictly for magicians. As it unfolds, possible modi operandi are openly mentioned. Aronson's procedure is obviously designed to ostensibly show that these "possibilities" are not operative in his routine. Yet under these stringent, self-imposed, procedural conditions, Aronson can still find the selection.

At this point, considering the performer's back has been turned throughout most of the action and the deck has been thoroughly shuffled at different times, the selection cannot be a force-card. Furthermore, the performer cannot know the position or identity of the mental selection. In fact, he cannot know the positions of any cards.

The performer eventually picks up the assembled deck, performs some Overhand and Riffle Shuffles, then asks the spectator if his selection is near the top or bottom of the deck. He shows a few cards from each end of the spread. The deck is squared and tabled. The performer then names the mental selection!

This location effect applies a principle initially presented by Karl Fulves in *Epilogue #3* (July 1968), particularly the item called "A Location," pp. 6-7. Its principle is derived from the self-correcting (set-up) principle, specifically the Spread Correction.

Set-up: Arrange the thirteen Spade cards in numerical order from the top of the deck at positions 1-13. Arrange the thirteen Heart cards in numerical order at positions 27 - 39. If you like, perform two Backward Faro Shuffles so that you can begin by performing a couple of Tabled Faro Shuffles.

Method: This is what happens at the critical steps: (1) You perform two Faro Shuffles to recycle the deck to the required set-up. Perform another False Shuffle (Zarrow, Shank, or Push-Through) if you like. (2) Split the deck exactly in half (26-26) and let the spectator to riffle shuffle the halves. If you are performing for fast company, riffle shuffle the halves yourself to avoid the technical tip-off that the Gilbreath Principle is being used. This was Marlo's suggestion. (4) The spectator randomly cuts the deck into three packets. The performer must remember which packet went into which pocket. The performer should also invite the spectator to examine each packet (particularly fast company) since the effect can be easily duplicated with a Red-Black set-up. Patter: *"Note how well you shuffled the cards. Everything is well-mixed—the reds and blacks, spot and court cards, odd and evens, and so on. Shuffle the cards as long as you like."*

During this step, under the ruse of predicting a card, look for the lowest valued SPADE and HEART cards in the packet. These values are added together. From this sum subtract 1. For example, if the lowest valued HEART and SPADE in the packet are the 9H and 8S, add them together to obtain 17. Subtract 1, which results in 16. This is the *position* of the selected card from the top of the deck. You then ostensibly shuffle the cards some more. In reality, you actually maneuver the selection to the 48th position from the top. In this case, since the selection is 16th from the top, undercut half the deck, run 8 cards, injog, and then shuffle off. The selection is now 24th from the top. Perform an In Faro Shuffle and the selection becomes 48th.

Square the deck and spread the top four cards so that the spectator can see them. Ask, *"Your card isn't near the top, is it?"* Close the spread and flip the deck face up. Spread the face four cards and ask, *"Is your card near the bottom?"* Be careful to spread only three cards, leaving the fourth one squared and flush with the pack. All four cards will be visible. Look at the spectator and do not look at the cards.

As the deck is tilted upwards and squared, the fifth card from the face is glimpsed by slightly moving the fourth card to the right. This card is the 48th card or the spectator's mental selection. Name the selection to cap the effect. Please ignore the temptation to steal the selection and produce it from a pocket. This will "kill" the mental aspect of this ho-hum humdinger.

October 12, 1968

HUMMING WITH HUMMER

Jon Racherbaumer

Merely modifying established and good ideas is creativity of a low order, but is a commonplace activity of many cardmen. Cardmen love playing with variations, doing fresh five-finger exercises, and looking for a *slightly* better way of doing everything and anything. The old question of "improving" tricks is a lively one,

especially to anyone eager to be "original" in a field of overpopulated "imitators." Every coterie in the country shows-and-tells, collates-and-criticizes, and puts and bumps their heads together in the name of Improvement. Everyone utters last words which seldom outlast the day or end up being everlastingly satisfying. One then retreats to a stable of lay people, testing their "ultimate methods" and dreaming of the "real work."

The following ideas and variations grew out of a preoccupation with the pasteboards. They may provide a drab background against which true gems can glitter.

Origins: Sterling Magic Company of Detroit, Michigan copyrighted a "magical creation" by the late Bob Hummer in 1943 called "This Is It." Jon Racherbaumer saw the effect performed once by another magician in the privacy of his home and the underlying principle intrigued him. The original routine used special printed cards and wooden matches. Its procedure was long and indirect, but the ultimate effect was puzzling. This routine, the result of experimentation and variation, is an attempt to accelerate the effect and make it more baffling. If anything, you may be tempted to perform it for fast company.

Effect: The performer removes some cards off the deck. A spectator then thinks of a number. The "removed" cards are dealt face up in an overlapping row. The card at the "thought" number is noted (openly) and initialed on the face. All the cards are shuffled. The performer divides the cards in half and attempts to divine which packet contains the signed selection, which he does by apparently *weighing* the cards. He correctly divines this packet, then the selection is removed and openly placed face up on the table. The rest of the cards are ribbon-spread face down. Suppose they have blue backs. The signed selection is turned over and it has a *red* back. Also, printed on its back is the spectator's chosen number!

Requirements: (1) A blue Stripper deck. (2) Nine extra, blue cards that match the blue Stripper deck. (3) Ten red Stripper Cards from another pack. The number 2 - 4 - 6 - 8 - 10 - 12 - 14 - 16 - 18 - 20 are printed on each respective card. In other words, each card has an *even* number written on it, ranging from 2 through 20. Adhesive discs with numbers already printed on them are available at office supply stores. These are easy to use and look more professional than inking the numbers by hand. (4) a marking pen.

Set-up: Remove ten blue cards from the blue Stripper deck. Alternate them with the numbered *red* Stripper cards in their respective positions from the face. That is, the red "2" card goes second from the face, the red "4" card goes fourth from the face, and so on. You can get into this alternating set-up by performing a Faro shuffle at the outset. This is an optional addition. The nine, extra red cards go into your lap (if you are seated) or into your side coat pocket (if you are standing) . We prefer the former approach. Place the marking pen on the table.

Method: Introduce your arranged deck. Table it and perform a couple of tabled Riffle Shuffles, retaining the lowermost twenty cards in order. While you are shuffling, ask a spectator to think of any number from 1 to 20, then ask him to name his number. If the number is "even," he has selected one of the ten force-cards. If he names an "odd" number, say, *"Let's make it more random. Double your number. For example, if you picked five, double it to get ten!"* This procedure will always result in an "even" number. Examples: $3 \times 2 = 6$; or $7 \times 2 = 14$; or $9 \times 2 = 18$. Add: *"There's no way we could have known ahead of time that we would arrive at this number! Right?"*

Turn the deck face up and deal the cards off the face from right to left. (The spectator should be seated across from you.) Deal 20 cards face up in a neat, overlapping row. When the spectator subsequently counts to his chosen (?) number, he will get one of the red-back force-cards which has the "named" number printed on its back. If, for example, he names 14, he will count (from *his* left to his right) to the fourteenth card in the row, which will be the red-back card with a 14 printed on its back.

Scoop up the spread and re-spread the cards face up between your hands. Ask the spectator to remove the card and sign its face with the marking pen. After it is signed, replace it among the other cards and freely shuffle. You may combine Riffle Shuffles with Overhand shuffles. Be careful that you do not flash any red backs during the process. After the shuffles, apparently cut (?) the packet into two, smaller packets. In

reality, *strip* the cards apart, separating the red force-cards from the blue cards. (Although it is not specified, it is implicit that the red and blue cards are positioned opposite each other so that they can be subsequently stripped out. Also, the signed, red force-card must be correctly replaced so that it will be stripped out with the *blue* cards.)

You now have two face-up packets on the table. One is comprised of 9 red force-cards. The other 11-card packet is comprised of blue cards and the signed, red force-card. Say: *"Although it's a fifty-fifty proposition, I know I can unfailingly discern which packet has the signed selection. That packet weighs more because of the ink on the selection adds weight."* (Smile when uttering this absurdity.)

Pretend to weigh each packet, lifting each high enough to see the color of lowermost card's back. This "tips" which packet is comprised of mostly blue cards. Leave it tabled, then pick up the red force-cards. This packet must be switched for the nine blue cards in your lap or pocket. There are countless ways to do this, openly or secretly. Bold approaches are weak, though workable.⁹⁷

This is a possible approach: Holding the red-force cards face up in your left hand, say: *"I know that this packet does **not** contain the signed card!"* Make a definite statement. Continue: *"Your selection is here!"* Your right hand comes over and ribbon-spreads the tabled packet containing the selection. Ask the spectator to slide out his selection and verify the signature. This provides ample misdirection to perform any number of switches.⁹⁸

After the cards are switched, immediately turn the switched-cards face down and ribbon-spread them to reveal blue backs. Ask the spectator to hold his forefinger against the face of his signed selection, then openly turn the other cards face down to reveal more blue backs. Say: *"Isn't it remarkable?"* Wait. The spectator will not understand the import of your remark.

Ask the spectator to name his chosen number again. When he does, add: *"Please turn over your signed selection, a card that's been in full view and was signed as soon as it was selected."* The spectator will be shocked! His selection not only has a red back, it has his chosen number printed on it. The nice feature of this effect is that the principle card (selection) is not switched. Instead a packet of *unimportant* cards are switched. This Hummer idea is first-rate. Perhaps there is also a principle to be exploited in the future? Think about it.

April 17, 1973.

THIRD THOT

Jon Racherbaumer

This is inspired by Bob Hummer's "Thotography" and Jeff Busby's subsequent versions of the same effect. Its point of departure comes at the end. Instead of locating the selection or performing a matching miracle, the selection is surprisingly revealed through mental means. In other words, the handling procedure smacks of a difficult location-trick and the audience, especially if it is composed of magicians, expects the selection to be disclosed in a standard way. When the magician suddenly names the selection without having looked at a single card, the audience is understandably shocked and puzzled.

Set-up: The top ten cards of the deck must be in a memorized order.

⁹⁷ Bob Hummer made the switch behind his back. The extra cards were in his belt under his coat.

⁹⁸

Check out "Switching A Deck" - 3 Methods - in *Super Subtle Card Miracles* by Frank Garcia. Jon Racherbaumer's pet routine, which does not use "stripper" cards, applies the "Pencil Deck Switch" or Marlo's "Trojan Switch, which are explained in *Breaking the Circle II*.

Method: Introduce the deck and perform some shuffles while retaining the top ten cards. For example, any riffle shuffle sequences that leaves the top stock undisturbed are good. Follow-up with an Overhand Jog Shuffle, then secretly crimp the bottom card.

Ask the spectator to think of a number from one through ten. Show him the top ten cards one at a time, slowly taking them into your right hand with the faces towards the spectator. *Do not reverse the order of the cards.* Take each card underneath the preceding card as you audibly count them. Explain that the spectator should note and remember the card at his chosen number. In other words, if he chose the number "five," he should note the fifth card shown in the sequential display.

Turn your head aside as you show the principal ten cards. Replace the ten cards back on top of the deck and place the deck in front of the spectator. Ask him to give the cards a couple of straight cuts. Take back the deck and note the position of the crimped card. Cut the cards so that the crimped card is about ten cards from the top. This position does not need to be exact. Simply cut the crimped card near the top.

Cut off about twenty cards with your right hand, then Faro Shuffle them into the remaining portion. This should be an Off-Center Faro Shuffle, making sure that the crimped card is part of the interwoven cards. After the shuffle, casually cut the crimped card to the bottom. Hand the deck to the spectator and ask him to spread the cards with the faces towards himself.

Say, *"I want you to locate your selection and cut the cards so that your selection is brought back to its original position. In other words, if your selection was originally second from the top, locate your selection, push over one more card and cut the cards."* Turn your back while the spectator performs the necessary actions.

Turn around and ask the spectator to cut off the top *half* of the deck. Pick up the remaining lower half, casually spread the cards between your hands, and say, *"Your card is somewhere in your half. Shuffle your cards and I'll shuffle my cards."* During this phase, sight the crimped card and quickly count all the cards below it. Another option is to cut your portion, cutting all the cards below the crimp to the top, but retain a left pinky break under these cards. As you spread your portion, it is easy to count the cards above the break during the spreading action. Perform this count by "feel" as you look at the spectator and deliver this patter line.

The number of cards counted will be equal to the spectator's chosen number. For example, if you count seven cards, the spectator's number is "seven." You immediately know the name of his selection, which would be the seventh card in your memorized stack. Shuffle your cards as the spectator shuffles his cards. Say, *"I'll tell you what—shuffle both portions together and really mix the cards."* Hand the spectator your portion and let him shuffle all the cards. At this stage, the audience is wondering how you are going to find the mentally selected card. Here you throw them for a loop. Say, *"Now if I could find your card, it would be amazing. This, however, is what most magicians do. I'm going to do something more amazing. Concentrate on your card."* Name his selection.

WIRED HIDDEN POWER

Jon Racherbaumer

This effect adds some depth to an already interesting puzzler by Jack Avis called "Hidden Count-down" which appeared in the *Pallbearers Review*. The underlying mathematical concept has been used by Eddie Joseph and Rufus Steele. Steele, Rufus Avis apparently added a one-hand-behind-the-back presentation.

My inspiration indirectly came after reading Simon Aronson's treatise on the memorized pack and after experimenting with how such a matrix is altered by procedural handlings and whether or not a single key can still provide usable information after such handlings. For example, if you begin "Hidden Count-down" with a memorized pack and faithfully follow its modus operandi, you will discover that the bottom card

keys the name of the mental selection and the number of cards cut-off *prior* to the selection. This information is impossible to obtain by other means and without using a stooge.

Set-up: Arrange the deck in your favorite memorized stack.

Method: Introduce the deck and perform a false shuffle. Ask the spectator to cut off a small number of cards from one to twelve cards. Turn your back during this cutting procedure. Ask the spectator to count his cards and remember the number, then have him place these cards in his pocket.

Have him note the card that lies at the same number from the top of the talon. In other words, if he cut off six cards, he would note the sixth card from the top of the remaining deck. While your back is still turned, have the spectator hand you the deck behind your back. Take the deck with *one hand*, using the one which is more coordinated.

Thumb-count ten cards, then ask the spectator to choose any number between 20 and 40. Subtract the chosen number from 52 and thumb-count those additional cards. For example, if the spectator chooses 40, the math is simple. ($52 - 40 = 12$) You have already thumb-counted 10 cards, therefore thumb-count two more cards to bring your count to 12. If the chosen number is 31, the math is $52 - 31 = 21$ and you need to thumb-count 11 more cards.

After thumb-counting the required number of cards, maintain a break or separation at that point with your thumb. Perform a Charlier Cut at the break, which brings the chosen card to the chosen number in one quick maneuver.

Turn around, bring the deck, and glimpse the bottom card. Suppose it is the 29th in your stack. Remember that number and *add* it to the chosen number. Example: If the chosen number = 31. $31 + 29 = 60$. Subtract 52 from this sum and you obtain the number of cards originally cut off. Double this number and you can identify the name of the chosen card. There are eight cards in the spectator's pocket and his selection is the 16th card in your stack. Hand the deck to the spectator, then name his card. Tell him the number of cards in his pocket, then have him deal down to his chosen number to find his selection.

June 30, 1979

IMPROMPTU X-RAY DECK

Edward Marlo

This method of the X-Ray Deck was inspired by Dr. Daley's "Electronic Vision" published in *The Linking Ring* (April - 1951).

Effect: The magician has four cards selected. One at a time each selection is fairly placed into the deck, then the magician names each selection by apparently x-raying the deck.

Method: Have four cards freely selected from a borrowed, shuffled deck. Hold the deck face down in your left hand. Get a left pinky break under the top card, then collect the four selections in order with your right hand, taking them at their lower ends so they remain more or less fanned. The top card of the four should be the first selection, followed by the second, third, and fourth selections. Show the faces of the fan-of-four again.

Square the fan of four cards against the top of the deck. Simultaneously your right hand comes above the deck to grasp the packet from above and by the ends. All four right fingers should cover the front end of the deck. Without hesitation your right hand removes all the cards above the break except the top card, which is held back by your left thumb. (This is like the Marlo Slip Cut.) Your left thumb presses lightly on the deck's outer left corner.

Your right hand carries its packet to the table and spreads it to show four cards. These cards are apparently the same order as when first collected. In reality, the first selection is now on top of the deck and the bottom card of the four-card packet is an indifferent card. Say, "*I'll cut each card into the center of the deck like this...*"

Perform a Double Undercut, cutting the top card (first selection) to the bottom where you can easily glimpse it during a squaring action. Remember it. Pick up the top card of the four tabled cards. The spectators thinks that this card is the first selection. In reality, it is the second selection. You are now one-ahead. Do not look at the card. Look at the spectator and place the card face down on top of the deck. Have the spectator cut the cards and leave the deck on the table.

Look at the tabled deck as though you x-raying it, then name the first selection you glimpsed earlier. Pick up the deck and run through the cards with the faces towards yourself. Upjog the first selection and sight the card next to it on its right. This card is the second selection. Remember it.

Separate the spread at this point, leaving the upjogged first selection at the face of the left-hand portion of cards. Move this portion away and deposit the first selection onto the table. Afterwards, it places its cards on top of the right-hand portion. The second selection is now the top card of the deck.

Repeat the replacement -cutting actions to ostensibly bury the supposed second selection. In reality, you are placing the third selection on top and burying it with another straight cut. You are still one-ahead. Perform the x-ray bit and name the second selection.

This time as run through the cards with the faces towards yourself, upjog the second selection and sight the adjacent card to its *left*, which will be the third selection. When you table the second selection, repeat the previous action, but this time your right hand performs the action and the right-hand portion is placed *underneath* the left-hand portion. The third selection then becomes the bottom card of the deck.

Pick up the supposed third selection from the table and repeat the replacement- cutting procedure. Pretend to x-ray the deck, then name the third selection. Spread the cards with the faces towards yourself, upjog the third, and note the adjacent card to its right. This is the fourth selection.

Repeat the replacement-cutting procedure already outlined, except insert the supposed fourth selection into the *center* of the deck. After naming it, spread the cards and remove the selection.

This method is simple and easy to do. Daley's method required a four-card exchange; however, an interesting aspect of his method was naming the last two cards together. This expedited the effect and overcame the monotony of naming selections in sequence. Keeping this in mind, the *Second Method* features a climax where the magician names the last two cards together and their exact positions from the top of the deck. No packet-switch is required.

Second Method

It should be pointed out that using a borrowed deck is the only way to do this effect, which nullifies the notion of marked cards.

On getting back a borrowed, shuffled deck, secretly crimp the bottom card. As you spread the cards for the four selections, thumb over and count 14 cards. Widen the spread between the 14th and 15th card. If a selection is taken from among the initial 14 cards, make the necessary compensations in your counting.

After the four cards have been selected, separate the spread at the widened point and place the 14 cards on the bottom below the crimped card. Have a spectator collect the four selections and shuffle them. While this is being done, obtain a left pinky break under the top two cards of the deck. The deck is held face down in a left-hand dealing position.

Your right hand takes the four selections, fans them, and squares them against the top of the deck. Simultaneously, your right hand takes all six cards above the break, taking them from above and by the ends. Your left hand places the deck aside. With your right fingers covering the front edge of the packet's thickness, your left thumb peels off the top card and places it *under* the packet. Your left hand retakes the packet into a dealing position, placing the cards into a Deep Grip to minimize the thickness.

You are about to show the four (?) selections to the four spectators. Your right hand takes the top card at its inner right corner—thumb on top, fingers below. The card is tilted up to disclose its face to the spectators. During this tilting action, tilt the card back far enough so that you can glimpse the card.⁹⁹ This glimpse, if done properly, looks good from the front and is quite deceptive.

Without hesitation, both hands move upwards as you continue to show the next three cards. Your right hand holds them in a fan as your left fingers hold onto the last three cards as one. The fan is lowered and squared. Your right hand then takes the cards from above and by the ends. Say, *"Let's mix these cards."*

Your left thumb peels off three cards one at a time into your left hand, which returns them under the right-hand card(s). The packet is squared again. Your left thumb again peels off three cards, but when your left hand places them under the card(s) in your right hand, your right thumb retains a break at the back end above them. These cards above the break are three of the selections (One you already know because of the previous glimpse). The three cards below the break are from the top: one selection, indifferent card, and indifferent card.

Without any stalling after the peeling action, your right hand tosses the three cards below the break in a forward motion so that they fall and spread out on the table, showing three cards. The remaining card(s) in your right hand is placed squarely on top of the deck. Cut the deck to bring the card(s) to the center, then table it.

Pretend to x-ray the deck, then name the card you previously glimpsed. Pick up the deck and turn it face up sideways to keep the crimp on your side. Spread the deck with the faces towards yourself until you reach the named selection. Your right hand takes all its cards, plus the selection, which is tossed face up on the table, then places them under the left-hand cards. The card on the bottom (face) is another selection. Remember it.

Table the deck and take the supposed second card from the tabled three cards and place it on top of the deck. Cut the deck and bury the card. Perform the x-ray bit. As you name the second card you remembered, seek verification from the appropriate spectator.

For the next sequence, thumb over the faces of the cards, upjog the named selection, and remember the cards on each side of it. The card to the *left* comes first, followed by the card to the right. Remember them in this sequence. Remove the upjogged card and square the deck. Turn it sideways. Cut at the crimp, bringing the crimped card to the bottom. The remembered cards are now 5th and 16th from the top of the deck in the remembered order. Table the deck.

Pick up the last two tabled, indifferent cards and insert them together anywhere below the top 15 cards. Do not place them too near the bottom since you are going to be naming their eventual positions as being 15th and 16th from the top. Just insert them quickly and no one will remember exactly where the cards were placed.

To conclude, x-ray the deck and name the remaining two selections. Pause and add, *"Not only have I identified your cards, but I know their exact positions in the deck!"* Name the selection at the 15th position, then name the one at the 16th position. Deliberately deal or have the spectator deal fourteen cards, then rename and disclose each selection to cap the effect.

⁹⁹ Also see Marlo's "Tilt Glimpse" in *Fingertip Control*.

May - 1951

RIDING THE WAVE

Danny Korem

Frederick Wingfield's "Thought Waves II" in *Magick #119* (1975) is a powerful effect. Korem shortened the effect and covered the deck-turnover to meet stricter performing conditions. In concept, you would be hard pressed to find a more direct presentation. Pay close attention to the patter so that the effect is clear and not muddled.

Effect: The performer asks a first spectator to think of a number between one and ten, then he shows the spectator ten cards, in order, from the top of a deck, asking the spectator to think of the card at his number. The performer then asks a second spectator to think of a number between eleven and twenty and states that he will cause the mentally selected card to travel from its present position to the mentally selected number of the second spectator. This is exactly what happens without any apparent manipulation.

Set-up: Reverse the bottom two-thirds of the deck.

Method: Hold the deck in left-hand dealing position. Address the *first* spectator: *"Think of a number between one and ten. I will then show you ten playing cards. Remember the card at your mentally chosen number and remember its position. For example, if you thought of the number seven and the seventh card turns out to be the Jack of Diamonds, remember the Jack of Diamonds and that it lies at the seventh position. Ready? Here we go!"*

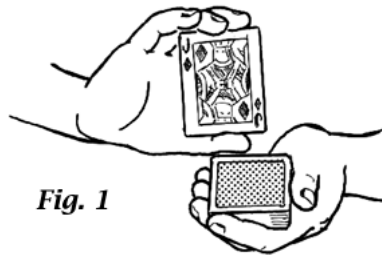


Fig. 1

Remove two cards as one with your right hand and display them to the spectator as you count "one." (Fig. 1) With your left thumb, push off the next card from the top and grasp it in your right hand with the other card(s) and count "two." Proceed in the same manner with the next eight cards. After you have ostensibly displayed ten cards in this manner, replace the eleven-card block on top of the deck. The mentally selected card is now displaced by one card.

Ask the second spectator to think of a number between eleven and twenty, then say: *"I'm going to cause the mentally selected card to move from its current position to the number that you just thought of...which seems unlikely since nobody knows the identity of the card or the mentally selected numbers!"*

Ask the first spectator, *"What number did you think of?"* Suppose that the chosen number is 5 and the selected card is the Six of Clubs. Deal one card at a time as you audibly count. As you deal the fifth card, do two things simultaneously. Your right hand deals the card face up to the table as your left hand turns palm down, reversing the deck. Add: *"This is **not** your card. Correct?"*

The first spectator will say "no." When your two hands come together, re-position the deck into a left-hand dealing position. The previously reversed bottom two-thirds of the deck is now uppermost. Turn to the second spectator and ask him to name his mentally selected number. Suppose it is 12. Resume the audible dealing procedure, starting with "six." You are now dealing cards from original reversed stock and the selected card is at the bottom of the deck.

Continue the dealing until you deal the eleventh card, whereupon you turn it face up as your left hand performs a Wrist Turn and secretly reverses the deck as you did earlier. Do not bring the hands together. But simply table the deck. The top card of the deck is now the Six of Clubs. State, *"The eleventh card is not your card, is it? What was your card?"* After the spectator names it, add: *"Please turn over the twelfth card!"* The reaction will please you.

PHANTOM DECK

Edward Marlo

Effect: The magician deals cards one at a time and face down from a face-up red deck. A spectator calls "stop" whenever he wishes. The card stopped at is placed face up onto the face-down cards and the remainder is dealt face down. The cards are spread to show only one face-up card among all the red-back cards. When it is turned over by the spectator, it has a *blue* back!

Requirements: The "Phantom Deck" is comprised of roughed pairs of red-blue cards. Duplicates do not come into play as in the Red/Blue roughed Mene-Tekel Deck. This deck is comprised of fifty-two different cards, but 26 have red backs and 26 have blue backs. When you spread the deck, only the uppermost card of each roughed pair shows.

Handling The Deck: By apply pressure with your left thumb when spreading the cards, the cards will cling together in pairs. This pressure is also applied when you want to deal off two cards as one. Familiarize yourself with the handling of these roughed pairs, remembering that *slight* pressure causes the pairs to *separate* and a firm pressure keeps them together.

Method: Remove the "Phantom Deck" from its case and hold it face up in your left hand. Address the spectator, *"I will deal the cards face down and one at a time. You say 'stop' anytime you like."* Start to deal by pushing off a *pair* of cards each time. Your right hand takes the card(s) and turns them face down onto the table. Repeat this action until the spectator stops you. When he does, take a card off the face of the cards still in your left hand and deal it face up onto the face-down cards on the table.

Continue dealing cards face down onto the face-up card, but do this for only a few cards. As an afterthought, turn over the rest of the cards in your left hand and drop them face down onto the others. Pick up the deck and spread it to show one face-up card. Call attention to the color of the deck, then, holding the deck in your left hand, your right hand removes the face-up card. Turn it over to show a different-colored back. Replace this card face down at its same position. The deck is now ready for a repeat.

To Repeat

At this point you cannot repeat the effect with the deck just used because it would give away the fact that you have more than one card with a different-colored back. The following procedure provides a logical excuse to repeat the effect.

Set-up: Previously take two of the roughed pairs and place two cards of the "hidden" color in your coat pocket (breast). Suppose that the card that came up during the performance of the *First Method* is the 10S. In this case, cut the cards so that the face-up 10S is on top of the deck. Then spread the other cards, showing all one color and disclose the 10S as having a different color. Instead of returning the 10S to the deck, leave it face up and aside.

Say, *"I'll do the effect again, but if I used the same card, you would avoid selecting it. Therefore, I'll use another odd-back card you haven't seen!"* Reach into your coat pocket, remove one of the cards placed there, and place it face down on top of the deck. Pick up the cards and cut the top, odd-backer into the deck. Make sure that you cut properly so that another odd-back card does not show. In other words, do not cut *between* a roughed pair. You can riffle upwards with your right thumb at the rear end of the pack to cut properly, or you can simply *spread* the cards to cut them.

Turn the deck face up and proceed as already explained in the *First Method*. Since you have one more card in your coat pocket, you can repeat the effect a third time if the spectator's desire warrants it. As you are replacing one roughed card for another, the effect will work naturally. You may prefer to cut the opposite-colored card into the deck while the cards are behind the back, turning them face up before bringing them forward. This is a matter of personal taste.¹⁰⁰

Second Effect: Spectator thinks of any card in the deck, which turns out to have a different-colored back from the rest.

To present this effect all you do is spread the cards face up and ask the spectator to think of any one he sees. Ask him the name his mentally selected card, then run through the cards until you come to his selection, bringing it to the face of the deck.

Your right forefinger, as when performing the Hit Double Lift, lifts only *one* card by its inner right corner. Place this card face up onto the table. Turn the deck face down and show the cards to be one color, then have him turn over the face-up selection to reveal its different-colored back. You can repeat this effect by using the same procedure suggested in *To Repeat*.

Third Effect: The spectator *touches* a card. This card turns out to have a different-colored back from the rest of the cards. This effect is the same as the *Second Effect* except that the cards are *spread* and a spectator is asked to touch one.¹⁰¹

Climax: This is a perfect climax after the *Repeat* effect. This time the card the spectator mentally selects turns out to have a back neither red or blue, but one with a fancy and exotic design.

Pick out a card such as the Ace of Spades from a fancy-design deck. Remove its duplicate from your "Phantom Deck." For example, if you have a roughed blue deck with the red cards hidden, your removed duplicate (AS) should have a blue back. Put a few dabs of wax on the face of the odd-design card, then put these cards in your pocket along with the cards used for the *Repeat Routine*.

Perform the *Repeat Routine* twice, then say you will perform the effect one more time. Turn your back, remove the two duplicate Aces of Spades from your pocket and place them on the face of your "Phantom Deck." Keep the deck face up as you turn around.

Spread the deck, making sure that you do not expose the two Aces of Spades on the face. Ask a spectator to think of a card, then ask if he thought of the bottom Ace of Spades. If not, ask him to name his card. When he names it, run through the deck and *split* the pair at this point and place the selection on the face of the deck. Square up the cards, simultaneously pressing down on the face so that the selection adheres to the waxed Ace of Spades.

Push over the face card(s), take them face up in your right hand and say: "*Most people try to cross me up and think of the bottom card.*" Turn your left hand over and spread the deck face down to show that it is comprised of one color. At this stage, especially after doing the effect twice, some spectators cannot resist saying, "*I know. My card has a different color!*"

¹⁰⁰ The repeat of this effect resembles Elmsley's "Open Intruder," which is based on Marlo's solution in *The Cardician* of Paul Curry's "Open Prediction." Elmsley's rendition occurs with the deck initially face up. The condition of "The Open Prediction" is that the cards are initially handled face down. Otherwise the 52-1 prediction-aspect is the same.

¹⁰¹ If you are adept at the Classic Force, this "touch" approach can be done with ordinary cards. Simply place a red-back card in the center of a blue deck, then use skill and timing to force it on an unsuspecting spectator. You will find it easier to force a card from a face-up spread because few spectators expect anything when you are also looking at the faces of cards.

Smile and reveal the exotic-back card. (If cards with naked women on their backs fits your style, your kicker line could be, "*Your mind hasn't been on the cards!*"¹⁰²)

Double Out: Using your "Phantom Deck," you can tell a spectator to think of any card yet obtain a strong effect.

First, once the spectator thinks of any card, tell him that you will run through the deck face up and ask him to stop you at his mentally selected card. When he sees his mental selection, cut the deck at that point, bring *only* his selection to the face of the deck. Spread the rest of the deck face down to show one color, then reveal the selection to have a different-colored back.

If the spectator *does not see his mental selection*, you can conclude in two ways: (1) You have 26 duplicates of the "hidden" cards in your pockets and indexed. These cards duplicate the faces of the hidden cards, but not their backs. Their backs match the "exposed" half of the roughed pairs. (2) This alternate "out" is based on the use of a "Phantom Deck" that is specially arranged. Those familiar with Brain-Wave, Ultramental, and Invisible Deck arrangements will know how to set-up the deck. In other words, set the cards into roughed pairs so that they are *mnemonically* keyed.¹⁰³

Because of the nature of the deck's set-up, once the mental selection is known, run through the deck to show that the selection is not there. On your second run-through, ostensibly to make sure you did not bypass or overlook the selection the first time, contrive to get the correct roughed pair to the top. The actual selection then becomes the top card of the deck. Palm off *both* cards, split them in your pocket, and produce only the mental selection.¹⁰⁴

Marlo marketed "The Phantom Deck" in February, 1959. It was sold by the Treasure Chest in Chicago. The original gross sold out. Three pages of instructions were sold along with the special deck. Serious students should add this information to Marlo's notes on "Double Out Presentation" and "Paging a Stranger" published in *Ibidem* #19 (December, 1959), the so-called Revenge issue. This was Marlo's *constructive* reaction-reprisal to getting clipped by certain dealer items he thought were over-priced, misrepresented, or just plain lousy. . Ron Wilson's "Second Sight" (*Genii* - September, 1971) belongs in this category of mental effects.¹⁰⁵ Wilson's *effect* (not method) is similar to Alex Elmsley's "Open Intruder" (*Pentagram* - September, 1956).¹⁰⁶ So is Peter Warlock's "Stranger In Paradise." However, differences exist between these effects. You should study them to understand these differences and how each can be craftily applied to your specific performing situation.

Charlie Miller wrote about Wilson's effect that "neither Ron Wilson nor I have heard of it before. Neither have any of the magicians to whom we revealed the secret, but probably somebody somewhere will inform us that it has been around for years?" Miller, in this case, was referring to the *method*, namely the *construction* of the deck. It turns out that Marlo credited the source in his original three-page manuscript on the "Phantom Deck." The idea of a *roughed* red and blue deck was first used in a two-deck effect by Sam Horowitz and Al Baker. Marlo also used such a deck in "Gaffed Matcho" (November 23, 1959) explained in *Marlo Meets His Match* (1959).

¹⁰² This climax is a version of Annemann's "Remote Control."

¹⁰³

The detailed handling of "Double Out" was not explained in the original set of instructions. The elaborations were outlined in *Ibidem* #19.

¹⁰⁴

In the first handling, there are countless ways to deal with the duplication-disclosure business. Peter Warlock has an envelope procedure he uses in his effect, "Stranger In Paradise." Tony Griffith's method found in *An Invitation To Mystery* ("The Magician and the Mindreader"), p. 38) is another efficient solution.

¹⁰⁵ "Second Sight" is also explained in *The Uncanny Scot* (1987), p. 86.

¹⁰⁶

This effect is also explained in *The Collected Works of Alex Elmsley - Volume Two* (1994), p. 56. His method was inspired by Jack Avis' "The New Intruder" (*The Pentagram* (November, 1955).

In Elmsley's "Open Intruder," the magician handles the cards all the time and an odd-backed card is introduced and placed into the deck behind his back. In other words, the spectator is aware of the odd-backed card *beforehand*. The same holds true for Wilson's "Second Sight." In Marlo's "Phantom Deck" the spectator is not aware of the odd-back card until the climax. Marlo's primary claim regarding his deck is that *one deck* is used and the effect can be *repeated*.

PRIME-TIME PLOTS

ANOTHER ELEVATOR

Edward Marlo

To avoid the usual Addition Move or Double Lifts, this method uses other bits of business to accomplish the Elevator effect. Although it uses one Double Lift, you will appreciate its novel approach.

Set-up: Secretly place the AH on top of the deck.

Method: Remove the Ace of Diamonds - 2H - 3H. Hold the deck face down in your left hand. The three cards are arranged with both hands into a step-formation. (Fig. 1) Only the "A" of the Ace of Diamonds should be showing, whereas the Two and Three of Hearts are openly exposed.

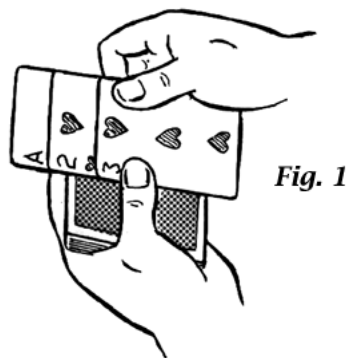


Fig. 1

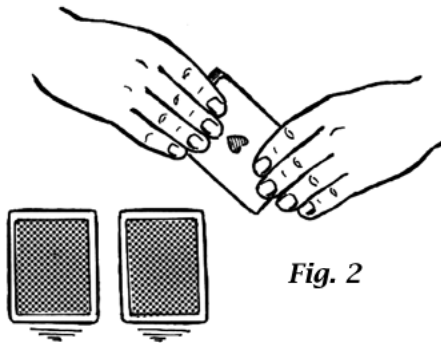


Fig. 2

Having arranged the cards as shown, your right hand lowers the three cards as you say, "*For this we will use the Ace, Two, and Three.*" Do not call attention to the suit at this stage. The Heart suit will gradually register as the effect progresses.

Your right hand flips the three cards sideways (to the left), then your right hand immediately spreads out the three cards from left to right, the resultant order being 3H, 2H, and Ace of Diamonds from left to right. The spectator thinks that the order is AH, 2H, 3H from left to right.

Drop the deck face down onto the supposed AH on the left. This card is really the 3H. Pick up the deck and say, "*The Ace of Hearts,*" then casually flash the bottom 3H as apparently the AH. (Fig. 2)

This flashing action is for a couple of seconds, almost as if you were making sure it was an AH rather than trying to prove anything to the spectator. Turn the deck face down, riffle the end of the deck for effect, then turn the top card of the deck face up to disclose that the AH has traveled to the top.

Deal the AH face up onto the table and to its original spot in the layout. Drop the deck onto the 2H. Pick up the deck, riffle it, look up and say, "*Let's see, the next card is the Two of Hearts!*" Turn the deck face up and show the 2H on the bottom. Continue: "*This time let's put the Two of Hearts in the center of the deck.*"

Your right first finger and thumb then perform a Hit Double Lift at the inner right corner, taking two cards as one.

The next face card on the bottom is not an AH or 3H, but an indifferent card. This adds to the credulity of the first penetration. Without hesitation, your right hand holds the 2H and 3H as one card. Your left hand (with the aid of the thumb) simultaneously levers the face up deck face down. Your right hand then flips its card(s) face down onto the deck. Again, without stalling, the top card (3H) is dealt over and your right fingers take it by its inner right corner.

The card is then inserted in the center from the back end of the deck. Your right thumb apparently pushes the card flush, but actually presses downwards and inwards, causing an automatic separation at the back end only. This break is picked up by your left pinky at the inner right corner.

Riffle the front end of the deck for effect, then turn over the top card and disclose the 2H. Deal it face up onto the table and next to the AH. You are still holding a break above the 3H in the center of the deck. The remaining card on the table (Ace of Diamonds) is essentially an indifferent card, which the spectator thinks is the 3H.

Pick up the remaining face down card and place it face down on top of the deck. Cut the deck at the break, dropping the top section onto the table, followed by dropping the remaining cards on top. You have apparently buried the 3H in the center of the pack.

Say, "*This time, we do it the hard way! With the deck on the table!*" Make a magical gesture, then turn the top card face up, disclosing the 3H. Deal it face up next to the preceding two cards.

Instead of actually placing the 3H (assumed to be the 2H) into the center of the deck, perform Tilt and bring the card second from the top. After turning the 2H face up and dealing it to the table, the remaining card can actually be inserted into the center of the pack from the front end. This procedure eliminates the cutting of the deck at the last stage and conforms to the general procedure. Also, if preferred, the deck can be merely dropped onto the remaining tabled card, then cause it to apparently rise to the top. Try both procedures and decide which handling you prefer.¹⁰⁷

BETWEEN ELMSLEY, BROWN, AND HIMBER

Ed Brown - Jon Racherbaumer

The origin of this basic effect can be unmistakably traced to Alex Elmsley. "Between Your Palms" was published in *Abracadabra* #335 (Volume 13: June 28, 1952).

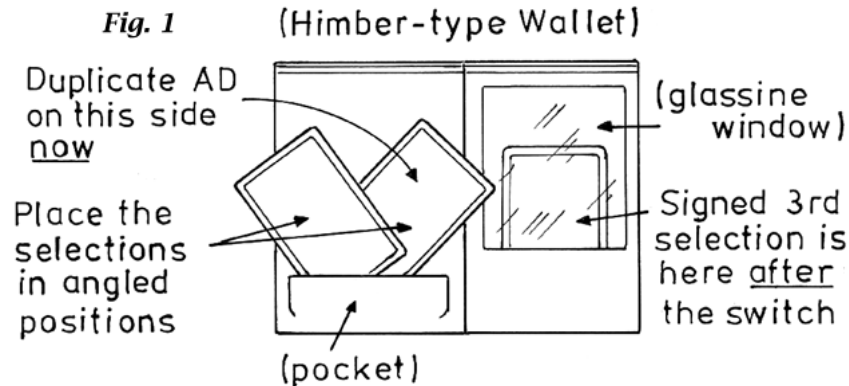
Effect: A spectator is given a card to hold. Three cards are chosen and one of them is signed. Two selections are discovered in standard ways, but the signed card turns out to be the one *previously* given to the spectator.

This effect captivated the cognoscenti. Edward Marlo worked out a couple of methods in 1964, which were later published in *Hierophant* #3 (March, 1970) in an article titled, "Signed Card In!" In 1967, Larry Jennings included the original Elmsley effect in his lecture notes. In August of 1969, P. Howard Lyons published Roy Walton's "Card Case" in *Ibidem* 34-35, which used principles from "Between Your Palms" with a different handling and adding the card case. During the summer *Ibidem* 34-35 came out, Dave Solomon of Chicago, Illinois showed me a *wallet-version* of Elmsley's trick that was developed by Ed Brown of Champaign, Illinois. The wallet was a modified Himer wallet and only six, tailored wallets were made. Brown never published his routine and only a few cardmen had the Work. As time went on,

¹⁰⁷ For other methods of the "No Lift Elevator" premise see *Magic and Spells Quarterly*.

more variations began circulating. Some were published, others were buried in private notes. A few were forgotten. Bruce Cervon, Mike Skinner, and Dave Bendix dabbled with versions. Finally, the effect was tipped to the masses in Frank Garcia's *Super Subtle Card Miracles* (1973) as "Miracle Worker."

Requirements: (1) A Himber-type switching wallet of special design. When opened, the left side has a pocket at the lower end and the right side has a large glassine window. (Fig. 1) (2) A regular deck of cards. (3) A duplicate Stranger card that matches the regular deck. Suppose that duplicate is the Ace of Diamonds.



Set-up: Place both Aces of Diamonds on top of the deck. Put identification and credit cards inside the wallet, which suggests an everyday wallet instead of a "magic" wallet.

Method: Introduce and table the wallet. Introduce the deck and perform a few casual riffle shuffles, retaining the top two cards. Give the deck a couple of false cuts. Remove the top card (Ace of Diamonds) and explain that you always remove one card for "luck." When you initially open the wallet, open it from right to left (like a book). Place the Ace of Diamonds without showing its face inside the right side of the wallet and behind the glassine window. Although the spectator cannot see it, make sure to also insert the card into the pocket. After you have placed the so-called "lucky" card into the wallet, *leave the wallet open*, and place it momentarily aside.

Three selections must be made. Two are free choices and one is forced. The force-card is the other Ace of Diamonds on the top of the deck. Any convincing force can be used. For many reasons, although it has fallen into disuse, the Classic Force is excellent. If your knowledge of forcing is limited or you do not want to strain yourself, perform Ed Balducci's Cut-Deeper Force. Ask the first spectator to cut off a small packet of cards, turn them face up, and replace them on top of the remaining talon. Have him hand the pack to the second spectator. Ask him to spread the cards until he comes to the first face down card. Have him remove this card and keep it as his free selection. Finally, ask the second spectator to "cut deeper" and turn over this *larger* portion and replace on top of the talon.

The second is asked to hand the pack to the third spectator, who is asked to spread the cards until he comes to the first face down card (Ace of Diamonds). Have him remove his free (?) selection. To conclude, ask the third spectator to cut "even deeper," turns his portion over and replaces it onto the talon. Have him return the deck to the first spectator. He spreads to the first face down card, removes it, and so on. At this point, the first and second spectators have free selections. The third spectator has the duplicate Ace of Diamonds. Have the first spectator sign his name on the *face* of his selection.

Gather up the selections in the 1-3-2 order. In other words, the first spectator's card is on top. This is the signed card. The third spectator's card is in the center and second spectator's card is on the bottom. These cards are held face down. Explain that these selections must be "lost" in the deck. In the process of apparently losing them, actually control them to the top in the same 1-3-2 order. There are many ways to accomplish this. For example, perform Tom Wright's Multiple Shift explained in Marlo's *The Multiple Shift*, p. 33. Afterwards, perform a couple of riffle shuffles, retaining the top three selections.

Say, *"Despite the fact each selection is hopelessly lost in the deck, I'm going to find each one in remarkable ways."* Palm off the top card (signed) and reach into your right coat pocket. Bring out the palmed card, back outwards, and gaze at the *third* spectator. Say, *"I believe your card has flown to my pocket!"* Look at the card and miscall it. Say, *"You chose the Ace of Diamonds, didn't you?"* As you miscall it, perform two other things: (1) Obtain a left pinky break under the top card of the deck. This card is the duplicate Ace of Diamonds. (2) Note and remember the identity of the card in your right hand. Suppose it is the 4S.

When you miscall the 4S as the Ace of Diamonds, the third spectator will register surprise. Immediately place the 4S face down on top of the pack and perform a Double Turnover to show the Ace of Diamonds. Everything seems copacetic. Let this register, then perform another Double Turnover and take the top card (4S) off the pack. Place it face down into the left side of the open wallet on the table. Slide it into the pocket and say, *"Let's place the Ace of Diamonds into this wallet for safe-keeping."*

Your right hand comes over and closes the tabled wallet by flipping the left side (pocket-side) onto the right side (window-side). In other words, the wallet is closed in an opposite way to how it was initially opened. It was opened from light to left. It is closed from *left to right*. The "safe-keeping" line seems a logical and convincing ruse to close the wallet. A *closed* wallet could impede manipulation or sneaky sleight-of-hand.

Double Cut the top card (duplicate Ace of Diamonds) to the bottom of the deck. The second spectator's selection is then on top and can be disclosed in any way you like. Perform a Marlo Slip Cut, for example, but make this disclosure novel, off-beat, or dramatic. Reveal the second selection and say, *"Well, that's two out of three!"*

As your right hand holds the second selection face up, your left fingers flip open the wallet on the table, opening it from left to right! Place the second selection into the wallet as shown in Figure 2. Turn the other card face up and replace it as shown. The action of opening the wallet from left to right switched the signed 4S for the duplicate Ace of Diamonds. The signed selection is then *behind* the glassine window on the right side of the wallet and the duplicate Ace of Diamonds is in the pocket on the left side. Again, everything seems copacetic.

Leave the wallet open, pick up the deck, and say, *"It will be easy for me to find the third selection because it's signed!"* Spread the cards with the faces towards yourself as you pretend to look for the signed card. Upjog any card and add, *"See what I mean? I found the Four of Spades in a flash!"* In this context, miscalling is powerful. You are miscalling an indifferent card, but since the audience is unaware that you *already* know the identity of the third selection, they will believe the upjogged card to be the signed card. Without showing it, push it flush and begin shuffling the cards. Say, *"That's too easy. I don't want to look at the faces of the cards. In fact, please shuffle the cards!"* Hand the deck to the third spectator for shuffling.

Continue: *"Name a number from one to fifty-two!"* When the spectator names a number, ask him to deal that many cards face down to the table. After he does this, have him look at the top card of the dealt portion as you add, *"Believe it or not, that should be your signed selection!"* When he turns it over and discloses an indifferent card, look slightly disgruntled and surprised. Say, *"I don't understand!"*

Pause for a few moments as though you are trying to figure out what went wrong. Finally, shrug your shoulders and say, *"I guess we must resort to the 'lucky' card."* Slowly and fairly remove the card from behind the glassine window and triumphantly reveal the signed selection to cap the routine.

MORE!

Edward Marlo

This is another wallet variation of Elmsley's "Between Your Palms." The methods to be described eliminate the switch where the deck is held in the hands. The following approach allows several variant endings.

Method: The three selections must be controlled to the top of the deck in the 3-2-1 order. The third selection is signed.¹⁰⁸

Have any card removed from a shuffled deck. This card is not shown, but is placed face down into the card case and the spectator may do this. Divide the deck into four packets of 12-13-13-13. Those familiar with Marlo's "Faro Divider" or "Casual Faro Divider" can use these techniques.

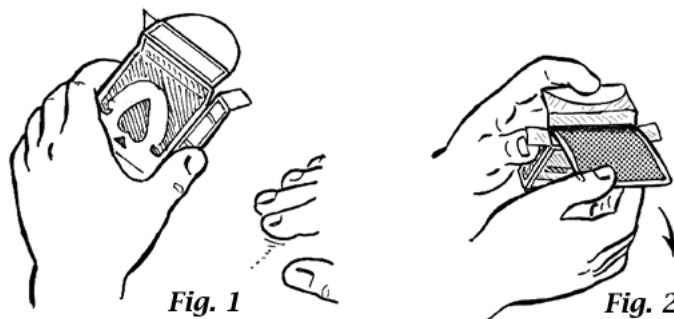
Hand each of the three assisting spectators a 13-card packet and retain the 12-card packet. Instruct each spectator to shuffle his packet, then note the card at the face or bottom of his packet. The third spectator signs his selection on its face. In the meantime, shuffle your 12-card packet and conclude by secretly crimping the bottom card.

Have the spectators drop their respective packets face down onto yours, but make sure they are returned in the 1-2-3 order: Spectator 1's packet first, Spectator 2's packet next, and Spectator 3's packet last. At this point, the deck can be freely cut. Perform a Straddle Faro Shuffle. Cut the cards again, which can be done by the spectators since it is a free one. Perform another Straddle Faro Shuffle and finally cut to the crimp. The crimped card goes to the bottom and the three selections are then on top in the 3-2-1 order.

Casually handle the top three cards by reversing their order (1-2-3), then insert card the #3 (signed) card between the #1 and #2 cards so that their order from the top is 1-3-2. In accordance with the presentation, take off the top card and show the first selection. In turning it face down onto the deck, get a break under two cards. Lift off both cards as one, taking the first selection and the third (signed) selection as supposedly a single card. Insert the card(s) into the card case.

Ask the second spectator to name his selection. Show the top card and openly place it into the card case *onto* the others. Again, in accordance with the presentation, turn over the next card on top of the deck. You have apparently failed to find the third selection because the face-up card is an indifferent card without a signature on its face.

Place the deck aside and pick up the card case, holding it in your left hand by the *sides*. Your right fingers remove the *top* card to disclose the second selection just placed there. The next top card is removed and shown to be the first selection. At this point, the final card (really two cards as one) is thought to be the card *originally* inserted into the card case by the spectator.



Call attention to this last card, then remove it in the following manner: Still holding the deck in the position shown in Figure 1, reach in with your right hand. Your thumb contacts the *top* card of the remaining two cards, which is slid outwards and downwards. (Fig. 2, an audience's view) The card's singularity is clearly seen and covers the remaining card completely. As this card is entirely removed, your left hand tilts upwards to conceal the remaining card. As your right hand tables its card face down, your left hand casually places the case onto the table with its open end away from the audience. Do not be furtive. Attention should be on the principal subject, namely the removed card now face down on the table.

¹⁰⁸ There are many ways to do this—such as the Multiple Shift—but the Faro procedure described in *Hierophant* # 3 or *The Legendary Hierophant* (1998) under "Added Variations," p. 143 is a favorite.

Ask the third spectator to name his card. As he does so, absently pick up the deck and place it into the card case. You are then clean. Have the third spectator turn over the tabled card to disclose his signed card. This method requires more nerve than skill, but it is quite effective when handled properly. If you are still not satisfied, here are some alternate endings:

First Alternate Ending: After you have removed the third selection as already described, your left hand revolves the case so that its opening is towards your body. While everyone is watching the third spectator turn the tabled card face up, your left hand moves toward the back edge of the table, tilts back slightly, and lets the indifferent card fall out of the card case and into your lap.

The empty case is finally tossed onto the table. Ignore it. Suspicious spectators can then pick it up for examination. If you decide on this clean-up, previously tear off the two *side* flaps. This makes the "fall-out" clean and trouble-free.

Second Alternate Ending: When you remove the final card from the case, remove *both* cards in perfect alignment. Your right fingers grasp the card(s) at the outer left corner. Once they are free of the case, your right hand is in position to execute a Miracle Change. The signed, third selection is tossed face down onto the table as your right hand moves away with the indifferent card in a Rear Palm. The palmed card can be lapped or secretly added to the top of the deck under the misdirection of having the tabled card turned face up.

Third Alternate Ending: Remove all the cards from the case as a block, holding them in the Miracle Change position. Perform the mechanics of the Change. You will find that the top three cards will fan out and move forward and the indifferent card will move into a Rear Palm position. Toss the fanned cards onto the table and lap the palmed indifferent card or add it to the top of the deck. The three tabled cards can then be cleanly shown.

Fourth Alternate Ending: When you previously insert the "double" into the card case already containing the indifferent card, place this card(s) *under* the indifferent card instead of on top of it. The order of the cards in the case from the top will then be: Second selection, indifferent card, first selection, and third (signed) selection.

At the conclusion, remove all the cards except for the bottom, signed card. To accomplish this quickly, your right fingers pull out the bottom card slightly so that it is outjogged. This enables your right fingers to shift and push down and away the jogged card, then remove all the cards above it. These three cards are removed and placed into your left hand. Push over the top card and turn the cards face up to disclose the first and second selections. (The indifferent card is hidden.)

Have the third spectator remove the card in the case, disclosing the signed card. During this action, you have ample misdirection to add your cards to the deck. You can spread three cards as two by using the D'Amico or Marlo Pivot Spreads. Simply transfer the top card to the bottom prior to the spreading action to show two selections. Your

August 12, 1970

COMLOT WALLET ROUTINE

Edward Marlo

This routine was performed by Marlo for many years with a wallet that is no longer available; however, with some slight handling changes, Marlo adapted it to the Bendix Bombshell wallet.

The Bendix wallet is a special modification of Ed Brown's Himber-type wallet. Roy Roth of Wales made and manufactured this finely crafted wallet and interested students should contact Roth of R.A.R. Magic or locate a dealer that handles this special wallet. This routine, which is part of the various routines included

with the wallet, is re-described here for several reasons: (1) To enlighten a larger audience about one of the best and most commercial routines extant relating to the card-to-wallet theme. (2) To reestablish Marlo's original plot and handling, giving him full credit for his ideas, while alerting potential customers of the first-class product being offered by Roth. Students should not delay buying a Bendix Bombshell wallet. Someday they may no longer be available, and if this book remains in print, future readers will have to make their own wallets.

A few words about the Bendix Bombshell wallet will make reading the following modus operandi intelligible. The wallet is a Humber-type or what is called a compartmentalized, switching wallet. Its major structural difference is its solid, enclosed right section with a vertical zipper opening. Its left section is comprised of standardized insertion-pockets. In the following description, each section is indicated by the letters P and Z. These designations refer to the pocket (P) and zipper (Z) sections.

Effect: Two cards are selected and returned to the deck. The cards are mixed and the magician explains, *"Before I find your cards, I would like to give an observation test."* He shows two cards. One is placed in the magician's wallet and the other is placed onto the table and under some bills (money). The two cards magically transpose.

These cards are returned to the deck and a spectator shuffles the cards. The magician ribbon-spreads the deck and removes two cards without looking at them. He says, "By using my sensitive touch, I've removed your selections. (These selections are signed by the spectators.) The deck is spread face up and the spectators are invited to locate their selections. Both are missing. The selections are then removed from the magician's pocket, named, and replaced into the deck.

The deck is re-spread face up and the spectators are again invited to locate their signed selections. Both have disappeared again. This time, however, they are found inside the zippered compartment of the tabled wallet!

This is a strong, commercial routine. Students should carefully study its structure, action procedure, and psychological features. Although the term "reputation-maker" is frequently abused and misapplied, in this case it is precisely apt.

Requirements: (1) A Bendix Bombshell wallet; (2) A regular deck of cards with a Joker; (3) a duplicate 10 of Spades.

Set-up: Place the Joker inside your right side coat pocket. Put the duplicate 10S into the Z-section of the wallet. Tuck it into the pocket so that after the switching maneuver the card will be properly positioned. Pencil dot the corners of the regular 10S. Preset the regular 3D on top and place the marked 10S second from the top. Insert some paper currency in the P section of the wallet, then place the wallet into your inside coat pocket.

Method: Introduce the deck and give the cards a couple of shuffles, retaining the top cards. Spread the cards and have two cards selected. Ask each spectator to sign the face of his card.

Hold the deck face down in your left hand, but position the cards for an Overhand Shuffle. Undercut the lower half with your right hand and move the left-hand half forward for the replacement of one of the selections. Once this selection is placed face down onto the left-hand half, shuffle the right-hand cards on top.

Quickly spread the cards face down between your hands and say, *"This should lose the selection."* Sight the marked Ten of Spades, then split the spread so that the marked Ten ends up third from the top after a casual cut. False shuffle if you wish. Repeat this process with a second selection.

Afterwards, spread the cards between your hands again, look for the pencil-dotted Ten of Spades and casually cut the cards so that it ends up fourth from the top of the deck. The order of the cards from the top should be: Second selection - first selection - 3D - marked 10S - rest of the deck.

Say, *"Before I find your selections I'd like to administer an observation test with these two cards."* Thumb off the top two cards (selections) into your right hand. Tilt the faces of both cards towards yourself and quickly memorize the identities of the selections. Be sure to remember the name of the lowermost (second) selection. As these cards are indicated, secretly get a left pinky break under the top card of the deck.

Replace the two cards face down onto the deck, then immediately perform a Triple Turnover to disclose the 3D. Ask someone to remember the 3D, then place the deck onto the table. Remove the Bendix wallet from your inside coat pocket. Open it and remove the currency. Place the bills on the table, then drop the opened wallet on top of the money.

Pick up the deck and say, *"I will place the Three of Diamonds in the wallet!"* Perform another Triple Turnover to apparently turn the 3D face down, then lift off the top two cards as one, holding them from above and by the ends. Insert this double-card into the pocket of the P section of the wallet. Close the wallet, make the switching maneuver, and drop it onto the table next to the money.

Perform a Double Turnover to apparently turn the 10S face up onto the deck. Ask a second spectator to remember this card as you perform another Double Turnover. Deal the top card, which the second spectator assumes is the 10S, face down onto the table and slide it *part way* underneath the money. Say, *"Do you think that you can remember the 'money card'?"*

Pick up the wallet and tap the assumed 10S and ask, *"What is the name of the 'money card'?"* When the spectator replies, add: *"No! The Ten of Spades is in my wallet!"* Open the wallet so that the visible card in the P section will contain the duplicate 10S. Remove and toss it face up onto the table. Drop the wallet, still in an open condition, onto the table near a spectator.

At this stage, you are "ahead in the game." The two signed selections are in the Z section of the wallet. From this point on, you do not touch the wallet until it is time to reveal the selections. Insert the 10S and 3D into the deck and ask one of the spectators to thoroughly shuffle the cards.

Take back the deck and ribbon spread the cards face down on the table. Say, *"I will then locate both selections through my highly-developed sense of touch."* Scan the spread and quickly locate the pencil-dotted 10S. Remove this marked card and any other indifferent card. Without showing their faces or looking at them yourself, place them in your right-side coat pocket next to the Joker.

Say, *"I'm confident that I've found both cards. Please check the deck and see if they are missing."* Have a spectator verify your claim. Because both cards are gone, he will affirm your claim. To further substantiate it, remove the Joker and indifferent card from your right coat pocket and *miscall* them. Needless to say, you must name the selections you glimpsed earlier. This is psychologically convincing and will go unchallenged. Simply look at both cards, miscall them, look back at the spectator, then re-insert them into the deck.

Ask a spectator to shuffle the cards. Take back the deck, ribbon-spread it face down on the table, and say, *"Both selections are lost again. Some people assume that I was lucky to find them the first time. Well, they may be right, but there is a difference between skill and magic. I found the selections the first time by sheer skill and daring. This time, I'll find them by magic!"*

Scoop up the spread and hand the deck to a spectator. Ask the spectator to riffle the front end of the deck, then exclaim: *"It's done!"* Direct attention to the wallet on the table. Slowly and deliberately unzip the Z section, then cleanly remove both signed selections. Toss them face up in front of the spectators. Pick up the money and insert it into your wallet. Place the wallet in your inside coat pocket.

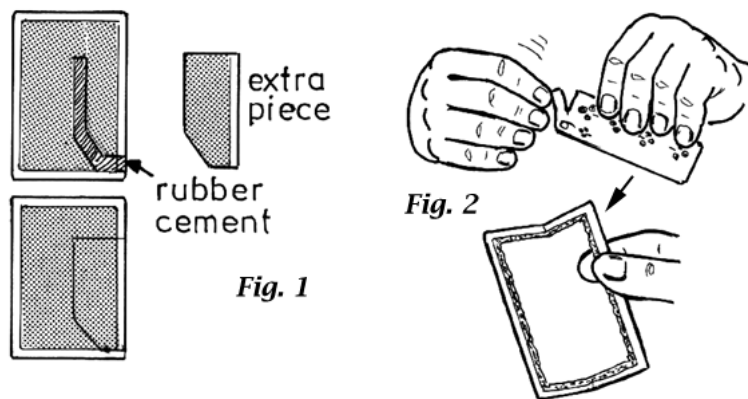
CASTILLON CONNECTION

Gene Castillon

The "Cardboard Connection" is a whimsical effect, justifiably touted as "the world's only linking card routine." It momentarily put close-up workers in a tizzy, turning them into conspicuous consumers of playing cards. Entire decks were destroyed. Cards were torn, folded, linked, and mutilated. To paraphrase Marlo, magicians are on a tear. Paul Harris released his original version in 1977.¹⁰⁹ A year later, *The Crabtree Connection* appeared, followed by "The Best Gosh Darn Impromptu Linking Card Effect You'll Ever See!," Harry Lorayne's enthused entry into the sweepstakes and published in *Quantum Leaps* (1979).¹¹⁰

Card-warpers and card-connectors have been performing and playing with linking cards for awhile and several magicians developed variant handlings and approaches, namely J. C. Doty, Terry LaGerould, Jim Cozzens, Don England, and Gene Castillon. When ads for Paul Harris's trick appeared, they created considerable interest among the cognoscenti. Everyone was curious. Castillon was spurred by these ads, particularly their impromptu proviso, and set out to devise a solution on his own. Shortly thereafter, he performed an expert demonstration which fooled everyone. His method closely resembles the approach taken by Roger Crabtree and J. C. Doty, examples of the Serendipity Phenomenon. Considering everything already published, Castillon only claims the refinements described in this method. The serious student will find them worthy.

Preparation: Unlike the Harris and Lorayne methods, this presentation requires prior preparation. A special gaffed card must be constructed. It consists of a regular card with a *thin* piece from a split-card (a back), which is cut and glued with rubber cement along the shaded area. (Fig. 1)



¹⁰⁹ This is reprinted in *The Art Of Astonishment - Book Two* (1996), p. 67, in the "Connections" chapter. The follow-up "Immaculate Connection," reprinted in the book just cited (p. 77), was originally published as part of Tannen's "Stars Of Magic" series (1983). David Copperfield also performed this version on one of his television specials. Magicians replayed their video-tapes of this performance over and over, hitting the pause-button at critical stages.

¹¹⁰

Harry Lorayne went ballistic when Bev Bergeron's performed "The Best Gosh Darn Impromptu Linking Card Effect You'll Ever See" on his video-instruction tape, but the part that particularly piqued Lorayne was Bergeron's claim that he was performing this trick *before* Lorayne published it. The principle used in this trick, however, is *similar* to an old linking rubber band trick. If Lorayne was inspired by the rubber band link, he should get credit for *applying* the idea to playing cards. The rubber band link (in part) was published in *The Magic Book* (1977) by Karl Fulves, p. 44. This Fulves' handling is based on an idea by Ken Crossen. Drawings 27 - 30 provide necessary clues. The supposed linkage does *not* feature Lorayne's revolving fingers display as shown in *Quantum Leaps* (p. 152).

Set-up: Place this gaffed card second from the top of a regular deck. The open or loose part of the flap should be to the right.

Method: Introduce the deck and ribbon-spread the cards from left to right. Flip the spread sideways to reveal the faces and say, *"This is an incomplete deck and I plan to destroy a couple of cards!"* Scoop up the spread, square-up, and flip the deck face down sideways. Thumb over the uppermost pair of cards. Take them into your right hand, holding them as a two-card spread. The top card will hide the gaffed flap. Place the talon aside.

Turn both cards face up end-for-end. Your left hand turns the lowermost card as your right hand turns the top card. Have the longitudinal edges of each card signed by a spectator. Pick up the gaffed card, keeping its face towards the spectator, then fold it in half longitudinally. The gaffed back should be hidden inside the fold. Tear out the center. (Fig. 2)

Open up the folded center piece and casually show both sides, then discard it. Open the remaining "ring" card with its face towards the spectator. Place your right thumb on the free-flap of the back, casually flash the back, then place it face up on the table. Repeat these actions with the regular card. Now you are ready for the first link.

Fig. 3

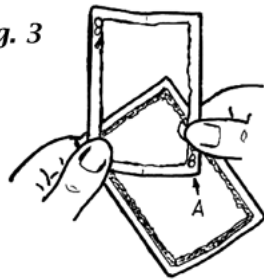
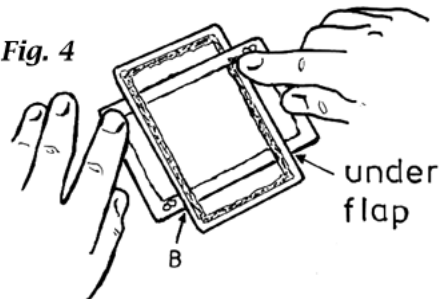


Fig. 4



Pick up the gaffed card in your right hand. (Fig. 3) Your thumb covers the flap (open edge). Take the regular card face up in your left hand at its left inner corner and slide it into the opening under your right thumb. (Fig. 4)

Release your left-hand grip and hold both cards under your right thumb. Tilt your right hand so that the gaffed card's face is towards the spectator, then grasp the corner marked A with your left hand. Draw the regular card through the center of the gaffed card. For ease in following the instructions, the face of the indifferent card is shown facing the performer in the drawings.

Raise your right thumb after the face up regular card rests over the open edge of the flap. Place both cards on the table for the first link. (Fig. 5) Place your right hand palm down on the flap to prevent any movement as your left hand lifts up the linked cards at position B—thumb on top, fingers below. Once your left hand has a firm grip on the cards, remove your right hand and turn your left hand palm down momentarily to show the other sides of the cards. The cards will still appear linked on the other side, although in fact they are not connected.

Fig. 5

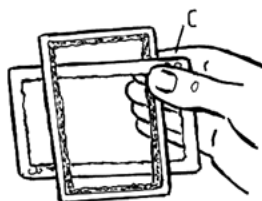
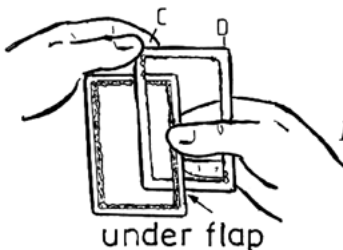
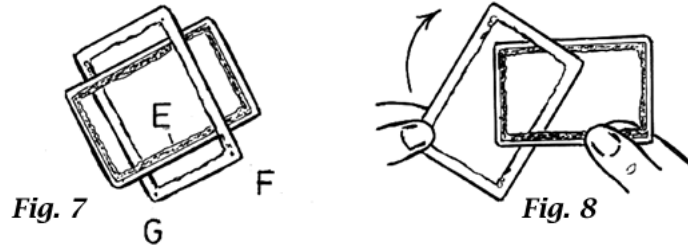


Fig. 6



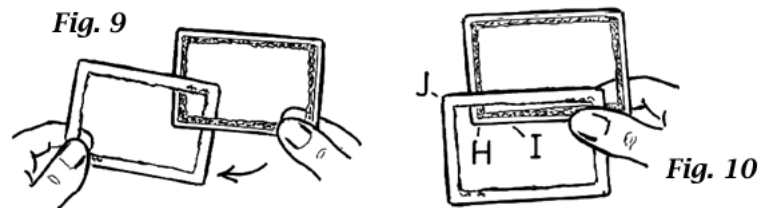
Turn your left hand palm up again and grasp the linked cards with your right hand. (Fig. 6) Grasp the regular card at position C with your left hand and turn it counterclockwise until you reach the position shown in Figure 7. Move your left hand to position D and draw the cards apart, keeping them in a vertical position during the unlinking.



After the unlinking you can flash both sides of the "ring" cards. You are then ready for the second link. Push the gaffed card through the center of the regular card (Fig. 7) and hold the cards tilted vertically in your left hand at position E. Grasp the corner of the regular card at position F with your right hand and slide it into the open edge of the flap. Then grasp the cards in your right hand so that your thumb covers the open edge of the flap.

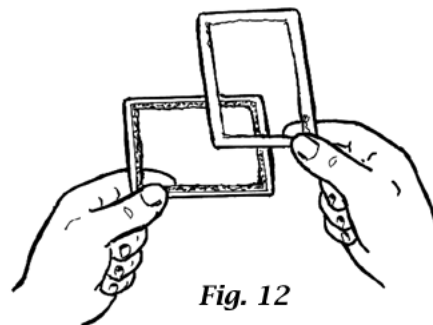
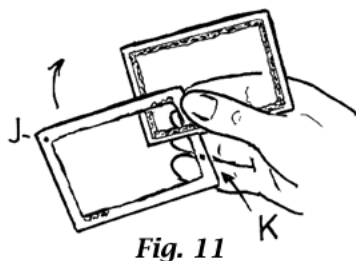
Grasp position G with your left hand and slide the regular card to the left and downwards. Simultaneously turn your right hand and body to the right. (Fig. 8) This right turn forces the spectator to look down on the cards and not at the edges.

Move the regular card clockwise to reach the position shown in Figure 9. If you wish, slide the regular card up and down along the flap to emphasize the link. Eventually contrive to reach the position shown in Figure 10.



Grasp the cards at position H in your left hand so that right hand can release the free end of the flap and slide down along the "rings" to position I. During this action, hold the "rings" with the flap to your body. Release your left-hand grip and re-grip the regular card at position J.

Pull the regular "ring" to the left. (Fig. 11) Grasp the regular card at position K with your left hand and turn it clockwise, separating the glued end of the flap from the gaffed card. Reach the position shown in Figure 12. During this action your right fingers will hide any flashes of the flap.



Grasp the face down card at position L with your left hand and pull it through the center of the face up card. As you begin this pull-through, finger-palm the flap in your right hand. Drop both cards onto the table or hang them on a spectator's thumbs as in Paul Harris's routine. Dispose of the flap at an opportune moment.

August - 1977

ELUSIVE JACKS

Edward Marlo

The exact origin of this trick is difficult to pin-point in time, but Marlo remembered sending some items to Vynn Boyar in 1952. In any case, Marlo had forgotten about the routine and it soon leaked into and circulated within the inner circle. The first phase of this routine is essentially the same as the one published in Tarbell as "Ed Marlo's Four-Ace Opener," pp. 134-36.

Effect: The performer shows two Black Jacks, which visually change to Red Jacks. The deck is then ribbon spread face down, revealing one of the Black Jacks is face up in the center. It is removed and tossed onto the table. The deck is spread again and the other Black Jack appears face up. The spectator then places each Black Jack into a different part of the pack, placing them face up so that they can be easily located. The deck is ribbon spread face down again and the card to the right of each face up "locator" Black Jack is a Red Jack. The entire effect moves quickly and the three surprises comprise an entertaining sequence.

Set-up: Arrange these cards from the face in this order: JS - indifferent card (reversed) - JD (reversed) - JH. Place the JC somewhere near the center of the pack.

Method: Ribbon spread the deck face up without disclosing the two face down cards at the end of the spread and say, "*A little experiment with two Black Jacks!*" Remove the JC and place it face up on top of the JS at the end of the spread. Scoop up the spread and square the cards. Lift off the JC again, disclosing both Jacks, snapping the card and replacing it on the face.

Hold the pack face up in your left hand. Turn your left hand face down in a Glide position and actually glide out the JC, placing it face down on the table. (Magicians and other suspicious types will suspect that you are switching cards.) Re-position the deck so that it is face down in your left hand. Your right hand comes over from above and by the ends as you appear to be estimating a cut of about half the deck.

Your right thumb at the rear end thumb-counts and releases the three bottom cards and maintains a pinky break. Almost immediately your right hand cuts off about half the cards and places them face down onto the tabled JC. Your right hand then retakes the left-hand portion from above and by the ends, shifting the break to the right thumb. Both hands simultaneously show Black Jacks on the faces of their respective packets. Needless to say, your left hand must previously pick up the tabled packet. Watch your angles of visibility in this display. Do not tip your thumb-break at the rear of the right-hand packet.

Both packets are then apparently rubbed face-to-face as in "Ed Marlo's Four-Ace Opener"—once, twice, and on the third "rub" your left fingers pick off the three cards below your right thumb-break. The Red Jacks will appear at the faces of the two packets. Your left and right thumbs then push both Red Jacks slightly off their respective packets, exposing an indifferent card below them. This will puzzle most magicians.

Your right thumb thumbs its JH onto the JD (on the face of the left-hand packet), then the right-hand packet is placed on top of the left-hand packet as the deck is assembled. Turn the deck face down and ribbon spread it face down across the table, revealing a face up JS in the center of the spread. Scoop up the spread and re-spread the cards between your hands until you come to the JS. The JC is face down and immediately precedes it. At this point you can take several approaches.

Your objective is to turn the JC secretly face up as you openly turn the JS face down. Those familiar with the Larreverse can apply that technique.¹¹¹

A bold approach was suggested by Dave Solomon of Chicago: When you make the first spread, disclosing the JS, simply say, "*A Jack!*" Take the cards into your hands and spread them with the backs more or less towards yourself. When you come to the JS, tilt your cards away from the spectator's view and make sure that the face up JS and face down JC (immediately to the right) are taken by your left thumb as you divide the spread at that point. In a fluid motion, your left hand turns palm down as it simultaneously thumbs off the JC face up. The already reversed JS is kept hidden throughout, particularly when you bring both the right- and left-hand portions together to reassemble the deck. This move is blatantly a discrepancy on two counts: (1) You disclosed the JS and threw down the JC; (2) The "thrown" card should have landed face down if you had actually thumbed off the reversed Jack. Like we said earlier, this is bold. Perhaps spectators will not notice the suit differences? Magicians may not notice the discrepancies if they are trying to catch a non-existent move. Try it and see what happens. If it proves to be impractical, the other sources cited should be consulted.

Regardless of which method is used, the face up Jack that remains on the left-hand portion must be "killed." This happens automatically as the first Jack is thumbed off with your left hand held palm down. As the separated right- and left-hand spreads are brought together, timing is essential so that the reversed Jack is not exposed.

Ribbon-spread the deck face down to expose the other face up Black Jack in the center. Close the spread and re-spread the cards in your hands. When you come to the face up Black Jack, upjog it and thumb over *two more cards* below it. Your left hand, still holding its section of the spread (with the JH then on top), pulls out the face up Black Jack and drops it onto the other tabled Black Jack. The left-hand cards are then placed *onto* the right-hand cards. This results in putting a Red Jack (JH) on top and a Red Jack (JD) on the bottom.

Explain that a *spectator* will locate the Red Jacks. Ask him to pick up one of the tabled Black Jacks. Using either any Overhand Shuffle or Hindu Shuffle, run off the top card, followed by the usual bunches of cards and request the spectator to say "stop." When he does, instruct him to place the Black Jack face up onto the run-off cards in your left hand. Immediately drop the remaining cards in your right hand onto the face up Black Jack. This places the original bottom Red Jack (JD) on *top* of the face up Black Jack. This process is repeated with the remaining Black Jack. Since the other Red Jack (QH) was initially run to the bottom, you are set for a repeat.

Allow some time to pass, then conclude by ribbon spreading the deck face down from left to right. Remove each Black Jack and the adjacent card to its right as a pair. Turn both pairs over, revealing that the Black Jacks, thanks to the spectator's intuition, have located the Red Jacks.

1952 - Chicago

¹¹¹ Marlo used a technique described at Step 8 and 9 in his "Repeat Repeat Reverse" routine published in *The New Tops* (May-1966) in the article, "In The Spectator's Hands" (Private notes dated August 31, 1965.)

FANTASY TORN AND RESTORED CARD

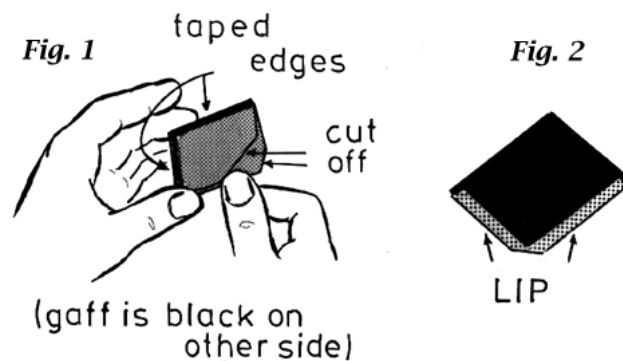
Danny Korem

This was inspired by John Cornelius's published in Pete Biro's "The Reel Works" (*Genii* -Volume 44, Number 4).

Effect: The performer visibly tears off a corner from a signed jumbo card. The card is then visibly restored in a fair manner.

Requirements: A gaff is needed. Figures 1-3 show its construction. The gaff is a sleeve that will fit over the corner of a card. The sleeve is made from a brass shim that is 10/1000" thick and can be purchased in most hobby stores. The gaff is 2" wide and 2 and 1/4" high. Figure 1 shows the backside of the gimmick. Notice that the lower left corner of the back piece is cut away. This makes it easier to slide the gaff onto the corner of the card. The lower left corner of the front piece is also slightly trimmed, which prevents the corner of the gaff from catching on any surface or cutting your hand.

These two pieces are put together around the top and right edge with *black* Mystic tape. The two pieces should be taped together with a Jumbo card placed between them so that the sleeve will slide easily over the card without binding.



You also need to cut a piece of material that is similar or matches the suit you wear when performing. This is glued to the face of the sleeve. (Fig. 2) Notice that a thin "lip" of brass 1/8" wide is left uncovered. (Fig. 2) Korem recommends that when you purchase a suit, keep the extra material trimmed from the pants legs for future use.

Next cut the outer left-hand corner from a face down Jumbo card, a piece that should match in size and configuration the sleeve. Glue this piece with rubber cement along the two edges marked indifferent. to the face (cloth side) of the sleeve. (Fig. 3) Use a strong cement which can later be easily peeled off the brass. You may want to glue a piece of white card stock to the back of the gaff to match the face of the playing card to be used, but this is not necessary.

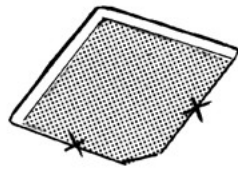


Fig. 3

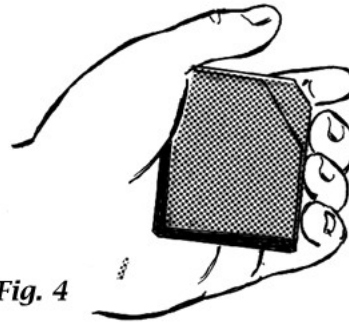


Fig. 4

Set-up: Place the finished gaff inside your right inside coat pocket.

Method: Have a card signed along its face. Replace the marking pen in your inside left coat pocket finger with your left hand, palming the gaff so that the "extra card-side" is against your fingers and the slanted opening is in the outer right corner as you look at the gimmick in your hand. (Fig. 4)

Retrieve the card with the right hand so that the back of the card is facing the audience. Transfer the card to your left hand adding the sleeve to the card. Your left hand is still concealing the gaff. (Fig. 5)

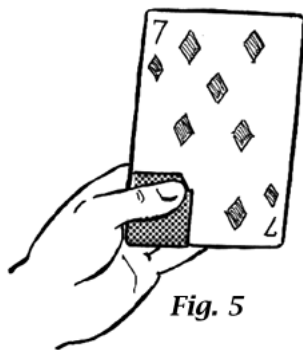


Fig. 5

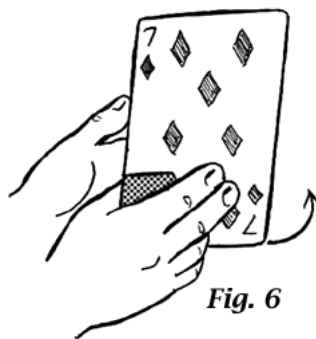


Fig. 6



Fig. 7

Your left hand then transfers the card to the right hand as follows: The card is rotated on its vertical axis in a counter-clockwise direction. (Fig. 6). Your right hand takes the card at the gaffed corner and displays the face of the card to the spectator. (Fig. 7)

Ask, "Recognize your signature?" You are holding the card in your right hand at the lower right corner with the card facing the audience. You must next position the card so that the gaffed corner is in the outer right corner (as you are looking at the card) with the back of the card facing the spectator. Therefore, turn your left hand palm towards the audience and rotate the card away from you so that the gaffed corner is at in the outer right corner. (Figs. 8-9)

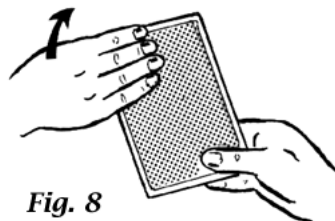


Fig. 8

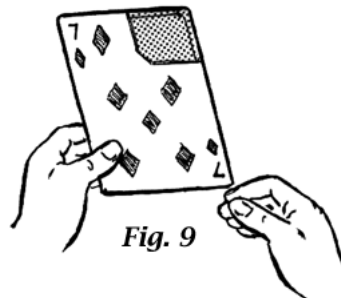


Fig. 9

Immediately move your right hand to the gaffed corner and the left fingertips to the left edge (performer's left) of the gaff. (Fig. 10) Your right fingertips and thumb then begin to tear the corner that is glued to the gaff, leaving a strip approximately 1/4" wide. (Fig. 11)

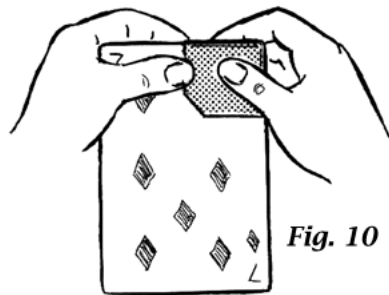


Fig. 10

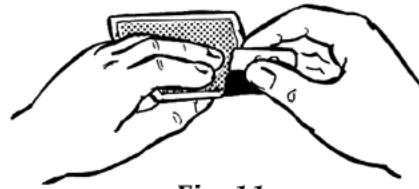


Fig. 11

When you are about 3/8" from the bottom of the gaff, the card is rotated so that the right fingertips are pressing against the lower edge of the gaff and the left fingertips tear off the rest of the corner. The card and torn corner are then repositioned so that the right hand is holding the torn corner and left hand is holding the gaffed card.

Because of the matching material on the gaff, the black art principle is in effect. It appears as a corner of the card is actually missing. (Fig. 13)

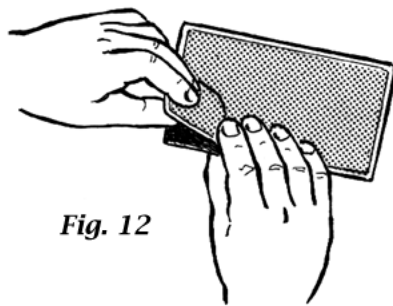


Fig. 12

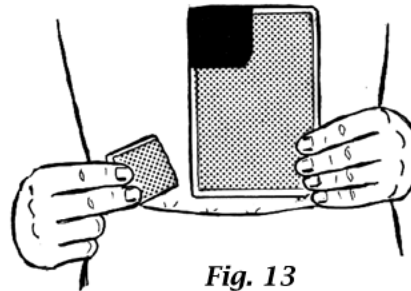


Fig. 13

(All drawings show the performer without a coat on for purpose of clarity.)

The "missing corner" display should be held for only a few seconds. Keep the card close to your body to "kill" poor angles of visibility, particularly at your right. To accomplish the visible restoration, the torn corner is placed in the left hand. (Fig. 14)

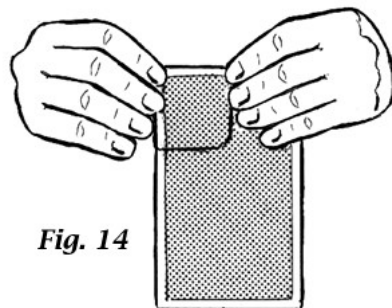


Fig. 14



Fig. 15

The right hand quickly turns palm up with the fingers on the face and the thumb on the back at the bottom of the card, then slides along the side of the card until the gaffed corner is reached. (Fig. 15) It then levers

the card towards the spectator. (Fig. 16) As the card is levered upright, the left thumb slides the torn corner inside the gaff. (Fig. 17, the performer's view.)

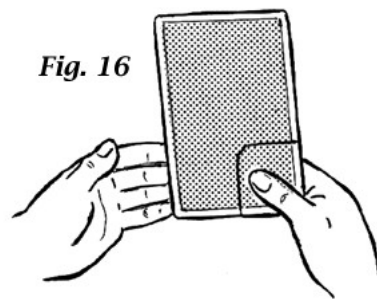


Fig. 16

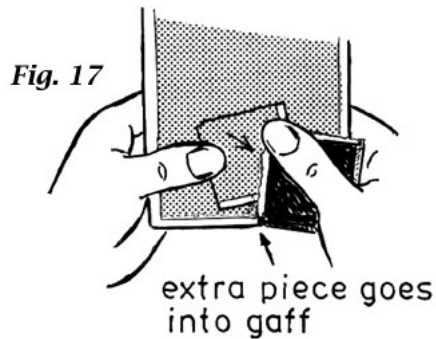


Fig. 17

Ask, "*Do you still recognize your signature?*" This will get a laugh. Do not grasp the corner, but let your right hand slide into position. Your right hand should not reach the corner until the card is almost parallel to the floor so that the black-art effect is not destroyed.

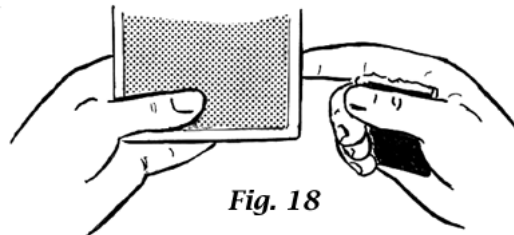


Fig. 18

Ask, "*This one?*" As you utter this remark, your right hand finger-palms the gaff and points at the signature. (Fig. 18) Continue: "*Good! Keep this with my compliments and, oh yes, the card is completely healed.*" Hand the spectator the card and "go south" with the gaff. Korem recommends that this short effect be included as part of a stand-up routine with cards rather than a singular effect.

JUMPING JACKS

Edward Marlo

"Creating new *effects* is more difficult than creating new methods." How many times have you heard this bromide? It is a cliché worth noting. *No mot*, you say? Can you hear the late Charlie Miller droning in the background? It is an old-timer's roundelay and sooner or later everybody gets a chance to say the same thing. Regardless, cardmen are always looking for new (?) effects. Reinhard Muller Muller, Reinhard (from Germany) published "3-Card Catch" in the *Pallbearers Review* (July, 1971). His *approach* to a sandwich-disclosure was apparently different—the selection was seemingly "caught" between two cards. That is, a card was placed on the top and bottom of the deck, the deck was *tossed* onto the table, and the performer retains three cards—the original top and bottom cards, plus a card between them. The implication being that the center card, the selection, was somehow caught in the quick, tossing action.¹¹² Muller's approach is not exactly new! Edward Marlo used the same kind of approach in *M-U-M* (December, 1960). Marlo's effect ("Jumping Jacks") was unique in three important aspects. (1) The position of one sandwich-card is *unknown* to the audience. It is apparently lost in the packet along with the selection, then the other sandwich-card is placed on *top*. (2) The sandwich disclosure is *repeated*. The first disclosure is the innovative throw-catch action, making it a *manipulative* find. The second disclosure is

¹¹² This effect also "caught" the attention of cardmen. Gerald Kosky published his variation in *Epilogue # 17* (March, 1973) and Herb Zarrow put his "4-Card Catch" into *Epilogue # 20* (March, 1974).

non-manipulative and more magical. (3) The "sandwich cards" magically change from Jacks to Deuces and the selection ultimately finds the missing Jacks.

Effect: A card is freely selected and lost in a talon of cards. A pair of red "jumping Jacks" are introduced. One of them is cut into the talon and the other is placed on top. The talon is tossed onto the table and the selection appears between the red Jacks. This "caught" card is replaced into the talon. Moments later it reappears between the Jacks again. Suddenly the red Jacks change into black Deuces. The selection is then used as a locator card and during a flourish finds the missing red Jacks.

Set-up: Secretly contrive to have the black Deuces face up on the bottom of the deck. Double-Cut the top card to the bottom, making the Deuces second and third from the face. Also, get the red Jacks to the top. This easy set-up can be arranged during other effects or between effects.

Method: Marlo began this routine by placing the red Jacks face up onto the table. Jon Racherbaumer begins the routine by using LePaul's "Rapid One-Hand Deal" to deal the red Jacks face down onto the table.¹¹³ This is in keeping with the Jumping Jack theme and adds a little flair to the handling.

Ribbon-spread the deck face up, making sure not to expose the reversed Deuces. Explain that the spectator may select any one of the remaining cards. Say, *"Would you like to select the card openly or covertly?"* If he says "openly" have him remove a card from the face up spread. If he says "covertly" have him select a card from a face down group; however, you must do the following: Scoop up the face-up cards and place them face down in your left hand. Ask the spectator to cut off approximately half the cards. Take this cut-off portion and ribbon-spread them face down so that the spectator may choose one. (If the spectator chooses a card from the face-up spread, you must still scoop up the cards, place them face down in your left hand, have the spectator cut off a portion, then ribbon-spread this portion face down onto the table. The important thing is to end up with a face-down half-talon in your left hand *after* the selection is made.

You are now holding the original bottom portion of the deck with the reversed Deuces in it. Your right hand takes the selection and places it face down on top of this talon; however, retain a slight left pinky break below it. Square the cards and immediately execute a *Triple Undercut* to apparently "lose" the selection. In reality, the selection goes to the bottom.

Your right hand then picks up one of the tabled Jacks. Place this Jack face up on top of the talon and hold a break. Repeat the *Triple Undercut*, getting this Jack to the bottom of the talon. Say, *"Let's send one of the jumping Jacks into the deck. Perhaps he can find the selection?"* Pick up the remaining Jack and place it on top of the talon. Do not retain a break. Square the cards casually between your hands, then your right thumb goes to the inner left corner and gives the cards an upward riffle until you pass the second face-up Deuce (the card fifth from the bottom or face).

Keep the cards separated at this point until your left fourth fingertip can move in to hold a break. This whole action can be done openly as you say, *"Both the Jack and the selection are lost somewhere in the pack."* Hold the talon in a Mechanic's Grip, still maintaining the break. At this point you are set to give the cards a One-Hand Throw Cut; however, it must be done as follows: All the cards below your left pinky break and the top card must be retained in your left hand. The rest of the talon will be thrown free and to the right. Your left thumb holds back the top card as in the Marlo Slip Cut. Only slight pressure is brought to bear. Your left pinky is curled around the inner right corner of the lowermost five cards so that these cards are easily retained.

Your left hand moves quickly to the right, then jerks back slightly to the left as all the cards *between* the top card and the lowermost five cards are propelled as a block to the right. They will fall to the table as a unit. Upon impact, the cards will spread about slightly. Your left hand then holds a block of six cards squared in a Mechanic's Grip. Your left forefinger should push these cards into a *deeper* grip so that its front *edge* can

¹¹³ Complete technical details for this one-hand deal are found in *The Card Magic of LePaul*, p. 88. An alternate introduction of the Jacks can be accomplished by using Piet Forton's Pop-Out Ace technique. In this case, place the Jacks face up on the bottom.

be covered by your curled forefinger. Your right hand immediately comes over and holds the cards from above and by the ends. Say, *"I think the Jacks have caught something!"*

Situation Check: The order of the cards in your right hand from the top should be: red Jack (face up), black Deuce (face up), black Deuce (face up), X card (face down), *selection* (face down), red Jack (face up).

You must then pass off these six cards as only three, consequently be careful with the *front edges*. Try at all times to keep this edge covered with your fingers or simply tilt the cards forwards and *downwards* so that the audience more or less sees the *top* of the cards rather than their edges. At this point you are going to apparently spread only three cards to show a single (?) face-down card between the face-up red Jacks. This is done as follows: Your left fingers carefully slide the lowermost cards of the packet from underneath. These cards will be side-jogged to the left so that a three-card sandwich is visible. Say, *"The two red Jacks have caught a card between them!"*

Still holding the cards in your right hand from above and by the ends, square the cards by moving them against your left thumb. As these cards are squared, your left pinky must secretly hold a break *above* the face-down card just shown (the selection). Your right thumb at the back end releases one card from *above* the break (face-down indifferent card) and your left pinky moves in above this card to establish a new break. You are now going to re-spread the cards, but the next move is tricky. Your right hand moves the three cards above the break as a squared unit, moving them to the right about an inch. When these three cards are moved, allow them to rest flush with the other three cards sidejogged to the left. Almost immediately your left fingers from underneath slides the bottom red Jack further to the left, again showing the "sandwich."

Raise the spread cards so that the underside is facing the audience and the center card of the sandwich can be identified. (It is the selection.) Lower the sandwich again. This is your first surprise.

With the sandwich spread in its original position, your left-hand fingers contact the face of the selected card. These fingers slide the selection secretly to the right until it becomes aligned with the uppermost red Jack. Say, *"Let's remove the selected card and place it in the deck."* Your left thumb gently slides out the face-down card (indifferent card) from between the face-up Jacks. Everything will look fair. The actual selection will *remain* under the top Jack. Your left hand places the assumed selection face down on top of the half-spread.

Ask the spectator to bury this card by performing a cut. As he does this, carefully close the cards in your right hand, which is still holding five cards as two from above and by the ends. Shake the face-up Jacks in a magical gesture and say, *"Watch closely! Did you see your card leave the deck?"* Hold the cards and tip them slightly away from you, then your left fingers gently slide out the first bottom card (face-up Jack), then the next bottom card (face-down selection) until the sandwich is made. (The Double Buckle can be used here as an alternate technique.) Your right hand is again holding a small spread of three (?) cards.

Turn the sandwich upwards to disclose the selection between the Jacks. This is your second surprise. Return your right hand to its original position and use your left hand to remove the selection. This time place it *face up* on the tabled cards. Square up the cards in your right hand, then turn them face down into your left hand. Transfer the bottom card to the top and say, "You know, the Jacks are a strange pair...but they are not as weird as the Black Deuces!"

Perform the Marlo Pivot Spread to ostensibly disclose two (?) Deuces.¹¹⁴ If you do not know this technique, merely turn the packet face up and spread them by holding the last three cards as one.

Momentarily take the two (?) Deuces and hold one in each hand. Your left hand will be holding three cards as one, so be careful. Place the cards together again and place them on top of the face-up selection on the

¹¹⁴ This is explained in *Classical Foursome*.

table. Turn all the face-up cards face down, then assemble all the cards so that the five principal cards are on top.

Say, "*Well, it looks as though the Jacks have jumped elsewhere. Let's see if the selected card can find them for us?*" Flip the top card of the deck face up. It will be the selection. Ask the spectator to hold it face up in his hand. Double Cut the top card (a red Jack) to the bottom of the deck. You now have a red Jack on top and one on the bottom. Hold the cards as in preparation for a Charlier Cut.

Take the face-up selection from the spectator, then perform the Charlier Cut as you insert the face-up selection between the converging portions. Ribbon-spread the cards face down on the table, revealing the face-up selection in the center of the spread. Say, "*Let's see if the selected card has found the red Jacks.*" Turn over the cards adjacent to the face-up selection (the ones left and right) and disclose the red Jacks. This is your third and final surprise.

June, 1952

As you can see, Marlo's routine is a multiple effect, which combines the manipulative with the magical, exhibiting skill and sorcery. Perhaps the important feature is Marlo's *application* of the "One Hand Throw Cut" in conjunction with a previously held break.

QUICK REFLEX

Edward Marlo

Many cardmen overlooked Paul Harris's "Reflex" effect from *Paul Harris Reveals Some Of His Most Intimate Secrets!* (1976). Perhaps they failed to appreciate its psychological underpinnings or disliked having to perform continuous double-lifts? While sequential Double Turnovers embody a certain logical subtlety, the Double Turnovers, no matter how well they are done, are cumbersome and tricky. Marlo's initial approach used D'Amico Spreads, which was less contrived. This approach is trouble-free and permits you to quickly dispatch the effect.'

Method: Take a shuffled deck and ask a spectator to think of a card from among those you show him. Count off ten cards and hold them in a fan with the faces towards the spectator. Return these cards to the top. Quickly perform a Jog-Shuffle and retain the ten possible selections on top.

Perform an Off-Center Faro Shuffle. Cascade the cards together and retain a left pinky break above the original top card of the right-hand section. Next, perform a Marlo Slip Cut. This shuffle and cut alternates the possible selections, spacing them into *even*-numbered positions from the top.

Swing Cut the upper half into your left hand and retain the lower half in your right hand, which holds the cards from above and by the ends. You are now set to sequentially flip the left-hand cards face up and face down, using the right-hand section as a "flipper." Each time a card is flipped face up and face down, it is dealt face down onto the table by your left thumb. The action is usually associated with a Drop Sleight, but this is not what Marlo used.

Use Paul Harris' patter approach. To wit: Make the usual comparison to quick-draw experts and the need to have quick reflexes. Explain that you are going to show and deal cards face down to the table. When the spectator sees his card being dealt, he must *instantly* slam his hand onto it. The sleight used in this case is a Marlo move mistakenly credited to Warren Wiersbe in *Mental Cases With Cards* (1946).¹¹⁵

¹¹⁵ *Mental Cases With Cards* (1946) was supported by Marlo's collaboration. Weirsbe and Marlo spent a lot of time together and Marlo encouraged Weirsbe to subsequently write his two booklets. Marlo told Jon Racherbaumer that Weirsbe probably forgot that Marlo showed him the "Flip Pick-up" move, which was used in "Cardillusion," p. 11.

Flip Pick-up

Your left hand holds the original top portion in a face-down dealing position. Your left thumb pushes the top card to a side-jogged position. Your right hand, holding the other portion from above and by the ends with its first finger curled on top, moves over and slightly under the right side of the jogged card. The left side of the right-hand section is then used to flip the jogged card face up and onto the left-hand portion.

Repeat this flipping action to turn the same card face down, then immediately deal the shown card face down to the table. Simply thumb it off in a one-hand action. This action is apparently repeated with the next card; however, when this card is turned face down just prior to the thumb-off, let it fall *onto* your left thumb. Simply leave your left thumb in a natural position on top of the left-hand portion instead of moving it out of the way. In almost the same instant, your left thumb *pushes upwards* on the flipped card so that it goes flush with the *bottom* of the right-hand portion. Your left thumb pushes off the top card of the left-hand portion onto the table. The secret switch is now complete.

This is a technique that must be individually adapted. The primary aspect to practice is split-second execution and smoothness. Unfortunately, like the Drop Sleight, this kind of move is usually done badly.¹¹⁶

The rest of the presentation should be obvious. When the spectator slams a hand on the tabled cards, his actual selection will be on the *bottom* of the right-hand portion, a position more conducive to "going south" for the finale.

November - 1980

WALK ON THE WILD SIDE

FLIP'S WILD CARD

Flip Hallema

Flip Hallema (Holland) is familiar to most magicians of the United States because of his lecture tours and convention performances. Like many performers from abroad, Flip applies a stylized imagination to his magic and comes up with interesting results. In writing about "Wild Card" Flip said that elaborate routines are "nice to do for magicians, but takes too long for laymen." Flip then devised this routine. The turnover procedure is interesting and the effect tersely unfolds in three distinct parts.¹¹⁷

Effect: The magician shows eight duplicate cards and a "wild card" different from the rest. Suppose the eight duplicates are Jokers and the "wild card" is the Ace of Hearts. The magician places four Jokers onto the table in a face-down row in front of a spectator. The cards in the performer's hands suddenly change into four Aces of Hearts and only one Joker. This remaining Joker is shown and placed face down to the table. The spectator turns over the face-down cards in front of him. They are also four Aces of Hearts! Finally, the remaining face-down card is turned face up by the spectator. It has changed into an Ace of Hearts!

Requirements: A standard set of the "Wild Card"—Five regular cards and four double-face cards. For the purpose of this explanation, assume that the cards are four double-face cards comprised of the Joker/AH and four duplicate Aces of Hearts.

Set-up: Their order from the face should be: Joker/AH - Joker/AH - Joker/AH - Joker/AH - AH - AH - All - AH - AH. The underlined Joker-side of the gaffed cards should be uppermost.

¹¹⁶ This move is a really the *reverse* of a Drop Sleight, which is the reason it whizzes past most magicians. Not requiring a get-ready is another plus-factor.

¹¹⁷ Tripartition has been broached by various writers and lecturers in magic, most conspicuously by Jules Lenier.

Method: Remove the nine special cards, holding them face down. Casually spread the uppermost four cards to show backs as you remark about showing the audience a remarkable feat using a small number of cards. Square the cards and turn them face up. Perform the standard false-count handling, using the Biddle or Hamman Counts, to apparently show eight Jokers and one Ace. After the "count," the cards will be in their original order.

Turn the packet over and apparently face down, then deal the top four cards face down in front of a spectator. Say: *"Keep an eye on those four Jokers!"* Direct attention to the cards remaining, which should be in a left-hand dealing position. Your right hand takes these cards from above and by the ends. Your left thumb then peels off each card, reversing their order, back into your left hand. Say, *"Over here we still have a Joker, Joker, Joker, Joker and the 'wild' Ace of Hearts!"* Square the five-card packet.

Secretly and swiftly turnover a five-card packet.¹¹⁸ This may be done in several ways, but the best ways occur under ample misdirection. This is up to each performer. The nice feature is that *after* the turnover, the same face card is apparently on top. In our case, this card is the AH, so everything looks copacetic.

Say: *"Watch these cards carefully..."* Slowly repeat the actions of peeling cards into your left hand. Four Aces of Hearts will show in sequence and you will end up with a face-down card. Apparently turn this card face up, but really perform a Double Turnover to disclose a Joker. Conclude by saying, *"...four Aces of Hearts and only one Joker, which we'll place on the table."* As you finish uttering this patter line, perform another Double-Turnover and deal the top face-down card (Joker) onto the table. Spread the remaining Aces of Hearts and place them onto the table away from "grabbers" or into your pocket and out of play.

Ask the spectator to turn the four tabled cards in front of him face up. These will be Aces of Hearts. While he recovers from his shock, ask him to turn over the remaining Joker to show another Ace of Hearts. Scoop up all five remaining cards and place them out of play, in your pocket, card case, or close-up kit.

HAND-OUT WILD CARD

Jon Racherbaumer

Flip Hallema (Holland) sent Jon Racherbaumer an intriguing approach to the Wild Card in 1972. Taking his approach and changing the technical handling, this routine was developed. It also owes a debt to the marketed trick, "The Magic Wand" effect recently marketed by dealers. Its interesting feature is that the cards are handed to the spectator, who can examine or keep them.¹¹⁹

Effect: Nine blank cards are convincingly shown on both sides. A self-adhesive disc is applied to a "wild card." Eventually, all nine cards magically emulate the "wild card" and end up with matching discs on their faces.

Requirements: Nine blank cards, blank on both sides; (2) A sheet of self-adhesive stickers. Denison red discs about the size of a quarter are perfect;

Preparation: Prepare eight blanks by placing a sticker on one side in the center of each card. This sticker-side is henceforth designated as the *face* of the card. The side without the sticker is designated its back.

Set-up: Place four of the sticker cards face up on the table, then place the single double-face blank card on top. Place the remaining four sticker cards *face down* on top of all. This is a mirror-set-up, consequently when you begin the routine it does not matter which side is up.

Method: Place the nine-card packet in your left hand and say, *"I have some blank cards!"* Spread the packet until you come to the fifth card (double-faced blank), making sure that it remains flush with the

¹¹⁸ An easy method to perform such a turnover is the Through-the-Fist Flourish.

¹¹⁹ Roberto Giobbi created a polished, finessed, and professional version of this trick, which is explained in his Las Vegas lecture notes (1996).

other four cards in your left hand. Square up, turn the packet over, and repeat the same spreading action on the other side of the cards. Be sure to spread the cards widely each time, showing most of the full faces of the cards being exposed. At this point, if you desire, ribbon-spread the cards across the table. This spread can be casual, but must be fairly "tight" so that the sticker disks are not prematurely exposed. If you are careful, the spread can be flipped over. Patter: *"These cards are blank on both sides!"*

Hold the packet squared in your left hand and continue, *"Which side do you prefer"* the packet over end-for-end and keep turning the packer over and over, saying: *"Tell me to stop on any side!"* When the spectator stops you, perform a Hamman Count to ostensibly show nine cards. This count seems to show nine blank faces, which are counted aloud. Since there is a thin line between "proving" and over-handling, do not turn the packet over and perform another Hamman Count. This is unnecessary.

After the Hamman Count, turn the packet over and deal four cards onto the table, dealing them into a neat, overlapping row. The audience will assume these cards are blank on both sides. Turn over the remaining five cards end-for-end and into a left-hand dealing position. Continue: *"There is something interesting about these blank cards."*

Perform the so-called Flustration Count. Your right hand comes over and grasps the packet from above and by the ends. Your left thumb then peels off each card into your left hand. After each peel your right hand turns palm upwards to flash the *same* bottom blank card. The last card of the peel-count will be the double-face blank card.

If you prefer, you can perform Jean-Pierre Vallarino's Rhumba Count.¹²⁰ If you begin with the packet face up and perform the Rhumba Count, the audience ostensibly sees five blank cards. The face of bottom blank card is shown five times. The faces of the other cards remain concealed.

Hold the packet face up in your left hand and grasp its right side with your palm-down right hand. Put the tips of your first and second fingers against the right edge/side near the outer corner. Your thumb lightly rests underneath these two fingers. Your right thumb and fingers are getting ready for a Stud Turnover.

Turn your right hand palm up to turn the packet face down. Simultaneously pull and pivot the top card to the right with your right thumb as your first/second fingers keep the other cards squared as a four-card block. The pivoting thumb-action is delicate and light. Open your left hand in a relaxed manner, then let the right-hand cards drop and pivot onto it. The left side/edge of the four-card block hits your left second and third fingers. Do not move your left hand.

Start lifting your right hand upwards. This stop-action view shows the four-card block flipping face up. Your right first/second fingertips perform the flipping as your right thumb and first/second fingers retain the face down card. Your right hand, with its face down card, moves to the right. Move and curl your left forefinger around the outer right corner of the four-card packet. Your left second, third, and fourth fingers move against the right side. This ensures perfect alignment. Deal the card face down to the right.

Repeat the above actions three more times to show duplicate blank cards. Deal the fourth card face down onto the others. Turn over the blank card stud-fashion with your right hand and deal it onto the tabled cards, or use it to scoop up. The block-turnovers of the Rhumba Count should be gentle and the action should flow without hesitation.

Remove a red disc from its protective sheet of discs, then affix it to the center of the top card of the five-card packet. This top card is the double-face blank card.

¹²⁰

This technique was originally published by Meir Yedid, Gary Ouellet, and Harry Lorayne in 1993. Yedid sold John Bannon's "Call Of The Wild" which uses the Rhumba Count to show backs where none exists. Ouellet published it in *Genii*: (November-1992). Lorayne's handling appears in *Apocalypse* (December-1992: Volume 15-Number 12), in a routine called "Real Wild Cards." Each handling is *slightly* different.

Perform the standard Through the Fist flourish: Your left hand turns palm down and your left thumb pushes down on the outer end of the packet so that it emerges out the other side of your hand. This flourish can be performed with or without a complete turnover of the packet. In this case, perform the flourish so that the packet is actually turned over. When the packet emerges through the fist a red-sticker will be uppermost and the audience will assume that no turnover took place.

Hold the packet in a left-hand dealing position. Begin the peeling action of the Flustration Count to show each card and each will appear to have a red disc on it, but hold a left pinky break between the third and fourth cards peeled. The last card will be a blank, which is dropped onto the other "spot" cards. Four out of the five have magically changed.

Comment on the last blank card: *"This card is still blank!"* Perform a Double Turnover (easy due to the break) to apparently show a single (?) double-face blank card. In other words, the card appears to be blank on *both* sides. After the turnover, immediately deal the top card onto the table or onto a spectator's extended, flat palm. (Insurance: If you deal this card onto a spectator's palm, have him place his other palm on top to sandwich the card. This prevents the spectator from prematurely exposing it.)

Deal three of the four "spot" cards onto the table, disc-side uppermost. Your right hand uses the remaining "spot" card as a wand, pointer, or talisman as it touches the four cards initially tabled. Disclose these four cards by turning them face up to reveal "spot" cards. All that remains is to wave the talisman-card over the last card in the spectator's hand. Have it shown. The nine spot-cards can be freely examined.

IMPROMPTU WILD CARD

Derek Dingle

Effect: The performer takes eight Spot cards from a borrowed deck. These Spot cards magically change to Court cards.

Set-up: Since this requires a set-up, some performers may not yet be adept enough to arrange the required cards from a *borrowed* deck; however, such a procedure can be done. Regardless, the deck is ungaffed and can be examined after the effect or can be used in other effects. From the top of a face-down deck: Black spot card (face down) - four Kings (face up) - Red four or five spot card (face down) - four Queens (face down) - a Jack (face down) - the balance of the deck (face down) .

Method: Turn the deck face up and run through the cards, upjogging the Red Six, Seven, Eight, and Nine spot cards for half their lengths. Keep spreading through the deck until you pass the four Queens and come to the Red spot card. (Take care not to spread the Spot card or you will expose a face-down card.) Upjog all the remaining cards in your left hand, buckle the bottom card of the block and bring it down in alignment with the rest of the deck. You should then have upjogged eight Red cards consisting of sixes, sevens, eights, and nines, followed by a Red four or five and the four face-down Kings hidden below. Strip out these cards and keep them face up in your left hand. Place the balance of the deck face down in front of you.¹²¹

Say, *"I need eight red spot cards for this effect."* Spread four cards into your right hand and count "four." Turn these four cards face down and place them *under* the packet in your left hand. Spread the next four cards into your right hand and count "eight." One more Red spot card will remain in view on top of the left-hand cards. Spread this card halfway off the left-hand packet. Turn the cards in your right hand face down and slide them underneath this single red spot card on top of the left-hand packet. Square up, but keep a break under the four cards. You should then have a break below five cards, the top one being face up.

¹²¹ This technique is usually attributed to Paul Rosini and was published in Lesson 61 of *Tarbell's Course in Magic* (Volume 5, pp. 121-123 as "Paul Rosini's Ace Transposition" . This effect and technique is also explained (without credit) in *Million Dollar Card Secrets* by Frank Garcia as "Eye-Mazing." The technique is actually the creation of Charlie Miller, who seldom gets the credit.

Continue: *"I'm sorry, I do not need this ninth card!"* As you utter this line, pick up the face-up spot card together with the four cards beneath it and deposit it (them) on top of the deck. These cards are held from above and by the ends to hide the thickness of the block. The preceding actions should appear as if you showed nine spot cards, only needed eight, so you deposited the extra one face up on top of the deck.¹²²

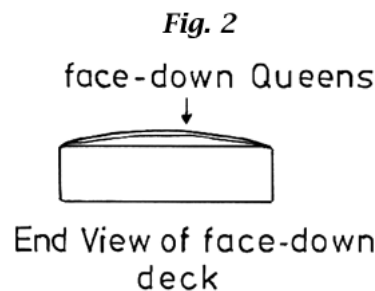
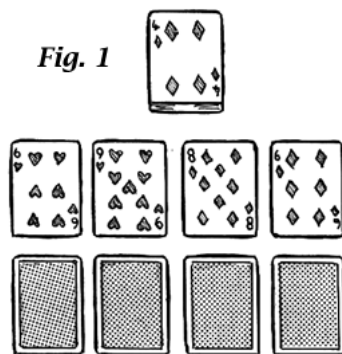
Immediately after placing the card(s) on the deck, spread the cards remaining in your hands to show eight face-down cards. If you like, turn the cards in your hands face up and, by means of the Hamman Count, show eight red, spot cards. This, however, seems unnecessary since you are going to show them again in the next sequence of placing them on the table.

Hold the cards from above and by the ends (face down) in your right hand. Your left fingers then pull the top and bottom cards together into your left hand, letting them fall into your left palm. Pull the top and bottom cards again, letting them fall onto the pair already in your left palm. Repeat this. You then have two cards in your right hand. Place them on top of the cards in your left hand, keeping a break below them.

Situation Check: The cards should now alternate: King-Spot-King-Spot-King-Spot-King-Spot.

Double lift or turnover the top two cards, show them, turn them face down, and deal the top card face down to the table. Again, hold the cards from above and by the ends in your right hand. Pull the top and bottom cards together into your left hand and immediately replace them *below* the right-hand packet. Turn the packet face up and deal the face card face up onto the table below the previously tabled face-down card. Turn the packet face down. Repeat these action-steps twice more.

You should then have two cards remaining in your hands. Place the top one face down without flashing its face. Place the remaining spot card face up below it. The layout should look like Figure 1.



Pick up the balance of the deck and turn the top face-up card face down. Turn the deck face up, transfer the rear six cards as a block to the face of the deck and continue spreading the deck as though looking for a specific card. Spread until five cards remain in your left hand (Jack and four Queens). Upjog these five cards, leave the Jack upjogged, and as you bring the four Queens back in alignment with the deck, squeeze their lowermost end so that they are crimped. (Fig. 2)

Pull out the Jack and toss it face up onto the table. Turn the deck face down and place it squared on the table in front of you. Say, *"In addition to those eight red spot cards, I need one picture card to act as a 'wild' card."* Pick up the four face-down cards from the table and hold them from above and by the ends in your right hand.

Hold the Jack face up in your left hand. Pull the top card of those in your right hand onto the face of the Jack, rub the two cards together with your left fingers, turn your left hand palm down and thumb off the

¹²² A similar, secret unloading technique is featured in one of Edward Marlo's versions of "The Spectator Cuts To The Aces." See "A Problem Posed" in *The New New Tops* (March, 1965), Method Thirty-seven (37).

lowermost card face up onto the table to show the "change" to a picture card. Pull the next card onto the Jack and repeat the rubbing and tossing face up to the table. Repeat with the remaining two cards in your right hand.

Place the Jack face up on top of the deck and aligned with the other cards. Pick up the four face-up spot cards. The excuse for placing the Jack down is to enable you to pick up the four face-up cards using *both* hands. Turn the four cards face down in your left hand and obtain a break below the top card. Reach over and pick up the Jack together with the four cards below it. This is easy due to the crimp.

Immediately place the cards on top of those in your left hand. You should then have a break above the bottom three cards. Transfer all the cards to your right hand, which takes them from above and by the ends with the right thumb taking over the little finger break. The left thumb pulls the Jack into your left hand, then pulls the next card on top of it. The rubbing process is repeated and your left hand turns palm down to thumb the lower card face up onto the table. As you do this, your right hand lowers and deposits the three cards below the break onto the top of the deck.¹²³

As your left hand returns to take the next card, the right hand should be turned palm up to flash the spot card on the bottom, showing no apparent change. Your left hand returns and takes the next card and repeats the rubbing and placing of the card face up onto the table. Repeat for the next card. You then have a double-card held as one in your right hand and a Jack in your left hand.

Say, "*I will change the last card visibly.*" Turn the double-card face up and place it face up under the face-down Jack, but outjogged for about an inch. Hold the cards in your left hand. With your right thumb and third finger slide the top *two* cards forward so that the lower picture card becomes aligned with the Jack. Your right thumb acts as a stop. This is the standard Annemann-Christ Alignment technique.

Pull out the spot card from between the others replace it underneath and still out-jogged. Hold it in your left hand. Push the Jack and the card below it forward to cover the spot card, then immediately pull back *only* the Jack. The spot card has apparently visibly changed into a picture card. Turn the Jack face up and place the cards in the hand face up on top of the other picture cards on the table, keeping the spot card concealed, to cap the routine.

OIL AND WATER

EARLY OIL AND WATER

Edward Marlo

This is one of Marlo's earliest routines for performing Oil and Water. He showed it to Bill Simon immediately after World War II during a Chicago convention. Simon was at the convention as a demonstrator for Tannens Magic Company. Marlo also performed the routine for Martin Gardner, Paul Montgomery, and Stewart Judah. They *saw* the routine, but were not shown the Work. The first magicians to learn the details were Dai Vernon (during his first lecture in Chicago), Bert Fenn, and Neal Elias. Marlo also sent a letter and copy of the routine to the Bruce Elliott (with instructions not to publish it) on February 19, 1951.

This routine initially used twenty cards—ten reds and ten blacks. Some magicians thought that twenty cards was too many. Others argued that more cards enhance the routine. Regardless, the principles and deceptions are what counts. Apply them to any number of cards you wish.

¹²³ This is related to the Drop Sleight and is really a Replacement Sleight. This technique was popularized by Ron Wilson in his award-winning effect, "The Highland Hop."

Method: Remove ten Red and ten Black cards from the deck. These should be spot cards. Count the Red cards face up into your left hand, then count the Black cards face up *onto* the Red cards. As you count these Black cards, injog the sixth one and finish the count. As you square the cards obtain a left pinky break *below* the injogged card.

Turn the packet face down and simultaneously perform the Turnover Pass. This maneuver displaces of the colors. (Marlo mentions in his original text that cardmen can use any other move or subtlety to achieve the same end, such as the Vernon Displacement Move from his "Follow The Leader" routine.)

Situation Check: The order of the cards in the face down packet from the top should be: 5 Blacks, 10 Reds, 5 Blacks.

Deal the top ten cards face down onto the table one-at-a-time, reversing their order. You can flash the red faces of the last five cards if you like. Turn the remaining ten cards in your left hand face up and spread the first four cards, showing the faces of Black cards. Square and turn them face down, then place them to the right of the supposed Red cards. If you have been deceptively clean in your handling, the audience should believe you have a ten-card packet of Red cards on your left and a ten-card packet of Black cards on your right.

Say, *"I'm going to mix these Reds and Blacks by alternating them"* Your left hand picks up a card from the left-hand packet, flashes its face (Red), and drops it in the center between the two packets. Your right hand picks up a card from the right-hand packet and without showing its face drops it face down on top of the card between the packets. This alternating deal process is continued until all the cards are exhausted. The appropriate flashing of faces is done during the deal as you say: *"Red, black, red, black, red, black..."*

Pick up the supposed "mixture" of cards, square them, and riffle the ends as you say, *"Oil and water don't mix!"* Turn the cards face up and spread them to show the color separation.

Second Phase

Separate the spread so that the Blacks go into one hand, the Reds into the other. Once again openly mix the cards so that they alternate, only this time alternate the cards face up. Say, *"When the colors are mixed, the only way to unmix them would be to do this!"* Pick up the assembled packet and spread them face up between your hands to show the mixture. As you spread the cards, when you reach the eleventh card from the face, secretly push or slide it under the spread. This eleventh card remains under the spread. When the spread is closed, it becomes the top card and again you have done a secret displacement.

Place the packet on the table or in your left hand. Show the top card's face and name its color, placing it to your left. Show the next card, name its color, and place it to your right. The cards should be placed face down. Continue this action until the cards are exhausted, but stop flashing the faces after you reach the ninth or tenth card even though you verbally continue to alternately call out the colors. Explain that this *physically* "unmixes" the cards.

Pick up the packet on your right and say, *"Let's count the cards to make sure there are only ten."* Reverse-count them face down onto the table, reversing their order. You are then set to mix the cards again. You seem to alternate the colors as you did in the *First Phase*. When you have completed the mixing, square the cards, riffle the front end, turn the cards face up, and show the colors are separated.

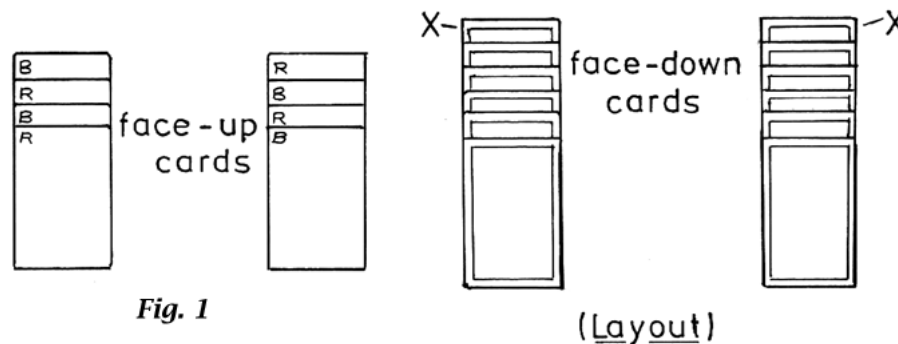
Third Phase

Separate the colors so that your left hand holds the Blacks face up and your right hand holds the Reds face up. Say, *"This time we'll mix the cards using the swirling motion."* Both hands simultaneously deal a card face up onto the table, Black going to the left, Red going to the right. Your hands then *cross* and both hands deal a card face up onto the previously tabled card of an *opposite* color. In other words, a Black goes onto the Red on the right and a Red goes onto the Black on the left.

Repeat this action until all the cards are exhausted, crossing and uncrossing your hands as the deal is alternated. Afterwards, you will have two ten-card packets of alternated colors. Place the left-hand packet on top of the right-hand packet and turn the assembled packet face down. If you examine the twenty-card packet at this stage, you will see that the first ten cards alternate in reverse to the second group of ten alternating colors. In other words, you have cleverly achieved the same displacement of *Phase Two* without performing a sleight.

Holding this twenty-card packet face down in your left hand, you are then going to apparently show that the colors alternate. This is done in the following manner: Deal a card face up to the right as you verbally mention its color. Deal the next card face up to the left in the same manner. The next face up left-column card goes onto the previous one in a slightly in-jogged position. Do likewise with the right-hand cards, forming two columns of cards.

Continue dealing the cards face up in this alternating manner until you have dealt eight cards. The remaining twelve cards are dealt in the same manner (left, right, left, right, etc.), but the cards are dealt *face down*. Continue to name the colors. After dealing all the cards, the layout will consist of two columns of ten cards each and half the cards in each column are face up. (Fig. 1) At this point the audience assumes that the face down cards in each column *match* the face up cards above them. To further "sell" this lie, turn the first face down card (marked indifferent in the drawing) face up to reveal the correct, matching color.



Pick up the five face up cards in the left-hand column and turn them face down in your left hand. Pick up the lowermost face down cards in the right-hand column and hold them face down in your right hand. The cards in each hand are the *same color*, but the audience thinks they are opposite colors. Alternate the cards into a common face down pile. Repeat this process with the remaining ten cards by alternating them face down on top of the previously tabled ten cards. All twenty cards are then apparently mixed.

Pick up the assembled packet of twenty cards, riffle the front end, turn them face up, and spread them between your hands. Say, "*The colors have separated, again proving that oil and water don't mix!*"

February 19, 1951

Despite attempts to discredit Marlo, "Oil and Water" as we know it today is strictly his creation. He introduced it in his book *The Cardician* (1953) and over the years published many routines in various magazines. Marlo created the theme of having small packets of red and black cards alternated red-black, then magically separating them into unified wholes of reds and blacks. He also created the patter theme of "oil and water not mixing" and introduced the standard number of eight cards, four reds and four blacks. He created routines using more than eight cards, but more important, he applied innovative techniques and subtleties to this motif and almost single-handedly inured the effect into the consciousness of cardmen everywhere. Here is a brief list of Oil and Water routines published by Marlo. It is by no means a complete list, but it is detailed enough to give uninitiated readers an idea of how thoroughly Marlo covered a given effect.

In the reprint of *J. N. Hofzinsler's Card Conjuring* the section on Card Problems cites the following effect:

The Magic Separation

The conjurer displays a pack of cards; all the suits and colors mixed together. He puts the pack on the table and divides it into two piles. In one pile, all cards will be red; in the other, all black. Unprepared cards.

First we must assume two things: (1) That Hofzinser really had such an effect and furthermore had a solution; (2) That he would have used a 32-card pack. One could quibble about (1), especially when the reprinted book admits that the Card Experiments "were of Hofzinser's invention, though there is no authentic proof of this." This matters little. But let's look at the actual problem. Questions: How many cards are actually used? Are the cards shown to be mixed during the display, or are they somehow mixed after they are shown? If so, in what manner are they mixed? Shuffles? Cuts? Dealing? When the cards are tabled, how are they divided? Cutting? If so, are the cuts equal?

In any case, Oil and Water as conceived and popularized by Marlo is not the same as Hofzinser's so-called Magic Separation. Hofzinser was probably a genius of sorts and it's conceivable that he did have some remarkable and innovative effects. But the current infatuation with the legendary Hofzinser is extreme and quixotic. If one must indulge in conjecture, then it would be more logical to study everything Hofzinser did leave behind; to study his presentation style, his procedures for other effects, his manner of mind. This is more challenging and logical-far better than those hasty, dramatic leaps backwards from the Already Established to the Seems To Have Been.

Oil and Water is a curious effect. It is usually performed for other magicians rather than lay people. It is a puzzling effect, but not a dramatic one. It has no vital impact. Yet it has a kind of insinuating charm. When the circumstances are right and the audience is right, Oil and Water becomes a beautiful interludes routine that gently intervenes between blowing minds and bring them to their feet.

From a magician's odd point-of-view, Oil and Water is problematical. Why? Because the methods are complex, consisting of three, four, five, or more phases. Furthermore, each phase is usually different from the others, both in method and procedure. If a performer makes one false step anywhere in the routine, particularly since all the phases are more or less interrelated, the whole routine is botched. One's memory is taxed-a sad state of affairs when one's trying to Entertain.

But the routine fascinates cardmen. Everyone has a routine. P. Howard Lyons published so many versions (over 20) that one had to become an Oil & Water fetishist to cope with it.

"Early Oil & Water".....	February 19, 1951
"Oil & Water".....	1953
"New Oil & Water".....	September 25, 1956
"Oil & Water Climax".....	September 25, 1956
"All One Way".....	September 25, 1956
"Latest Oil & Water".....	October 24, 1956
"Oil & Water-Water & Oil-Oil & Water".....	October 5, 1958
"Oil & Water Climaxes".....	January 25, 1959
"Direct Oil & Water".....	December 1, 1961
"Dealing In Oil & Water".....	November, 1962

In these *ten* published routines, including all their phases, Marlo introduced the following techniques to be applied to Oil and Water:

(1) The use of an extra card or cards; (2) The use of single, double, and triple buckles; (3) The use of various sliding displacement moves; (4) The use of double and multiple pushoffs; (5) The use of half-passes and turnover passes; (6) The use of a bottom placement as in M.S. Loading Move; (7) The use of multiple lifts; (8) The Side Steal; (9) Under the Spread techniques; (10) The Count Cop; (11) The Bottom Deal Count; (12) The Double Deal; (13) Marlo's "Sleightless Sleight":

(14) The Multiple Shift (plunger); (15) The Pull Down Move; (16) The Glide; (17) The two-handed Loading Move; (18) A variant of the Benzais-Diaconis Cop

Marlo also alternated the cards by dealing and fan-insertion. He mixed reds and blacks (faces), face-up and face-down cards (faces and backs), and blue-backers and red-backers (backs). It was also his idea to place the mixed colors into a card case, then show them to have apparently unmixed while still inside the case. It was also his idea to *reverse* the effect by having separated reds and blacks magically become alternated again.

Students studying Marlo's work on Oil and Water will notice the kinds of technique he used and how the overall effect looks to an audience. It is all right if a number of difficult secret techniques underlie a routine if the visible procedure and actions appear direct, smooth, and uncomplicated. In other words, "Oil and Water" should look magical. Most of the time Marlo avoided using Elmsley, Veaser, Biddle, and Flexible Counts.

FLOATING PHASE

Castillon - Racherbaumer

This phase was developed by Gene Castillon and Jon Racherbaumer during a session devoted to Oil and Water. For the information of all time-keepers, the time was March 11, 1974 and the place was Metairie, Louisiana. This phase requires cards whose faces can be seen more than once during counting. Therefore, they must all appear uniform. For purposes of this description, suppose you have four Circle cards and four Star cards from an ESP pack.

Set-up: Arrange the cards in the following order from the face: Circle, Circle, Circle, Circle, Star, Star, Star, Star.

Method: Place the cards face up in your left hand. Your right hand grasps the cards from above and by the ends in a Biddle Grip. You are ostensibly going to show the eight cards one at a time, which you do; however, you also displace or alter the order. Your left thumb peels off the first two cards one at a time. As the third card is peeled, your left fourth fingertip maintains a break below it. The fourth card is peeled normally and you momentarily pause as you say: *"The four Circle cards!"*

As you peel off the first Star card from the right-hand cards, secretly pick-up or re-steal the two Circle cards above the break so that they go below your right-hand cards. Peel the next two Star cards in normal fashion. The last card(s) are really three cards held as one. (A Star and two Circle cards). These are placed on top of all. **Situation Check:** The order of the cards from the face should be: Star, Circle, Circle, Star, Star, Star, Circle, Circle.

The cards are turned face down and placed into your left hand. Spread the cards between both hands and separate the spread so that each hand holds four cards. Do not disturb their order. Your left hand drops its four cards face down to the table. The right-hand cards are placed face down into your left hand in preparation to perform Castillon's Spirit Count.

Perform the Spirit Count to apparently show four Circle cards as you say, *"Remember, these are the Circle cards."* Drop these four cards face down onto the table to your right. Their order from the top down should be: Star, Star, Circle, Circle.

Pick up the other four cards and place them face down into your left hand in preparation for the MarFoe Count. See Hierophant # 4 for "Marlo Fakes Out Elmsley," Only this time, *two* cards remain hidden instead of one. These are the two center Circle-cards. Place the last card of the Count onto the face. All the cards will appear as Star-cards and after the Count their order from the top should be: Circle, Circle, Star, Star. In other words, this packet will be in reverse-order of the one on the table.

You can then reverse-count the cards in your hand or perform Elmsley's method of alternating the cards during the mixing process. We prefer the latter, which is accomplished as follows: Transfer the cards just counted (MarFoe) to your right hand. Your left hand then places a card off the top of the tabled packet and begins a new pile. Your right hand drops a card off the bottom of its fan so that it falls onto the new pile. This alternating deal continues until all the cards are exhausted. Each time you deal a card, name it either a Circle or Star.

To conclude, turn the packet face-up and spread the cards between your hands to disclose the color separation.

March 11, 1974

VEESER PHASE

Jon Racherbaumer

Method: Take the eight-card packet (four reds-four blacks) and alternate the colors. Suppose that their order is R-B-R-B-R-B-R-B. The face card is red and the back or bottom card is black. Place these cards face up in your left hand after spreading them openly to show their alternated condition. Your right hand grasps the squared packet from above and by the ends. Perform the Veaser Concept. For those unfamiliar with this flexible technique, this is a brief description:

When you close the initial spread, obtain a left fourth fingertip break above the three lowermost cards. Your right hand grasps the packet from above and by the ends. The next move is a simultaneous action. Your right hand takes all the cards above the break and slides or moves to the right. Your left thumb simultaneously peels off the face (top) card so that it slides flush and onto the three cards below the break that are retained in your left hand. Your left fourth fingertip must also retain a very fine break between the stolen three cards and the just peeled face card.

Your right hand then moves back towards your left hand as your left thumb peels off the next face card of the right-hand packet. Maintain your break. As your left thumb peels off the third face card, maintain the break, but on the fourth peel, all the cards above your left fourth fingertip break are stolen underneath the single card remaining in your right hand.

The simultaneous action of the fourth peel should be a fluid one. If executed properly, everything looks copacetic. There will be four cards in each hand and a significant displacement has taken place. Many beginners worry about the crucial first peel, recognizing that only one card should be in the left hand whereas there are *four* cards. Marlo has always suggested that you perform your peels deeply into the left hand so that your left forefinger can mask the tell-tale thickness of these four cards at their outer end.¹²⁴

After executing the Veaser Concept, the four cards in your left hand should be in the following order from face to back: B-B-R-B. The right-hand cards from face to back are in a similar order: R-R-B-R. In other words, the "odd" card in each packet is "set" for a subsequent Elmsley Count.

Place the right-hand packet (red?) face up onto the table. Your right hand comes over and grasps the left-hand packet (black?) from above and by the ends. Say, "*The cards alternate!*" Your left fingers then contact the bottom of the packet and move the lowermost cards to the left so that both cards show in a side-jogged spread. This spread is slight, just enough to show the indices and color. In a flash, the spectator will see B-R-B, a quick bit of visual reassurance.

Square the cards and table them. Pick up the assumed red packet and repeat the spreading bit just described. Square them. Perform an Elmsley Count to show all reds. Table the cards. Pick up the

¹²⁴ See *Hierophant* 5-6, pp. 243-244 or *The Legendary Hierophant* (1998) for "Marlo's Technical Variation of the Veaser Concept."

supposed black packet, Elmsley Count them to show all blacks, and table them. Depending on your next phase, the last card of the Elmsley Count can go either to the face or the bottom.

April 29, 1974

OIL SLICK AND WATER WONDERFUL

Alex Elmsley

Effect: The basic Oil and Water theme. Four red and four black cards are shown to alternate. The colors separate. The alternation procedure is repeated. Once again the colors magically separate. The climax consists of the separated colors magically reverting to an alternated state.

Requirements: Cull and remove the following cards: The Reds -6H, 7H, 6D, 7D. The Blacks 7C, 7S, 8C, 8S. The overly conscious purist may want to use special printed cards having a uniform geometric and colored design such as all circles or diamonds. Therefore, when a card is shown *twice* during a counting procedure, the second "flash" is not noticed. Of course, this takes the effect out of the impromptu class and converts it into another special-cards-from-a-wallet effect. If it is any consolation, this routine has been tested many times on laymen and no one seemed to notice the "second flash" discrepancy. If anyone detects this discrepancy, it is likely that this same person will not be fooled by this routine.

Method: After removing the requisite cards, alternate the colors. Do this openly rather than expertly (such as giving them a small-packet Faro weave), saying: *"These red and black cards are mixed by alternating the colors. But like oil and water, they don't stay mixed."* Elmsley originally alternated the cards by inserting reds between the blacks. However, if you do this, another action is necessary to facilitate a displacement. To wit: The cards are placed face up into your left hand in the following color-order from face to back: B-R-B-R-B-R-B-R. Your right hand picks up the packet from above and by the ends (K.B. Move position) and your left hand peels off the first four cards into its palm as you say, *"Notice that the cards alternate black, red, black, red."* The peeled cards in your left hand are placed back on the face of the remaining four cards in your right hand. This action creates the requisite displacement and the cards are then in the following order from face to back: R-B-R-B-B-R-B-R. The fourth and fifth cards from the face are the same color (black).

The Elmsley procedure works and seems deceptive enough. Our preferred procedure is a Marlo subtlety from another routine. ("Early Oil & Water.") We call it the Criss-Cross Subtlety. Your left hand holds four black cards face up and your right hand holds four red cards face up. Both hands then simultaneously thumb off its respective cards from the face of their packets. The cards are allowed to drop face up onto the table. The right-hand red card falls to the right, the left-hand black card falls to the left. Cross your hands at the wrist and repeat the thumbing-off action. A black card drops face up onto the tabled red card on the right and a red card falls onto the tabled black card to the left. Uncross your hands, return to your starting position, and repeat the thumbing-off action. Cross your hands again and the last two cards are thumbled off onto their respective cards. The audience will see a visible mixture of alternated colors. State the obvious: *"The reds and blacks are mixed by using the ancient, mixmaster process."*

You then place the alternated packet on your left on *top* of those alternated on your right. Pick up the assembled cards and square them. Their order from face to back should be: R-B-R-B-B-R-B-R. This is the Marlo displacement subtlety. You may ask, "What's the big difference between Elmsley's and Marlo's procedure?" Without being too niggling, in Marlo's procedure the displacement occurs *during* the alternation process rather than *afterwards* during an additional counting action.

Turn the packet of eight cards face down and spread them between your hands. Say, *"Naturally, if the cards are cut, nothing happens. The cards will remain alternated."* Close the spread and obtain a left fourth fingertip break above the three bottom cards. As your right hand comes over to grasp the squared (?) cards from above and by the ends, transfer the break to your right thumb at the inner end of the cards. Your left forefinger buckles the bottom card at its outer right corner so that your left hand can easily cut this single

card to the top. The spectator thinks you are giving the packet a quick cut. Your left hand then immediately cuts the remaining two cards below your right-thumb break to the top. After these two fast cuts, your right hand removes the top three cards, fans them, and shows them to be alternated (R-B-R). Replace these cards without disturbing their order.

Again openly and fairly spread the cards between your hands, then separate your hands so that each holds four cards in a face down fan. Drop the right-hand fan to the right and the left-hand fan to the left. Square each four-card packet.

Pick up the packet to your left, turn it face up, and Elmsley Count them. They will appear to be all black. Replace this packet face up to your left. (When you perform the Elmsley Count, the last card goes on top so that the odd-colored card ends up on the bottom.) Pick up the packet to your right, turn it face up, and Elmsley Count them. These will appear to be all red. Replace these face up to your right. Permit the first phase to register.

Both hands reach down and simultaneously pick up their respective packet. These packets should be gripped by their *sides* with each hand palm down so that when your hands are turned palms up, the packets will be face down. Each hand then spreads out its packet in a one-hand action.

The colors are apparently alternated again, but a subtle discrepancy occurs. Your left hand thumbs off the top card of its spread face down onto the table. Your right hand releases the *bottom card* of its spread. This card should go face down on top of the previously tabled card. This alternating deal is repeated three more times until the cards are exhausted. Remember that the left-hand cards come off the top and the right-hand cards come off the bottom. Since the focus is on the actual alternating (?) of the cards on the table, the audience is usually inattentive as to *where* the cards are coming from during the dealing.

Pick up the assembled cards and square them. Neatly re-spread them face down between your hands and split the spread into four cards in each hand. Drop the left-hand cards face down onto the table. Transfer the right-hand cards into your left hand, then deal them one at a time face down onto the table, reversing their order.

Each tabled packet is picked up, turned face up, and given an Elmsley Count to seemingly show one color. This time when you Elmsley Count, the last card goes underneath or to the bottom of its respective packet. (Underground Elmsley) After each packet is counted and shown, replace them face up onto the table. Allow this phase to register.

You are then set for the climax—an inversion of the mixing process. Pick up one of the packets and hold it face up in your left hand. Emphasize its color as you secretly obtain a left fourth fingertip break below the top (face) card. Your free right hand scoops up the other face up packet and drops it face up onto those in your left hand. Retain the break, then cut to your break and complete the cut. Turn the cards face down. (If you are concerned about anyone noticing the slight "change" of the left-hand packet's face card after the cut to the break, then turn the cards face down before cutting them.)

FARO FOOLERY

EASY-WAY FARO-FOOLER

Jon Racherbaumer

Ed Marlo devised this three-card control after reading Jon Racherbaumer's "Hard-Way Faro Fooler. This no-looking, multiple-card location, though reasonably direct, will puzzle fast company. Even Faro shufflers, familiar with handlings of the same class, will be lost at the climax.

Method: Have a borrowed deck of fifty-two cards thoroughly shuffled, then have it cut into three packets. Pick up any one of the packets indicated by the spectator. Have this packet reshuffled if you wish. Spread the cards between your hands for a free selection. As you spread the cards, secretly count them until you have pushed twelve cards to the right. After the selection is noted, separate the spread and have the selection returned so that it goes thirteenth from the top.

As the cards are squared, down-crimp the corner of the selection. An easy method consists of down-crimping the inner right corner while the cards are still spread. Use Jack Merlin's method explained in "Find The Burglar" (*Tarbell #*, pp. 225-226). The crimping occurs under cover of the right-hand cards and the "work" is put into the selection with your right third fingertip.

Have the spectator pick up one of the two remaining packets. Ask him to shuffle it, then note and remember the bottom (face) card. Have this packet dropped face down onto the packet containing the first selection.

Have the last packet shuffled. This time ask the spectator to note and remember the *top* card of this packet. For good measure, have the spectator give the "combined" portion a few straight cuts, then take the "combined" portion and cut off all the cards *above* the crimp, including the crimped card.

Place this portion face down on the table and have the spectator place the last packet face down on top. Finally, place the remainder on top of all. Have the assembled deck cut (straight) several times. Take back the deck and cut the crimped card (first selection) to the bottom. The third selection is then on top and the second selection is thirty-ninth from the top or fourteenth from the bottom.

At this stage, you have easy-access control of two selections and *positional* control of one selection. Depending on your objectives, you can exploit the situation as it stands. If you want to control all three selections to the top, perform an Out Faro shuffle. Take the "work" out of the bottom card, then Double Undercut it to the top. Perform another Out shuffle and the selections will be on top in the 1-2-3 order.

FARO RIFFLE SHUFFLE

Edward Marlo

Marlo released his techniques for *controlled* Faro Shuffles in 1958. Four years later he remarked that magicians have poor memories. They forget when they started in magic, how bad they were starting out, and where they learned their stuff. Too many give the impression they started out as experts, usually at the age of eight or nine. By 1962, Faro shufflers were springing up everywhere.¹²⁵ At the time Marlo predicted that in a few years these shufflers would forget how, when, and where they learned their advanced techniques. He also predicted in 1962 that new-born Faro Shufflers would glom onto in-the-hands shuffles, not realizing that a controlled, tabled, *Riffle*-Faro shuffle is just as practical. Everyone agrees that a tabled shuffle is more convincing and acceptable when performing card game-gambling demonstrations.

For the benefit of new students and old students who have temporarily given up hope, this description may spark renewed enthusiasm and motivate you to practice. One more point: Many card workers will realize that during a Faro Riffle Shuffle there is an intrinsic riffling sound. Marlo emphasizes this feature in his

¹²⁵ I first read about the Faro Shuffle by perusing *Expert Card Technique*. At the time, I thought the technique was a bit far-fetched. It was possible but improbable. A few years later, I bought Lorayne's *Close-up Card Magic* and tried to master the technique, grew discouraged, and eventually stopped practicing. Later, I read that Marlo had written a book on the Faro Shuffle. I bought a copy and after two days of practice and experimentation, I could perform perfect, controlled faro shuffles six times out of ten. The difference between Marlo's book and other descriptions was its technical details. Many cardmen these days credit their faro shuffling proficiency to *Expert Card Technique* or *Sharps and Flats*. Karl Fulves even alluded to Paul LePaul in his introduction to Paul Swinford's second book. He provides a misleading reference and adds a whiff of tacit arrogance: "Oh well, learning the faro shuffle isn't so difficult after all! In fact, it's easy!"

description and points out that the Faro Riffle Shuffle should not be confused with a tabled Faro Butt Shuffle where the riffling action is faked *after* the actual weave has been completed.

If you have read and studied Marlo's *The Faro Shuffle*, you will see similarities in the technique about to be described. However, there are some important, added bits of finesse.

Method: First, the deck must be as perfectly squared as possible. This is done by tapping the lower end of the deck against the table top, then swinging it between both hands to a tabled riffle-shuffle position. If you like, square the deck while it remains tabled: Grasp the extreme ends of the deck between your thumbs and second fingers of each hand. Your first fingers are curled on top.

Next press firmly against the outer corners of each end with your thumb and second fingers. This inward action of both hands squares off both ends of the deck. With your thumbs and second fingers still pressing firmly, slide them along the sides of the deck until your thumbs reach about the center of the deck. Keep your first fingers curled on top with your second, third, and fourth fingers of each hand at the front side of the cards.

The deck should be well forward so that you can get a full view of the deck's long side that is facing you. This is important for later gauging one half the deck against the other half. If you prefer, both hands can more or less tilt the deck upwards to ensure a full view.¹²⁶

You are then ready to split the deck at your side, keeping the audience-side (front end) flush. Your right thumb lifts or breaks the deck *exactly* in half. After your right thumb has split the deck, your left thumb maintains this separation so that you can visually gauge each half-portion. (Fig. 1)



Pay close attention to the position of each thumb, noting that the right thumb does not block out the view you need for proper gauging. (In drawing, the deck has been raised off the table very slightly and tilted towards the operator.)

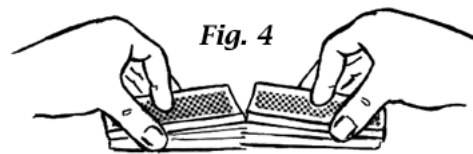
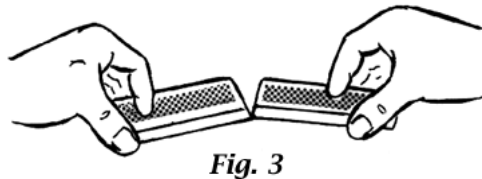
When you are assured of having made a perfect split, you can proceed with the next step. If you have not cut at 26, then your right thumb can lift up or release cards from either half-portion to adjust and compensate accordingly. Those experienced with the Faro shuffler are familiar with being "off" one or two cards. If this occurs, re-square and begin again.

Assuming you have split perfectly at 26, the next step applies if you are method on a soft surface such as a felt-surfaced table top where the deck can be easily re-grasped, or suppose you are method on a close-up pad. The two halves are then separated, your right hand carrying the top 26 cards to your right. Both halves are tabled.

Only the first fingers of each hand press *firmly* on top of their respective packets, keeping them intact and squared. The thumbs, second, third, and fourth fingers of each hand momentarily release their grip on each half as the first fingers of each hand keep pressing on the top of each half. (Fig. 2) Notice that the inner ends of each half are separated from each other by about a quarter inch.

¹²⁶ This particular tilting technique was taught to Brad Holbrook of New Orleans, Louisiana, in the 60's and he apparently had success with it.

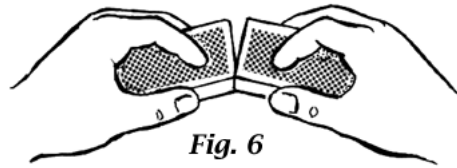
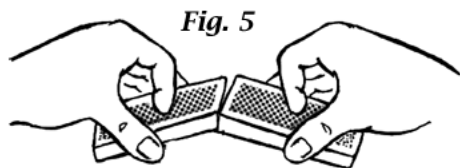
The thumbs and fingers of each hand then re-grasp each half. This re-gripping action is important so that each thumb and finger gets a deeper hold on each half. This deeper grip is especially important to the thumbs of each hand. **Read carefully:** Since you are method on a soft surface, only the thumbs of each hand lift up the halves on your side. Your first fingers press down on top of each half, *bowing* the cards. The front side of each half remains touching the table, held in place by your second, third, and fourth fingers of each hand. As both halves are lifted at your side only, you will find that the inner corners of each half will almost automatically meet. (Fig. 3) Pay particular attention to the *corners*. They must be squared off with only the bottom cards of each half touching to form a "V."



At this point you should have control of each half so that you can start an In or Out shuffle by simply and slightly raising or lowering the half you feel most comfortable handling and affords the most control. This is usually governed by whether you are right- or left-handed.

Once you have decided on an In or Out shuffle, start it by slightly lowering each half to begin the weave dynamics. This lowering action will easily start the weave; however, if necessary, use a very slight back and forth sawing-motion. Experience has shown that this type of action should be avoided because it tends to un-square the corners, causing subsequent failure during the next step.

When the weave begins, the rest of the action is like a Riffle Shuffle. That is, both thumbs release their cards as follows: The first fingers press down firmly on top of each half. Simultaneously both thumbs move upwards, letting the cards escape from them with a *definite and sharp-sounding* riffle action. Let the audience hear this riffling sound, which psychologically induces spectators to assume you are performing an *actual* Riffle Shuffle. (Fig. 5)



From this point you will have no trouble concluding the Faro Riffle Shuffle. The *released* cards, coalescing into a perfect weave will fall normally and uniformly onto the table. Keep in mind that the sound during the riffling action must be exaggerated to convey the impression of actually Riffle Shuffling cards. These actions can be repeated as many times as necessary, depending on the requirements of the given effect. Never end a practice session with a failure, but finish by executing a perfect Faro Riffle Shuffle.

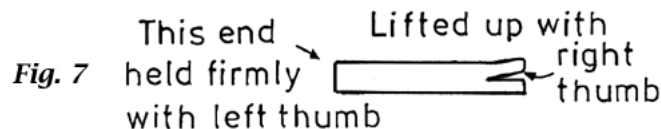
Although this action-sequence was just described for method on a soft surface, only a few minor changes are necessary for method on a hard surface. If this is the case, the squaring-up of the deck must be done with both hands around the sides of the deck. The deck is held upright and its lower end is tapped against the table top to square off the ends. The deck is then slightly raised off the table and the standard split at 26 is made. Your right thumb maintains this separation as the deck is pivoted face down into the position shown in Figure 1.

Since you are method on a hard surface, do not table the halves. Instead your right hand takes its half while your left hand retains its portion. The deck is then brought closer to the table top, but only your second, third, and fourth fingers let the front side of each half slip off the fingers to the table. The thumbs of each

hand keep the inner sides raised off the table. Your fingers at the front side maintain their hold on each half, even though the halves were allowed to slip off onto the table top. Proceed as already explained.

You can also take this into consideration: Rest the deck on a hard surfaced table, over the edge so that your thumbs can easily engage and raise each half to the correct position for a Faro Riffle Shuffle. The tapping and squaring of each end was omitted in the above techniques; however, it is a good idea to keep them in mind, especially when you have cut 26 and during the initial weave the cards of either half become unsquared. If this happens, tap each end with the face of the other packet by turning one end perpendicular to the other and then tapping the cards of each section square.

The next tip is the most important part of this article, which applies to using a Stay-Stack: When you perform the shuffle, you do *not* need to start the weave at any particular place. Your cut at 26 is tipped off by the pseudo-mates at the 26th and 27th positions. This part is easy. You do not then need to perform a perfect In or Out Faro Riffle Shuffle. Instead, you can begin the weave *anywhere*. Figure 6 shows the start of essentially an In-Faro, but you do not need to start it as in a perfect Faro Riffle Shuffle. Figure 7 shows the start of an Out-Shiftle.



Although you do not need to start a perfect Faro Shuffle with the Stay-Stack, no one has mentioned its application to Faro Riffle Shuffles.¹²⁷ If you apply this principle accordingly, your Stay-Stack routines will take on a new life and you will fool cardmen familiar with Stay-Stack routines done in the hands, using a butt-type shuffle. The extra cards left over on top after the Faro Riffle Shuffle heightens the illusion that you performed a regular-type Riffle Shuffle. Just remember to alternate the Faro Riffle Shuffles so that both top and bottom cards or blocks are lost during each shuffle. Also remember that the positions of your thumbs can vary anywhere from the extreme outer ends to the extreme inner ends of each half portion.

This is a matter of personal choice, combined with the condition of the deck being used. Experiment, practice diligently, and reread Marlo's *The Faro Shuffle*.

Marlo's favorite procedure was to hold the deck at the *extreme outer* ends. The first fingers are curled on top of their respective ends. The position of the thumbs afford a clear view of the deck on your side. The right thumb can lift up at its extreme inner right corner so that the top half angles upwards. Note that the left-end portion of the deck remains square and intact.

The manner of splitting at 26 gives you a quick and easy method for perfect cutting because the left-end of the deck remains flush and squared. Your right thumb can pick up or release as many cards as necessary to arrive at 26-26. Your right hand carries its half to the right, but the halves are not tabled. Instead your second, third, and fourth fingertips rest against the table top. The deck itself is raised at the outer side slightly off the table. At your side the cards are raised in a manner similar shown in Figure 3, except your thumbs will be more toward the extreme ends.

An In or Out perfect Faro Riffle Shuffle can then be started. (Fig. 4) This is followed by the action of Figure 5. As the cards riffle off, they fall to the table from a greater height. Anyone looking at the back end of the deck on your side will see and assume that you are performing a fair Riffle Shuffle.¹²⁸ This should be enough incentive to get you started.

¹²⁷

This original notion was pointed out in *The Cardiste*.

¹²⁸

See *The Faro Shuffle*, p. 19, Figure 51, for a better idea of how this shuffle should appear.

INCOMPLETE FARO TRANSPOSITION

Edward Marlo

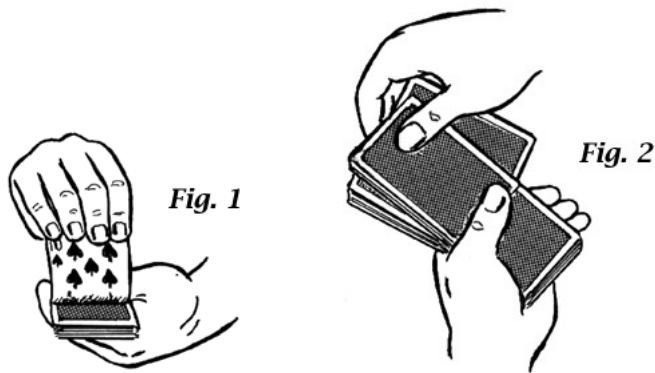
These techniques are in a special class.

Effect: A spectator peeks at a card in the *outer* half of a deck in the Incomplete Faro condition. The outer half is stripped out and handed to the spectator. The selection from his half is then caused to appear in the magician's half.

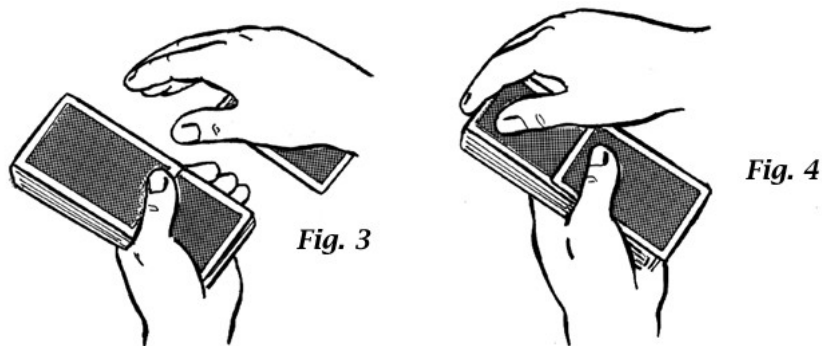
First Method

Have the deck Out- Faro shuffled into the Incomplete Faro condition. Hold the elongated deck in your left hand as in the familiar peek position. Your right fingers then riffle the outer half of the deck so that the spectator may say "stop" and note a card at that position.

Study Figure 1 and note that all four right fingers riffle back the top ends of the deck. When the spectator has noted his card, your right hand gently lowers the cards, closing the opening; however, your right second and third fingers remain on the face of the peeked selection. Your right first fingertip is on the outer left corner of the cards while your right thumb is on top.



Your right second and third fingers then pivot the noted card out. (Fig. 2) Your right first fingertip has engaged the outer left corner of the card, while the outer right corner has contacted your right palm at the base of the right third and fourth fingers. With the card in this position, your right hand carries its card clear of the deck and transfers it to a Tenkai Palm Position. (Fig. 3)



Your right hand then moves to strip out the outer half of the elongated deck. This automatically places the palmed card onto the top of the lower half. Once there your left thumb moves across the card as your right hand strips out the outer half. (Fig. 4)

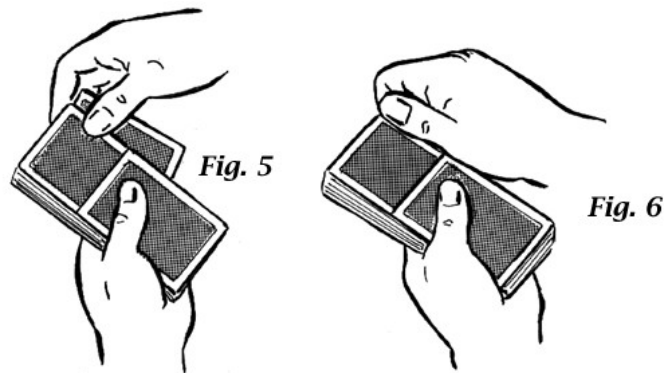
The outer half is handed to the spectator. From here the effect is concluded by showing that the spectator's card has traveled from his half to your half.

Second Method

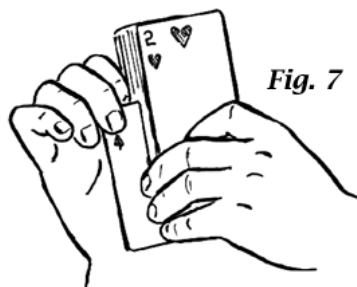
This follows the same lines of an Incomplete Faro Transfer or Transposition except the method is more subtle and is covered from all angles.

Have the deck in the Incomplete Out Faro condition. Your right first finger riffles back the outer right corner of the extended section in the usual manner for a spectator to say "stop." After the spectator has noted his card, your right fingers lower the corner, but your right second fingertip enters to contact the face of the noted card. Your right thumb is on top of this outer right corner.

Your second fingertip then pulls the noted card slightly out to the right side of the cards. (Fig. 5, an exposed view of the action.) In actual performance, the side-jogging of the card is covered by your right hand lying longitudinally across the right side of the cards to provide complete cover. (Fig. 6)



There is no break being held on any of the cards by your left fingers. Instead, your right first finger and thumb, which more or less nip the outer right corner of the side-jogged card, move down alongside the deck towards the lower section. This action carries the side-jogged card into the lower section. (Fig. 7, a bottom view.)



When the card is carried into the lower half, your left fingers are below this card. When the transfer action is completed, the side of your right second finger presses the side-jogged card into the deck. Simultaneously, your left fourth finger can obtain a break below this card. Your right hand, without changing its position, can then strip out the outer half at the point where they actually are meshed or weaved. Since the weave is only for about a half inch, the unweaving at this point is easy and rapid.

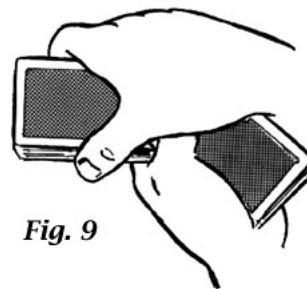
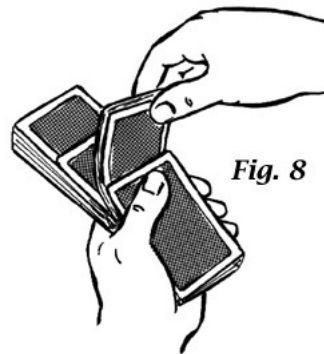
At this stage, you can perform a Center Reverse of the selection, causing it to turn face up in the process of its transposition.¹²⁹ If you prefer, you can also produce the selection from your pocket; however, a more imaginative ending should be conceived, especially if the action has convinced the spectator that he has the selection in *his* half of the deck.¹³⁰

Third Method

This does not deviate too much from previous methods since it depends on moving the peeked selection, but it is controlled differently.

The deck should be in an Out Faro Incomplete Control condition. Your right first finger riffles the outer right corner of the outer half in the usual manner. When the spectator says "stop," keep this place open as he notes his card. Simultaneously your left fourth finger gets a break in the lower section in the usual manner.

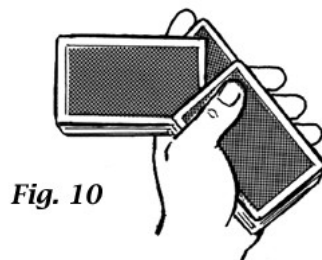
After the spectator has noted his card, gently close the outer cards while simultaneously your right *second* fingertip enters into the opening and pushes down on the noted card. This pushing action is made quickly and the right-hand position is similar to the one shown in Figure 6, except that the card is not sidejogged, but is pushed straight down for as far as your right second finger can manage without being too obvious. Your left thumb should move along the left side of the deck. This aids in the card being pushed straight down into the lower half. (Fig. 8, an exposed view which shows how far the selection should be pushed down.)



Your right hand then swivels the deck to the left. (Fig. 9) This swivel-action is made so that your right fingers swivel only the outer cards and do not touch the "pushed down" selection. (Fig. 10, an exposed view of the cards and the condition at this stage with your right hand removed.) Note that your left first finger is on the top end of the noted card.

¹²⁹ For Marlo's original Center Transfer of a card see the *Gen* magazine (October - 1960), "The Centre Card Transfer." The inspirational source for Marlo's first two methods were derived from Roger Crostwaite's "L. T. P. Peek, also published in the *Gen* (January - 1965). By the way, this *Gen* article gave the impression that the longitudinal Tenkai palm was an innovation. It was first mentioned in *Tabled Palms* (1957).

¹³⁰ Marlo performed these methods of card transfer when he worked at the Treasure Chest in Chicago. Since the performances were for lay people, the audience-testing situation was a valid. Marlo found the response to the effect satisfying and the same reaction (for the most part) was expressed by magicians.



With your right hand covering the condition, your left first finger maneuvers the noted card so that it goes flush with the lower half of the deck. As the noted card is pulled flush, your left fourth finger can get a break below or above it; however, it is possible to omit holding of a break entirely and merely use the *tip* of your left first fingertip to get a slight break at the outer right corner.

You could also pull the noted card not quite flush, leaving a slight outjog of the noted card. It can then be easily controlled in a variety of ways, including the All Around Square Up or by regaining breaks at either the base of your left thumb or tip of your left fourth finger. With no breaks held, when the card is pushed only half way in, the elongated deck can be held fairly and openly in your right hand between your thumb and fingers at the weaving point. (Thumb above, fingers below). This grip can be held just prior to the strip-out mechanics. Conclude the effect as usual.¹³¹

April - 1965

LOCUS-POCUS

CONDITIONAL FIND

Edward Marlo

John Cornelius of San Antonio, Texas is a quiet, disarming close-up performer and ingenious inventor. This effect consists of having a spectator select a card, then the performer finds the selection and as an added climax the remaining three cards of like-value magically turn face up in the deck. The interesting aspect is the conditions under which Cornelius brings off this effect. This is the *exact* effect:

Effect: The performer shuffles a deck of cards, then has a spectator peek at a card. The cards are fanned and the full fan is taken with one hand behind the performer's back. With his free hand he reaches behind his back and in a few moments his free hand brings out the spectator's selection. For a strong finish, the performer brings forward the fan. Interspersed in the fan are the three matching values to the chosen card, each reversed or face up.

Jon Racherbaumer told Marlo about Cornelius's conditional effect, which intrigued him and he wanted the effect to be impromptu with a borrowed deck. He soon worked out a method, which is different from the Cornelius method. Notice the procedure by which the selection is initially made.

Method: On getting the borrowed deck, secretly crimp the bottom card. With the deck facing you, quickly cull four-of-a-kind and set them in the C-H-S-D order at the face of the deck. Marlo's favorite procedure is to ask for a borrowed, shuffled deck, which he turns it face up and spreads it between his hands. He quickly finds any two like values together in the spread. Sometimes he would get lucky and discover three like-values together or only separated by one or two cards, which could be easily displaced.

¹³¹ See "Notes of 1956" for a related technique of the third method used in an entirely different manner.

Cut the like-values to the top of the deck. The remaining one or two like-values must be located and brought to the top by running them sequentially under the spread. As soon as the remaining cards have been run underneath the spread, square the cards, getting them to automatically join the ones already on top. You then have all four values on top of the deck. Suppose you have culled the four Tens.

Still holding the deck facing you, the top four Tens are quickly arranged into the C-H-S-D order from face to top. Turn the deck face down into a left-hand dealing position and crimp the bottom card. Use the "Marlo One-hand Crimp" or Paul Ebling's technique to crimp the inner left corner. The deck is then positioned for an Overhand Shuffle.

Run four cards one-at-a-time, then your left fingers and thumb pull batches of cards from both top and bottom, followed by Overhand Shuffling in the standard manner. This shuffle maneuvers the four Tens *below* the crimped card in the C-H-S-D order at the bottom of the deck.

Table the deck for a couple of fair Riffle Shuffles above the crimped card. Pick up the deck and in an Overhand Shuffle run about half the deck and throw the rest on top. The crimped card and the arranged Tens should then be slightly above the center of the deck.

Hold the deck face down in your right hand, which holds it from above and by the ends. Dribble the cards onto the table and say, *"When I do this, please say 'stop' anytime you like."* Pick up the dribbled cards and the deck, square up, and proceed to dribble the cards back onto the table, adding: *"Just say 'stop'!"* Your timing is crucial. You must arrive at the crimped card just as the spectator says "stop"; however, you have a four-card leeway so that the spectator can stop you four cards before the crimp is reached. You can easily tell if you are within this range by glancing at the back end of the deck. This will tell you if a Ten spot is on top of the tabled portion.

The question is—Which Ten is on top? You find out in this manner: Your right hand gestures towards the tabled cards as you say, *"Take a look at the card you stopped on!"* During this forward and slightly tilted action with the right-hand section you can easily glimpse the bottom card. Suppose that the bottom card is the Ten of Hearts. According to your previous C-H-S-D set-up, you then know that the spectator will be noting the 10S.

Once the spectator notes his card, have him replace it onto the tabled cards. Your right hand then dribbles off the rest of the talon in a very clean manner to apparently bury the selection. With the deck still on the table, square it very openly, then pick it up. Give it a face down Pressure Fan and say, *"Your card is obviously lost in the pack!"*

Close the fan, using the one-hand flourish to rotate the deck end-for-end so that the crimped corner will be at the outer right corner. Immediately perform another Pressure Fan, this time retaining the face down fan in your left hand. Say, *"I'll try to find your card the hard way!"*

Place the fan behind your back. As soon as the cards are out of sight, perform a one-hand close of the fan, bringing the crimped corner back to the inner left corner of the deck. Follow-up with a One-Hand Charlier Cut. Due to the crimp, you should cut the crimp to the bottom, but for the present do not worry about whether you have at this stage.

Your right hand goes behind your back and takes the deck from above and by the ends, leaving your left hand free for a moment. Your left first and second fingers feel the inner left corner of the deck. You will be able to ascertain if you have the crimped card at the bottom. If it is there, you are ready for the next step. If the crimped card is not there, then cut the deck again at its center, using both hands. The right hand cuts by taking the cards from above and by the ends as the left hand places its cards onto those in the right hand. You should then get the crimped card to the bottom.

The four Tens are then on top of the deck in the C-H-S-D order. Remember that the spectator chose the 10S. Marlo tried several ways of accomplishing the next moves, but this is the quickest, smoothest handling. Take out the crimp on the bottom card with your left thumb and fingers.

The spectator's selection (10S) is third from the top of the deck. Your left thumb deals over one card onto the other until three Tens have been taken by your right hand. The selection (10S) will be the top card of these three. The fourth Ten is taken *under* the right-hand Tens. All four Tens are then turned face up onto the top of the deck. This maneuvers the selection fourth from the top.

Quickly insert the top three face up Tens into different parts of the face down deck, spacing them as symmetrically as possible. Leave the selected card (10S) on top. With both hands behind your back perform a Pressure Fan. Your left hand holds onto the fan as your right thumb peels off the selection. Your right hand comes forward with the selected Ten with its back towards the spectator. When the spectator to name his card, your right hand reveals it.

With the fanned cards still behind your back, say: *"I'm sorry that it took me so long to find your card. It was the other three Tens that slowed me up!"* Bring the fan forward to disclose the other three Tens face up in the fan. The fact that the matching face up cards are part of the fan instead of being outjogged creates a more puzzling impression.¹³²

September - 1971

S-D LOCATION

Dave Solomon - Steve Draun

Dave Solomon, Steve Draun, and Simon Aronson are a magical triumvirate from Chicago who frequently session together and attempt to outwit each other. This results in some interesting and vital collaborations. In the summer of 1971, Draun whizzed the following effect by the boys. After Solomon and Aronson reconstructed the puzzler, they devised a follow-up.

Effect: The performer finds a selected card under demanding conditions, then repeats the feat.

Method: Secretly learn the identity of the twentieth card from the top of a borrowed deck. Suppose it is the JD. Give the cards a few shuffles and cuts, keeping the known card at its original position.. Everything should appear casual. Ask a spectator to cut off a small packet of cards (around a quarter of the deck or 15-18 cards) and shuffle them. As he does this, turn your back to him.

After he finishes shuffling, further instruct him to note and remember the *top* card of this packet. Next instruct him to cut another small packet off the remaining talon or rest of the deck. This packet is to be placed on *top* of the shuffled packet to cover and bury the selection.

Turn around and take the combined packet from the spectator and say, *"Even though my back was turned, perhaps it is possible to estimate the approximate position of your card. That is guessing. I know exactly where your card is... no miss... no guessing... no hazard!"*

Turn the packet face up and spread the cards between your hands. Look for your key card, the JD, then count all the cards (including the JD) to the *left* of it. Suppose you count ten cards. This number is subtracted from 20. ($20 - 10 = 10$) The number ten is your new key number. Count to the tenth card from the *face* of the packet. This card will be the selection. While you are locating the selection, also count all the cards in the combined packet and remember the number. Suppose you count 34 cards. This secretly prepares you for the second phase of this routine.

¹³² For another use of the Dribble Stop and crimped card combination see *Estimation* (1962) of The Revolutionary Card Series.

Remove and reveal the selection. Return it to the combine packet. Give the packet to the spectator and ask him to thoroughly shuffle the cards. Say, *"I'll repeat the feat!"* At this point the spectator is shuffling a known number (34) of cards. Turn your back as he shuffles, then request him to note and remember the *top* card of these shuffled cards.

Again ask him to cut off a small packet from the remaining talon. (If he wishes, he can place the whole talon on top.) This portion is to be placed on top of the selection and shuffled packet. If you like, ask the spectator to shuffle this second packet of cards, which will have psychological import.

Take back the cards from the spectator, turn them face up, and count to the 35th card from the face, which will be the second selection. This is the basic routine, which lends itself to many variations. For example, it can be embellished with Faro Shuffles, multiple keys, Down and Under shuffles, and so on. These embellishments are left to the individual, but rest assured that most of the obvious ones have already been covered.

Summer - 1971

COUNTDOWN DISCLOSURES

Edward Marlo

These methods of disclosing a card can be used as part of or as individual effects. They will be described as applied to "Over Here, Of Course" from *Hierophant*.

There is nothing new in these initial approaches except for an added subtlety that has puzzled magicians familiar with the principle of counting off two cards as one, then taking or counting each successive card onto them until one less than the number is reached. The top card of the deck is moved forward as the number selected, then the right-hand cards are replaced onto it. The deck is then handed to the spectator and he counts down to the number and finds his card. In some cases, this card will be face up. Those familiar with "Over Here, Of Course" understand how to maneuver the ostensibly "vanished card" face up and second from the top.

First Disclosure: When you have finished showing that the vanished card is not in the first face down packet, the actual selection will be face up second from the top in this packet due to the "Hideout Move." The second packet is still face up on the table. You then show that the chosen card is not among these either. These cards are shown one by one by your right hand, which places them face down under those held in your left hand. The face up selection remains second from the top of the assembled packet (14 cards). If you prefer, you can place the tabled cards on top of those held in your left hand; however, you must hold a left pinky break below these cards, then subsequently Double-Cut them to the bottom.

In squaring up the packet, your left pinky gets a break beneath the top three cards. Ask a spectator to name a small number. Chances are he will name one under ten without any coaching from you, especially since he knows you have a small packet of cards. When the number is named, you take off the first three cards *as one* and immediately count the others onto it one at a time until you have taken one less than the named number. These cards are taken into your right hand.

Your left thumb pushes forward or outjogs the top card of the left-hand cards. This is the card at the chosen number. For example, suppose the spectator called "six" as his chosen number. You have apparently counted off five cards into your right hand and your left thumb is then pushing or outjogging the sixth card in the left-hand packet. The right-hand cards are momentarily taken at their left side with the tips of your left thumb and second-third fingers. This leaves your right hand free to grasp this packet at its inner right corner.

Your right hand, in a gesture, moves upwards to bring the face card of this packet towards the spectator's view as you say, *"You don't want 'five'..."* Your right hand then lowers and gestures with its packet towards

the outjogged card as you conclude with, ". . . *but you want 'six'!*" From this point, the final disclosure can take several avenues:

(A) The cards from the right hand are replaced on those in the left hand. The outjogged card is pushed flush and the packet is handed to the spectator. He counts down to find his selection face up at the chosen number.

(B) The outjogged card is first shown as not being the selection. It is later shown to be the face up selection. This is probably the best bet and has the added effect of a wrong face up card being at the chosen number and then later changing to the face up selection at the chosen number. There are several possible alternate handlings, but only two will be described.

First Alternative: Turn the card face up at the chosen number and leave it face up. Be sure to deal or push this card over for half its width to expose the face down card below it. Your left pinky obtains a break beneath this card and holds it. Give the packet a magical riffle, then cleanly count down one-at-a-time to the table and to the chosen number.

When you arrive at the number, the selection will come into view. It is then tossed face up onto the table. Your left pinky still maintains its break under the top two face-to-face cards. These can be dealt off as one card onto the previously tabled cards, followed by the remainder of the face down cards composing the talon. If desired, the packet can be handled strictly in your hands. In this case, when counting to the chosen number, the cards are pushed over as if spreading them between both hands until the chosen comes into view. This is then upjogged by your right hand and as your right hand moves down, its second fingertip enters the break to pinch and hold the "double" as one card. Your left hand immediately moves to the left and spreads the remaining cards to show face down cards with a face up, upjogged selection.

Second Alternative: Do not to hold any breaks at all. With the packet squared up, deal openly and cleanly to the chosen number while the original card is then covered by a face down card. In any event, you have dealt the cards face down onto the table, then dealt the selection face up to one side, and are left holding some cards in your left hand. This remaining packet has the original card still face up and second from the top. Your left hand tilts upwards as your left thumb pushes over the top card. Your right hand takes this top card and uses it to scoop up the tabled cards. These cards are then carried to your left hand and flipped face up onto the cards held there.

These cards are then turned inwards and over to bring the bottom cards uppermost and face up. As the original face up card will not "show," you can casually spread the face up cards to where they meet back-to-back. Finally flip all the face up cards face down to "right" the entire packet. Remember these clean-up moves are not a part of the effect, so do not perform them as though they were. In fact, it is better to utilize a faced card in another effect.

Second Disclosure: Another subtlety is used. While seemingly bold on the surface, it is deceptive and disarming. To avoid repetitious opening procedures, assume you have a 14-card packet face down in your left hand with the face up selection second from the top.

Cut the top two cards to the bottom, bringing the face up selection to the bottom. Patter to cover the cut: "*We have fourteen cards.*" Continue: "*I want to use only ten cards for this, so I'll remove four!*" Thumb over four cards, but in re-squaring pick up only three and toss them face down on top of the deck. You then have your required 11 cards and are ready for the next step.

Tell a spectator to name any number from 1 to 10. If 10 is chosen, merely recount the cards in your hands *without reversing their order*, holding the last two cards as one. Make a magical gesture, then recount the cards and perform a Single Buckle or two-card pushoff on "9" so that the face up card is disclosed on the count of "ten."

If 1 or 2 are chosen, the cards are counted one-at-a-time face down onto the table, dealing the last two as one. The selection is face up and second from the top. If 2 is named, simply count down to it. If 1 is named, merely pull back the top card and say, *"Watch as I pull back one card and reveal your selection!"*

For all other numbers, subtract the named number from your key number (12), then perform a secret Double Deal at that point as you deal the cards face down and one-at-a-time onto the table. The Double Deal will work for all numbers 3 - 9. Example: A spectator calls out the number 8. $12 - 8 = 4$. On the count of "four," secretly perform a Double Deal, continuing on to deal normally until the count of "ten." The face-up selection, which has not been seen during the foregoing deal, is then shown to be face up at the chosen position.

While the handlings of the Double Deal idea have been in the hands (including a method that actually uses ten cards), Marlo discovered that dealing the cards one-at-a-time onto the table creates the best impact, especially since everything appears open and above board. The patter lines, providing excuses for the initial count and subsequent disclosure, are: *"Remember, I have one, two..."* (audibly count all ten cards, performing the secret Double Deal at the proper place)...*cards!"* The packet at this point remains on the table as you continue, *"What was the number you thought of?"*

The spectator will repeat his chosen number. Pretend that this is the first time you have actually heard it. With the packet on the table, your right thumb and first finger cleanly remove each card, tossing them aside until you come to the face up selection at the chosen number. With the number "nine" the handling is still safe since no one questions the cards after the face up card. Simply gather all the cards together and add them to the top of the deck.

As mentioned earlier, any of these disclosures can be used as singular effects, but they fit nicely with "Over Here, Of Course" as alternate endings rather than just showing the selection face up in the center of a face-down spread.

O. HENRY FIND

Larry Jennings

Larry Jennings started experimenting with sandwich effects in the summer of 1971. During the IBM Convention at New Orleans, he demonstrated a few of his approaches and handlings and later submitted (on audio tape) many variations. As far as we know, the first effect to have the sandwich-cards transform is Marlo's "Jumping Jacks." Marlo showed Vynn Boyar this trick in June, 1952, and it was later published in *M-U-M* (December, 1960). Marlo had the sandwich-cards change to a different pair of cards. Jennings changes them into two other selections!

Effect: Three spectators select three cards. The deck is shuffled. Two previously culled Deuces are fairly shown. Magically a card appears face down between the Deuces and it is shown to be one of the selections. The sudden, unexpected climax of this effect is that the two Deuces change into the other two selections!

This effect is strictly impromptu and requires no special set-ups. There are countless ways to approach the control of the three selections. Jennings had several handlings. For example, the initial two selections are peeked and controlled to the top by using Marlo's "One-Cut, Double-Control."¹³³ If you are unfamiliar with this technique, simply control two selections to the top, using your most *convincing* method (as Marlo once quipped).

At this point you must secretly reverse the top two selections beneath an indifferent card. Jennings used the combination of the third and fourth methods of reversing a card from *The Royal Road To Card Magic*.¹³⁴

¹³³ This is explained in *Hierophant* #2, p. 72, or in *The Legendary Hierophant* (1998).

¹³⁴

Check out "The Reverses" on pp. 189-192.

Briefly: Contrive to get a right-thumb break at the rear end under the top two selections. You are holding the pack and break with your right hand from above and by the ends.

Undercut about a dozen cards from the bottom of the pack and flip them face up onto the deck and maintain the break. Say, "*Are any of the selections near the bottom?*" Undercut about half of the remaining face down bottom cards and flip them face up onto those already face up. Say, "*How about here?*" Finally, undercut and flip face up the rest of the face down cards below your right-hand thumb break. Continue: "*Here?*"

At this point, all the cards are face up except the bottom pair (selections), which are face down. Now simply Double-Cut the top card (face card) to the bottom to cover the reversed selections and turn the deck face down in your left hand. This action is covered by the line, "*Well, I guess the selections are truly lost.*" (This description is long, but the actual maneuvers take only a few moments. If you want to eliminate the final double-cutting, simply get a three-card break at the beginning, then secretly reverse the bottom card.)

If you like, riffle shuffle the cards while maintaining the top set-up. If not, fan or spread the cards face down for a third selection to be taken, making sure that you do not expose the face up selections near the top. Take back the third selection and insert it from the back end and perform Tilt. Naturally, while the spectator was looking at the third selection, you secretly contrived to set the top two cards into Tilt position. The third selection is actually inserted *between* the two face up selections. The third spectator thinks that his card is going into the center of the deck.

Turn the deck face up and cull any pair of pseudo-mates (black Deuces). If you cannot find a matching pair in the initial third of the deck, start over and choose another pair because one of the cards may be a selection or the top indifferent card. Place the chosen pair face up on the table. You can riffle shuffle the cards.

(Jennings used a pet move of his for the third selection, which is similar to Marlo's "Cover-up Cut" because it positions a peeked card between two face up cards during a couple of cuts. The details of each handling are technically different.)

You then have a face up matching pair on the table. Suppose they are the two black Deuces.

Situation Check: The top card of the deck is a face down indifferent card, followed by the face up first selection, the face down third selection, and the face up second selection.

Secretly obtain a left pinky break below the face up second selection (fourth card from the top). This is easy due to the natural break. Jennings advised to "pull down" to get your breaks. Do not lift up because it is a technical tip-off. Obtain a left third fingertip break under the top indifferent card. Your right hand picks up the tabled Deuces while you are getting these breaks.

You are then set to perform a secret loading-trapping move explained in *Ultimate Card Secrets*.¹³⁵ Your left third fingertip break is near the deck's outer right corner. Your right hand places the black Deuces face up and squared onto the deck's outer right corner. This positions them so that they are side-jogged and out-jogged. Say, "*These two Deuces are special cards.*"

Take the uppermost Deuce and name its suit as you transfer it beneath the other face up Deuce. In reality, this Deuce goes *beneath* the other Deuce and the top indifferent card of the deck, but only its outer right corner is loaded and trapped between the Deuces. Once this is done, release your third fingertip break and maintain your left pinky break.

Your right hand then openly slides and shifts the face up Deuces to the left so that they are no longer cater-cornered, but momentarily keep them out-jogged. Finally, push them downwards and flush with the deck.

¹³⁵ See Larry Jennings's effect "Tell-Tale Aces", p. 52, photograph 3.

Make a magical gesture and immediately spread the top two cards, keeping the third card flush with the deck. It should appear as though a face down card suddenly appeared between the two face up Deuces.

Square the cards and immediately turn over *all* the cards above your left pinky break. It will appear as though you are turning the Deuce sandwich face down to disclose the selection between it. Actually, this maneuver switches the sandwich-cards and the indifferent card. The third selection will appear face up between two face down cards, which are supposedly Deuces.

Your right hand removes the top three cards as a "sandwich" unit and in a fanned condition. Everything looks normal. The only thing amiss is a face up card below the top card of the deck. Look at the third spectator and say, *"Isn't it amazing how the Deuces trapped your card?"* Look at the other two spectators and ask, *"Do you think it's possible to trap the other two selections?"*

If they say "yes," reply, *"I don't think so because..."* If they say "no," concur and say, *"I agree because..."* Continue the line: *"...the selections are here!"* Turn the two face down 'sandwich-cards' face up, disclosing the other two selections. This should take everyone by surprise.

July - 1971

TEN PACES TO THE RIGHT

Roy Walton

Roy Walton, prolific writer and card problem-solver from Scotland, sent the following item on tape. You will find his approach interesting. Inspired by reading "Marlo On The Christ Force" in *Hierophant* 5-6, Walton took a different and unexpected tack, developing a procedure that should puzzle Faro shufflers, while completely baffling astute lay people.

Effect: Upon borrowing a shuffled deck, the performer removes a ten-spot, which is placed face up into the deck. The spectator then selects a card by following fair and random procedures. The deck is further cut and shuffled. Finally, they are ribbon-spread across the table, disclosing the face-up ten-spot. The performer counts over ten cards to his right and removes the tenth card, which proves to be the spectator's card!

Method: Upon receiving the deck, run through the cards face up and remove any ten-spot. Toss it face up on the table. Turn the rest of the deck face down in your left hand. Place the tabled ten-spot face up onto the deck and momentarily retain a little finger break below it. As you further patter about the ensuing effect, your right hand comes over the deck from above and holds it by the ends, transferring the break to your right thumb at the back end.

Cut the pack at around the center point and retake the break from the right thumb tip with the left little finger, but keep the right hand in position. Drop five cards from the right thumb and take a break *above* these five cards with the left third finger.

You are then holding two breaks. Immediately turn all the cards above the third finger break face up and flush onto the face down cards remaining in your left hand. Your fourth finger break is still retained. Say, *"When I give you the cards I want you to cut **anywhere** and turn the cut-off packet face up onto the deck like this! Please note the card on the face!"*

Turn all the cards above your fourth finger break face down and continue: *"Now turn all your face-up cards face down like this!"* Everything will look copacetic. Spread through the face-up cards to find the first face-down one of the lower section **before** flipping the face-up ones face down. If this is not done, the spectator is likely to just turn his section face up and hold it away from the lower section, before turning it face down and replacing it. He must be educated to the correct action. In demonstrating what the spectator is to do, you have subtly set-up the cards for the ensuing effect. After turning the face-up cards so that they

are apparently face down, the set-up from the top down is actually this: The previously chosen ten-spot is face down on top of the deck. Immediately below it are four face-up indifferent cards, followed by the rest of the face- down deck.

If the spectator follows your instructions as you turn your back, the rest of the effect is semi-automatic. Note that the deck is handed to the spectator above the table. After the spectator follows the given procedure and "rights" the face-up packet, you or he can cut the cards. In any case, after the cut or cuts, you must note whether the face-up ten-spot is in the upper or lower half of the pack. If it is in the lower half, perform an Out Faro Shuffle. If it is in the lower half, perform an In Faro Shuffle.

To conclude, centralize the ten-spot and ribbon-spread the deck face down across the table. Count to the tenth card to *your right* from the face-up ten-spot. It will be the spectator's selection.

A 51 or 53-card deck can be used. Its main advantage being that the cards can be given unlimited cuts and you do not have to ascertain which half the face-up ten-spot is located. You merely Straddle Faro the cards once and you are ready to cap the effect.

The position of the face-up ten-spot can be easily spotted by spreading the cards momentarily or by looking at the side of the deck for a bridge or separation. In any case, after the spectator's usual "selecting procedure", a single cut usually puts the face-up ten-spot in the lower half for an Out shuffle. Do not worry about the spectator inadvertently seeing the face-up ten-spot during any part of the procedure. After all, he expects the card to be somewhere in the deck.

June 2, 1971

Racherbaumer Note: The basic concept of the impromptu get-ready can be achieved by using many approaches and techniques. *When* the performer does his thumb-count may be crucial. In other words, during the explanation ruse there should be no undue time lag. The entire process should be smooth and quick. Hence, the following suggestion:

As you spread the cards face up to remove a ten-spot, get ready to pick up a break below the four face cards. Remove the ten-spot, close the spread and get the break. Then pivot the pack face down, using the Marlo technique to angle the cards above the break. (See "Marlo's Action Lift For The Open Prediction" in *Hierophant #1*, p. 24, for the basic idea of the technique.)

After turning the deck over, the four cards will be on the bottom and angle-jogged at the lower right side. Your right hand covers this situation from above. Immediately your left fourth fingertip pulls down on the angle-jog and easily picks up a break above the four cards.

The face-up ten-spot is picked up with your right hand and is placed face up on top of the deck. Your right forefinger prepares to Swing Cut the outer half as your right thumb picks up the break held by your fourth fingertip.

The outer half is swung into your left hand and your left thumb immediately pushes over the face-up ten-spot so that it is side-jogged to the right for about half its width. Say, "*Remember this Ten!*"

Your left thumb pulls the ten-spot flush with the deck as your left fourth fingertip picks up a break beneath it. Your right hand drops its cards onto those in your left hand. Your left third fingertip picks up the break that has been maintained by your right thumb. The pack is apparently squared. Nevertheless, you are holding the two necessary breaks. Proceed as Walton explained.

June 9, 1971

REVERSAL TRACK

Lin Searles

In a recent letter from Lin Searles, he remarked that Roy Walton's "Ten Paces To The Right" reminded him of a handling he developed in the 50's. Searles's handling is also related to two others.¹³⁶ These effects are thematically related, but the nice feature of this effect is that it is easy to remember and perform.

Effect: The spectator selects a card which is placed face down on the table. Another card is apparently freely selected and lost in the pack, with the spectator doing all the work. Without any further moves, the deck is ribbon-spread face down and a face-up, black Seven is revealed. The previously tabled card is turned face up. It is the other black Seven. The Seven in the spread is then used to "track" the other selection, using a standard count-procedure.

Set-up: Secretly reverse the two black Sevens 7th and 8th from the top of the deck.

Method: Shuffle the cards (Overhand or Riffle), retaining the Sevens in position. Turn the deck face up and start a Hindu Shuffle, instructing a spectator to stop you at any time. When he does, flip the cards in your left hand face down and immediately drop the face-up portion still in your right hand squarely on top.

Run through the cards, spreading them until you come to the first face-down card. (Henry Christ forcing principle) Thumb this card face down onto the table. Turn all the face-up cards face down and replace them *underneath* the other packet. If you prefer, replace the cards on top, then Double Cut them to the bottom.

Utter the usual instructions: Flip a bunch of cards face up on top of the deck. Note and remember the card at the face (top). Turn all the face-up cards face down and square the deck. These actions occur while your back is turned.

Place the deck face down in your left hand. With your right hand turn the tabled card face up to disclose a black Seven. State that sympathetic reactions often exist between cards. Take the black Seven and slowly draw it face up through the face-down deck, then toss it aside.

Ribbon-spread the deck face down to reveal that the other black Seven has magically turned face up. Count or "track" seven cards from the face-up Seven and disclose the selected card.

- from a letter of November 17, 1971

TOSS-TIMATED

Robert Walker

Effect: A spectator pecks at a card. The cards are then cut and riffle shuffled. The performer removes the top card of the deck and tosses it face up into the middle of the face-down deck from the back end. The cards are cut at the face-up card and the value of the card next to it is used to count down to the peeked card.

Set-up: A ten-card set-up is needed. Place the Two through Ten (of random suits) on the face of the deck with the Two at the face. Place an Ace on top of the deck. This effect may be done with a smaller setup, but it was designed to be a surefire and easy estimation stab with a twelve-card leeway. As you become more skilled at the Back End Deck Riffle, the set-up can be decreased.¹³⁷

¹³⁶ "A Complex Problem" by Edward Marlo in *Advanced Fingertip Control*, p. 127; and "Magnetic Reversals" by Ken Krenzel in *Close-up Card Magic*, p. 142.

¹³⁷ See pp. 18-19 of Marlo's *Estimation* for a complete description of this technique.

Method: False shuffle the set-up deck, retaining the Ace on top of the deck and the Two through Ten on the bottom. The easiest approach is to perform a genuine riffle shuffle after riffling past the nine-card stack on the bottom of the deck, making sure that the top card of the deck falls last and on top during the shuffle.

Have a card peeked by the standard Spectator Peek or Marlo's Fingertip Peek techniques. Obtain a left pinky break above the peeked card. Apparently give the deck two cuts. The logic of this procedure is strong. Since the peeked card is somewhere in the middle of the deck, one cut would bring it near the top or bottom. Two cuts seem to bring it back into the middle section of the deck again.

Instead of performing two straight cuts, perform Marlo's Cover-Up Cut. Your right hand approaches the deck in your left hand and grasps it from above by the ends as your right thumb picks up a break under the top card of the deck (Ace). Your left hand undercuts all the cards under your left pinky break to the top of the deck. As the undercut portion is placed on top, your right thumb retains its break. Your left hand then undercuts all the cards under your thumb break as your left thumb draws off the top card of the deck (the peeked card) onto the top of the left-hand undercut portion. Place this left-hand portion on top of the deck.

The Cover-Up Cut has brought the Ace through Ten set-up to the bottom of the deck and the peeked card to the top of the deck. Riffle shuffle the deck, retaining the peeked card on top and the Ace through Ten stack on the bottom. Perform a Zarrow Shuffle. Cut the top half of the deck to the right as your left forefinger retains the top card of the deck on top of the left-hand section (a Tabled Slip Cut). Riffle shuffle the sections together, letting the top few cards of the left-hand packet fall last. As you apparently square up the deck, secretly unweave the right-hand portion and slide it under the cover of the few left-hand cards on top.

Cut the deck in half (as nearly as you can quickly estimate) and complete the cut. This places your ten-card stack directly on top of the peeked card and places your stack at (approximately) positions 14 - 26 from the top of the face-down deck.

Remove the top card of the deck, turn it face up, and toss it into the face-down deck from the back end as your other hand riffles the back end of the deck. You have quite a leeway—just be certain that the face-up card goes somewhere into your stack. Lift all the cards above the face-up card.

Turn this portion face up and point out the face card of this packet. Explain that this card is not the peeked selection. Say, *"That would be too easy. I've stabbed a card that will reveal the location of the peeked card!"* Place the face-up "stabbing" card aside and count down in the remaining face-down packet a number of cards equal to its value. Turn the last card of the count face-up and reveal the peeked card.

As you become more proficient at estimation, reduce the size of your set-up and make this effect almost impromptu. Those already proficient at estimation may want to try the following variations suggested by Jon Racherbaumer.

Use a thirteen-card set up, the Two through King (of random suits) in order at the face of the deck with the Two at the face. Have the Ace on top of the deck. Have a card peeked and controlled as in the original Walker method. Now have another spectator name any value. Remove the top card of the deck, turn it face up, and try to stab the named value in your center stack. Then show how the peeked card can be found by counting down the chosen value.

Use the same thirteen-card set-up. After the card is freely peeked, secretly glimpse it, then control the peeked card under your stack in the middle of the deck as per Walker's method. Remove the top card of the deck, turn it face up, and try to stab the peeked card's matching value card in your thirteen-card stack. Use displacement techniques if necessary. Show that you have stabbed a matching value card of the peeked card. Count down the value of the matching card to find the peeked card.

YORE FINDER

Gerald Kosky

When Gerald Kosky visited New York City in 1929 to meet magicians there, the Ted Annemann and Al Baker showed him a card location. The secret of this location was a closely guarded secret at the time. Kosky wrote: "So far as I know, this secret has not been described in a magic book or magazine and is little known today."

Effect: The performer riffle shuffles a deck several times, then hands the deck to a spectator. The spectator is requested to remove a card from the deck, look at it and remember the card. The card is replaced on top of the deck and the deck is given straight cuts. Finally, the deck is given two *riffle shuffles*. All these actions are accomplished while the performer's back is turned; hence, the performer should have no clue as to the card's identity or location. The deck is handed back to the performer. He looks through the cards and finds the selected card. This can be repeated.

Method: Before you hand the deck to the spectator, give it a few riffle shuffles. This is to impress upon the spectator that the deck is thoroughly mixed. On the final riffle shuffle, glimpse both the top and bottom cards and remember them. They will be your key cards.

When the spectator removes a card from the deck, looks at it, and eventually replaces it on top of the deck, after the subsequent straight cuts, the selection will be sandwiched between both key cards. The deck is given a couple of riffle shuffles. If you like, allow the *spectator* to shuffle several times. Chances are that no cards will be shuffled into or *between* the critical three-card sandwich. When a card or cards are shuffled between the two keys, their number is usually very small.

If you find only one card between your key cards, it is obviously the selection and no "fishing" is necessary. If there are several cards between your keys, you must resort to "fishing" techniques. Use Marlo's questioning procedure and make *definite statements* and try to elicit affirmative answers. When you get a negative response, you must be able to quickly conclude the effect.¹³⁸

Kosky wrote about this process: Do so by making positive statements in such a way so that it doesn't sound like you're asking a question. For example: let's assume that the selected card is the 3D and after the shuffles you found the following cards: 6H, 3D, Ace of Diamonds, 8S, 2H, 9C, and Ace of Spades. Begin by saying: "Your card is a black card! " When you get a negative reply, ignore the "no" and continue with ... "No... I get it then ... it's a Heart! " You will get another negative reply. Continue with: "The Ace of Diamonds is. . . " (pause) The spectator will say "no" again, but you say. . . "As I started to say ...the Ace of Diamonds is not the selection. You chose the Three of Diamonds."

It takes practice to get the "feel" of "fishing." " You want to convey an impression of deliberate, gradual, and confident assurance; that you apparently know what you are doing; that the "impression" of the selection inevitably forms slowly and surely by mental means.

The two best "fishers" Jon Racherbaumer ever saw were Edward Marlo and Harry Lorayne. They can perform amazing location effects. Using techniques he learned from Marlo, Racherbaumer is able to do the following effect. The spectator takes his own deck and shuffles it himself. At this point you really do not have any key cards and do you know the position of any card. Ask the spectator to cut off a packet and look at the face card of the cut-off packet. Estimate the number of cards in this packet, then ask the spectator to replace the packet and perform a number of riffle shuffles.

Track the selection, using the method outlined in *Expert Card Technique*. Double the estimated number after each shuffle. When the number exceeds 52, subtract from 52. After all the shuffles, suppose that you have tracked the selection to the twelfth position.. You can then work with the cards at positions 9-19, a

¹³⁸ See *Estimation or Expert Card Conjuring* (1968).

ten-card "fish pond." Using Marlo's techniques for "fishing" and some good breaks, you will be able to discover the selection.

INCONCLUSIVE CLIMAX

Edward Marlo

This was inspired by "It's Over Here, Of Course" published in the *Hierophant*. The basic effect consists of a spectator apparently re-selecting his own card. In actual performance, the effect is more complex. Despite some subtle points here and there, the climax is not very strong. Perhaps someone will create a stronger finish or apply the principles and techniques in this effect to another effect? This is its reason for being.

Set-up: Arrange fourteen cards into face-to-face pairs. In other words, the assembled cards will consist of alternated face up cards.

Method: Spread the cards between your hands and explain the number and condition of the cards to your audience. Show both sides of the spread and have a spectator choose a side. Spread the cards by raising the hands and having the spectator choose a card that is facing him. When he touches one, ask him to remember it. With your hands still raised, close the spread and simultaneously do two things: (1) Your left pinky moves in *below* the selection; (2) Your left third finger moves in *above* the face up card above the selection (on your side).

When the packet is closed you will be clipping two cards between your left third and fourth fingers. Your right hand, in squaring, comes over from above and by the ends. This hand provides cover for the following action: Your left fingers pull the clipped cards *out and around* to the bottom of the packet. The clipped pair is turned over in the process.

Slowly and openly upjog the face down cards. When you have upjogged six cards perform a Block Pushoff to hide the actual selection and bring into view a seventh face down card, which is upjogged. There is an interesting discrepancy here, but few people will notice it. The spectator will assume that his card is among the upjogged face down cards. Since he also sees the other face up cards, his assumption is bolstered.

Strip out the face down cards with your left hand, then thumb them off onto the table one-at-a-time in a counting action as you say, "*You have seven cards and I have seven cards!*" Perform a *face up* false count by taking the cards at their outer right corner. The cards are taken at this corner with your right thumb and second finger. Your first finger should be on the outer edge of the corner. As each card is counted, it is taken under the cards in your right hand and is practically covered each time by the cards previously taken into your right hand.

On one of these "counts" your right hand does *not* take a card, but make sure that there is not any break in the rhythm. When you get to "seven," your right hand takes the last two cards as one to end the count. With the packet face up, ask another spectator to think of one of the face up cards as you show them. Take off the first face up card, turn it face down, and apparently place it underneath the packet. In reality, perform a Pull Down or Single Buckle so that the card goes *above* the first selection on the bottom.

Continue showing and ducking in this manner until a face down card is reached. The first spectator will still not see his card during the action. Turn the packet face up again and casually thumb over the cards and say, "*Have you thought of a card yet?*" Perform a Block Pushover or Single Buckle on the fifth card and place the last or sixth card onto the face of the packet. Do not count the cards, but merely *show* them again. The first spectator's card is then reversed on the bottom of the packet.

Hold the packet from above and by the ends in your right hand. Your left thumb peels off cards one-at-a-time into your left hand. Ask the spectator to stop you on his mentally selected card, which, by the way, should end up in your left hand. Keep your hands separated momentarily.

Turn your attention to the first spectator and say, *"I do not know if you remember the position of your card among the tabled face down cards. Regardless, please shuffle them so that no one knows its position ... not even you!"*

After he does this, have him spread the seven cards face down. Ask him to select any one of them and place it face down onto the mentally selected card on the face of your left-hand portion of cards. Your right hand then lowers its cards onto the left-hand cards to assemble all the cards. In doing so, your left third and fourth fingers clip the indifferent card just placed face down onto the left-hand portion.

Repeat the pull-out move, pulling out and turning over the clipped card so that it goes to the bottom of the packet. Immediately spread the cards to emphasize what has happened, namely that the re-selected unknown card is next to the mentally selected card. Say, *"Do you believe that the second spectator's mental selection influenced your physical actions?"* To conclude, show that the face down card is the first spectator's selection. As stated at the beginning, this handling embodies some subtleties, but the overall effect is still weak. Perhaps a reader can create a stronger finish besides an obvious transposition?

May 2, 1970

CARD NUMBER

Roy Walton

Gene Neilsen posed a card problem on sandwich effects.¹³⁹ He wrote: "Spectator chooses a card and returns it very fairly. Another spectator names any value in the deck—say, the Black Nines. The performer spreads the deck and the black Nines are face up with one face-down card between them. This card is the selection." Jon Racherbaumer passed on this problem to Roy Walton, who immediately devised one or two offshoots without solving the original problem to his satisfaction. This effect is probably not worth the set-up, but somebody might like it.

Set-up: Arrange the pack from the face: X-X-X-X-X-X-10-10-9-9-8-8-7-7-6-6-5-5-4-4-3-3-2-2-A-A- the remainder of the pack. Each pair of like values should have the same color, but mix the colors within the ten pairs. Example: 10C, 10S, 9H, 9D, 8C, 8S, and so on.

Method: False shuffle and cut the pack, then hand it to a spectator. Ask him to count any number of cards from the face-down pack onto the table, restricting his choice to 1 through 10, inclusive. Turn your head away while he does this, pointing out that you do not wish to know the quantity of cards he has counted off.

When he has finished his counting, take the remainder of the pack from him and show him the faces of the cards one by one, counting from the top of the face-down pack and ask him to remember the card which is at the same position as the quantity of cards he previously counted off. Do not alter the order of the cards as you show them to him; just thumb them off one by one beneath each other. After he has noted his card, replace them on top of the pack again.

Ask the spectator to replace the cards he originally counted off back onto the top of the pack. Give the pack one perfect Out Faro shuffle, followed by a couple of genuine cuts, then place it face down on the table. Mention that the spectator has two pieces of information that you could not possibly know: (1) The number of cards counted off; (2) The name of the noted card.

Say that there is a mystic relationship between the number and the card selected and you will try and give an example of this relationship by making the noted card appear between a pair of cards whose value will be the same as the number being remembered by the spectator.

Ask the spectator for the name of his noted card and also for the number of cards he originally counted off. Now pick up the pack, turn it face up and fairly rapidly run the cards from hand to hand, looking for the

¹³⁹ In a letter dated May 3, 1971.

one the spectator named. When you reach it, remove it and the cards either side of it, placing the spread of three on the table to show that what you predicted would happen, has happened. Do not worry about the stack that is still running through the pack as it is broken by the other cards woven into it and will never be noticed.

Alternative Procedure: By altering the stack slightly and using a pack containing a Joker, a slightly more direct handling procedure from the spectator's viewpoint can be achieved. You have to work twice as hard by doing two Faro shuffles instead of one, but for those not afraid of work, here are the details.

The pack must be arranged as follows, reading from the face: Joker - indifferent card - indifferent card - 10S - 9H 8C - 7D 6S - 5H - 4C 3H 2S - Ace of Diamonds - (17 indifferent cards) - 10C - 9D - 8S - 7H 6C - 5D - 4S - 3D - 2C - AH - remainder of the pack.

False shuffle and false cut the pack. Hand it to a spectator. While you turn away, have him count a number of cards from 1 to 10 inclusive onto the table and then place the remainder of the pack aside. Ask him to shuffle the small packet he has counted onto the table, note the face card and then drop the packet on top of the pack, finally giving the pack a couple of straight cuts.

Stress that as well as remembering the card he should also remember the quantity of cards he counted down. Take the pack from him and give it two perfect Straddle Faro shuffles with cuts before, between, and after if you wish. Conclude the effect as already described in the first version.

May 15, 1971

Coda: Perhaps other cardmen will be intrigued enough by this card problem to work out other solutions. To have the sandwich cards face up presents difficulties, but nothing is impossible. The idea is to create handlings that are fast and direct.

COVERT COIN

Edward Marlo

This effect was inspired by Tim Wright's "The Invisible Coin" but requires no previous palming of cards, has a more artistic presentation, and can be done seated at the table. The effect also has a good climax.

Effect: The magician removes a coin from the top of the deck which is placed into the other hand. His hand is opened and the coin, according to the performer, has become invisible. After transferring the dematerialized coin from hand to hand, the coin is placed back on the deck where it becomes visible. The top card and coin are removed from the deck. The coin is slid off of the card and the card is turned over to reveal the previously selected card. All items can be borrowed except the skills necessary for its performance.

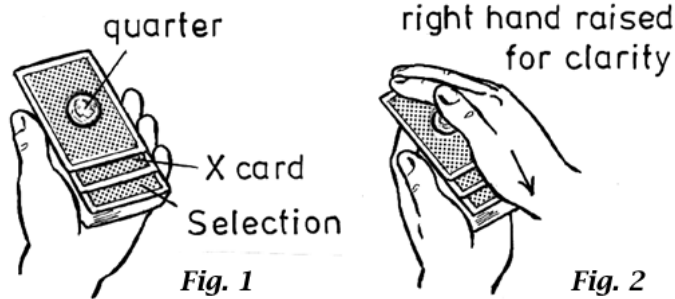
Method: Have a card freely selected. This card is apparently placed into the center of the deck, but actually goes under the top two cards as per the Tilt subtlety. Show that the bottom card is not the selection, then show the top card is not the selection. Outjog the top card, which should be face down, for a little less than half its length. The deck is held in the left hand.

Borrow a quarter and with your right hand place it at the center of the out-jogged card. Your right hand is placed palm down, covering the outjogged coin. Perform the Marnase Change. During this action, the coin is seen as your right hand moves back, stealing the second card until their outer ends clear the inner end of the outjogged top card. Your right hand then moves its palmed card forward until its inner end is flush with the deck. Your right fingers cover the coin and outjogged card.

At this stage, your left first finger pushes the outjogged card inward and flush with the deck. Your right fingers immediately simulate sliding off of the coin as your right fingers and thumb converge, as if holding

the coin. Your right hand then moves upward and away from the deck. The illusion of having picked up the coin is convincing.

To steal two cards during the Marnase Change, the second card must be moved forward by the palm at the base of the fingers. (Fig. 1) On the backward movement, the heel of your right palm contacts both cards to move them clear of the outjogged card. (Fig. 2)



Your left thumb presses on the top card to keep the coin in place as your left hand places the deck face down on the table to your left. The coin(?) from your right hand is placed into your left hand, which closes over it. Say, *"The warmth of my hand will dematerialize the coin."*

Open your left hand to display the supposed "invisible" coin. Pick it up between the first finger and thumb of your right hand and display it (?) with the palm of this hand towards the spectators. This shows this hand empty. Transfer the coin(?) from your right hand to the fingertips and thumb of your left hand. Turn slightly left and as you look at the supposed coin held in the left hand, your right hand drops down to the table and in front of the right side of the deck. The back of the right hand screens the deck at this stage. No one will notice this if you keep all your attention on the coin(?) in your left fingers.

The next part requires a bit of timing. Your left hand starts to move towards the deck. By this time, your right hand has picked off the top card of the deck into a Tenkai or Marlo Palm Position. Your right hand still remains in front of the deck. When the left fingers are covered momentarily by the right hand, the right hand moves off to the right, then inward towards yourself. By this time, the left fingers and thumb are touching the coin then on top of the deck. To all appearances the coin suddenly become visible. Let this register.

Your left hand then picks off the top card by its inner left corner, balancing the coin on top. Ask for the name of the selected card, then slide the coin off the card and turn the card face up. Say *"The visible coin has made your card visible."* This line makes sense since the top card was not the selected card at the outset. When you toss the selection face up to the table. There is enough misdirection to add the palmed card onto the deck as you pick it up, from above, by the ends with your first finger curled on top. This addition of the palmed card is easier from a Marlo Palm Position because your right first finger can curl and press down on the outer end of the palmed card as the deck is picked up. You may prefer to lap the palmed card, but there is not a strong reason for doing so in this case.

Any magician trying to duplicate the effect will find himself getting the selection in his palm and the coin back on the original top card. He can, however, always produce the selection from his pocket.

ETHNIC CARD TRICK

Dave Bendix

This is one of Dave Bendix's favorite gags. It was created during a late-night session and because Dave showed it to every magician he met, particularly if they were known for their expertise, the gag made the

rounds. Dave played it strictly for laughs and this version permits you to redeem yourself while giving the audience a chuckle.¹⁴⁰

Effect: It must be experienced to be appreciated.

Method: Have the spectator select a card and control it to the top. Use a method where no visible handling takes place such as cuts, shuffles, and so on. If you can perform a flawless Pass, do so. If not, then use Marlo's "M.P. Side Steal". If these techniques are unknown to you, then use your favorite method, your wife's favorite method, or the spectator's favorite method. If you do not have a favorite method, then resort to any move, subterfuge, or ruse to get the selection to the top. If you are totally inept, then do not control the selection at all.

Square-up, using the deliberate, smug All-Around, All-American Square-up. Suppose that the selection is the King of Hearts. If you have managed to artfully get it on top, say: *"Your card is obviously somewhere in the deck, probably somewhere near the middle but most likely twenty-fourth from the top. Yet if I hold the deck like this, it's impossible for your card to move from its present position. Right?"* Hold the deck in your left hand by its innermost left corner. Your right forefinger then gives the outer right corner of the deck a smart upward riffle. Say, *"This is known in the trade as a Smart Upward Riffle. Did you see that?"*

Wait for the spectator to look puzzled. (This may take awhile.) When he finally seems confused, get ready to perform your best Double Lift Turnover. Continue: *"The Smart Upward Riffle not only caused your card to inexplicably jump to the top..."* As the card(s) fall face up, suppose the face card of the double is the Queen of Diamonds. Conclude the patter line by saying, *"...it changes into the Queen of Diamonds!"*

At this point, you will get a reaction from the spectator. He will emit some sounds. If not, he will at least grin or grimace. If you evoke genuine amazement in your spectator, then you have a live one. Whip out your sponge rabbits and red snapper! Flip the card(s) face down as though he were finished with the trick, then lift off the top card (selection) and hold it face down in your right hand. Gesture with this card and add, *"It's truly amazing, isn't it? The selected card jumps to the top and changes right before your eyes. The difficult part is to change it back into the selection."*

Ask the spectator to touch the back of the card you are holding, then reveal the actual selection. If your spectator does not react, throw the cards into the air and catch the Ace of Spades in your teeth. If you never controlled the selection, simply turn over the top card and deliver the same droll patter. Drunks seem to like this version.

Racherbaumer Note: There are countless Italian, Polish, and ethnic card moves. For example, tell a brother magician that you will show him the Italian Tilt Move. Instead of lifting only the top card as when performing the conventional Tilt Move, lever the outer *half* of the deck into Tilt position, then insert the card from the back end and square up. Hey, it works for me.

X MARKS THE SPOT

Edward Marlo

This effect was originally described to Bill Simon in the early 50's as a possible contribution to Bruce Elliott's *Phoenix* magazine, although it was worked out in the late 40's. Simon returned to New York and described the method and procedure to Elliott, who misunderstood the exact handling and incorrectly published the trick in *Phoenix* #296 (December 25, 1953). Marlo always wanted to emend and alter these mistakes and this is the result.

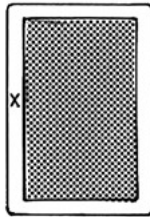
¹⁴⁰ Jon Racherbaumer used this gag during his first lecture in 1974. Dai Vernon picked a card, then apparently forgot it. Since Racherbaumer forced and knew the name of this card, he was surprised when Vernon named a different card. Since this occurred during the first trick and the audience was comprised of fast company (Larry Jennings, Joe Cossari, Scotty York, Roger Klause, Steve Freeman, Ricky Jay, John Cornelius...), the gag fell flat.

Effect: The performer removes a deck and fans it. The cards are shown on both sides. A card is removed from the fan and marked with an X. This marked card is returned to the deck *behind the performer's back* so that the audience does not know its location. The cards are ribbon-spread face up so that a spectator may select any card. This card is taken from the spread. The rest of the cards are scooped up and ribbon spread *face down* so that the card with the mark can be located. None of the cards are marked. The selected card is disclosed as having the mark. The effect may be repeated!

Set-up: The biggest mistake made in the *Phoenix* was suggesting to mark the cards in ink. Marlo never did this. He always used a *soft pencil*. Small but clearly marked X's are penciled on each card. (Fig. 1)

Fig. 1

pencil
mark x



Do not press down too firmly because you do not want to indent the card. From time to time these X's will be erased, depending on which cards are selected. Two of the cards remain unmarked. One of them becomes the top card of the deck and the other is slightly down-crimped at its outer left corner. Suppose that the crimped card is the Ten of Diamonds, which is inserted into the center of the deck with its crimped corner at the inner end of the pack.

The rest of the fifty cards have their penciled X's to the *left*. The top, unmarked card is the only cover. Place the deck into the case so that when the cards are removed, the X's will be to the left.

Method: Remove the deck from its card case and hold it face down in your left hand with the X's properly positioned to the left. Perform a pressure fan, but simultaneously raise both hands so that the faces of the cards are toward the audience. On your side you will see all the X's. The spectator sees the faces of a regular deck. Do not mention this fact. Close the fan by using the one-hand, fan-closing flourish, which automatically places the X's on the *right* side of the deck.

Lower your left hand, bringing the backs into view. With the cards face down, perform another pressure fan. The X's will not show. Look for your crimped card, then grasp its outer left corner between your right thumb and fingers while simultaneously taking out the crimp by straightening this corner. These actions are covered by the remark, "*Let's use one of these cards!*"

The card (10D) is removed and tossed face down to the table. Again, close the fan by performing the one-hand, fan-closing flourish. This returns the X's to the left side of the deck. Place the deck face down on the table.

Remove the soft-lead pencil and openly mark an X at the center of the selected card's left side (to coincide with the other previously marked fifty cards). Say, "*Let's mark this card. Let's see, let's put the mark where it's easy to see. We'll use a pencil because I don't want to ruin the deck.*"

Pick up the deck and insert the card into the center, letting everyone see that the X mark is on the *left* side. (This marked card now conforms in marking with the other 50 marked cards.) Continue, "*I don't want you to know exactly where the marked card is in the deck. Therefore, I'll place the cards behind my back and give the deck some cuts.*" When you take the cards behind your back, perform a couple of Marlo Slip Cuts, retaining the top unmarked card.

Bring the deck forward so that the X's are still on the left side of the deck. Perform an All Around Square. That is, square the sides and give the deck a half-turn (90 degrees) so that the X's are to the *right*. (If you wish, do this behind your back *before* you bring the cards forward.)

Ribbon-spread the cards from *left to right* to show the backs for an instant, then flip the cards face up and say, "*Think of a card!*" Scoop up the spread and ask, "*Have you thought of one?*" Turn the deck face down and *end-for-end*. As soon as the spectator names his card, turn the deck *sideways* and ribbon-spread the cards face up from left to right. Have the spectator find and point out his mental selection, then slide it out of the spread, moving it forward on the table.

Scoop up the spread and immediately re-spread it face up from left to right, as you emphasize that any card could have been selected. Also, if the spectator wishes, he can change his mind. Say, "*Let's look for the marked card!*" Flip the ribbon spread so that the backs show. Needless to say, none of the other X's will show.

Using your fingers, spread the cards as if looking for the marked card. You can spread the cards fairly wide without any danger of exposing any other X-card. Scoop up the cards and say, "*Let's look at the other side of the cards!*" Deliberately turn the deck around (90 degrees) and ribbon-spread the deck face down from left to right. No X's will show! Again, perform the spread-and-search business as though looking for the marked card and say, "*I can't seem to find it!*"

Scoop up the deck and hold it face down in your left hand with the X's still to the right. Your right hand then turns the chosen card face up, turning it *end-for-end*. This way the marked X is on the *left* side of the card where it should be as it was originally marked. The reaction to this effect should be satisfying.

To wrap things up, turn the marked selection face down and *end-for-end*, then erase the X mark with your pencil's eraser. Put the pencil away. Your right hand pressure fans the deck face down. Your left hand holds onto the fan as your right thumb and fingers pick up the tabled card just erased by its outer left corner. Insert it into the center of the fan. During this insertion, your right first finger engages the top left corner and down crimps it slightly as the card is pushed flush with the fan. Your left hand then closes the fan, using the one-hand, fan-closing flourish. The X's will now be on the *left* and the down-crimped card will be at the inner end of the deck. You are then set to repeat the effect if the spectator asks, "*Hey! Can you do that again?*"

You will find that slightly used, flexible, "broken in" decks work best with this effect. It is also psychologically sound to use an "older" deck. Consequently, when the selection is marked, it doesn't create an adverse reaction in the spectator, especially if he is penurious. This does not apply to professional performers because audiences think that professionals can afford to destroy a deck of cards. After all, he gets *paid* for entertaining people with his magic!

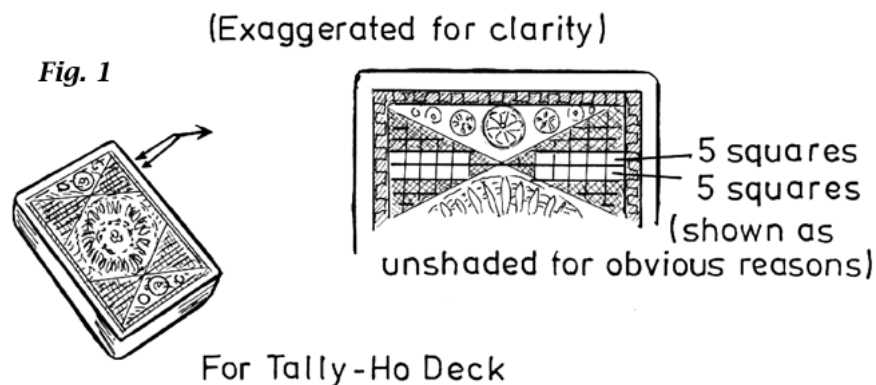
- late 1940's

FOR THE COLOR BLIND

Edward Marlo

Instead of using those ancient Is-Your-Number-On-This-Card stacks and color-coded cards using a binary system, Marlo adapted the principle in a simple and logical way for card workers and developed Marlo's Binary Deck.

This is a deck that is used in conjunction with a regular deck that is in any predetermined order (Si Stebbins, Nikola Irelands, Eight Kings). The stacked or memorized deck (or small packet, depending on the given effect) is handled by the performer. The Binary Deck can be freely shuffled and handled by the spectator, who then thinks of any card, removes it, and places it face down on the table. You can then mix your deck, using Faro shuffles, and control the selection's mate to the top, bottom, or any position in the pack. It depends on your ultimate objective. The interesting feature is that no mental calculation is required.



Requirements and Method: Use a deck that has a design structure like Tally-ho which has small squares. (Fig. 1) Where the arrow points are ten small, blue squares—five in each triangular space. At the most, you need only five or six spaces. Depending on the location (position in the deck) of the mate in your stacked deck, the card in the regular deck is marked. These marks are based on the binary system of I and O, moving from left to right. Using a pen and white ink, mark the appropriate notation on the back of the card and in the small blue squares, using a dot or vertical line. These marks are easily seen from quite a distance. You can also immediately get a visual picture of the notation (100101). Say to yourself, "One hundred, One-Oh-One." This codes the *type* of Faro shuffles and *their* sequence. For example, the above example (IOOIOI codes two In shuffles, followed by two Out shuffles.

Along these same lines, the computerized tables devised by Earl Keyser are handy when figuring out any Faro-based effect or set-up. There may be a stacked deck whose special set-up is designed to quickly get a mate to a known position in a small number of shuffles.

December 8, 1971

COLLECTORS

CERVON'S AMBUSH

Bruce Cervon

Effect: Roy Walton's "Ambush" approach to the Collectors where four red-back Aces "collect" three selections from a *blue* deck.

Set-up: Have the four Aces on top of the deck in the following order from the top: AC, AH, Ace of Diamonds, Ace of Spades. These Aces have red-backs.

Method: Fan out the red-back Aces to the right, along with a few blue-back cards as you explain the effect. As you square the Aces, get a left pinky break below the third blue-back card below the Aces. In other words, get a break below the card seventh from the top. Lift off all seven cards as a block, holding them in your right hand from above and by the ends. Say, "*The Ace of Spades should be on the bottom!*"

Re-square the seven-card packet against your left thumb and obtain a right-thumb break below the red Aces. As soon as this is accomplished, your left thumb peels off the top red Ace (AC) to apparently duck it under the other red Aces. In reality, perform Marlo's Atfus technique so that the red-back AC and the three blue-back cards below the break are secretly added to the top of the deck.

Your right hand moves away with only three Aces, turns them face up to disclose the Ace of Spades, and tables them face up. It should appear as though you transferred the Ace of Spades to the face of the Ace-

packet. On top of the deck you have three blue-back indifferent cards, followed by the face down, red-backed AC. Ribbon spread the cards face down, taking care not to expose the red-back Ace. Ask three spectators to select cards from the spread. Once the selections have been removed, scoop up the spread and square the cards in your left hand.

Secretly palm off the top two cards of the deck into your night hand. This can be opportunely done when each spectator looks at his selection. Use the best technique at disposal. Have each selection placed face down onto the table, one on top of the other until you have a squared packet-of-three.

As your right hand drops down to scoop off the face down selection, the two palmed indifferent cards are added on top, then all five cards are dropped onto the deck. Simply bring the deck below the table and scoop the cards off the table and onto the top of the deck. (This is a standard add-on technique using a palm.)

Casually spread the top five cards to the right as you remark, *"You could have selected any card in the deck, but you selected these top three."* Re-square the cards and get a right-thumb break below these five cards. Once the cards are squared against the deck, your right thumb can easily lift up an additional card. You then have a six-card break. Set up for Tilt under these six cards.

Take the top card and openly insert it in the middle of the deck from the front end. Repeat this action with the next card. Take the next card (selection) and insert it at the *back end* via Tilt as you say, *"The selections can be inserted from either end, but all go into the middle of the deck!"* Square the deck and secretly get a left pinky break below the top two cards (other selections). Your left hand then turns palm down and scoops up the face up Aces (Collectors), adding the two cards above your break in the process.

Your right hand immediately comes over and lifts off all five cards as a squared unit. Table these cards momentarily. Pick up the deck and apparently emphasize how the selections were buried in the deck. Take the top card and insert it in the center of the deck from the back end as when performing Tilt. Say, *"The important thing was that the last selection went into the pack backwards like this!"* Table the deck.

Pick up the tabled "Collectors" by using the top card as a scoop. This displacement sets the cards for a quick Elmsley Count. Perform an Elmsley Count and the last card goes second from the bottom. Use the Pull-Down or Buckle to facilitate this maneuver. Do not mention the color of the cards. The audience sees red backs. Simply say: *"Here are the Collectors!"*

Casually cut the top card to the bottom and place the cards on top of the deck. At this point the effect is over. Simply spread the top seven cards in a wide spread. The audience will see three blue-back cards *alternated between* the red-back Collectors. Turn each of the blue-back selections face up and replace them face up in their original position among the Collectors. Once all three selections are face up, turn the entire seven-card fan over to disclose four Aces with the blue-back cards between them to cap the routine.

TAKING FLIGHT

Roy Walton

This is a variation of Edward Marlo's "Flight For Three," but the handling for causing the intermeshed cards to disappear is different and the climax is slightly altered.

Set-up: Place the 9H at the sixth position from the face of the deck. Position the 8H reversed at the fourth place from the face. Fan the deck so that you can examine the six face cards, making sure that there are no Queens among them and no cards of the same value as the one third from the face. Ignore the face-down card when making this preliminary check.

Method: Run through the face-up deck and remove the four Queens as you come to them, placing them on the face of the deck. The deck will be in a slightly un-squared condition after doing this. As you square up

the cards with the aid of your right hand, lift up the inner end of the deck slightly with the tip of your right thumb about 10 cards down, then release cards off your thumb until you can see the face of the reversed card. Retain a left pinky fingertip break below this card and complete the squaring up process with your right hand.

Bring your right hand over the deck again from above and by the ends. Drop two cards from your right thumb, then apparently lift the Queens off the face but actually take six cards. Perform Marlo's FuFu Switch as follows: Bring your right hand over the face of the deck until it can pick up the two cards above your left pinky break and take them below the Queen group, but still keeping them separated from the main group by a right-thumb break at the inner end.

Place your left thumb on the face of the Queen and as you move the main group to the right, retain the Queen in position on the face of the deck. Do not take a break under this card. Peel off the next Queen in the same manner. When you peel off the third Queen, release the two cards from the break so that they go onto the deck below it. Simultaneously take a left pinky break below the third Queen. Place the last Queen (really three cards as one) onto the face of the deck and lift off the Queen above your left pinky break. Turn the four cards face down into your right hand and place them onto the table in a slight spread or fan. It should appear as though you showed each Queen and placed them face down onto the table.

Remark that you will need three cards of the *same value*, making it an easy factor to remember. Run through the deck and remove two cards that are the same value as the one on the face of the deck, then place them on the face. Square up the deck in the same manner as when you dealt with the Queens. As you do this, riffle the inner end of the deck with your right thumb until you spot the 9H. Take a left pinky break above the 9H, then remove your right hand.

If you check your present position, you should now have a left pinky break under the top seven cards of the deck. Use your left thumb to push over the two face cards so that all three like values are displayed in a slight fan or spread. Bring your right hand over to the deck and place the thumb on the face of this fan. Your right fingers go below and into the break. Flip the fan (?) over so that it falls face down onto the face-up deck. In reality, flip *all* the cards above the break.

Square up the deck and then thumb off the three face-down cards without altering their order, placing them face down onto the table a part from the Queens. Place the talon face down and out of play.

Pick up the face-down Queen-packet by scooping it up. Use its top card to do this, flashing the face of this top Queen if you wish. Fan out the supposed face-down Queens and hold them in your left hand. Pick up the top card of the three-card packet with your right hand and insert it between the top and second Queen (?). Finally, take the remaining like-value card and insert it between the third and fourth supposed Queens. All three cards are inserted face down.

Close up the seven-card spread and obtain a left pinky break under the top three cards. Turn the packet face up, maintaining the break, then Half Pass the lowermost three cards. Finally, hold the packet face up and perfectly square in your right hand. Cut off the upper half of the tabled, face-down talon with your left hand. Place this upper half in front of a spectator. Place the face-up Queen group on top of this face-down half. Give the cards a cut, apparently sending the Queens to the center.

Cut the remaining face-down "half" talon and place it in front of another spectator. Build up the climax of the effect, then spread each section of the deck to disclose the vanish of the like-values from between the Queens and their reappearance in the other half.

MIRRORING

BLIND DATE

Edward Marlo

Effect: The cardician has four Kings and the spectator has four Queens. The cardician places one of his Kings face down on the table. The spectator places any one of his Queens face down onto the King on the table. This process is continued, each time the cardician places one of his Kings face down, the spectator follows with a Queen until all the cards are used up. When the cards are turned over in pairs, each has found a compatible partner—the King and Queen of each suit are together!

Before explaining the secret of this effect, let me mention a title-confusion. Basically, the effect-idea belongs to Dai Vernon. (See "Royal Marriages") We concede that Vernon's procedure (opening) points out that the one-ahead principle is not operative; however, certain maneuvers must be used to get the right result. This method is different. You must choose between a strong beginning or strong ending, or perhaps lay audiences should decide such questions?

Method: Remove the four Queens from the deck and place them face down on the table. Next remove the four Kings and place them face down on top of the Queens. Remove an extra indifferent card (unknown to the audience) and place it on top of all. The removal of the extra card will pass unnoticed during the culling process.

Pick up the tabled packet and turn it face up in your hands. Deal off the four Queens face up in front of the spectator. Spread the four Kings to show them, keeping the last card hidden behind the fourth King. Hold the King-packet squared and facing you. Transfer the Kings one at a time from face to back until the indifferent card is at the face of the packet. Say, *"I will place one of my Kings face down on the table without letting you see it."*

Place the indifferent card face down on the table, leaving the Kings in your hand. Ask the spectator to place any one of the Queens face down onto the face down, tabled King. As soon as the spectator reaches for a Queen, note its identity. Suppose that it is the QC.

Push the first pair aside and say, *"That's the first pair."* Once more transfer the Kings from face to back until the King of Clubs, which matches the spectator's QC, appears on the face of the packet. Place the King of Clubs face down on the table and ask the spectator to place any one of his Queens on top of your card. Again note which Queen he places on your King. Suppose that it is the QH.

Pick up the two cards just paired and place them onto the first pair and add, *"That's the second pair."* This time bring the KH to the face of the packet, which is the next King you will place face down onto the table. Following your request, the spectator places any one of his remaining two Queens onto your tabled card. These two cards are then picked up and placed on top of the other two pairs.

At this stage, you and the spectator seem to have one card remaining. In reality, you have two Kings. One of them will match the Queen then on top of the tabled packet. The other one matches the face up Queen still on the table. Turn your two Kings, squared as one, face down as one onto your left palm. Glimpse the bottom or lowermost King.

Have the spectator's last Queen placed onto the card(s) in your left hand. If the bottom King is the *same suit* as this Queen just picked up, then the bottom card is transferred to the top. This brings the King and Queen of the same suit together. This is covered by the remark, *"This is the last pair!"* Drop them onto the tabled cards. If the bottom King is *not* of the same suit as the last Queen, then it must match the last Queen on top. Utter the same remark, but no transfer is necessary.

Square up the combined packet of Kings and Queens and drop them fairly on the top of the deck. Place the pack in front of the spectator and say, "*Will you please take the cards off the top two at a time to see how the Blind Dates made out?*" All the Kings and Queens are correctly paired according to their suits. The indifferent card has been added the deck and is then out of play.

Many consider adding the packet to the deck to be a weak point. If so, then the bottom indifferent card of the packet can be palmed, copped or lapped as the packet is squared and handed to the spectator. While the spectator is busy turning up matched pairs, the indifferent card can be secretly added to the deck.

Another Alternative: Show each pair and turn them face down. This is continued until the last pair (really three cards) is reached. At this point, transfer the top card to the bottom. Turn over the top card so that it lands face up on the others. Immediately your left fingers buckle the bottom card and your right hand takes two cards as one (back-to-back). This double-card is tossed onto the other face down, tabled pairs. This results in placing the indifferent card face down with the other face down-cards, leaving the King or Queen face up.

The card remaining in your hand is then turned face up and is tossed onto the tabled cards. Finally, both face up matching cards are turned face down. The top three cards of the packet are casually cut to the bottom and the entire packet is placed on the deck. The indifferent card is then out of play.

An "Out Of This World" variation is also possible. A total of sixteen cards is used and the spectator and performer both get four reds and four blacks. The performer secretly has another extra card.

This effect has been tried without using an extra card. It can be done, but too many variations in the "pick up" must be performed, which looks cumbersome and complicated. Although we mentioned Vernon's "Royal Marriages" at the outset as being an inspirational source, it should also be mentioned that Warren Wiersbie's "Miracle Do As I Do" from *Mental Cases With Cards* gave Marlo the idea of using an extra card to get *behind* the spectator.

- 1954

MATCH-A-MATIC

Roy Walton

Effect: A spectator and the performer each take four cards from the pack. After mixing their cards, each removes one card from their group and after following a magical procedure, these are shown to match in color and value. This is repeated successfully a second time. Finally, the performer takes the spectator's remaining two cards and adds them to his own. He carries out the "magical procedure" and they are seen to be four Aces.¹⁴¹

Set-up: Reading from the top of the face-down pack: the four Aces, two cards of the same color and value, two cards of the same color and value.

Method: False shuffle the pack and then hand the top four cards to the assisting spectator, taking the next four for yourself. You can take yours by thumbing them off and not altering their order, or counting them off and reversing their order. The remainder of the pack is not used in the effect.

Request the spectator to mix his four cards without looking at them, while you mix yours. Mix your four by taking the top two and alternating them with the remaining two by pushing them against them, so that they interweave. If each pair is spread when you do this, it's an extremely simple operation. Repeat this

¹⁴¹ This effect was published in Roy Walton's *Tale Twisters*, a booklet comprised of six effects with unprepared cards, each having a surprise ending. Each effect uses the Elmsley or Jordan Counts.

interweaving two more times making a total of three baby faro shuffles. Do not worry about whether these are In or Out shuffles; it is of no importance.

Explain that you are going to teach the spectator a "magical procedure," which if followed correctly, will have a strange effect. First, he must transfer cards from top to bottom of his group, stopping whenever he wishes and holding the card stopped at in his right hand. While he is doing this, you do exactly the same with your group, stopping on any card you wish and holding it in your right hand.

Place your card on top of the three cards the spectator is holding and let him place his card on top of the three you are holding. Ask him to count through his four cards from hand to hand so that their order is reversed and the top card will end up at the face. Illustrate how to do with your four cards, but really perform the Elmsley Count, placing the last card counted on top.

Ask him to carefully remove the face card of his group as you remove yours. Each of you rub the face of the card you have removed on the table and they are then turned face up to reveal that they match in color and value. Place these two cards aside.

Ask the spectator to mix his remaining three cards while you mix yours. Make sure that while mixing yours, you end with the *original card* still on top. Tell him to again transfer cards from top to bottom of his packet, finally ending with any one he wishes in his right hand. You do the same, but actually stop on the *third* card in your group (the original face card) and hold it in your right hand. Exchange the single cards again, yours going on top of his two cards and his going on top of yours.

Continuing the "magical procedure" theme, tell him to count his three cards to reverse their order. You do the same, but use a three-card version of the Elmsley Count. This looks as if you have counted your three cards to reverse their order.

Each of you remove the face cards of your packets, rub the faces of them on the table and then turn them face up to show that they are of the same color and value. The "magical procedure" has worked again.

Explain that you will try something a little different. Take the remaining two cards from the spectator and add them to your two. Say, "*Let's see what happens if we apply the 'magical procedure' to these four cards?*" Do this by first counting them to reverse their order. Walton uses the Elmsley Count again so that it looks the same as his previous counts. Rub their faces against the table, after first fanning them out slightly. Finally, turn them face up to show four Aces!

June - 1972

MATCHING PREDICTION

E. S. Bentfrum

Effect: The magician predicts a card that will be mentally chosen and one that will be stopped at during a deal. The predictions coincide with these two cards.

Requirements: This uses approaches from *Marlo Meets His Match*, using paper billets as suggested in this book. You need a regular deck and four duplicates. Suppose that the duplicates are four Nines of Spades. Add the regular 9S, then place these five 9S's at the following positions from the top of the deck: 1-3-5-7-9. You are then ready to perform the effect anytime, anyplace, and anywhere they have pencil and paper.

Method: Capture an audience. Remove the deck from its card case, placing it face down on the table. Turn to Spectator #1 and ask him to think of a card. As he does so, write this on a piece of paper, "*You will stop at the Nine of Spades.*" Fold this into a square packet and place it on the table.

Say, *"I've made a prediction. For the first time, please name the card you have in mind."* If he names the 9S you have a miracle, but semantically you must justify the exactitude of your written prediction. To do this, add: *"Ah yes! You had several cards in mind, but you finally stopped at the Nine of Spades.! Now the prediction makes sense."*

Chances are you will not be that lucky. Suppose that the spectator has thought of the Jack of Clubs. Take the deck, turn it face up and tilted away from the spectator's view, and spread the cards until you reach the named card. Remove it and place it face down below the folded prediction. By the way, if the named card is among the five duplicates, be careful not to expose them as the card is removed. You must also replace the culled card with an indifferent card so that the position-order of the initial set-up is not upset.

Turn the deck face down and give it to a second spectator, telling him to think of any number from 1 to 10. While he is doing this, tell him that you are going to write a second prediction. On the second slip of paper write: *"You will think of the Jack of Clubs."* Fold this slip into a square packet and place it on *top* of the slip already on the table.

Hand the deck to the second spectator and ask him to deal off a number of cards equal to his chosen (mental) number. Demonstrate the deal by picking up the two billets. Take the top billet and deal it onto the table. The remaining one is dealt on top as you say, *"Deal the cards like this!"* You have casually and logically reversed the order of the billets. While the second spectator is dealing, push the top billet to the right so that it is directly above the thought-card and the stop-billet is isolated, waiting for its card which is handled like this:

If the second spectator stops at an odd number, the card at that number is pushed out and placed face down below the stop-billet. If the spectator stops at an even number, the *top* card of the deck is taken and placed below the appropriate stop-billet. Regardless of the number chosen, you force a 9S. Show the top card of the talon and the top card of the tabled cards (which were dealt by the spectator). These cards will be mixed indifferent cards. Scoop up all the cards and place them in your pocket or out of reach.

Turn your attention to the two face-down cards and the pair of predictions. Hand the "think" billet to Spectator #1. Have him read the prediction and turn up his (?) card (JC). Hand the "stop" billet to Spectator #2, have him read it, and turn over his chosen card.

Since this is a mental effect, avoid displays of skill. If you must make a displacement, do it openly as Harry Lorayne advises. Also do not employ the Faro shuffle to alternate the five duplicate 9S's. If you like, position the duplicates at the 11-13-15-17-19 positions from the top of the deck, but this adds more dealing "time" to the effect. Besides, the spectators may be anxious to get back to whatever they were doing before they were captured.¹⁴²

RIGHT NUMBER

Roy Walton

This was inspired by a card problem posed by Gene Nielson and passed to Roy Walton by Jon Racherbaumer. Unfortunately, it does not solve Nielson's intriguing plot and the effect is by no means as strong. It possibly falls into the that-is-cute category when viewed by other conjurers.

Effect: The deck is shuffled and cut a few times. The cards are thrown from hand to hand and one hand is shown to have two cards of the same value and color. These two cards are returned face up to the center of the deck. The spectator is then requested to select a card and retain it. The deck is given several cuts and a

¹⁴² E. S. Bentfrum is a pseudonym of Edward Marlo, who in the 70's adopted this name for satiric purposes. He published many tricks under this name to poke fun at many of the simplistic effects and ideas published by Karl Fulves. Although the tricks published under Bentfrum's name were workable, they were "discards" in Marlo's estimation. He said, "They aren't very good, but they are better than the ones published by Fulves."

shuffle. Finally, the deck is ribbon-spread face down, disclosing a face-down card between the two face-up cards. This card is a *pseudo-mate* of the freely selected card.

Set-up: The deck is pre-set into Stay-Stack order, making this effect strictly for Faro Shufflers. However, considering the material recently offered to Farovians in the form of advanced booklets, many may find this effect something they can do when they have forgotten their special code-cards at home.

Method: Perform a couple of Faro shuffles, interspersed with false cuts or genuine cuts if they are made at 26-26, dead center, and between two cards of the same color and value. Say, *"For this bit of business, I need two special cards. It usually helps if both cards are as nearly alike as possible."*

Give the deck another false cut, then throw it from your right hand into your left hand, retaining the top and bottom cards in your right hand. This is an easy and standard technique, usually done to reveal two selections.¹⁴³

Turn these two cards face up, revealing a pair of pseudo-mates or two cards of the same color and value. Turn the main deck face up and place the two cards in your right hand face down on the face of the deck. Appear to casually cut the deck to send the face-down cards to the center. In reality, spread the cards slightly before cutting, making sure that you split the deck between two cards matching in color and value at the center. Complete the cut.

Make a remark to cover the spreading of cards prior to the cut: *"It's interesting that we have quite a mixture of cards, yet I found two the same."* Turn the deck face down and spread it between your hands to reveal the two face-up cards around the center. Close the spread and obtain a left pinky break below the two face-up cards.

Spread the face-down cards again, this time slowly inviting a spectator to select and retain a card. Make sure that he selects a card from the face-down cards above your break. (He could select a card from those below the break, but this would necessitate a slight change in handling that is not worth the trouble.)

As soon as the spectator removes his card, close the spread and retain a left third fingertip break at the point where his card is taken out. You are now holding two breaks. Perform a Triple Running Cut onto the table, taking a deck above your left third fingertip break, then one above your pinky break, and finally the last section of the deck. Follow this by a couple of straight cuts, if you wish.

Perform a *Straddle* Faro, then spread the cards in a long face-down line on the table. (If, after the shuffle the reversed cards end up near the end of the deck, centralize them with a cut.) Point out that your two locator-cards have caught a face-down card between them.

Push the group of three cards out of the spread and hold them in your right hand. Ask the spectator who selected a card to show it, then turn your three-card "sandwich" over to reveal that the "caught" card is the mate of the chosen one and matches it in color and value.

To get the cards back into Stay Stack order for subsequent effects, cut the main deck between two cards of similar color and value, then complete the cut. Add the four cards to the deck, placing two at the top and two at the bottom, one pair being in *reverse order* to the other. That is, the top and face cards must match in color and value.

May 11, 1971

¹⁴³ This technique should be credited to Hofzinser.

TRANSPOTENTIAL

BACK AND FORTH

Edward Marlo - Jon Racherbaumer

This is a variation of Marlo's "Impromptu Signature Transpo" from *The Unexpected Card Book* (1974), the last effect in this 248-page book. This routine features a couple of small alterations that might induce readers to perform it because of the signed-card aspect. Many performers do not like to mar playing cards with markings or inked signatures. These same performers also avoid tearing cards. This version circumvents this problem.

Effect: Two cards are shown and a gummed sticker is placed on the back of each card. The name of each card is initialed on its own sticker so that the cards can be identified from both sides. One of the cards magically turns face up in the deck, then they transpose twice. Finally, the gummed stickers transpose.

Set-up: Contrive to get the KH and 2S on top of the deck in the same order. That is, the top card is the KH. These two cards are easily differentiated.

Method: Display the top two cards as in Marlo's "Buffalo'd" from *Ibidem* magazine. Holding the pair at their lower end with your thumb on the face and your fingers on the back, spread them as you turn your hand palm up as when performing the D'Amico Spread. The lower card (2S) moves to the right. The outer card (KH) moves to the left. (These directions apply to the cards wh

Perform some verbal trickery as you take advantage of people's poor sense of spatial relations. The uppermost card spread to the left is named last and the lowermost card is named *first*. Say, "*The Two of Spades and the King of Hearts!*"

Turn the cards face down onto the deck. Lift off the top card with your right hand and repeat, "*Two of Spades!*" Your left thumb pushes over the top card of the deck, leaving it side-jogged as you add, "*King of Hearts!*" Your left thumb pulls back the top card, obtains a left pinky break under it, then your right hand replaces its card. You have miscalled each card twice.

This step reinforces your deception. Immediately perform a Double Turnover to disclose the 2S. Repeat the Double Turnover as you apparently turn the 2S face down. Introduce a sheet of small self-adhesive stickers, which be easily applied to the back of a playing card; however, after the effect is over, the stickers can be removed by careful peeling.

Remove one of the stickers and apply it to the back of the supposed 2S. Ask a spectator to initial the sticker "2S." Hand him a ball-point pen to accomplish this task. After the supposed 2S is initialed, openly and fairly remove the top card (KH) and show its initialed back again as your left hand sets up for Tilt.

Ostensibly insert the 2S into the center of the deck. In reality, the card (KH) is inserted second from the top. Square-up the deck and point up the fairness of the foregoing procedure. Say, "*The initialed Two of Spades goes in the middle of the deck...*"

The King of Hearts is the next card to be apparently signed. Perform a Double Turnover, showing the KH. Repeat the Double Turnover and sticker-signing business. Perform another Double Turnover, again showing the KH, saying: "*Remember—you just signed the back of the King of Hearts!*" The face up card immediately below the KH is the 2S.

Lift off the face up KH by performing the Hit Double Lift action, but remove only the KH. Simultaneously perform a left-hand Wrist Turn to "kill" the face up 2S still on top of the deck. Place the KH face up on the

table. Casually cut the deck to centralize the reversed 2S. Pause a few seconds and ask: "*Which card is in the deck?*" The audience will say that it is the 2S.

Ribbon spread the deck face down to disclose the 2S face up in the center. Your right hand then removes the face up 2S and performs the Allerton or Mexican Turnover on the tabled KH. In other words, the audience will think that you are turning *both* cards face down, using the 2S as a scoop to turn the KH over. In reality, you are switching the cards during the turnover. The KH-sticker on the back of the 2S gives credence and everything looks copacetic. After the exchange, your right hand is holding the KH face down with a "2S" sticker on its back and the face down tabled card (2S) has a KH-sticker on its back.

This next bit is strange and illogical, but is psychologically perfect. Tell the audience that the *cards* are going to change places. They are at this stage convinced about the card's relative positions. The reality is just the opposite. Table the supposed 2S, then completely cover both cards under your palm-down, flat hands. Hold this position for a few moments, then turn both hands palm up. Cup and lift each card from the table as though you were openly palming them. When the spectators see the cards, the transposition occurs in their mind's eye. Toss the cards face up to the table. The audience will think that the effect is over.

Say, "*This time, the cards will change places visibly!*" Snap your fingers. Nothing happens, but add: "*That's odd! Nothing took place!*" Turn the cards face down to reveal that the *stickers* have changed places! Important: Ask the spectator to examine the cards and peel off the stickers. When they take off the stickers, it will become apparent to them that the stickers are not easy to dislodge and could not have been cleverly interchanged during the handling.

Here you get two transpositions for the price of one. Spectators do not automatically relate the sticker-transposition to the transposition of the faces. The entire thing is a swindle. In both cases, the cards, faces, and stickers never change places. The handling, plus the verbal suggestions, merely create the *impression* of a double transposition. This notion was not mentioned in Marlo's original write-up. It was discovered accidentally during a live performance, then was subsequently tested dozens of times to see if the swindle consistently worked. It does and the overall effect is very impressive.

January 20, 1975

COLORFUL CASED-IN TRANSPO

Eugene Castillon

The Four-and-Four packet-transpositions have gained the attention of advanced cardmen. One of the first routines to gain popularity was Brother John Hamman's "Underground Transposition," although Edward Marlo's "Chamele Aces" predates this routine by several years and embodies several important ideas and techniques then used in similar routines performed today.¹⁴⁴

Techniques for secretly adding cards to the outside of a card-case to apparently remove the same cards from *inside* the case have been established in our literature; however, clear-cut credit for the basic idea has never been fixed. Students can find versions in *Early Marlo*, *Further Inner Secrets Of Magic*, *Card Control*, and in *Hierophant* #3. When cards are secretly added to a card-case already containing some cards, the quality of deceptiveness is increased and further handling possibilities become apparent. An example of this approach was published in *Heres My Card*, namely Allan Ackerman's Card Case Collector.

Using this card-case add-on approach, Frank Simon's variant card-count, and Hamman's "Underground Transposition" as inspirational sources, Gene Castillon put together an impressively clean four-and-four transposition of the off-color variety.

¹⁴⁴ Consult Marlo's *The Unexpected Card Book* (1974) for other related routines.

Requirements: Two regular decks of cards with contrasting backs. Their design and color should be different. For example, try using a blue-back Bicycle deck and a red-back Tally-Ho deck. No other set-up is required.

Method: Introduce the two decks. Remove the red-back cards from the red case and openly cull the four Queens. Place the Queens face up on the table. Replace the rest of the red deck in its case and place them in your pocket. In order to add a verbal association with the principal cards being used, refer to the Queens as the "notorious ladies in red," whereas the Kings to be introduced later on should be called "the boys in blue." This also allows for certain patter themes to evolve if you are inclined to use such an approach.

Remove the blue-back cards from the blue deck, but leave the empty blue card case in front of you. Place the four Kings face up onto the face up Queens. Pick up the eight-card packet and spread the cards face up between your hands to show Kings and Queens. Close the spread and secretly get a left pinky break above the two bottom cards. Castillon uses an Erdnase break (Marlo's suggestion), but any break will do.

You are then set to perform the Veaser Concept to displace and switch cards as the four Kings are apparently peeled off into your left hand. That is, your left thumb peels off the first King and the two bottom Queens are simultaneously stolen underneath the peeled King. A fine break is held between the King and two Queens.

The next two Kings are peeled fairly onto the others. When the last King is peeled, all the cards (3) above the break are re-taken below the right-hand cards. When the action is completed, the left-hand cards consist of the following cards from the face: K-Q-Q. The right-hand cards consist of the following from its face: Q-Q-K-K-K.

Place the supposed Queen-packet (5 cards) face up onto the table with your right hand. Pick up the supposed King-packet from your left hand, holding them from above and by the ends with your right hand. Your free left hand then picks up the empty blue card-case and inserts the King-packet face up into the case. The card-case, by the way, should be faced with the tab-opening uppermost. (This is the normal way a card-case would be opened, closed, or otherwise handled.) Close the case and replace it onto the table with its tab-opening still uppermost. Make sure that you do not flash the *back* of the supposed King-packet as it is placed into its card-case.)

Pick up the supposed Queen-packet and place it face up in your left hand. Transfer the top Queen to the bottom and keep the cards squared. Flip the packet face down. Everything looks copacetic. The faces of two Queens and a red back are revealed during the action. At this stage you are ready to perform the one-at-a-time transposition sequence. Like Marlo's "Color Transposition," only the backs are shown during this sequence. This is not only colorful, but it eliminates the usual discrepancies connected with this kind of routine.

Make a magical gesture with the supposed Queen-packet. Perform an Elmsley Count to apparently show three red-backs and one *blue* back. Explain that one of the blue-back Kings has changed places with one of the red-back Queens. Make another magical gesture, then perform the Simon-Goldstein Count to show two blue backs and two red backs. To wit: Hold the packet squared in a left-hand dealing position. Your right hand grips the cards at their right long side as in the standard Elmsley Grip. Peel off the first two cards normally into your left hand, then do a two-card push-off with your right thumb (as in an Elmsley Count) as your left thumb peels off two cards as one. Place the last single card on top. The order of the display in this sequential count is red, red, blue, and blue. Perform a quick Ascanio Spread to show the two-and-two color disposition, then square up.

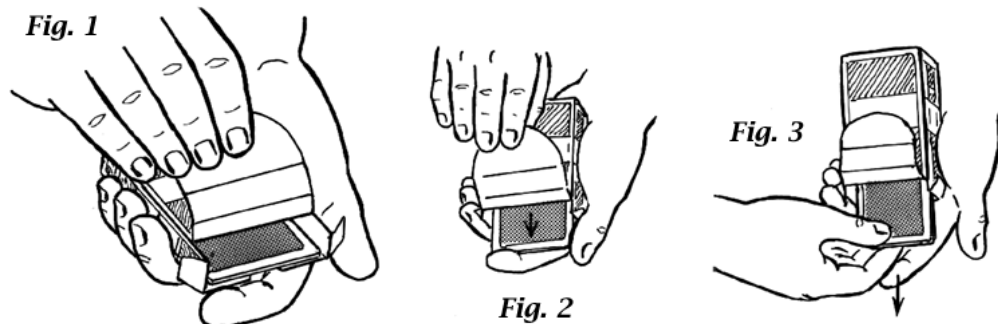
Perform another Elmsley Count, but retain the last two cards of the count in your right hand without reversing their order. That is, keep the red-back card uppermost, then place this pair underneath the other cards. Immediately perform a Single Buckle Spread to display three *blue* backs and a red back.

Perform one more Elmsley Count to apparently show four (?) blue backs. All four Kings have seemingly transposed. Place the last two cards of the count on the bottom. The packet is then flipped face up and can be given a final Elmsley Count to show the faces of four Kings. (There are many possible count combinations to effect the same apparent transposition phase. For example, Marlo's Opec Count can be substituted at certain points. The whole point is to make the phase look smooth, logical and not over-handled. The mixture of counts and spreads is also important. There may be a more glaring discrepancy during the face up count, depending on which King is at the face when the count is started. This can be worked out in the initial set-up. Purists are likely to eliminate this part. Regardless, just perform the count quickly and casually. Most of the time any discrepancy goes unnoticed.)

After the face up Elmsley Count, get a break above the two lowermost Queens. Use Marlo's "Kick Count" technique, which is fast and trouble-free. Grasp the cards from above and by the ends with your right hand. Your right thumb holds the break at the back end.

Pick up the tabled blue card-case with your left hand. Make sure that the tab-opening is uppermost when you eventually hold the card-case in a dealing position. Shake the box to rattle the inside cards, then tap the top of the card-case with the right-hand cards. During this momentary tap, two simultaneous actions must occur: (1) Your left fingers *grab* the two Queens below the break, pulling them *onto* the card-case; (2) Your left hand turns palm down as your right hand moves away with its remaining three cards.

Your right hand places its cards face up onto the table and without any hesitation moves back to the card-case and snaps open its flap. The flap is bent backwards and held in place. (Fig. 1) The box should be held low and tilted slightly downwards so that the audience can see the cards inside. At this point everything looks fair.



Tilt the box further downwards to dump the inside cards into your left hand. (Fig. 2) Once the top edge of the dumped cards contact the fleshy pads of your left hand, the cards can be pushed back slightly and the stolen Queens outside the box can be easily added underneath and in perfect alignment. Your right thumb and fingers then pinch and remove all five cards as an intact packet. (Fig. 3)

The blue-back King is the center card. The conclusion is a matter of performing some spreads, beginning with a face down Ascanio Spread to show four red backs. Follow-up by performing a face up Ascanio Spread with a secret displacement to move the King to the bottom. The packet can then be dropped face up onto the face up Kings and you are clean. The use of the card-case, besides adding a psychological aspect to the routine, provides two other features: The "light" three-card packet remains hidden inside the card-case during the one-at-a-time color transposition, and the same cards provides excellent cover for the climactic add-on. This approach, by the way, can be easily applied to Paul Harris' "Re-set" routine.

February -1980

SIGNATURE RUSH

Edward Marlo

Effect: An unknown card face down between two face-up cards of like value turns out to be the card that had been *previously* selected, signed, and buried in the deck.

First Method

Two perfectly squared Deuces are placed face up on the table. The deck is spread and a spectator touches any card. This card is removed and without showing its face is placed face down between the face-up Deuces. Your right hand aids in spreading the Deuces for this insertion. Your left hand retains the face-down deck in a dealing position.

Your right hand picks up the sandwich and squares it against the top of the deck, then apparently returns it to the table. In reality, only the face or uppermost Deuce is placed on the table and behind a card case so that the spectator cannot discern its single edge. The rest of the deck is immediately ribbon-spread to divert attention away from the supposed sandwich on the table. No not to expose the face-up Deuce second from the top.

Ask a spectator to remove a card from the spread. The deck is scooped up and held in your left hand. Ask the spectator sign his selection on its face. In the meantime, set the top card of the pack into the Tilt position. Take the spectator's signed card and apparently place it from the back end into the center of the deck, but insert it under the top card and square up the deck.

Say, "*Your card is not on the bottom or the top because it was placed into the center like this.*" As you utter this patter, show the bottom card of the deck, then take off the top card of the deck, show its face and really insert it from the back end into the center of the deck. Turn the deck to show and demonstrate this action. The spectator's signed card is then the top card of the deck. Just below it is the face-up Deuce.

Your right hand picks up the supposed sandwich, adds it to the top of the deck, and immediately spreads out the top three cards as you add: "*Remember, before we started you sandwiched a card between the Deuces!*" By this time, your right hand holds the three-card sandwich with the cards spread out.

Ask the spectator to name his signed card. Have him remove the face-down card. There is little more to add. Watch the spectator's face to see if the effect registers. If you have to explain what happened, forget it!

Second Method

This is basically the same as the *First Method*, except two picture cards, such as the Red Queens, are used. In other words, the selection in this case goes below the face-up Queen which is covered by the top card. This requires a *two-card Tilt*. In pushing the selection flush with the Tilt procedure, you simultaneously manage to obtain a *three-card break*, which is taken over by your left fourth fingertip.

Situation Check: There should be a face-up Queen on the table as apparently a three-card sandwich. The top card of the deck covers the other face-up Queen and the signed card is below it. You are holding a left pinky break under the top three cards.

Show that the bottom card is not the selection by lifting your left hand upwards so that the bottom card of the deck faces the spectator. With the deck still facing the spectator, your right first finger and thumb pinch off the top card at its top end, pulling it forward and off the deck to show that the top card is not the selection. With the deck still facing the spectator, your right hand inserts its card from the *front end* into the center of the deck. Use the appropriate patter for this action. Your right hand taps the card into the deck. As

the deck is about to be lowered, perform Marlo's Misdirection Palm with a Drop Cover and palm off the top two cards with your right hand.¹⁴⁵

Your left hand places the deck aside as your right hand merely adds its cards to the tabled face-up Queen as it simultaneously spreads out all three cards. You have seemingly re-spread the tabled card(s). The center face-down card is shown to be the signed selection.

If you are squeamish about spectators noticing that the uppermost Queen of the sandwich has a different suit after the addition, the next steps offer alternatives.

Your left hand places the deck aside as your right hand apparently scoops up the tabled Queen-Sandwich and turns it over and face down into your left hand. At this stage, you have the selection face up between two face-down Queens. Spread the packet to show the signed card. You may also prefer to reach for the tabled Queen-Sandwich and immediately turn it over onto the table as your right hand simultaneously spreads the three cards. This is my personal preference.

Third Method

This procedure is identical to the *First Method*, except that the supposed sandwich (one card) is placed into your pocket at an angle. (Fig. 1) This important position has other ruses as well. It is convenient and easy to later remove the supposed sandwich with your right hand from above and by the ends.

Fig. 1



Proceed as in the *First Method*. With the supposed sandwich out of sight in your pocket you will be less nervous about it. When it comes time to reveal the sandwich, your right hand easily grasps the card in your shirt pocket from above and by the end. Add it face up to the top of the deck and spread out the sandwich. Conclude as outlined.

Fourth Method

Proceed as in the *First Method*, except place the supposed sandwich (really one face-up card) directly into the shirt pocket. Follow the *First Method's* procedure up to the point where the signed selection is second from the top due to Tilt. Get a three-card break with your left pinky under the top three cards.

Show that the bottom card is not the selection. Show the top card is not the selection, then insert it into the center of the deck from the front end. At the same time, perform the Marlo Misdirection Palm to palm off the top two cards into your right hand.

Your left hand places the deck aside as your right hand goes to the pocket and quickly dumps or pushes its two cards *behind* the one in the pocket. Once the three cards are actually in the shirt pocket, your left hand pulls back the coat to show *only* your right first finger and thumb removing the sandwich, which should be spread as it comes out of the pocket. All that remains is to conclude the effect in the usual manner.¹⁴⁶

March 5, 1971

¹⁴⁵ See *The Cardician* (1953).

¹⁴⁶ Another thought concerning *any* method: When the supposed sandwich remains isolated from the deck the effect is obviously much stronger. Marlo's Cover-up Cut can be substituted for Tilt and this applies to all four methods.

UNDERGROUND TRANSPOSITION

Brother John Hamman

This routine spawned many variations and motifs, including Paul Harris's "Re-Set." At the time it was originally published, it had been kicked around the underground for a couple of years.

Effect: A slow-motion, one-at-a-time transposition of Aces and Kings, climaxed with a capsulated version of Follow The Leader.

Set-up: Cull the Aces and Kings from the deck and arrange these eight cards as follows from the *top*: Ace of Diamonds-Ace of Clubs-Ace of Hearts-Ace of Spades-King of Diamonds-King of Clubs-King of Hearts-King of Spades.

Method: Having quickly made this arrangement, turn the packet face up in your hands and spread the cards to show the Aces and Kings. Square the cards and hold the packet in your right hand from above and by the ends. Announce that you will place the Kings on the table to your left.

Apparently count or peel off four Kings, placing them onto the table. In reality, perform the Veaser Concept, switching three of these Kings for Aces. Hamman does this casually and with an open grip: He holds the packet from above and by the ends with the right thumb and second finger at the right corners of the packet instead of covering the entire front edge or end of the packet with the right fingers.

Holding the packet in this manner, the left hand approaches the packet with the thumb on the face and the fingers at the back to peel off the first King. In doing so, the left fingers secretly sidejog the lowermost card of the packet about a quarter inch to the right. Your left thumb then peels off the first King into the left palm, followed by the second and third Kings. As the left hand moves to take the fourth King, the three Kings in the left hand are brought flush with the sidejogged card.

As the right thumb and second finger hold back the sidejogged card and the three cards beneath it, the left hand grips the uppermost four cards and moves smoothly to the left with them. The left hand then drops this four-card packet face down onto the table, spreading them slightly and moving them slightly to the left. Simultaneously, the right hand duplicates the same action, turning its four cards face down to the *right* and onto the table.

Explain that two Aces and Kings will transpose. Make the time-honored magical gesture of plucking and throwing, then pick up the packet from your left (ostensibly the Kings) and turn it face up in your left hand. Perform the standard Elmsley Count to apparently show two Aces between two Kings. The same King is shown twice, but because it is a court card, this discrepancy is minimized if you perform the count quickly and casually. Drop this packet face up onto the table.

Pick up the other packet and perform another face-up Elmsley Count to show two Kings between two Aces, then drop this packet face up onto the table to the right of the packet previously tabled. Say that you will effect another dual-transposition and make an appropriate magical gesture.

Pick up the packet on your left and perform a simulated Elmsley Count as follows: Peel off the face card, peel off the next card onto it, take the third card *under* the first two, and place the fourth card on *top* of all. You have ostensibly shown one King and three Aces. This handling places the King third from the face and in position for a subsequent Elmsley Count. Drop this packet face up to the left.

Pick up the packet to your right, repeat the count-display just described, and drop the packet face up onto the table to your right. Say, "*There are only two cards to go.*" Make the magical gesture, pick up the packet to your left, and perform a face-up Elmsley Count to ostensibly show four Aces. Drop the packet face up to your left. Repeat these actions with the other packet to show four Kings. Drop the supposed King-packet to your right, then simultaneously turn *both* packets face down.

At this stage, Brother Hamman makes a mildly dramatic gesture. He holds his hands with their palms toward the audience and crosses his wrists. He then lowers his hands with his wrists still crossed, placing his right hand on the left-hand packet and his left hand on the right-hand packet. The *bottom* cards of each packet are slide out and turned face up to become indicator cards.

He then *openly* transposes the indicator cards by uncrossing his wrists to cause the cards to change places as per the Follow The Leader effect. Having transposed the indicator cards, the top card of each packet is simultaneously turned face up and placed onto its respective indicator card. They match. Say, *"It also works if we transpose the packets!"*

Again, use the wrist-crossing action to transpose the *packets*. Turn the top cards of each packet face up and onto its respective indicator card. Once again, the cards match the value of their indicator card. Finally, use a swindle credited to Dr. Daley: Place each remaining card onto its adjacent indicator card without transposing the indicator-cards or the packets. Say, *"It even works if you use one hand!"* Using one hand only, move one packet to the other side of the other packet. Turn the face-down cards on each packet face up to disclose the final match and cap the routine.

BRIDGE

Roy Walton

This effect is the transposition of two packets of cards while one is face up and the other face down. Two selected cards can also be involved in the effect if required and the procedure for this approach will be noted at the end of the description of this basic routine.

Method: Run through the face-up pack and up-jog all the Black cards as you come to them, the cards being run from left hand to right without altering their order. When the jogging is complete, hold the pack in the left hand, the cards being squared across their width but still in a jogged condition. Now strip out all the Red cards (injogged) with the right hand, turn them face down and place them still face down beneath the face-up Black ones.

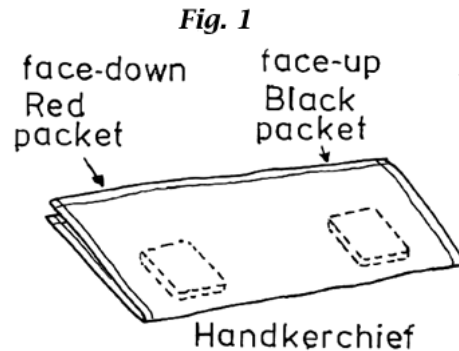
Run the pack from hand to hand to exhibit the face up Black ones until you reach the first of the face-down Red cards at the center of the pack. As soon as you reach this point, close up the spread but take a left little finger break below the first face-down card at the center.

Immediately cut away all the Red face-down cards below the break, turn them face up and replace them under the Blacks, immediately starting to spread them out to show all the Red faces. The whole sequence of separating and showing the cards should be made as casually as possible. The idea is to convey that the Red cards are first turned face down to get them out of the way and not confuse the issue when spreading to show the Blacks.

As you complete the action of spreading the pack to show the faces of the Red Cards, close up the pack and in this action perform the Half Pass with all the cards below the face Black one, after which the pack is completely squared with no breaks held.

Riffle up the near end of the pack with the right thumb until you reach the face-up Red card. Let this card remain on top of the lower section and cut off the outer half and replace it on the table in a squared condition with the face-up Black showing at the top. Bring the right hand over to the Red half of the pack remaining in the left hand and appear to turn it face down. In reality, perform a Turnover Pass so that the face card is transferred to the rear, giving the appearance of the packet being simply turned face down. Actually do a Turnover Pass so that the face card is transferred to the rear, giving the appearance of the packet being simply turned face down. To do a Turnover Pass with just a single card forming the right-hand section will feel strange at first, but lightness of touch is the secret of a smooth action. Place the face-down half about nine inches to the left of the face-up one already on the table.

Remove your handkerchief from your pocket and after opening it out flat, fold it in half once, and then lay it over the two packets on the table, its folded edge overlapping the near short ends of the packets for about an inch. (Fig. 1)



Reach under the folded edge of the handkerchief with the right hand and remove the top card from the right-hand packet and place it on top of the handkerchief immediately above the remainder of the packet which is still below the handkerchief. Do the same with the top card of the left-hand packet, again placing it on top of the handkerchief and above its own packet. Make sure that it is obvious that no manipulation of the packets could take place when you remove the two cards.

Explain that the handkerchief represents a *bridge*, the two cards you have removed being above the bridge and their respective packets below. Take one of the cards above the handkerchief in each hand and change their positions by crossing the hands over. Replace the cards above the handkerchief as before, but then they occupy opposite positions. Pick up the right-hand, face-down one and push it into the packet below the handkerchief on the right-hand side so that it is injogged and protrudes from the folded edge of the handkerchief, pushing it also partially into the near short edge of the packet immediately below it, so that it protrudes from the folded handkerchief. Talk about the cards below the bridge changing places in unison with the two cards above the bridge and slowly remove the handkerchief to show this has happened. Spread both packets to show their face up-face down condition and also the colors.

Should you wish to involve two selected cards in the effect, have a Black one removed and retained by a spectator while you are spreading the Black ones at the beginning of the effect and a Red one selected and retained just after you have turned the face-down Red cards face up and are spreading them out. Do not have the cards returned until you have reached the stage where the two groups of cards have been placed on the table, the Blacks supposedly face up and the Reds face down.

Take the Black card from the spectator and keeping it face up, slide it into the center of the face-up Black packet. Take the Red selected card and push it face down into the center of the face-down Red packet. Cover the packets with the handkerchief as before and proceed to the climax of the effect, making a slight addition to the patter lines to the effect that the only cards beneath the handkerchief that will not move are the selected ones. The packets are spread to show that this is true because these cards are then reversed within each packet which would happen if they were the only cards not to move.

March - 1970

WISE VERSA I

Edward Marlo

Effect: A signed selected card, placed between the two black Aces, is "pressed out" from between the Aces, then reappears between another pair of cards such as the two black Jacks, which have been cut into the deck by a spectator.

Method: Remove the two black Aces and place them face up to the right on the table. Remove the two black Jacks and place them face up to the left on the table. Spread the balance of the deck face down between both your hands and have one of the cards freely touched by a spectator. Remove the touched card and place it face down on top of the deck without showing its face.

Simulate the actions of a Hit Double Lift, but actually lift only one single card. Turn this card face up and flush onto the top of the deck, simulating a Double Turnover. Have the spectator sign the face of the face-up card while it is still on top of the deck. Simulate another Hit Double Turnover as you turn the signed card face down on top of the deck.

With the deck face down in your left-hand dealing position, push over the top card for half its width with your left thumb. At the same time, your right hand picks up the two face-up black Aces in a fan, holding them with your thumb on the face of the Aces and your fingers below them. The face-down card is then placed between the face-up Aces so that the face-down selection is outjogged for half its length from between the two face-up Aces.

Your right hand holds the elongated "sandwich" at the lower end (thumb on face and fingers beneath). In this manner, your right hand then tips up the cards so that the spectators can actually see the signed card between the Aces. This will puzzle magicians who suspects a Double Turnover and will accustom lay persons to seeing your Double Lift Technique, convincing him that the action is a fair one and allaying suspicion whenever you actually perform a Double Lift.

Your right hand rests the elongated sandwich on top of the deck so that the face-down outjogged selection is flush with the top of the deck while the face-up Aces are injogged. Your right hand then seems to square up the sandwich from above by the ends and carry it off the deck, placing the squared sandwich face up on the table. In reality, perform the "Sandwich Switch-Out," which leaves the selection on top of the deck and only the two face-up Aces squared on the table.

Table the deck face down and have the spectator place the two black Jacks face up on top of the tabled deck. Instruct the spectator to cut the deck to bury the face-up Jacks in the center of the deck. Pick up the deck and spread it face down between your hands to show where the spectator buried the Jacks. When you come to the two face-up Jacks, the selected card will be directly below them. At this point, *push* the selection is *under* the face-up Jacks with your left second and third fingertips while your left thumb simultaneously pulls the lowermost face-up Jack over and to the left as an aid in pushing the selection under the Jacks. Your right second and third fingertips then help by pulling the selection further to the right and past the lower face-up Jack on the left and slightly past the left side of the upper Jack.

Your right fingers hold the selection in this position under the uppermost Jack on the right. You are then going to load the selection between the Jacks *without splitting* the fan of cards between the Jacks. Your left thumb and fingers grip the lower Jack, and your right thumb and fingers grip the upper Jack and the selection beneath it. Both hands then move slightly away from each other, apparently to display the two face-up Jacks more clearly. This movement is a *slight one* and the fan of cards is never split between your hands. As your hands move slightly apart, you will *feel* the selection clear the lower Jack on the left. As soon as you feel it clear the lower Jack, bring your hands together to load the selection between the face-up Jacks.

Square up the deck and place it face down on the table. Pick up the two black Aces, which spectators believe to be a *three-card* sandwich. Place them face up on the top of the face-down deck. With your right palm, press down on top of the deck for effect. Fairly remove the two face-up Aces, showing that the signed selection has disappeared. Spread the deck face down to reveal that the two face-up Jacks have a face-down card between them.

Remove the sandwich by pushing it out of the spread, then have the spectator remove the face-down card, which is revealed to be his signed selection.

You may prefer to Overhand Shuffle the signed selection from the top to the bottom of the deck. When the spectator then cuts the two face-up Jacks into the deck, the selection will be *above* the two Jacks. The subsequent loading move can then be done in the familiar, accepted manner as detailed in various sources. Marlo's reason for leaving the selection on top was to avoid over-handling the deck. He also thought that the loading move would not be expected after the face-up cards had been passed up in the spread.¹⁴⁷

WISE VERSA 2

Edward Marlo

This method was designed to give fast company something to think about. The effect is done in a roundabout way, making it difficult to reconstruct.

Method: Remove the two black Deuces and toss them face down to the right on the table. Remove the two black Jacks and toss them face down to the left on the table. Keep the deck facing yourself as you remove the Deuces and Jacks without exposing the face card of the deck to the spectators. In squaring up the deck with the right hand from above by the ends, get a left pinky break under the face card of the deck at its inner right corner. Hold the deck in your left hand, keeping it facing yourself.

Pick up the two face-down Jacks with your right hand and display them in a face-up fan to the spectators. Your right hand then squares up the two face-down Jacks against the face of the deck, simultaneously stealing the face card above your left pinky break.

Your right hand grasps the three cards from above and by the ends as your hands move downwards. Your right hand moves away from the face of the deck so that the spectators can see the new face card of the deck. Your left pinky obtains a break below this new face card in readiness for a switch.

Face-up Switch

Place the cards in the right hand face down and flush on the face of the deck. Your right pinky goes *between* the face of the deck and the three cards it still holds, forming a sort of Erdnase break or separation at the outer right corner between these three cards and the face of the deck. Your left pinky simultaneously, under the face card of the deck, presses this card up against the three cards and the face of the deck. In this position, the four cards will be flush at the back end and along the left side of the cards. The only separation at the outer right corner is covered by your right hand, which is holding the packet from above by the ends.

Your left thumb presses on the top face-down Jack as your right hand moves away with its three cards—the new face card, the indifferent face card, and a face-down Jack on top. The other face-down Jack, held by your left thumb, is drawn flush onto the face of the deck to cover the fact that you have stolen the new face card under the cards in your right hand. Your left pinky can openly enter under the face-down, peeled Jack as your right hand moves back to apparently pick this Jack off the deck and under the one in your right hand. In reality, the card below your right pinky-separation is left on the face of the deck, covering the face-down Jack, and then the remaining packet of two cards is immediately lifted above the deck and squared between the fingers of both hands.

Since the spectators see the *same* face card on the face of the deck, the illusion of the face-down Jack being picked up under the other face-down Jack is greatly strengthened. With the two-card packet held above in your fingertips, slightly move the top face-down card to the left to expose the white edges of the face-up card below it. This apparently shows the two face-down Jacks. The illusion is good as long as you do not expose any of the indices of the face-up, indifferent card.

Place these two cards face down on the table. In reality, one face-down Jack is hidden under the face card of the deck although the spectators believe that you have just tabled the two face-down Jacks. Double

¹⁴⁷ See "Triple Decker Sandwich" for an application of these two loading moves.

Undercut the two face cards of the deck to the bottom of the face-up deck. At this point, the deck is held face up, hiding the face-up Jack on the top of the deck.

Spread the deck face up between your hands and ask a spectator to touch any card. Split the spread at the touched card, retain the touched card on the face of the cards in your left hand, push the touched card over the right side of the left-hand portion, and flip the touched card face down. Your left thumb then deals the face-down selected card onto the face of the right-hand spread of cards. Then your right hand replaces all its cards face up onto the face-up cards in your left hand. The selected card is now face down on the face-up deck, but your actions make the spectators suspect that you did a clever switch.

Hold the deck face up in your left hand as your right hand picks up the two tabled face-down Deuces. Turn them face up and hold them in a face-up fan at their inner ends. Thumb off the face-down selection from the face of the deck and insert it face down between the face-up Deuces, out-jogging the selection for half its length.

Rest the face-down, outjogged selection flush on the face of the deck. Your right thumb and fingers turn over the two injogged Deuces, bringing the selection face up and flush with the deck. The Deuces remain injogged as the spectator signs his name across the upper half of the face-up selection. Repeat the turnover to bring the selection face down and flush on the deck, with the Deuces still injogged and now face up.

Lift off the elongated sandwich with your right hand, leaving the deck face up in your left hand. As you raise your left hand, your left thumb simultaneously goes under the left side of the deck and turns it over, bringing the black Jack facing you without exposing its presence to anyone. Your right hand then lifts the elongated sandwich to clearly show that the face-down, outjogged card is *still* the signed selection.

Your right hand places the elongated sandwich against the top of the face-down deck so that the face-down, outjogged card covers the face-up black Jack. Both hands may now be lowered. Perform the "Sandwich Switch-Out." As a result, your right hand will take only the two face-up, black Deuces from above by the ends while the signed selection will remain on top of the deck, covering the face-up Jack. Place the squared Deuces face up on the table.

Turn the deck face up and table it. Pick up the supposed face-down, black Jacks and place them face down onto the face of the deck. Have a spectator cut the deck and complete the cut. Turn the deck face down on the table.

Pick up the supposed Deuce-sandwich and place it face up on top of the face-down deck. Press down on the deck with your right palm for effect. Remove the Deuces and show that the signed selection has disappeared. With the deck still on the table, ribbon-spread it face down to reveal a face-down card between the two face-up, black Jacks. Have the spectator remove and reveal his card to verify his signature.

January 4, 1972

PACKET PRESTIDIGITATION

BLUSHING JOKERS

Peter Kane

Peter Kane is an innovator, always coming up with new plots and effects, which is far more difficult than devised new and different methods or variations. Kane created "Wild Card," "The Shooting Joker" (Gun Trick), "Blank Amazement," "The Elongated Lady," and many others. He has written several books and seldom gets credit for his ideas and routines. This routine was lifted by another performer, who added it to

his lecture notes with a color-changing deck climax.¹⁴⁸ Later, the same effect appeared in a hard-cover book, again under the name of the borrower. It was originally marketed on a limited basis in May, 1965 as the "The Court Jesters."¹⁴⁹

Effect: Four Jokers are shown front and back. They have blue backs. These Jokers blush one at a time, their backs turning red! Finally, they become blue again.

Peter Kane said this about his own routine: *"This is basically a simple trick. Simple for an audience to follow and simple for the conjurer to perform, although like all good things it needs practice to perform well. This routine could be done with any set of the same value, but then it would become just another fake-card trick. By using Jokers you can use the duplication principle without feeling that you are performing something from a Boy's Conjuring Outfit. My presentation is to introduce the Jokers and explain: 'At one time I used to throw Jokers away whenever I opened a new pack, but lately I've discovered something very strange about them when you get more than three or four together...' Roy Johnson of England further elaborated on the notion, adding the tickling-blushing approach."*

This routine uses the Elmsley Concept, Bert Allerton Monte Turnover,¹⁵⁰ and Pull Down or Bottom Buckle moves. The handling refinements by Jon Racherbaumer are designed to give Kane's original routine a little technical elaboration. The anti-climactic, also by Racherbaumer, serves to neatly end the routine as you put the cards away rather than leaving them on the table.

Requirements: The cards needed for this routine are as follows: (1) Two blue-back Jokers; (2) One red-backed Joker; (3) One red-blue double-back card.

Set-up: Arrange these cards from the top as follows: Joker (red back), double-back card (blue-side up), Joker (blue back), Joker (blue back).

Method: Introduce the cards and hold them face up in your left hand. Perform the Elmsley Count, placing the last card on top. Four Jokers will be seen. Say, *"I usually throw extra Jokers away, but let me show you something interesting."* Turn the packet face down and perform another Elmsley Count, but as the third card is peeled, hold a slight left fourth fingertip break below it. Blue backs will show during the Count, and place the last card on top after the count.

You are holding a break below the top two cards, ready for an immediately Double Turnover. Say, *"These Jokers have blue backs..."* Perform a Double Turnover as you apparently turn one of the Jokers face up. Continue: *"...but if I tickle the stomach of this Joker, this one gets embarrassed!"* Tickle the stomach of the Joker (Fox Lake or Aristocrat brand Joker) with your right forefinger, then pick up the Joker at its inner left corner to expose the back of the card below it. (This is the red-side of the red-blue double-back gaff.)

Your left forefinger then pushes inwards at the outer right corner of the remaining three cards to facilitate a Buckling action (Marlo's Buckle Break) so that the bottom card buckles away from the outer two cards at the inner right corner. Your right third finger meanwhile moves onto the face of the Joker in your right

¹⁴⁸ This was Magic Christian.

¹⁴⁹ I saw it performed for the first time by Roy Johnson of England in the early 70's.

¹⁵⁰ This potent and subtle switch is usually applied in transposition effects and is frequently used in version of the "Wild Card." It can also be used to *force* a card. Bert Allerton used the switch to perform his "Two-Card Trick" from *The Close-Up Magician* (1958). For a short time, it was called the Allerton Move because of its association with this trick. When "Wild Card" became popular, several routines used this switch and warranted calling it the Wild-Card Move. The move belongs to Hofzinser. In *From Witchcraft To Card Tricks* (1991), Stephen Minch writes: "Just a few examples of his inventiveness are the 'Wild Card Turnover'..." Richard Kaufman writes in *The Secrets Of Brother John Hamman* (1989): "...its earliest appearance in print is in *Hofzinser's Card Conjuring* (1910), which means Hofzinser probably used the sleight around 1850." Hofzinser applies the move in a brilliantly conceived effect called "Thought," explained on pages 65-67 in *J.N. Hofzinser's Card Conjuring* (1931).

hand. The right-hand card is more or less held between your second (below) and third (above) fingers. Once you lift your right thumb and move the third finger downwards slightly, the Joker will automatically turn face down.

Your right hand then inserts this face down Joker into the break at the inner right corner so that it goes *between* the second and third cards. Insert it so that it is injogged, then square the sides and obtain a right thumb break above the injogged card as you push all the cards flush.

Perform another Double Turnover as you apparently turn the top Joker face up. You actually thumb off the face up, single Joker, placing it face up on the table. The audience assumes this Joker has a red back. In reality, it is a blue-back card. The double-back card (red-blue) is on top of the deck with its blue-side showing. Everything looks copacetic. Continue: *"This Joker is so embarrassed he must leave."*

Flip the remaining three-card packet face up into your left hand. Your left thumb pushes off the Joker on the face so that it goes face up into your right hand. Your left thumb then moves underneath the packet and pivots it face down. Once these two cards are face down, your left thumb spreads them slightly to expose two blue backs.

Your right hand then places its face up Joker onto the two, spread blue-back cards, placing it slightly to the right to extend the fan. Your right forefinger then tickles the belly of this face-up Joker as you say, *"Watch what happens when I tickle this one!"* Your right hand slowly turns the face up Joker face down, disclosing its red back. Replace this red-back card onto the fan, allowing the contrasting colors to dramatically register.

Square the cards and again turn the top red-back Joker face up. Apparently turn this Joker face down, but actually perform a Double Turnover. The red-side of the red-blue double-back gaff will come into view, consequently everything looks fair and logical. Nothing untoward is suspected. The verbal ruse for this extra pair of turnovers is: *"I don't understand it. Just tickle the stomach and he blushes!"*

Flip the entire packet face up into your left hand. You must next remove the center face up Joker without exposing the blue-side of the red-blue double-back card then on the bottom. This is accomplished by using the Christ-Annemann Alignment Move. Your right forefinger injogs the Joker on the face (top), then place your right second finger on the face of the exposed center card. Push the face *and* center cards upwards as a sliding *unit*. Keep pushing them upwards until the bottom double-back card is aligned with the top card, leaving the center card in an out-jogged position. Your right hand can then remove the outjogged center card because the double-back gaff is squared and *behind* the face up Joker. Nothing is exposed.

Once your right hand is holding the center Joker, your left thumb flips the remaining two cards face down and spreads them slightly. The audience sees a red and blue card. Your right hand places its Joker face up onto the face down cards in your left hand. Repeat the "tickling gesture" with your right forefinger, then slowly turn the face up Joker face down to disclose its red back! You are then holding a fan-of-three in your left hand.

Situation Check: The order of these cards from the top should be: red-back card, red-back card (gaff), and blue-back card.

Your right hand then openly transfers the top red-back card to the bottom of the fan to sandwich the blue-back card between the two red-back cards. Say, *"Look at what happens when I place two blushing Jokers on either side of this cool, blue Joker."* Square the cards and perform a Double Turnover as you ostensibly turn the top red-back Joker face up.¹⁵¹ Spread the cards to show a face up Joker, blue-back card, and a red-back card. The gaffed card is in the center.

¹⁵¹ There is a discrepancy here. If you were to actually turn the uppermost card face up, the audience should see a blue back on top of the two-card packet when the top card moves over and flips. Because this turnover happens so quickly, most people do not notice this discrepancy.

Your right hand then openly turns the bottom red-back Joker face up and replaces it on the bottom. There then seems to be a blue-back Joker between two face up red-back Jokers. (Are you following everything so far?) Say, *"This takes only a few seconds. It's often said that three's a crowd. Let's discard this blushing Joker!"* Your right hand deals the uppermost face up Joker face up onto the previously tabled face up Joker.

You are then left holding two cards spread in your left hand. The blue-side of the red-blue double-back gaff is uppermost. Underneath is the remaining face up red-back Joker. Your right hand deals the double-back gaff onto the table, keeping it faced as it is with its blue-side showing. Say, *"I'll deal this blue Joker onto the table."*

Your right hand takes the face up Joker in your left hand and turns it face up. You next apparently use the red-back Joker to flip the blue-back tabled Joker face up. In reality, you perform the Hofzinser Scoop. The move is very simple. Your right hand slides its face up Joker underneath the tabled double-back card. Specifically, the left long side of the face up Joker is slid beneath the right long side of the tabled gaff. Your left thumb then holds and steadies the inner left corner of the tabled card so that it does not move during the subsequent sliding action.

Once the face up Joker is slid beneath the gaff for about four-fifths of its width, your right thumb moves onto the back of the gaff as your right first, second, and third fingertips support the right long side of the scoop-card. Both cards are then lifted off the table with your right hand, which immediately turns *palm down*.

Your right thumb and fingers simultaneously do the following: (1) Your right thumb pulls the gaffed card. (2) Your right fingers push the regular red-back card. In other words, both cards are moved in *opposite directions* so that their relative, jogged positions are changed. Once the cards have been quickly turned downwards, your right fingers keep pushing the uppermost card until it clears the lowermost gaff and is slid face down to the table. Its red back is revealed. Your right thumb and fingers *retain* the double-back gaff, which due to the turnover, has its red-side showing. The audience sees two red-back cards and, although there is another visual discrepancy, the switch is complete.

Your right hand is then holding the gaffed card with its thumb below and fingers above. Maneuver your grip so that your thumb is on top and your fingers are underneath and you are holding the card at its right long side. The red-side should still be showing. (This "grip change" can be accomplished without the aid of your left hand. The details of this handling are left to each card worker.) Your right hand "scoops" the gaffed card below the two tabled (face up) Jokers. Square all three cards and leave them on the table. Finally, place the remaining red-back Joker on top of all.

Pick up all four cards and hold them squared in your left hand. Spread the uppermost two cards so that the faces of three Jokers are partially exposed. The gaffed card should remain hidden underneath. Transpose the top two Jokers as you apparently "toy" with the cards. Say: *"The part nobody understands is when the Jokers are left alone for awhile, everything becomes normal again!"*

Flip the cards face down and perform a quick Elmsley Count, placing the last card of the count on top. Spread the top two cards to show three blue backs. Square the cards and place them in your pocket. The rationale for the anti-climax is moot. Many magicians argue that transformations should be cyclical. That is, objects undergoing transformation should revert to their original form. This may also apply to disappearances. Anything that disappears should eventually be reproduced. This notion cries out to be explained or cogently defended. This is not the place to do so except to say that this theory is about the audience's psychological sense of *wholeness*. There seems to be a tendency for consciousness to organize phenomenon as it is actually perceived and as one wishes to perceive it; giving it a sense of completion. Perhaps there is also a mildly unconscious fear of magic as being a "tampering, interfering, and fearsome force," even if presented as innocuous entertainment. If the so-called normal, physical state of an object (such as a blue deck of cards) is disturbed by a magician-meddler as he seems to change its physical state (changing its backs to red), then after the intrusive magician is finished playing with our senses, we want

everything to revert to what it was prior to the meddling. Alice goes through the looking glass, but she also returns to the real world. One sleeps, then awakes. One is deceived, then perceives. We see things a certain way and a magician somehow makes these same things appear differently. He intrudes and disrupts our consciousness, but he seems playful about it. Things eventually return to normal. Once again, we see things a certain way, our way, and not the way the magician forces us to see.

When the cards in the “Blushing Jokers” change from blue to red, they do it sequentially. Each Joker seems to “blush,” then it is discarded face up and its back is no longer seen. The sequential change is gradually deceptive. Puzzlement grows. After the last “change,” the audience has been psychologically prepared for an all-at-once climax that the step-by-step procedure has implicitly established. The only way to accomplish this is to suddenly do something magical with the cards. You could, for example, make them disappear. Since the basic effect in this case is transformation, it seems logical to change the cards back. You also do it suddenly. The effect is then definitely over and the cards are put away.

PARTIAL ASCANIO

Fred Kaps - Gene Castillon

The “Partial Ascanio” is an inevitable by-product of the original Ascanio Spread and its variations. It also closely resembles Roger Smith’s “K-S Move” from *The K-S Control System*.¹⁵²

Method: This uses the same basic mechanics as the Ascanio Spread, but uses less cards. In this case, four cards are shown as three.

Set-up: For demonstration purposes, use and arrange these cards: Place the Three of Spades face up on the table. Place a Joker face down on top of the Three of Spades. Place the Two of Spades face up on top of the face-down Joker. Finally, place the Ace of Spades face up on top of the Two of Spades.

Method: Hold the four-card packet face up and squared with your right hand in a Biddle Grip. Your right thumb should be at the center of the inner end and your right forefinger should be resting lightly on the middle of the face-up Ace of Spades. Your remaining right fingers should be at the upper right end of the packet. Hold the cards firmly so they will not spread prematurely and reveal the extra face-down Joker.

Your left hand, palm up, approaches the packet. The left fingers contact the bottom card and slides the face-up Three of Spades out to the left. Your right hand keeps the rest of the cards squared. Before the Three of Spades is completely separated from the packet, your right forefinger (and left thumb if necessary) pushes the Ace of Spades from the face of the packet *onto* the Three of Spades, leaving the Ace of Spades side-jogged to the right so that the left side of the Three of Spades is still visible. Your right thumb and remaining fingers *keep the last two cards squared as one* during this procedure.

Your left thumb clamps down on the Three of Spades and the Ace of Spades and pulls them away *completely* from the cards in the right hand. Your right hand places its two cards as one on top of the Three of Spades and Ace of Spades, side-jogging the double-card to the right of the Ace of Spades and slipping it under the left thumb. Your left hand then holds a fan of supposedly three face-up cards. It should look like you sandwiched the Ace of Spades *between* the Three of Spades and Two of Spades.

Using both hands, square up the cards and hold them from above with your right hand. Repeat the same mechanics again. Your left fingers slide out the bottom card (Three of Spades) to the left, your right forefinger and left thumb push the face card (Two of Spades) *onto* the Three of Spades, side-jogging it to the right, and your right hand places its double card on top of the Three of Spades and Two of Spades, side-jogging it to the right of the Two of Spades. **The Ace of Spades has apparently turned face down!**

¹⁵² Smith's book came out on September 25, 1971. Smith mentions the Ascanio Spread and probably developed his handling *after* seeing or hearing about the Ascanio Spread. Mike Roger, Jon Racherbaumer, Pete Biro, Karl Fulves, Edward Marlo, and Gene Castillon independently devised partial spreads

Your left hand holds the supposed three-card fan, then your right hand grasps the Two of Spades and double-card from above by the ends (Biddle Grip) while your left hand removes the bottom card (Three of Spades), turns it face down, and replaces it *under* the cards in your right hand side-jogging to the left.

Your left hand re-grasps the supposed three-card fan between your left thumb on top and your left fingers on bottom. It appears to the spectators that you have sandwiched the middle card (Two of Spades) face up between the two face-down cards (Three of Spades and Ace of Spades) .

Both hands square up the cards. Your right hand grasps the packet from above and by the ends. Repeat the mechanics of the Partial Ascanio. That is, your left fingers slide out the bottom card (face-down Three of Spades) to the left, your right forefinger and left thumb push the face card (face-down Joker) *onto* the face-down Three of Spades, side-jogging it to the right. Your right hand then places its double-card on top of the two face-down cards in your left hand, side-jogging it to the right. **The face-up Two of Spades has apparently changed into the face-up Ace of Spades!**

Getting back to the routine, perform the Partial Ascanio to ostensibly show three cards as you sandwich the Joker between the black Queens. Call attention to the Joker in the middle, then square up the cards in both hands. Ask the spectator where the Joker is and whether it is face up or face down.

Grasp the cards from above with your right hand and perform another Partial Ascanio to show that the Joker has turned face down. At this stage, your left hand holds a fan of three cards—from left to right their order should be: face-up Queen of Clubs, the face-up Queen of Spades, and a face-down red-back card (really two cards aligned as one). Although you do not call attention to this fact, note that the spectators assume that the Joker has a red back.

Grasp the face-up Queen of Spades and face-down double-card from above with your right hand while your left hand turns the Queen of Clubs face down and replaces it *under* the cards in your right hand, side-jogging it to the left. This is henceforth designated as the *Set Move*.

Explain that you want the spectators to watch the Queen of Spades since they apparently had trouble following the Joker. The Queen of Spades is face up and sandwiched between two face-down red-back cards. Square up the cards and ask where the Queen of Spades is and whether she is face up or face down.

Hold the cards from above in your right hand and perform another Partial Ascanio to reveal that the face-up Queen of Spades has changed into the face-up Joker.

Perform the *Set Move*. This time your right hand grasps the red-blue double-back gaff and face-up Joker (really a double card) while your left hand turns the face-down Queen of Clubs face up, replacing it *under* the cards in your right hand and side-jogging it to the left. Your left hand then re-grips the supposed fan of three cards. Point out that the Queen of Spades is sandwiched face down between the other two face-up cards. (You have also apparently shown that every card has a *red* back. **Situation Check:** The cards at this stage from left to right should be: face-up Queen of Clubs, the face-down red-blue double-back gaff with its red-side exposed, and the face-up Joker (really two face up cards aligned as one).

Square up the cards, hold them from above in your right hand, and perform another Partial Ascanio. The Queen of Spades will jump face up and the face-up Joker is sandwiched between the face-up Queens. Square up the cards and repeat the foregoing actions to show that the Joker has turned face down again.

Square up the cards and repeat the mechanics so that the face-up Queen of Spades will change into the face-up Joker. Square the cards and apparently turn the face-up Joker face down on top of the other face-down cards. In reality, perform a Triple Turnover to disclose that the Joker now apparently has a *blue* Bicycle rider back.

Explain that you cannot understand why the Joker's back changed color. Square up the cards, grasp them from above with your right hand, and repeat the Partial Ascanio, except this time the cards are being

handled face down instead of face up. After the Partial Ascanio, your left hand will be holding a fan of supposedly three cards. **Situation Check:** The order of the cards from left to right should be: face-down red rider-back Queen of Clubs, the red-blue rider-back double-back gaff with its blue-side showing, and the face-down blue-back Tally-Ho card (really two cards aligned as one).

Another blue-back card has appeared with a different back design! Grasp the top blue-back Tally-Ho double-card from above with your right hand by the ends and flash its face. Point out that this second blue-back card is also a Joker. After flashing this double-card as a Joker, replace the two cards face down on top of the cards in your left hand and square up the packet with both hands.

Thumb off the top single Tally-Ho card (Queen of Spades) and openly place it on the *bottom* of the packet. The blue fan-back Bicycle Joker will then be exposed on the top of the packet. A third blue card with another back design has appeared.

Thumb off the top blue fan-back card and show its face. The cards have not only turned blue with different designs, but they have apparently changed into Jokers. Replace the fan-back Joker on top of the packet face down. Square up the cards, hold them from above with the right hand, and repeat the Partial Ascanio mechanics.

After the spread, your left hand holds a face-down fan of supposedly three blue-back cards. Square them and turn the packet face up. Fan over the two face cards to the right, keeping the last two cards aligned as one. The cards have changed back into the Monte-sandwich shown at the beginning of the effect.

Keeping the cards in this face-up, fanned condition, turn the left hand palm down to display that the backs of the cards have remained blue. Comment that the cards have so confused you that you will not be able to show the spectators the Monte game as you intended. It is now too easy then to keep track of the cards since each has a different back design. Shake your head in befuddlement and put the cards in your pocket.

Presentation Hint: The repetitiousness of this routine firmly establishes in the spectators' minds that the backs of all the cards are red. To prevent boredom or monotony, perform at a brisk pace and do not keep asking the spectators to respond to your questions. Supply answers to your questions for them. Why alienate your audience by making them appear to be continually mistaken?

JACKPOT

Gene Castillon

Effect: The performer offers to demonstrate a Monte routine where three cards are handled face up. A Queen of Diamonds is sandwiched between the Jack of Spades and the Jack of Clubs and magically turns face down. The Jack of Clubs is sandwiched face up between the face-down Jack of Spades and face-down Queen of Diamonds and magically changes into the face-up Queen of Diamonds. The three cards are placed face down and the Jack of Clubs jumps face up. The Queen of Diamonds is dealt face down on the table and then jumps back face down between the face-up black Jacks. The face-down tabled card is shown to be another Jack of Clubs and the sandwiched face-down card is shown to be another Jack of Spades. The four black Jacks are shown front and back and the Queen of Diamonds is reproduced from a wallet, card case, or sealed envelope.

“Jackpot” was designed so that the double-face card would not be dealt on the table as in other versions, but would be one of the sandwich-cards seen throughout the effect.

Requisites and Set-Up Place a red-back Jack of Spades face up on the table. Place a face down red-back duplicate Jack of Spades on top of the face-up Jack of Spades. Place a red-backed Jack of Clubs face up on top of the face-down Jack of Spades. Place a Queen of Diamonds/JD double-face card with the QD-side showing on top of the other three cards. Square up these cards and turn them face down. Place a regular

red-back Queen of Diamonds in your wallet, a card case, or wherever you wish the Queen of Diamonds to magically reappear at the conclusion of the effect.

Method: The first five steps of this routine are exactly the same in handling and presentation as in "Ladies Sing the Blues."

Hold the four-card packet face down and patter about doing a Three-card Monte routine face up. Turn the packet face up and perform a Partial Ascanio to show three cards, apparently sandwiching the face-up Queen of Diamonds between the two face-up black Jacks.

Square up the cards and perform another Partial Ascanio to show that the Queen of Diamonds has jumped face-down. Remove the face-up Jack of Spades from the left of the fan, turn it face down, and replace it under the cards in your right hand, side-jogging it to the left. Spectators will see a fan of three cards: a face-up Jack of Clubs between two face-down cards.

Square up the cards and perform a Partial Ascanio to show that the face-up Jack of Clubs has changed into the face-up Queen of Diamonds. Square up the cards and double turnover the top two face-up cards face down as one. Point out that all of the cards are face down.

Grasp the cards from above with your right hand and perform a Partial Ascanio to show that the Jack of Clubs has jumped face up. At this stage, your left hand will be holding a fan of supposedly three cards. **Situation Check:** The order of the cards from left to right should be: a face-down Jack of Spades, the face-down Jack of Clubs, and the face-up Jack of Clubs (really a double-card consisting of the Queen of Diamonds/Jack of Clubs double-face gaff with the JC-side showing and a face-down Jack of Spades aligned under it.

Grasp the face-down Jack of Clubs and the face-up double-card from above with your right hand and turn the bottom Jack of Spades face up with your left hand, returning it face up under the cards in your right hand and sidejogging it to the left. Call attention to the face-down card sandwiched between the face-up black Jacks, calling it the Queen of Diamonds.

Grasp the double-card from above with your right hand, keeping it aligned, as your left hand removes the lower *two* cards and thumbs the face-down card face down on the table. Your left hand returns the face-up Jack of Spades face up under the cards in your right hand. Explain that if you place the Queen of Diamonds on the table, the spectators cannot be confused by the black Jacks.

Square up the Jacks and perform a Partial Ascanio to reveal another face-down card. Explain that the Queen of Diamonds always remains with the black Jacks. To prove your statement, turn the tabled, face-down card face up on the table with your right hand while your left hand holds a three-card fan: from left to right, a face-up Jack of Spades, the Jack of Clubs/Queen of Diamonds double-face gaff with the JC-side showing, and a face-down Jack of Spades. The tabled card proves to be a Jack of Clubs!

Your right hand returns to the three-card fan and turns the top face-down card face up to reveal another Jack of Spades. Place this Jack of Spades face up under the two-card fan in your left hand and square up. Explain that you are a bit confused. The Queen of Diamonds has apparently disappeared. To prove your statement, double turnover the top two cards of the three-card packet in your left hand and apparently show the back of the Jack of Clubs, which was on the face of the packet. (A single buckle makes this turnover easy.)

Double turnover the same two cards again and thumb the face-up Jack of Clubs face up onto the table. This card is the Jack of Clubs/Queen of Diamonds double-face gaff, but the double turnover moves have apparently shown this card to have a normal face and back. Single turnover the face-up Jack of Spades face down to show its back, turn it face up again, and thumb it on top of the double-face gaff.

Show the back and front of the remaining Jack of Spades in your left hand and drop it face up on top of the two cards just shown. Pick up the face-up Jack of Clubs that had been tabled, show it front and back, then drop it on top of the other tabled Jacks. Spectators have apparently seen the fronts and backs of *all* four black Jacks. Pocket the four black Jacks and reproduce the Queen of Diamonds from your wallet or card case to cap the effect.

December - 1972

INVERSION

Dai Vernon

At the time this effect was initially published, its paternity was unclear. Larry Jennings had published "Larry's One To Five in Expert Card Mysteries (1969) and many cardmen credited Dai Vernon. His original version and its mutant forms circulated from cardman to cardman and somewhere along the line Fred Kaps' name was added to the mix. Jon Racherbaumer wrote: "More variations will likely be spawned as a result of this article, although it appears this mild effect is an inferior, mini-version of Jack Merlin's stunning Sequence Effect. Perhaps this effect can be effectively combined with observation test effects?"

Effect: The Ace through Five of Hearts are shown in sequence. The sequence is disturbed by an unorthodox mixing procedure, then is restored by an equally unorthodox dealing procedure. The process is repeated and a magical reversal surprises the audience.

Set-up: Remove the Ace, Two, Three, Four, and Five of Hearts from the deck and arrange them in the following order from face: 5-4-3-2-A.

Method: Fan these cards face up and say: *"Here's something strange with these cards regarding order and disorder. Watch closely"* Square the cards and place them face down in your left hand. Your left thumb pushes over the top card (Ace) and your right hand takes it, holding it face down.

Your left thumb then pushes over the next card (Two) and thumbs it *onto* the right-hand Ace. Both right-hand cards are replaced onto the left-hand cards. Your right hand next reverse-counts the top three cards and replaces them. This confusing, mixing action displaces the cards so that their order from the top becomes: 3-A-2-4-5.

Fan the five cards and hold the fan in your right hand. Your left fingers then take the bottom card of the fan and inserts it face down in the center of the fan-of-four. That is, it is placed between the lowermost two cards and uppermost two cards so that it occupies a position third from the top and bottom. This open displacement alters the order of the cards. Their order from the top is now: 3-A-5-2-4.

Square the cards and hold them face down in your right hand, which holds them from above and by the ends. Your left thumb peels off the top card and replaces it on the bottom of the packet as in the duck-and-deal or Australian Deal. The cards are transferred to a left-hand dealing position and the right fingers deal the uppermost (top) card face down to the table. This duck-and-deal process is repeated three more times and the last card is dealt on top of all.

The tabled cards are picked up, turned face up, and spread. Once again the cards are in sequence, running from the face: A-2-3-4-5. Patter about the order-disorder theme. Close the fan and place the cards face down in your left hand.

At this point, repeat the foregoing actions, but as you insert the bottom card into its central position in the fan, obtain a left pinky break below it. In other words, once the packet is squared, a break is maintained below the card third from the top.

Your right hand then grasps the cards from above and by the ends, your right thumb taking over and maintaining the break at the back end. Your left thumb peels off the top card and replaces it beneath the packet. The cards are transferred into a left-hand dealing position and your left pinky holds the break. Your right fingers immediately perform a Double Turnover, which is easily done due to the previous break. The AH shows. Flip the card(s) face down and deal the top card (5H) face down onto the table.

With the cards still in a dealing position in your left hand, secretly obtain a break above the bottom card. Marlo's Buckle Break technique works well. Your right hand again grasps the cards from above and by the ends, your thumb maintaining the break. Your left thumb peels off the top card and places it on the bottom. The cards are replaced in a left-hand dealing position (break maintained) and another Double Turnover is executed. The 2H shows. Flip the card(s) face down and deal the top card (4H) face down to the right of the previously dealt card. You are beginning to form a row of cards from left to right.

Peel off the top card and replace it on the bottom. Flip the top card face up. The 3H shows. Flip it face down and deal it face down to the right of the previous two tabled cards. You are then left with two cards. Peel and duck the uppermost card (AH). Immediately deal the top card (2H) face down (without showing it) to the right of the others, continuing the row. Say, *"Next comes the Two and Ace!"* Finally, deal the last card (AH) face down to the right of all and you are ready to finish.

Ask the spectator to name the order of the A-2-3-4-5. When he does, turn the cards face up to show their order is *reversed*. Pick up the cards in ascending or descending sequence, placing one card face up on top of the next one and so on. Suppose that you picked them up in the A-2-3-4-5 order. This is their final order in a left-hand dealing position when they are face up.

INVERSION FOLLOW-UP

Fred Kaps - Nick Trost

Various sources credit this handling to Fred Kaps, but Nick Trost published the same handling in *The New Tops* in 1964.

Method: The cards are in your left hand with the Ace on the face. Your right hand grasps the packet from above and by the ends. Your left thumb peels off each card in sequence, reverse-counting them face up into your left hand. As each card is peeled, name it aloud. Say, *"It doesn't matter whether the cards are one, two, three, four, five or five, four, three, two, one!"*

Re-grasp the cards in a Biddle Grip, holding them face up from above and by the ends. This time the peeling action is different. Peel off the Five and as you peel off the Four, retain a left pinky break below it. As you peel off the Three, you must simultaneously do two things: (1) Retake or steal the Four so that it secretly goes below the right-hand packet; (2) Hold another left pinky break below the peeled Three.

Peel off the Two as a single card. As you peel the Two, retake or steal the Three. Finally, the last card(s), supposedly a single Ace (three cards held as one), is placed face up on top of the others.

Situation Check: The order of the cards from the face at this point, due to the displacements, should be: A-4-3-2-5.

Turn the packet face down into a left-hand dealing position. Deal the cards face down in a row from left to right; however, the first card dealt, the Ace of Hearts, is dealt face up. The next three cards are dealt face down. The last card, the Five of Hearts, is also dealt face up. Exchange the Ace and Five of Hearts so that the Ace goes to the far right of the row and the Five goes to the far left of the row. Turn the other three cards face up to reveal another magical inversion.

HERB'S VARIANT

Herb Zarrow

Herb Zarrow showed Jon Racherbaumer this variation of "Vernon's Variant" from *Ultimate Card Secrets*, pp. 226, in the summer of 1970. It is the kind of "touch" that will appeal to many, although the original Vernon item does not appeal to everyone.¹⁵³ Keep your perspective regarding this effect. It is a specialized article to be used in certain circumstances. As Lambert wrote: "Two to thirteen persons may take an active part in the intriguing proceedings", making it an ideal party trick or barroom puzzler. It seldom fails to earn a free drink, making it a logical opener for buskers.

Those familiar Vernon's effect will realize that this variation is also a basic You-Do-As-I-Do stunt that can be repeated ad infinitum. It becomes more puzzling with each repetition. Psychologically speaking, it is a Challenge Trick, perfect for hecklers, smart alecks, fast company, and brother magicians. In other performing situations, its underpinnings are all wrong.

Method: Begin with four cards and one of them should be the spectator's selection. Zarrow switches the selection for an indifferent card and later reproduces the selection reversed in the deck.

Have a card selected and control it to the top of the deck. Explain to the spectator that you want him to follow your instructions. Say, *"This is going to be a test of sorts. If you can follow instructions properly, I'll be able to find your card!"*

Deal four cards off the deck and onto the table, reversing their order. Deal four more cards onto the table in front of the spectator. The bottom card of your four-card packet is the spectator's selection. The following handling is slightly different from the one explained in *Ultimate Card Secrets*.¹⁵⁴

Tell the spectator to hold his four-card packet face down in his left hand. You do the same with your packet. Say, *"I want you to do the same thing as I do. Watch closely so that you can follow the actions. Also, make certain that I don't perform any extra or tricky moves. Everything will be done openly, slowly, and fairly."*

Deal the top card face up onto the table and drop the remaining three cards face down on top. Pick up the tabled packet. Deal the new top card face down onto the table and drop the remaining cards face down on top. Pick up the packet, gingerly turn it face up, and slide out the *bottom* card and deal it face down onto the table. Drop the rest of the cards on top. Pick up the tabled packet and flip the top card face down on top.

After you have performed these steps, the selection will be face up and second from the bottom. It is also in position for a subsequent Elmsley Count. The interesting thing is that the selection is not revealed during the this action-procedure. To conclude the do-as-I-do business, say: *"Show your cards!"* Perform an Elmsley Count to apparently show all the cards face down. The spectator will reveal a face-up card, suggesting that he did something wrong.

After the Elmsley Count, the selection is face up on the bottom of your packet. Ask the spectator to turn his face-up card face down. Explain, without being cocky or patronizing: *"Perhaps you did something wrong? Let's try it again!"* You are now set for the Second Phase, which is the aspect that probably appealed to Vernon.

Repeat the same actions explained in the fifth paragraph above, only you do not need to perform an Elmsley Count. Leave the packet face down on the table. Ask the spectator to spread his cards on the table

¹⁵³ When Hubert Lambert first described this effect, he wrote that Vernon "did not put any great value on it."

¹⁵⁴

This was shown to Jon Racherbaumer by Eddie Fields in 1967. Fields had learned it from Frank Thompson of Baltimore, who may have been its originator? You can compare both methods to understand the differences, especially the sense of ultimate fairness as the cards are handled out of your hands as much as possible.

as you spread your tabled packet with one finger. All your cards will be face down. Because you started the Second Phase with a card secretly face up on the bottom, the topsy-turvy procedure automatically result in four face-down cards.

At this stage, the spectator's selection is face down and second from the bottom of the your tabled cards. Slip the bottom card to the top or make a similar displacement to maneuver the spectator's card to the bottom. By this time, if you have chosen the right spectator and conditions, the spectator should be intrigued and puzzled. During his puzzlement, pick up your tabled packet and secretly cop the selection and ask in the same breath, "*Would you like to see it again?*"

You can now repeat all the moves of Vernon's Variant procedure, using only *three* cards. At the finish, perform a Flexible or Elmsley-type Count, retaking the first card to false count three-as-four. Immediately table your packet and ask the spectator to do the same. Have the spectator spread your packet to reveal three cards, then produce the selection from your pocket, wallet, or some other remote place.

As you can see, this approach lends itself to many appealing variations. For example, Zarrow often shows four cards and one of them is the selection. He then switches the selection for an indifferent card and reverses it in the pack. (Each expert will have to figure out his own method for accomplishing this.) He performs his *Variant* as a brief diversion.

Oscar Pladek, a fine magician from the New Jersey, used the following approach: He used four Aces and gave the spectator four indifferent cards. He performed "Vernon's Variant," palmed out an Ace and then performed Zarrow's three-card handling. Finally, he produced the missing Ace from his pocket. This Ace, which was reproduced *facing the spectator*, actually had a different-color back. He was then set to perform Alex Elmsley's "Four Card Trick."¹⁵⁵

June -1970

MORE ARCH TRIUMPHS

COUNT-DOWN TRIUMPH

Fred Braue

This version of Triumph is in print but sufficiently buried. You would be hard pressed to discover it because it has no title and was suggested in a few paragraphs and no detailed procedure or handling was given. Dave Bendix discovered it and passed it on. Its nice feature is the apparent "magician's failure" aspect, followed by a surprise recovery. This adds a dramatic addition to the already startling effect and, although the handling requires nothing additionally special, the over-all effect suggests exceptional skill. Since Vernon introduced Triumph in Stars of Magic, many versions and variations have been published. We have versions that are progressive and where the deck changes color at the end, but the count-down approach was ignored. It was a sandwich approach. Readers may be interested in solving this card problem. Effect: Three selections are returned and lost in the deck. The performer then riffle shuffles face-up cards into face-down cards as when performing Triumph. The deck is ribbon-spread to disclose two face-up cards with a single face-down card between them. The rest of the cards are face down. These three cards turn out to be the selections!

Effect: A card is freely selected and returned to the deck. The performer divides the cards into two portions, turns one face up, then riffle shuffles the face-down and face-up portions into each other. The cards are shown to be in a topsy-turvy condition. After a magical gesture, the cards are shown to be face

155

The original "Four Card Trick" was published in 1959 and introduced the Ghost Count. It was reprinted in *The Collected Works of Alex Elmsley* (1991), p. 23.

down except for a face-up Ten-spot. It is not the selection! The cards are divided at the face-up Ten, then he performer deals ten cards off one of the portions and shows that the next card is the selection!

Set-up: Place a Ten-spot to the top of the deck. Suppose it is the Ten of Hearts.

Method: Introduce the deck and perform a couple of Riffle Shuffles, retaining the 10H on top. Spread the cards between your hands for a free selection. As you spread them, group-count in pairs until you locate the tenth card from the top. Your right forefinger (underneath the spread) contacts the outer right corner of the tenth card and maintains contact-control of this card throughout the spreading action.

After the spectator removes and looks at his selection, separate the spread at the tenth card. Your right hand lifts the uppermost ten cards in a spread-condition and gestures with them for the spectator to return his selection onto the left-hand cards. Say, *"Just return your card anywhere..."* When the selection is replaced, your right hand casually tosses its cards onto the left-hand cards and all the cards are squared. The selection is then eleventh card from the top.

Table the deck in preparation for a riffle shuffle. *Undercut* the lower portion to the right and turn it face up. Perform one of these false shuffles: (1) Riffle shuffle the face-up cards into the face-down cards, letting the top card of the face-down portion (10H) fall last. Apparently telescope the portions into each other, but actually maneuver them into a strip-out condition. Block transfer the face-down 10H as you strip-out the face-up cards and perform the up-the-ladder double-cut onto the face-down cards. (2) Riffle shuffle the face-up cards into the face-down cards, then perform a Zarrow or Shank Shuffle so that the face-up cards move below the face-down 10H.

Your right hand comes over and lifts off about half of the outer portion (marked A in the drawing), grasping the long sides with your thumb and fingers. Your right hand then turns palm up, revealing the underside of the cut-off portion. A back shows. The top card of the tabled talon will be face up. Replace the cut-off portion.

Your right hand then cuts at mid-point where the two portions meet back-to-back. There will be a natural break, making the cut easy. Say, *"We have cards facing this way and cards facing this way!"* Your right hand turns palm up again to reveal the underside of this newly cut portion. A back shows and the tabled talon will have a "back" exposed on top.

Your right hand then turns palm down and transfers the cards to your left hand, which momentarily holds them in a dealing position. After the transfer, your right hand returns to the tabled talon and cuts off about half the cards. This cut-off portion is shown, then the cards are replaced. Finally, the portion in your left hand is replaced onto the tabled cards; however, your left hand turns palm down and turns over the portion in the process. At this stage, all the cards are face down except the 10H face up in the middle. The selection is immediately below the 10H.

Pick up the deck and say, *"With cards face up and face down in a topsy-turvy manner, the only way we can straighten out the mess is by going through all the cards and to straighten out each card when we come to it, unless you do this!"* Make a magical gesture, then immediately ribbon-spread the cards face down from left to right. All the cards will be face down except for the 10H. Continue: *"All the cards 'right' themselves, except for one. However, I don't think this card is yours, is it?"*

Your right hand scoops up all the face-down cards to the right of the face-up 10H (including the 10H), picks them up, and squares them in your left hand. Continue: *"This Ten of Hearts is telling us something!"* Toss the face-up 10H on the table and openly and fairly deal ten cards face down in an overlapping row. Turn the tenth card face up to reveal the selection!

Lay people are sometimes more clear-sighted than magicians. From a technical standpoint, "Triumph" is a remarkable effect, even when it is ascribed to manipulative prowess. Nevertheless, you should strive for *minimal* handling in the shuffling procedure. A single face up/face down shuffle is sufficient to mix-up the

cards. Additional face up/face down shuffles or topsy-turvy cuts cannot mix the cards any better. On the contrary, additional shuffles, cuts, and turnovers are skillful maneuvers designed to *undo* the initial topsy-turvy shuffle. Therefore, the less handling the better. Magicians, on the other hand, think that additional handling makes the effect seem more impossible. The ideal version would be: The *spectator* shuffles face up cards into face-down cards. The cards are squared and no additional shuffles, turnovers, or cuts are performed. The performer ribbon-spreads the cards to reveal that all the cards are face down.

FLIP-FLOP TRIUMPH

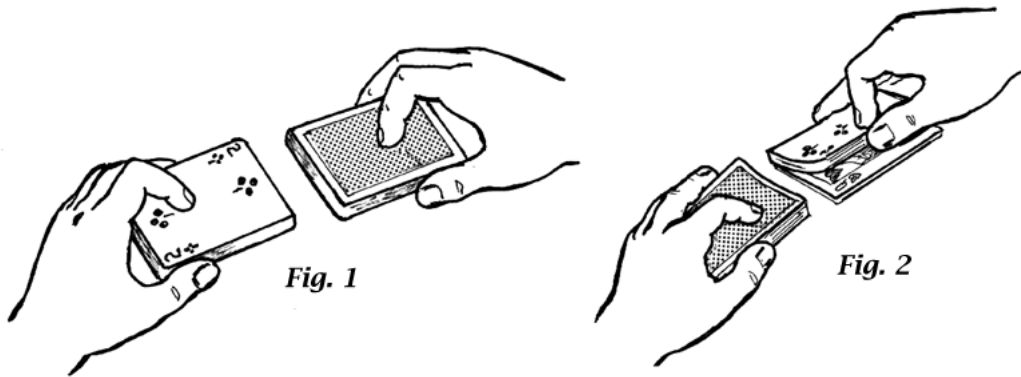
Nick Trost

This is an excellent example of transforming a difficult trick into a easy one. Yet from the audience's point of view, the effect looks difficult and astonishing.

Set-up: Secretly reverse four Aces on the bottom of the deck.

Method: Introduce the deck and casually spread the cards face down between your hands. Do not expose the reversed Aces at the bottom. Say, *"I'll show you something interesting with these cards."* Close the spread and square-up. Grasp the deck from above and by the ends with your right hand. Lift off about half the cards and move them forward. Perform a one-hand, face-up fan.

This broader, misdirecting action covers the secret turnover of the left-hand portion. As the fan is made, turn your left hand palm down and table its cards. Square the right-hand cards and table them face up next to the supposed face-down portion. (Fig. 1) The sections should be positioned for a Closed Riffle Shuffle. The face-down section really consists of face-up cards except for the top Aces.



Say, *"I'm going to mix these face-down cards into these face-up cards."* As you designate each section, slightly spread the top cards of each one. Because there are four face-down Aces on top of the left section, you have some leeway in spreading them. This is a convincing sell. Square the cards, then perform a Closed Riffle Shuffle and retain the Aces on top.

Hold the deck face down in dealing position. Lift off half the cards with your right hand, only this time do not fan them. Openly place them to the right in a longitudinal position (as when shuffling). Again, turn your left hand *palm down* and position its section to the left of the tabled section. Since the cards are supposedly mixed face-up/face-down, the obvious left-hand turnover does not need to be concealed.

You are now set for the eight-packet display. Grasp each section with your right and left hands. Begin by leaving a quarter-portion from the bottom of each section. (Fig. 2)

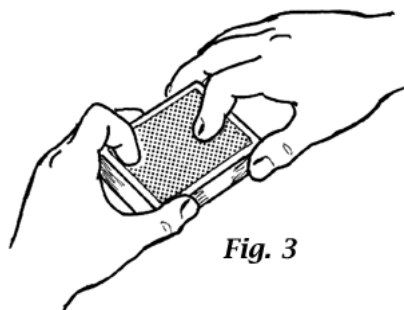


Fig. 3

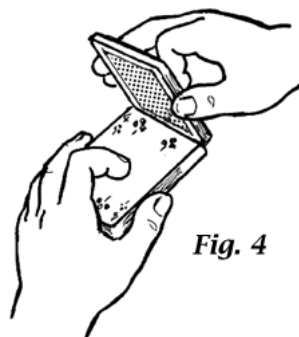


Fig. 4

Simultaneously move both hands forward and cross them at your wrists. (Fig. 3)

Leave another quarter-portion from the bottom of each section. Move forwards a few inches, uncross your hands, and drop off another quarter-portion. (Fig. 4)

Finally, cross your hands again and place the remaining portions in front of the others. (Fig. 5)

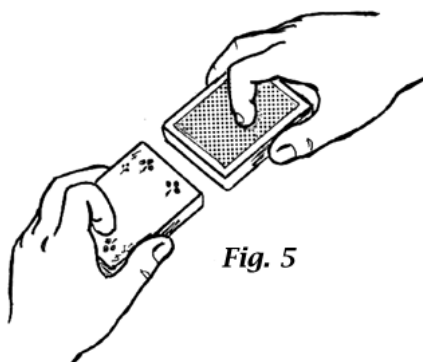


Fig. 5

When you finish, there will be two vertical columns of four quarter-sections. Each quarter-section is side-by-side. The top cards of these sections provide a contrasting display of face-up and face-down cards. The deck truly looks mixed as per Triumph.

Assemble the deck by using the following *flip-flop* action. Both hands work in unison. Each quarter-portion is flipped over and onto the next quarter-portion, starting at the top of each vertical row. (Fig. 6) In others words, each hand grasps its respective packet at the top of the rows. Simultaneously flip them over and downward onto the next packets. (Fig. 7)

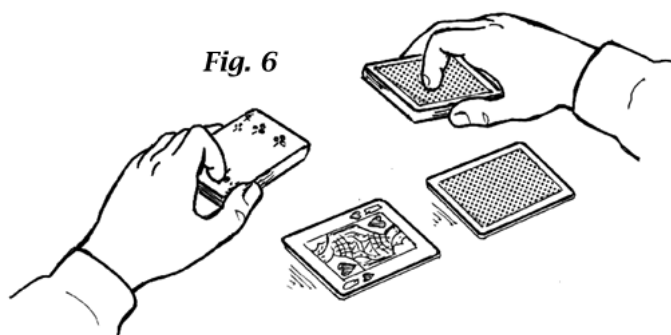


Fig. 6

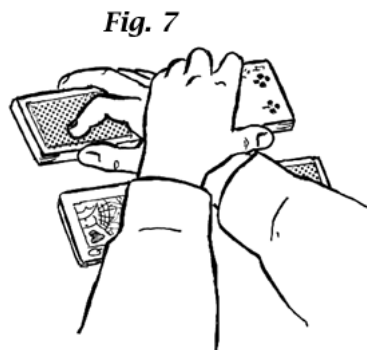
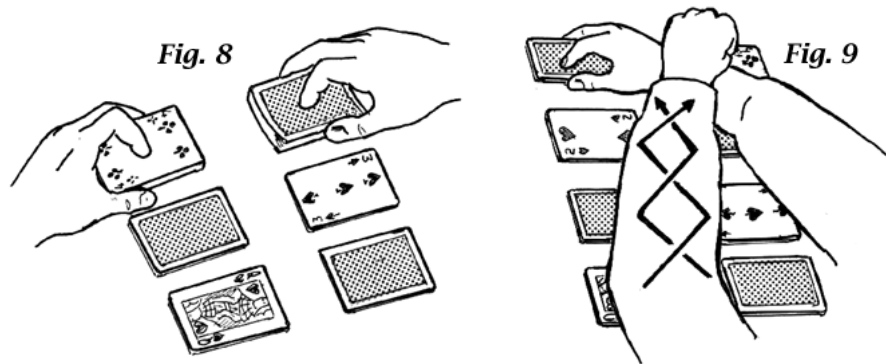
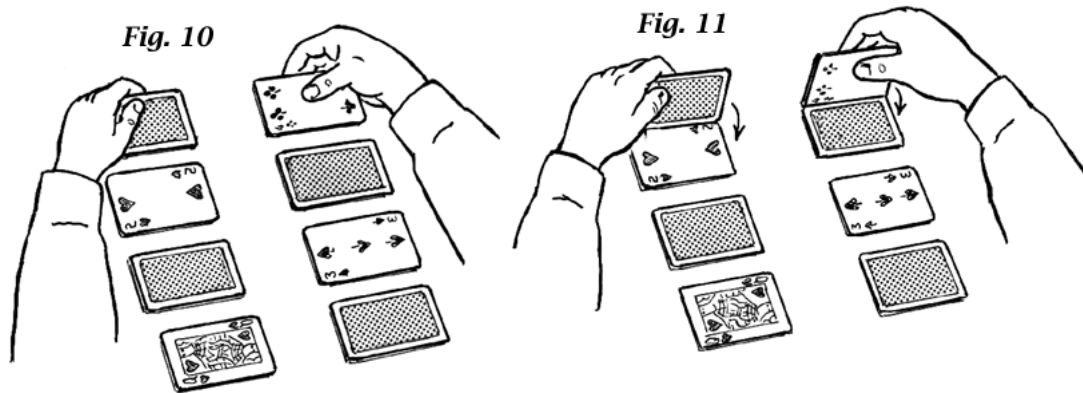


Fig. 7

After the initial flip-over, the layout consists of six packets in two columns. Grasp the outermost packets with both hands for the next flip-over. (Fig. 8)



After the flip-over, there will be four packets. Notice that you still see face-up and face-down cards. Grasp the outermost packets again in readiness to flop them inward and onto the last two packets. (Fig. 9)



You will finally end up with two supposedly face-up and face-down sections. (Fig. 10) During this quick turnovers, the audience sees *contrasting* face-up and face-down cards. All that remains is to grasp each half with your palm-down hands. Then move them together as though "clapping your palms" together. This avoids confusion. (Fig. 11)

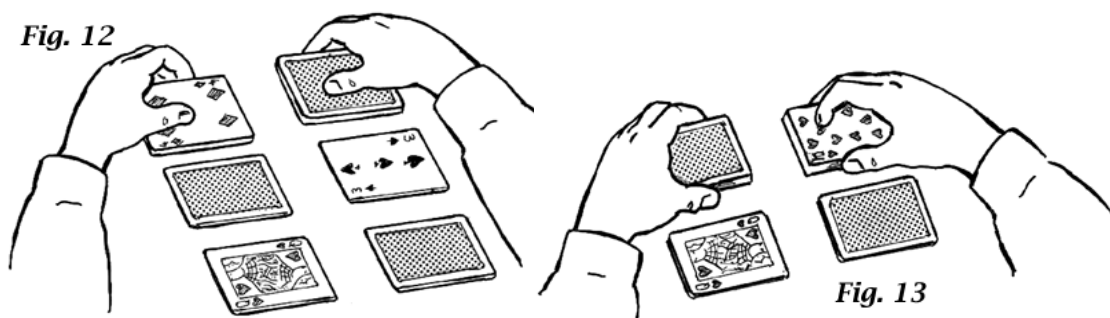
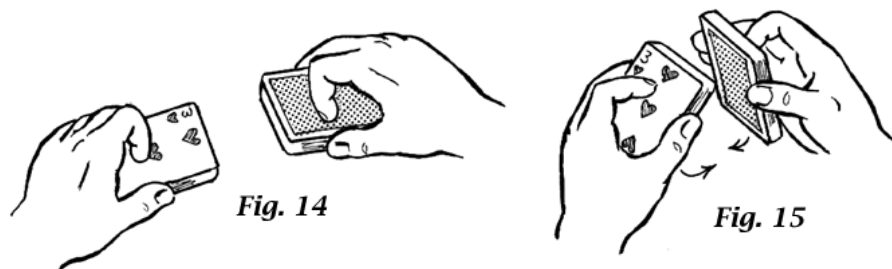


Table the deck face down and say, "*As you have seen, the cards are hopelessly and haphazardly mixed!*" Ask someone to make a magical gesture. Ribbon-spread the cards from left to right to reveal the climax. All the cards are face down with the exception of the four Aces in the center. Slide out the Aces and you are set to perform your favorite four-Ace routine.



SPADE SHUFFLE TRIUMPHS

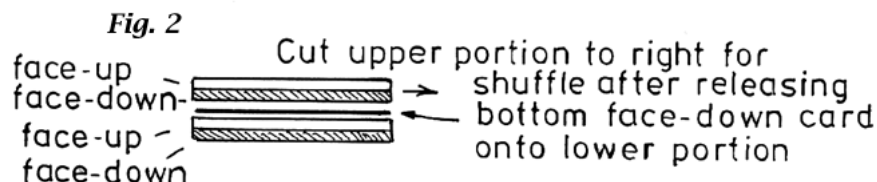
Edward Marlo

This is another "Think Triumph" effect using Marlo's Spade Shuffle. With the advent of publishing detailed Riffle Shuffle arcana, junior cardmen are beginning to see the light between their weaves. There are still Faro Shufflers around, but thanks to the sheer quantity of new information on Riffle Shuffling via popularly priced manuscripts, attention is shifting away from the perfect interlaces to the best transfers on the block. The early Riser no longer gets the worm. Xeroxed Systems are passed around like illicit crib notes. More muck gets raked. Anonymous writers right wrongs and wrong the rites of our Tradition. In the meantime, the Marlo Spade Shuffle, relatively speaking, is ignored.

Method: Suppose that the "thought" card is about 13-17 cards from the top of the deck. Getting to this position can be attained through a number of procedures.¹⁵⁶

Your right hand cuts the upper half of the pack to the right. Turn this portion face up and prepare to shuffle the halves together. The "thought" card is somewhere around the center of the face-up cards. Suppose that the selection is the 9H. Your right thumb secures a break above the 9H in a preliminary ruse-action as you say, "These cards are all face up!"¹⁵⁷

Your hands should be positioned for a *Closed Riffle Shuffle*. In this position your left thumb quickly releases half of the face-down cards, immediately followed by your right thumb releasing all the face-up cards below the break. Without any hesitation, your left thumb riffle-releases the remaining face-down cards of the left-hand portion, followed by your right thumb riffle-releasing the rest of its face-up cards. The result is that you have four *blocks* interlaced. (Fig. 1) This is just prior to pushing the primary sections together in the usual squaring action.



¹⁵⁶ Two examples are explained in Marlo's *The Shank Shuffle* (1975) in "Impromptu Think Triumph" and "Streamlined Think Triumph."

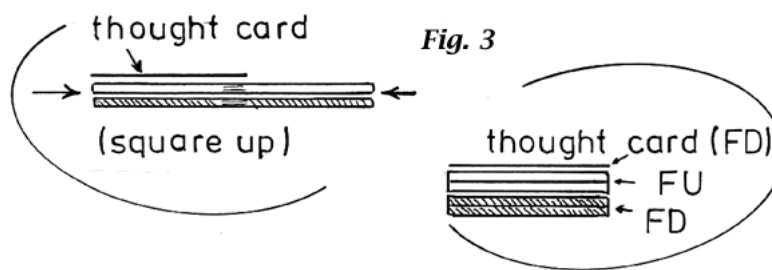
¹⁵⁷

This technique is also covered in *The Shank Shuffle*.

When you push the sections together, do it quickly and smoothly. Next, using an upward thumb-riffle, locate where the cards meet face-to-face at the center. You may prefer to use the *natural separation* of the face-to-face cards rather than to use an upward thumb-riffle. Whichever technique seems most comfortable should be used.

When this center point is located, your right thumb releases *one* face-down card (selection) so that it falls onto the face-up cards below it. Your right hand then cuts off the top half to the separation in preparation for another shuffle. (Fig. 2)

Both thumbs must then simultaneously contact and locate the natural back-to-back separation in each half. Once located, each thumb moves in and maintains a fine flesh break. These mutual breaks will make the next shuffle easy and rapid. Both thumbs simultaneously riffle-release their face-down cards below their breaks. Once these cards quickly interlace, both thumbs unhesitatingly riffle their mutual face-up cards into each other; however, the selection must end up on *top* of the right-hand half. Push the halves together in the normal squaring action. The condition of the cards at this point is shown in Figure 3.



Your left thumb and fingers locate the natural back-to-back separation while your left hand simultaneously lifts up the top half very slightly—just enough for your right hand to easily undercut the face-down portion to the top. The deck is then face-to-face. Turn the entire deck over. Your right thumb and fingers then locate the face-to-face natural separation and your right thumb releases one face-down card (selection) so that it covers the face-up half.

Your right hand cuts off the top portion to the right. This right-hand portion is turned face up. You then have a face up and face down contrast prior to shuffling. Perform a Riffle Shuffle, making sure a face-down card falls last or on top. Cut the cards, disclosing another contrast and complete the cut. At this point, you can go into the Delayed Disclosure by showing all the cards to be face down by giving the pack a Right-hand Pressure Fan. The reversed card will not show.¹⁵⁸

Finally, ask the spectator to name his card. Ribbon-spread the cards face down to disclose selection face up in the center. This description is not detailed, especially presentational points of showing how some cards are face up and others are face down. This is covered in *The Shank Shuffle* in methods for "Think Triumph." This explanation is merely an application of the Spade Shuffle to the same effect.

ZEN TRIUMPH

Jon Racherbaumer

This method is only an exercise. An inherently weak effect remains weak, but its method is improved. If anything, it is something to meditate on when performing for close-up magicians weary of hearing the sound of one hand clapping. The original effect (Traveling Triumph) is explained in Paul Harris's *Close-Up Fantasies Book 1* (1980).¹⁵⁹

Set-up: Secretly reverse the top half of the deck under two face-down covering cards.

¹⁵⁸ See "Right-hand Pressure Fan Notes" in *Hierophant* #4, p. 210.

¹⁵⁹ This is reprinted in *The Art Of Astonishment - Book 2* (1996), p. 185.

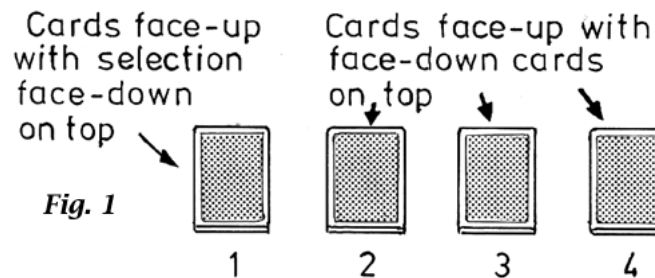
Method: Introduce the deck and casually perform a *right-hand* Reverse Fan to apparently display face-down cards. Close the fan and place the deck in your left hand for a Spectator Peek. Make sure the spectator stops you at a card located in the face-down, lower half. Retain a left pinky break *above* the peeked selection.

Perform Marlo's Cover-up Cut. Hold the deck in your left hand and grasp the ends of the deck in a right-hand Biddle Grip. Engage the inner end of the top card with your right thumb. Do not lift it. *Lower* the deck to obtain a thumb-break. The next actions are similar to the Double Cut with an added Slip Cut. Undercut all the cards *below* your pinky break with your left hand and slide them *onto* the right-hand cards. Retain the thumb-break between the sections. Tilt back the deck with both hands and perform two, simultaneous actions: (1) Cut away the section above the thumb-break with your right hand; (2) Hold back the top card with your left thumb, sliding it onto the left-hand section. Place the right-hand section under the left-hand section and square-up. The selection is on top and the reversed card is still second from the top.

The initial cut maneuvers the selection to the top. The second cut *retains* the selection on the top and moves the reversed card back to the top. The Marlo Slip Cut (2) covers the face up card and *keeps it concealed*. The tilt-back action helps to hide the *open* slip cut. There is a tendency to rush this move. If you perform it slowly and softly (without looking at the deck), it looks more deceptive. Do not press down on the top selection too firmly. Concentrate on holding it in place, just enough to accomplish the task. If you bear down on the selection, it will make an audible, brushing sound as it slides off the top section.

Next lift up at the back end of the deck with your right thumb half of the face up outer half, then perform a Marlo Slip Cut as you appear to table one-fourth the deck face down. This portion is actually face up with the selection face down on top. This is designated packet #1.

Again lift up at the back end where the remaining face up cards are back-to-back with the face-down, lower half. Table this quarter packet face down (?) to the right of packet #1 and designate it packet #2. Cut the remaining half into two approximately equal packets and place them to the right of packets #1 and #2, designating them as packets #3 and #4. (Fig. 1)



Perform a Closed Riffle Shuffle with packets #1 and #3. Make sure that the face-down selection falls last and on top. Give the cards a straight cut and turn the entire portion (half) face down to your left. (This should be a face up/face down Triumph-type shuffle.) Perform another Closed Riffle Shuffle with packets #2 and #4. Square-up and repeat the shuffle, making sure to separate the portions so that a face-down card covers each portion. Place the assembled half-portion to your right and explain the apparent situation at this stage.

Make a magical gesture between the halves. Pick up the half on your left and perform a *right-hand* Reverse Fan to ostensibly show *face-down* cards. The face-up selection will not show. Close the fan and table the half. Immediately ribbon-spread the half on your right, showing a face up/face down mixture. The topsy-turvy cards have apparently “traveled” from one half to the other.

Ask the spectator if he sees his card among the mixture of face-up cards. Turn the spread over and repeat the question. To conclude, ribbon-spread the other half to reveal the face-up selection in the center to cap the routine.

TRANSFORMATIONAL ANALYSIS

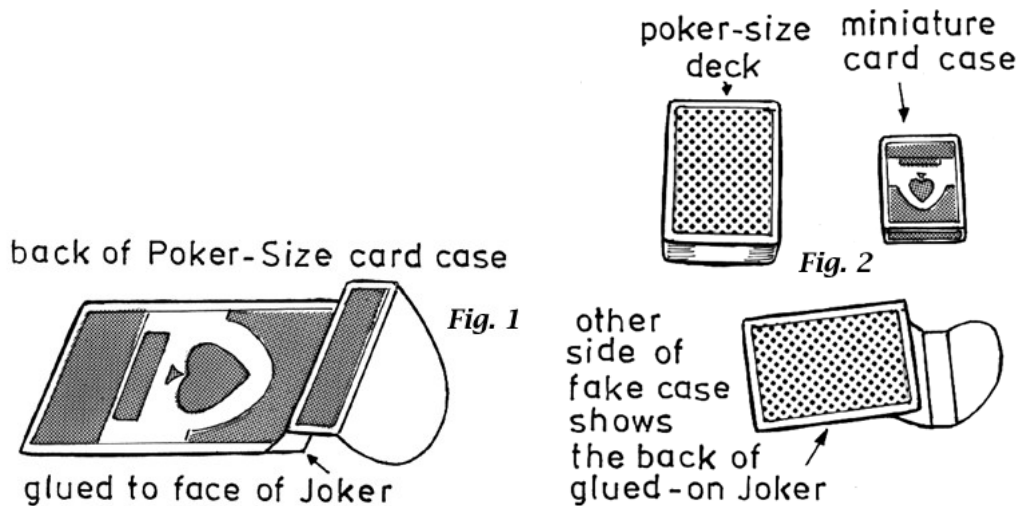
DECK IN PARVO

Brother John Hamman

Effect: A regular poker-size card case is introduced and opened. The performer has difficulty removing the cards and comments on how new cards are tightly packaged. After some minor difficulty, the cards are finally removed. Almost instantaneously the card case transforms into a miniature card case.¹⁶⁰

You may discover different kinds of combinations, using miniature cards and regular cards. The challenge of such routining should engage serious close-up workers.¹⁶¹

Requirements: A special gimmick. The card-case side of the gimmick consists of the front side of the card case and its flap. (Fig. 1) This is glued to the face of a Joker. Matching cards from the card case and Playtime card case. Both card cases should be blue. (Fig. 2)



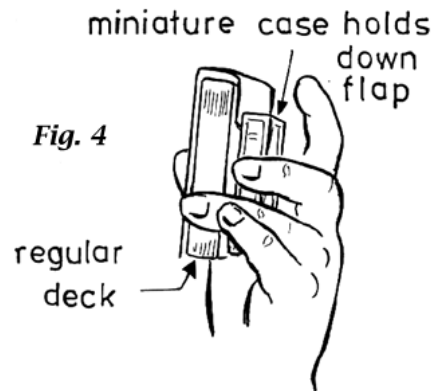
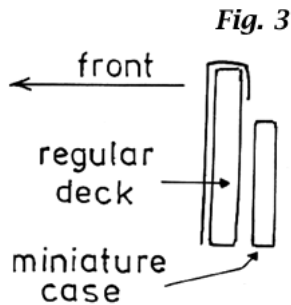
Preparation: Place the miniature card case in your left hand. On top of it, place the regular cards face down and perfectly squared. Affix the gimmicked card case onto the squared cards. (Fig. 3) Figure 4 is an

¹⁶⁰ This effect was taught during a special lecture given by Brother John Hamman, S. M. in New Orleans, Louisiana on November 27, 1971.

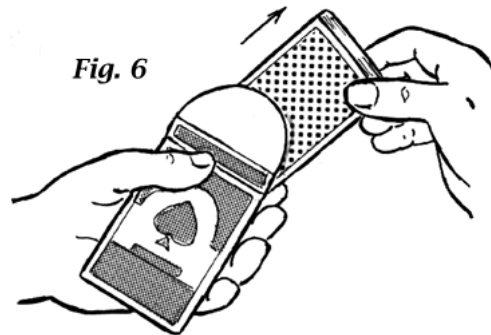
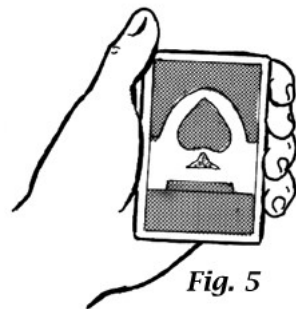
¹⁶¹ The word "routining" and "routined" (as in *Routined Manipulation*) are neologisms. They are convenient words invented for magicians to use when discussing the formation and structure of a magical presentation.

exposed view of the left side. Notice that the miniature deck holds down the flap of the gimmick at the rear. Be sure to tilt the case slightly forwards to show the outer end. (Fig. 5, a front view)

Gimmicked Case



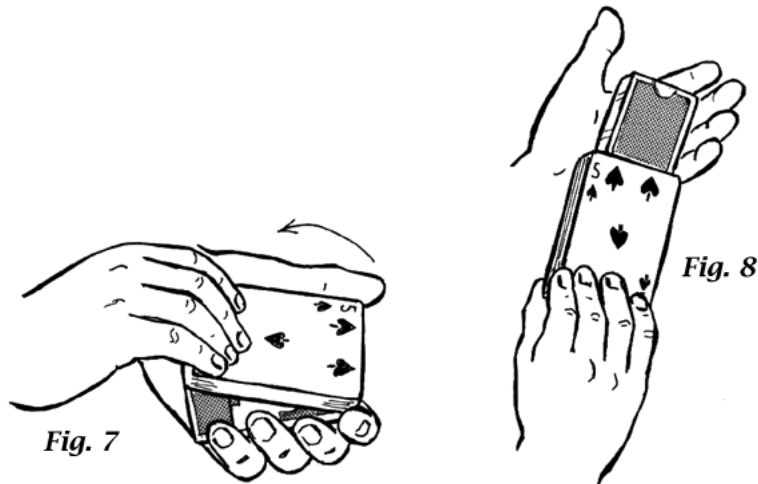
Method: Introduce the card case (?) and display. (Fig. 5) You will be holding everything in your left hand; therefore, turn your right side slightly toward the audience. Apparently flip open the card case with your right fingers and reach in to withdraw the cards. (Fig. 6)



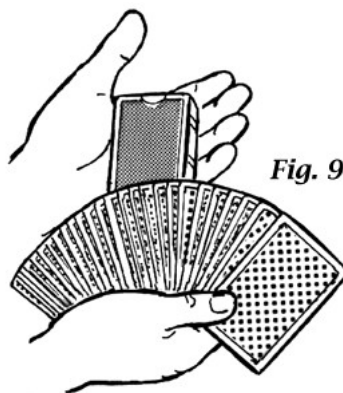
Hold the cards at their outer end with the thumb on the back and first/second fingers on the face. Pretend to have some difficulty removing the cards. Say, *"Sometimes these new decks package the cards too tightly and you can barely remove them. Did you ever have that problem?"*

As you remove the cards, the miniature card case moves closer to the backside of the gimmicked card case. Sometimes it is easier to allow it to come flush against the backside. In any event, this is a matter of personal handling and each performer will develop a procedure that will suit him.

When the cards are free from the case, your right hand turns them end-for-end. (Fig. 7). The face down cards are turned face up and onto the gimmicked card case. The loose flap is bent backwards as the cards are brought down onto the gimmicked case and no loose ends are left protruding. The flap becomes trapped between the gimmick and the deck of cards.



Once everything is in this position, your right hand continues moving downwards, bringing the gimmick along with it. The lower end of the gimmick is then pinched by your right thumb and everything is moved downwards as a unit. As soon as it fluently moves in this direction, the miniature card case is exposed. (Fig. 8)



Say, "No wonder I had so much trouble. Look at the size of the case!" When the miniature card case is completely in view, your right hand turns inward and performs a one-hand fan. (Fig. 9) Because the gimmick has a regular "back" glued to it and the loose flap is "out of play," the backside of the fan looks normal. At this stage, the regular card case has disappeared or has been changed into a reduced version. Your right thumb holds the gimmick flat and in place. If you like, both sides of the fan can be shown as the miniature card case is thrown onto the table.

At an opportune moment, the gimmick can be palmed or lapped, but there is no pressure to hurry.

Variant: The grip on the "removed" cards can be altered. In the version just cited, the right arm tends to momentarily block the spectator's view as the cards are removed from the case(?). Some close-up workers may want to hold the supposed card case in the right hand and in front on the body. This is possible, but you should experiment and work out a handling that feels comfortable and looks natural.

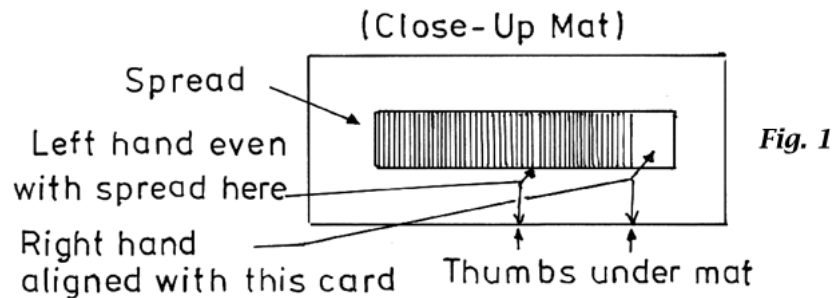
Those familiar with Walt Rollins's "Poker Au Go Go" (from Walt Rollins' lecture notes, *Mountain Knavery*.) might consider removing these kind of gimmicked cards from the supposed card case, then apparently changing the regular cards into miniature cards for a double-climax. Many avenues are possible.

November - 1971

MICRO-MACRO HANDLING

Pat Cook - Wes James

In order to understand this handling, the reader must be conversant with the original Hamman effect. Those not familiar should pick one up at their favorite dealer, then work from there. Those familiar with "Micro-Macro" can begin after the seemingly miniature deck (Playtime) is spread face down across your close-up mat. (Pat Cook begins with the small deck and switches it out, using a technique created by Ron Wilson.)



A small card is forced, removed, or introduced in some natural, logical manner, thus reinforcing the notion of all miniature cards. When it comes time for the surprising, climactic change of the entire deck from miniatures to regulation-sized cards, both hands assume the position shown in the drawing below. Your left and right thumbs go underneath the mat. Please note that your right hand is directly aligned with the card on the extreme right of the spread. Your left hand is aligned with the center of the spread. (Fig. 1)

A strong, upward jerk of both hands flips the spread over and counter-clockwise a quarter turn. During this quick flip, the illusion is quite startling: the cards appear to suddenly grow. There is a knack to this move that comes with practice. The starting positions of both hands is very important. Just keep the basic notion in mind, then experiment with your own close-up mat and Micro-Macro set. Eventually you'll find the exact amount of upward force that's necessary to accomplish the quarter-turnover.

If you don't switch out the miniature deck at the beginning and perform the routine as per instructions, Darwin Orates suggests leaving a Playtime advertising card in the large deck. After the spread, pretend to notice that you've inadvertently forget to remove it. Remove this card openly from your spread and toss it in front of the mat. Besides being a subliminal fortifier, after the "change," the smaller card serves as an object of comparison.

SPIRIT PRODUCTION AND TRANSPOSITION

Jon Racherbaumer

Effect: Four blue-back Jokers are shown front and back. Two cards are selected from another deck, returned, and the cards are shuffled. The Jokers are turned face up. When shown again, one of the Jokers has turned face down. This proves to be the first selection, which suddenly changes into the second selection. The second selection is turned face down. It has a red back. It is tabled and the remaining three cards are spread. The first selection is trapped between the other Jokers. Finally, the first and second selections transpose and inversely change back-colors.

Requirements: Two blue-back Jokers; one blue-back King of Clubs; one red-backed 7D. Blank-face cards can be used instead of Jokers, but Jokers are more acceptable and normal-looking than Blank cards.

Prepare your regular deck so that the regular King of Clubs and 7D can be forced. After forcing these cards contrive to switch them for two matching regular Jokers. In other words, the audience assumes that the King of Clubs and 7D are free selections and have been placed face down onto the table. Use techniques that are direct and convincing.

Set-up: Arrange the four-card packet as follows from the face: 7D - King of Clubs - Joker - Joker.

Method: After the 7D and King of Clubs have been forced and switched for Jokers, introduce the four-card packet and hold the cards face down in your left hand. Perform Castillon's "Spirit Count" to apparently show four blue-back Jokers. Say, *"I have some leftover Jokers from a Canasta game. They are, believe it or not, curious cards!"*

Flip the cards face up and lift off the face Joker, exposing the Joker below. Flip it face down, then face up again. Turn the packet face down and perform a Triple Turnover to expose another (?) Joker on top. Perform Vernon's moves from "Twisting The Aces" to apparently "right" the top Joker while secretly leaving the two center cards reversed. End up with the cards face down in your left hand.

Situation Check: The order of the cards from the top should be: Joker (face down) - 7D (face up) - King of Clubs (face up) - Joker (face down).

Excuse the maneuvers by explaining, *"When these Jokers are flipped, turned, and agitated, strange things occur!"* Flip the cards face up and perform an Underground Elmsley (the last card goes to the bottom), disclosing a face-down blue-back card. Say, *"See? One of the Jokers has turned face down!"*

Flip the cards face down and repeat the Elmsley Count, placing the last card on top. The 7D will appear, then add, *"Not only that ... the Joker changes into one of the selections on the table... the Seven of Diamonds!"* Ask for the name of the second selection. When the King of Clubs is named, repeat the Elmsley Count and the King of Clubs will appear. Place the last card on the bottom, leaving the face-up King of Clubs on top. Say, *"The King of Clubs is changed from Seven of Diamonds it has a red back!"*

Perform a Triple Turnover (Buckle or Push-off) to disclose a red back. Repeat the Triple Turnover and immediately lift off the single face-up King of Clubs. Table the supposed red-back King of Clubs and say, *"Do you suppose we could produce another Seven of Diamonds?"* Spread the face-down Jokers to reveal the 7D face up between them. Your right hand removes the face-up 7D as your left hand flips the Jokers face up.

Place the 7D face up onto the face-up Jokers and immediately perform a Double Turnover and add, *"This Seven of Diamonds has a blue back!"* Flip the 7D face up again by performing a Double Turnover and lift it off the Jokers with your right hand. Perform a Poor Man's Mexican Turnover as you apparently flip the tabled King face down and insert the 7D face down between the Jokers. In reality, switch cards; however, the red back of the 7D shows on the table and the blue back of the KD shows in your hand, reinforcing the notion that everything is copacetic. Say, *"... and the tabled King has a red back. We'll place the bluebacked Seven of Diamonds between the Jokers!"*

Disclose the transposition and apparent transformation of backs, then show the assumed tabled selections to be the missing Jokers. Everything is examinable as they say in the dealer ads. The effect is strange. Its complication needs clear patter to explain what is supposedly happening.

July 12, 1976

TWISTS

PINEAPPLE TWIST

Bruce Cervon - Dai Vernon

Bruce Cervon first showed me this routine four years ago. It is based on Walt Rollins' "Pineapple Card Trick." Cervon and Vernon apparently kicked around the plot and eventually developed the following handling. There are shades of the "Odd-Even-Odd" plot-an item covered by Bro. John Hamman and Sam Schwartz. In any event, it appears that the "small packet" routines so popular today will not abate. Close-up cardmen are counting on so many of these "cute" items that an entire deck seems thick and cumbersome in their hands. This is still another....

Set-up: From the top down: AD, AS, 3D, 4D, 2D, 3S. The italicized cards are face-up in the set-up.

Effect: The Ace, Two, Three, and Four of Diamonds magically turn face-up as per the well-known "Touch Turn" theme. Finally the "even" cards (2D, 4D) are placed face-down onto the table. The "odd" cards (AD, 3D) are placed face-down on top of the deck. The performer asks the spectator where the "even" cards are. Upon receiving the apparently right answer, the top cards are turned face-up to reveal the 2D and 4D. A transposition seems to have taken place. The performer says, "The 'odd' cards must be on the table..... The tabled pair are turned face-up. They are indeed 'odd'-both have also changed from red to black. The tabled pair are the AS and 3S.

Method: The six cards composing the set-up are held squared and face-down in your left hand. Say, "Here's something strange with the Four, Three, Two, and Ace of Diamonds. . . ." Execute the Elmsley Count as you seem to show four face-down cards. (NOTE: When you do the Elmsley Count, use Marlo's Full Grip position so that the cards are held in a deep mechanic's grip and the packet's thickness can be masked. This grip-covered thoroughly in Counts & Concepts-also aids in keeping the cards perfectly aligned.)

Flip the top card face-up to disclose the AD. Turn it back face-down. Now you seem to do a regular count; however, the first two cards are peeled singly into your left hand. The third card is really a block of three, using a right thumb push-over. The last card will be the face-up 2D.

With the packet in your left hand, your right hand takes the face-up 2D on top and ducks it face-down beneath the packet and also momentarily side-jogged to the right. Your right hand takes the packet from above and by the ends, then turns palm upwards so that the bottom two cards (AD, 2D) are flashed to the spectator.

Turn the packet face down into your left hand, squaring the side-jogged card at the same time. Now execute another Elmsley-type Count, but the last two cards must remain in your right hand. Also the relative position of these two cards must be changed. In other words, the lowermost card of the pair becomes the uppermost card. Your left thumb can aid in this quick exchanging maneuver. These two face-down cards are placed underneath the packet. During the "count" the 3D appears face-up and is left face-up on top of the packet.

Your right hand comes over from above to lift off the face-up 3D. Actually your right thumb lifts off two cards and both are taken as one. This "double" is used to flip the remaining packet in your left hand face-up. Finally your right hand drops the "double" onto the face of the flipped packet. It will appear as though you're placing the face-up 3D onto the face-up 2D.

Flip the entire packet face-down into your left hand and execute another Elmsley Count. All the cards will appear to be face-down. Here you essentially repeat the "count" action of Step 2. The only difference is

that you slightly injog the second single card of the count, then comes the block, followed by the single, face-up 4D. With the 4D face-up on top and the packet in your left hand, your right hand comes over from above and your right thumb pushes in and downwards on the injogged card second from the bottom. You now have a slight thumb break at the back end. Your left fourth fingertip immediately moves in to take over the break.

Your right thumb and fingers take the face-up 4D off the top by its upper right corner (thumb underneath) and turns the card face down. Now it is inserted into the break as you appear to place it on the bottom of the packet. Actually the 4D goes third from the bottom or face.

Now you're ready for the climax, or as they say in the East . . . "the blowoff." Flip the top card face-up, explaining that the AD is "odd." Turn it face-down and deal it off onto the tabled deck. Execute a Double Turnover to disclose the 2D. Turn it (?) face-down and deal the top card face-down onto the table as you say: "The two is an even card and I'll deal it onto the table!" Do a Buckle or Block Turnover of three cards as you disclose the 3D. Say, "The three is odd; it goes on the deck. . . ." Repeat the Buckle or Block Turnover to apparently turn the 3D face-down. Now your right hand takes all three cards as one (from above and by the ends) and drops them onto the tabled deck. You are left with a single card in your left hand—one the spectator will assume is the 4D. Say, "We will place the even 4D onto the tabled 2D." Ask the spectator where the "even" cards are. When he says they're on the table, turn over the top two cards of the deck. Conclude by saying: and the odd cards are here! " Turn over the tabled pair to show the Black Ace and Three.

PINEAPPLE PRESERVE

Robert Walker

This effect can be traced back to Bruce Cervon and Dai Vernon. Its basic procedure, however, should be credited to Walt Rollins, who published an item several years ago in *M-U-M* called "The Pineapple Surprise."¹⁶² Racherbaumer showed the effect to Bob Walker without any explanation and Walker devised this reconstruction.

Set-up: Remove the AH, 2H, 3H, 4H, and 3S from a deck. Place the AS face down on the table. Place the 3S face down on top of the face-down AS. On top of these two cards place the remainder of the deck face up. Place the Ace through Four of Hearts evenly spaced throughout the face-up deck in the following order from the face: AH - 3H - 4H - 2H.

Note: During this routine you will hold a six-card packet as supposedly four cards. To keep the edges of the packet from flashing and spoiling the illusion, present this effect standing up to keep the backs (not the edges) of the cards facing the spectators. Otherwise resort to technical bits of finesse published by Marlo concerning the handling of small packets.

Method: Hold the set-up deck face up and spread through the cards, out-jogging the AH, 3H, 4H, and 2H as you come to them. You are then in the position to perform Dai Vernon's Strip-Out Addition Move. Briefly: After you outjog the 2H, obtain a left pinky break above the bottom two cards. At this stage, none of the cards are perfectly squared. Grasp the inner right corner of the deck with your right thumb and first/second finger. Your first/second fingers slide above the break.

Perform a Pinky Pulldown to accommodate these fingers, then firmly grip the deck at this corner. Slightly lower and extend your left first, second, and third fingers. The two bottom cards are held by their lower sides between your left pinky and the heel of your left thumb.

¹⁶² Cervon and Vernon revamped this effect and devised a routine dubbed the "Pineapple Twist." Cervon showed the routine to Jon Racherbaumer in May of 1970. Larry Jennings, taking the same Rollins' handling, developed a more startling and different effect, which was added to the working repertoires of Mike Skinner and Derek Dingle in the 70's.

Pull the deck backwards with your right hand until the outjogged cards are almost aligned with the left-hand cards. At this point, your left forefinger moves to the outer end of the jogged cards. Your left second finger curls around the right side of the cards and your left thumb moves alongside them. Your left hand should have a firm purchase on all the cards. Continue moving your right hand backwards until the Heart cards are stripped out of the deck. Table the deck face up or face down with your right hand as your left forefinger pushes down on the left-hand cards. Simultaneously push against the right side of the cards with your left second, third, and fourth fingers to further square them. You have added the two Spade cards underneath.¹⁶³

Square up the face-up Heart packet (really six cards). Grasp it with your right hand from above by the ends (Biddle Grip). Your left thumb draws off the AH face up into your left hand. The face-up 3H is then drawn onto the face-up AH. The face-up 4H is drawn onto the face-up 3H and the last three cards, held as one by your right hand, are placed on top of the three cards in your left hand. During this display, explain that you want to show an effect using the Ace through Four of Hearts.

Turn the packet face down and perform an Elmsley Count to show four face-down cards, placing the last card of the count on *top* of the others. As you Elmsley Count the cards, patter about using just four face-down cards. The Elmsley Count has maneuvered the reversed AS and 3S to the bottom of the packet. You must then secretly turn over the packet under the misdirection of scooping up the remainder of the face-up deck on the table and placing it aside face down. Many approaches are possible.

For example, drop your left hand holding the six-card packet to your side, turn your body slightly towards the left, and scoop up the deck with your right hand. Place it aside face down and as your body and right arm momentarily cover your left hand at your side, reverse the packet in your left hand.

Another approach is to use both hands to scoop up the face-up cards on the table. To accomplish this, you will be forced to turn your right hand palm down to secretly and naturally reverse the packet. Take the reversed packet in your right hand as your left hand picks up the deck and places it face down to your left. Return the reversed packet to a left-hand dealing position.

A stand-by approach is to perform Vernon's Through-the-Fist Flourish, which simply turns the entire packet over as it is pushed through the left hand.

The twisting effect is set at this stage. The spectators believe that you are holding four face-down cards—the Ace to Four of Hearts—which you have just shown front and back. In reality, the packet in your left hand consists of the face-down 3S, face-down AS, face-up 4H, face-up 3H, face-up 2H, and the face-up AH. You could conclude by simply performing eight successive Elmsley Counts. On the first Elmsley Count the AH will appear face up and the last card of the count should be placed under the others. Fairly turn the AH face down on top of the packet and Elmsley Count to show four face-down cards, placing the last card of the count on top of the others. Repeat this process six more times. On each Elmsley Count continue to alternate placing the last card under and on top of the others. You will alternate showing a face-up card and four face-down cards.

Walker prefers the following handling for the twisting phase of the routine. Twist the packet once and Elmsley Count the cards to show that the AH has jumped face up. Instead of placing the last card of the count *under* the packet, use it to flip the face-up AH face down, then drop it face down on top of the face-down AH so that the AH will become the second card from the top of the packet.

Twist the packet twice, Elmsley Count to show that the 2H has become the second card from the top of the packet. Twist the packet twice, Elmsley Count to show that the 2H has jumped face up, use the last card of the count to flip the 2H face down, and then drop the last card on top.

¹⁶³

The Vernon Add is explained in "BVD", an effect contributed to *Phoenix* #248, p. 990.

Twist three times and Elmsley Count the cards, flipping the face-up 3H face down with the last card which is placed on top of the others. (Using the last card to flip over the face-up card is facilitated by performing the Elmsley Count by drawing the cards into your left hand. If you Elmsley Count the cards into your right hand as described in Vernon's "Twisting the Aces" in *More Inner Secrets of Card Magic* and experience difficulty flipping over the face-up card, you may find it more natural to simply place the last card on top of the face-down card during the count. Then grasp the packet in the left-hand dealing position and thumb over the top face-down card into your right hand. Use the right-hand card to flip the face-up card face down, then drop the right-hand card face down on top of the packet.

You can conclude by doing another Elmsley Count to cause the 4H to jump face up. Walker prefers to vary the procedure at this point. He shows that the cards are all face down by doing Marlo's Flexible Count.¹⁶⁴ This count is also known as the Jordan Count in some card circles. Walker now Elmsley Counts the cards twice and acts surprised when the 4H does not jump face up. He then remembers that he must twist the packet for the cards to jump face up. He twists the packet four times, Elmsley Counts to show the face up 4H, and flips the 4H face down with the last card of the count, which he drops face down on top of the packet.

Situation Check: The cards are all face down in the following order from top to the face: 3S - 4H - 3H - 2H - AH - AS.

Double Undercut the top two cards to the bottom of the packet, bringing the 4H to the face of the packet. Fan over the top three cards of the face-down packet and transfer them under the bottom three cards held as one. As you place these three cards underneath, secure a left pinky break above these transferred cards.

Triple turnover the top three cards face up as one card onto the remaining three face-down cards, revealing the 4H. Say, "*The four is an even card.*" Triple turnover the face-up card(s) face down and deal the top card (AS) face down onto the table.

Single Buckle the bottom card of the packet and turn the top four cards face up as one to reveal the 2H, adding: "*The two is also an even card.*" Single Buckle and turn the face-up card(s) face down. Deal the top card (3S) face down onto the tabled face-down card. The spectators believe that the two tabled cards are "even" cards. In reality, they are the AS and 3S ("odd" cards).

You are holding four face-down cards in your left hand. The spectators believe that you are holding the AH and the 3H. You must now display the four cards as only two and accomplish a secret displacement. Many approaches are possible. Whichever approach you use, remember to keep the backs and faces (not the edges) of the cards towards the spectators.

Walker prefers the following handling: Get a left pinky break above the bottom two cards. Double turnover the top two cards face up as one card and injoin them on top of the two face-down cards remaining squared in your left hand. Remove the bottom two cards aligned as one, turning this double-card face up, and place it on top of the face up 3H in an out-jogged position. Apparently you are displaying the two odd cards.

You now perform a variation of the Christ-Annemann Alignment Move. Your left forefinger pushes down on the out-jogged AH as your right fingers withdraw the single 3H. You time the pushing down of the AH and the withdrawal of the 3H so that the card under the 3H (the 4H) is aligned under the double AH and remains concealed. Your right hand places the single 3H face up on top of the face-up AH. Turn the four-card packet face down and place it face down on top of the tabled deck.

Ask which cards are on top of the deck. Spectators just saw you place the supposed "odd" pair on top of the deck. Cleanly turn up the top two cards of the deck to show that the "even" cards are now on top. A startling transposition has occurred. Point to the two face-down tabled cards and have a spectator turn them face up. The tabled cards are not only "odd" in terms of their values, they are really odd because they have turned black.

¹⁶⁴ This is described in *The New Tops* (December, 1963) and in Bill Madsen's *Hex*, P. 41.

TWIST'IN

Larry Jennings

Jennings had several versions of this effect.

Set-up: Place the four Aces on the face of the pack, keeping the reds and blacks separated. Suppose they are in this order from the face: Ace of Hearts - Ace of Diamonds - Ace of Clubs - Ace of Spades. Also, make the fifth card from the face a Court card such as the Jack of Diamonds.

Method: State that you will be using the four Aces as you turn the deck face up in your left hand and spread the four Aces, exposing the fifth card (Jack of Diamonds) in preparation for Marlo's FuFu handling. There will be a slight variant to get the final set-up. No cards will be switched, but a card will be added and three cards will be secretly reversed.

Say, *"This is a little something using four cards. These happen to be the Aces, but any four cards would do. For example, I could use four Jacks."* The reason for this innocuous patter line is to point up the Jack of Diamonds, so that it will be remembered on a conscious or subconscious level later on. Close up the spread, getting a left fourth fingertip break below the lowermost Ace (Ace of Spades). As soon as the Aces are apparently flush, your right thumb, holding the pack from above and by the ends, lifts up slightly on the Jack of Diamonds, getting a thumb-break between it and the four Aces. These five cards are also slightly angled upwards (hinge-like) from the rear end of the pack.

Your left thumb then holds back the Ace of Hearts, forcing it to remain flush on the face of the pack, as your right hand moves to the right with its cards still in the condition described earlier. As the Ace of Hearts is peeled off, your left fourth fingertip must get a break below it. Your right hand returns to the left so that your left thumb can peel off the Ace of Diamonds flush onto the Ace of Hearts. As your right hand returns again for the peel-off of the Ace of Clubs, the Jack of Diamonds being held below your right-thumb break must be loaded *above* the Ace of Hearts. As the Ace of Clubs is peeled off, your left third fingertip must move in to hold a break below it. Finally, the Ace of Spades is placed last on the face or top of the pack.

Situation Check: The order of the cards in your left-hand pack should be from the face: Ace of Spades - Ace of Clubs - (third fingertip break) - Jack of Diamonds - Ace of Diamonds - Ace of Hearts - (fourth fingertip break) - balance of the deck.

Your right forefinger comes over as in the Hit Double Lift action and strikes the two Black Aces above the third fingertip break to flip them face down. During the action, the Jack of Diamonds will be exposed, giving the impression that you are turning the four Aces face down. Once the Black Aces are face down and flush with the pack, your right hand, from above and by the ends, immediately lifts all five cards above your fourth fingertip break, as your left hand does a Wrist Turn to table the deck face down and kill the face card.

This sequence takes only a few seconds and the actions should be easy and fluid. Remember to maintain slight breaks and to peel each Ace so that it goes flush onto the pack without exposing the card below it. As you peel each Ace, name it as added patter.

Situation Check: The order of the packet in your right hand from the top should be: Ace of Clubs (face down) - Ace of Spades (face down) - Jack of Diamonds (face up) - Ace of Diamonds (face up) - Ace of Hearts (face up).

Place this packet into your left hand as an apparently face-down packet, maintaining the arrangement just cited. You are then ready to proceed with the Elmsley Count sequences. Perform an Underground Elmsley Count, placing the last card to the bottom and disclosing a face-up Ace of Hearts, which ends up on top.

Lift off the Ace of Hearts by grasping it between your right thumb and first finger at its inner right corner and snapping its outer left corner with your left thumb, showing and emphasizing the card's singularity.

Flip the Ace of Hearts face down on top. Perform another Elmsley Count, placing the last card on top. All the cards will appear to be face down. (Between each apparent reversal you can perform Vernon's lateral, twist-mannerism as a magical gesture.) Perform an Underground Elmsley Count, placing the last card on the bottom, disclosing the Ace of Diamonds on top. Show, flick, and replace it face up on top. As you apparently turn it face down, turn over a block of four cards, using either a Buckle or Block Push-off.

Immediately turn the pack face up so that the Ace of Hearts shows on the face. Transfer the Ace of Hearts to the bottom, exposing the Ace of Diamonds on the face as you say, "*Both red Aces..* ." This is a positional discrepancy because the Red Aces should not be on the bottom. Most spectators will not notice this unless their spatial sense is well-developed. Therefore, do not worry about it.

Turn the packet face down again and perform an Elmsley Count, placing the last card on top. All the cards will appear to be face down. Perform an Underground Elmsley Count, placing the last card on the bottom, disclosing a face-up Ace of Clubs. Display, flick, and flip the Ace of Clubs face down on top.

Repeat the above sequence to reveal a face-up Ace of Spades. When you finally turn the Ace of Spades face down on top, the order of the five cards from the top down should be: Ace of Spades - Ace of Hearts - Ace of Diamonds - Jack of Diamonds - Ace of Clubs. All the cards will be face down. At this stage you can take several avenues and use the extra card. Otherwise, simply return the five cards to the pack.

July - 1971

TURNING UP

Robert Walker

To perform this effect it is necessary that you begin with the four Aces face up in A right-hand Biddle Grip. Under the four face-up Aces must be a face-down indifferent card. The Ace of Spades must be at the face of the face-up packet. Walker suggests the following two methods for getting into this condition:

Set-up: Take a shuffled deck, spread it with its faces towards yourself, and remove the four Aces, placing them face up on the table with the Ace of Spades being placed at the face of the face-up packet.

Turn the deck face down and hold it in the left-hand dealing position. Secretly obtain a left pinky break under the top face-down card of the deck as your right hand picks up the tabled Aces and places them on top of the face-down deck in a face-up spread. Square up the Aces with your right hand, lifting them off the deck from above by the ends. Thanks to your break, your right hand will lift off the top five cards of the deck, secretly adding an indifferent face-down card under the face-up Aces. As your right hand lifts off the top five cards, your left hand places the rest of the deck aside face down.

Fig. 1

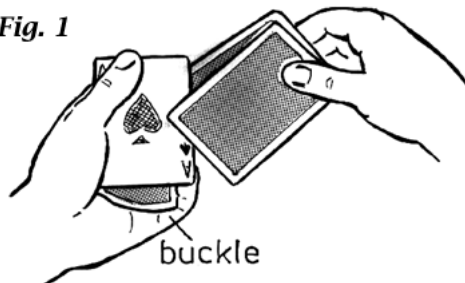
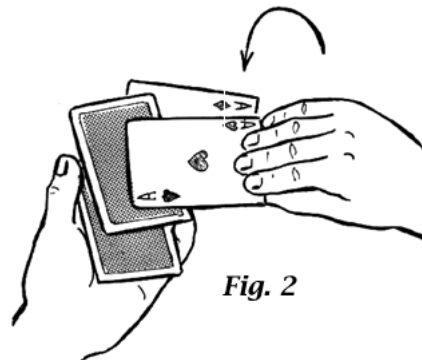


Fig. 2



Or you can use Dai Vernon's Strip-Out Addition Move to achieve the necessary set-up. (See Walker's "Pineapple Preserve") You must hold the deck face up, secretly reverse the top indifferent card of the deck, and contrive to have the Ace of Spades as the first Ace from the face of the face-up deck. Once you have achieved this position, openly spread through the face-up deck, out-jogging each Ace as you come to it.

Perform Vernon's Strip-Out Addition as your left hand removes the outjogged Aces, secretly adding the face-down indifferent card under them. Place the deck aside face down with your right hand and then take the face-up Ace-packet from above by the ends with your right hand.

Method: Your right hand holds the squared five-card packet from above by the ends. Your left thumb draws off the Ace of Spades face up into your left hand. The next Ace is drawn face up on top of the Ace of Spades. This movement is repeated for the third Ace. Your right hand now holds a double-card, apparently the last face-up Ace. Place this double-card aligned as one on top of the three face-up Aces in your left hand, square up the packet, and turn it face down into a left-hand dealing position.

Perform an Elmsley Count to display four face-down cards, placing the last card of the count on top of the others. Walker dubbed this an *Underground* Elmsley Count.

Hold the face-down packet in the left-hand dealing position. Thumb over the top face-down card (Ace of Spades) into your right hand and turn it face up. As your right hand is turning the Ace of Spades face up, your left hand turns palm downwards as your left forefinger points to the face-up Ace of Spades in your right hand. Patter about the great amount of ink used in printing the Ace of Spades. Turn the Ace of Spades face down with your right hand and place it underneath the cards in your left hand, which is still palm downwards. (Turning your left hand palm downwards has secretly and naturally reversed the remaining aces, but everything appears normal because the back of the indifferent card is displayed.)

After the face-down Ace of Spades has been placed under the packet and squared, turn your left hand palm upwards to display the Ace of Spades at the face of the packet. Offer to show how the amount of ink changes the weight of the cards. Turn the packet face down, twist it for effect, and Elmsley Count to show that one of the Aces has jumped face up. (Put the last two face-down cards of the count on top of the face-up Ace.)

Twist the packet and Elmsley Count to show that the first Ace has jumped face down again and that another Ace has jumped face-up. Place the last face-down card of the count under the rest of the cards, leaving the new Ace face up on top of the packet. Fairly turn the top Ace face down on top of the packet.

Elmsley Count the packet to display four face-down cards, placing the last card of the count on top. As you turn the Ace face down and perform the Elmsley Count, patter that if you turn the face-up Ace face down, then you will have four face-down cards.

Twist the packet for effect and Elmsley Count to show that the third Ace has jumped face up, placing the last card of the count under the packet. The third Ace will be face up on top of the packet. Single Buckle the bottom card of the packet and turn the top four cards face down as one card. To the spectators it should appear as though you merely turned the third Ace face down. Actually, you have reversed the Ace of Spades and the indifferent card for the conclusion of the routine.

Explain that the Ace of Spades is three times as heavy as the other Aces because of its ink. Then twist the packet three times and Elmsley Count the cards to reveal the face-up Ace of Spades. Place the last two face-down cards of the count on top of the face-up Ace of Spades. Thumb over the top two face-down cards of the packet into your right fingers. Single Buckle the bottom card of the three-card packet in your left hand and grip the two face-up cards as one between the two face-down cards in your right hand.

Perform the Forceps Double Turnover. By applying pressure on the two face-down cards in your right fingers, you will keep the double face-up card(s) in perfect alignment although you never physically touch the double face-up card(s). Turn your right hand palm down, turning the double Ace of Spades face down

and grasp the double Ace of Spades face down and squared on top of the face-down card in your left hand with your left fingers. This nonchalant handling seems to prove that the Ace of Spades is a *single* card.

Many approaches may be taken at this point. Return the two cards in your right hand face down under the face-down cards in your left hand. Turn the packet face up and spread over the three face cards, holding the last two cards as one. Spectators will see the four face-up aces. Another approach is to return the two cards in your right hand face down on top of the face-down cards in your left hand. Then turn the packet face up and Double Buckle or Ascanio Spread to show four face-up aces. After displaying the face-up Aces, cut the Aces so that the indifferent card becomes the top card of the face-down packet.

After this display, you may simply return the cards to the deck, shuffle the deck, and proceed to your next effect. Or you may Gamblers' Cop, palm, or lap the indifferent card as you toss the four Aces face up on the table. Or you may turn the packet face down, reverse-count the cards as four, placing the last double card(s) on top, and drop the packet face down on top of the face-down deck. As an afterthought, remove the top four cards of the deck, the four Aces, and begin another effect using them.

ROUND-UP FOR ROUNDERS

SECOND POWER POKER AND LEAD-IN

Dave Solomon

The last part of this routine was inspired by Ron Ferris's "The Colorful Demonstration," which was published as part of his One-man Parade in *The Linking Ring* (January-1969) and Mike Skinner's "Overhand Power Poker, an adaptation of Marlo's "Power Poker," which appeared in the *Talisman* (Volume 1 -Number 11).

The lead-in of this routine is essential because it secretly introduces three Stranger Aces, making the surprise climax more puzzling. The color-change at the climax also has a logical reason: the performer seems to be in a dilemma and must rectify the situation by magical means.

Requirements: A blue and red deck.

Set-up: Remove the KS, QS, and JS from the blue deck. Remove the AC, AH, and AD from the red deck. The rest of the red deck are arranged in this order from the face: 5H-King of Clubs-QC-9D-9S-QH-KH-6H-6S-QD-KD-7H-8H-3C-2D-6D-7S-8S-3D-9H-10S- KS (blue -back) -QS (blue-back) - JS (blue-back). This 24-card set-up is placed below a crimped card and the rest of the red deck. (This set-up includes indifferent or non-essential cards which do not have to be the precise ones cited; however, until you understand the *distribution* resulting from the subsequent stacking-shuffle, the suggested set-up will avoid confusion.)

The previously removed red Aces (C-H-D) are placed face up in the blue deck just below the face-down top card. The regular blue-back Aces are distributed near the face of the blue deck with the Ace of Spades being the nearest card to the face. Both decks are placed into their card cases.

Method: Remove the cards from the blue card case, being careful not to expose the face-up Aces near the top. Turn the deck face up and openly cull the four Aces, outjogging them as you come to them. Square the deck and remove the outjogged Aces with your right hand, keeping them face up. Your left hand flips the deck face down.

Spread the face-up Aces against the top of the deck in your left hand, then square them as though you were preparing to pick-up some cards and perform the Addition Move. Perform the Addition action-sequence. That is, your left thumb peels off each Ace and your right hand uses its remaining cards to flip them face down onto the deck. The Aces will be peeled in the S-D-C-H order so that the Ace of Spades will eventually be fourth from the top.

Without showing the top card (which is optional), insert it from the back end of the deck as though doing Tilt. In reality, insert the AH into the center of the deck. This action is repeated for the next two Aces as you say, *"I'll place three of the Aces into the deck."*

Your right hand then takes the Ace of Spades off the top of the deck and shows it. Simultaneously, your left thumb slightly pushes over the top card of the deck so that you can get a left fourth fingertip break below it. Your right hand replaces the Ace of Spades face up onto the deck. After a suitable pause or bit of magical mumbo-jumbo, your left thumb immediately pushes off two cards as one into your right hand, followed by the next three face-up Aces. These cards are reversed during this action and all five (as four) are immediately replaced on top of the deck. It should appear as though three of the Aces came back to the top and reversed themselves.

All four Aces on top are dealt onto the table, again reversing their order. Once they are dealt, spread them slightly so that all the Aces show. Place the blue deck aside and begin pattering about how card cheats stack cards. Say, *"Perhaps you would like to see how it's done? I'll stack the blue-back Aces in a red deck, which will make it very easy to follow!"*

Remove the red cards from its case. This is your stacked deck with the three blue-back cards on the bottom. Square the tabled, face-up Aces and turn them face down. A blue-back will show so that the audience will think that these cards have blue backs. No suspicion is aroused and you are ahead of the game.

Place the Aces face down on top of the red deck and cut at the crimped card, bringing the crimped card to the bottom and the 24-card stack onto the Aces. Explain: *"A card cheat usually begins by getting the Aces to the top. He does this by a series of shuffles and cuts!"* Overhand Shuffle four cards from the top to the bottom of the deck, pause, and add, *"... but to save some time, we'll place them on top so that you can see them!"*

Spread the cards between your hands until you come to the four blue-back cards in the center. Separate the spread so that the first blue-back card becomes the top card of the left-hand portion of cards. Your right thumb then clips or pulls off each blue-back card in succession, reversing their order and placing them on top of the right-hand portion of cards. All the right-hand cards are then placed on top of the left-hand cards and everything is squared. It should appear as though you took the four blue-back Aces (?) and placed them on top of the red deck.

Turn the top blue-back card face up, revealing the Ace of Spades. Turn it face down and transfer it to the bottom of the deck and say, *"Here is a simple version of the card cheat's shuffle."* Perform Marlo's basic Lessinout Stack. In other words, run 11 cards from the top, reversing their order, then throw them back on top. Run 4 to the bottom. Run 5 to the bottom. Run 1 to the bottom and conclude by running 5 more to the bottom. Say, *"Eventually an accomplice cuts the cards in the proper place."* Cut the crimped card to the bottom and you are ready to deal.

Deal five poker hands, making yours the fifth hand. All four blue-back cards will fall into your hand. Deal the cards *face down* and deal five cards into each hand. Square up your hand and turn it face up. The Ace of Spades will be on the face. Explain, *"Of course, the cheat must also stack the cards so that the other players will stay in the game and fatten the pot. You saw me stack the Aces, but you didn't see me stack all these cards!"* Turn over hands one, two, and three. Hand #1 will have two pair. Hand #2 will have three-of-a-kind. Hand #3 will have a full house. Turn over Hand #4, disclosing a straight flush. Look dismayed and say, *"Well... it looks like I made this hand a little too strong. A straight flush beats four Aces!"*

Conclude by saying, "*A little magic, perhaps, will remedy the situation?*" Snap your fingers and disclose your Royal Flush. Although it is anti-climactic, you can ribbon-spread the blue cards to show no extra red-back cards. If you do this, do not say anything. Just spread the cards.

Since the fourth and fifth hands are the most relevant, many performers might not wish to use a *full* set-up. In this case, the Five through Nine of Hearts can be set in the following positions: 1-8-12-13-20 with the blue back KS, QS, and JS set second, third, and fourth. This means that only eight cards are set-up, which is more convenient and easier to remember. The probability that the other three hands will end up being playable hands is good.

SLOPPY DRUNK POKER

David L. Bendix

Effect: The deck is mixed so that some cards are face up and some are face down. With the deck in this condition, an overhand shuffle is performed, after which the deck is spread to show its mixed condition. Four hands of poker are dealt, with the result that the cards dealt to the performer are face down and the cards dealt in the other three hands are *face up*. The performer comments that this is a good way to play poker since he gets to see his opponent's cards, but they cannot see his cards. The performer's hand is turned face up to show four Aces, then the deck is spread to show that the previously topsy-turvy cards now face one way.

This effect is an *overhand-shuffle method* for an effect usually done with riffle shuffles and is attributed to Persi Diaconis. It was inspired by a reading Pete Biro's "Slop Poker, published in his *Lecture Notes #1*.

It also incorporates Marlo's Lessinout Stacking system as well as some ideas from Johnny Benzais' "Modernized Slop Shuffle" published in Harry Lorayne's *Deck-Sterity*. Biro's method involved the standard slop shuffle, with the Erdnase Milk Build shuffle to stack the Aces. This method was created to enhance the apparent mixing procedure and to avoid the long run of face-up cards seen during in the overhand shuffle.

Set-up: Secretly place the Aces at the bottom of the deck. The deck is given a slight crimp by bending the ends downward while squaring.

Method: The left hand holds the deck face down in a dealing position. The left thumb pushes approximately ten cards into the palm-up right hand. The right hand turns palm down. The left thumb pushes over another ten cards or so, and the right hand takes them *beneath* the cards it is already holding. The right hand turns palm up. The left thumb pushes over another ten cards or so, and the right hand takes them beneath the cards it is holding.¹⁶⁵

The right hand turns palm down. The left thumb pushes over *exactly* nine cards, and the right hand takes them beneath the cards it is holding. The right hand turns palm up. The left thumb begins spreading the cards in the left hand to the right, and the right hand places its cards on top of the right end of the spread. The left hand continues to spread its cards, feeding them *under* the right-hand cards until the bottom *four* cards of the deck are exposed in the spread.

At this point, the roughly spread deck is held entirely by the right hand, freeing the left hand so that it can perform the following actions: The left hand takes the bottom four cards of the deck (Aces) and transfers them to the top of the deck, shoving them face down under the right thumb. The left hand then takes the bottom *three* cards of the deck, flips them face up, and transfers them to the top of the deck in the same manner.

¹⁶⁵ In case there is any confusion about what is meant by "beneath" and "on top" in these four steps, the ten-card packets are taken by shoving them between the right thumb and the cards *already* held in the right hand. Whether the right hand is palm up or palm down, "beneath" means closer to the floor and "on top of" means closer to the ceiling.

Square the deck into the left hand. The left thumb then shoves the top four cards (three face-up cards with a face-down Ace beneath them) into the palm-up right hand, without changing their order. The deck is then spread between the hands on top of the four cards in the right hand. The spread will show blocks of face-up and face-down cards throughout the deck. In the action of squaring the deck into the left hand, the four cards thumbled into the right hand *before* the spread will automatically go to the bottom of the deck. One Ace is then set for the deal.

Next Overhand Shuffle as per the Lessinout System, following this formula: Run 9 cards, then return them to the top of the deck. Run 3 and throw. Run 4 and throw. Run 1 and throw. Run 4 and throw. During this shuffling, face-up and face-down cards will show, and at the end of the shuffle you will have run out of face-up cards at the top of the deck. This is why a block of nine cards was reversed earlier.

Spread the deck between the hands, showing the deck to be apparently well-mixed, then square the deck into the left hand. The right hand then cuts off the top block of ten face-down cards, cutting at the natural break. The right hand turns palm up to show the face at the bottom of the packet, as you say that some cards are face-to-face. Then the right hand turns palm down and places the face-down packet to the bottom of the deck.

The right hand then cuts off the top packet of ten face-up cards at the natural break, then turns palm up to show the back of the packet as you say the some cards are back-to-back. While the right hand is still palm up, the left hand levers the deck up to the fingertips in position for the Charlier Pass, then performs the Charlier pass at the uppermost natural break as follows: The cards below the top block of face-down cards are allowed to drop into the left palm, then the left index finger levers up this packet until it clears the top packet; but as the top packet begins to fall toward the palm, do not permit the packets to close together. Instead you maintain the opening at the right side of the deck. The right hand then inserts its packet into the opening face down, after which you allow the deck to close up onto the left palm. This action maneuvers the Ace stock to the top and has righted the last of the reversed blocks.

Deal out four poker hands, four cards to each hand. Hands 1, 2, and 3 will all be face up. The dealer's hand will be face down. Comment that you like this way of playing poker because you get to see your opponent's cards and they cannot see yours. Turn over your four cards to show the Aces, then spread or fan the remainder of the deck to show that all the reversed cards have righted themselves.

SUPER STONED POKER DEAL

Simon Aronson

The genealogy on the Drunken Poker Deal is incomplete.¹⁶⁶

Effect: The performer shows how a drunk might play poker by shuffling the cards face up and face down, followed by some "drunken" cuts.

Aronson's set-up allows the performer to deal winning hands *three times* in a row and each hand gets progressively better. The performer finally gets the best hand possible, a Royal Flush!

Set-up: A 12-card set-up is needed. Place the 10S face down on the table. Place the KH face up on top. The rest of the cards are as follows: King of Clubs (face up), AS (face up), AD (face up), KD (face down), JS (face up), AC (face up), 3D (face up), KS (face down), AH (face up), QS (face up). Only three of the cards are face down. Place this set-up on the bottom of a face-down deck. The 10S will be the face (bottom) card.

¹⁶⁶ The effect was published in *Scarne On Card Tricks* (1950), but the plot is much older. It was reintroduced in Alton Sharpe's *Expert Card Conjuring* (1968) and Frank Garcia published "Poker Dream" in *Million Dollar Card Secrets*. Although his approach is different, Larry Jennings published a routine in *The Cardiste* (1969) that features similar handlings and procedures, but is not a "drunken deal." It is a cardman's demonstration, as devised by Persi Diaconis, which combines Triumph with a poker deal.

Method: Introduce the set-up deck and place it face down on the table. Cut the top half to the right and turn it face up. Riffle Shuffle the face-up and face-down portions together, retaining the 12-card set-up on the bottom. Square up and you are ready to begin.

Perform Guyatt's Drunken Cut sequence: (1) Cut off a packet of less than ten cards from the top of the deck. Turn this packet over and place it onto the table. (2) Cut another small portion off the talon and place it on top (without turning it over) of the tabled cards. (3) Cut another small portion off the talon, turn it over, and place it onto the tabled cards. (4) Cut a fourth small packet off the talon and place it (as it is) onto the tabled cards. (5) The remaining cards, which includes your 12-card set-up, are turned over and placed onto the tabled cards. This should be a quick, five-cut sequence. Each small packet should contain seven to nine cards and should appear as though you are giving the deck a running series of topsy-turvy cuts as though you were a drunken player. After the cutting sequence, the 12-card set-up will be on top and you are ready to deal.

Deal out two poker hands of five cards each, alternating cards between the "dealer" and the "other player" in the standard manner. The "other player" gets the first card dealt. Once the cards have been dealt, the "other player" (spectator) will have the following cards: 10S (face up), King of Clubs (face down), Ace of Diamonds (face down), JS (face down), 3D (face down). The "dealer's" hand (performer) will consist of two face up Kings and the KH (face down), Ace of Spades (face down), AC (face down). Allow the spectator to look at his hand. Do not let him disturb their order. He must choose whether to play or not. Since he sees a pair of Kings "showing," he will decline. Offer him another chance.

Place the first hand on top of your hand. Do not disturb their order. Place the combined hands on top of the deck. Cut the top half of the deck to the right and turn it over, bringing your 12-card stack to the bottom. Riffle Shuffle the portions together, retaining the stack on the bottom.

Repeat the Guyatt Drunken Cut sequence, which brings your 12-card set-up to the top of the deck. Lose the top card (3D), using the Marlo Slip Cut, Triple Undercut, or by openly inserting it in the center.

Deal out two poker hands of five cards each. The first hand will have a face up pair of Kings. The dealer's hand will have a face up 10S. Allow the spectator to look at his hand. Ask him if he wishes to play. Since the first hand contains four Kings, the spectator should choose to play. Regardless of his decision, show your hand to have the four Aces! The spectator is apparently having a streak of bad luck!

Place the first hand on top of your (dealer's) hand, then place the assembled cards on top of the deck. Do not disturb the order of the cards. Cut the top portion to the right, turn it over, and perform another Riffle Shuffle. Keep your 11-card stack undisturbed on the bottom.

Perform Guyatt's Drunken Cut sequence. Your 11-card stack will then be on top of the deck. Lose the top card as already suggested. This card will be the KH. Deal out two poker hands in the usual manner. The spectator will have a Full House. You will have the Royal Flush in Spades. Be sure to embellish the card handling with some colorful patter. Someone like Foster Brooks could "kill" an audience with this routine.

THE STING

Edward Marlo

Edward Marlo advanced the Gambler versus Magician plot, but such progress is measured in inches and judged by subtle gradations. In this version, the magician says he can cut to the other three Fours that match a Four previously placed aside by a challenging gambler. The magician, however, is unaware that the gambler, when he was not looking, secretly exchanged the tabled Four for another card. Nefarious swine that he is, the cheat buried the Four in the center of the deck and placed a different card in its place. The unsuspecting magician then cuts to the other three Fours to win the wager. The cheat gleefully shakes his head and explains that he switched the Four for another card. Consequently, the magician did not obtain a *four-of-a-kind*. Before the cheat can prove his statement, the magician shows that the tabled cards are the

four Aces! This staggers the cheat, but he has enough cool to ask, "What happened to the Fours?" The magician grins and says, "Ever heard of holding out?" He then produces the Fours from different pockets to cap the "sting."¹⁶⁷

Fine points: (1) The deck can be borrowed; (2) No palming is involved. These aspects, alone, should excite students of modern card magic.

As mentioned earlier, the deck may be borrowed. A slight set-up is required, but if you are familiar with Marlo's culling procedures, this will not pose a problem. The set-up can be delayed or arranged during the course of other effects.¹⁶⁸

Set-up: Four cards must be secretly removed from the deck—the 4D, 4C, 4S, and an indifferent card. The indifferent card is put into your right (side) coat pocket. The 4D is put into your left (side) coat pocket. The 4C and 4S are placed into your (inside) left and right coat pockets, respectively. There is a five-card set-up on the bottom of the deck. From the face their order is: 5C, AH, AD, 5S, AC, a crimped, indifferent card. The crimp should be an upward crimp at the inner right corner as the set-up lies face up. There is a two-card set-up on top of the deck. From the top: 4H, AS.

Method: The set-up deck is introduced and tabled. As you deliver your preliminary patter regarding the Gambler vs. Magician story, you casually give the deck a few tabled Riffle Shuffles. Retain the top and bottom set-ups. When the gambler makes his bet about cutting to three matching cards to get four-of-a-kind (in your patter story), turn over and reveal the top card (4H). Refer to it as a Four, then toss it face down onto the table.

Continue to false shuffle, retaining the set-ups, and say: *"Well, that shouldn't be too hard if you allow me to shuffle the cards a few times."* After a couple of shuffles, add: *"As the magician was shuffling the cards the telephone rang. He excused himself and left to answer it. While he was out of the room, the gambler took the top card of the deck and made a switch with the tabled Four."* Openly remove the top card (Ace of Spades) without showing it and place it face down on the table. Pick up the tabled 4H, show it, place it face down on top of the deck, and give the deck a single cut.

Your set-up is then in the center of the deck below a crimped, indifferent card. Say, *"When the magician returned to the room, he didn't realize what had happened. He simply resumed shuffling the cards."* Cut at the crimp and Riffle Shuffle, bringing the crimped, indifferent card to the bottom and the set-up to the top.

Situation Check: At this stage, your set-up from the top should be: AC, 5S, AH, AD, 5C, 4H.

Say, *"I should have one on top!"* Perform a Double Lift and raise the card(s) to your left fingertips in perfect alignment. Perform Marlo's -Covering Display to apparently show a 5S as the 4S. Your right thumb moves underneath the card(s) at the inner corner. Your fingers go above the card(s) on the back. Your right hand then rotates palm up, pivoting the firmly gripped cards face up. When the face card (5S) of the "double" comes into view, your right thumb transverses the card from the inner right corner to slightly above center. Your thumb covers the center Spade pip and the entire inner index (pip and number). Your left thumb and first finger simultaneously grip the opposite, outer right corner of the double-card. Your left thumb should cover the "5" as both fingers steady the alignment. As the card is momentarily flashed, it is flexed briefly. Allow the "Gestalt" of four large pips to register, then flip the card(s) face down.

This technique requires experimentation and nerve. It should look natural and fluid. Too much deliberation, adjustments, and delay sullies the timing of what should be a quick illusion. Try various

¹⁶⁷ Historians of the Marlovian Record should note that the original title of this effect was called, "The No Palm Climax" from notes dated 1964.

¹⁶⁸

See Marlo's *Objectives, Faro Controlled Miracles, Estimation*, and notes on "The Prayer Cull" published in *The New Tops*.)

positions and work out your own variation of the explained mechanics. The entire operation should occur in a matter of seconds. Since the psychology of the situation is right, the spectator will not be overly suspicious.

Deal off the top card (AC) and place it face down on the table. Double-Cut the top card (5S) to the bottom of the deck. False Riffle Shuffle, retain the set-up, and conclude with a Running False Cut. Say, *"I should have gotten a pair this time, the last two Fours!"* Riffle the left side of the deck with your right thumb to separate the top four cards, then perform Marlo's Pivot Spread or the D'Amico Spread. The block of cards are first raised to your left fingertips. When the cards are spread as an apparent "pair," your left

Deal off the top two cards (AH, AD) face down onto the table. Perform a casual Slip Cut to lose the top card (5C), which goes into the center, leaving the 4H on top. Retain the deck in your left hand and continue: *"But the gambler smirked and said, 'You lost! You don't have four Fours.' I said, 'Wait a minute! You said four-of-a-kind and that's what I have!'"*

Turn over the four tabled cards to reveal the Aces and add: *"These are the four Aces.* The cheat was stunned, but managed to stutter: 'What happened to the Fours!'" As you utter this line, secretly get a left fourth fingertip break under the top card (4H) of the deck. Show your right hand empty. Reach cleanly into your right (side) coat pocket and remove the indifferent card back outwards. Transfer this card to your left hand, which apparently tosses it face up onto the table. Since you are holding the deck with a break under the top card, perform the Kardyro Change Supreme or Marlo's Technical Variant. Immediately after you perform this change (where the 4H is tossed face up onto the table), drop the deck onto the table. You then cleanly and slowly remove the remaining three Fours from different pockets. Everything can be examined.

You may prefer to eliminate the change of the indifferent card. This can be accomplished as follows: Have the indifferent card out of the pocket. It will not be used. The 4D is placed into your right (side) coat pocket. Your left (side) coat pocket is empty. When you reproduce the Fours, begin by turning your right side toward the audience as your right hand slowly and dramatically removes the 4D from its pocket. While you are doing this, your left hand has ample opportunity to thumb off the top card of the deck (4H) into your empty left coat pocket. Conclude the routine as already outlined.¹⁶⁹

Besides passing off Fives as Fours, you can pass off Sevens as Sixes and Threes as Twos. The principle is the same. Court cards such as Jacks and Kings work well. Keep in mind the immediacy of the "picture" and what the audience expects it to be.¹⁷⁰

UP THE SLEEVE AGAIN

William Zavis

William Zavis published an interesting instructional series in *The Gen*, describing routines he effectively performed for lay audiences. In his own words, he wrote: "In Part Two of his *Card Magic*, Victor Farelli described a charming effect in which, via a color change, a card tucked into the performer's sleeve changes places with a selected card in the deck. The effect cannot be improved on, but the handling was unnecessarily cumbersome." This is the way Zavis presents it.

Method: A card must be selected and controlled to the top. Technically speaking, any method will do, but the version of the diagonal push-through which Zavis described in *The Gen* (June - 1968) fits the bill. Briefly: Hold the deck face down in the left hand, as for dealing, then invite a spectator to stop you where he wishes as you riffle through the cards with your left thumb. When stopped, lift off the outer portion with

¹⁶⁹ See Further Notes for "Fast No Palm Climax"- May, 1964.

¹⁷⁰ Marlo preferred to use Sixes and Sevens when he performed the routine. When you use these cards, your right thumb only covers the lowermost pip of the Seven during the Covered Display. This puts the thumb in a more natural position nearer the inner end of the card rather than directly in the center.

your right hand, push the top card of the lower portion forward for about half its length, and replace the outer portion square onto the lower, leaving the selected card protruding from the front of the deck.

Take the deck at its inner right corner between the thumb and first two fingers of the right hand and raise it so that the faces of the cards are toward the spectator. Ask him and the others to note and remember his card, then replace the deck face down in the left hand. This time replace it at the left fingertips rather than down in the palm as previously. The cards are gripped between the ball of the left thumb at the center of the left long side and the tips of the second, third, and little fingers on the right long side. The forefinger is curled beneath the pack, its tip on the face of the bottom card.

The right hand then comes over, back up, to push the selected card into the deck. As it does so, however, the right forefinger exerts a little extra pressure, causing the card to tilt to the left and pass into the deck in a diagonal position. This is the basic diagonal push-through technique. The inner right corner of the card will then protrude beside the left little finger, which immediately presses against it, squaring it with the other cards but leaving it injogged.

The right hand then moves away and the left fingers relax their grip, allowing the deck to drop from the fingertips down into the left palm. It is this dropping move that gives the handling a very casual appearance; it should not be omitted.

Stating that since the spectator has a card it is only fair that you, the magician, should have one, too, you Double Cut to the injog, bringing the selected card to the top of the pack. Follow immediately with a Double Lift and Turnover, leaving "your" card face up on top of the deck, with the selected card, also face up, underneath it. After calling attention to the exposed card, turn the card(s) face down again. Now take off the top card and stick it up your left sleeve.

Give the cards one short Overhand Shuffle, starting by drawing off the top and bottom cards of the deck together, then shuffling off the remainder of the deck on top of them.

The position then, and while shuffling you should recapitulate for the spectators, is this: The audience believes that the selected card is lost in the deck while the magician's card is in his sleeve. In fact, the selected card is in the magician's sleeve while his card is second from the bottom of the deck. The bottom card is an indifferent one. We will hope that somebody else cares, though.

After the shuffle, take the deck face up in the left hand. Passing the right hand over the deck a couple of times, you cause the bottom card to change into your card, which the spectators thought you had up your sleeve. The method used will be found in various books, among them are Erdnase (*Transformations*, First Method), *Inner Secrets of Card Magic* (The Chapter on color changes, "Vernon On Erdnase"), and Gaultier's *Magic Without Apparatus* (Color changes, Sixth Method; a variation of the standard moves, but the idea is the same).

To conclude, withdraw the card from your sleeve and show that it has changed into the spectator's. The patter revolves around the theme of magicians always being accused of putting things up their sleeves. The hard part, however, is getting them out again.

June 2, 1971

With renewed interest in plots from the past, namely Hofzinser effects, it is pleasing to note Farelli's name. His methods were not always the best, but his effects were first-rate.

The idea of openly putting a card in the sleeve has not been used frequently. The most recent version that comes to mind is Fred Lowe's effect, "The Innocent Cheat, which was published in *Ultimate Card Secrets*

(p. 190). In experimenting with the Zavis handling, an alternate approach was used, which may find favor with some readers. Briefly: Use the Allerton move as the selected card is apparently put on the table.¹⁷¹

In reality, the selected card remains in the deck and an indifferent card is put on the table. After the Double Lift and apparent insertion of the performer's (?) card into your sleeve, the tabled card, which is assumed to be the spectator's card, is inserted in the middle of the deck. Now the subsequent color change and transposition are really startling!

VERNON'S ACES PLUS KINGS

Murray Bonfeld

This is an extension of "Vernon's Aces" from Harry Lorayne's Close-up Card Magic. In this version, both the Kings and the Aces are apparently lost in the deck. After two shuffles the Kings appear on top and the Aces are set for a five-handed poker deal.

Method: Cull and remove the four Kings and four Aces from the deck. Toss them face up onto the table. Cut the deck into four face-up packets approximately the same size. If you prefer, have the spectator do the cutting. Suppose that the packets are numbered from left to right, one being to the far left and four being to the far right. Pick up packet #1 and fan it face up. Pick up a King and Ace, holding them face up with the Ace on top. Place this face-up pair into the spread and to the right of the fifth card from the top (left). Secretly count the number of cards to the right of the Ace and subtract this number from 11. Remember this remainder or new number. Close the spread, square, and replace it face up onto the table.

Pick up packet # 2 and fan it face up. Pick up another King and Ace, once again the Ace goes above the King. Place this face-up pair into the fan according to your new number. For example, suppose your remainder was 6. ($11 - 6 = 5$) Five is your new number. Consequently, you insert your second Ace-King pair to the right of the fifth card from the top (left) of packet #2; however, you must also arrange things so that an indifferent card goes between this second Ace-King pair. This can be easily done during the insertion.

Once again count the number of cards to the right of the Ace. This time subtract this number from 10. Remember this new key number. Close the fan, square, and table the cards face up to the right of packet # 1.

Pick up packet # 3 and fan it face up. Pick up a third Ace-King pair with the Ace on top. Place this pair into the fan as already described, only this time the King goes immediately to the right of the card at your latest key number. The Ace must go into the spread so that *two* indifferent cards are between it and the King, the Ace going to the right of the King as in the previous steps. Close the fan, square, and table the cards face up to the right of packet # 2.

Pick up packet # 4 and fan it face up. Pick up the last Ace-King pair. Insert the King so that there are *six* indifferent cards to the right of it. Place the Ace to the right of the King so that three indifferent cards are between the Ace and King. Close the fan, square, and table the cards to the right of packet # 3.

Next pick up the packets from right to left. In other words, 4 goes onto 3, 4-3 goes onto 2, and 4-3-2 goes onto 1. Packet #1 ends up on the bottom and packet # 4 ends up on top. The assembled deck is then placed face down into your left hand in readiness for an Overhand Shuffle. (If you want to check the set-up at this point, the order of the deck from the top down with the "numbers" representing indifferent cards should be: 5, K, A, 11, K, 1, A, 10, K, 2, A, 9, K, 3, A, 3.)

Slowly shuffle Overhand-fashion the top five cards, running them one at a time into your left hand. Throw the balance of the deck on top and say: "*Years ago, gamblers would shuffle the cards like this. It was*

¹⁷¹ For further information on the move see *Hierophant* #3 ("Simplex or Complex", p. 117) or Hugard's *Card Manipulations, Number IV*.

called the Riverboat Shuffle. But it's possible to cheat if you shuffle cards in this manner. Here is the Computer Shuffle they often use in Vegas."

At this point, give the deck two Out Faro Shuffles, emphasizing the cascade rather than the weave. This looks very fair.

Turn over the top four cards to disclose the four Kings. Turn the Kings back face down on top and say: *"But where are the Aces? Let's play some poker."* Deal five hands of poker. The fifth hand will contain the Aces.

This routine should impress a captive audience, but if you want to combine *magic* with dexterity, then several approaches are possible. For example, after Step 7 secretly palm off the top four cards and get them into your lap. Now if you go into a straight five-handed deal with the remaining deck, the Aces will go into the first hand. At this point it would be better to go into an "Any Hand Called-for Poker Deal," using the Zens approach. Riffle shufflers could have fun here; otherwise the Double-Cut (from the bottom) will suffice. To conclude the Aces could be switched for the lapped Kings, using any number of the Marlo techniques (such as propelled lapping). Finally the Aces could be reproduced from various pockets, also using Marlo's published methods. The possibilities are many. Also the use of Gene Finnell's Free-Cut Principle could be applied to this effect.

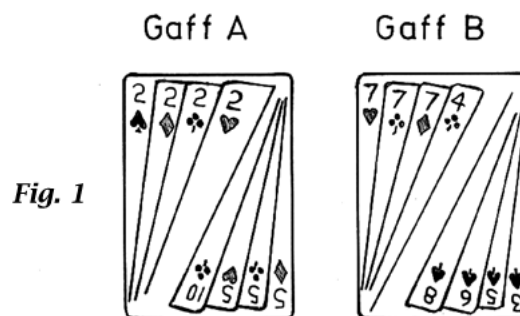
July, 1974

MAGICIAN VERSUS GAMBLER

Brother John Hamman

Effect: The performer demonstrates the effect generally known as the Ten Card Deal, repeating it for a total of three times as he tells the story of a poker game he once played with a professional card cheat. A fourth hand is dealt and the remainder of the deck is placed aside. The performer shows the two hands and it is seen that the performer has the superior hand. The story continues to the effect that the gambler wants to see his hand again before betting, whereupon the gambler's hand is shown and proves to be superior to the performer's hand. The performer looks at his hand again, which is now stronger than the gambler's hand. The gambler requests, as this is draw poker, that he be permitted to discard one card and draw another. The gambler draws one card and the performer draws one card. The gambler shows his hand now consists of four Aces. The performer's hand, however, is a winning straight flush. The bewildering thing about the effect is that the identity of the cards in the two hands change completely from one showing to the next.

Requirements: (1) An ordinary deck; (2) Two gaffed cards with backs matching the ordinary deck. They are double-thickness cards, made by rubber cementing triangular slivers of cards onto a base card. Gaff A (the one on the left) uses the 3S as a base-card. Gaff B (on the right) uses the 5D as a-base card. (Fig. 1)



The card slivers do not overlap. They are cemented side by side, butting against each other to avoid excessive thickness of the completed gaff. In the case of the 7H and 2S indices shown, it is preferable to

split two cards of these values and cut the necessary index slivers from the resulting single layer of paper. Otherwise, fitting these indices will present some problems if cut from a full-thickness cards. Both gaffs are pencil-dotted on their backs. With the cards face up as in the drawing, these pencil-dots should be on the outer right comers. In the routine to be described, the spectator will get Gaff A and you will get Gaff B.

Set-up: Remove from the deck the 4S, 10S, AC, JS, AH, QS, AD, 9S, AS, and KS. Also remove three sets of three-of-a-kind-such as three 3's, three 7's, and three 9's. Face the deck by turning the bottom half face up. Place the three sets of three-of-a-kind on top of the deck in any order, then place the 4S on top of all. Turn the deck over and on top place the following set-up from the top down: 10S, Gaff A, Gaff B, AC, JS, AH, QS, AD, 9S, AS, KS. The pencil-dots on the gaffed cards should be at the same end when making this set-up. Turn the deck over again so that the 4S is the top card, then place it in its card case with the 4S uppermost.

Method: Remove the deck from its case and place it into your left hand for dealing with the 4S uppermost. Begin to tell the story about the time you were playing cards with a professional card cheat. The first Phase of the effect consists of the well-known Ten Card Poker Deal, which Bro. Hamman handles with typical directness and simplicity.

Deal out two poker hands face down, the usual five cards to each hand. Place the deck aside. Turn over the two hands and spread them face up on the table. Since the odd card (4S) was on top of the deck and was dealt to the spectator, you will have the winning hand.

Place the spectator's hand face up onto your hand. This brings the 4S to the face of the packet. Begin an Overhand Shuffle of the face-up packet, first running the 4S and bringing it to the *back* of the packet. As you shuffle, tell the spectator that he may stop you at any time. Should you complete the face-up Overhand Shuffle before he stops you, start a second shuffle by slipping off the face and back cards together as the first movement of the shuffle is begun, then run the remainder of the cards face up onto them. This will keep the 4S at the back of the packet.

When the spectator finally stops you, drop all the cards remaining in your right hand onto the face of the packet. Place the packet face down on top of the deck, then pick up the deck and place it into a left-hand dealing position. Deal the top card in front of the spectator (4S). Deal the next card in front of yourself, but before placing it on the table ask the spectator whether you should deal it to your hand or his hand. This is done with the next three cards as well. Follow his dictates, giving him a choice each time until each hand has five cards. Spread both hands face up. You win again.

Repeat the dealing process a third time exactly as just explained. After the third deal, place the spectator's hand face up onto your poker hand and give the packet another face-up Overhand Shuffle to maneuver the 4S to the back of the packet. Place the packet face down on top of the deck, then pick up the deck and place it into your left hand.

You must now perform a secret turnover of the deck so that you can get into the Second Phase of the routine. Continue your patter story to the effect that the gambler, having lost three times, complains that he is losing because he keeps getting the Jonah Card. As you say this, deal the top card (4S) into your right hand. Move your right hand down towards the table with the 4S. Hold this card face down for a moment, then turn it face up and drops it onto the table. As it is turned face up, your left hand simultaneously turns palm down and places the deck on the table. No one will notice this casual, secret turnover.

Continue the narrative: The gambler demands that you leave the deck on the table during the dealing process. In other words, he wants to make sure that you do not deal Seconds or Bottoms. Reach over and turn the 4S face down with your right hand, leaving it in front of the spectator. With your right thumb and index finger, very delicately and openly begin taking cards from the top of the tabled deck. Deal the first card in front of yourself, the next one in front of the spectator, then continue in this alternate fashion until each hand has five cards.

Spread both hands face down on the table so that you can see the outer left corners of the gaffed cards, which will be *second* from the bottom in each hand. The pencil-dot keys the end of the gaffed cards which must be shown first. If you see the pencil dot at the outer left corner, turn the hand face up *sideways*, keeping the pencil-dot at the outer end. If the pencil-dot is not visible, turn the hand face up end-over-end, bringing the marking to the outer end.

Turn the spectator's hand face up as already described, bringing the pencil dot to the outer end. Place this packet in your left hand, then slowly spread the packet, showing *only* the face card and the gaff as supposedly a fan of five cards. As Brother Hamman advises, do not be afraid or guilty about the presence of gaffed cards. The fake spreading action is a matter of experimentation. Each person will handle it differently. It should more or less be done as follows: With the packet held face up in a left-hand dealing position, your left thumb pushes the face card to the right in a pivoting fashion. The inner left corner of the card should remain near the inner left corner of the packet, while the outer right corner moves to the right about an inch. Your right hand then grasps the fan at the outer end with your thumb on top and your fingers beneath. Your left hand shifts its grip to hold the packet at the inner left corner with your thumb on top and your fingers beneath. At this point, as your right and left thumbs hold the face card and the gaff in position. Your left fingers move the three cards *beneath* the gaff to the right, fanning them slightly. This left finger action centralizes the three lower cards under the fan, breaking up the block at the left side of the fan and giving the outer edge of the fan a normal appearance. Your right thumb can then pivot the face card farther to the right so that all four indices on the gaff are exposed. The spectator has ostensibly received a Spade flush. Remark that such a hand is excellent.

Square up the hand, turn it face down end-over-end, bringing the pencil dot to the inner end, then place the packet on the table. Pick up your hand and turn it face up to bring the pencil-dot to the outer end. Fan it face up as just explained, showing that you have three Fives and two Tens, a Full House. Turn your hand face down and end-over-end, bringing the pencil dot to the inner end, then place it on the table.

Continue the story: The gambler is worried that you may have a better hand, so he decides to take another look at his hand. Turn the spectator's hand face up and *sideways*, leaving the pencil dot at the inner end. Fan the hand to show three Sevens and two Fours, a Full House which beats your Full House. Turn this hand face down to the table. Say, "*It's obvious that the gambler was cheating, so I decided to take a second look at your hand!*" Turn the hand face up and *sideways*, leaving the dot at the inner end. Ostensibly spread the cards to show four Deuces and the 10S. Turn the hand face down to the table.

Continue: "*The gambler is now worried. He says that the game is Draw Poker and he intends to draw a card!*" Spread the spectator's hand face down so that it forms a row of five single cards. Remove the gaffed card from the row and place it face down near the deck. Take the top card of the deck and place it face down into the vacant space in the row. Add, "*I decided to draw a card.*"

Spread your packet, then remove the gaffed card, place it onto the other tabled gaffed card, and deal the top card of the deck face down into the vacant space in the row. To conclude and disclose the surprising climax, turn the cards in front of the spectator face up. Turn each card one at a time, disclosing that the gambler has four Aces. Smile and turn your hand face up in the same dramatic manner, revealing a winning Straight Flush to cap the effect.

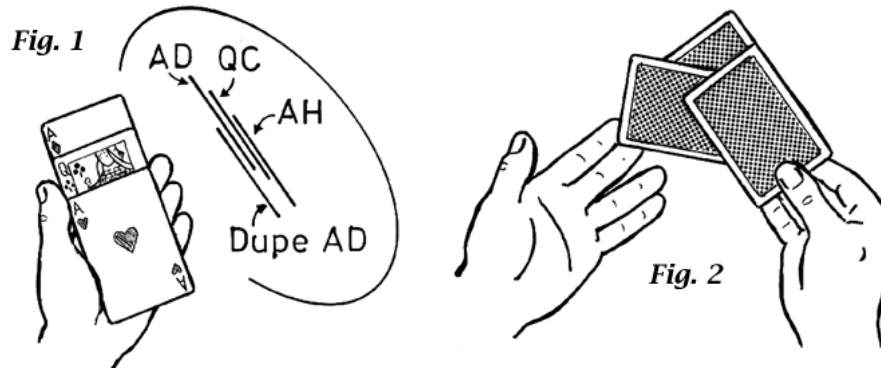
MONTE MINGLE MOVE

Jon Racherbaumer

Requirements: Four principal cards are used, but the audience is only aware of three. These cards are: AD, AD (duplicate), QC, AH.

Set-up: Their order from the top should be: AD-AD-QC-AH

Method: Hold the cards face down and squared in your left hand. Your right hand apparently shows each card one-at-a-time, eventually putting them into a fan formation. As the second card is taken, your left fingers execute the Buckle action and two cards are taken as one. The last card (a single) is shown normally and a fan-of-three is displayed. The audience will see the QC between the two Red Aces. Re-square the cards and flip them face up into your left hand.



Get the cards into the jogged position shown. (Fig. 1) The duplicate AD beneath all three jogged cards should be aligned with the lowermost AH. This can be attained in many ways. For example, the Christ-Annemann Alignment Move can be used and is probably the best approach.

Display the jogged cards and say: *"The lady is caught between the Aces!"* Your left forefinger then contacts the outer right corner of the uppermost card (AD) in the jogged spread. The jogged cards are turned face down. (Fig. 2)

This time, however, the resultant situation will look different. (Fig. 3) This is a discrepant action, but the "picture" is illusory and the audience will assume that the card angled to the left and coming out of the center is the QC. Notice the nice single edges on each card. The extra card is completely hidden *behind* all three cards and is aligned with the AH.

The supposed QC is removed and the exchange is complete. A complete routine called "Monte Mingle" was developed for this move.

July 7, 1971

DEAL DODGE

Harry Lorayne

This technique has an intriguing background and some experts claim that it is a variation of a maneuver that was done by John Rakinakis. It can be categorized as being a "knack" maneuver and requires experimentation and adaptation. Draw your own conclusions.¹⁷²

Lorayne wrote: "This is a utility move with many uses. I wouldn't call it a utility move if it didn't have many uses. A card is almost openly peeked, yet when correctly handled, it's imperceptible."

Method: Hold the deck face down in a dealing position; however, tilt your left hand and deck downwards toward your right and outwards. This should not be exaggerated—just tilt it slightly more than usual. Suppose you have asked a spectator to "stop" you during a deal.

¹⁷² Harry Lorayne sent me a letter on January 22, 1973 with some effects destined to appear in his forthcoming book, *Rim Shots*. At the time, I told readers that *Rim Shots*, according to Lorayne, would be a gaffed book. The exact nature of its gaff was, to my knowledge, never tipped.

Deal the cards normally, holding the deck in the position just described until you are asked to "stop" dealing cards. Each dealt card is taken with your right fingers at its outer right corner. After a spectator says "stop," take the next card (top card of the deck) just as you did in the previous ones. Say, "*Is this the card you want?*"

As you talk, the card is moved as though you are going to deal it. It moves away from you and to the right in an oblique direction. As it moves, push up slightly with your left second fingertip. The card will more or less "ride" on and across that finger. If your right hand moves the card simultaneously downwards, the inner left (index) corner of the card will lift upwards just enough for you to glimpse it. That is the basic work. Naturally, do not stop here. It must be covered. The glimpse should be instantaneous and performed *as* you make a remark, then tap the top of the deck once or twice with the glimpsed card. The entire action should appear as if you moved the card to tap the deck for emphasis.

Lorayne added: "This may not seem like much in print, but it is really a subtle thing. I use it as a utility move whenever I need to know the top card for a particular effect or routine. I've also used it strictly as a location for both laymen and magicians and it fools them. I either do it as a 'stop' approach as explained above or I have the deck shuffled and tell the spectator to give it one final cut. The card he cuts to the top will be his. I take the deck, perform the glimpse, make a remark, tap the deck a couple of times, let him see his selection again, then push it into the center of the deck. Then the deck is handed to the spectator for shuffling.

"As usual, you'll have to try this before you'll appreciate it. Hold the deck as already outlined (with the slight tilt). This facilitates the move and makes it practical. If the deck is held on a horizontal plane, the rear of the card would have to tilt (or bend) upwards too much. This move, of course, is more easily accomplished when you're seated at a table. While toying with this basic move I came up with another method: Hold the deck in a dealing position with the usual tilt. Start dealing cards onto the table. As in the first deal dodge, each card should be dealt more or less obliquely off the outer end of the deck rather than the side. Each card should rub against the outer right corner of the deck as it's dealt.

"When you want to peek a card your right hand moves downwards a bit more sharply as the card is being moved off the deck. Done properly, the outer right corner of the deck will force the card to tilt upwards at its inner left corner. In this case you'll be able to see the entire inner end of the card's face. As you can see, the only real difference between the two peeks is that this one uses the corner of the deck instead of your second fingertip. It's rear end flips up and down in a flash—almost faster than the eye can discern. After awhile your eyes get accustomed to the action and you'll catch a glimpse every time."

January 22, 1973

NODS TO HOFZINSER

ONE SPECTATOR D. M.

Edward Marlo

Marlo's "Devilish Miracle" has resurfaced in many transmuted or bastardized forms since it was publicized in 1948. In the original manuscript, Marlo and D'Amico explained two methods. Later, Marlo evolved several handlings. These notes were shared with Jack Avis (1958) and Paul Swinford

Effect: The same as the standard "Devilish Miracle" except that you perform the effect for *one* spectator and retain the double transposition. Likewise, a new plot theme can be introduced because the spectator makes both *physical* and *mental* choices, which later transpose.

Method: Remove four Aces and toss them face up on the table. They can be in any order. For the sake of clarity, suppose that their order is CHSD (from face to top). Have a card selected from the deck and control it to the bottom.

Pick up the four Aces and place them face up on top of the deck. Obtain a break on the bottom card, using either a Single Buckle or Pull Down of one card. Maintain this break with your right hand, which holds the deck from above and by the ends in readiness for the K. B. Move technique.

Tell the spectator to think of any Ace. Place your left thumb across the face of the first Ace (AC) and ask, *"Did you think of the Ace of Clubs?"* If the answer is "yes," your left hand peels off the AC and the bottom card of the deck (the selection) together, maintaining a left pinky break between the two cards. This break should be very fine and the alignment of the cards must be perfect.

As the next Ace (AH) is peeled off, the AC is stolen under the deck, using the basic K. B. Move technique. Continue with the next two Aces and say, *"You could have thought of any of these..."* (Although the AC is used in our example, any other Ace is handled in the same way. That is, the "thought" Ace is taken along with the selection as already described. This works with the first three Aces (CHS). If the last Ace is chosen (AD), use the "Fifth Peel" to retake this card under the deck.¹⁷³

After performing the foregoing actions, you will have the "thought" Ace face up on the bottom of the deck and the face-down selection will occupy the stolen Ace's position among the four supposed Aces. Place the supposed Aces face up on the table and casually cut the deck to bring the AC to the center. State that you will cause the "thought Ace" to reverse itself.

Slowly count the Aces, emphasizing the ones face up so that the face-down card will be assumed to be the chosen Ace. Maneuver the face-down card into the third position from the top of the four cards and close the fan. Say, *"I will show you how to make a thought travel. First, I remove the thought waves, invisible to the human eye. That leaves only the Aces you did not choose."*

Perform a Single Buckle to apparently show three cards. One has disappeared. After the Buckle Count, the reversed card should still be in its third position. Place the packet face down onto the table. Say, *"With the thought waves removed, I'll toss them towards the deck."* Make a tossing gesture, then ribbon-spread the deck to reveal the face-up AC. As an afterthought say, *"It's just as easy to transpose the physical as well as the mental. What was your physical choice"*

When the spectator names it, spread the tabled four-card packet (which is face down) and reveal the face-up selection.¹⁷⁴

November 15, 1956

MINI-OBSERVATION TEST

Charles M. Hudson - Jon Racherbaumer

Effect: Nine cards are introduced and counted by the spectator. These cards consist of three Jacks, three Queens, and three Kings. The performer invites the spectator to keep track of each set of values as a kind of observation test. Just when the spectator thinks he has been successful, the performer shows that the courtly cards have reassembled in a different order.

¹⁷³ See "Discourse On A Move" in *M-U-M* (December, 1959) for Marlo's March 2, 1956 notes on this technique. An alternate procedure would be to displace the chosen Ace openly before beginning the peeling action.

¹⁷⁴ See Marlo's "Face-Up Switch Notes" for a similar effect but different method.

Nick Trost published an interesting puzzle called "Court Card Conclave" where mixed court cards became magically *paired*. Charles M. Hudson took the underlying principle of this displacement and worked with *three* cards instead of two. In other words, the performer shows the Jacks, Queens, and Kings to be together, then they are shown to have magically rearranged themselves into Jack-Queen-King of their respective suit. From a psychological-visual standpoint, the rearrangement of each trio seems impossible, especially since no moves seem to take place. Jon Racherbaumer objected to the use of the *deck* and wanted the principal cards to remain segregated from the talon. His routine follows Hudson's basic handling, but certain refinements have been added to strengthen the overall effect.

Requirements: Cull all twelve Court cards, but you will not use the JD and KD. Hence only ten cards are used. These cards must be set-up in the order originally outlined by Hudson. This set-up must be *exact*. At first, it may appear mixed, but there is a way to easily remember it. (This is not mentioned by Hudson.)

Set-up: Arrange the twelve Court cards from the top: JC, JH, JS, QS, QD, QH, KH, KS, KC, QC. The problem is to figure out a way to remember this set-up. It is easier than you think. First, notice that the values are separated into logical sequence—three Jacks, followed by three Queens, followed by three Kings. The CHSD suit-sequence as an endless chain. The fourth or extra Queen that goes on the bottom is easy to remember because it the same suit as the top Jack of Clubs. The initial three cards are Jacks in the CHS order, following the CHaSeD sequence. When you get to the Queens, the first Queen following the Jacks will be the same suit as the last or third Jack (Spades). After that, the CHaSeD sequence is continued. Consequently, the Queens are ordered S, D, H. Skip the Club and go to the next value of Hearts, remembering that the QC is the bottom card of your set-up. When you get to the Kings, the same rule applies. The first King following the Queens will be the same suit as the last or third Queen (Hearts). Once again the CHaSeD sequence is followed, namely KH, KS, KC. Since there is no KD, it is skipped in the sequence. The QC goes on the bottom next to the KC. These two cards have the same suit.

Method: Once the cards are set-up, secretly palm off the *bottom* card *after reversing* the order of the cards. Hand the nine cards to the spectator and ask him to deal the cards face down onto the table, counting them in the process. When he does this, the order is reversed and the original set-up is regained.

As you pick up the cards, secretly add the palmed JC. Hold the cards face down in your left hand. And say, *"I've removed some court cards, three Jacks, three Queens, and three Kings."* Show the cards in "threes" as follows: Your right hand fans the top three cards, then lifts and shows them as a fan-of-three. Place them face down *beneath* the packet. The next three cards (Queens) are shown in the same manner, followed by the Kings, which are also placed face down on the bottom of the packet. These actions should be fair and deliberate, showing that no multiple lifts or pull-downs are executed.

Say, *"This should be easy to follow, no?"* Again, lift a fan-of-three from the top *without showing* them and ask: *"Which threesome is this?"* The spectator should reply "Jacks." When he does, quickly flash the face of the fan. However, your right thumb pushes the top card of the fan (QC) to the *left* so that it moves *behind* the other two cards.¹⁷⁵ Turn the fan face down and place the cards face down *underneath* the packet. Repeat the three-card lift-off with the top cards. Once again, ask the spectator to name them. When he says "Queens," flash the faces as before to hide the JS behind the QS-QD, then drop the three cards face down onto the table. Continue: *"What threesome comes next?"*

Lift off another fan-of-three with your right hand. When the spectator says "Kings," flash the faces, hiding the QH behind the KH-KS. Drop these three cards face down on *top* of the tabled threesome. At this point, you have four cards face down in your left hand. Fan them, holding the last two as one. Re-square the cards and flip them face up. Say, *"These of course must be the Jacks!"* As you utter this line, your left thumb casually pushes over the JH on the face to expose the JC below it. The rest of the cards (KC-QC) remain squared below the JC. Your left thumb pulls back the JH as your right hand flips the cards face down and drops them face down onto the tabled cards. At this stage, the handling has *displaced* the order of the cards. Their order from the top should be: KC, QC, JC, JH, QH, KH, KS, JS, QS, QD.

¹⁷⁵ Charlie Miller used this move in conjunction with the "Nomad Aces" in *Expert Card Technique*.

Pick up the cards and hold them face down in your left hand. Your right hand takes off the top three cards and places them face down onto the table to your left. Say, *"I assume you know which threesome this is?"* Take off the next three and place them face down to the right of the first threesome and add, *"...and you know which ones these are?"*

The last three cards (?) are handled as follows: Your right hand takes off the top card as your left pinky buckles the bottom card of the remaining *three* cards. Your right hand moves back to take the next top card, but the right-hand card enters the buckle-break at the inner right corner until the right thumb can grip the uppermost "double." All three cards are then taken as "two," the "double" going on *top* of the "single." Your left hand finally snaps the remaining "single" to emphasize its singularity, and this card is placed on *top* of all.

Situation Check: The order of the cards from the top should be: QD, JS, QS, KS.

Say, *"You know what these three cards are, don't you?"* Flip the cards in your hand so that it falls face up in your left hand. The KS will be on the face. Say, *"Did you anticipate the Kings being here?"*

Ask the spectator to turn over one of the three-card packets on the table. As he does so, your left hand Cops or Palms the bottom card of the left-hand packet (QD). Your right hand simultaneously deposits the left-hand packet face up onto the table as a squared unit. Have the remaining face-down packets turned face up as you spread the face-up, squared unit. Needless to say, each packet will be comprised of a Jack, Queen, King of its respective suits. The palmed card is quietly pocketed or added to the deck as the effect registers.

LAST-MINUTE DEPARTURE

Jon Racherbaumer

Alex Elmsley published "Point Of Departure" in *Come A Little Closer* (1953) and later reprinted in *The Pallbearers Review* (December - 1969).¹⁷⁶ Edward Marlo's version, "Card Vanish Supreme" is explained in *Expert Card Conjuring* (1968).¹⁷⁷

Effect: A card is selected and placed between two Jacks. It disappears and reappears face up in the center of the deck.

Method: Cull the two Black Jacks so that they are on the face of the deck. Spread them slightly and display them to the spectator, saying: *"We'll use the two Black Jacks, which always seem to work best."* In squaring them, get a left pinky break below the card third from the face and remove all three cards as a pair of Jacks.

Hold these cards in your right hand from above and by the ends. When they are removed, your left thumb flips the deck face down into a dealing position. Once again the Jacks are spread and shown. They are apparently further adjusted or squared against the top of the face down deck in your left hand. As these

¹⁷⁶ *Come A Little Closer* was reprinted as a hard-cover book by L & L Publishing in 1998. "The original "Point Of Departure" is explained on p. 47. It is also explained in *The Collected Works of Alex Elmsley - Volume II* (1994), p. 118.

¹⁷⁷

Related ideas concerning this idea are in some unpublished notes of Elmsley. Roy Walton, a close friend of Elmsley's, also worked out some methods on the same theme. According to Matt Corin, Sam Schwartz has a version called "a. e. - i. o. u" which is still unpublished. Corin varied Schwartz's handling and showed me the version at the IBM Convention held in New Orleans in 1971. As far as the plot is concerned, most variations generally seem the same. Elmsley should be credited with the plot, which is like an inverse sandwich: a card placed between two other cards vanishes and reappears elsewhere. The subtlety of switching one of the sandwich cards for the selection, then actually placing it between the other sandwich card and an X card is Elmsley's idea, along with the "vanish flourish or maneuver" For further information on this effect see *Hierophant* #8.

right-hand cards come flush with the top of the deck, your right thumb lifts the top card of the deck in preparation for Marlo's Atfus technique.

Your left thumb peels off the uppermost card so that it remains on the deck, but slightly jogged to the right. Your right hand moves to the right, taking with it the top card of the deck. Your right thumb maintains a separation between it and the other two cards. Your right hand then comes over to pick up the face up Jack beneath the packet, which it actually does. The entire right-hand portion then moves to the left and is squared against the top of the pack. Do not perform Atfus yet or release the break, but again move to the right as your left fingers contact the lowermost card (other Jack) and hold it in place. The two (?) Jacks are apparently spread again as you say, *"Remember—two Black Jacks!"*

As they are squared against the deck, perform Atfus and leave both cards below your right-thumb break on top of the deck, carrying away only one Jack and an indifferent card.¹⁷⁸ Turn the two cards in your right hand face down and slide out the lowermost Jack and turn it face up on top of the face down indifferent card. Do this on the table and leave both cards tabled as you say, *"The Jacks are placed back to back!"* The switch is complete and thoroughly convincing.

Spread the cards between your hands, making sure that you do not expose the face up Jack second from the top. Say, *"You can choose a card in this manner; but I want everybody, including me, to see the cards."* You have subliminally shown the deck to be facing the same way. Square the cards and turn the deck face up.

Once the deck is face up, your left pinky performs a Pull Down on the bottom *two* cards as your right thumb gets a thumb-break above them. You are then set to perform the Drop Sleight. Swing Cut approximately half the pack into your left hand. Your right hand retains the lower portion and the thumb-break, holding everything from above and by the ends.

Your left thumb then begins peeling cards off the face of the right-hand portion as you say, "Stop me whenever you see a card you like" As soon as the spectator says "stop," make sure that his chosen card is face up on your left-hand portion. As you turn the chosen card face down onto the left-hand cards, using the right-hand cards to flip it over, perform the Drop Sleight and release the two cards below your thumb-break onto the left-hand portion of cards.¹⁷⁹

After a brief pause, your left thumb deals off the face down indifferent card, which the spectator thinks is the selection. The left-hand portion has a *face up card* at its face, further suggesting that the thumbed-off card is the selection. Bring the two squared packets together so that they are slightly angled into a "V." In this position, you can spread the lowermost portion by using a Block Pushoff to "kill" the face down card as you say, *"You could have chosen any of these cards!"*

Square the deck and turn it face down in your left hand. Your right hand picks up the selection (?) and places it face down against the top of the deck so that its outjogged over the outer right corner, held in place by your left thumb. Your right hand picks up the two tabled Jacks as you say, *"Your chosen card goes between these Jacks!"*

¹⁷⁸ This delayed Atfus handling was devised by Marlo and was recorded in *Hierophant #4*, p. 177.

¹⁷⁹ If you prefer, use Marlo's Delayed Pull-down Drop Sleight, which is a long title, but properly describes the action. Briefly, instead of doing the usual Drop Sleight right away, it is done later during a gesture. After flipping the chosen card face down onto the left-hand portion, your right-hand packet moves forward toward the tabled Jacks. Say, *"I'm going to use the Jacks to place the chosen card in a trapped condition."* As you say "chosen card," the right-hand packet moves back and aligns itself with the left-hand packet, covering the face-down selection. During this momentary "cover," the two right-hand cards are secretly added, dropped, or pulled-down by your left fingertips. Then the right-hand cards again gesture towards the tabled Jacks as you utter appropriate patter.

Your right hand holds the supposed Jacks at its fingertips and spreads them slightly. They come over and more or less pick up or nip the outjogged selection so that it is slid between them and injogged about a third of its length. This "sandwich" is apparently adjusted and squared against the top of the deck. As this is done, your right thumb pushes the injogged selection (?) flush, pushing inwards and upwards slightly. You then lift off only the uppermost two cards, while simultaneously unloading the lowermost card so that it becomes the top card of the deck.

Immediately flash the bottom card of the right-hand cards, disclosing a Black Jack. Everything seems copacetic. Your left hand tables the deck. At this point astute spectators and fast company may suspect that you have switched their selection for another card. They may also think that the selection is on or near the top of the deck. If this happens, the effect's climax will leave them puzzled.

The next Discrepancy Move works extremely well. Say: *"Keep an eye on your card between the Black Jacks!"* As you utter this line, your left thumb peels off the uppermost Jack and ducks it beneath, followed by the next face down card, then the *same* face up Jack again. If this is done rapidly, everything looks right and the same Jack will not be noticed. Immediately after peeling and showing the cards, show the top and bottom of the packet a couple of times, showing back-to-back Black Jacks.

You are ready to perform Elmsley's Prayer Vanish. Place both cards (as three) into your left palm as though you were getting ready to palm them. Your left palm is held completely flat. Your right palm, also completely flat, covers your left palm and the cards. Your right fingertips are pointing towards your left wrist and your left fingertips are pointing towards your right wrist.

Move your flat palms opposite each other for 180 degrees, then have each hand grip their respective card in a palm-position. Your hands separate, with your left hand doing a wrist turn. Both hands should be palm downwards, more or less crudely holding their card in a palm-position. After a brief pause, both hands simultaneously release their cards so that they fall flat and face up to the table. The chosen card has apparently disappeared. Ribbon-spread the deck face down to reveal the face up selection in the center.

Notes: The chosen card, since it is truly a free one, can be signed. This depends on how convincing or time-consuming you want to be.

In Elmsley's original "Point of Departure," the chosen card reappeared in the performer's pocket. Marlo was the first to have the selection reappear face up in the deck. Perhaps it is possible to have the selection disappear from one sandwich and reappear in another sandwich, particularly one that was previously placed aside on the table?

August 4, 1971

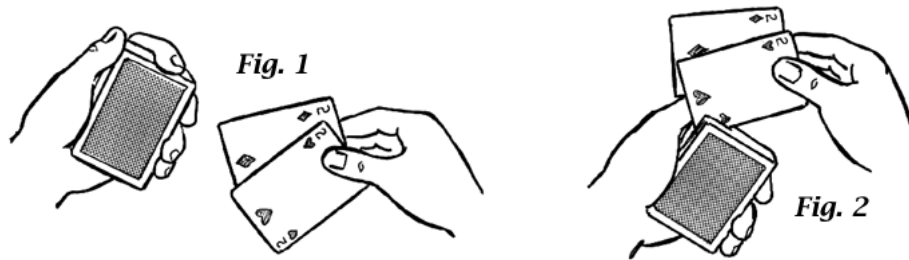
KUNG FU CARD

Ken Krenzel

This is an Ambitious Card handling, but its approach is quite novel. It can be combined with Haskell's "Split Deck" to create a thematic routine.

Effect: The magician explains that he wants to perform something strictly "hands off." He says, "I'll use some make-shift chopsticks." Using two Deuces as chopsticks, he extracts a card from the center of the deck and places it on top. He moves the same card back to the center, then shows it back on top. Again, it is placed in the center and the deck is tabled. The magician bows and suddenly claps his hands together. The top card of the deck flips face up, revealing the ambitious-card.

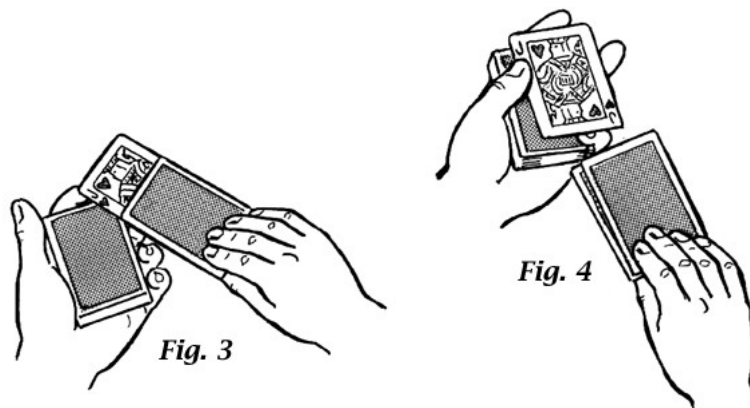
Method: Remove the two red Deuces as you talk about an Oriental magician who handled cards with chopsticks. Illustrate this by holding the two Deuces face up. (Fig. 1) Note that the uppermost Deuce (2H) is spread down and to your right.



Explain that you are going to remove a card from the *center* of the deck. Your left thumb then down-riffles the outer left corner of the deck and stops about mid-point, maintaining a separation at this point. Your right hand then moves its V-formed pair of Deuces into the separation. (Fig. 2) The lower right corner of the uppermost Deuce (2H) is inserted first. Once it is inserted, your left thumb secretly releases *three* cards. These three cards flick upwards and lie hidden underneath the corner of the 2H.

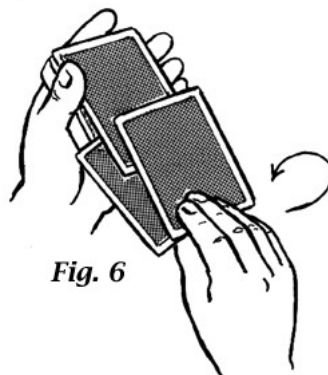
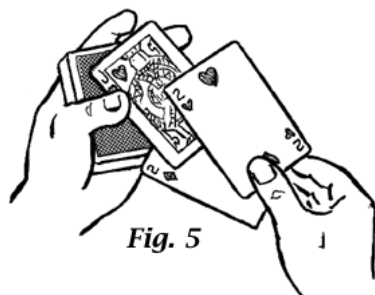
Your left thumb is still maintaining a downward separation between the three released cards, the inserted "V" card, and the outer portion of the deck. Now the lowermost Deuce of the spread pair is slid downward so that it aligns itself with the uppermost Deuce. During this action, the three released cards become trapped between the Deuces.

With the Deuces held outjogged, your right hand further pushes the Deuces downwards until they are about halfway into the deck. You will feel the cards bind as the three cards become more snugly trapped between the Deuces. Relax your left-hand grip on the pack as your right thumb and fingers hold the Deuces tightly. Your right hand can then withdraw the Deuces and the three trapped indifferent cards will come out along with them perfectly aligned.

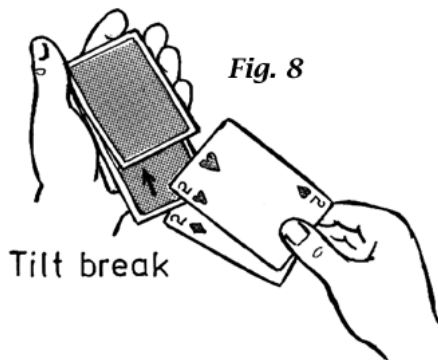
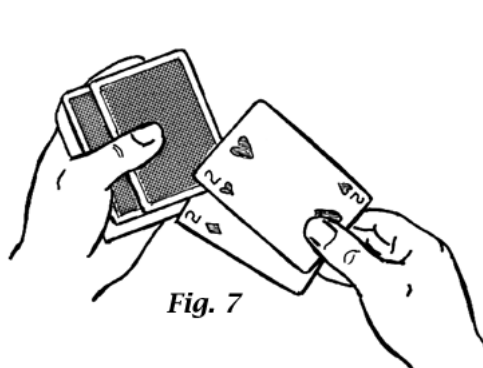


Your right hand turns palm up to disclose the single (?) card trapped between the Deuces. (Fig. 3) Your left thumb and second finger then grasp the triple-card by its longitudinal sides so that your right hand can momentarily move away the Deuces. (Fig. 4)

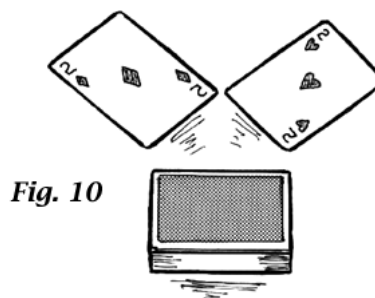
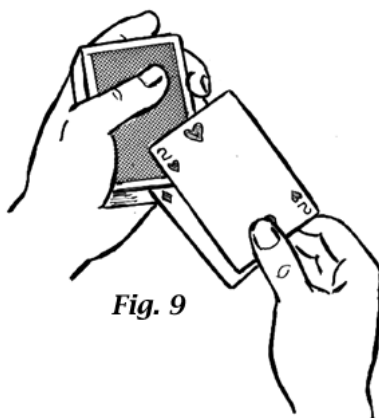
Once your right hand moves away, it again turns palm up and simultaneously spreads the Deuces into its original "V" or "chop sticks" condition. Next insert the face up "triple" once again trapping it so that the card(s) remain squared. (Fig. 5)



The whole "works" is then turned face down. (Fig. 6) Note that the "triple" goes flush with the deck so that when the Deuces are moved away, it drops squarely onto the top of the deck. The whole action should look very casual. Once the "triple" falls flush, your left thumb immediately pushes over the top card which is taken between the "pincher" Deuces. (Fig. 7)



The single outjogged card is then inserted into the rear end of the pack as per Tilt. (Fig. 8) The single injogged card is pushed flush into the deck by using the front ends of the squared Deuces. Up to this point it should appear as though any manipulation would be impossible.



Repeat the actions of the "pincher" Deuces to show the card initially removed from the center back on top of the deck. There is a difference. You have to pinch and remove a "double" off the top of the deck. First your left fourth fingertip releases two cards via the pinkie count at the right lower corner, then the Deuces come over. (Fig. 9) Note that the uppermost 2H is spread to the right and goes above the "double" on top.

The 2D goes underneath. The "double" can then be removed as before, its face flashed, then can be returned face down onto the deck as previously explained. (Fig. 6) Repeat the rest of the procedure of replacing the card back in the center, this time with only a single card.

Place the deck face down onto the table as your right hand places the red Deuces face up onto the table. Pick up the deck to square it more perfectly. In squaring the cards, secretly bend the right side of the top card upward. This can be done quickly and without too much fanfare. (Use misdirection, if necessary.)

Place the deck on the table *lengthwise* so that the bent side of the top card is towards you. Perform a mock Oriental bow by bending your head forward and placing both flat palms together. Perform Gerald Kosky's "Applause." That is, sweep your flat palms together directly behind the tabled deck in a clapping action. When your palms sweep down and sharply strike each, it ruffles air in front of it and behind the deck, causing the bridged top card to flip face up onto the table. This probably will not fool anyone, but it is a nice flourish to cap the routine.

If you do not like the Kung Fu approach, then Krenzel's "pincher-double" can be used as a concluding phase to a straight-forward Ambitious Card routine.

YORK'S STAB SURPRISE

Scotty York

Richard Himber was famous for marketing unusual effects. This one employed a special card box.¹⁸⁰ The basic effect consisted of having a card selected and returned to the deck. The cards were then placed into an elegant card box, along with a razor blade. Eventually the card box is opened and its contents are emptied on the table. The deck is cut into hundreds of small pieces, except for the selected card.

Scott York liked the premise, but wanted to develop something using a *regular* card case, and other bits of business to make the effect commercial and memorable. He finally devised a routine to his satisfaction and sent it to a few friends. Roy Johnson of England immediately liked it and Bruce Cervon and Martin Lewis recognized its entertainment potential.¹⁸¹

Fig. 1



Requirements: (1) A safety razor, the type that takes single-edged razor blades. A rubber elastic plug is attached to the butt end of the handle. (Fig. 1) (2) A single-edged razor blade. The cutting edge must be dulled or the back of a second blade can be attached over the cutting edge. This blade should have a few spots of dark red paint on it. A small band-aid should be part of this package. (3) Another single-edged razor blade. This blade should be slightly twisted, with the cutting edge broken or jagged. (4) A rough- and-smooth Svengali deck in an ordinary card case. (5) A duplicate of the above card case. This case, however, is filled with small pieces of cut-up playing cards. Fill the case so that it is completely full, but do not pack the pieces too tightly. They must be loose enough to easily fall out of the card case. (6) A duplicate of the Force card used in (4) rough-and-smooth deck. (7) A small "doll house" broom and dust pan. The broom has a pencil-clip on its handle.

¹⁸⁰ Roland Hurley of New Orleans has nearly everything Himber marketed and I saw him perform this routine in 1966.

¹⁸¹

York told Jon Racherbaumer that he was going to work out such a routine in February, 1971. At the time, Racherbaumer told him the underlying concept would produce a strong, entertaining effect, the kind Doc Tarbell would have classified as "novel magic." Audiences remember the effect because of its eccentricity.

Set-up: Place the safety razor in your inside shirt or coat pocket. The double-safety razor, plus the small Band-Aid, should be inside the razor. Place the jagged, twisted blade, plus the cut-up card pieces inside the duplicate card case. This card case can be in your lap or right-side coat pocket. Place your force deck in your left-side coat pocket. Finally, place the tiny broom and dust pan in your breast coat pocket.

Method: Ask your prospective audience if they would like to see a card trick; however, advise them that it is going to be the weirdest card trick they have ever seen in their life. Regardless of their answer, bring out the "weird" razor and place it in the center of the table. This will spark their curiosity, perhaps even produce a few chuckles. Say, *"This is an electric razor!"* This should get a laugh.

Reach into your pocket with your left hand and remove your Force deck. (Note: If you want you can place the card case of "pieces" in the same left-hand pocket; hence, when you remove the Force deck, you also remove the other card case and place it in your lap in preparation for a subsequent switch.) Also, as just mentioned, get the other card case in your lap.

Remove the Force deck from its case and give them a quick overhand shuffle. Ribbon spread them face up on your close-up pad to apparently show them well-mixed and all different. Gather them up and perform a Force, preferable a Dribble-type Force, allowing the cards to drop or dribble from your right hand onto the table until a spectator says "stop". Have the top card of those on the table looked at by the spectator. Ask him to remember the card. Replace his selection and give the deck some further shuffles. Place the cards into their card case. (Obvious Note: The performer can use a regular deck with a duplicate Force card, using whatever convincing force he knows ... including Marlo's handling of the Dribble Force.)

Pick up the razor with your right hand and lean forward, giving the razor to the spectator. Simultaneously your left hand drops into your lap and brings the box of pieces just below the table edge. Ask the spectator to remove the blade from the razor and throw it onto the table. When the "double-safety" blade with fake blood on it hits the table, you should evoke a chuckle. During this misdirective action, your right hand sweeps the tabled card case off the table. It should appear as though you sweep it off into your left hand. In reality, the card case passes over your left hand and into your lap as your left hand comes into view with the "ringer" card case of "pieces."¹⁸²

Your right hand opens the "cooler" card case (flap-side towards the spectator) . Stare at the blade and say, *"It's funny how I can cut myself with that blade. It's obviously a safety blade!"* Further explain that you are going to perform the famous Lipschitz Card Stab. (At this point make whatever effect-story suits your time schedule and personality. The main effect is that you are going to place the razor *next to* the selected card while the cards are still in the card case.)

Look up at the ceiling as your right hand sweeps the razor blade off the table and into your lap. Still acting as though you have the razor blade in your right hand, apparently insert the nonexistent blade into the card case and between some cards. Pretend to do this gingerly. Close the card case and table it.

Look at the spectator and say, *"Not only will the razor blade be next to your selected card, but through super-sensitive silliness, I will divine the name of the card without looking into the card case."* Name any card besides the Force card. This will be denied by the spectator. He thinks you have blundered. Act somewhat surprised, but unruffled. Say, *"Well, this is the difficult part of the trick. I must cause the razor blade to move to another place in the deck without taking the cards out of the case!"*

¹⁸² This switch is similar to the so-called card cheat's deck switches published by Frank Garcia in *Super Subtle Card Miracles*, pp. 100-104. Marlo demonstrated a superior and independently developed Deck Switch to Jon Racherbaumer and several other cardmen in 1968. Marlo had many applications, most notably an effect called "Free Choice Stranger." This effect is shown on the film Jon Racherbaumer shot in January, 1972 of Marlo demonstrating several effects and techniques. The actual deck switches are explained in *Breaking The Circle II* . Students will want to investigate all these switches, including the infamous "Pencil Deck Switch," to study and compare them. The nice aspect of "Pencil Deck Switch" is that it can be accomplished while standing.

Name another wrong card. Again, the spectator will deny that the named card is his selection. Say, "*Well, it's beginning to look bad, but the Lipschitz miracle always can be ended!*" Ask the spectator to pick up the card case and give it a few shakes. Ask him to open the card case and dump out the contents. The conclusion should be obvious. Needless to say, the climax evokes a strong reaction from the audience.

THE LADY STRETCHES

Racherbaumer - Castillon - Johnson

Kane is able—perhaps the ablest English cardman who creates and performs his own effects. His marketed effect, "The Elongated Lady" was novel. That is, novel as in the Latin, *novellus*. It may lack drama, but it was never intended to be a zinger. It is a puzzler designed to raise eyebrows instead of shoulder shrugs. In a bar or pub, you show it to a fellow-nudger when empty glasses are being refilled, the din is dull, and there is nothing else to watch.¹⁸³

The following versions, while not impromptu, have virtues of their own.

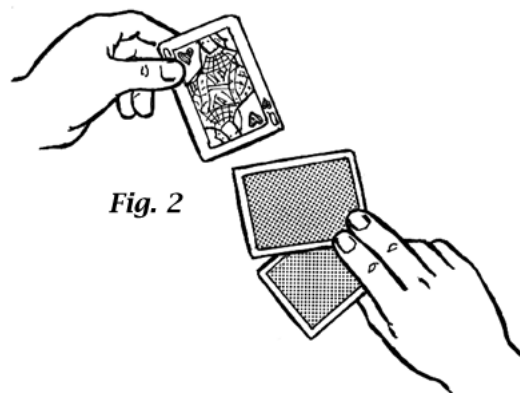
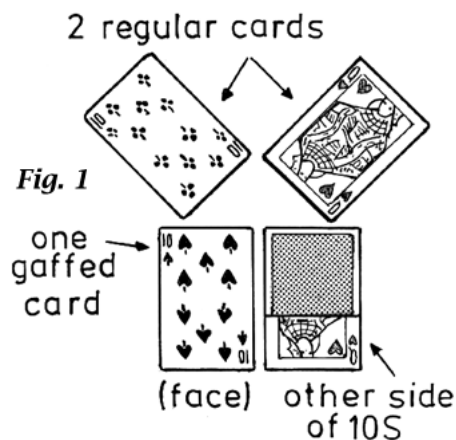
Effect: A card (like a Queen) is placed between two other cards. During a magical flexing action, the card appears to stretch or become elongated and then reverts to its normal size. No trace of trickery can be seen.

Requirements: (1) A regular Ten of Clubs and Queen of Hearts. (Fig. 1) These are the angled cards in the layout. (2) A gaffed Ten of Spades consisting of a full-faced Ten of Spades and a partially split-back. The two lowermost cards show both sides of the gaff. The card on the left represents the *face* of the gaff. The card on the right represents the back and the Queen of Hearts on the back takes up about one-third of its total surface. Card splitters can make this gaff to ensure single thickness; however, a quarter piece can be cut and rubber-cemented to the back of a regular Ten of Spades, or the quarter piece can be waxed to the back.

Set-up: Arrange the cards in this order from face: gaffed Ten of Spades, regular Queen of Hearts, regular Ten of Clubs.

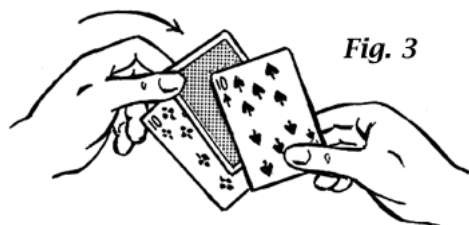
Method: Hold these three cards face down and squared in a left-hand Dealing Position and say, "*This experiment uses three cards, two black Tens and a lovely lady!*" Apparently reverse-count the cards. Hold them in your right hand, then your left thumb peels off the top card, which is immediately placed flush and below the other two. Your right thumb and fingers instantly perform a two-card push-off to the left. The thumb and fingers are gripping the right side of the cards. Your left thumb peels off the "double" and the remaining card between your right thumb and fingers is then placed on top of all. You have apparently counted each card while showing backs. The cards are still in their original order.

¹⁸³ After Kane marketed this off-beat effect, Joe Riding marketed a variation and Marlo played around creating an *impromptu* version. Don England published some impromptu versions, but the best ones were explained in *Gaffed To The Hilt*. Mike Powers marketed "Plastic Lady," which is based on England's gaffed version.

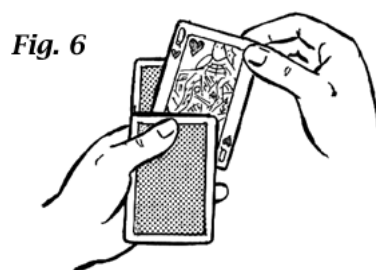
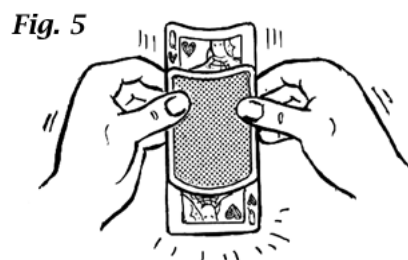


Flip them sideways and face up. (The one-quarter face-portion of the faked card should be lowermost.) Fan or spread the cards normally to show the Queen of Hearts between the two black Tens. The faked card is on the face. Your right hand then grips the fan-of-three at its inner right corner. Your right thumb goes on top and only your right first and second fingers go underneath. In fact, these two fingers cover the face-portion of the gaff. Your free left hand then removes the Queen of Hearts, gripping it near its outer left corner. (Fig. 2)

As soon as the Queen of Hearts is pulled out, your right hand turns palm down as shown in Figure 2. Notice how fair the fronts and backs of the cards look. Turn your right hand palm up so that the faces of the black Tens are uppermost again. Your left hand turns the Queen of Hearts face down and re-inserts it between the Tens. (Fig. 3) Do not insert it flush, but leave it outjogged about an inch.



Square the Tens, leaving the Queen of Hearts outjogged, then flip the cards over sideways and hold the elongated packet as shown in Figure 4. This dual grip is similar to the original Elmsley Count grip, only your first, second, and third fingers of both hands are underneath the packet. At this point, the thumb and fingers of both hands begin a simultaneous flexing action. That is, the sides are bent upwards and downwards so that the packet becomes alternately concave and convex. (Fig. 5)



While "flexing" the packet, the first and second fingers of both hands push downwards so that the bottom faked card moves to an injogged Position. This should be done *gradually*. Both thumbs on top keep the

uppermost pair of cards in place. Continue the actions until the face-side of the faked card protrudes. (Fig. 5)

The illusion is amusing—the Queen of Hearts appears to be twice as long. Hold this “image” a few seconds, then hold the elongated packet in your left hand. Your right hand comes over and to grip the “stretched lady” from above and by the ends. Your right thumb and fingers push the card(s) flush and squared.

Immediately turn the packet sideways. Your right forefinger then downjogs the top card for half its length, bringing the regular Queen of Hearts into view. Your right thumb and fingers then grasp the Queen of Hearts at its outer right corner and pulls it out. (Fig. 6)

The Queen of Hearts is tabled face up. Your left hand now holds two cards (Tens) in a jogged position. The spectators see *backs* since the top card (Ten of Clubs) covers the lower part of the faked Ten of Spades. Your right thumb and fingers come over to grasp a card, this time taking the *bottom* card of the pair at its outer right corner. This card is quickly turned face up and end-for-end stud-fashion, which “kills” the face-side of the faked card. It will appear as though you merely flipped the Ten of Spades face-up. Turn the regular Ten of Clubs face up in the same manner and toss it onto the tabled Ten of Spades. Your right hand picks up the Queen of Hearts, the suspicious-looking card, and slowly turns it face down to show its entire back. Although the effect is actually over, skeptics and fast company will be interested in the three principal cards, particularly the Queen of Hearts. You, on the other hand, casually perform the final steps. The actions should seem unimportant.

With the Queen of Hearts face down, your right hand uses it to scoop up the face-up Tens. Place all three cards in your pocket or close-up case. Do not make the mistake of trying to “prove” anything. In other words, do not try to *conclusively* show the fronts and backs of *all* three cards. Put them away, then remove a deck of cards and perform a couple of quick zingers, knowing that the weird novelty of the “stretching lady” has served its purpose.

Handling Notes

I'm not sure whether it's axiomatic or not, but “proving” should be done *prior* to an effect. Daryl calls this Canceling Out. In other words, if you plan to show and place a card face down on the table prior to a transposition or transformation, your *preliminary* handling should be tactical and convincing. Your actions must persuade the audience that the shown card is the one placed on the table. Do not go back and “prove” that the card is still there. This is psychologically wrong. In the foregoing routine, you implicitly and logically show the cards (fronts and backs) during a seemingly innocent procedure that sets the stage. All the actions are pertinent. Nothing is extraneous.

The problem with “proving maneuvers” lies in the nature of proof itself, which is *verification through analysis*. When watching an effect unfold, spectators rarely analyze anything. They observe and do not consciously abstract constituent elements of the visual phenomenon they see. They do not intently study interactions, implications, and so on. Their observations may be somewhat guarded, but strictly speaking, lay people are innocents. They do not specifically know what to look for, even though they want to be skillfully vigilant. They do not know how. If they are analytical at all, they will analyze afterwards as retrograde analysts. This also works against them. They must remember *everything* they saw. In short, lay people do not know *what* to look for, *how* to look for it when it is happening, and *afterwards* they must remember everything that happened. They are at a distinct disadvantage.

Alternate Handling To Show The Backs

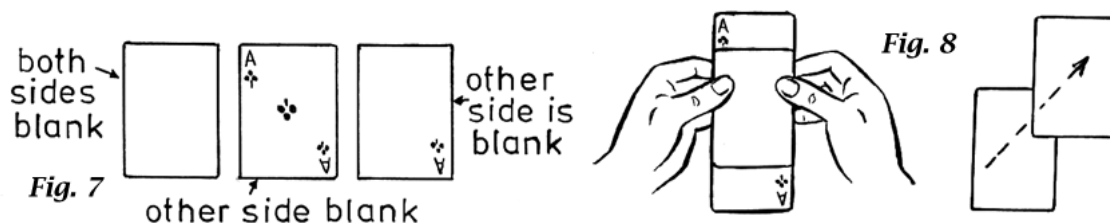
The set-up from face to back is: Ten of Spades (gaffed), Queen of Hearts, Ten of Clubs. Hold these cards face-up in your left hand. Execute a Double Turnover to apparently show the back of the Ten of Spades.

Perform another Double Turnover, then deal the Ten of Spades face up to the table.¹⁸⁴ Handle the Queen of Hearts as you did the "double," only perform a Single Turnover. Table it face up on top of the gaffed Ten of Spades. Show the Ten of Clubs on both sides and table it face up on top of all. Pick up the cards and reverse-count them (face up). Spread and show both sides of the fan, then proceed with the routine as outlined.

This procedure is mechanically sound, but is slow and perhaps too deliberate. Each card is shown on both sides. Fast company and intelligent lay persons might become suspicious. Perhaps the best procedure is to simply fan the cards and show both sides? The audience sees both sides of three cards. What else is necessary?¹⁸⁵

Marvin Johnson Variation

In this version, the faces of the three principal cards are different—two Blank cards and a black Ace. The three cards used are a regular Blank-faced card, the AC or AS. (The AS is better in that the center pip is larger), and a gaffed Blank with a matching black Ace *index* on the diagonal corner. (Fig. 7)



This variation "pays a price." Certain aspects gain strength, others weaken. The obvious strong points are: (1) The backs of each card are clean. (2) The gaffed index is easy to hide and cover. (3) From a psychological standpoint, using Blank cards as the two sandwich-cards seems to preclude the possibility for trickery. In other words, it is unlikely that a Blank card can somehow become extra card with a matching face (either full or partial). This is untrue, but psychologically speaking, lay people cannot figure out why a blank card can be gaffed. Weak points will be apparent as you learn and understand the action-procedure.

Method: Arrange the cards in this order from face: Blank-face card (regular), regular Ace of Clubs, gaffed Blank-face card with Ace of Clubs-index. Place the gaffed card so that the fake index is at the inner right corner. Place these cards face up in your left hand.

Your right hand comes over and grips the cards at their lower right corner as your left hand peels off the top Blank card. Your right thumb is on top and your right first finger is below. Your left thumb peels off the Ace of Clubs, leaving the gaffed Blank in your right hand. Your right thumb covers the fake index. Place this fake on top of the others and maintain your inner right corner-grip.

Flip all three cards face down sideways. Spread the cards and show their backs, then openly and fairly deal them face down onto the table, reversing their order in the process. Again, turn them face up and sideways. Perform the Christ-Annemann Alignment Move to get the center Ace of Clubs into an outjogged position similar to the one depicted in Figure 4 of the original routine: Your right forefinger slides the top card down and into an injogged position. Once in this position, your right second fingertip contacts the back on the

¹⁸⁴ There is a discrepancy in the first turnover. The face card (the "double") is turned down upon the Ten of Clubs. After it is turned over again and dealt off onto the table, the face card is the Queen of Hearts. In numerous audience tests, this discrepancy is seldom noticed. Spectators are focused on the card being moved and handled. Unless you are a purist, do not worry about it.

¹⁸⁵

Do not forget about the Oram Subtlety, which can be used during the casual clean-up at the end.

exposed center card. The top and center cards are then moved simultaneously upwards until the top and bottom become aligned. This alignment can be felt by your right thumb at the lower end.

Simulate the flexing action used in the original routine, getting the condition shown in Figure 8. Follow the original routine, pushing the cards flush, removing the center stretch-card, and finally show the cards on both sides as you clean-up and put everything into your pocket. You could use one of the Blanks, namely the gaffed one, and perform a version of the Universal Card.¹⁸⁶

Portable Fake Version (Racherbaumer)

This version applies ideas by Marlo, who published many effects using waxed gaffs (partial cards) that can be attached and re-attached to regular cards.

The gaffed card is similar to the one explained in the original version, except that a partial Queen of Hearts is *waxed* to the back of the Ten of Spades. This waxing should be a light one—a couple of very small balls of wax strategically placed. The waxing can be firmly pressed, but do not overdo it.

Proceed as explained in the original version. You have the Queen of Hearts face up on the table and two cards apparently face down in your left hand. These two cards are in a jogged condition with the regular Ten of Clubs on top of the waxed Ten of Spades. The Ten of Clubs is injogged.

Turn the Tens end-for-end to bring the waxed Ten of Spades into an injogged position. The waxed, partial card is now at the top end of the Ten of Spades. Next is a cheeky part: Move or slide the Ten of Spades' gaff in an upward angle as shown in the drawing below. Slide it until the outer right corner of the Ten of Clubs below clears the edge of the waxed partial fake above it. Use the Ten of Clubs' outer right corner as a *scoop* and slide it *between* the partial fake and the Ten of Spades. The entire Ten of Clubs is then slid between the partial fake and the Ten of Spades as both cards are apparently squared. This squaring ruse *separates* the fake from its temporary host (10S) without any tell-tale noise. There is no clicking sound when waxed cards are usually pulled apart.

The separated fake falls neatly into a left finger-palm, while it is temporarily covered by the black Tens. This fake is easily palmed and can be pocketed or lapped, depending on your performing situation. The exact details is left to your own devising. Regardless, you are ultra-clean at the end.¹⁸⁷

THEY'RE ALL ALIKE

Edward Marlo

Effect: The performer demonstrates an Ambitious Card-type routine, leading the audience to believe that the deck consists of duplicates of one card. He then apparently shows such a deck, but in the end the entire deck is shown to be blank!

This routine, including all the patter lines and subtleties was shown to Jon Racherbaumer, Alton Sharpe, and Eddie Fields during the summer of 1969. In each case, the climax was a complete surprise. If you follow the procedural details closely, you, too, will obtain the same results.

Requirements: You need a Blank Face deck and two regular cards to match the backs of this deck. Marlo used a Ten of Spades and Queen of Hearts. A blank-face card should be secretly in your outside breast coat pocket, blank-side towards your body.

¹⁸⁶ It is possible to perform this variation with the center stretch-card being reversed and face up between two face-down cards. The handling, however, is too involved to make it worthwhile (except for certain kinds of magicians). If you like the Half Pass, the necessary handling should be manifest. Otherwise, getting in and out of the situation requires more movement than ingenuity.

¹⁸⁷ If you want to be ultra-clean at the end *without using a waxed fake*, resort to Marlo's Hung Card approaches, then switch the gaffed card for a regular card that can be examined. This can be applied to the original Johnson version.

Set-up: Place the regular Ten of Spades in the center of the Blank deck and place the Queen of Hearts on the face. Place the cards into a card case and you are ready to begin.

Your audience can be lay people or magicians. Both will react favorably to this routine.

Method: Start by removing the cards with its face (Queen of Hearts) showing. Casually table the deck face up for a Riffle Shuffle with the long side of the deck towards you (standard position), using your right hand. Your left hand simultaneously places the card case into your left side coat pocket.

Hold the deck between your thumbs and second and third fingers of each hand. With both thumbs riffle upwards the deck on your side until you spot the center Ten of Spades. Cut the top portion to the right with your right hand, leaving the Ten of Spades on the face of the left-hand portion. It should appear as though you simply split the deck for the usual type of Erdnase Riffle Shuffle.

Riffle Shuffle the deck with both thumbs near their respective corners so that you do not expose the Blank cards having no indices. Also, do not raise the corners of the cards too much during the shuffle. End the shuffle so that the Ten of Spades and Queen of Hearts fall on the face of the deck with the Queen of Hearts above the Ten of Spades. You can then repeat the shuffle as follows: With your right thumb at the back and near the inner right corner, lift up about half the deck. Your right hand then moves this portion of cards to the right; however, your left hand, holding the cards in a similar grip at the adjacent end of the deck, holds back the Queen of Hearts on the face by pressing on it with your left first fingertip. This is a Slip Cut-type action. Both portions show appropriate face cards. Immediately begin another Riffle Shuffle, ending with the Ten of Spades on the face of the deck, but allowing the Queen of Hearts to be shuffled into the right-hand portion by at least ten cards or so. Square the deck and turn it face down.

Perform a couple more quick Riffle Shuffles, retaining the Ten of Spades on the bottom and allowing the Queen of Hearts to be shuffled further up in the pack. Having completed the shuffles, turn the deck so that the faces are towards yourself and say: *"Before I start this effect, I'll remove the Joker."*

The deck is in your left hand. Take the first three cards, one onto the other, into your right hand. Bridge their lower ends by squeezing inwards with your right third and fourth fingers. Without pausing, run or spread the rest of the cards onto these three cards, which will ride under the spread. Continue this spreading action until you come to the Queen of Hearts. Upjog it from the spread, close the cards, and allow the three, bridged cards to automatically go to the top of the deck. Your left hand holds the deck as your right hand removes the Queen of Hearts (back outwards) as the supposed Joker.

Place this into your outside breast coat pocket without showing it. As your right fingers go inside the pocket, the Queen of Hearts is exchanged for the Blank card previously placed there. This card is immediately drawn out of the pocket so that it remains exposed.¹⁸⁸

Turn the deck sideways (book fashion) and face down. The top three cards should be crimped at the back end only, with the Ten of Spades third from the top. You are then set to go into the routine.

Routine: Begin with an Overhand Shuffle, undercutting half the deck and shuffling it off onto the top. Square up and cut the cards so that the original three crimped cards are back on top. This is easily accomplished by holding the deck with its bottom side resting on your left fingers, your left thumb on its uppermost side. Hold the deck loosely and it will more or less separate at the bridged cards. Next, your left thumb engages the top side at this separation and pulls these cards (including the three crimped cards) to the left.

Your right thumb and second finger simultaneously hold back the cards above the three crimped cards. Your right thumb and finger lightly grasp the outer corners at each end. Once the slight separation is started, both hands move to bring the backs of the deck uppermost or parallel to the floor. The left-hand

¹⁸⁸ This "exposed" bit is optional. Some may prefer to place the Queen of Hearts into the pocket and make the exchange later.

portion will immediately fall loosely into your left hand and without hesitation is placed on top of the right-hand portion. This right-hand portion is held from above and by the ends. The pack, after this cut, is simply allowed to drop into a left-hand dealing position.

An excellent method for cutting to a bridge is as follows: Square the deck firmly to prevent a side-separation from flaring or showing at the bridge or crimp. Straddle Grip the deck in your left hand with your first finger on the top end and your fourth finger at the bottom end. Your left second and third fingers are at the bottom side, while your left thumb presses firmly on the top side of the deck. At this point no separation will be visible. Retaining this Straddle Grip, merely relax all your fingers. A visible separation will be exposed at the top side. The tip of your left thumb is immediately placed onto those cards above the separation, pushing them slightly forward and widening the separation. Simultaneously, your right hand comes over to grasp the outer portion and the cut is performed and completed. This action is superior to the Charlier Pass method for cutting to a crimp. Remember the actual separation of the portions is very slight—just enough to insure a cut above the bridged or crimped cards. The shuffling and cutting of the deck is accompanied by the lines, *"Let's just shuffle and cut the deck, then use whatever the top card happens to be!"* Remember not to inadvertently flash the blank faces of the cards during the Overhand Shuffle and cut.

With the deck face down in your left hand (dealing position), your right hand grasps a supposed single card from above and by the ends. In reality, easily lift three cards as one because of the crimp at the back end on these cards and say, *"The Ten of Spades. Watch! I'll show you how a gambler would control this card."*

Drop this card(s) back onto the deck, repeat another Overhand Shuffle and cut them once more as already described. Perform a Triple Lift at the bridge, show the Ten of Spades again and add, *"I'll do it again!"* Repeat the Overhand Shuffle, cut, and show the Ten of Spades on top. As you drop it (?) back on top of the deck, add: *"Let me show you how a magician would control that card!"*

Bury the top card into the center of the deck and say, *"A magician would place the Ten of Spades into the deck. Next, he would tap the deck and the Ten of Spades would arrive back on top without any shuffling!"* At this point, you have Double Lifted to again show the Ten of Spades on top. Place the card(s) back face down on top of the deck.

Without too much hesitation, remove the top card and once more bury it in the center and say, *"Let's do it one more time... in the center... a magic tap... the Ten of Spades is back on top."* Lift the single, top card and show the Ten of Spades. Replace it on top (face down) and say, *"Many do not believe that the Ten of Spades really goes into the deck, but as you can see, it really does. Would you please tap the deck? Thank you! This time it went to the bottom."* During the above patter lines, you have actually taken the Ten of Spades and inserted it into the center (from the front end). Do not show it yet, but leave it outjogged for about half its length. The Ten of Spades is then shown as follows: Your left first finger pushes upwards on the projecting Ten of Spades, slightly raising it and the cards above it. Your right hand comes over to grasp this lifted portion from above and by the ends. Simultaneously the Ten of Spades is pushed flush to become the face card of the lifted portion. Your right hand raises this portion to show the Ten of Spades on its face. As the cards are seemingly replaced onto the left-hand portion, your right fingers perform the Kelly Bottom Placement or Ovette Master Move to bring the Ten of Spades to the bottom of the deck. The spectator will assume the Ten of Spades is in the center.

Have him tap the deck, then turn it face up to show the Ten of Spades on the face (bottom) in accordance with your patter. You must perform a Triple Lift for the next phase. When you get the three-card break is up to each individual, but here are a few suggestions:

(A) Perform a left Pinky Pull Down of the bottom three cards as you extend the deck for the spectator to tap it. Your right hand (from above) moves the deck very slightly forward as your left fourth finger retains the bottom three cards in position. The three cards are slightly injogged. The deck is turned over sideways to keep the jog at the back end. Your right hand then comes above the deck as if to square the ends with the ball of your right thumb engaging the jogged cards momentarily as your left hand moves downward

slightly to create a small separation. Your right thumb immediately pushes the cards flush as your left fourth fingertip moves in to obtain a break below the three cards.

(B) Turn the deck face up and under cover of your right hand (which is above the deck as if squaring the ends), your left pinky releases or counts three cards at the inner right corner, then simply moves in to hold a break below them. The deck should be held in a left-hand Mechanic's Grip with your first finger around the top end.

(C) Turn the deck into your left hand as for dealing and show the Ten of Spades. Under the surprise of disclosing the Ten of Spades, immediately and quietly riffle the back end of the deck upwards very slightly with your right thumb until you feel three cards remaining. Your left pinky moves in to obtain the break. Choose a method that will maintain a smooth tempo. There should be no fumbling during the entire routine.

Your right thumb and first-second fingers grasp the three cards at their inner right corner (thumb on the face), then turns them upwards toward the spectator as your left hand simultaneously tilts up to hide the blank face of the deck. The Ten of Spades is turned onto the face of the deck, but is left projecting for half its length. Your left hand only holds all the cards. Your right hand (from above) pushes the Ten of Spades flush as both hands are simultaneously lowered to bring the back of the supposed Ten of Spades into view. Your right hand is still above the deck and touching the ends.

Your right thumb and fingers then lift off (slightly) only the uppermost card from the deck as your left thumb moves under the deck and flips it over. Your right hand moves away with the supposed Ten of Spades, which is immediately placed face down on top of the face-down deck. If this coordinated, turning movement is done properly, none of the other faced cards will show. The patter line for turning the deck is, *"You just saw me turn over fifty-one cards. Now watch closely. Tell me if you can see **one** card turn over!"*

Cut the deck to apparently bury the face down Ten of Spades. Actually, the Ten of Spades is face up with the second card below also face up in the center of the deck. After a magic tap, spread the deck between both hands until you come to the face-up Ten of Spades. Be careful not to expose the fact that there are *two* face-up cards. Your right hand places its cards face down onto the table.

Perform a Double Turnover of the Ten of Spades to ostensibly turn it face down onto the left-hand cards. The top card is immediately dealt off onto the tabled cards. Your right hand takes the cards from your left hand (from above and by the ends) and dribbles them onto the tabled cards to apparently bury the Ten of Spades, but hold onto the last card, then flip it face up to reveal the Ten of Spades back on top. Your right hand uses this card to scoop up the deck, bringing the Ten of Spades to the *bottom* of the deck.

Hold the deck face down in your left hand and say, *"Of course, you realize that this is one of those decks where all the cards are alike. See! Ten of Spades... Ten of Spades... Ten of Spades. . . Ten of Spades!"* During this utterance, your right hand has grasped the deck from above and by the ends. Your right first finger lifts off about ten cards at the outer end and swing cuts them into your left hand. Your right hand then turns to reveal the Ten of Spades. Repeat the Swing Cut three more times to show the Ten of Spades. Afterwards, you should have a small packet remaining in your right hand. Place this portion onto the larger left-hand portion, but maintain a left pinky break.

Continue: *"No matter where we cut, we get the Ten of Spades."* Your right hand holds the deck with the thumb holding the break at the back end as your left hand undercuts a small portion of cards to the top. Immediately, your right hand lifts off the cards above the break to show the Ten of Spades. Repeat the same action two more times. On the final cut, which is to the break, be sure to release the Ten of Spades so that it will come to the top and remain there. Show the top card as being the Ten of Spades and turn it face down.¹⁸⁹

¹⁸⁹ These actions were first described in *Ibidem* #15 in the article, "In Lieu of the Hindoo Shuffle," pp. 3-5. Marlo's original notes were drafted on December 18, 1956 and the technique was applied in other routines.

Continue: *"No matter where you stop, you get a Ten of Spades. See... all Tens of Spades... the cards are all alike!"* You have rapidly counted off four cards (one onto the other) into your right hand. Immediately rest the packet on the side of the deck as your left thumb and fingers hold it in place so that your right hand can immediately grasp it from above and by the ends. Your right hand shows the face card of this four-card packet, then turns down so that your left thumb can peel off the top card of the packet onto the deck. Immediately, your right hand turns to show the face of the packet again. Repeat the peeling and showing of the Ten of Spades until only the Ten of Spades remains in your right hand.¹⁹⁰

At this point, your right hand flips the Ten of Spades face up onto the top of the deck. With the Ten of Spades face up on top of the deck, your right hand apparently places it on the bottom of the deck. In reality, it is placed into a Direct Rear Palm.¹⁹¹

Your left hand cops the card as your right hand takes the deck from above and by the ends to place it face down on the table. Your left hand casually goes to your left side coat pocket, leaves the palmed card behind, and comes out with the card case as if to put the cards away. Gaze at your skeptical spectator and say, *"Do you think I'm putting you on? The cards are really all alike... on the backs!"*

Ribbon-spread the cards face down and add, *"...and they're all alike on the other side!"* Perform the standard flip-over flourish to turn the spread face up and reveal the Blank faces. Leave the cards on the table for inspection. If you are giving a free exhibition, the audience will surely grab for the cards.

Remove the protruding Blank card from your breast coat pocket. Do not show it, but start to place it into the card case. If no one asks to see it, do not bother showing it. If they ask to see it, say, *"Oh, that's the Joker. Let me change it to match the other cards."* Rub it against the Blanks on the table, then turn it over to disclose its Blank face. Marlo told me, "Only on one occasion did anyone asked to see the card placed in my breast pocket, but I keep hoping. There is always a chance it will happen. If so, you are ready."¹⁹²

August 10, 1969

TABLED RIFFLE SHUFFLE CONTROL

Jon Racherbaumer

This handling is based on Karl Fulves' "Riffle Shuffle Control" that appeared in *Epilogue #16* (November, 1972). Its main feature is a change in the basic handling so that the procedure becomes a *tabled* one and the necessary end-for-end turnaround is less apparent.

Method: The deck may be borrowed. Everything is impromptu. The deck must have 52 cards. Begin by having a spectator shuffle the cards. Take the deck and split it at 26-26 and table the halves lengthwise for a Riffle Shuffle. At this point, either the spectator or yourself can Riffle Shuffle the halves together. In either case, the cards are not telescoped into each other and squared. Instead they are pushed together so that they are interwoven for about two inches of their length.

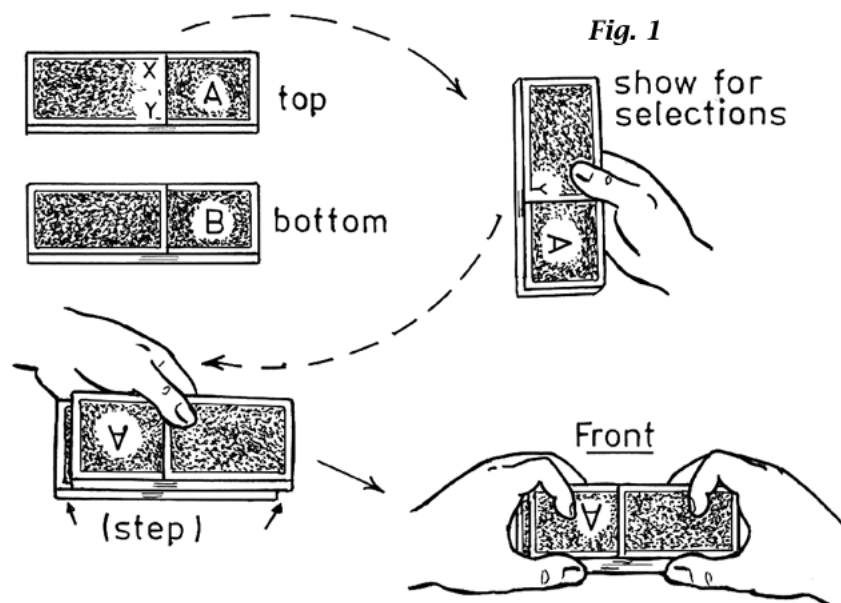
Have the spectator cut off a portion of this elongated deck and place the cut-off portion in front of the tabled deck. This cut-off portion is represented by portion A. Portion B is the elongated talon. (Fig. 1)

¹⁹⁰ This is the Flustration Count-Display.

¹⁹¹

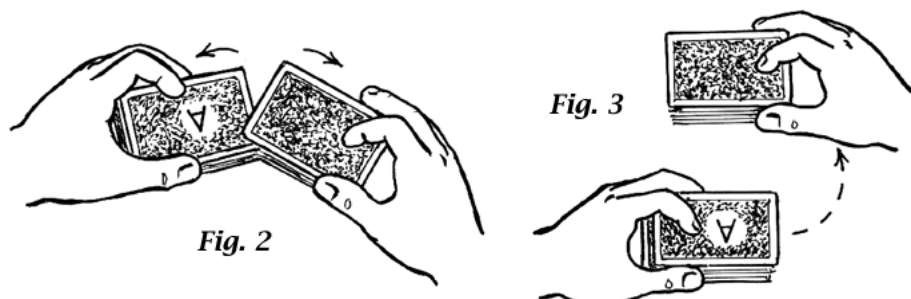
¹⁹² See *Action Palm* or *The Tabled Palm* from the Revolutionary Card Technique series.

For a modified version of "They're All Alike" see Alton Sharpe's *Expert Card Mysteries* p. 141, "Blank Surprise."



Your right hand then reaches over and grasps portion A at point X. Hold the elongated pack vertically as shown. Ask the spectator to remember the upper and lower cards. (In the Fulves handling, only one card is noted and remembered.)

Your right hand then transfers the elongated cut-off packet into your left hand, which grasps point Y (adjacent to point X). (Fig. 2) Finally, the packet is placed face down on top of the tabled portion B, with point Y going uppermost. This accomplishes the end-for-end turnaround necessary for the principle to work; however, the whole procedure will go unnoticed. When you replace portion A, make sure that you jog it to the right about a quarter inch. (Fig. 3)



Your right hand comes over to grasp the right end of the elongated deck as your left hand does the same thing to its respective end. With each half grasped accordingly, you are ready to strip out the right-hand portion with your right hand. Strip out the right-hand portion and place it in front of the spectator for squaring. Your left hand holds the remaining half in a tabled position. Note that it consists of two portions separated by a slight jog at the left end. This jog is covered by your left hand.

Place the remaining jogged half into your left hand (dealing position) so that the jog is at the lower end and towards yourself. Your right hand, which has placed this packet into your left hand, remains to ostensibly square the cards and then holds them from above and by the ends. However, your right thumb pushes down on the injogged portion and pushes it flush while simultaneously obtaining a thumb-break at the inner end.

Your right hand immediately cuts all the cards above the break onto the table. Ask the spectator to place his squared half on top of this tabled portion. Place the remaining cards in your left hand on top of all. It should appear as though you have randomly cut the cards to "sandwich" the spectator's portion. At this stage, one selection is on the bottom of the deck and the other is 26th from the top. Knowing these exact positions, the operator can utilize these positioned cards for various effects.

RECALL AND NEGLECT

Jon Racherbaumer

This is a version of Hofzinser's "Remember And Forget."

Control the cards, using Racherbaumer's tabled version of "Riffle Shuffle Control." Cut the cards and riffle shuffle so that one selection goes to the top and the other to the bottom. Pick up the deck and say: *"You noted a couple of cards, which were then lost in the deck. Remember one of the cards and forget the other."* Pick up the deck and perform Marlo's All Around Square and secretly note the bottom card. At this point, there are several approaches:

First Approach

Table the deck for a Riffle Shuffle. Perform the Christ-Vernon Table Reverse on the bottom card, but use Steranko's variation so that the reversed card goes *into* the pack near the bottom rather than onto the face (bottom) of the deck. Slip cut about fifteen cards to further centralize the reversed card, while retaining the top card on top.

Second Approach

Give the cards a straight cut in the hands and maintain a left pinky break between the portions. You then have a break between both selections. Perform Marlo's Center Reverse on the card *above* the break. Table the deck. One selection is then reversed in the center of the deck next to the other selection.

Third Approach

Contrive to get a card on the bottom of the deck so that the selection originally on the bottom becomes *second* from the face (bottom). This can be done during a Riffle Shuffle. Get a break under the top card (other selection). Undercut half the deck, taking this half with your left hand and flip it face up onto the top of the face-down portion.

Maintain the break with your right thumb at the back end. Repeat the action with all the cards below the break. This time, however, replace this last portion *below* rather than on top. A selection is then reversed in the center and the other selection is second from the face.

Endings

If you use the *First Approach*, ask the spectator to name the card he *remembered*. If this card is on top, do the following: Show the bottom card of the deck. Double Lift the top two cards, then turn them face down. Neither will be the "remembered" card. Hold the top card in your hand and ask the spectator to name the "remembered" card again. Disclose the top card to show the change. It is the "remembered" card. Ask him to name the "forgotten" card. When he does, ribbon-spread the deck face down to disclose it face up in the middle of the spread. If the "remembered" card is face up in the center, do the following: Immediately

ribbon-spread the cards face down to disclose it. In spreading the cards perform Marlo's "Ribbon Spread Palm."¹⁹³

You have now stolen the other selection. Produce it from your pocket as the "forgotten" card. If standing, merely top palm the other selection prior to ribbon-spreading the cards. If you use the *Second Approach* and know the name of the reversed card in the center, two possibilities exist, depending on which card is "remembered" and which card is "forgotten." If the reversed card is the one remembered, then ribbon-spread the cards face down and disclose. You can show that the "forgotten" card is next (below) it. The Larreverse can also be applied. Using the *Third Approach*, you must disclose one of the selections, namely the one second from the face, by using a "change." A visible change is best. Marlo's Visual Retention Change is very good, otherwise resort to the Downs, Elliott, or Mechanical Changes for a face-down, delayed disclosure. The rest is the same as other versions already outlined.

An interesting effect that is similar to the *Second Approach* is: Get one of the selections to the top and the other one to the bottom as already explained. Remove a "double" from the center of the deck by using one of the published methods (Jennings, Avis, or Hartman). Turn it face down on top of the deck after showing it. Deal the top card of the deck face down onto the table. Suppose that the shown card is the Jack of Diamonds. The audience will assume that the tabled card is the Jack of Diamonds. In reality, it is face down on top of the deck and just below it is one of the selections. The other selection is on the bottom of the deck.

Get a left pinky break below the top card. Cut the cards and hold the break. Then secretly reverse the Jack of Diamonds so that it goes face up between the two selections. Use either Marlo's Center Reverse, Cervon's Center Reverse (or Combort Pass), or the Zavis Pass Reversal. Turn the deck face up.

Have the spectator insert the supposed Jack of Diamonds face down into the center; however, leave it outjogged. Apparently push the outjogged card flush, but actually steal the card. Either "go south" with it or replace it face down (properly faced) on top of the deck. To conclude, ribbon-spread the deck face down. Disclose the two selections on either side of the face-up Jack of Diamonds.

DOUBLE SPELLER

After using the "Tabled Riffle Shuffle Control," one selection is 26th from the top, the other is on the bottom of the deck. Note the bottom card.

Overhand Shuffle 13 cards (8-5) to the bottom, then jog Shuffle and retain the top and bottom stocks. The original, noted bottom card is then fourteenth from the face and the original 26th card is thirteenth from the top. You are then set to "spell" either card. Since you noted one of the selections, once one of them is named you know whether to deal from the top or face (bottom).

MORE MENTAL REVERSES

Edward Marlo

Effect: The cardician lays out five cards in a face down row. Turning his back on the audience, the performer asks a spectator to look at any one of the five cards and then mix them up. Turning around, the performer takes the five cards and places them face down into different parts of a face up deck. They are openly pushed flush into the pack and he spreads the deck to show the face down cards in a face up deck. The pack is then squared and given one cut. The spectator is asked to name his card. The performer ribbon-spreads the deck face down on the table. There in the center is a single face up card. It is the thought-of-card and the other four cards have apparently righted themselves.

¹⁹³ *The Tabled Palm*, p.11

This effect is outlined in *The Cardician*. The basic effect is that one card of five magically reverses itself or four cards that are not the selection right themselves. Everything is relative to the given procedure and handling, which differs in each method. For example, in the Atfus handling "Mental Reverse III," the five cards are returned face down to the top of the deck. The deck is fairly cut, then the cards are ribbon-spread face down. The mental selection apparently turns face up in the center of the spread. Sometimes cardmen have the chosen card disappear from the five-card packet and reappear face up in the deck. The procedure and mechanical handling are fundamentally the same, but the ultimate effect is different.

This *Fourth Method* has an interesting procedural change: The five cards are inserted into a face up ribbon-spread. This has a casualness, directness, and logic that other methods do not.

Requirements: For this method you will be using the 8C, KH, 3S, 10D, 2C, and the four Aces. These nine cards are roughed on their faces.

Set-up: This nine-card set-up is on top of the deck. Most of the methods employ the same beginning sequence, namely the choosing of the mental selection. The basic opening is as follows:

Method: With the set-up on top, undercut for an Overhand Shuffle, injogging the first card and shuffling off. Deal off a few cards (two or three) face up onto the table and say, "*Wait a minute! These cards should be face down!*" Pick up and return the dealt cards to the top of the deck. Get a pinky break below the injogged card and go into another Overhand Shuffle, shuffling off to your break. Your original set-up is then back on top of the deck.

Deal the top five cards face down in a row from left to right (8, K, 3, 10, 2 of your chosen suits). Have a spectator point to any one of them. Suppose that the KH, the second card in the row, is chosen. Turn around in accordance with the procedure. While your back is turned, have the spectator look at his card, return it among the other four cards, and then mix all the cards. The old psychological strong point remains: Because your back is turned at the time the spectator notes his card, he assumes you cannot possibly know which card is chose. In reality, you knew which card was chosen the instant he touched it, which occurs *before* you turn your back.

While your back is turned, quickly distribute the four roughed Aces into different parts of the deck. When you eventually turn around, spread the deck face up on the table or close-up pad. Be sure that your spread is neat and even. You will be able to quickly sight the Aces. Take back the spectator's mixed, five-card packet and give it a casual Overhand Shuffle with the faces towards you. Maneuver the selection to the bottom, then cut the packet to bring the card to the center or third from the top as the packet is held face down.

The first two cards of the packet are inserted face down onto Aces in the face up spread. The actual selection is inserted into the center of the spread but not onto an Ace. The remaining two cards are inserted onto the remaining two Aces in the spread. Scoop up the cards and openly and cleanly square them. Turn the deck face down.

Ask the spectator to name the "thought" card. Ribbon-spread the deck and only the selection will be show. The roughed pairs will cling together and appear as face down cards. Remove the face up card and replace it somewhere near the top of the deck. At this stage, you have four roughed face-to-face pairs in his deck and you are set to perform another effect

Overhand Shuffle the deck. This will not disturb the roughed pairs and it sends the single roughed card inserted at the beginning near the bottom of the deck. Say, "*I will use just one of these cards!*" In reality, thumb through the face down deck and feel for a thick or double-card (one of the roughed pairs). Upjog and remove it as apparently a single face down card. Place it on top of the deck.

Perform a Triple Turnover (the two faced roughed cards and a single card) and it will appear as though you turned the "removed" card face up on top of the deck. Immediately remove the top face up card, snap it to

show its singularity, then name it. Your left thumb pushes over the roughed Double-Backer and places the face up single card in your right hand *below* it.

Perform a Paint Brush Change by simply brushing the roughed pair across the single face up card and peel off the top face down card to expose an Ace. The card has seemingly changed to an Ace. How you perform this change is a matter of taste and skill. Marlo preferred a Wrist Turn Action, plus a snapping of the top card as the right fingers held onto it.

At this stage the single card in your right hand is inserted somewhere near the bottom of the deck. The face up Ace (really two cards) is turned down onto the deck as apparently a single Ace. The top card is dealt face down to the table. Double-Cut the top Ace to the bottom of the deck.

Repeat the above action-sequence three more times to apparently change randomly chosen cards into Aces. At the conclusion, there will be four Aces on the bottom of the deck and four indifferent cards on the table. There are many avenues to take. For example, spread out the four tabled cards in a row. Shuffle the deck, getting the Aces to the top, then perform Alex Elmsley's 1002 Aces or any other Ace effect. You could also easily go into an Elevator-type routine. If preferred, you can palm out the Aces as you place the deck on the table. Then drop small packets on each supposed Ace. Assemble the packets and have the spectator hold onto the deck. Produce the Aces from your pockets.¹⁹⁴

The next version enables the performer to have a spectator merely think of any one of the five cards and later it will be the only one face up since the other four turn face down.

Fifth Method

Requirements: Two sets of roughed cards. You can use the four Aces, roughed on their faces, plus another card such as the 8S (for the fifth card) also roughed on its face. This is set 1. Set 2 consists of the 8C, KH, 3S, 10D, 2C, all roughed on their faces.

Set-up: Set 1 is placed on top of the deck. Set 2, which is first mixed, is placed onto Set 1.

Method: Obviously both sets of cards are kept intact on top during any shuffles and cuts. Remove the top five cards, fanning them out as you request a spectator to think of one. Hand him the packet for mixing or shuffling.

During the spectator's shuffling, you have two alternatives for distributing the top five cards of set 1. (1) You can perform three In Faro Shuffles. The third one is actually an In Straddle-Faro Shuffle. (2) You can merely distribute the top five cards by casually inserting them into different parts of the deck.

Spread the deck face up, making sure that can spot the four Aces and the 8S. Take the spectator's five-card packet, look at their faces, and say: *"You thought of one of these cards. I haven't any idea which card you are thinking of...It could be this one ... this one or this one!"* During this patter, rearrange the five-card packet into the 8, K, 3, 10, 2 set-up from the top.

Turn the packet face down and starting at the left end of the spread insert the five cards one at a time onto the roughed keys (Aces and 8S) as you come to them. These cards are inserted face down into a face up spread. Pick up the deck and square up. The five cards obviously remain reversed in the face up deck. Turn the deck face down and ask the spectator to name his thought-card. Explain that you will cause all the cards to "right" themselves except for his selection.

Suppose the spectator names the 10D. All you have to do is be careful not to spread the first three roughed pairs as you come to them when spreading the cards between your hands. When you come to the fourth

¹⁹⁴ See Notes of 1951 for "New Aces To Pocket" or *Hierophant* 5-6.

roughed pair from the top, simply split them to reveal the 10D, then continue spreading the rest of the deck to apparently show them facing one way.

The thought-card can be cut to the top. Turn it face down and spot the bottom card of the deck. If it is the 8S, do nothing as you perform the previously suggested Ace production routine. If the bottom card is an Ace, cut the top card to the bottom, reversing it in the process so that it goes face-to-face with the bottom roughed card. Perform the four-Ace production as already outlined; however, if the 8S shows up before all four Aces are produced, say: "*Sometimes in magic, you cannot distinguish between Aces and Eights.*"

If you prefer, use the roughed face-to-face pairs to perform a convincing All-Backs routine. At the conclusion, there are no Double-Backed cards to get rid of.

Sixth Method

This impromptu method can be done by inserting the five cards face up into a face down deck or face down into a face up deck. Marlo preferred to insert the cards face up into a face down deck.

The five cards are chosen and ascertained as already explained in previous methods. The five cards are inserted face up into the fanned face down deck so that the selection is the first card on the left or bottom; however, the face of the fan is towards the spectators so they cannot see the position of the chosen card.

Close the fan, leaving the five cards upjogged. Your right hand starts to push the five cards flush into the deck. Simultaneously, under cover of your right hand, your left first finger pushes the selection flush with the deck as the deck is lowered. Without hesitation, the remaining four cards are angle-jogged, then straightened so that they are side-jogged to the right.

All that remains is to ribbon-spread the deck face down on the table. Only the selection will show because the side-jogged cards remain hidden beneath the spread. Remove the face up selection as you scoop up the rest of the deck. You can manage to get out of the above situation by performing the old effect where four cards turn face up and the mental selection remains *face down*. Almost everyone is familiar with this hoary effect. Any five cards can be used and the spectator can think of any one. You do not need to know the selection, but be sure that the spectator remembers and looks at only one of the five freely chosen cards.

Variation Of Sixth Method

This is an obvious corollary of the Sixth Method. Instead of ribbon spreading the deck on the table, perform a Pressure Fan in your hands. This hides the angle-jogged cards and discloses only the chosen one. After removing the chosen card, the fan can be closed, then re-fanned with a Pressure Fan to really show that all the cards are face down or face up, depending on how you began the effect. (See *Faro Controlled Miracles* for details.)

Added Notes

After performing either version of *Method Six*, you can use the four reversed cards for another effect such as using four packets and showing an All-Backs Routine. You should be able to work out your own routine. The effect of magically producing four Aces by using the paint-brush change in the *Fourth Method* is a variation of Carmen D'Amico's "Face-Up Aces" from *Expert Card Conjuring* (1968).'

January 3,1971

CLIFF GREEN'S RETURN FLIGHT

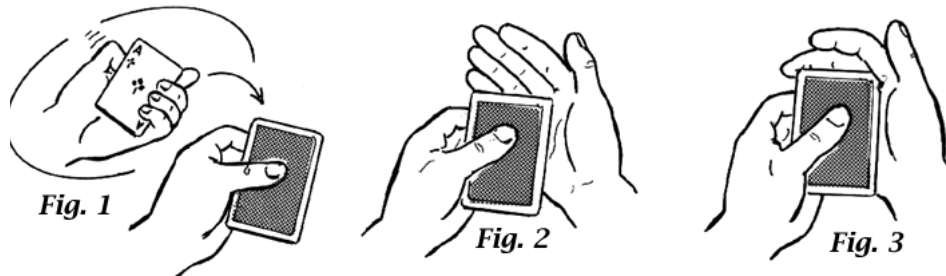
Richard Kaufman

Kaufman writes: "Four or five years ago, I met one of Cliff Green's students and he told me about an effect that Green did, though he didn't know how he did it. It looked, he said, like this: 'Cliff would take an Ace, give it a boomerang toss, catch it, then show that it had changed to a different Ace. He would repeat this three times, showing a different Ace after every toss. At the end he took the single Ace and visibly split it into the four Aces.'

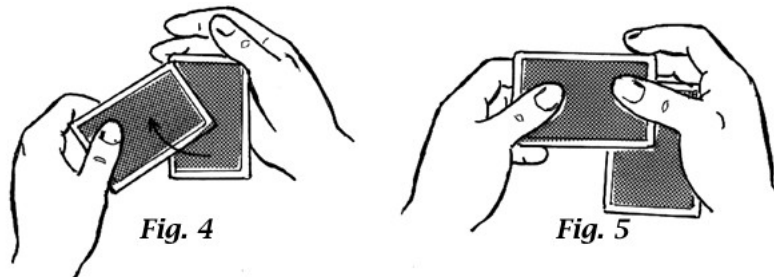
Kaufman did not know his method, this is what he worked out.

Method: Openly run through the deck and slip the Aces to the top in alternating red-black order. Grasp all four cards as one in a dealing position in your left hand as your right hand places the rest of the deck aside.

Perform Green's Unpublished Handling, ostensibly displaying one Ace with both hands. End the sequence by placing the card(s) into face-up, left-hand dealing position. Turn to your left. Without pausing, move your left thumb beneath the packet, curl your left fingers over the packet's right long side - onto the face, and start to turn the packet face down. (Fig. 1)

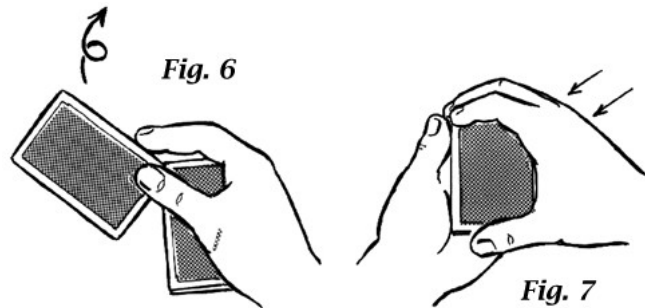


Move your right hand in front of your left hand, the outer right corner of the face-down cards going into the fork of your right second and third fingers (Fig. 2). Your right second fingertip curls onto the outer left corner of the cards, holding them in Lateral Palm. (Fig. 3)



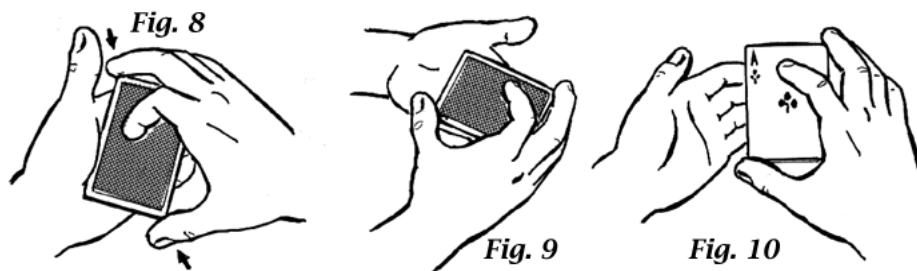
Your left thumb pulls the top card to the left and rotates its left long side outward (Fig. 4). That card is grasped between your right thumb and the upper side of your second fingertip in typical Boomerang Toss position (Fig. 5).

Extend your right arm and toss the cards so that it comes back to your left hand. It will be difficult to toss the card properly at first, and you will worry too much about flashing the palmed cards, but practice in front of a mirror will help you with the latter; sweat will do the former. A few tips might help, though. Remember that your right hand moves outward in a left-to-right arc, and your first fingertip pulls back on the card's corner as you toss it, giving it the spin (Fig. 6).

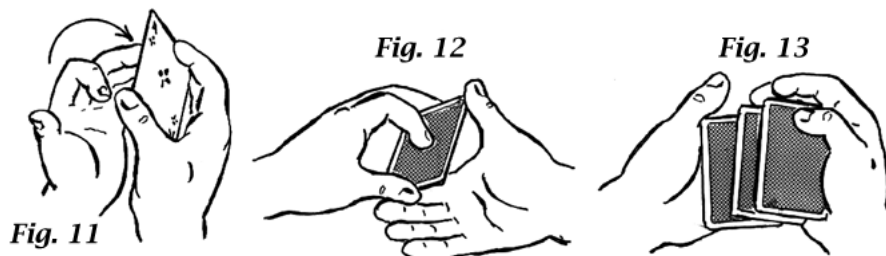


How is the part that causes a problem. It is totally illogical for your right hand to come near the card once your left hand catches it—except, that is, to toss it again, so you have got to minimize the appearance that your right hand moves closer. There are a few ways to do this. As your left hand catches the card, lean forward. As you lean back after catching the card, your left hand moves closer to your body, and your right hand need move forward only a bit in order to meet it. The larger body-motion covers the smaller hand motion.

Your left hand grasps the just-caught Ace in dealing position. Your right hand moves over it, straightening your right fingers (fig. 7). The packet moves over the single Ace and coalesces with it, your first finger curls lightly on top, your right thumb moves onto the inner right corner, and your second fingertip is at the outer left corner (fig. 8). As soon as all the cards align, tilt your hand so that the packet's top is visible to the audience (Fig. 9).

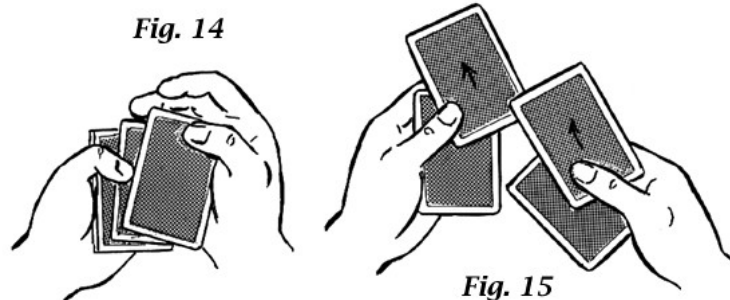


Without pausing, your left second fingertip pulls the packet's lower long side, rotating the cards face toward audience (Fig. 10). Turn your right hand palm up, keeping the Ace's face toward the audience (Fig. 11). Tilt your left fingers upward, so that your thumb points directly toward you, and grasp the packet in position for *Green's Unpublished Handling* (fig. 12).



Perform the Unpublished Handling, first in your left hand, then in your right, ending by placing the packet back into face-up dealing position in your left hand. Repeat the steal and toss, and so on until you have changed the card to all four Aces. After you have realigned the card you are showing as the fourth Ace with the packet, continue as before until you have stolen the packet and your left hand contains the card that was on the face of the packet when you removed the Ace(s) from the deck.

Toss and catch that card. Move your right hand over the packet as before, but don not straighten your right fingers. Instead, brush the underside of the packet with your left fingertips and pull the bottom card out from beneath it (Fig. 13). At this moment your right fingers move beneath the two remaining right-hand card. (Fig. 14) This is facilitated by continued downward pressure by your right thumb on the left-hand cards.



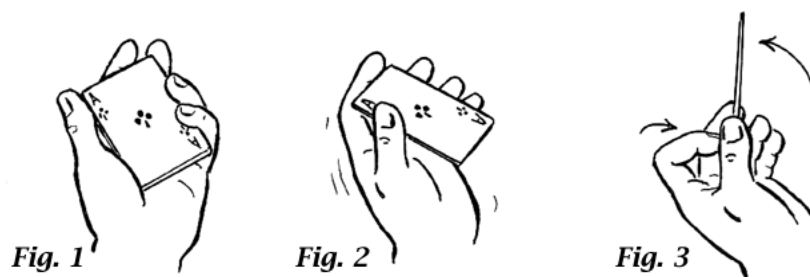
Immediately separate your hands in a tearing motion, spreading the cards. (Fig. 15) Display the Aces for a moment and open your fingers, allowing them to flutter to the floor.

Kaufman adds: "The more I think about this, the more I like it. It's simple and direct. It's going to take a lot of practice, though, especially to get the add-ons and steals flowing smoothly."

AN UNPUBLISHED HANDLING OF CLIFF GREEN

This was shown to Richard Kaufman by someone who said that Cliff used it extensively during many of his effects. It is a utility handling that can be used during almost any effect involving multiplicity. This explanation deals with handling two cards as one, though it can be used for as many as four cards as one. The technique does not vary with the number of cards, it just gets more difficult to keep them aligned.

Your palm-up left hand holds two face up cards, as one, in dealing position (Fig. 1) Your thumb rests on the left long side at the outer left corner. Straighten your thumb and fingers, pushing the cards upward to your fingertips and to Charlier Cut position. (Fig. 2)



Your first finger, resting on the ends of the cards, pulls downward, turning the cards to a vertical position. (Fig. 3) The cards pivot between your thumb and second fingertip. Your first finger continues pushing that end, then upward, until the cards have turned completely over and are face down. (Fig. 4)



Fig. 4

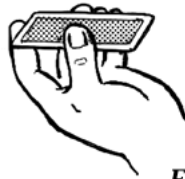


Fig. 5



Fig. 6

Move your first finger to the "then" outer end of the cards and push them inward, until your thumb and second fingertips are back at, or near, the center of the long sides. (Fig. 5)

Repeat the pivot turnover, flipping the cards face up again. Afterward, your first finger pushes the cards further inward than before until your thumb and second fingertip are at the outer right and left corners. (Fig. 6)



Fig. 7

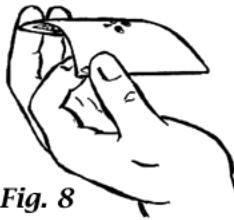


Fig. 8



Fig. 9

Curl your first finger to beneath the outer left corner of the cards and beneath the corner pip. (Fig. 7) You will find that by lightly pressing your thumb and second finger toward each other you can bridge the cards. That allows your thumb and first finger to tightly grasp the outer left corner between them. (Fig. 8)

Allow the right long side of the cards to snap off your fingertips, so that the cards are gripped solely by your thumb and first finger. (Fig. 9)

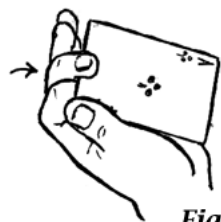


Fig. 10



Fig. 11

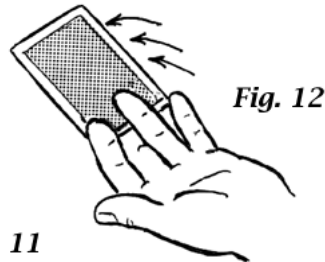
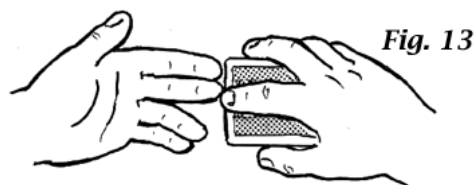


Fig. 12

The cards tend to snap out of alignment here, as they straighten, but that will stop with practice. Immediately extend your second finger, and curl it onto the face of the cards. (Fig. 10)

Your third finger moves beneath the cards, next to your second finger. (Fig. 11) Your thumb moves away so that the cards are grasped solely (at their outer ends) between your first, second, and third fingers. Straighten these fingers. (Fig. 12)

Your palm-down right hand approaches from above and grasps the cards between your thumb (at the inner long side) and second, third, and pinky fingers (at the outer long side). (Fig. 13) Your first finger rests on the left end of the cards.



Your right hand takes the cards, turns palm up, and repeats the left hand's actions to display the cards. As mentioned at the outset, this will take quite a bit of practice before it begins to flow smoothly. When it does look good, the cards appear to be very light as they flip around in your hands. Naturally, the audience assumes that you are holding only one card. Dai Vernon's influence should be obvious.

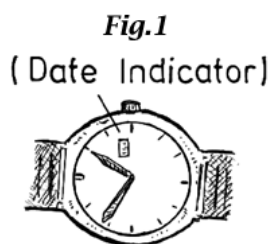
STULL-ESS WATCH STUNNER

Danny Korem

Harry Anderson and Ted Leslie turn heads with their imaginative Stull watch routine, breaking new ground in an applicative and presentation sense. Danny Korem saw this routine demonstrated at a local junior college in Dallas and was greatly stimulated. He subsequently developed two, ninety-minute mentalism routines which he presented at thirty universities. This routine was developed as a result of an effect by Leslie that was contributed to *Magick* # 246 (1979).

Effect: Performer has six numbers between 0 - 60 written on a pad of paper. This list of numbers is given to a spectator and he is requested to think of a number on this list smaller than twelve and another one larger than twelve that would give a time of the day such as 1: 22. He does not reveal this time. The performer then hands another spectator his watch and demonstrates that when its stem is pulled out, the hands will freely turn. The spectator examines the watch and agrees. The performer then requests that the spectator turn the stem several times, stop anytime, and then press the stem back inward. The first spectator is asked to name his chosen time, which is shown to match the time on the watch set by the second spectator.

Requirements: (1) An Add-a-Number device, preferably the one sold by Steve Dushek. (2) A calendar wrist-watch, which must operate as follows: When the stem is pulled out to its first "notch," it will change the calendar date. This feature is found in watches that display the day *and* date. Figure 1 is the Citizen Quartz watch which Korem originally used. To change the time, the stem must be pulled out to the *second* or last "notch." This permits you to utilize this watch as a regular and a Stull-Himber-type watch when desired.¹⁹⁵

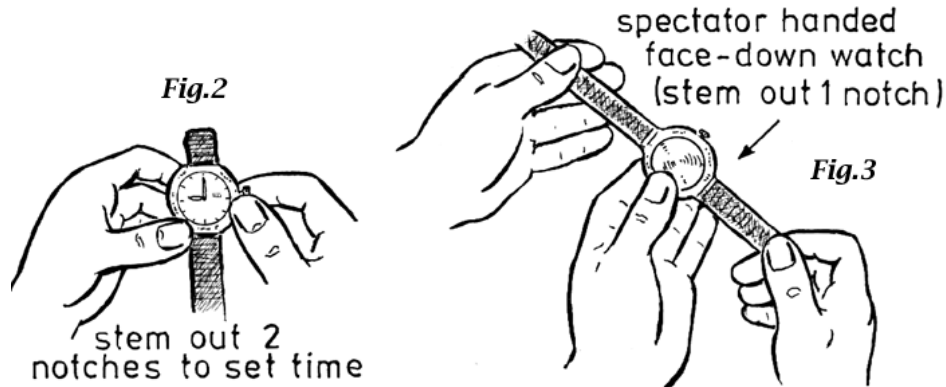


Set-up: Write the following numbers on your Add-a-Number Pad: 6, 0, 12, 24, 6, 25. Be sure they are written to appear as though they were written by six, different persons.

¹⁹⁵ A similar, *impromptu* Stull watch was later discovered by Michael Weber and he subsequently contributed "Swatch This" to *Richard's Almanac Quarterly* (Spring - 1985). Weber's, as the title implies, uses an inexpensive Swatch watch.

Method: Have six spectators each write down a number between 0 - 60. It is important for obvious reasons that these participants are selected from different parts of the auditorium. This prevents them from comparing notes later on. Have the pad handed to another spectator. The spectator's written list is then switched for the prepared list.

Ask this person on stage as well as another spectator. Direct the spectator with the pad to look over the numbers and select a number smaller than twelve to represent an hour of the day. Say, *"Please look over the list. There should be at least one or two numbers that are smaller than twelve, correct? Good. Now select one of those numbers to represent an hour of the day such as one or two o'clock. Next, find a number larger than twelve to represent the minutes of the day. For example, thirty-five or forty."*



Because of the restrictions, the spectator is forced to select either 6: 24 or 6: 25. Remove your watch from your wrist and explain that it is not a digital watch but has hands. As you patter, pull the stem out to the *second* notch and turn the hands. Give the watch to the spectator. Have the spectator turn the hands and then take back the watch with the stem still in the same position. Hold the watch so the face is towards you. (Fig. 2)

Say, *"I want you to turn the hands as much as you want and anytime that you wish, push in the stem."* As you utter this patter, turn the stem to the force time which is 6:24. By setting the watch to 6:24, you can force either 6: 24 or 6:25. As say "push in the stem," press in the stem. Now pull out the stem to the *first* notch and hand to the spectator so that they are holding the watch with its clock face down in their left hand. (Fig. 3)

Ask the spectator to turn the stem as much as they want and to press the stem in at anytime, locking in one time. If your watch band will lie flat, those in the audience will think that the spectator can see which time they are setting the hands. Ask the spectator who is thinking of a time to reveal his mentally selected "time." When the spectator turns over the watch, it will be set at that time. Do not worry that the "date" changes. It is never noticed. The shock of seeing the matching time obliterates other considerations.

Patter:

After the spectator holding the watch has set (?) his time, ask the spectator who is thinking of a time: *"Is there any way that anyone can know what time you are thinking of?"* Regardless of any reply, continue: *"Of course not, because you had several combinations of numbers from which to choose."*

Directing a question to the spectator who is holding the watch, ask, *"Is there anyway that you could know what time he is thinking of?"* What for a negative reply, then continue: *"Take a guess. Just name a time you think that he might be thinking of...but you can't be certain!"* Conclude effect as explained

After the effect is concluded, particularly with an astute group, state, *"Oh yes, you have my word that the watch is unprepared. It is a legitimate watch. As a matter of fact, it wouldn't make any difference if it was prepared. It wouldn't help us. Why? (pause) Because we didn't know what time he was thinking of."*

UNEXPECTED SIGNED CARD TO WALLET

Edward Marlo

This effect is related to "Christ-Crossed Clairvoyance" because it uses the same type of gaffed card. Its application to the card-in-wallet plot is particularly tactical because fast company cannot expect the outcome. Under the conditions through which the card is selected and the apparent uncontrolled procedure, certain critical steps seem to be missing.

Method: With the special double-back short card in play, hand the deck to a spectator for shuffling. Take back the deck and follow the procedure already outlined in "Christ-Crossed Clairvoyance" as you demonstrate how the selection should be made. In addition, the spectator should sign the face of the selection prior to turning all the face-up cards face down onto the talon. After all the cards have been "righted," instruct the spectator to give the deck several straight cuts.

Take back the deck and locate the gaffed card as already explained, then get a left pinky break below the signed card. Side-steal the selection into your right hand as your left hand gives the deck to the spectator. Say, *"Perhaps you should shuffle the cards!"*

While the spectator is shuffling the deck, you have ample time to secretly load the palmed selection into your favorite wallet. When you remove the wallet, say: *"I will wager that I can locate your selection despite the impossible conditions for doing so."* After the spectator finishes shuffling the cards, say: *"First, I want you to deal the cards face down onto the table and count them."* Needless to say, he will count fifty-two cards. This affirms that his card is still in the deck.

Explain that the easiest way to locate the card is to turn the cards face up. Do not locate the gaffed card, but make sure it is *not* on top or too near the bottom. At this point, the spectator assumes that he has been the victim of a bad joke. You are then going to display the cards very cleanly by thumbing over a few cards and flipping them face up onto the talon. Audibly count these cards one at a time by thumbing them over in a spreading action.

Openly resquare these cards against the deck, then flip them face down; however your thumb remains across the top of the deck and keeps the packet from falling flush. Remove these cards with your right hand and place them face down onto the table. Keep repeating this procedure with small batches of cards as you simultaneously watch for the edge-marked gaffed card. Contrive matters so that the gaffed card remains only a few cards from the top of the talon. Thumb over all the cards *above* the gaffed card, flip them face up and count them, and when you resquare them against the talon, secretly *pick up* the double-back gaff.

Flip all the cards, including the gaff, onto your left thumb. Pick up the entire packet with your right hand and table it with the other cards. Continue this piecemeal counting procedure until all the cards have been shown. The signed card will not appear and you will have shown and counted *fifty-one* cards. All that remains is to produce the signed selection from the wallet *on the table*.¹⁹⁶

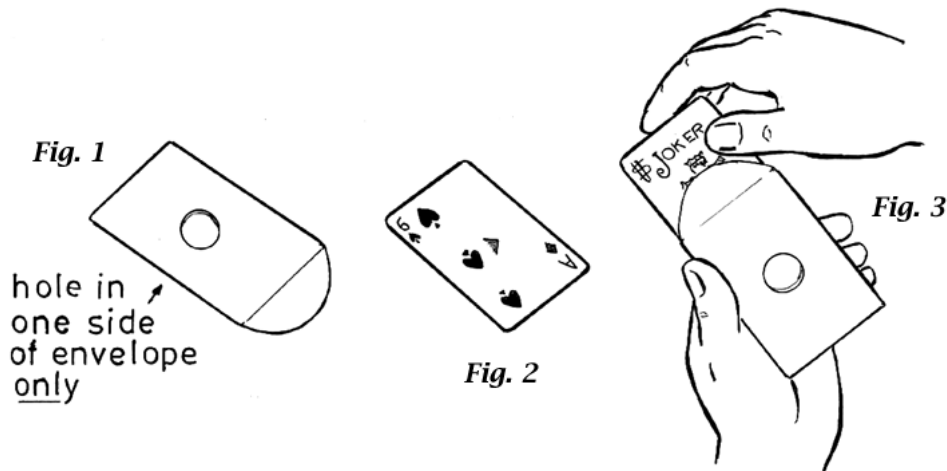
¹⁹⁶ The subtle pick-up with the double-faced card was first used in a routine formulated by Edward Marlo and Art Altman in the 50's, but was never published. As you can imagine, it can be applied in many ways.

COSMIC CARD

Robert Walker - Dave Solomon

The Universal Card plot is not dead. In its recent dormancy, cardmen like Dave Solomon and Robert Walker continued to explore possibilities. This routine is Dave Solomon's and was inspired by Marlo's methods explained in *The Universal Card* 1972).¹⁹⁷ Solomon's version uses a different gaffed card and envelope switch. The handling used in this routine, namely the maneuvering of the principal cards to show duplication, is Robert Walker's only contribution to Solomon's trick.¹⁹⁸

Requirements: A coin envelope large enough to accommodate a playing card. Cut a round hole the size of a nickel in one side of the envelope. (Fig. 1) A regular blank-face card and a regular Joker with a hole cut out of its center. This hole should be slightly larger and aligned with the hole cut in the envelope. You also need a double-face gaffed card. One side is a full-faced Jack of Clubs and the other side is a longitudinally split Six of Spades/Ace of Diamonds. (Fig. 2) Find a regular deck of cards to match the other cards, but its backs should be a different color.



Set-up: Place the gaffed Joker face up onto the face-up Blank card, then place both cards into the envelope. The envelope should be hole-side up and the cards should be placed face up. Place the gaffed card on the face of the regular deck with the Jack of Clubs-side showing. The Six of Spades portion on the other side should be to the right. Place the regular Jack of Clubs second from the face, the regular Six of Spades third from the face. Crimp the card fourth from the face. Turn the deck face down and place the regular Ace of Diamonds face down on top of the deck.

Method: Introduce the envelope and place it hole-side down onto the table. Riffle shuffle the deck and retain the previously arranged cards at the top and bottom of the deck. Place the deck in front of the spectator and ask him to cut the cards into three approximately equal piles. Contrive matters so that the piles going from left to right consist of the original bottom portion, the original middle portion, and the

¹⁹⁷ Dave Solomon suggests in *Solomon's Mind* (1997) that the "Cosmic Card" was a rip-off, published without permission. When Danny Korem was preparing *The Lost Pages of Kabbala*, he took a box of miscellaneous notes that Jon Racherbaumer had in his files. Included in this batch was Walker's variation. I gave full credit to Solomon in *Lost Pages*. Racherbaumer was told that Marlo came up with the envelope gimmick; however, Solomon claims it is his variation of Roy Johnson's switch-envelope. At this point, Racherbaumer prefers to avoid such controversies as this one, chalking it up to misunderstanding and not wilful or malicious intent. Although the incident incensed Solomon at the time, it at least goaded him to devise a better method. This, in the long run, is a good thing.

¹⁹⁸ In *The Lost Pages of Kabbala*, Jon Racherbaumer also wrote: "Solomon's handling will appear at a later date, probably in his planned series to be called *Sessions*. Cardusiasts can look forward to more stimulating examples of Solomon's ingenuity."

original top portion. Those familiar with methods used in "The Spectator Cuts To The Aces" will have no difficulty arranging matters accordingly.

Pick up the original bottom portion on the left and secretly get a right-thumb break above the three lowermost cards. This is facilitated by the crimped card. Needless to say, the break is held at the back end as the packet is held from above and by the ends with your right hand. Peel off the top card of this packet into your left hand; however, simultaneously steal the bottom three cards and retain a break between these three cards and the peeled card. Take these four cards into a deep Mechanic's Grip so that your left first finger can curl around the front edge of the cards and conceal the thickness. Replace the first pile back onto its space in the tableau.

Pick up the original center portion or middle pile, using the same right-hand grip. Peel its top card normally with your left thumb. Replace the pile to its position in the row. Pick up the remaining pile (original top portion) with your right hand. As its top card (Ace of Diamonds) is peeled, all the indifferent cards above the break in the left-hand packet are re-taken underneath the right-hand packet. Your left hand now holds the following cards from the face: Jack of Clubs/Six of Spades(Ace of Diamonds) Jack of Clubs-Six of Spades-Ace of Diamonds. (The underlined card of the gaff is uppermost and the audience sees the Jack of Clubs) .

Spread the cards with the faces towards the audience, holding the last two as one. Explain: *"These are the randomly selected cards that we will use for this experiment, the Jack of Clubs, Six of Spades, and Ace of Diamonds."* Table these cards face up as a squared unit. Direct attention to the tabled envelope and continue: *"We also need the all-purpose, handy-dandy, super duper, universal, and cosmic card!"*

Pick up the envelope, squeeze its sides to open it slightly, then reach in and slide out the Joker and Blank cards as an aligned pair. Move these cards into an out-jogged position, just enough so that the Joker's hole is hidden by the upper half of the envelope. (Fig. 3)

When the card(s) is pulled into view, the hole-side of the envelope should be facing the audience so that they can see the face of the Joker. Say, *"This is the infamous card, which now appears to you as a Joker. Note that it's back is red, whereas the color of the deck is blue!"* As you deliver the last part of the patter line, turn the envelope around to show the back of the out-jogged card(s). While the envelope is turned, release the gaffed Joker so that it drops back into the envelope. This is done as you cleanly remove the Blank card with its back still to the audience. Table the "cosmic card" face down, then place the envelope onto the table. The envelope should be hole-side up, but make sure the opening of the envelope (top) is away from the audience and towards yourself. Do not point out the envelope or mention its apparent emptiness. Its emptiness should be tacitly self-evident.

Pick up the packet of selections and place it face down into a left-hand dealing position. Pick up the "cosmic card" with your right hand and apparently place it underneath the packet. In reality, place the Blank card second from the bottom, using a Buckle or Pull-Down Move. As the Blank card is squared, retain a left pinky break above the bottom two cards.

Rotate the entire packet face up and to the right in a lateral action while retaining the slight break. This action moves the two original bottom cards into an aligned angle jog. That is, the two top cards now protrude slightly at the inner left corner of the face-up packet. Your right hand holds the packet from above and by the ends. Your left hand thumb and fingers now pinch-peel the angle-jogged double into a left-hand dealing position. The rest of the cards are likewise peeled as single cards in reverse-counting action. The audience will see *two* Jacks of Spades, the Six of Spades, and the Ace of Diamonds.

Take the four-card (?) fan with your right hand. Your thumb should be on top, your finger underneath. Turn the fan over to show the backs. Everything looks copacetic. The odd-colored red back of the "cosmic card" is seen and the other side of the double-face gaff is simultaneously covered. Flip the double-card face down into your left hand, using your right fingers from below, then flash the back of the right-hand fan of three

cards to the audience. Replace these three fanned cards face up on top of the card(s) in your left hand and into a down-jogged position. Square the cards and retain the jogged condition.

Perform the Annemann-Christ Alignment Move as you apparently slide the blue-back card forward. Pull the single blue-back card out of the packet with your right fingers and brush it against your close-up pad as you speak of chemical properties. Turn this card face up stud-fashion so that its back faces the audience, then place it underneath the left-hand cards without exposing its blank face.

Deal the Ace of Diamonds face down onto your pad with your right hand. Next deal the Six of Spades to the left of the Ace of Diamonds. Grasp the left-hand face-up packet at its right side with your right hand, but grip the cards with the thumb underneath and the first and second fingers on the face. Turn the cards over in a forward, end-over-end action as you simultaneously perform two-card pushoff with your right thumb. The audience will see a blue-back and red-back card.

Pinch off the uppermost double-card (blue) with your left thumb. Turn the remaining red-back Jack of Clubs face up in your right hand and place it face up to the left of the previously tabled cards. Say, *"Since the cosmic card has changed into the Jack, let's leave it face up on the table."* At this stage, your holding two aligned cards in your left hand as a single blue-back "cosmic card." The rest of the cards are lined up in a row on the table.

Pick up the face-down Six of Spades in the center of the row with your right hand and place it face down underneath the card(s) in your left hand. Turn the three-card packet over stud-fashion and push over the face card to disclose two Sixes of Spades. Flash both sides of this apparent pair to reveal red and blue backs. (This is Solomon's important procedural addition, besides the all-purpose gaff.)

Hold the two-card (?) fan face up in your left hand, then flip the double-card over and apparently face down with your right fingers so that it goes into a left-hand dealing position. Due to the rapidity of the maneuver and the cover provided by the card retained in your right hand, the gimmickry of the gaffed card goes unnoticed.

Snap the face-up Six of Spades to emphasize its singularity, then deal it face-up onto the table and into its original position in the row. Repeat these actions with the remaining Ace of Diamonds, then snap the Ace of Diamonds to indicate its singularity. Replace this Ace of Diamonds face up on top of the face-down left-hand card(s), but side-jog it to the right.

Scoop up the other two face-up cards on the table and place them face up onto the other left-hand cards, forming a four-card (?) spread or fan. The audience sees the three face-up selections and a face-down "cosmic card."

Flip the three selections face down onto the "cosmic card" and square the packet. Grasp the packet from above and by the ends with your right hand. Slightly buckle the bottom card with your left fourth fingertip to loosen it, then peel off the top and bottom card together as apparently a single card. Follow up by peeling the next three cards one at a time, reversing their order, and position them in a spread condition.

Toss the blue-backed cosmic card face down onto the table. Unbeknownst to the audience, this is a blank card. Place the rest of the cards onto the deck or momentarily place them in a side coat pocket. Later, you can get rid of the gaffed card. Direct attention to the cosmic card on the table and say, *"This card has all the strange properties of a Joker, but once in awhile it leaves you blank!"* Pick up the card and turn it face up. For magicians, use Solomon's idea of covering the lowermost corner with your right thumb (as though hiding a faked index), snap the card, pause, then toss it face up onto the table to cap the routine.

WORKING AGAINST TIME

Sam Schwartz

Sam Schwartz performed this effect for many years and demonstrated it for Jon Racherbaumer in New York in the early 70's. He said at the time that Eddie Fields's "Dropsy Diddle" reminded him of it.¹⁹⁹ Schwartz did the effect strictly for laughs and runs through it quickly, maintaining a nice pace with lively chatter.

Requirements: A small three-minute egg timer (hour-glass type) with a miniature card glued on its bottom. Suppose that the miniature card is the Queen of Hearts. You will also need a regular deck of cards, which may be borrowed.

Set-up: Crimp the Queen of Hearts.

Method: Contrive to force the Queen of Hearts from the regular deck. Use any force that is quick and efficient. The "Farcical Force" (Eddie Fields) works well in this case and do not make an effort to be subtle. Before forcing the Queen of Hearts, say: *"Cards are used to tell fortunes and I dare say, fortunes have been lost playing cards."* Force the Queen of Hearts and request the spectator to remember it.

Give out the deck for shuffling. Remove the timer from your pocket, close-up case, or whatever, placing it so that the miniature card on the bottom is hidden from view. Continue: *"Most magicians take their time, but I work against time!"*

Take back the deck and as an apparent afterthought add, *"The table doesn't seem to be level"* Remove any card and place it face down under the timer. Cut the crimped Queen of Hearts to the top as you casually cut the cards. You are now going to perform some nonsensical shenanigans by asking the spectator to name any number. When he names the number, spell from the top of the deck, dealing over a number of cards equal to the particular spell. Do not, however, reverse the order of the cards during this action.

When you finish the spell-deal, you will have some cards in your right hand. Tentatively or gingerly turn them so that the face card shows. Do not say anything, but look intently and hopefully into the spectator's eyes. He, of course, will not say anything right away. Immediately replace these cards on top of the table and ask the spectator to name a day in the week. Repeat the same dealing-spelling actions just performed. Magicians and astute lay people will assume that you are "pulling their leg." Cardmen will probably presume that you are trying to make the sequential spell fit.

Next ask the spectator for a short, personal name, perhaps their own. Deal out cards accordingly. Each time the selected card is not found at the end of the spell. In the meantime, the sand in the egg-timer is running out. At this point say, *"You probably think that I already know your card and it's the one under the timer."* As you say this, slide the timer to the side and off the tabled card.

Pick up the packets of cards and assemble them into a pack, leaving them face down in your left hand. Make sure that they are assembled so that the Queen of Hearts is on top. Continue: *"This card only serves to keep the timer level."* Pick up the tabled card with your right hand. (If you like, momentarily flash its face as you handle it so that the spectator sees that it is not the selection.) By this time, the sand should have run out and into the bottom half of the timer. Continue: *"...but I'm working against time! Please turn the timer over!"*

As the spectator turns over the timer, disclosing the miniature Queen of Hearts, perform your best Top Change and take advantage of the misdirection provided by the spectator's action. At this point, you should evoke a chuckle and surprise. Drop the Queen of Hearts in your right hand face down onto the table, placing the timer on top. Look at the spectator and say, *"It may not be your card, but you have to admit it's*

¹⁹⁹ "Dropsy Diddle" is explained in *The Greater Artful Dodges of Eddie Fields* (1997), p. 71. The original book about Fields' magic was published in 1968.

a strange **turn** of events. Of course, if I were really a magician, I'd snap my fingers and..." Snap your fingers and ask the spectator to lift off the timer and turn over the tabled card. As he turns it face up, conclude: "...just in the nick of time!"

ROUGE ET NOIR

Edward Marlo

The original "Rouge Et Noir" by Dr. Jacob Daley appeared in *The Phoenix* # 287 (August 14, 1953). Marlo's version was devised shortly afterwards. William Zavis added a footnote to Daley's routine in *The Phoenix* #293 (November 13, 1953).²⁰⁰

Set-up: The deck is arranged from top: Face-down indifferent card - face-up indifferent card - any four face-up Black spot cards - crimped indifferent card - rest of the deck. The top two cards essentially form an *impromptu* double-backed card.

Method: With the deck properly set-up, turn the pack face up and cull four red and four black spot cards, removing first the red cards, followed by the black cards. Turn the pack face down into a dealing position in your left hand. Push the black cards towards the spectator and place the four red cards face up on the top of the deck in a fanned or spread condition.

Ask the spectator to turn his cards face down. As he turns his face down, take advantage of this moment to apparently turn the red cards face down. In reality, turn all the cards above the crimped card, bringing four black cards to the top of the pack.

Deal the top card of the deck face down onto the table, saying: "*A red... please place one of your black cards face down on top of it.*" Continue to deal and alternate the reds and blacks in this manner. Afterwards, you will actually have eight black cards face down in a packet.

Next request the spectator to shuffle the cards (if you can trust him). Furthermore, after shuffling, ask him to spread the cards face down and push any four cards out of the spread. These chosen cards are picked up by you and are left face down in a fan or spread on top of the deck. Ask the spectator to turn over the four remaining cards in his possession.

As he looks and turns them over, perform another multiple turnover to the crimped card, returning the original red cards to the top. Say, "*You have the blacks... which leaves me the reds!*" Toss these four red cards onto the table to cap the effect. It can be repeated, although this is not recommended.

Chicago - 1953

FLIGHT

Rick Johnsson

This is another solution to the so-called Hofzinser card problem. Rick Johnsson sent Jon Racherbaumer a couple of manuscripts in 1970. One discussed Hofzinser problems and explained some solutions. Johnsson also described a novel card transformation.²⁰¹

²⁰⁰ These notes were sent to me by Roger Klause. They were apparently sent to Vynn Boyar to be published in *M-U-M*.

²⁰¹ A similar change was described in the *M-U-M*, but it used an *impromptu* double-face card (two regular cards placed back-to-back). When it worked, the transformation was quite startlingly visual. However, it frequently hooked-up. The move is tricky. You should experiment with this maneuver. Try out different decks, different positions, and modulated pressure when executing the springing Cascade Flourish.

Requirements: (1) A cigarette case designed to accommodate 100 mm. Cigarettes. It should not have a retainer inside and should look identical on both sides; (2) A regular deck of cards; (3) A double-face card—say, the Two of Clubs - Ten of Hearts.

Set-up: Place the regular Ten of Hearts from the regular deck face-down on one side of the cigarette case. Fill the same side of the cigarette case with 100 mm. cigarettes on top of the face-down Ten of Hearts. Place the double-face card in the regular deck so that its Ten of Hearts-side is face up and congruent with the other face cards of the deck. Place the regular Two of Clubs (the *other* side of the double-face card) to the right (or above) the double-face card. Place the cards in their case and pocket the cigarette case.

Method: Remove the cards and card case. Remove the deck and hold it face up in your left hand. Obtain a left pinky break above the two set-up cards—the double-face card and the regular Two of Clubs above it.

Riffle the outer left corner of the deck downward with your left thumb, asking the spectator to say "stop," then perform the Riffle Force. Thumb off the two cards apparently "cut to" and set the deck aside. These two cards are the regular Two of Clubs and the gaffed Ten of Hearts-Two of Clubs.

Openly place the regular Two of Clubs face up into the cigarette case on *top* of the cigarettes. Opened from the correct side, the row of cigarettes act as a "flap" to hide the loaded card.²⁰²

Close the cigarette case and ask the spectator to hold out his hand. As he does so, pick up the cigarette case with your right thumb on top and fingers below, then turn it *end-for-end* as you place it in his hand. You are then set to perform the transposition and the Cascade Change.

*Cascade Change*²⁰³

Hold the deck face down in your left hand in a relaxed, dealing position. Your right hand picks up the double-face Two of Clubs-Ten of Hearts with the 10H-side showing. Insert this card into the *lower third* of the deck and sidejog it for half its width. It should protrude from the left side of the pack.

Your right hand then grasps the pack from above and by the ends (Biddle Grip) in preparation for the Spring Cascade flourish. That is, the cards bowed (convex) and then sprung-released into your upturned, left hand. It is important that the cards are released off your right *fingers*, not your thumb. Also, tilt the pack slightly downwards when beginning the flourish, then slowly release cards uniformly. Gradually speed up the action as you near the side-jogged card. Once the jogged card is released, continue the cascade in the normal, instantaneous fashion. If everything is delicately held in balance, the double-face card will *flip over* in mid-flight. The Ten of Hearts instantly changes into the Two of Clubs.

Open the cigarette case and disclose the Ten of Hearts to cap the effect. There are many ways to clean up, if you deem it necessary.

The *Cascade Change* seems to work better with *bridge-size* cards. As mentioned earlier, it was suggested to use two regular, back-to-back cards. This is a better, cleaner approach, but the *weight* and *width* of cards seem to have a bearing on the effectiveness of the turnover. In other words, it was not dependable and the quick turnover did not work every time. You must experiment with different positions regarding the sidejogged card and the degree of initial jog. When the transformation works, the secret turnover cannot be detected and the "changed" card remains trapped in place as though it never moved at all.

²⁰²

Roy Johnson, during his first lecture tour of the States, used a similar case called the "Conway Cigarette Case," which was sold by Ken Brooke of England. The original idea dates back to Bert Allerton.

²⁰³

This "change" was shown to Rick Johnsson by Howie Schwarzman.

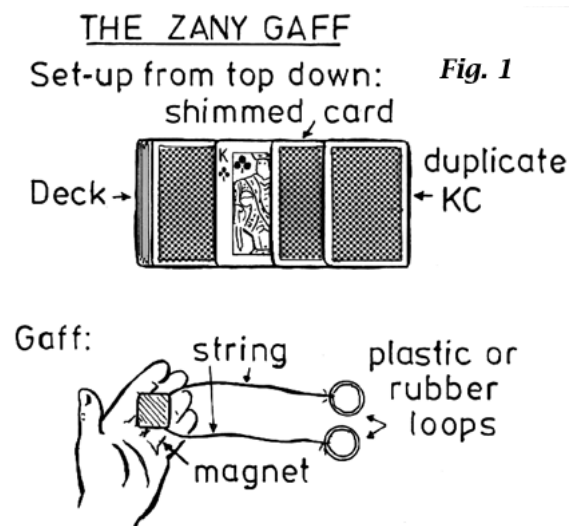
HAUNTED

ZANY GAFF

Mike Rogers

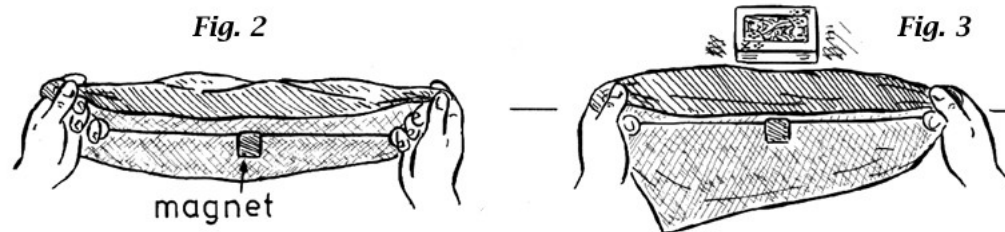
Effect: A selected card is fairly placed in the center of the deck. The deck is then momentarily covered with a handkerchief. When the handkerchief is removed, the selected card is face up on top.

Requirements: (1) A Zany Gaff. (2) A shimmed card; (3) A regular deck of cards with backs matched the shimmed card; (4) An opaque handkerchief; (5) A duplicate of the card to be forced—say, the King of Clubs. (Fig. 1) Notice that the Zany gaff consists of a magnet attached to the center of a string. On each end of the string is a plastic loop to accommodate your fingers.



Set-up: Place the Zany Gaff in your lap. The string should stretch across your legs with the loops on each leg and the magnet in the center. The deck is arranged from the top: Regular King of Clubs - Shimmed duplicate King of Clubs (face up).

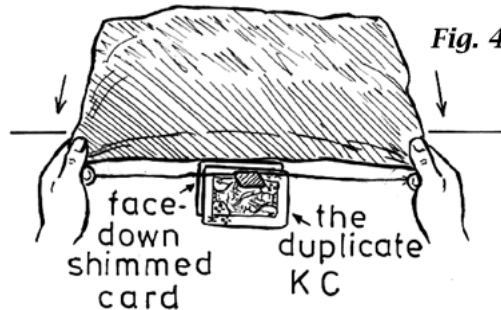
Method: Cut the pack and maintain a left pinky break above the set-up. Riffle Force or Drop-Cut (Hofzinser) Force to your break and offer a spectator the regular King of Clubs. Cut at the break to bring the rest of the set-up to the top. Show the King of Clubs and openly place it in the center of the pack. Square the deck and place it face down on the table in a longitudinal position. (Fig. 3)



Pick up the handkerchief by each of its uppermost corners and spread it over the pack so that the corners come to the edge of the table. Your hands will be off the edge of the table and both little fingers can hook into the rubber rings of the Zany Gaff, getting the gimmick into play. Begin lifting the corners of the

handkerchief again. (Fig. 2) The gimmick remains hidden and outstretched *behind* the handkerchief with its magnet hanging strategically in the center. Lift the handkerchief upwards and high so that the deck is exposed once again.

Lower and drape the spread handkerchief over the pack, allowing the magnet to contact the top shimmed card of the tabled pack. Immediately lift the handkerchief. The magnet will draw away the shimmed card. (Fig. 3, a stop-action view.) This exposes the face-up, duplicate King of Clubs on top of the deck.



As the handkerchief is draw back behind the deck, the situation is exposed to the spectator as shown in Figure 4. Under perfect cover of the handkerchief, your pinky fingers *release* the rubber rings and the Zany gaff, along with the shimmed card, drops safely into your lap. (This explains why the rings are made of rubber. Wooden or metal rings could "talk" when lapped, but the Zany gaff falls silently.)

It is also important to call attention to the fact that the pack is only out of sight for a brief few seconds and your hands do not approach the tabled cards. The effectiveness of the effect depends on the speed of the climactic revelation, which is ostensibly done without any contact.

Fast company may be suspicious about the handkerchief, but it is ungimmicked and can be left on the table for examination. Final word: Since a duplicate card is used, you may rightly think it necessary to have the selection controlled and secretly reversed underneath the shimmed card by sleight of hand. This is a matter for technicians. Since the effect is already gaffed to the hilt, why add troublesome work?

November - 1971

VEILED TOSHEROON

Jon Racherbaumer

This version of "Tosheroon" was inspired by Mike Rogers and his use of the Zany Gaff. You will find this effect fun to perform and it might fool or puzzle other magicians. The borrowed deck aspect and the fact that the *spectator* places the half dollar on the face of the deck, are redeeming features. It is restricted by angles of visibility, but strategically used will obtain satisfying results.

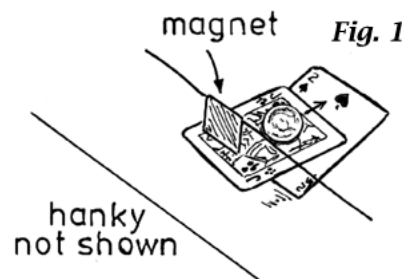
Requirements: (1) A Zany Gaff. This consists of two rubber rings, a length of string, and a magnet. The string is about 17 " long. (2) A shimmed card. For purposes of this description, suppose that the gaffed card is the JC.

Method: Borrow a deck of cards and a handkerchief, which should be opaque (18"). Ask for a half dollar, if you can find one these days. Secretly introduce the Stranger shimmed card, placing it on the face. (Since its back is not exposed during the routine, it does not have to match the borrowed cards.)

Have a card selected and control it second from the face and above the gaffed card. Table the deck and perform a couple of riffle shuffles, retaining the bottom two cards. Turn the deck face up with its short edges parallel with the back edge of the table. Ask the spectator if the card on the face is his selection.

Ask the spectator to place the half dollar on the center of the face card (JC), then grasp the handkerchief by its adjacent, outer corners (not diagonal), holding it between your thumb and first fingers of each hand. The Zany Gaff is situated in your lap as already explained in "The Zany Gaff."

Cover the tabled deck and secure the gaff onto your little fingers. As this is done, ask the spectator to press on the coin through the handkerchief. Raise the hanky as already described, then gradually lower the hanky until the magnet contacts the gaffed card. Once contact is made, the card must be lifted or tilted at about a fifteen-degree angle. (Fig. 1)



Tilt it just enough to allow the half dollar to slide *off* and *onto* the selection below it. As the hanky is further lowered and draped over the deck, your hands automatically come back to the back-edge of the table so that the Zany gaff and shimmed card can be noiselessly and effortlessly lapped.

Conclude by having the spectator lift the hanky. You have plenty of time to dispose of the gaff. Everything can then be examined. The spectator, if he looks hard enough, will find the regular JC somewhere in the deck.

November 20, 1971

IMPROMPTU MULTIPLE HAUNTED PACK

Richard Kaufman

This is an *impromptu* version using any deck where three selections magically cut themselves out of the deck. The visual illusion is excellent.

Borrow a deck and allow a spectator to shuffle it. Take back the cards and shuffle them once or twice, then three cards will be freely selected. They must be returned to the deck in three different places and, after some sort of control, become jogged to the right. There are a few ways to do it. You can use Bluff Pass Load.²⁰⁴ You can also insert the three selections into the outer end of the deck and, in the act of supposedly pushing them flush, push them through and then right-jog them²⁰⁵

If you use that technique, immediately perform Marlo's All Around Square Up, ending with the cards in a uniformly right-jogged condition. The width of the jog is about double the white border. (Fig. 1)

²⁰⁴ See the Kaufman-Krenzel booklet, *On The Up and Up*.

²⁰⁵

See Marlo's *Multiple Shift* booklet from the Revolutionary Card Technique series.

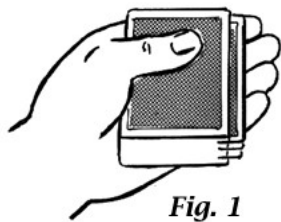


Fig. 1

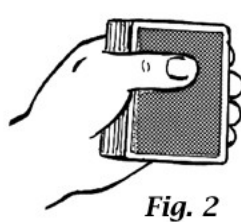


Fig. 2

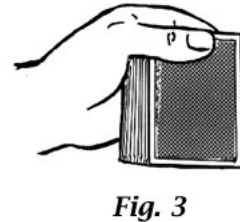


Fig. 3

While your right hand holds the deck from above, thumb at inner end and fingers at outer end, your left thumb bevels the top cards to the right. (Fig. 2)

Your right hand then lifts the deck and turns it slightly before setting it back on your left palm so that the deck's outer corner is just at the fork where thumb meets your hand. (Fig. 3)

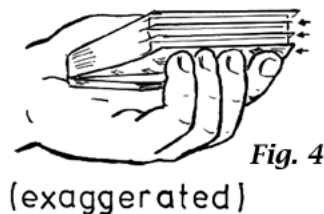


Fig. 4

(exaggerated)

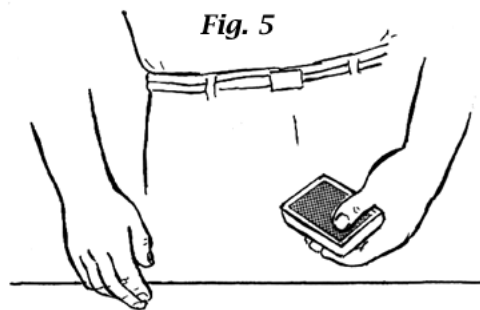


Fig. 5

At the same time, curl your left fingers beneath the protruding side of the lowermost jogged card. (Fig. 4, an exposed view.)

The circumstances where you can use this, because of the limitations due to angles, should then be obvious. Both you and the spectators must be standing, and you must be very close to them and your left must be as low as possible before you move your right hand away to avoid exposing the right-jogged cards. (Fig. 5, which shows the body positions.)



Fig. 6

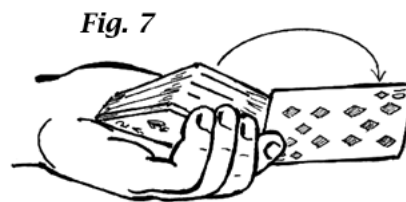


Fig. 7

Let your fingers do the walking. This is going to be difficult to explain inasmuch as it happens differently every time because you only have so much control. Slowly straighten your left second, third, and pinky fingers, moving the cards above, and including, the lowermost selection to the right. (Fig. 6)

Your left first finger remains against the left long side of the lower quarter of the deck, lightly holding it in place. The cards can move directly to the right, diagonally outward, and so on. It is all up to your fingers and it usually will not happen the same way twice.

Stop after a bit and lower your third and pinky fingers. Move your first finger onto the face of the lowermost card of the moving block. (Fig. 7) To cause that card to swivel out of the deck, your first finger

pushes lightly upward, acting as the pivot or center, and your second finger twirls the card to the left. It should pivot completely around and end protruding from the outer end. (Fig. 8)

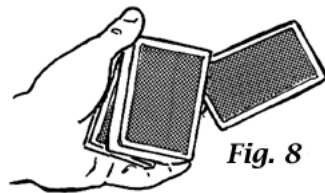


Fig. 8

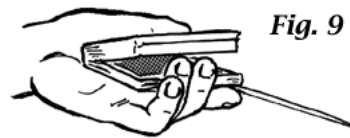


Fig. 9

Your first finger remains pressing lightly upward on that card's inner right corner while your second and third fingers move onto the right long side of the next section. (Fig. 9)

Your third finger holds all the cards below the second (or center) right-jogged card in place as your second finger pushes lightly upward and straightens. (Fig. 10) The deck will cut itself again.

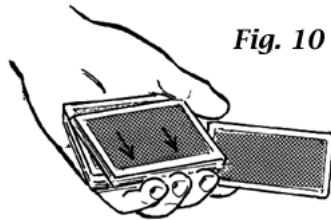


Fig. 10



Fig. 11

After it moves out a bit, your second finger moves onto the face of the block and pushes lightly upward. Your third finger twirls the card to the right, swiveling it out of the deck. (Fig. 11)

Now you have to work according to the positions of the already-moved cards. There will be a space either at the inner or outer right corner where one of your left fingertips can contact the uppermost right-jogged card (the last selection). Depending on how the other cards have rotated out of the deck, either your first and second fingers, your second and third fingers, or your third and pinky fingers will perform the last cut. The mechanics of the cut should then be familiar to you.

Whichever finger can move beneath the rightjogged card, pushes lightly upward, and straightens so that the deck cuts itself again. (Fig. 12)

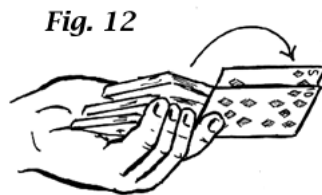


Fig. 12

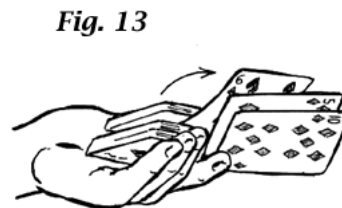


Fig. 13

One of the fingers directly next to it moves beneath the card and begins twirling it out. (Fig. 13)

After all movement has stopped, your left thumb clamps down on top of the deck to hold everything in place as your right hand removes the cards one at a time and turns them over revealing the selections.

In Addition: The cutting and swiveling out of the selections is all pure technique, and it is *not* easy to do or control. Once you understand the mechanics, you should have no trouble improvising what finger to move where as you perform.

For instance, if you cannot get the first card to swivel to the left, immediately try twirling it to the right. One of the two ways usually works. You may not be able to get the card loose on the first push of the finger that is doing the moving, either; it may take one or two small "kicks" to get it started. Also, a very light touch helps.

June 1980

TOSHEROON TWO

Herb Zarrow

Bob Driebeck (Holland) created this plot and published a version in *The Gen* (March - 1968). Harry Stanley marketed the trick and later gave Frank Garcia permission to sell it in the States as "Razzle Dazzle."

²⁰⁶ Many cardmen subsequently worked out versions. Some used the gaff card; others did not. Ungaffed methods were devised by Herb Zarrow, Larry Jennings, Matt Corin, Pete Biro, Don England, Fred Kaps, and Magic Christian. Herb Zarrow demonstrated his ungimmicked version to Jon Racherbaumer at the I.B.M. Convention held in New Orleans in 1971. Much later, Fred

Effect: A card is selected and lost in the pack. A borrowed coin is marked and placed on the face of the pack. The pack is cut so that the coin goes into the center. When the pack is cut to the half dollar, the marked half is seen resting on the face of the selected card.

Requirements: This version is strictly impromptu and can be used with a borrowed deck and a borrowed half dollar.

Method: Have a card selected and control it second from the bottom (face). If performing for sharp laymen or magicians, make certain that your control is a superior one. Use one where they cannot ascertain the exact position of the selection, even if they assume you have controlled it .

Turn the pack face up in your left hand. Place it into a Mechanic's Grip or dealing position. Introduce the half dollar and place it on the center of the face (top) card. Hold it in place with your left thumb. Perform the usual Swing Cut action to pivot the outer half of the deck (plus the coin) into your left hand. In order to do this, your right hand grasps the pack from above and by the ends as it rests in your left hand. Your right forefinger then lifts up slightly about half the pack and pivots it to the right and into your left thumb crotch. Simultaneously, your left thumb presses down and holds the half dollar in place.

Momentarily separate your hands, showing both packets. Your left hand has one half with a coin on its face. Your right hand is holding the original lower portion face up. Ask, *"Is either card showing the selection?"*

After getting the expected "no" answer, ask: *"What is the name of the card underneath the coin?"* For purposes of this description, suppose that the card beneath the coin is the and the selection is the Queen of Hearts.

Say, *"I'm going to cut the coin that is resting on the Four of Clubs into the center of the deck!"* Place your right-hand cards neatly on top of your left-hand cards, sandwiching the coin in the process. Next comes the interesting part. Secretly and *gradually* maneuver the coin towards the inner right *side* of the deck. The cards are still held in your left hand and your left fingers naturally curl around the right side of the pack. These fingers act as "feelers" and "stoppers" for the sliding coin.

²⁰⁶ Jon Racherbaumer remembered seeing the marketed effect done, but did not care for the half-deck cover. When he saw Marlo's "Card Flight," he got excited about the effect. Bruce Cervon featured Marlo's version in his lectures and performances, but his palm-off was different. "Razzle-Dazzle" was also published in *Million Dollar Card Secrets* (1972) by Frank Garcia. Harold Martin also published a version in *The Linking Ring*, which was inspired by seeing Cervon perform Marlo's version.

Obviously, the pack must be tilted slightly for the coin to be slid towards the inner right side and a ruse is necessary. Zarrow usually brings his right hand over the pack (from above and by the ends) and holds the deck between both hands. He then moves the pack upwards and towards the spectator, tilting backwards slightly during the action. He also lifts the outer portion slightly to remove all pressure and undue friction.

The half dollar will then move towards your left third and fourth fingers. As soon as these fingers feel the edge of the coin, your right thumb simultaneously lifts (very slightly) the Four of Clubs immediately below the coin to form a fine break. At this point, you are ready to perform the crucial action, which is a coin-card *pass*, accomplished under a top block cover.

Your left third and fourth fingertips pull down on the lower half of the deck, just enough so that they contact the right *half* of the coin. Once they make contact they slide the coin farther out and under the Four of Clubs being held by your right thumb at the back end. Actually, the coin is pivoted *perpendicularly* to the right. It is *pulled* into this vertical position by your left third and fourth fingers.

Once in this position, it is held in place against the right edge of the lower half. This half is then lowered far enough so that the uppermost edge of the vertical half dollar clears the Four of Clubs. As soon as it clears (about a half inch), your left third and fourth fingers release its pressure on the coin and it will pivot back to the left and into a flat position. It is now on top of the Queen of Hearts. The entire action must be done in a matter of seconds and should be fluid and noiseless. Once they have been completed, the deck is held next to the spectator's eyes so that he can see the coin and the separation between the halves.

To conclude, bring the cards back to a normal position and table them. Needless to say, you try to "centralize" the half dollar at its new "position" as you table the cards. Ask the spectator to lift *all* the cards above the half, which is easy and semi-automatic because of the large break. When he does so, he will disclose the selection below the half dollar.

7-UP FLOAT TREATMENT

Jerry Andrus, Jon Racherbaumer, Danny Korem and Eugene Castillon

Effect: The magician freely shows three cards. The center card is turned face up and remains between the other two cards. All three cards are squared and held in a left-hand dealing position. The top card is removed with the right hand and is used as a "magic talisman." The other pair rest on the left hand, which flattens out with its fingers fully extended and exposed. The face-up card then mysteriously rises and floats above the lowermost card. Finally, the floating card is handed to the spectator to be examined.

Commentary: In the Fitzkeean sense, this is not a new effect. Magicians have been causing playing cards to rise, jump, float, and become animated for eons. When audiences began moving closer to the action and performing proximities changed, magicians subsequently developed new strategies. Thread, for example, became more invisible (as thin as a spider's silken web-stuff). Several clever methods were created for making cards rise, the most ingenious being Jack McMillen's impromptu, plunger-principle method. The Devano deck endured and various thread-activated deck-hauntings were developed. However, floatation was another matter and few practical, sure-fire methods were created over the years... That is, until Jerry Andrus tackled the problem and created a wonderful, novel, and wacky version. Magicians who saw preview performances were duly impressed and completely fooled. Much conjecture ensued, but few people figured out Jerry's off-the-wall method. To use a befitting, almost foreign word, it was, to say the least, an *eldritch* modus operandi.²⁰⁷

²⁰⁷ Jon Racherbaumer *heard* about the effect before seeing it performed. Martin Gardner, in a letter, briefly described a "floating card" effect Andrus showed him during a visit to New York. He was fooled. At the time, many magicians were performing the floating dollar-bill effect and it seemed reasonable to assume that Andrus was somehow applying this approach to playing cards. When Andrus lectured in New Orleans the same year (October, 1979), Racherbaumer asked him about the "floating card" and after some coaxing, he performed it. The levitation was realistically eerie and Andrus did not divulge his method.

After Jon Racherbaumer saw this eerie effect, it energized his thinking. He thought about the floating card for several days, then hit upon an idea for duplicating it.. He wrote Andrus a letter.²⁰⁸

This is an extract:

I thought about your floating card effect and came up with a couple of solutions. There was an *impromptu* card rise published somewhere, but I'm have trouble locating it. Its basic mechanics used a finger as a hydraulic lift. That is, the "floating card" is flatly balanced on a fingertip in a secret manner. The published version used interlaced fingers as both hand were held palm up. A card was dropped onto the joined hands. With the audience looking down on the card, one of the fingers dislodged itself and pushes up on the card until it appears to be floating. This method is my starting point.

To duplicate your effect, one of the principal cards must have a *hole* in its center, or is perhaps slotted. This gaffed card is on the bottom of the other two cards. The center card will be the "floater." Your left fingertip can then manipulate the center card *through the hole*. This works, but the illusion is not as good as the one you get.

Time passed. Andrus did not immediately reply to my proposed solution. The effect was momentarily placed aside until Paul Harris released *Close-Up Fantasies -Books I & II* and published "The Floating Deck."²⁰⁹ The effect, as advertised, seemed astounding. The method turned out to be less than stupendous. In fact, its underlying mechanics was similar to the floating dollar bill marketed about the same time. Instead of a transparent gimmick, another playing card served the same purpose. These approaches sounded promising, but the real-world drawbacks, weaknesses, and problem-points were disappointing. Do not misunderstand. These methods work, but did not satisfy most magician's expectations.

Ideally speaking, the apparent levitation of half the deck—the upper half floating a half inch above the lower half—would be impressive if the deck was *tabled*. After considering a few, possible approaches, the notion of using a sponge ball (one inch) seemed workable. The sponge ball is secretly added and wedged between the deck halves. The deck is then held in a left-hand dealing position. As long as the halves are squeezed together, everything would look normal, providing the audience was *looking down* on the deck. When the left hand relaxes, the trapped sponge ball expands between the halves and the upper half rises and seem to float above the lower half. If the sponge ball is attached to a pull, the whole business can be whizzed out of play after the supposed levitation takes place. In actual practice, this method looked so-so and was not worth the preparation. Nevertheless, the idea of using a sponge ball had merit, leading Racherbaumer and others back to reconstructing Andrus's effect with three cards. Using a card with a hole in the center might be the way to stabilize the sponge ball? This worked reasonably well, but the middle "floater" card did not respond in a spooky way. This lead to using a small rubber ball, which worked beautifully.

Racherbaumer wrote Martin Gardner a letter and explained the results of his experimentation. Gardner wrote back: "You are right about the Andrus floating card." In other words, our roundabout solution was a reinvention, which, by the way, was only possible because we had specific starting points. We eventually contacted Andrus again and discussed his ingenious effect. He then graciously consented to publishing his basic method and its refinements.

These methods are ancestrally connected. Gene Castillon added the top-card lift-off subtlety, the gaffed flap-card, the use of a small, sponge ball, and the idea of "flooring."²¹⁰ Jon Racherbaumer added the "Optical Peel" and the extra card.²¹¹

²⁰⁸ October 30, 1979

²⁰⁹

This is reprinted in *The Art of Astonishment - Book 2* (1996), p. 241.

²¹⁰

John Cornelius showed Jon Racherbaumer "flooring." They were in a hotel room with thick carpets. John stood behind a table and some coins were laid out in a row on the table. John made each coin disappear in succession; however, his hands were clean after each vanish. Racherbaumer looked for sleeving, Topit Moves, hold-outs, pulls, and hooked coins. He ruled out each possibility as he closely watched the actions. John laughed, then explained his off-the-wall deceit. He was "flooring" the coins.

²¹¹

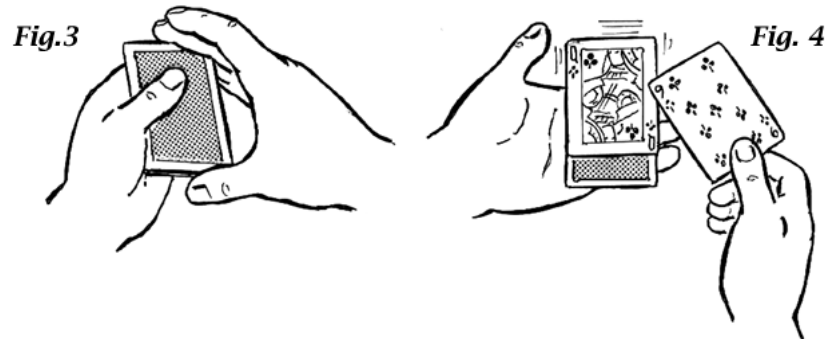
Requirements: (1) Three regular playing cards; (2) A gaffed card with a hole cut out of its center about nine-tenths of an inch in diameter. (Fig. 1) When Tally-Ho cards are used, the back already has a concentric design printed on its center. Follow the outline of the second "ring" from the center point. (3) A small rubber ball three-fourths of an inch in diameter.



Basic Method: Palm the ball in your left hand, using the finger palm sometimes used by Cups and Ball workers. That is, place the ball between your second and third fingers at their base. It is gently clipped between the fleshy folds of each finger. (Fig. 2)

This first method uses three cards—two regular cards and the gaffed hole-card. For purposes of this description, suppose that the hole-card is the Nine of Spades. The other two cards are the Nine of Clubs and Queen of Hearts. Arrange them in the following order from the *face*: Queen of Hearts-Nine of Spades-Nine of Clubs.

Begin the routine with the ball secretly palmed in your left hand. Introduce the three cards and place them face down into a left-hand dealing position. The cards cover the ball and are in position for a fair-looking "Optical Peel." Each card is peeled and counted into your left hand. Your right thumb and fingers grip the cards at the right side. (Fig. 3) This is the starting position of the count.



In actual practice, the count is done smoothly and rapidly as you say, *"This mystery uses one, two, and three cards."* This is the three-step action: (a) Your left thumb peels off the top card (Nine of Clubs) into your left hand. Your right hand retains the other two cards. Because of the black-art principle, the uppermost gaffed card of the right-hand pair looks normal. The solid design of the lowermost card shows through the hole. Besides, the audience follows the movement of the peeled card. The other cards are seen in peripherally. (b) The next card (hole-card) is peeled in the same manner. The audience will not see the hole. As soon as the hole-card is thumbed onto the first card peeled, the black-art principle again goes into effect. Everything looks copacetic. (c) The last card is simply snapped and placed on top of the other two. The palmed ball is never seen during this quick action-count.

Flip the top card (Queen of Hearts) face up to reveal a "lady." Next slide out the bottom card (Nine of Clubs) with your right fingers and place it on top. This puts the face-up Queen of Hearts between the other

In Racherbaumer's letter (October 30, 1979) to Andrus, several trick-titles were suggested: "High Card," "High Court Card," "Levit-Eight" (with an Eight-spot), "Jack Up," "Low Rise," "Lazarus Card," and the "Floating Lady."

two cards and the hole-card is then on the bottom. With the principal cards squared in your left hand, pick up the top card with your right hand. Hold it from above and by the ends in a Biddle Grip. The two remaining cards should be positioned so that the palmed ball is directly underneath the hole in the hole-card.

Wave the right-hand card over the left-hand cards and say, *"Watch the Queen closely."* Flatten your left hand, gradually extending your fingers. This will cause the ball to move through the hole in the gaffed card. The ball will then lift the face-up Queen, acting like a rounded, central axis or balancing point. The Queen will seem to float as it teeters on the curved top of the ball. (Figs. 4-5)

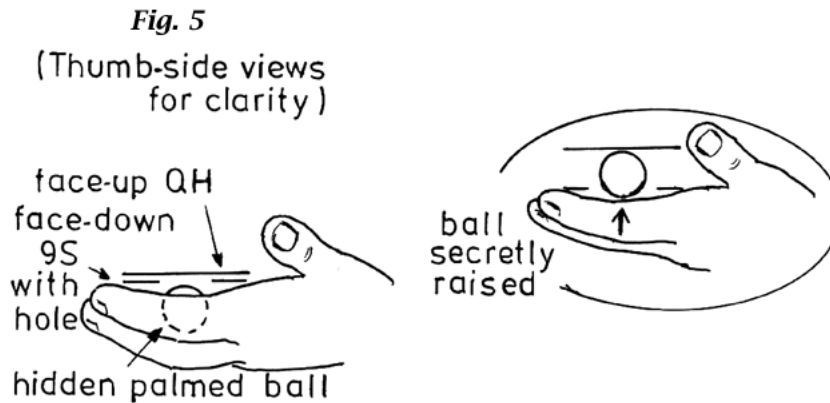
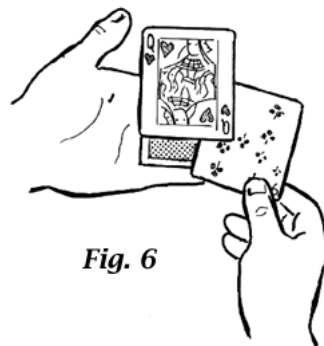


Figure 4 shows how the "levitation" looks to a spectator, who looks down on the action. Figure 5 shows the exposed mechanics. If you move your left hand slightly back and forth, the balanced Queen will shift and bobble in a ghostly fashion. The illusion of buoyancy is excellent. When you relax your left hand, the Queen will lower. Needless to say, these slight, adjusting movements are practiced until they are minimal.

After the Queen has apparently floated for about twenty seconds, insert the outer left corner of the right-hand card underneath the Queen. (Fig. 6)



Move the right-hand card over the hole-card. Your left hand "flexes" slightly, allowing the ball to drop below the hole card. The right-hand card provides cover and the spectator can then take the face-up Queen to examine. This is Gene Castillon's touch.

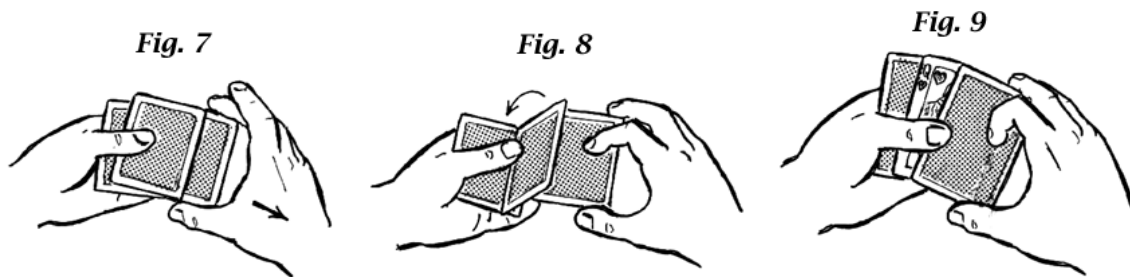
As soon as the face-up Queen is taken by a spectator, drop the right-hand card onto the hole-card so that both cards are aligned and flush. Take both cards with your right hand as your left hand simultaneously drops to your side. At an opportune moment, place the palmed ball in your left (side) coat pocket.

Four-Card Method

This method is essentially the same, but the beginning and clean-up phases are different. The order of the four principal face-down cards from the top should be: Queen of Hearts - indifferent card - indifferent card - Hole-card.

Method: Hold these four cards face down in your left hand. The ball is palmed in the same hand. Spread the cards, holding the last two as one. Momentarily remove the top card to the right so that the entire back of the top and center cards are exposed. Replace the top card, then remove the top and center cards together and expose the entire back of the bottom card(s). This should be done casually.

Square the cards, then buckle the bottom gaffed card. Hold back the top card with your left thumb as your right hand simultaneously slides out the second and third cards as an aligned pair. (Fig. 7) Remove the "double" and flip the top Queen of Hearts face up with the right-hand card(s). You will need to slightly turn your wrist to "kill" the hole-card. (Fig. 8) Conclude with the Queen of Hearts face up between two cards. (Fig. 9)



You are now set to perform the *Basic Effect* with these modifications: (a) Your right hand lifts off a "double" to act as an impromptu talisman. (b) When the spectator takes the face-up Queen to examine and your right hand deposits its card(s) onto the hole-card, you can immediately spread the top card as you hold the last two cards as one. As the spectator looks at the Queen of Hearts, take the two uppermost "solid" cards in a two-card spread as your left hand cops the gaffed hole-card. Toss the two regular cards onto the table, then pocket the gaffed card at an opportune moment.

Flap-Card Method (Castillon)

This method is basically the same as the *Basic Method* except that it uses a flap card. This is essentially the same hole-card with a flap Scotch-taped underneath. When the flap is hinged backwards and held flush, the gaff acts like a standard hole-card. When the flap is in its "shut" position, the card can be tabled and more or less looks normal. After you "go south" with the ball, the two remaining cards can be placed on the table. The uppermost regular card is slid off the gaffed card and two complete, solid backs are seen.

Sponge Ball Method

This uses a small, quarter-inch sponge ball, which is easier to conceal and has the added feature of being able to squeeze flat. Thirdly, three ordinary playing cards can be used.

A price is paid in terms of the overall illusion, but the effect is still worth doing. The illusion, in fact, is not a levitation. Instead, an impression of magnetism is conveyed. It looks like the cards are affected by static electricity.

Method: Clip the sponge ball between your left second and third fingers as in the original method. Borrow three playing cards. The basic idea is to secretly get the sponge ball between the center and bottom card.

The ball should be underneath the center of the middle card. There are many ways to do this and everyone must work out his own handling.

Once the sponge ball is in place, all three cards can be held flat by more or less squeezing them together. The top card is rubbed against the sleeve to apparently generate "magnetism," then is replaced on top in an jogged position. Your right hand holds the uppermost card at its inner right corner. Your left thumb keeps the sponge ball crushed flat by bearing down on the cards.

By simultaneously moving your left thumb away and still using the top card as a guiding, holding card, relax the bracing condition and let the sponge ball expand. This causes the center card to pop up as though it were clinging to the underside of the top card. You can then move the top and center cards in small, circular movements, letting the sponge ball *roll* as it continues to support the center cards. The entire action looks weird.

Experiment. Try different maneuvers. When you finish the effect, steal the sponge ball and secretly drop it on the floor. Because it is small and lands noiselessly, the audience will be none the wiser, especially if a table is nearby.

Double Flotation

This variant gives the impression that the cards are floating out of control. When you have reached the stage where the card is floating in the original version, slide the right-hand card under the floating card while it is still floating. As you allow the ball to lower, leave the right-hand card on the hole card and hand the face-up Queen to the spectator. The instant the spectator grasps the card, slightly straighten your left hand and permit the ball to pass through the hole card.

As the card starts to levitate, say: "This one is doing it too!" Take the card back from the spectator and make it "float" again. Korem performs this with the *Four-Card Method* and "goes south" with the hole-card, using his UDT Gimmick (Upside Down Topit). He gives the appearance that any card can float and yet everything can be examined without having to resort to palming.

COINS

OKITO NEATO

ANOTHER TABLED TRANSPOSITION

Gene Castillon

The following stand-up routine was directly inspired by Roger Klause's "Tabled Transpo Plus." It incorporates moves and handlings from Mohammed Bey's Okito Coin Box Routines, Jon Brunelle's One-Man Parade in The Linking Ring (Vol. 58, No. 6), and Ed Marlo's "S.O.C. Routine" published in *Coining Magic and Arcade Dreams* (1998). It was designed to make maximum use of the gaffed coins and features an original variation of the Clink Pass. As in Klause's routine, the gaffed set is introduced without pocket switching and the climax leaves you clean. For purists and those without the necessary gaffed coins, a shorter, ungimmicked version is also included.

Requirements: An Okito coin box; (2) A "Silver and Two Copper" gaffed set or preferably a "Silver, Brass, and Copper" gaffed set. These dealer items consist of a regular American half-dollar-dollar, a regular

English penny (or brass Oriental coin with a hole in its middle) , a regular Mexican centavo, and a special gimmicked and nested set. When nested, one side of the gaff appears to be a regular American half-dollar. When in a separated or un-nested condition, the set appears as two regular copper coins or one copper and one brass coin.

Set-up: Place the regular half-dollar, centavo, and English penny (or brass Oriental coin) in the Okito coin box in any order and place the coin box in your right coat or pants pocket. Place the nested gaffed set in your left coat or pants pocket with its silver-side facing outwards. You are ready to begin. This routine will be described palming the nested set in your left hand. If you prefer to palm the set in your right hand, simply reverse all the positions described in the routine.

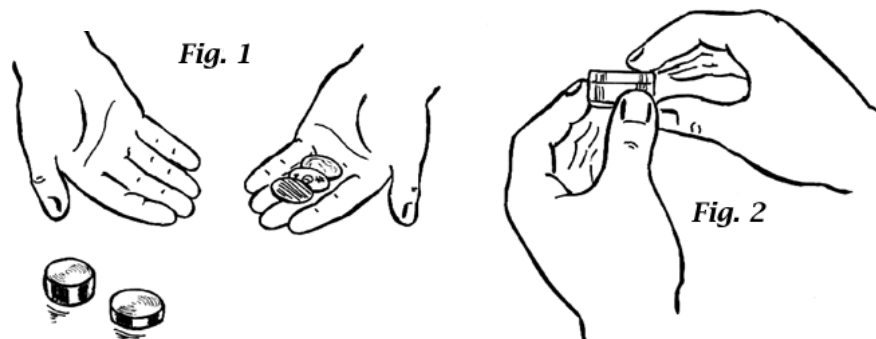
Method: Casually display your empty hands as you patter about the famous International Coin Mystery. Place both hands into your coat or pants pockets. Classic palm the nested set in your left hand with the silver-side against your palm and grasp the coin box with your right hand. Bring both hands out of your pockets and place the coin box down on your working surface.

You are going to remove the lid of the box with your left hand and dump the coins out of the base of the box with your right hand. In the process of this action, you will load the nested gaff under the lid, using the technique described in Jon Brunelle's "Midnight Rider" from his Linking Ring Parade. Briefly, your left hand grasps the lid and removes it to the left. The edge of your hand is in continual contact with the working surface. Allow the classic-palmed nested gaff to drop to the working surface and, in the continuing motion, cover the concealed gaff with the lid. Any noise during this loading action should be covered by the sound of the regular coins falling out of the base of the box and into your right hand.

After dumping out the three regular coins, place the base opening up next to the loaded lid with your right hand. Say, "The international aspect of this experiment is derived from the fact that we use three coins, each from a different country." Pass the three coins out for inspection or simply show each coin on both sides as you describe what it is and where it comes from. During this display of the coins, casually display your empty hands.

You must then lift up the loaded lid and place it on the base. To cover any noise of the nested gaff clinking against the lid as you grasp it with your left hand, pick up the silver half-dollar with your right hand, tap it on the lid, then tap it inside the base. Say, "We use three coins and a solid metal box."

Your left hand grasps the lid with its fingers on top and thumb going underneath to hold the nested gaff in place. Slide the loaded lid over the base from back to front. The noise of the lid sliding onto the base will cover the noise of the nested gaff going into the base. As your left hand places the lid on the base, retain the half-dollar in your right hand.



Place your left hand palm up, depositing the half-dollar into the finger-palm position at the base of your left middle fingers. Pick up the other two coins with your right hand and place them in an overlapping spread in your left palm. (Fig. 1) You will then apparently dump all three coins into your right hand by turning your left hand palm down. Secretly retain the silver coin in your left finger-palm, allowing the two foreign coins to noisily drop into your right hand which immediately closes over them. Extend your left forefinger and

hold your left hand palm towards the audience to casually display an empty(?) hand and say, "If I touch the box and my right hand like this, look what happens."

Bring your extended left forefinger down on the lid of the box, tap the back of your right fist, then tap the box again. Pick up the box with your left hand, allowing the box to slide over and cover the finger-palmed half-dollar. To cover any noise of the box sliding on the half-dollar, shake the box to rattle the nested set inside. This pick-up and covering technique is described in Marlo's "S.O.C. Routine." Briefly, your left hand approaches the box from above. Your left thumb presses on the right edge of the box, causing it to tilt upwards. Your left fingers slide underneath the tilted box, bringing the finger-palmed coin directly under the box. Your left thumb then pushes down on the lid, holding the box directly over the coin, as you shake the box for effect. Apparently a coin has jumped into the box!

Extend your left hand palm up to display the box and your empty (?) left hand. Open your right fist to reveal the two foreign coins, tossing them lightly onto your palm-up left hand from above. Your right fingers and thumb, secretly pressing the silver coin against the base as your right hand, lifts the box to re-position it in your left hand. (Fig. 2)

Remove the lid with your right hand to display the silver side of the nested gaff inside the base to the audience. Apparently you then dump out the silver coin in the base. In reality, you retain the nested gaff in the base and allow the hidden regular half-dollar to fall into your right hand using a variation of Marlo's handling from his "S.O.C. Routine." Allow the tilted box to fall flat against your left fingers as your left hand turns palm down. Put your left thumb inside the base to keep the gaff in place as you allow the regular half-dollar to fall into your palm-up right hand. It appears as though you dumped the coin out of the base.

Your right hand places the silver coin on your working surface, picks up the lid, and covers the base preventing any flash of the gaff retained in the base. Your left hand places the closed box on your working surface. Patter about how easily the silver molecules can penetrate the box. Offer to demonstrate this penetration again.

You are going to cause the silver coin to immediately jump back into the box using Marlo's Spider Vanish. Pick up the silver coin with your right hand and place it into your palm-up left hand in classic-palm position. As you close your left hand, make a false movement as if you transferred the coin to your right hand. Hold your right hand in a suspicious manner. In reality, no transfer is made. You retain the silver coin classic-palmed in your left hand, but move your closed left hand above the box and open out your fingers as if tossing the coin into the box. Immediately display your suspicious right hand to be empty, then remove the lid with your left hand, keeping the coin classic-palmed.

Tilt the opening of the base to the audience with your right hand to display the silver-side of the nested gaff in the base. The silver coin has apparently penetrated the box again! Replace the lid on the base with your left hand, retaining the regular half-dollar in your left classic-palm. Patter that you will leave the silver coin in the box and place the two foreign coins in your right hand.



Fig. 3



Fig. 4

Turn your right hand palm up as your left hand stacks the two foreign coins on top of each other. Pick up the two foreign coins into your left fingertips. (Fig. 3) You are then ready to perform a variation of the Clink Pass. Ostensibly place the two foreign coins in your right hand. In reality, allow the foreign coins to

remain cradled in your left fingers as you release the classic-palmed silver coin. It will clink against the foreign coins in your left fingers and drop into your right palm, which closes immediately around it. As you extend your left forefinger to point to the box and then your right fist, contact the two foreign coins with your left thumb and lever them into a left-hand finger-palm. The larger movement of your left hand pointing to the box and then your right fist will conceal the movement of your left thumb.

As soon as the foreign coins are finger-palmed, open your right hand to reveal the silver coin. It has apparently jumped from the box into your hand! Grasp the silver coin between your left forefinger and thumb. (Fig. 4) This gives more cover to the two finger-palmed coins. Your right hand is then free to pick up the box and shake it, right thumb on top of the lid and right fingers under the base. Your left hand deposits the silver coin on your working surface.

You will then open the box to show that the two foreign coins have changed places with the silver coin. In the process of this action, you will switch the two regular foreign coins for the gaffs and load the regular coins under the lid for future use. In this routine, the switch occurs during a magical phase itself. Two separate actions must be blended together at this stage. Your left hand removes the lid and slides it over the two regular finger-palmed coins as your right hand turns the base over to allow the nested gaff to fall to the working surface. As soon as the gaff falls, immediately place the base opening up on top of the lid in your left hand. As the nested gaff falls, it will automatically separate by gravity so that two coins appear falling from the base. Experiment with this action to develop the correct timing and angles.

When the lid is removed, the silver-side of the gaff will be uppermost so that the audience cannot look into the base until you have turned it over. The loading of the lid must be synchronized with the falling coins to cover any loading noise. A few tries with props in hand should make everything clear. There is no need to place any extra movement or force in your right hand's turnover of the base. The gaff will separate simply by its own weight. Do not drop the nested gaff from too great a height or one of the gaffs may accidentally flip over to expose a gaffed side. The loading-under-the-lid technique is described in detail in Marlo's "S.O.C. Routine." In the audience's eyes, the silver coin has jumped from the box into your hand while the two foreign coins have jumped from your hand into the box. This is a startling transposition!

Situation Check: At this stage, the regular silver half-dollar, the gaffed centavo insert, and the gaffed English penny (or brass Oriental coin) are on your working surface. The lid of the box is secretly loaded with the regular foreign coins in your palm-up left hand and the base of the box rests opening up on top of the lid.

Say, "Let's discard the box and use just the three coins to make things more vivid and clear-cut!" Grasp the lid with your right hand, fingers above and thumb underneath. Press the concealed coins against the lid with your right thumb, slide the lid out from under the base, and slide the lid onto the base exactly as described earlier. Any noise during this procedure will be attributed to the lid clinking against the base. (This technique is also described in detail in Marlo's "S.O.C. Routine.")

After the lid has been placed on the base, set the box down to your left without jingling the coins. You are in position to perform Connie Hayden's "Silver and Two Copper Transposition" or "The Silver, Brass, and Copper Transposition." Place all three coins(?) in your left hand which closes, nesting the two gaffs. Remove the gaffed set with its silver-side to audience with your right hand. As your right hand closes over the gaffed set, turn the set over and separate the coins. Make a magical gesture with your closed hands, then open your hands to show another startling transposition. If you wish, repeat this step

Place the three (?) coins back into your left hand. Close your left hand, nesting the gaffed set, and remove the nested set with your right hand, keeping the silver-side of the set towards the audience. Say, "Let's discard the silver coin to make things simpler." Openly place your right hand into your right coat or pants pocket and leave the gaffed set there. Bring out your right hand and display its emptiness. Extend your right forefinger, tap your closed left hand, then tap the closed box. Open your left hand to discover the silver coin which you just placed in your pocket! After freely displaying the regular silver half-dollar and placing it onto your working surface, pick up the box with your obviously empty left hand, shake the box for effect,

then cleanly open the box to show the two regular foreign coins inside the box. Everything may then be examined.

Fig. 5



Castillon's preference is to apparently repeat the transposition a final time. For this phase, you must secretly reverse the base under the lid of the box. S. Leo Horowitz's technique from Part Four of Mohammed Bey's First Master Routine works fine. In Step 12, after shaking the box with your left hand, hold the box at your cupped left fingertips, which are extending upwards. Remove the lid by grasping it from above with your right fingertips and thumb. Hold your hands as shown in Figure 5 to allow the audience to see the coins inside the base and the empty lid. Pour the foreign coins out of the base by turning your left hand palm down. After the coins fall from the base, turn your left hand palm up, again. Your two hands then approach each other to apparently replace the lid. In reality, as your hands come together, your left thumb pushes the base upside down and your right hand places the lid on the bottom of the base.

Place the box on your working surface and pause as though the routine is over. Say, I've never been able to understand the strange antics of these international coins. During your patter, turn each coin over to display it back and front. Pick up the silver coin with your left hand and apparently place it in your right hand, actually retaining it in your left classic-palm. Perform the standard Bobo Vanish (or Pass) described in Bobo's Modern Coin Magic. Place your closed right hand in your right coat or pants pocket and bring out your empty right hand. You have apparently placed the silver coin in your pocket. Repeat the variation of the Clink Pass to apparently place the two regular foreign coins in your right hand. In reality, the palmed silver coin is dropped into your right hand while your left hand retains the two foreign coins finger-palmed.

Extend your left forefinger and tap the box and your closed right hand for effect. Open your right hand to show the appearance of the regular silver coin while your left hand loads the two regular foreign coins into the reversed box, using the technique described earlier. The finger-palmed coin is merely loaded under the box. Since the box is reversed in this phase, the finger-palmed coins will enter the reversed base.

Shake the box for effect with your left hand and use Horowitz's "righting" technique to show the foreign coins inside the box. (See Part One of Master Routine No. 2 from Mohammed Bey's Okito Coin Box Routines for a complete description of this turnover move.) Briefly, the reversed box is held in your left hand, gripped between your left forefinger and little finger as if you were about to back-palm the box. Your left thumb, which has been on top of the lid during the shaking, is moved against the side of the lid directly above your left little finger.

As you place the base onto your palm-up right hand, turn your left hand so its back faces the audience. With your left thumb, raise the lid up and away from the base as you allow the base to fall opening-side up onto your palm-up right hand. In a continuing motion, place the lid on your working surface with your left hand as your right hand displays the coins in the box. You have repeated the transposition, this time using just three regular coins! You are again clean and everything can be examined.

As mentioned in the preliminary notes, using the above techniques you can perform a shortened version of this transposition effect without any gaffs. It is called *Ungaffed Tabled Transpo*.

TABLED TRANSPO PLUS

Roger Klaus

"The Silver and Two Copper Transposition" by Conrad Haden is one of the cleanest, most ingenious coin mysteries of all time. It is fully explained in J. B. Bobo's *The New Modern Coin Magic*, pp. 442-443. This kind of routine justifies using gaffed coins because the effect is not easily duplicated with pure sleight-of-hand. As Roger Klaus has written, if Haden's version has any drawback, it is the use of a pocket (coat or vest) during the final phase. Klaus has eliminated this drawback and has modified the effect to include a disappearance and reappearance.

Effect: The performer introduces a coin box. Inside the coin box are shown three coins: a silver half dollar, a copper, English penny, and a copper-Mexican coin. The coins are examined and returned to the performer. In turn, he places the two copper coins in his left hand, keeping the silver one in his right hand. The coins magically *transpose*. The performer offers to repeat the effect. This time, the two copper coins disappear from the left hand and are found in a *closed* Okito coin box. Everything can be examined.

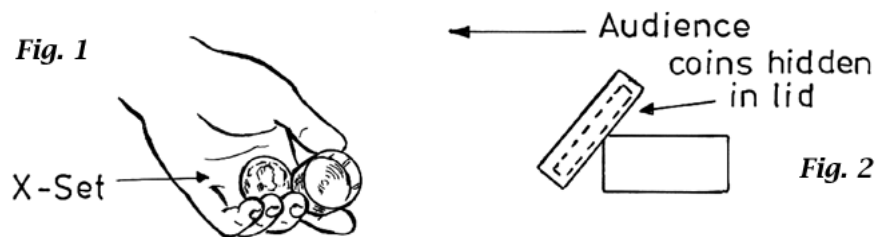
Requirements: (1) An Okito coin box, which should be plain and ungaffed. (2) The gaffed set of coins used in the Haden routine. This set is comprised of one gaffed coin. Since I'm not going to redescribe the Haden handling or set-up, henceforth the gaffed coin will be referred to as the indifferent-set.

Set-up: Place the coins into the Okito box in the following order: (1) Small copper coin (20 Centavo) - (2) English penny - (3) Regular half dollar - (3) indifferent-set of nested coins with the half-dollar side superior. Place the lid on the box, then you are ready to perform.

Method: Cleanly introduce the Okito box and momentarily table it. Through gesture and obvious visual implication, convey that your hands are empty. Do this as you deliver your introductory patter.

Your right hand picks up the box as your left fingers remove the lid and table it. Your right hand dumps all the coins into your cupped left hand, turning over and reversing the order of all the coins. Then your right hand spins the box into the air, catches it, and places it onto the table. Do not worry about the four coins in your left hand. Just hold your hand more or less cupped in a relaxed position.

Your right hand then passes out the three regular coins one at a time for inspection. This leaves the indifferent-set more or less finger-palmed in your left hand. Your right hand picks up the tabled lid and places it in your left hand where it is held between the thumb and forefinger. The lid is upside down so that it can receive the coins as they are returned.²¹² (Fig. 1)



Take back each coin and place it into the lid. They should be returned in order. First, the small copper coin, second, the English penny, then the half dollar. Maintain a steady flow of patter and look at the spectator, ignoring the coins. As your right hand removes the half dollar, your left thumb slides the lid over and onto the indifferent-set. All attention is focused on the half dollar. Flip the half dollar into the air, catch it, and place it onto the table.

²¹² If you prefer, you can actually place the lid onto the palmed indifferent-set, hiding it from view; however, this is a more furtive approach at this stage of the routine.

Your right hand then apparently picks up the lid and coins and pours them into your left hand. Actually, your right hand picks up the lid and the indifferent-set underneath the right thumb going onto the coins in the lid, the right fingers going below to cover and hold the indifferent-set in place against the bottom of the lid. Your left hand is palm up. To simulate the dumping action, your right hand turns palm down. In doing so, your right thumb holds back the regular copper coins as the gaffed indifferent-set is released into your left hand. Once the indifferent-set comes to rest, your left thumb and fingers separate the nesting coins in a forward pushing motion. Two copper coins will appear and everything looks all right. The switch is complete.²¹³

Your right hand casually places the lid (plus coins) onto the tabled box. (Fig. 3) This can be accomplished quietly and quickly. Pay no attention to the action. Instead, look at the coins in your left hand. Pick up the tabled half dollar with your right hand and put it with the two copper coins in your left hand, positioning it in readiness for the Haden transposition sequence, *Phase One*. Then go through the necessary actions. That is, close your left hand over all three coins, apparently remove and enclose the half dollar in your right hand, make a magical gesture, then show that the two copper coins and silver coin have changed places.

After completing the *First Phase* and replacing the two copper coins (?) back into your left hand, you are set to go into Klause's variation. Display the three coins in your left hand. Close your left hand, nest the indifferent-set and apparently remove the half dollar. Display the half dollar, *silver-side* showing, and pretend to place it on top of your left fist. In reality, perform Marlo's coin-application of the Pop-Up Move.²¹⁴

This is a brief description of the move: As your right hand turns palm down to place the coin on your left fist, your right thumb presses it against the fingers, retaining in your right hand. Simultaneously, your left forefinger pushes the thumb-palmed coin up between your thumb and forefinger. Your right-hand thumb presses inward and down on the outer edge of this coin, causing it to pivot upward and *lay flat* on your left fist. If you perform this move, it will result in leaving the regular half dollar on top of your left fist with the gaffed half dollar (indifferent-set) conveniently finger- or thumb-palmed in your right hand. A switch should not be suspected and should appear as though you merely placed the coin from your right hand *onto* your left fist.

As you further display the half dollar on your left fist, your right hand goes into your inside coat pocket to get a pen or pencil (make-shift wand). As the "wand" is removed the gaffed indifferent-set is dumped, place the wand on the table and push the "loaded lid" onto the box in a one-hand sliding movement. This is easy. Any noise caused by the coins falling into the bottom of the box is covered by the "sliding and clicking" of the box's lid.

Instruct the spectator to place his left forefinger on top of the box. Open your left fist slightly, allowing the half dollar to fall into your fist. Explain that you will cause the half dollar to invisibly travel into the *closed* coin box. Pick up the "wand" and tap your left fist and the coin box.

Open your left hand and display the half dollar. The two copper coins have apparently disappeared. Say, "*Something must have gone wrong!*" Ask the spectator to open the coin box to disclose the missing copper coins. You are clean. Let the meddlers meddle!²¹⁵

September 20, 1970

²¹³ We first ran across this kind of switch in Edward Marlo's *Coining Magic* in "S.O.C." Check Step 19, p. 27 for a complete description.

²¹⁴

This was published in *The Linking Ring* (June, 1957: Vol. 37, No. 4) as "Hand To Hand With Coins," pp. 84-87, and was reprinted in *Arcade Dreams* (1998), p. 62, as "Pop-Up Coins Across."

²¹⁵ While experimenting with this routine, you may think about applying the Han Ping Chien move. This is a valid approach, but too often we abuse beautiful sleights by trying to apply them to everything. The Elmsley Count, like the Biddle Move, suffered this fate. Carefully consider how you specifically apply certain techniques.

UNGAFFED TABLED TRANSPOSITION

Gene Castillon

Requirements: You need an Okito coin box, one American half, and two different copper and/or brass coins. We recommend that one of the copper/ brass coins have a hole in the center for greater visual contrast.

Set-up: Place the three regular coins in the box in any order and you are ready to begin.

Method: Introduce the closed box, shake it for effect, remove the lid, and pour out the three different coins. Handle the box as described in "Another Tabled Transpo" to secretly reverse the base of the box as you set the box aside.

Pick up the silver coin, display it on both sides, and place it in a left-hand finger-palm position. Pick up the other two coins separately, display both sides, and place in your left hand overlapping the silver coin. As in "Another Tabled Transpo," apparently toss all three coins into your right hand, but retain the silver coin in your left finger-palm.

Load the silver coin into the reversed box with your left hand as your right hand opens to display only two coins. The loading technique is described in detail in "Another Tabled Transpo." Apparently open the box to display the silver coin inside using the turnover move described in "Another Tabled Transpo." Dump the silver coin out and place the lid and base down on your working surface.

You must then place the silver coin back into the base and replace the lid, secretly reversing the base. Castillon uses the U.F. Grant Turnover Move, but any one-handed or two-handed reversal may be substituted. After the turnover, allow the box to rest on your palm-up, left fingertips. Grasp the box from above with your right hand and place it on your working surface to the right as your left hand turns palm down, retaining the silver coin on your left fingertips.

Press your left fingers into your palm-down left hand and immediately Classic Palm the silver coin. If you prefer, position the reversed box in the Classic Palm position of your palm-up left hand. As your right hand removes the box, your left hand can turn palm down and immediately Classic Palm the coin. The fingertip approach is preferred since the handling seems more natural.

You are then in position to perform the previously detailed variation of the Clink Pass to show that the two coins have jumped from your right hand into the box while the silver coin has jumped from the box into your right hand. After you dump out the two copper-brass coins, secretly reverse the base again. To do this, simply retain the lid in your left hand after performing the Horowitz righting move with the base. Reposition the lid and base in your left and right hands.

Perform the next necessary steps from "Another Tabled Transpo" in their entirety. At the start, the lid and base are in the opposite hands. Therefore, simply reverse the directions to accomplish the secret turnover. You apparently pocket the silver coin, place the two copper-brass coins in your right hand, tap the box and your hand for effect, then show that the silver coin has jumped from your pocket into your right hand while the two copper-brass coins have jumped inside the box.

Return all three coins to the base and replace the lid. Secretly reverse the base by your favorite method and perform the standard Okito-box penetration of the coins through your hand and the box. At the conclusion, everything is examinable.

O-KORT-O BOX RIDES AGAIN

Milt Kort

There seems to be cyclical interest in magic with coin boxes. If you are familiar with the excellent routines using the O-Kort-o Box in Bobo's *The New Modern Coin Magic*, you will find this routine to your liking. In Milt's own words, "I had so much success with the regular routine, I tried to gild the lily, coming up with the following!"

Requirements: (1) A regular O-Kort-o box or Okito box. The bottom portion is all that is needed; (2) A stack of four half dollars that have been soldered together and hollowed out with a space to accommodate a stack of four to six dimes. The dimes, when inserted into the gimmicked stack, should be level with the lowermost coin so that nothing protrudes.

Set-up: To prepare, place the dimes into the stack of halves and place the stack in your lap with the opening on top and upward, holding the dimes in place.

Method: This routine can be added to other Okito box routines or it can be used alone. Suppose that you have just performed another routine. While the audience is reacting to it, your left hand secretly obtains the loaded stack.

Your right hand picks up one half dollar from the table and apparently places it into your left hand. Actually, your right hand retains the coin in the classic palm. Your right hand picks up another half dollar and repeats the action just described. This same action is repeated with the two remaining coins. The nice aspect about having the stack in your left hand is that a spectator, if he sees it, will assume that you are really putting the coins in your other hand.

Make sure that the opening of the gaffed stack is against your left palm, then open your hand to show the stack of coins. Your left thumb then goes under the stack as your fingers go on top, allowing you to place the stack onto the table. So far it should merely appear as though you have counted four coins into your left hand, formed a stack, and placed it on the table.

Your right hand, with its four palmed coins, picks up the bottom part of the coin box and covers the stack. At this stage, act as though you were doing the Brema nickels to dimes. Your right hand presses down on the box and gives it a slight turn during the downward exertion. This effect should be presented on a soft surface such as a close-up pad.

Your right hand then grips the bottom of the coin box in this manner: Your thumb should be on the side nearest you, your first finger should be on top, and your second finger on the side farthest away from you. If you squeeze the box slightly as you lift it, the fleshy pads of your thumb and second fingers will act as a small lip at the bottom edge of the box and the gaffed stack will be picked up *with* the box.

As you lift the box further, tilt its top towards the spectator so that its open bottom is towards you. The stack of dimes will then be in view on the table. This will become the new center of interest. To ensure that it is, your left forefinger approaches the stack of dimes, tapping it so that the coins topple and spread. This provides enough misdirection for your right hand (with its box) to move towards the edge of the table and lap the gaffed stack.

Your right hand moves back towards the dimes. At the stage, you can simply end the routine by placing the box onto the table and wait for the "grabbers" to grab or you can say, *"Some people think that the coins are still in the box. The amazing part is—they are right!"* Give the box a slight shake as though it was a salt shaker. Simultaneously, allow the palmed coins to fall on the table. The option is yours.

MAGNETIC MARLO MEETS OKITO

Gene Castillon

Effect: This is a magical, magnetized version of Marlo's "S.O.C." routine.

Requirements: (1) An Okito Box with a steel shim in its bottom. (2) A magnetic copper-silver double-sided coin. (3) A regular silver coin. (4) Two regular copper coins. (5) A copper coin with a steel insert. Combining Johnson Products Jo-Pro Box with their New Magnetic Silver and Copper coins and an extra English penny provides the necessary apparatus. The double-sided magnetic coin in Castillon's set has "tails" showing on both sides. This routine is described using this coin. If the reader has "heads" on both sides of his coin, simply alter the handling in the appropriate places.

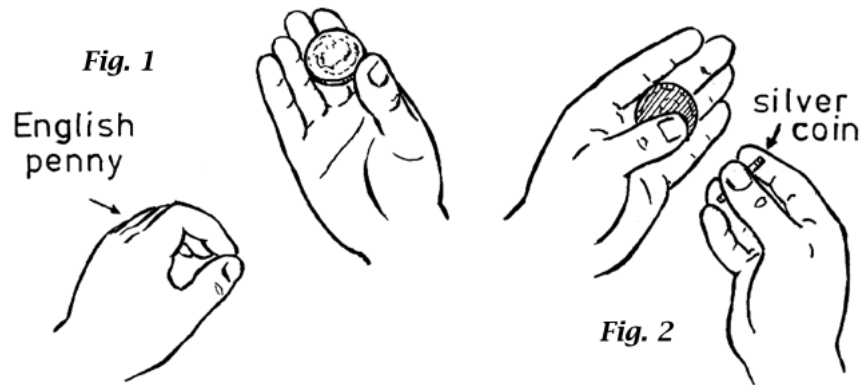
Set-up: Place the copper steel insert coin in the bottom of the Okito box, heads uppermost. On top of it place a regular copper coin, tails uppermost. Next, place the magnetic copper-silver coin on top of these two previous coins, placing it silver-side uppermost. Finally, place the regular silver coin on top of all, tails uppermost. Place the lid on the box and place the closed box in your left coat or pants pocket. Place the remaining regular copper coin in the same pocket with the box.

Method: As you offer to show the audience a mystery, casually show both your hands (palms) empty. Reach into your left pocket with your left hand, finger-palm the copper coin, and remove the closed coin box. Hold the box between your thumb (on top) and forefinger (below). Raise the box to your left ear and shake it, then deposit it on your right palm-up fingertips. Remove the lid with your left thumb and forefinger (from above) as your right hand dumps the coins onto the table. (The coins are turned over during the dumping action so that three copper coins and one silver coin show up on the table.) Clink the lid and box together. Place them (openings uppermost) on the table and to the left of the coins.

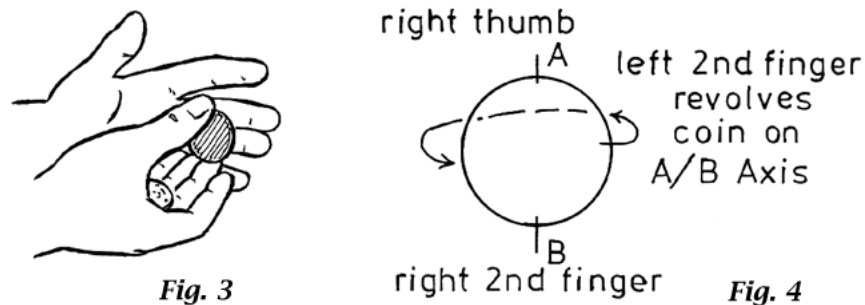
After the lid and box is deposited on the table, your left hand immediately returns to the coins and slides the gaffed copper (steel insert) back towards yourself. Return to the three remaining coins. Grasp the regular copper coin between your left thumb and forefinger, turn it over to display both sides, and slide it back and to the right of the gaffed copper coin. Return to the two remaining coins and slide the double-sided coin to the right of the regular copper coin. Return to the silver coin and turn it over in its position on the table with your left thumb and forefinger. During these actions, say: *"I once saw a Chinese magician with a metal box ... one, two, three copper coins and one silver one!"*

Pick up the box with your right hand and place it in your left hand between your thumb (on top) and forefinger (below). The back of your left hand faces the audience and the box is held in a tilted, almost vertical position so that the opening faces you. Pick up the double-sided coin (the copper at your right) with your right hand, keeping the silver side towards yourself, and place it into the box, copper side down. Due to the tilted position of the box, the audience will not be able to see the silver side of the coin now exposed in the box. Your right hand picks up the lid and places it on the box. Your left hand places the box on the table in front of the other coins, immediately picks up the regular silver coin between thumb and forefinger, and places it in your right hand in the Spellbound-Change position. During these actions, say: *"The Chinese magician placed a copper coin in the box and a silver coin in his hands."*

Perform Marlo's version of the Spellbound Change. This visible change is accomplished as follows: Your right hand is holding the silver coin by its edge between your thumb, first, and second fingers. The audience should see the full face of the coin. (Fig. 1)



Your left hand comes over, the ruse being a magical pass. (Fig. 2) Your left thumb then holds the copper coin in place so that the other fingers can be *extended*. Your left hand in this position moves inwards until it covers the right-hand coin and your left thumb eventually contacts the face of the silver coin. When this happens, your left thumb more or less taps the silver coin into a right-hand finger palm position. Simultaneously your thumb, first, and second fingers grasp the copper coin, leaving it in the silver coin's position. As soon as the silver coin drops down and out of sight, your left first and fourth fingers separate. (Fig. 3)



Finally, the left hand moves away and to the left so that the entire copper coin is visible. The silver coin simply lies in the curved right palm as shown in Figure 3. Do not attempt to grasp it in a finger-palm position. At this point the "change" is complete except for the "revolve maneuver," which is a flourish to show *both sides* of the "changed" coin. This is done as follows: Your right hand still holds its coin in the position shown in Figure 3. Your left fingertip contacts the *left edge* of the coin. This edge of the coin is then swung backwards in a counter-clockwise action for 180 degrees. The coin spins on the axis created by your right thumb and second finger so that the other side of the coin comes into view. Your left second finger moves behind the coin after it is completely turned or revolved. (Fig. 4)

Your left hand then moves down and removes the lid off the tabled box, placing it opening side upwards back onto the table. It picks up the box and tilts it towards the audience to show a silver coin in the box and says, "...but when he passed his hand over the silver coin, the silver coin jumped into the box and the copper coin in the box jumped into his hand!"

Your right hand snaps its copper coin from the Spellbound grip into a Pinch grip. This is done as follows: Your right thumb moves downwards and behind the coin towards your right second finger. As your thumb slides along the surface of the coin, it will lever the coin upwards and into a vertical position so that it can be pinched between the thumb and second finger at its lower edge. As this copper coin is "snapped" into its new position, your right second and third fingers can curl inwards to grip the silver coin into a secure finger-palm. The action of the flourish covers the finger movement of getting into the finger-palm.

Holding the copper coin in your right fingertips, drop it into the box held in your left hand so that the coin covers the silver-side of the double-sided coin. During this action, you keep the silver coin finger-palmed in your right hand, which eventually picks up the lid and covers the box.

Your left hand places the box onto the table. Your right hand picks up the copper coin (steel insert) on your left and places it into a left-hand Spellbound position. You are now prepared for another Spellbound Change. Say, *"The magician placed the copper and silver coin together in the box and placed another copper coin in his hand."*

Repeat the Spellbound Change already described to exchange the finger-palmed silver coin for the copper coin (steel insert). Revolve the visible silver coin as already described with your right finger and snap it into an upright position as you securely finger-palm the copper coin (steel insert) in your left hand. Your left hand then tosses the silver coin into your right hand (palm up). Your right hand transfers it to your left fingertips, then moves down and picks up the table box. Your left hand deposits the silver coin onto the table as your right hand positions the box on its fingertips.

Your left hand, still finger-palming the gaffed copper coin, removes the lid and places it on the table, opening up. You are apparently going to dump out two copper coins from the box. However, when you turn the box over to do this, only the regular copper coin will fall out and the magnetic double-sided coin will *adhere to the bottom of the box*. Also, the single copper coin will fall onto the gaffed copper *already* finger-palmed in your left hand. The illusion is perfect and everything looks copacetic.

Flip or turn the two copper coins in your left hand to show both sides.²¹⁶ During these flip-overs, your right hand continues to hold the box opening downwards so that no glimpse of the magnetic coin is possible. Say, *"But when he passed his hand over the copper coin, the silver coin in the box jumped into his hand, while the copper coin jumped into the box to join the other copper coin."* After showing the two copper coins several times, retain the copper (steel insert) in your left hand as the regular copper is dropped onto the table. Bring the box to a vertical position in your right hand, making sure that the opening faces yourself. Place the gaffed copper into the box, covering the silver side of the magnetic coin. You may then lower the box so that the audience can glimpse the coin you just inserted inside.

Pick up the regular copper coin with your left hand and place it openly into the box. Replace the lid and table the box and continue: *"The Chinese magician placed two copper coins in the box and safely covered them."* Pick up the remaining regular copper coin in your left hand, flip it a few times to show both sides, then place it in your left coat or pants pocket. Remove your hand unmistakably empty. Continue: *"The magician placed a copper coin in his pocket, tapped his pocket three times, and the coin jumped into the box with the other copper coins."*

As you utter this patter line, your left hand picks up the box and places it into your right hand (palm up). Your left hand removes the lid and places it on the table. Your right hand then dumps the coins in the box into your left hand, which turns palm up to receive them. Immediately spread all three copper (?) coins with your left thumb, then place them one at a time onto the table. Casually flash the opening of the empty box in your right hand as you place the coins on the table. (Because the gaffed copper coin (steel insert) was placed on *top* of the magnetic double-sided coin, when the coins are dumped out, the magnetic coin will be pulled out with the gaffed copper. If no gaffed coin (steel insert) were used, a great force would be necessary to loosen the magnetic coin from the bottom of the box.

Holding the opening of the box away from the audience's view (slightly tilted backwards), your left hand picks up the gaffed copper coin and inserts it into the box. Repeat this insertion with the regular copper coin. Pick up the double-sided coin (copper-side facing the audience) and place it into the box as already described. Cover the box with its lid and table it.

Pick up the regular silver coin ("tails" side up) and apparently place it into your right hand. Use your favorite, convincing vanish and end with the silver coin palmed in your left hand. (Castillon uses the

²¹⁶ At this point, those knowing Marlo's "S.O.C." routine will be puzzled.

standard Bobo vanish into a classic palm.) Your right hand pretends to hold the silver coin in its fist. Make a tossing motion towards the tabled box with your right fist, open your hand, and reveal the disappearance. Your left hand lifts off the box's lid and places it on the table. The silver-side of the double-sided coin will be disclosed on top of the boxed stack. Pick up the box with your right hand and tilt it towards the audience so that they can see the silver (?) coin.

Your right hand then dumps the coins from the box into your left hand, which is simultaneously turning palm up to catch them. The coins in the box are dumped *onto* the classic-palmed silver coin already in your left hand. Patter, during these actions: *"He said to watch carefully since only the silver coin was left. He placed the silver coin in his right hand. It disappeared in a flash, jumping into the closed, metal box to join the other coins!"*

You can now conclude the routine by allowing the four coins to fall together into your left fingertips, turning them over in the process and by placing the "turned over" coins back into the box with the regular silver coin uppermost. Everything is now set for a repeat performance. Just place the closed box into your pocket (the one containing the copper coin).

If you wish, you can add an additional penetration as in Marlo's original routine. Retain the regular silver coin classic-palmed in your left hand as you allow the three copper coins (?) to drop to your left fingertips, the coins turning over in the process so that the silver-side of the double-sided coin is uppermost.

Place the three coins back into the box in your right hand, cover the box with the lid, and place the box on the back of your left hand (which has turned palm down). With your right hand, lift off the lid to show the silver-side of the double-sided coin. Replace the lid, tap it for effect, and let the silver coin fall from your left hand. The silver coin has apparently penetrated the box and your hand!

Hold the box from above with your right hand; grip the bottom portion between your left thumb and fingers, then open the box as you would a cracked egg and the coins will fall properly onto the table without the silver-side of the gaffed coin being accidentally exposed. Pick up the three tabled copper coins (?) and place them on top of the silver coin, turn all the coins over as a stack, and insert them into the coin box. You are now set for a repeat. This routine was designed to be performed standing and most of the sleight-of-hand featured in Marlo's original routine has been eliminated. The disappearance of the third copper coin can be accomplished by using sleeving or lapping if you perform this routine while seated. You can also use a hooked coin.

November, 1973

CLASSICS

CAP AND PENCE HANDLING

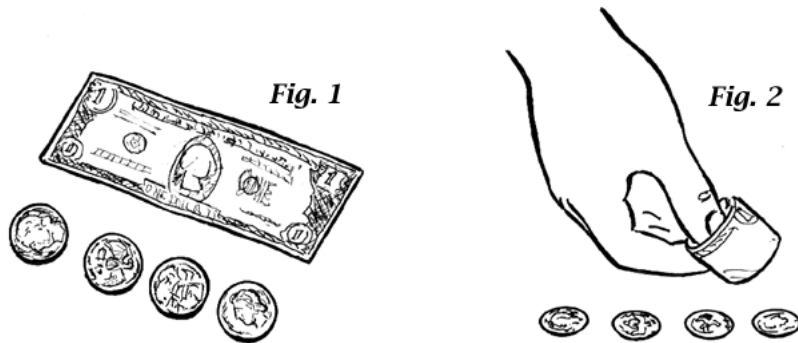
Mike Rogers

This routine breaks away from the standard Cap And Pence handling. A solid stack of five, American quarters is used, but the spectators think that only six coins are used. The stack is not hollowed out, but is five coins soldered together. The stack can be turned on either end. Rogers uses five *loose* quarters and borrows one from a spectator.

Set-up: Place the soldered stack of five quarters and the loose quarter in your right pocket.

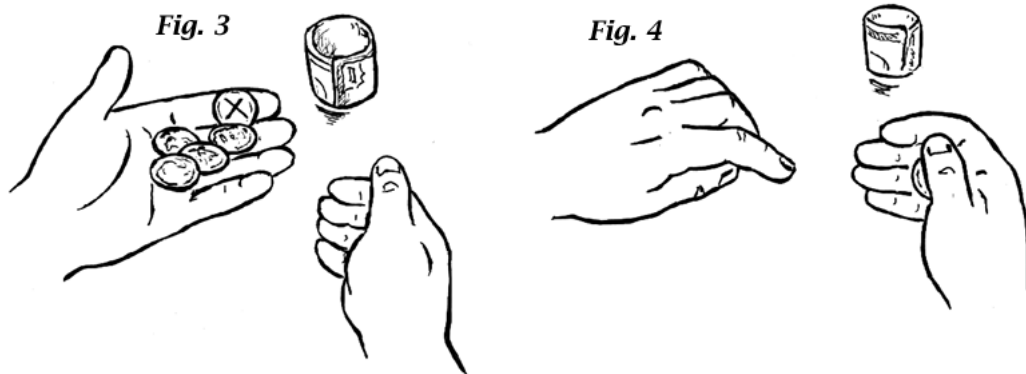
Method: Borrow and openly display four loose quarters on the table in a row. (Fig. 1) Fold the paper dollar-bill into a tube, using Bert Allerton's procedure from *The Close-up Magician*, p. 14. Fold the bill in half lengthwise, then slide and tuck one end into the valley-fold of the other end to form a ring. You can

adjust the inside diameter of this “ring” by pushing and pulling the tucked end. Adjust it so that it fits over the stack of quarters. (Fig. 2)

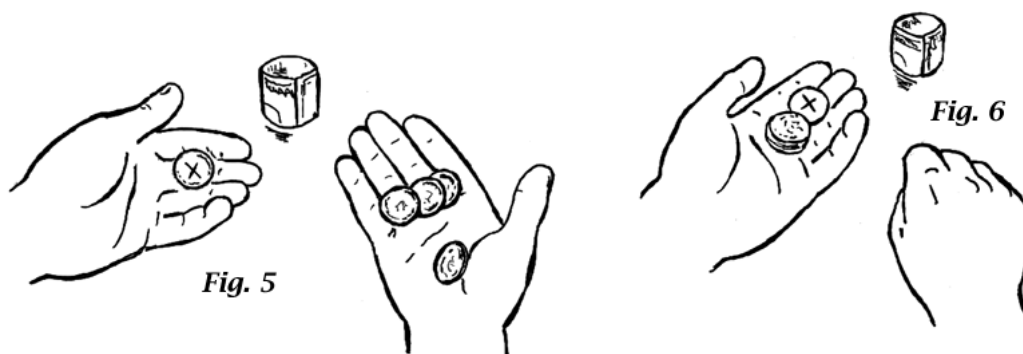


Point out the two dollars on the table and say, *"Four quarters and a buck!"* Ask a spectator for another quarter (a loan). This quarter should be marked with a felt pen. Continue, *"We need six quarters for this experiment!"* As you utter this line, your right hand reaches into your right pocket and openly removes the one loose quarter. Simultaneously palm the solid stack. Mike advises: "Don't make a big thing about this casual sequence. Act as though you merely need an additional coin and had simply forgotten about one in your pocket. This ruse enables you to palm the gaffed stack at the last moment, consequently you are unencumbered until the gaff is actually needed."

Your right hand places each coin into your left hand. The marked coin should be near the tip of your left first finger. *This is important* In Figure 3 the stack is secretly palmed in the right hand. Tell the spectator to hold out his left hand palm up. As you say this, toss the coins from your left hand into your right hand along with the solid, gaffed stack. However, your left thumb contacts the marked coin and holds it back. Only five quarters go into your right hand. (Fig. 4) Figure 5 is an exposed view of the actual situation.

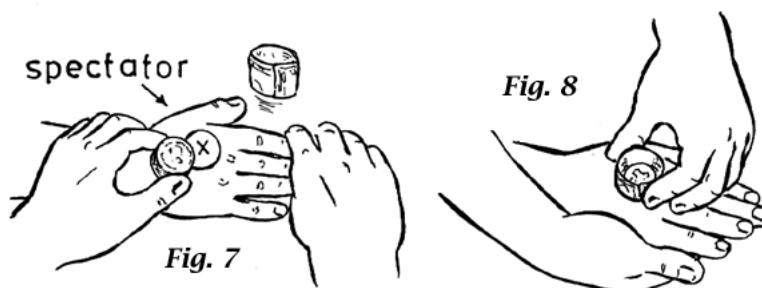


Holding your left hand palm downwards (with the single, marked coin), gesture as to how the spectator should hold his hand, then toss the gaffed stack back into your left hand so that it joins the loose coin. Your right hand retains the five loose coins into a comfortable palm position. (Fig. 6, after the tossing action.) This sequence must be natural and well-timed. If correctly performed, the switch will not be suspected or detected. Mike Rogers has surprised many magicians with this switch. Remember: It is done as you *gesture* with your left hand. The bit that follows is equally misleading.



Openly display the stack and marked coin in your left hand. The one loose coin gives the appearance that all the coins are loose. By the way, the soldered stack should not be perfectly uniform. Some of the coins are slightly staggered. Avoid symmetry.

Contrive to have the one marked coin on the bottom of the stack as you place the coins on the back of the spectator's hand. (Fig. 7) Acting is essential as you apparently adjust and stack the coins. Place the paper tube (dollar bill) over the stack and proceed with the standard Cap and Pence handling. Your right hand (palming the loose coins) comes over and holds the spectator's hand. (Fig. 8)



The coins are made to apparently penetrate the spectator's hand as per the standard routine; however, all the coins save the marked one penetrates. The gaffed stack is secretly carried away inside the paper tube. The loose coins in your right hand are released and drop to the table, into an ashtray, or mental tray. Finally, there is enough physical misdirection to "go south" with the gaff by using lapping. Conclude by opening the paper tube (dollar), then return the borrowed quarter.

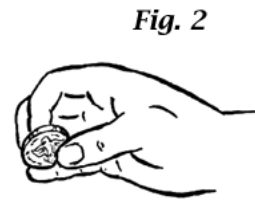
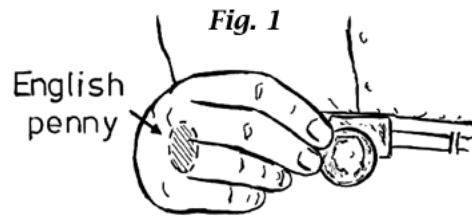
January 26, 1972

COPPER AND SILVER: CUPPED AND COZY

Danny Korem

Hard-hitting, ungimmicked, and visual Copper and Silver Routines are hard to come by. The one incorporates David Roth's "Continuous One-Hand Change" in an unusual manner and extends a change by Dr. E. M. Roberts from Bobo's *Modern Coin Magic*. This three-phase routine should be presented standing up for a few people as an impromptu effect. It can be used to introduce Paul Harris' "PDQ Coins" which is performed under the same conditions.

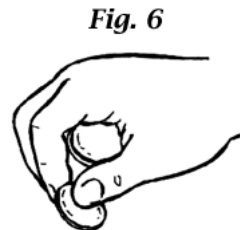
Phase One: Display a half dollar and English penny and drop them in the spectator's cupped hands. Pick up the English penny in your right hand and say, "Remember— *copper in the left...*" Perform a retention pass and add, "*...and silver in the right.*"



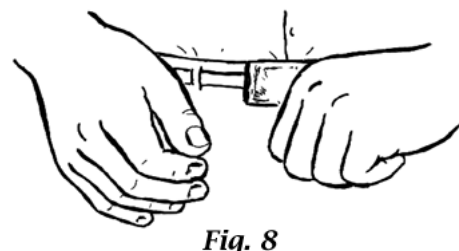
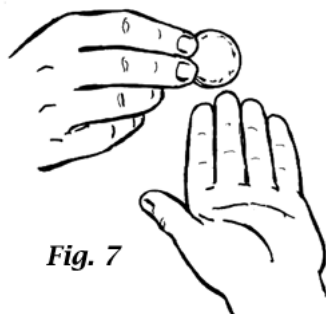
Pick up the half dollar in your right hand, holding it between your thumb and first and second fingers. (Fig. 1) Classic Palm the English Penny as you pick up the half dollar. Leaving your left hand above the spectator's cupped hand, swing your right hand out to your right with the hand tilted towards the spectator so the half dollar is concealed by the fleshy base of the thumb. (Figs. 2-3, exposed views of the right hand at this stage.)



Perform Roth's "Continuous One-Hand Change." Two actions occur simultaneously: The half is maneuvered to the Downs palm as the penny is dropped to the fingertips and then displayed between the thumb, first, and second fingers. (Figs. 4-5-6 depict this action.)



Pause a beat, then swing the right hand in front of you. (Fig. 7) Permit the half dollar to drop into the spectator's cupped hands. Notice that your right hand is in perfect position to perform the Han Ping Chien drop. Your left hand then apparently drops its penny (?) into the spectator's hand as the actual penny is released from your right hand as per the Han Ping Chien Move. In this case, it is done as a mid-air drop move.



Phase Two: Display both coins on the palm of your left hand. Close your hand and turn it palm down. (Fig. 8) Your right forefinger and thumb reach into your fist to apparently extract the half dollar. In reality, both coins are removed. The English penny is left protruding at the rear of the fist as the half dollar is placed on the *back* of the fist. (Fig. 9)

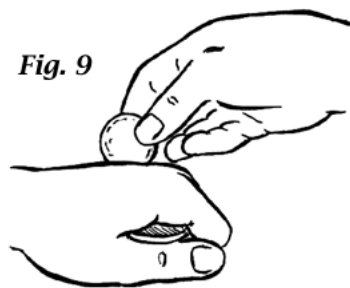


Fig. 9



Fig. 10

Say, "*Remember—the English penny is in the left hand and the half dollar in the right.*" Immediately after placing the coin on top of the fist, your right hand pauses in the position shown in Figure 10. As you utter your remark, your right thumb, second, and third fingers grip the English penny, then Classic or Edge Palm it. The palming action is hidden by your right forefinger and thumb picking up the half dollar. (Fig. 11)



Fig. 11

This action-sequence is: 1) Right-hand pause. 2) Commencement of the patter line. 3) Right fingers and thumb secure the English penny as the hand moves towards the half dollar. 4) English penny is palmed as the hand moves toward the half dollar and picks it up. When properly performed, the stealing and subsequent palming of the penny are impossible to detect.

Swing your right hand to your right and perform Roth's "Continuous One-Hand Change." Finish as in the last part of the former sequence.

Phase Three: An extra half dollar is needed for this final phase. Assume that after the conclusion of the *Second Phase*, you have Classic-Palmed this half dollar in your right hand.

Pick up the English penny in your right hand and hold the half dollar in your left fist. Assume the position necessary for Roth's "Continuous One-Hand Change." This time, however, perform the change several times until the spectator tells you to stop. If the English penny is being displayed when the spectator tells you to stop, exhibit the half dollar in your left hand and drop it into his cupped hands along with the visible English penny. The palmed half is later ditched.

If the half dollar is being displayed in your right hand when the spectator stops you, drop the half dollar into his cupped hand. Next apparently drop the coin in your left hand into his hands. In reality, your left hand holds back the half dollar in thumb-palm position while the English penny in the right hand is released as per the Han Ping Chien move already described. The half dollar in the left hand is ditched at an opportune moment.

NEW THEORY COINS ACROSS

Roger Klaus

Roger Klaus, when persuaded to perform, is a considerable talent. He contributes this effect with special acknowledgment to Derek Dingle, Dai Vernon, Larry Jennings, Tenkai, Al Goshman, and others. This *consolidation* of many fine ideas and bits of finesse, make it worth performing. Klaus writes, "Admittedly, it's not for the beginner, although the moves are standard and can be acquired by most magicians if they are willing to practice. The 'New Theory' angle refers only to the fact that the hands touch only *twice* during the entire operation and the right hand is shown clean throughout. The *two-ahead* principle adds greatly to the over-all confusion of the spectator and the 'gag' at the end can be very amusing and helps to conclude on a light note. Obviously, the fact that a shell is used would seem to indicate that the routine was designed for the laity; however, I have had some puzzled looks from the brethren."

Requirements: Three regular half dollars and a matching expanded shell. Any kind of coin can be used as long as the shell matches. It is possible to use quarters, but the maneuvers are more difficult with smaller coins. In conjunction with the Goshman Pinch, many coin workers find the thinner English pennies easy to use.

Method: Display the three regular coins and shell in your left hand. The shell is the uppermost coin near the fingertips. (Fig. 1)



Close your left hand into a loose fist, nesting the shell with the coin immediately below it, and turn your fist palm downwards. During this action, the coin-shell is "worked" out of your fist. (Fig. 2)

The coin(s) must be held very lightly at its edge by your second and third fingertips and heel of your hand. Point to your left hand with your right forefinger. (Fig. 3, an audience view) Then clip the coin(s) outside the fist between your right third and fourth fingers in Goshman Pinch position.²¹⁷



Say, "*The challenge is to make the coins jump from here...*" At this instant, your right hand moves away with coin(s) in the Goshman Pinch and turns momentarily palm up. (Fig. 4) Continue: "*...to here!*"

Close your right hand into a fist, bringing the coin(s) inside as described in Bobo's book. Shake both fists slightly in a magical gesture, then slowly open your right hand to disclose the "passage" of the first coin. Show both sides of the coin(s) openly and in doing so, show that your right hand is obviously empty.

²¹⁷ See *The New Modern Coin Magic* by J. B. Bobo, p. 359.

Close your right hand into a fist again and command the second coin to jump. After the usual magical gesture, open your right hand as you simultaneously separate the coin and shell to display apparently two coins. (Fig. 5)



Close your right hand into a fist again, again maneuvering the shell and coin into a nesting condition in the Goshman Pinch position. Shake your fists again, then appear to change your mind about something and say, *"Let's check something first and make certain."*

Here you perform the action-sequence usually done with two American pennies, namely the Tenkai Pennies.²¹⁸ Open your left hand and pick up both coins between your right first finger and thumb. Position them near your left fingertips, turning them over in the process. (Fig. 6, a stop-action view of the action just prior to the turnover and shifting of the coins.)

Continue: *"That's right! Only two coins here..."* Place your left thumb on the coins as your left hand closes into a fist, holding the coins in place. Repeat these moves as you apparently show *both* coins in your right hand.

In reality, as your right hand opens, your left hand deposits its coins onto your right palm, then shifts and turns them over onto your fingertips without pausing. You do this as you finish the patter line, *"...and two coins here!"*

You have ostensibly shown both hands as having only two coins. This handling was inspired by the transfer credited to Tenkai, a wonderful stratagem. Those unfamiliar with the Tenkai effect should study and practice it. Both handlings are almost identical; however, this is the first time (in print) that the technique has been applied to two half dollars in a more complex routine.

Retrieve the back-clipped coin(s) as your right hand forms into a fist. Shake both fists. Open your right hand to show three (?) coins. Display them very openly, emphasizing (without words) that you have only three coins and your right hand is unmistakably empty. Close both hands into fists as before. Actually, your left hand remains clenched, having never opened. Caution the spectator to watch the last coin very carefully.

Say, *"The final coin will jump in slow-motion. If you watch closely you may catch a glimpse of it in the middle of its flight... just about here!"* At this point, you gesture with your opened left hand to a point midway between its original position and your right fist. (Fig. 7)

218

See *New Modern Coin Magic*: "The Tenkai Pennies", p. 363.

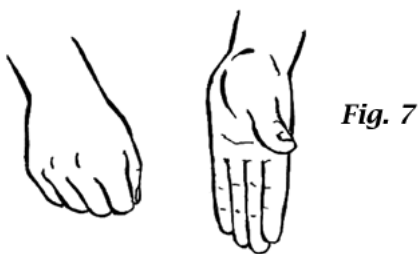


Fig. 7

This should elicit a laugh or chuckle, for the spectators will clearly see your left hand empty. Do not acknowledge the audience's reaction. To conclude, close your left hand into a fist and command the final coin to jump. Open your right hand and display all four coins to cap the routine.

May 9, 1971

MIDAS TOUCH

Roland Hurley

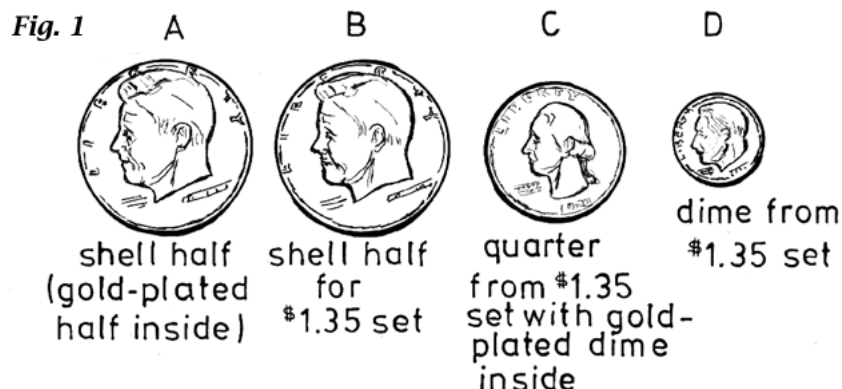
Effect: The performer hands out a small change purse to be examined. On the table are four coins—two half dollars, a quarter, and a dime. On getting the purse back, the performer openly and fairly places each coin into the purse and the purse is closed. The performer asks, "How much money is in the purse?" The spectator answers, "A dollar, thirty-five!" The performer reaches in and removes a half dollar, flips it in the air and places it on the table. The purse is closed and is given to the spectator to hold. The performer then asks, "How much money is left in the purse?" The logical answer is, "Eighty-five cents!" The performer asks the spectator to jingle the coins, which he does. He then explains the myth of King Midas and how that everything Midas touched turned to gold. Picking up the removed half dollar, the performer changes it into a gold-plated half dollar. Using this coin as a talisman, he waves it over the purse held in the spectator's hand and asks the spectator to open the purse. When he does, he finds the half dollar, quarter, and dime have been transformed into gold. Everything can be examined.

People are fascinated by money and *gold*. Roland Hurley had a jeweler gold-plate the necessary coins, which look stunning. The plot of this effect is commercial and unlike "The Miser's Dream," which deals with *quantity*, Hurley emphasizes *quality*. The application of the conventional \$1.35 gaff to a *switch* is new.

²¹⁹

Requirements: Hurley made some alterations to the conventional \$1.35 set of gaffed coins. No effort is made to describe the exact specifications and construction of this standard gimmick. (It is a dealer trick.) We are primarily interested in the *concept* of its design and leave the details of its actual handiwork to mechanics and craftsman.

²¹⁹ The nearest thing to Hurley's approach is "A Surprise Routine with the \$1.35 Trick" by Conrad Haden.



First, you need two regular half dollars, a quarter, and dime that are gold-plated. Your local jeweler can do this for a reasonable fee. The regular \$1.35 set is designed to accommodate one of the gold-plated half-dollars, and the gold-plated quarter and dime. As most of you know, the two half dollar sections of the \$1.35 gimmick are slightly different. To avoid confusion, the two sections are designated A and B.

Section A consists of the hollowed-out shell (similar to expanded shells) which accommodate a half dollar beneath it. **Section B** consists of a differently designed shell, which accommodates the nesting quarter and dime.

Figure 1 shows the basic layout to begin this routine. Coin A in the layout is Section A of the \$1.35. Underneath it is secretly nested a gold-plated half-dollar. Coin B in the layout is Section B of the \$1.35. Underneath it is secretly nested a gold-plated quarter. Coin C is the quarter section of the \$1.35. Underneath it is secretly nested the gold-plated dime. Coin D is the dime-section of the \$1.35.

The purse is ungimmicked and has a clasp. Some of these purses come with a cloth partition, making two convenient, natural pouches or compartments on either side. This is a preferred model to use because it expedites the handling and keeps the "coin units" segregated. Furthermore, this type of purse will not arouse suspicion because most persons are familiar with them.

Set-up: Place all the requisite coins in the layout and place the remaining gold-plated half dollar in your lap.

Method: Utter your preliminary patter and hand out the unprepared purse. If you prefer, encourage the spectator to examine it, but it is better if everything is examined *after* the routine is finished. Simply ask the spectator to satisfy himself that the purse is empty.

Take back the purse, open it, and pick up Coin B in the layout. This is the half-dollar section of the \$1.35 that accommodates the gold quarter. Show the "fair" side to the spectator and openly insert the coin(s) into the purse. When picking up and handling these coins, hold them between your thumb and forefinger with the rest of your fingers extended and your palm obviously empty. Since no palming or sleight-of-hand is used in this preliminary setting up, this fact should be subliminally pointed up.

Once the coin(s) is in the purse, the gold quarter is removed and separated from the accommodating half-dollar portion. (Use the partitions if you have them.) Pick up the supposed quarter (Coin C) from the layout and insert it in the purse. Once again remove and segregate the gold dime, placing it alongside the gold quarter. The \$1.35 quarter-section is nested in the accommodating half-dollar section as per the usual handling. (Once the first coin(s) is placed in the purse, any "talking" does not matter since you apparently have more than one coin in the purse.)

Pick up the dime (Coin D), insert it in the purse, nesting it into the half-dollar /quarter portion of the \$1.35 gaff, following the conventional handling. Finally, pick up Coin A. display, insert, segregate, placing the

gold half-dollar alongside the gold quarter and dime, and locking in the shell to the other three nesting pieces. Momentarily close the purse and very obviously show your hands empty.

Your accompanying patter may be elaborate or you can use plain, descriptive narrative (stating the obvious): "*A half... quarter... dime... and another half. How much does that make all together?*" Jingle the coins slightly.

Open the purse and remove the locked \$1.35 as a single half-dollar. Flip it in the air and catch it as you say, "*If I remove fifty cents, how much money remains in the purse?*" Close the purse, jingle it again, and hand it to the spectator to hold. Place the \$1.35 half on the table and wait for the expected reply. As the spectator replies, secretly obtain the gold half-dollar in your lap. Palm this coin in your right hand, which casually drops below the table and into your lap to pick it up. The type of transformation you subsequently perform will determine the kind of palm used.²²⁰

To conclude, pick up the tabled half-dollar (\$1.35) with your left hand, display it, and apparently "change" it into a gold-plated half-dollar by performing "Spellbound." Hand the gold coin to the spectator and tell him it is a magic talisman. Say, "*Wave it over the purse!*" Ask him to open the purse and remove the *gold* coins to cap the routine. Lap or ditch the palmed \$1.35 half and you are clean and the visible props can be examined.

February 1, 1970

EASY THIEVERY

Marvin Johnson

This variation was developed after studying all the versions of "Thieves and Sheep" explained in *The New Modern Coin Magic* by J. B. Bobo (Magic Inc. - Chicago, Illinois). These included versions by Milt Kort, Stewart James (p. 208), and Lillian Bobo (p. 249). The idea was to eliminate extra coins, palming, and having anything in your lap. Johnson asked, "If you're going to use a gaff, why not go all the way?" Assuming that lay people do not know anything about double-sided coins, why not create a more magical effect with less technical effort?

Requirements: (1) Five copper coins; (2) Two double-faced coins, i.e. copper on one side, silver on the other side. The copper coins will be referred to as C's. The gaffed coins as C/S's.

Method: Any presentation can be devised. As mentioned in Bobo's book, Stewart Judah marketed a version called "The Alibi Twins," using two little figures and some imitation cookies. Place the two C/S coins, silver-side up, on the left side of the table. The five copper coins are adjacent and to the right in a neat row.

Show both hands empty, patter briefly, then coyly shift the far left C/S coin to the far right of the five copper coins. Take each C/S coin in each hand. These are apparently silver coins representing the *Thieves*. The five copper coins are the *Sheep*.

Perform the usual alternate pick-up procedure, beginning with your *left* hand. That is, your left hand picks up a copper coin, then your right hand picks up a copper coin, and so on until all the copper coins are in your hands. Afterwards, you will have a C/S and three C's in your left hand and a C/S and two C's in your right hand.

Still following the usual procedure, *replace* the copper coins onto the table, beginning with your *right* hand. The last coin you place onto the table from your right hand will be a C/S. This gaffed coin is replaced copper-side up, leaving your right hand empty. Likewise, a C/S from your left hand is replaced on the table

²²⁰ The "Spellbound" change requires a purse-palm. A finger-palm can be used if you employ Marlo's spellbound-type change from his "S.O.C. Routine" found in *Coining Magic* and *Arcade Dreams*.

copper-side up. At the conclusion of this replacement, you will have two regular C's in your left hand and, as mentioned before, nothing in your right hand. Five supposed copper coins are on the table in a row.

To finish the sequence, your left hand picks up a C and your right hand picks up a C/S. Your left hand then picks up another C and your right hand picks up a C/S. Finally, your left hand picks up the remaining C. Open both hands. Your left hand will have all five C's and your right hand will ostensibly be holding both silver coins. In reality, they are the C/S's with their silver-sides showing.

March 1, 1970

UNCLASSIFIED

GYPSY SWITCH

Pins Draper - G. W. Hunter

Eddie Fields showed Jon Racherbaumer this technique in 1967, having learned it from Ed Marlo. Later, Racherbaumer discovered a similar technique in Paul Swinford's lecture notes (1971). ("Chinatown Finale") Swinford wrote that it was an adaptation of John Howie's "Reward" from Bruce Elliott's *The Best In Magic*, p. 52. Actually, although Howie's handling appeared in Elliott's book, it first appeared in the *Phoenix* #296, p. 1183. If you analyze the techniques carefully, these two techniques are not the same. Pete Biro told Racherbaumer that Al Koran had been performing this utility coin switch since 1930, having learned it from a pitchman named Pins Draper. (Isn't that a beautiful name?). It later appeared in Koran's lecture notes. Alan Shaxon subsequently told Racherbaumer that a similar switch was published in *The Magic of Haskell* as the "The Gypsy's Blessing" (which may explain the "gypsy" part of the title). The handling turned out to be a variant using paper and playing cards. Bruce Cervon discovered what may be the earliest source: *The Magic Wand* (March-May, 1926), p. 13, "A Sharper's Coin Trick" by G. W. Hunter. Hunter's version was an adaptation of the old purse swindle so that it could be presented as a conjuring trick. He changed four half-crowns to four pennies. Again, the *exact* handling is slightly variant; however, the underlying concept is identical to the "Gypsy Switch." Those interested in the purse swindle should read Eddie Joseph's *Coin and Money Magic*, p. 109; however, the most interesting source is Victor Farelli's *Convincing Coin Magic* (1946): "Bang Went A Penny: A Sharper's Trick," p. 55. Evidently the so-called purse swindle was originally accomplished without using purses, but with pieces of paper. Regardless, we traced the source back to G. W. Hunter.

The technique is utilitarian. Any object that is reasonably flat and compact can be switched for a similar object in a handkerchief. This includes objects such as coins, poker chips, billets, cards (business and torn playing card pieces), folded currency, and so on. We leave this element to the creative magician.

Method: The object to be secretly introduce during the switching action must be palmed in your left hand. A finger palm is easiest and most convenient; however, the conventional classic palm is also workable.

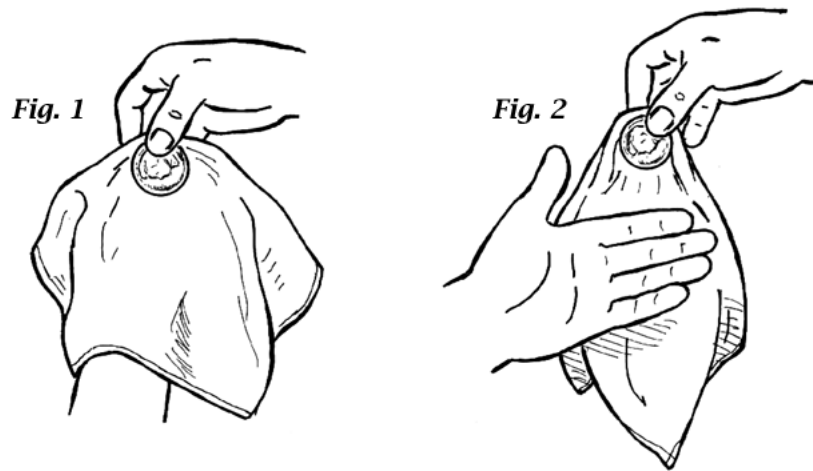
Your right hand takes an opaque, white handkerchief or table napkin and covers your left hand. Under cover of the handkerchief, your left hand moves into a palm upwards position. It does not matter whether a diagonal corner or hemline-side of the handkerchief is drawn toward and over your left wrist. The important thing is to have the handkerchief drape evenly over your left palm with the hidden English penny underneath its approximate center.

A colored silk can be used. In fact, a silk is easier and less cumbersome to handle; however, care must be taken not to expose the hidden coin because of the silk's diaphanous quality.

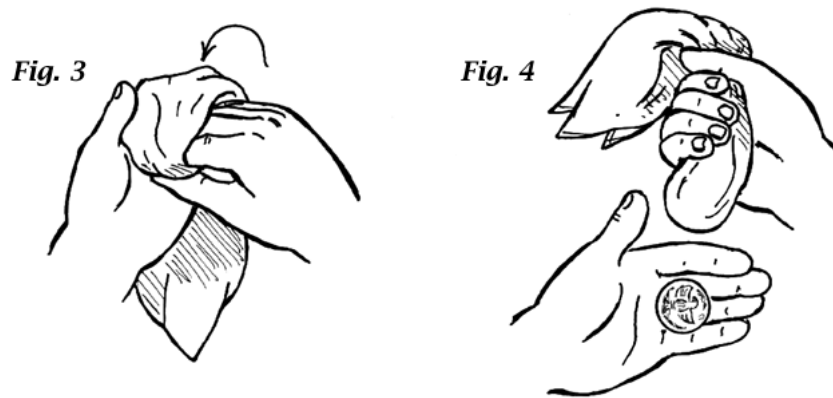
Once your left hand is covered, your right fingers pick up the object to be switched. In this case, suppose that it is a half dollar. This half dollar is placed in the center of the draped handkerchief and is perfectly aligned with the hidden English penny beneath the cloth. Openly display the half dollar. The next action

sequence appears very logical and natural. It will appear as though you've trapped the half dollar in a "bag-like" handkerchief and handed the whole thing to a spectator for safe-keeping. This is accomplished as follows:

Your right thumb and first finger pinch both coins at their upper edges. (Fig. 1) Once they are nipped in this manner, both coins *and* the handkerchief are lifted upwards and forwards. (Fig. 2) Note that the half dollar is actually *behind and outside* the handkerchief. Immediately your left hand moves behind the handkerchief. The back of the left hand's palm is toward the spectator.



Your right fingers then move down, draping the handkerchief. (Fig. 3) The English penny is in the middle of the handkerchief and the half dollar is in perfect position to be subsequently finger palmed.



In a continued, smooth action your right hand loosens its grip and moves under and upwards to gather up and grasp the handkerchief's four, loose corners, forming the "bag-like" affair. (Fig. 4) At this stage your left hand, palming the half dollar, remains motionless. Your right hand moves forward to give the handkerchief and coin to a spectator.

All these steps take only a matter of seconds and embody a wonderful discrepancy. But unless the spectator has a remarkable sense of spatial relationships, it is unlikely that the discrepancy will be noted.

As an added bit of persuasion, you can *clink* the switched coin against the table top or a glass (if one is available) to demonstrate that a coin is ostensibly inside the "bag-like" affair. Needless to say, the same switch can be used for more than one coin, depending on how well you can handle several coins in a finger-palm position.

Interesting sidelight: Marlo uses this switch with a business card. The spectator writes something on the card's blank side, then puts it on the handkerchief so that the writing is face down. After the switch, the business card with the writing on it will be finger palmed or classic palmed with its writing-side *outwards* so that it can be easily glimpsed or read *immediately after* the switch is made. Mentalists take note.

- March 1967

THE DE-MATERIALIZING COIN

Roland Hurley

Over a year ago, Roland Hurley devised a routine using the "Gypsy Switch" with his eye on a good, commercial application. That is, he wanted to create a kicker to elicit a laugh or smile at the effect's end. The routine was actually inspired by Marlo's card effect, "Signature Transposition" that appeared in *Hierophant* #3, p. 113.

Effect: The magician shows two coins. One is an unconventional half dollar with a round hole in its center. The other coin is a Chinatown half with a *square* hole in its center. Each coin is placed into a handkerchief and is given to a spectator to hold. The coins magically transpose. The magician, however, fails to make the coins change back. Instead, to everyone's surprise, he shows that he has made the *holes* transpose. Everything can then be examined.

Requirements: (1) Two opaque silk handkerchiefs; (2) Duplicate silver half dollars, one with a round hole in its center, the other with a square hole in its center; (Fig. 1) (3) Duplicate Chinatown half dollars made identical to the coins (2); (4) An ordinary chop stick.

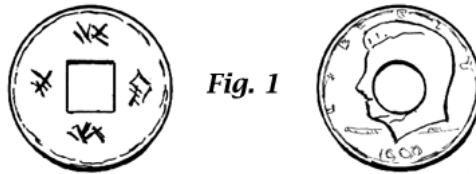


Fig. 1

Set-up: One silk is placed in your upper breast coat pocket. The other silk is placed in your left side coat pocket, along with the square-holed half dollar. The round-holed Chinatown coin is placed in your left coat sleeve, near the elbow. The round-holed half dollar is placed in your upper right shirt pocket. The square-holed Chinatown coin, along with the chop stick, is placed in your inside coat pocket.

Method: Reach inside your shirt pocket and remove the round-holed half dollar, keeping your thumb over the hole, and say (something to the effect): "*This coin was given to me by my great, great uncle. It was his lucky coin and he always kept it over his heart. To make a long, preposterous story short, one day my great, great uncle was shot and this coin stopped the bullet...*"

Show the coin so that its round hole shows and continue (after a short pause): "*Unfortunately, he was shot in the back. In any case, old Uncle Elwood left me his lucky coin, which has some interesting qualities.*" Continue to patter about the coin as your right hand removes the silk from your outside breast pocket. Meanwhile, your left arm drops casually to its side, allowing the sleeved coin to drop into a left-hand finger-palm position.

As you apparently give the round-holed half dollar inside the silk handkerchief to a spectator, switch the coins, by performing the "Gypsy Switch." The silken bag will then contain the round-holed Chinatown coin. Your left hand, finger-palming the round-holed half dollar, then goes into your inside coat pocket and removes the Chinatown coin and the chop stick, leaving the palmed coin behind.

Insert the square-shaped chop stick through the square-holed Chinatown coin and openly display it, continuing with whatever patter story you deem appropriate. The purpose of the chop stick is to tacitly point out the *shape* of the hole in the center of the Chinatown coin. Later, the chop stick can be used as a wand or talisman.

Extend the chop stick with its threaded coin towards the spectator, inviting him to examine it. Place the chop stick onto the table with your right hand as your left hand goes into your left side coat pocket to get the other silk handkerchief. While getting the handkerchief, secretly finger-palm the square-holed half dollar.

Perform another “Gypsy Switch” so that the spectator is left holding the square-holed half dollar in the silken bag. (If you work with one spectator, he will hold a silken bag in each hand. The first one, apparently the silver coin, in his right, the second one, apparently the copper one, in his left. Be sure to emphasize the relative positions of the coins. If you like, you can use unconscious memory aids like the left hand means something “sinister,” relating it to the Chinatown coin.)

At this stage, you have switched both coins and holes. The rest is pure sell. Pick up the chop stick and tap each coin through its silken bag, again emphasizing their supposed, relative positions. Use the Marlo idea of naming only one of the coins to avoid confusion. Say, “*Remember... the Chinatown coin is here. . .*” The spectator will automatically assume that the silver coin is in the opposite handkerchief. Note: Hold the chop stick in your left hand, which is still finger-palming a coin, to mollify your guilt and making a natural palm unnecessary. You can always “go south” with the coin at a more opportune time when you put the chop stick in your inside coat pocket.

Put the chop stick in your inside coat pocket, ditching the palmed coin. The transposition is shown in the following manner: Your right hand pinches the lowermost portion of the spectator's left-hand silken bag-coin (to your right) as your left hand simultaneously does likewise with the remaining silken bag-coin. Each coin inside the silken bags is pinched in the process and held from the outside.

Instruct the spectator to release his grip on the four corners of each silk. This causes the silken bag to fall apart, exposing the coin held in its center. Your right and left fingers, underneath their respective silks, are holding and pinching each coin through the silken material between the thumb and fingers. This grip, by the way, more or less covers the center portion of the coins and the holes; however, it is not essential that the holes be *completely* covered. Attention will be focused on the coins, not the holes in their centers.

Rearrange the silks so that the spectator can re-grasp them into pouch-like bags as before. (There are many ways to do this. The easiest is to turn your wrists upwards, causing each coin to be again covered by their respective silks and the spectator can gather up the four corners to compose the silken bag and trap the coins inside.

Say, “*Believe it or not, another transposition will occur. This time without the wand. Hold the coins tightly!*” Repeat the disclosure actions. Nothing has apparently happened. Say, “*Not bad, eh ?*” The spectator will be unimpressed or confused. Conclude with, “*Look! The holes have changed places!*” Everything can then be examined.

This is the basic outline of the effect. We hope that the reader will eventually work out his own handling. For example, many may wish to use a straight copper-silver type routine, adding the “hole gag” as a humorous kicker. There are enough routines already in print and possibilities are many. The main point is the idea about the holes and the intrinsic patter possibilities.

1970

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KNEET!

Pete Biro

In Pete Biro's words, this is an "instant, no-fumble, sure-fire coin into glass effect!" As far as we know, no similar action has been previously published. The nearest thing appeared in *The Best of Benzais*.²²¹ In this effect, Benzais had a coin on the knee with a glass between his legs. The coin dropped into the glass whenever the performer quickly moved his knees to the right, then to the left. This idea was developed by Tom Sellers and appeared many years ago in *The Gen*. This is Pete Biro's version:

Method: Using your favorite method, vanish a coin so that it goes into your lap. Pete uses Slydini's Revolve Vanish. Afterwards, you apparently hold the coin in your left hand, held above the table. On the table to your right is a glass, coffee cup, or similar container.

Your right hand picks up the glass and with no hesitation brings it under the table. Your left hand slams onto the table and the coin is heard to fall into the glass. When you lap the coin, make sure that it is about four inches forward of your crotch. The distance should be gauged so that when you *separate your legs* the coin falls through them. If you can "Revolve Vanish" it into the proper position, do so. If not, your right hand must adjust the lapped coin properly.

When you bring the glass under the table, immediately move it under your legs and directly under the coin. Time your slamming left hand with the opening of your legs. The audience will hear the coin "clink" into the glass.

Pete concludes by adding, "Seriously though, this is a beautiful effect. Either you'll do the thing right away or you'll never get it. It's a 'knack thing' and can be done consistently. I've never missed. Sight the coin in your lap as you move the glass underneath. Just a quick glance. It's like shooting from the hip! Try it, you'll like it!"

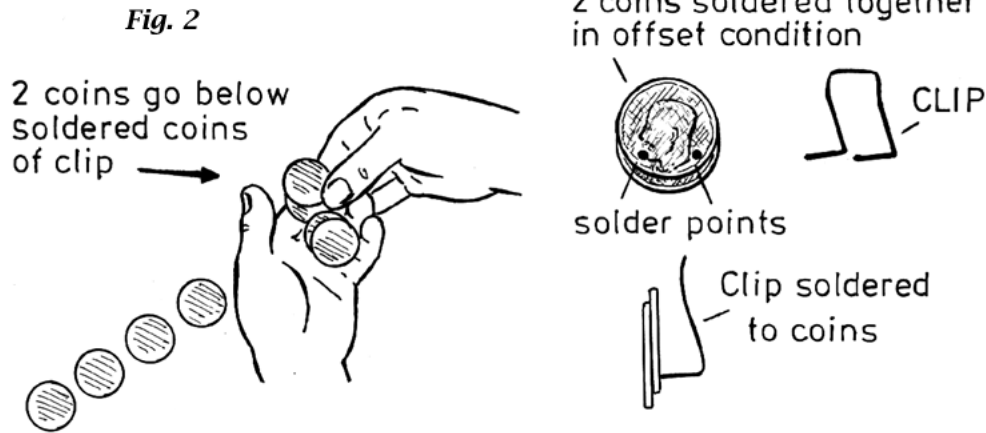
SIX TO ONE

Mike Rogers

This uses a gimmick made popular by Sam Aaronson. It was used by many New York magicians in the 50's and Walt Rollins later modified the gimmick by adding a *real* coin to the spring clip. This permitted the operator to open his hand *after* six coins had been inserted into the clip. The gimmick developed by Mike is an adaptation of both models. (Fig. 1)

²²¹ Check out "Second Effect," p. 6

SIX TO ONE



Notice that Rogers soldered *two* coins to the clip. The coins are also slightly spread. Consequently, when six coins are inserted into the gimmick and held in your open palm, their appearance looks natural and the spread coins provides more cover from all angles.

Requirements: (1) A Rogers -Rollins -Aaronson coin gimmick; (2) Six matching coins. Suppose that your gaff is made with English pennies. Therefore, you need six regular English pennies; (3) A large coin such as the big penny or a contrasting coin like a silver dollar.

Set-up: The gaff should be in your lap and the large coin is on your right thigh. The six regular coins should be on the table in a row.

Method: Secretly get the gaff into a left-hand finger-palm position. (Fig. 1, an exposed view) The spring clip should be against the fingers and the two coins are away from your hand.

Pick up a pair of the tabled coins and make a loose fist with your left hand, then say, "*Two!*" Insert the two coins as shown in Figure 2, making sure that they go easily and casually into the clip. This should not be a studied or furtive action. Simply drop them into your hand and clip.

Pick up another pair of coins, repeat the action, and say, "*Four*" As you pick up the final pair of coins, simultaneously open your left hand. (Fig. 3) You will actually have six coins in your open left hand—four regular and two composing the gaff; however, as you open the hand and move it forward, move your hand up and down in a jiggling action. This causes the coins in the clip to "talk," giving the impression of *loose* coins. Do not worry about the extra coins. They will pass unnoticed because the coins are only shown momentarily and are in motion. In Figure 3 there are six coins in the left hand, but there seems to be only four.

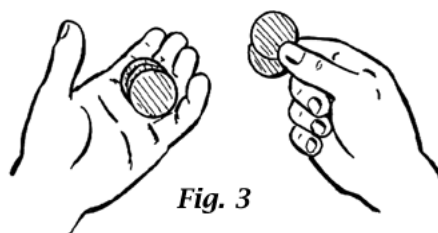


Fig. 3



Fig. 4

As you jingle the coins in your left hand, look at the pair of coins in your right hand. Finally, close your left hand into a loose fist and insert the last two coins into the clip. This last pair goes *between* the two soldered coins and the four coins already in the clip. Do not squeeze the coins so that they move together in a neat stack. Leave them more or less spread, then open your left hand to show the coins a final time. As you do this, your right hand goes into your lap to pick up the large coin from your right thigh. This coin is put into a thumb-clip position.

Close your left hand again and as you move your closed fist slightly forward, leave the loaded clip on the table directly behind your fist. It is easy to let the clip-coins *slip out* of your loose fingers. (Fig. 4)

With the gaff on the table and hidden behind your left fist, your right hand comes over the fist and drops the large coin into it. This basic loading move is done under the ruse of making a magical pass. This magical pass is initially made to the back, then to the front. As the pass is made, your right thumb knocks the gaff off the table and into your lap. (Fig. 5) Because of the clip, it will fall noiselessly.²²²

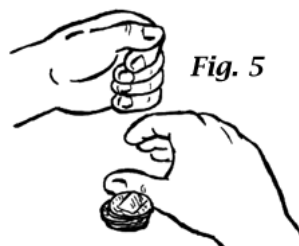


Fig. 5

The effect is finished except for the disclosure of the transformation, which should be done with showmanship. Rogers has other applications using this clip. He often uses it as a straight vanish of six coins. The gaff-and-coins can be made to disappear in a number of ways, but one of the most startling is to use Silent Moras Wand-Spin Vanish.

SILENT GYPSY

Edward Marlo

G.W. Hunter was the first magician (in print) to use four coins in conjunction with the basic "Gypsy Switch." In experimenting with this technique Marlo came up with some interesting bits. The following effect is a transposition of four silver coins and four copper coins. At the finish, you are clean with no extra coins in the palm. This also uses a natural lapping action that fits into the action-sequence of the switch itself.

Requirements: (1) Four copper coins - English pennies will do; (2) Four silver coins - half dollars; (3) A solid stack of soldered half dollars.

²²² This lapping move was published by Mike Rogers in the *M-U-M* (1965) in an effect called, "Multi -Thimble Vanish."

Method: It is possible to borrow the requisite coins, but this is more trouble than it is worth and would necessitate a switch. Assuming that you are using your own coins, remove the solid stack (3) and pretend to adjust them into a stack as you place them to your right.

Finger-palm the regular, loose silver coins in your left hand as you remove the loose copper coins with your right hand. Adjust these coins into a stack, placing them to your left. This can be done with either hand, depending on your skill and confidence.

As in the usual "Gypsy Switch," spread the handkerchief over your left palm and coins. Your right hand places the copper coins onto the left-hand coins under the handkerchief. The first coin should be placed gingerly so that the coins underneath do not "talk." The successive three coins can be thrown into place, if you wish.

Perform the "Gypsy Switch," then hand the handkerchief and coins to the spectator across the table. Use another handkerchief and repeat the switch, using the solid stack; however, when you reach the position shown in Figure 6 of the original explanation, your left hand is near the back edge of the table. As your right hand moves forward to hand over the handkerchief and coins to the spectator, lap the solid stack, which will fall *silently* into your lap. Exact details of this action is unnecessary because you will work out his own timing. The old concept of "a larger action covering a smaller one" should be taken into consideration. The rest should be obvious. The interesting aspect is that you switch loose coins for a solid stack rather than vice versa.

September 11, 1971

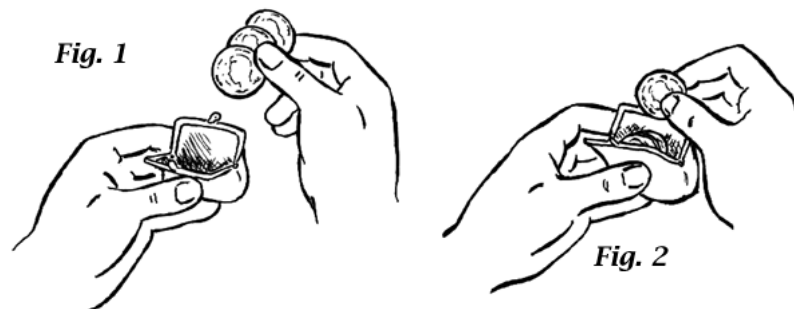
PURSED COINS OF ISHTAR

Richard Kaufman

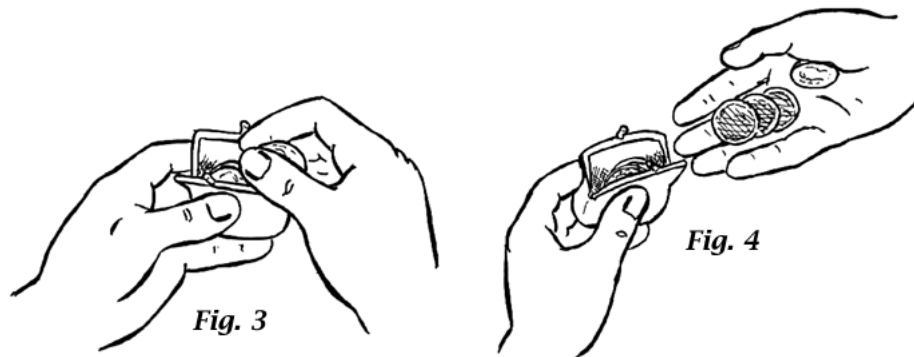
This version is based on Paul N. Rynlander's original version from the *Sphinx* and it introduces a new utility sleight called the Han Ping Chien from Deep Back Clip. Also, the three copper coins start off isolated in a purse which is held in your left hand (David Roth).

Requirements: You need only six coins—three coppers and three silvers. No extra coins or gimmicks are used. The routine is done *standing* at a table with the audience looking down on your hands.

Set-up: Each group of coins is in a *stack* on the table—coppers on the right and silvers on the left. The open, already examined, purse lies near the coins. Pick up the open purse with your left hand and hold it, lightly, fingers at the front and thumb at the rear. Your right hand picks up the stack of three silver coins and holds them over the open purse spread, between your thumb, first, and second fingertips. (Fig. 1) Your thumb-grip on the coins must be very light.



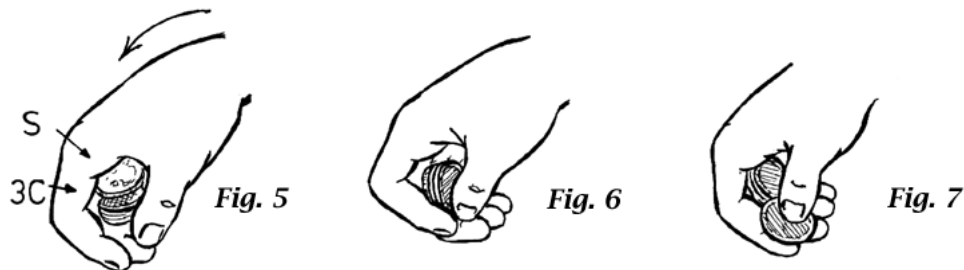
Lift your right hand an inch or two, then swing it sharply downward, slightly straightening your first and second fingertips. Your thumb continues to hold the uppermost coin against your first finger. (Fig. 2, a stop-action view before the move has been completed.)



The two lower coins will fly into the purse and the third coin, held lightly by your thumb, will pivot downward and out of sight behind your fingers. (Fig. 3) It appears as though you simply dropped all three coins into the purse.

Your left hand raises the still-open purse and jingles it as your right hand settles, the stolen silver coin in a fingertip rest position. With your right hand reach forward and pick up the copper coins, at the same time classic palming the silver coin. When your right hand has picked up the coppers, they are held in your partially palm-up hand for display. This is a Fred Kaps subtlety. (Fig. 4) Note that the copper coins lie on your right second and third fingers, spread outward from your finger-palm. The silver coin, of course, is not visible to the audience.

Close your right hand, making a palm-down fist and jingle the coins. As you do so, relax your palm and allow the silver coin to fall onto the coppers. Lower your curled fingers a bit and move your thumb beneath the stack of coins. (Fig. 5)

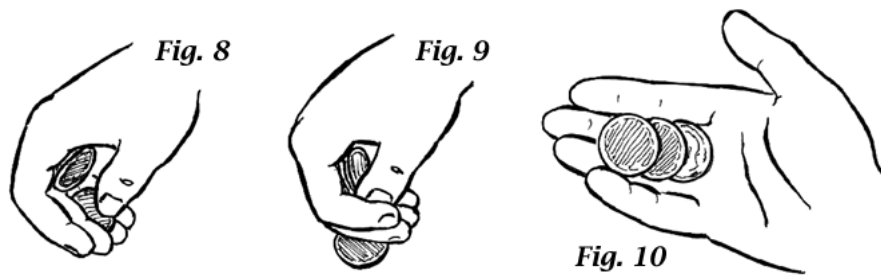


Press the stack upward against your fingers so that the silver coin is pressed into what is normally finger palm position. (Fig. 6)

Your thumb pushes the bottom copper coin toward your fingertips as your first and second fingers straighten slightly. (Fig. 7)

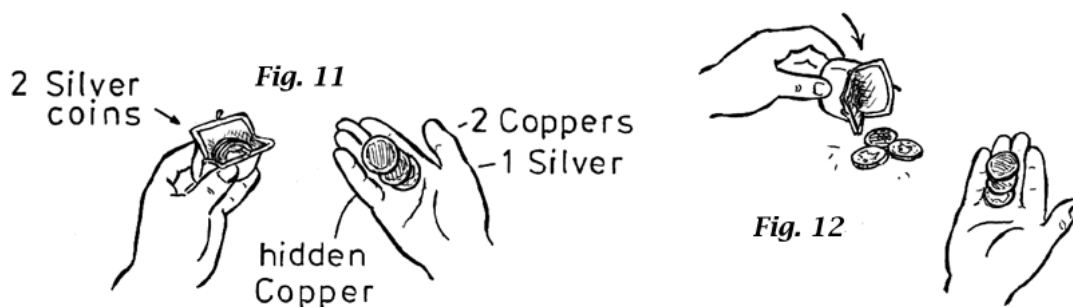
Once the copper is clear of the stack, your thumb levers it to a vertical position, clipped between your second and third fingers. (Fig. 8)

Curl your fingers while your thumb simultaneously pushed the copper into Deep Back Clip. (Fig. 9)



Once you have pushed the coin back far enough (which is something you will learn with practice), straighten your fingers and turn your hand palm up, revealing two coppers with a silver on top. The extra copper is hidden beneath the coins in Deep Back Clip. (Fig. 10)

When you perform the *Deep Back-Clip Han Ping Chien*, you must be standing over a table. If there is not any table around, it is possible to work over a spectator's hands, depending on how much confidence you have. The move is simple. Your left hand, holding the open purse mouth up, is about six inches to the left of your right hand, which displays the three coins. (Fig. 11)



Both hands move to the right at the same time. Your left hand turns over, spilling the two silvers from the purse onto the table. As your right hand moves out of the way, *release* the back-clipped coin, allowing it to fall onto the table and coalesce with the coins falling from the purse. (Fig. 12)

Pause for a moment, then turn your right hand over and slap its coins onto the table farther to the right. Your left hand displays the inside of the empty purse to the audience. With your right hand, pick up the coins that have apparently been dumped from the purse so that one of the two silvers is in stealing-position (exactly the same move you used at the beginning of the routine).

Perform the steal, tossing one copper and one silver into the purse and retaining one silver. Your left hand raises to jingle the coins and your right hand settles, the stolen silver in fingertip-rest position.

As your right hand picks up the three tabled coins, it pushes the concealed silver coin into a Classic Palm. When you pick up the coins, flip them over so that the silver coin is on top of the two coppers as you display them (with the Kaps subtlety) on your partially palm-up right hand, the extra silver is concealed in a Classic Palm.

Your right hand turns over and closes into a fist, adding the extra silver to the top of the stack as you Deep Back-Clip the lowermost copper coin. Turn your right hand palm up to reveal two silvers and only one copper. Immediately perform the Han Ping Chien from Deep Back-Clip. Your left hand spills the coins from the purse onto the table. A copper and silver fall from the purse and join the copper coin that has been

dropped from the Deep Back-Clip. It appears as if all three coins, two coppers and a silver, fell from the purse.

Your right hand turns over and slaps its coins onto the table. To make the last copper and silver coins switch places, simply repeat the entire sequence once more.

December, 1980

EXTINGUISHED SMOKER

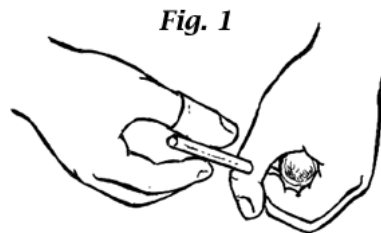
Danny Korem

In his lecture, *A Lecture For Some Change*, Korem fooled many magicians with some unusual applications of the thumb tip. This choice item should inspire innovative stand-up performers to explore new and different possibilities with the thumb tip.

Effect: Performer presents the standard vanishing cigarette in the fist. It is done barehanded and when the spectator is asked about putting out the fire, the performer pours water from his hand and the cigarette is gone.

Requirements: Two Vernet thumb tips

Set-up: Fill one thumb tip with water and place it on your right thumb. Place the other tip on your left thumb. The set-up is done at an appropriate moment but not too long prior to presenting the effect. If the tip with the water is left on your thumb too long, the skin of your thumb will wrinkle.



Method: Borrow a lit cigarette that is short enough to fit in the tip for the disappearance. Take the cigarette with your right hand. As you take it, finger-palm the tip off of your left thumb.



Place the cigarette in the tip. (Fig. 1) As you do so, wedge the tip on right thumb into the *other* tip. (Fig. 2) Ask, "*What is used to put out a fire?*" When you receive the correct reply (water), turn your left fist over and let the water pour out. Do this into a nearby ashtray or glass. As everybody looks at the pouring water, bring your hands together at a rest position and replace the tip onto your right thumb. (Fig. 3) Dispose of them at the next opportune moment.

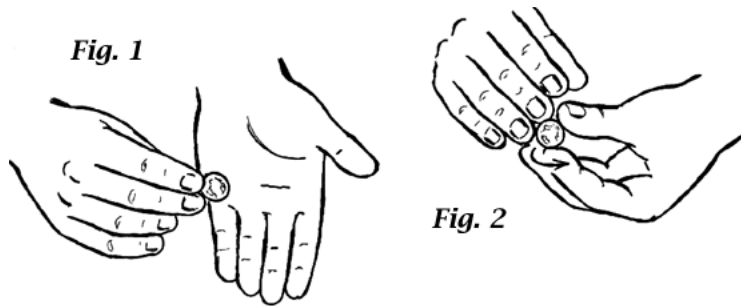
TIP AND COIN

Danny Korem

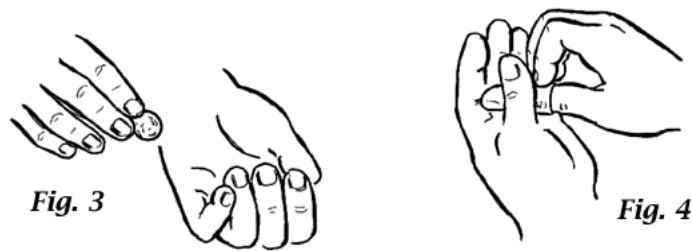
Many magicians have used a thumb tip to make a coin disappear, but this version will fool fast company.

Requirements: A Vernet thumb tip and an American nickel.

Method: With the thumb tip on your right thumb, display the nickel. (Fig. 1) If demonstrating for a magician or a lay person who has elementary knowledge of sleight of hand, say: *"Here is a variation of the French Drop that creates a slightly better optical illusion. This is the way it is usually done."* As you utter this patter, your right hand approaches your left to perform the French Drop. Korem prefers to illustrate this part of the ruse by executing the variation where the coin is spun as it is taken. (Fig. 2)



As soon as the coin is covered, pull your right hand back, leaving the tip. (Fig. 3) It is easily removed from the right thumb as it is "wedged" between your left fingers and thumb. Say, *"Here is a better action!"*



Take the coin as in Figure 4 and place inside the tip as per a normal pass. The tip cannot be seen due to the screening action of your left fingers. As the coin enters the tip, allow the tip to be secured to your right thumb. (Fig. 5)

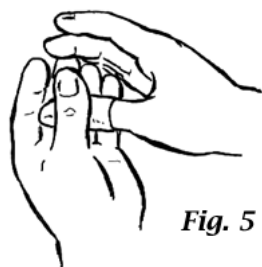


Fig. 5



Fig. 6

Close your left hand into a fist and allow your right hand to assume a rest position. Show that the coin is gone and both hands are empty.

Variation

Requirements: A folding half-dollar.

You can perform the same sequence with a folding half. The half should be positioned so that the cuts are horizontal to the ground. Figure 6 depicts how the half should be held. The half held is a profile-cut folding half.

After going through the French Drop ruse and leaving the half, you should be holding the half as in Figure 6. As you apparently place the half into your left hand, the half is folded. (Fig.7) Study this drawing carefully. Notice that the forefinger and thumb hold the top section, while the bottom section is clipped between the second and third fingers.

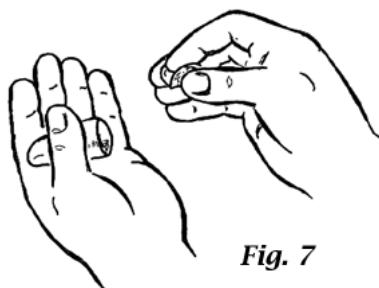


Fig. 7

Push the folded half in the tip and secure the tip on the thumb. Finish as per the first routine with the nickel.²²³

HANGING TIP

Danny Korem

If a fine needle is attached to the outside of a thumb tip (one-fourth of the needle's tip) , the tip can be hung in a appropriate position until needed. Korem attaches the tip of the needle to the thumb tip via steel epoxy and tape.

First, build a small bed around the needle's point. Let this harden, then press the needle through a small piece of tape and secure the strip of tape 1/4" wide around the base of the thumb tip. If you cannot locate a flesh-colored tape, the adhesive from a Band-Aid will do.

²²³ Korem developed this application after learning that Marlo had devised a vanish with a folding half. No doubt others have pursued the same avenue.

RING AND ROPE

RINGER

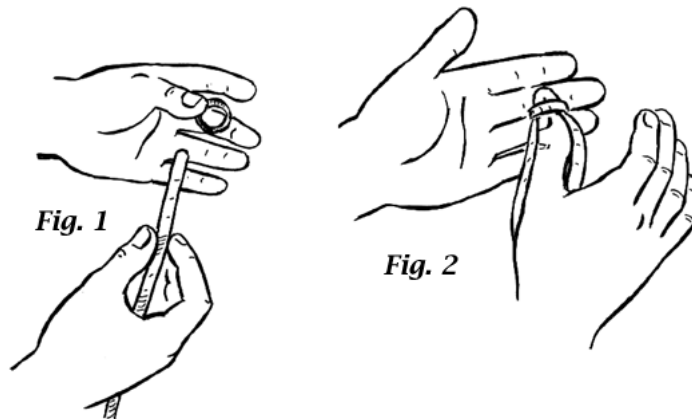
Scotty York

Effect: The performer threads a borrowed, finger ring onto a length of rope. After showing that the ring is firmly threaded on the rope, the performer magically removes it.

The publication of this trick was the result of a session Jon Racherbaumer had with Scott York.²²⁴ During this session, many close-up tricks and ideas were demonstrated, including the underground, X-Rated Cups and Balls. York also demonstrated a modification of Ray Grismer's Ring on Rope he had learned at the Magic Castle in 1970, long before it was published in *Genii* (May - 1971). He tipped his variation and a three-phase routine incorporating it to a few, select magicians. After it was published in *Kabbala*, a heated controversy ensued.²²⁵

Requirements: (1) A length of magician's rope. York removes the center section from the rope, then sews or closes each end. This makes the rope very pliable and perfect for the special move sequence. (2) A man's signet ring, although any ring will work.

Method: Hold the rope in your right hand with 1 and 1/2 inches of the rope extending from your right thumb and forefinger. (Fig. 1) Hold the ring in your left hand between your thumb and second finger. It should rest against the center digit of your left second finger.



Turn your right hand down, exposing your palm to the audience. As you rotate your right thumb down, use it to push a loop of the rope into the ring. (Fig. 2) In Figure 2, the left thumb has been removed from the ring for purposes of clarity. In actual performance, the left thumb remains *on* the ring to conceal the fact that a *loop* of rope and not the *end* is inserted into the ring.

Allow a flash of the ring's top to show during this procedure. From the audience's view, it will appear as though the rope were actually inserted through the ring. York advises that you may first actually insert the end of the rope through the ring, then move your hands apart un-threading the ring as you gesture and

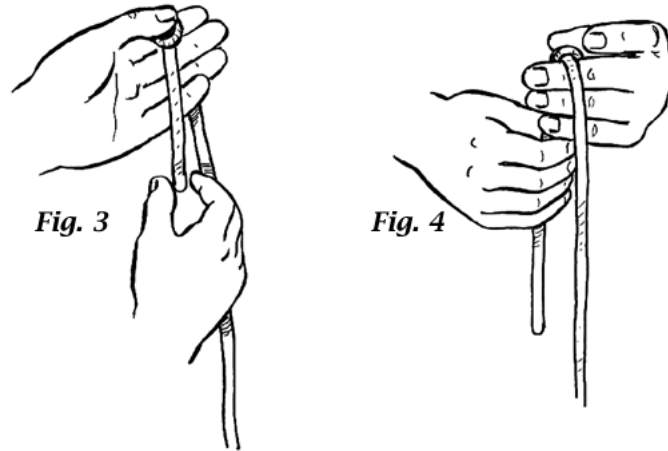
²²⁴ Washington D.C. - February, 1971.

²²⁵

This controversy remains unsettled in many magician's minds. Harvey Rosenthal and Karl Fulves claimed that York "jumped the gun and published the Rosenthal handling under his own name in a magazine called *Kabbala*." Fulves, misspelling *Kabbala*, published this claim in *The Pallbearers Review* (Volume 8 - Number 5: March, 1973. Rosenthal-Fulves titled the routine, "Ring Off," p. 601.

patter. Finally, you apparently re-insert the end of the rope through the ring. In reality, you perform the "loop" maneuver just described.

Your left thumb then rotates the ring forward and presses it flat against your left middle finger. (Fig. 3)



Explain that the ends of the rope must be equal, as your right hand reaches for the rope behind the cover of your left hand. Your left hand is elevated slightly above the audience's eye-level. Your right hand then pulls the rope until the ends are equal. (Fig. 4)

As you start to lower your left hand, your right hand comes in front of your left hand to grasp the two strands of the rope. Under cover of your hands momentarily coming together, your left thumb pushes down the ring and the rope under it *between* your left middle and ring fingers. (Fig. 5, a stop-action, exposed view of the action.)

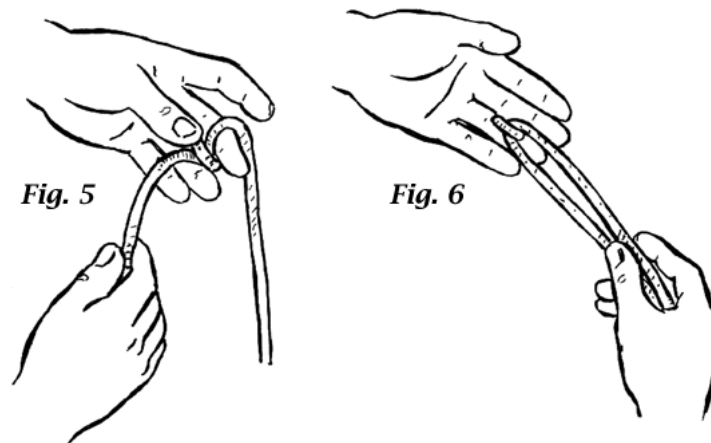
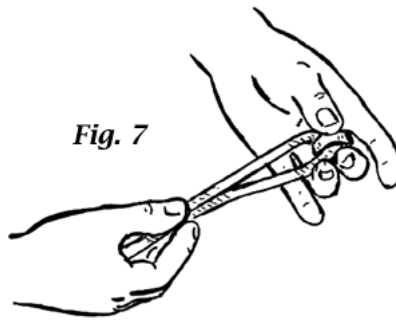


Figure 6 shows what the audience will see *after* the ring has been pushed between your fingers, and your right hand has grasped the two strands of rope.

Your left thumb comes around from the back and pinches the rear of the ring. Your left second finger goes into the ring and your left ring finger comes up from the bottom to cover the rope. (Fig. 7)



In this position, the ring appears threaded on the rope from almost every possible angle. Give the rope a few tugs with your right hand to firmly establish in the audience's minds that the ring is ostensibly threaded onto the rope.

You may then perform a *visible* penetration by tugging on the rope a few times and then releasing the rope with your left fingers. York prefers to have two spectators hold each end of the rope as he covers the ring and rope with his right hand. He also uses the this move as a "sucker" or false follow-up explanation to "Tenkai's Ring on Rope Routine" published in *Tokyo Trickery* . He offers to explain (?) exactly what happened the first time by performing this variation.

RIGHT ON!

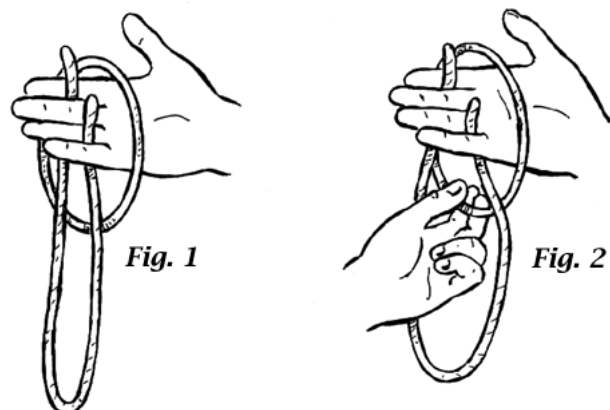
Dick Jarrow

Ring and rope effects are in a class by themselves and performers like Dick Jarrow and Bob Lewis got a lot of mileage from these simple props. Jarrow, along with Sam Schwartz, , Peter Warlock, Phil Willmarth, and Tony Griffith, were some of the first magicians to specialize in ring-and-rope tricks. This bit should be used in conjunction with other linking, unlinking, knotting, and un-knotting a ring-and-rope tricks.

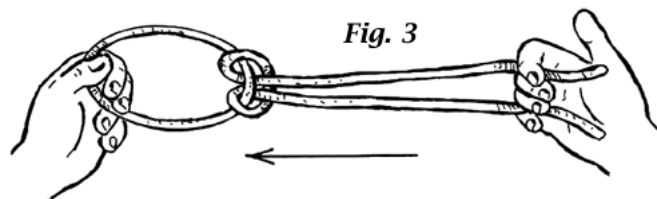
Effect: A solid ring is suddenly knotted into the center of a rope!

Method: If you are familiar with "Hitched" from Tony Griffith's *An Invitation To Mystery* or the same effect that was featured in Phoa Yan Tiong's lecture, you will note the similarities of the principles being applied. The approach, however, is the different and can be used as a prelude to .

Hold the ring and rope as shown in Figure 1. Use a metal ring that is six inches in diameter, if possible, although smaller rings will work. Notice that the ends of the rope are respectively held between your right first and second fingers and third and fourth fingers. The ring itself is cradled in your right palm.



The next move is simple, direct, and quick. Reach through and between the hanging ropes with your left hand. (Fig. 2) Grasp the lower part of the ring and jerk it through. You will discover that the ring is apparently knotted in the center of the loop! (Fig. 3)



Each hand should then hold an end of the rope as the ends are separated to more clearly disclose the ring in the rope's middle. As mentioned earlier, this is not strong enough to stand apart from a well-organized routine. Incorporate this sequence in a longer, synergistic routine.

AFTERWORDS

To paraphrase Katherine Anne Porter, the work of an editor "may seem of no more consequence than the whirring of a cricket in the grass." Yes, it takes presumption to write, edit, and publish *anything*. You must have faith in your own insights, believing that you know, better than most editors, what is good, interesting, and of *lasting value*. You may lie in the grass, close to roots, your ear to the vibrating ground, but your subsequent, incessant whirring is likely fade in the long night of time. Our writings, though preserved to outlast us (as writers) and our coeval readers, are destined, if not doomed, to be buried in an irrelevant, neglected, and largely forgotten archive. If any of the Work survives, it because of caring readers. They are the ones who remember and pass on *memes of modus operandi*. They pass from their consciousness to other conscious minds—a contagion that is subtle, complex, and difficult to trace. When old copies of magazines are sought out, lent out, reprinted, and subsequently studied, these readers may provide continuity and become carriers of the contagion. They are potential perpetuators. They are the imagined audience for which *Kabbala* was written.

P. Howard Lyons considered using the title, *Cabala*, which became *Ibidem*.²²⁶ Joe Ireland, a poet-librarian from New Orleans, suggested to me the names *Hierophant* and *Kabbala*. The literal meaning of "hierophant," by the way, is "an interpreter of sacred mysteries or esoteric principles" and the meaning of "Kabbala," translated from Hebrew, means "something received and handed down." These definitions resonated. Knowledge of magic, after all, *is* handed down from generation to generation, from magician to magician, and from teacher to disciple. Prior to xerography and personal computers, most magical

²²⁶ *Ibidem* # 9, p. 23.

knowledge was transmitted in this primitive, semi-private, and intimate means. Word-of-mouth reigned supreme and to a certain extent still does.

When *Kabbala* began, I wrote: “Magic magazines are curious things—storehouses of arcane information, dusty museums of diverse trivia.” There is so much ephemera, fluff, frippery, gallimaufry, and gossip. Editors, swimming against onrushing currents of relentlessly streaming data, grab what they can. Then they hope what they saved is worthwhile. At bottom-best, they want lodestones—those magnetic, potent items that are impervious to time and fashion. Ted Anneman had an eye for such lodestones and created a lasting format for small-press, independent magic-magazine editors. His *Jinx* had a workable formula for presenting practical effects and useful knowledge, while simultaneously expressing its editor’s vision. His formula included a forum. Another influential editor was Bruce Elliott, a talented writer with perspicacious taste, who knew how to choose material that would titillate, tantalize, and satisfy his readers. Among the flotsam and jetsam that floated by, he took and memorialized material of enduring usefulness. Like Balzac looking for a *mot juste*, Elliott created exacting combinations: principles, deceptions, gags, cartoons, puzzles, sleights, tricks, and a continuous, topical narrative about the magic scene. The result was a refreshing, richly textured salmagundi.

The magic scene in the 70’s was a blooming, buzzing place, atwitter with contentiousness and creativity. Close-up magic, particularly with cards, was becoming better. Tricks were becoming more interesting, finessed, and sophisticated. New and evolutionary sleights were everywhere and innovative, exhilarating plots were being developed. Every nuance of deception was being explored, analyzed and reprogrammed. Many magicians became knowledgeable and expert: Fast-Company Men, too hip for each other, too hip for most rooms, and too hip for their own good. *Magic for magicians* took hold and had to be magician-proof. Methods, while still satisfying old criteria used for lay people, now had to fool the bejesus out of magicians. Card problems were subjected to new and stringent conditions and restrictions and strategies of *misdirection-within-misdirection* were the order of the day. This was the world *Kabbala* wanted to explore, exploit, and harvest.

Another factor shaped the form of the *Kabbala*—the *underground* communications network. Although information moved faster by various, circuitous routes in the 70’s, immeasurably aided by the advent of xerography, it was slow and clunky compared to today’s modalities. Information, especially prime-grade Work, was passed from magician to magician in conventional ways: personal correspondence, private notes, audio-tapes, films, telephone conversations, and during backroom sessions. It was still by and large a disorganized system. The *Kabbala* (1971-81) was part of the information pipe-line, a supplement, complement, and co-conspirator. Although it did not start out to be an alternative voice, it became combative counterpoint to *Pallbearers Review* and *Epilogue*.

Most of the material collected in this book is still vital, interesting, and useful. Certain routines are prototypal members of a special class, not masterpieces or blockbusters in the hyperbolic sense, but solid, practical, thought-provoking effects.

This book is dedicated to the memory of Ted Annemann, Bruce Elliott, P. Howard Lyons, and to all magicians discovering its contents for the first time.