SOLOMON'S MIND

The Card Mysteries of
David Solomon

Eugene Burger

SOLOMON'S MIND

The Card Magic of David Solomon

written by Eugene Burger

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Cigarette or Pencil Through Signed Card
A Small Color Collision
Technicolor Oil and Water
Double Surprise Rising Card
Full-Face Universal Card
Odd Back Aces to the Fourth Power
Devilish Deuces Wild Sandwich

First Edition

Dedication

To

my loves

Madeleine

and

Anna

and our families

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Foreword

I will never forget when my Uncle Jerry showed me several coins in his hand and then caused the only dime to disappear. That was the start of my fascination for magic. Ever since that day my mind races with enthusiasm when I see good magic. In the pages that follow, my life's work in card magic is described. I hope that these effects give you as much joy as they have given me in inventing and performing them.

Eugene Burger and I have been friends in magic since 1979. I have always respected and admired his philosophies and performing skill. Eugene was the first to perform the Cigarette Through Card professionally after Don England and I invented it. Since that time Eugene and I have stayed in contact. I called him asking for his input as to who I could engage to write my card book. He asked if I would consider him. I, of course, was thrilled with the prospect and flattered that he would want to take on a project of writing technical card magic. I hope that you will be as excited to read his writing as I am. It is concise, always leading to the effect that the spectator experiences. It has been a great experience working with Eugene; he has brought out the best in me through our conversations. He is organized, bright and sincere which makes it a pleasure to work with him. Our association during the writing of the book has created a closer friendship.

I have developed the magic in this book over the last 25 years. What is included is my best version of the effects to date, nothing is held back. The book is organized into four parts: Magic For Laypersons; Magic For Planned Close-Up Shows; Magic For Sessions and Prepared Magic For Sessions. Don't be surprised if you find that some of the effects would fit into more than one of these categories.

One third of the book has effects with no sleight of hand that rely solely on subtlety, misdirection and psychology. The balance of my magic combines a limited number of sleights, gaffed cards, and subtlety to accomplish the effects. I believe that a gaff is worth 1000 sleights. The secret is to select strong material so that when you add a gaff the result is really a special magical effect.

I was in the enviable position of being able to watch Marlo do card magic for over 20 years. It was fabulous to see because he had great skill and could construct terrific effects and, with subtle approaches and misdi-

rection, he could take in the most knowledgeable magicians. I once watched him do the Elevator Trick where he made an Ace, Two and Three rise and fall through the deck. The solution to the effect was simple. He used an extra card! Not a big deal except the way he handled the extra was so expert that you would swear that there were only three cards. When I watched that trick, thinking that there wasn't an extra card, it really was a miracle. I try to remember how it feels to be fooled. When I perform magic, I try to give the audience that same feeling.

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Here are six ideas that guide my thinking when constructing card magic:

1. I want to be able to do sleight of hand effortlessly, practicing until it becomes second nature. At the same time, we must know our limitations. No one should perform difficult sleight of hand magic poorly. When you can do sleights well, you can even fool magicians with sleights that they may know. In this book, there are many little finesses in sleight of hand that make the sleight more natural and invisible than the original. Remember if the person you are performing for does not realize that a sleight has taken place, that person will have no chance to reconstruct the method.

2. I want to use subtlety to mislead and fool my audiences. How wonderful it is to be able to use psychology and misdirection to accomplish card effects without needing to use sleight of hand. When combining both, the outcome has even greater intensity. I remember Marlo using what he called choreography to convince people that a deck was shuffled when it was really stacked. After a simple false shuffle and cut, he ribbon spread the deck face-up on the table, saying that each and every card was in no certain order and at first glance the deck really looked mixed. It was actually in numerical order with the suits mixed, but because of the rhythm of the presentation and his hand movements you could not focus on the stack.

3. I use gaffed cards to augment my card magic effects yet I introduce them only after I have proven to the audience that I have skill with playing cards. I think it is only after we have established our credentials that laymen and magicians will buy an impossible effect using gaffed cards. One downfall of using gaffs is that the effect can be too perfect. In other words, the magician could not possibly have the skill to accomplish the effect. Therefore, there must be something unusual about the cards—"a trick deck!"

4. I try to handle the cards as naturally as possible. I think that one of the major differences between Marlo's and Vernon's handling of cards was that Marlo was tighter and less natural than Vernon. I have tried, wherever possi-

ble, to eliminate the Braue Addition and similar handlings where the cards are held above by the ends in a Biddle grip. I feel that, in many cases, this handling procedure can tip off part of the method of the effect. I have also tried to stay away from the top of the deck wherever possible. Sometimes it makes all the difference in the world if you add cards secretly as they are taken out of the deck, and never have to return to the deck to accomplish the effect. In all my constructions, I try to consider the price I must pay to eliminate such moves.

5. I have experimented with the subtle use of double stick tape. I have separated this from the use of gaffed cards because in most cases you take normal cards and apply tape to them to accomplish very startling effects. Double stick tape is a wonderful tool because it does not transfer to other cards and therefore can be used without destroying the deck. It has opened the door to wonderful new methods.

6. I enjoy performing the magic I have created. In the book you will find original variations of plots. It has been said that there are no new plots in magic and maybe that is correct, but this is my original spin to card magic. I feel that we should make any trick our own. If you decide to do one of these effects, please change it to make it fit your performing persona.

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I remember when Fred Kaps lectured at Magic Inc.; the secret of his floating cork was not known. To everyone who watched as he performed his coveted effect, it was a miracle. If it would have been for sale at that time for $100, everyone in the room would have bought one. But when Ken Brooke finally released it and people knew that it was invisible thread, not many bought it. I have lectured for magicians and explained all the effects but one. Which effect will they talk about? You guessed it the one that "fooled" them that you did not explain. In this book, I try to describe methods which I know audiences will not be able to reconstruct. If you perform the tricks properly, you should be able to do deceptive, surprising and entertaining card magic.

I hope that some of these effects stimulate you to work on them and practice until they become part of your repertoire. That would be my highest compliment and the most rewarding part of releasing this magic to the fraternity.

David Solomon
Chicago

Simon Aronson, Steve Draun, Bill Malone and Dave

Introduction

I suspect that the first thing that strikes people about David Solomon is his warm and friendly smile. There is a sense of playfulness in his smile. David's attitude toward card magic is equally playful, but it is also surprisingly and refreshingly serious.

For Solomon's mind, behind the amazement and applause of every successful magical performance lies successful magical thinking. Too often we forget this basic fact in our rush to acquire ever new magic tricks that have already been figured out for us by somebody else. Too many magicians have replaced the excitement of individual creative thought and discovery with repeating the collective answers of yesterday.

For David Solomon, the fascination of magic doesn't rest in accepting and then duplicating what has already been given to us by others. Magic's fascination, rather, lies in thinking about how to refine what has been given—so that the end result is better than the original.

When we consider some of the great effects of card magic—the Rising Cards, a Two Card Transposition, the Four Aces, or the Separation of Colors—we realize that every great card effect is capable of multiple solutions in method.

The adage, "Every miracle has its price," suggests, among other things, that every solution has its own limitations and shortcomings. In magic, as in life, no solution can ever claim to be the final, ultimate solution. Yet, at the same time, part of the excitement of magic is working to discover for ourselves the best solutions that we can.

For David Solomon, then, a card trick is not simply something to be performed. It is that, of course, but it is also more than that. David sees each new card trick essentially as a new problem that still needs to be fully solved, something really to be refined, made better, more direct and more deceptive through serious thought and reflection. In this book, you will discover how David's commitment to magical thinking, to taking things apart and putting them back together in new and different ways, has generated some very wonderful card magic.

The methods used to produce Solomon's magic range from those requiring no—or very basic—sleight-of-hand ability to those that are technically

quite demanding. At the same time, there is a pleasant economy in the number of sleights David typically uses to create his magic.

This means that there is material in this book that will be of interest not only to accomplished card technicians but also to those who are relatively new to the art. To assist your study, a Sleight Index appears near the end of the book that refers you to the most complete descriptions for the major sleights used.

Allow me to offer one concrete suggestion about how to go about learning these effects for yourself. If you wish to learn some of the longer or more complex routines in this book, I strongly urge you to begin by reading the instructions into an audio recorder and then, with the cards in hand, listen to the recording and do what the voice says. You really will save yourself many (frustrating) hours by following this procedure. Try it!

It is often said about magic books that they contain "something for everyone." Needless to say, this promise is only sometimes fulfilled. I do honestly think that this book is one of the exceptions because it really does contain something that I think will please and interest every serious reader. The effects range from those that are virtually self-working all the way to material requiring challenging sleight-of-hand technique and hours of devoted practice. How fascinating!

I would be most disappointed, for instance, if you didn't try the very first effect in the book in its telephone version for at least one friend. And when you hear the surprise on the other end of the line, I think that you might do it for a few more. Since David taught it to me, I have performed it over the telephone for many, many magicians so I know the impact that it has. I urge you to try it for yourself.

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Card magic, however, is only one part of Solomon's mind. I think it is safe to say that for a long period, almost twenty years, David occupied a rather privileged position in the world of card magic. He was one of the few close trusted confidants of the legendary Ed Marlo.

For those new to magic, Ed Marlo was certainly one of the most prolific writers of card magic in the 20th century. The sheer number of pages he produced, in his books and pamphlets, his contributions to magic magazines, and in the collections called *Marlo's Magazine,* is quite astonishing.

Equally surprising, I think that he also probably could perform everything he wrote about in a finished manner. For those of us who had the good fortune to see him perform, it really was a memorable, even wonderful, magical experience. Marlo had beautiful hands with long, graceful fingers—

and he handled the cards with extraordinary lightness and grace. One knew that it was the grace born of endless hours of dedicated practice and care. At times, I truly found it breathtaking just to watch him shuffle the cards.

Approached in the right way, Marlo was also generous in his willingness to help other magicians. A week after I presented a question to him, for example, he handed me a folded piece of paper with sources and references that I had requested written on it. When I was learning his Simulated Placement move, David arranged a dinner for me with Marlo during which he graciously performed this move probably a hundred times! His care and patience and clear interest in seeing me succeed with the sleight have remained memorable for me.

Marlo gathered around him in Chicago a small group of serious and dedicated card magicians some of whom met with him regularly for Saturday afternoons "sessions" (that often went on into the evenings). A few, like David Solomon, often talked with him almost every day. And so David had the rare opportunity to spend untold hours watching Marlo perform, and talking and listening to him as he expounded his theories and shared his secrets—a most privileged position indeed.

Personally, I have found this side of David's magical life to be of great interest, and so I have urged him to talk to us about those years. At first, he was reluctant, but soon he saw the value in what I was proposing.

Some readers might think that I have urged David to stir up controversy, but I honestly don't believe this to be case. The fact is that Marlo is already a controversial figure in the history of 20th century card magic—and he is so because of the many controversies in which he was involved. To see Marlo and these controversies through the eyes of one who was also there, and who experienced it all in his own way is, for me, of great value because it enriches the historical record.

I hope that others who read these conversations will find them of historical interest as well.

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I must add that I have personally learned quite a bit about card magic during my time with David writing this book. And I suspect that you will learn as well as you read it.
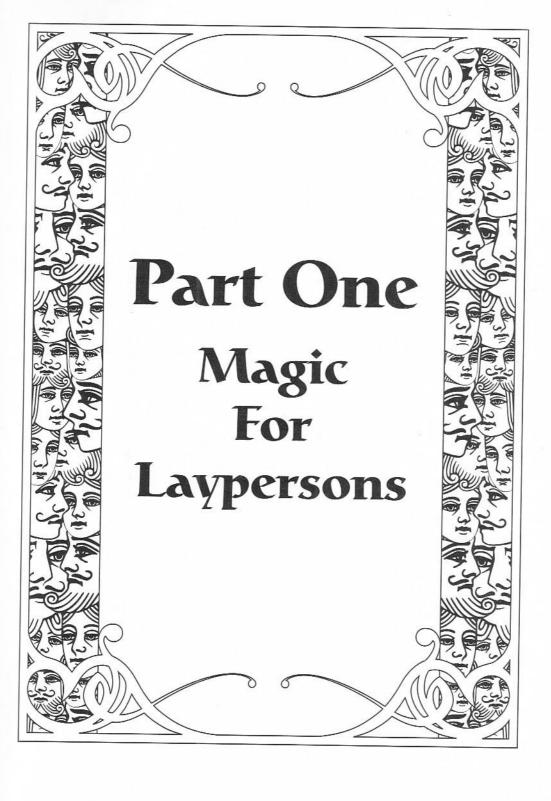
My primary aim, as the writer, was to make and keep this David's book, not only by explaining his card magic in clear and concise ways, but also in setting forth David's views on the origin and history of the various effects—and in talking with him about some of the personalities and issues in 20th century card magic history.

In the process, you will learn the card tricks that David has created, but I hope you will also have an opportunity to meet David himself. I think you will find both rewarding.

Welcome to the card magic produced by Solomon's mind!

Eugene Burger
Chicago

Part One

Magic
For
Laypersons

Steinmeyer's Nine Card Problem With Seven Cards

This delightful card mystery is a perfect place to begin our exploration of David Solomon's card magic. Since there is no sleight-of-hand involved in the second telephone version to be explained, this effect is certainly within the performing abilities of 99.9% of the readers of this book. More important, this effect gives us our first concrete example of how Solomon approaches a card trick as a problem to be solved through refinement.

In Richard Kaufman's column in *M A G I C* magazine (May, 1993) Jim Steinmeyer presented his Nine Card Problem. This was based upon his own prior effect, Remote Control, published in *The New Invocation* (Number 43, February, 1988). In the same issue of *M A G I C,* Jon Racherbaumer proposed doing the effect as a Dunbury Lie Speller.

David was intrigued by the effect and by the idea of adapting it to a lie detector plot. At the same time, he disliked the fact that both versions required the spelling of the word "of." This little word was, for David, the Achilles' heel of the effect. And so he set his mind to working out a more plausible procedure that would produce a stronger effect. As you will see, not only is the word "of" eliminated, the questions asked of the spectator are perfectly logical.

Let's begin with David's original handling. Here is the complete script and procedure: A card is selected and returned to the center of the deck. The performer then takes a few cards from the top of the deck and hands them, face-down, to the spectator.

"We are going to play a game," the performer begins. "In this game I will ask you four questions. What makes it a game is that you do not need to tell me the truth. You may lie and try to deceive me—and you may lie for any or for all of the questions. Of course, you don't need to tell me if you're telling the truth or lying. Here's the first question. Tell the truth or lie, was your card red or black?"

The spectator replies, for example, that the card was black. The performer says, "Spell the word 'black' dealing one card face-down for each letter. Deal the cards into a pile on the table." The spectator does this. "And

drop the rest of the cards in your hand on top of the cards on the table. Now pick up the entire packet of cards.

"Here's your second question. Again, tell the truth or lie, was the suit of your card Hearts, Clubs, Diamonds or Spades? Now wait! Even though you said "black" as your first answer, you can name a red suit or a black suit this time."

The spectator replies that the suit was Hearts. The performer asks, "Would you like to spell 'Heart' or 'Hearts'?" The spectator chooses the plural form and, again, is instructed to spell the word, dealing one card face-down into a pile on the table for each letter in the word. He then drops the remaining cards onto the cards on the table and picks them up.

"The third question concerns the value of your card: Ace through King. Again, tell the truth or lie, what was the value of your card?"

The spectator replies that it was an Eight and, again, is told to spell the word and drop the cards as before.

"And now your final question. Were your answers so far true, false or both? Of course, you may tell the truth or lie here too."

"Both," the spectator replies—and spells the word as before and drops the cards.

"Well, you are certainly very good at this game," the performer says, "Tell me the truth now. Truthfully, what was your card?"

The spectator replies that it was the Seven of Diamonds.

"Turn over the top card," says the performer. The spectator will be amazed to find that it is the selected card.

Method: If you follow the above script and if the selected card is controlled to the third position from the top of the deck (and, consequently, third from the top of the seven card packet) the effect works automatically.

You must, however, remember two quite simple rules. The first rule concerns the spelling of the suits for the second question:

Rule One: Call off the suits in the plural so they are spelled in the plural. If Diamonds is named, of course, you will need to spell it in the singular because there are only seven cards.

The only other thing you need to remember concerns the final question:

Rule Two: If the spectator spells "true" or "both," then they must drop the undealt cards onto the pile and the selected card will be the top card of the seven card packet. If, however, they spell "false," then the cards in the hand are *not* dropped onto the pile on the table; rather, the selected card is the top card of the cards on the table.

To get the selected card into the third position, David employs the well-known Tilt move, having the card enter under the top two cards which are tilted up. This seems to me to be a perfect solution because of the directness and apparent lack of any manipulation by the performer. The spectators see the selected card apparently pushed into the center of the deck and, without any moves, the top seven cards are immediately counted off without reversing their order. David, however, does not say that he is counting off seven cards. He says only that he will give the spectator "a few cards from the top of the deck." When the selected card later appears among the cards in their hands, it comes as a complete surprise.

That's it! To understand why this works, try this by turning the third card from the top of the seven card packet face-up, and you will be able to observe what happens to it during the spelling.

A Telephone Mystery

The original Steinmeyer effect Remote Control was a telephone effect. David's routine can also be presented with great success on the telephone—and I am sure that I have personally performed it over a hundred times for friends and clients over the telephone. I use the following variation of a procedure developed by Bob Farmer which puts the card into the required third position for the spelling sequence. Here is my script:

"Get a deck of cards and shuffle it. Count off seven cards and put the remainder of the deck aside. Shuffle these seven cards face-down and then deal one card face-down of the table. Deal a second card face-down next to that, and then deal a third card face-down next to that. You now have a row of three face-down cards on the table and four face-down cards in your hand.

"Mix the cards in your hand. Deal one card face-down onto each of the cards on the table. You now have only one card in your hand. This is your card so look at it. Remember it!

"Place your card face-down on top of the center pile. Now pile up the pile on your left and place it on top of the center pile. Pick up the larger center pile and drop it on top of the pile on your right. Pick up all the cards from the table and hold them face-down in your hand." The selected card is now third from the top of the packet—and I continue with the previous script.

The impact that this wonderful effect produces may surprise you. I strongly urge you to call up a magician friend and try this so you can experience first-hand how strong it is. But do me a favor: *don't* tell them the two rules that make this work. Tell them to purchase David's book!

Bob Brown's Addition

In a lecture booklet published in 1995 (*Magical Miscellany II*), Bob Brown provided an amusing follow-up sequence which he presents after he performs David's routine. The answers in Bob's addition are spelled exactly as the spectator did (dealing cards and dropping the remainder from the hand onto the tabled cards) except the spelling is done by the performer in a brisk and humorous way.

Bob takes back the seven cards from the spectator and mixes them. He then has another card selected and has it returned third from the top. To do this, simply push off the top two cards and have the spectator return their card to the third position.

Bob then says, "I did this trick last night for a guy who is a world class liar. I said, 'What color was your card?'

"He said, 'Green!' So I spelled G-R-E-E-N.

"Then I asked him, 'What was the suit'?

"He took off his jacket, looked at the label and said 'Sears.'

So I spelled S-E-A-R-S.

"I said, 'Tell me the value of your card.'

He said, 'Nothing.' So I spelled N-O-T-H-I-N-G.

"I said, 'Tell me the name of your card.'

He said, 'Clyde.' I spelled C-L-Y-D-E.

"I said, 'Were you telling me the truth?'

(Performer now spells T-R-U-T-H)

Or, were your answers false?'

(Performer now spells F-A-L-S-E)

"He said, 'Yes.'" Spell Y-E-S and turn over the last card dealt.

Four The Hard Way

"Did you know that cards have personalities?" the performer asks as he removes the Ace, Two, Three and Four of Hearts from the deck. They are placed face-up on top of the deck.

"For example, the Four is a square. It has the most ink on it and it is the hardest to manipulate.

"The Three, on the other hand, is the sexy one. It has a belly button and it is my favorite.

"The Two…well, it's wild! Deuces wild!

"The Ace is number one. It's the most ambitious.

The packet is turned over and the Ace is removed and shown. The performer says, "Let's take the Ace. It will go first." The four cards are counted face-down. They are then pushed through the cupped hand and, when counted again, the Ace has turned face-up—and the other three cards are seen face-down. The Ace is turned-face down.

"The wild one goes next." The cards are counted again. Now the Two is the only face-up card. The Two is turned face-down.

"The Three is my favorite; it's the sexy one. It has a belly button." The cards are counted and the Three is the only face-up card. The Three is turned face-down.

"No matter how many times I count or turn, the Four will not turn face-up." The cards are counted but the Four refuses to turn face-up.

"I'll show you four the hard way." The cards in the hand are turned face-up and are seen to be the four Aces! "Not a bad Poker hand in some circles."
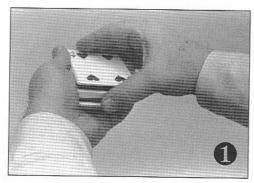
"Four the hard way, I promised, and four the hard way you'll get." The performer reaches over and spreads the tabled deck. There in the center, face-up, is the Four of Hearts. "That's what I call four the hard way!"
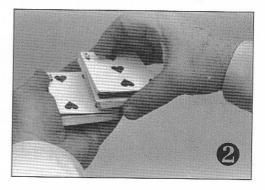
Set-up: Secretly place the Aces of Spades, Clubs and Diamonds on top of the deck.

Handling: Openly remove the Ace through Four of Hearts and place them, face-up, on top of the deck. Arrange them so the Four is the first face-up card, followed by the Three, then the Two and Ace. Secretly get a break below the top seven cards with your left little finger.

The right hand comes over and holds the packet from above by the ends in the Biddle Grip (fingers at the front end and thumb at the back). The break is secretly transferred to the right thumb.
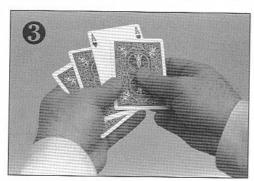
In showing the Four of Hearts, you will execute Marlo's Deep Face Up Switch move (*The Unexpected Card Book*, 1974, p. 78). This will secretly transfer the face-up Four of Hearts to the center of the deck. To do this, the hands tip downward so the face of the Four of Hearts is toward the specta-tors. (Photo 1: Notice also the position of the right fingers, hiding the front edges of the cards.) Continuing to hold the break with the right thumb, the right thumb picks up at the back about one quarter of the deck and begins to move away. At the same time, the left thumb peels off the Four onto the left packet and displays it. (Photo 2) The right hand gestures with its packet as the performer talks about the Four being square and difficult to manipulate.

The right hand now comes back, squaring its cards onto the face-up Four, and secretly releases all of the cards below the break. Apparently you have simply transferred the Four to the bottom of the packet. Actually the Four is now face-up near the center of the deck.

The right hand still holds the six card packet. The left thumb peels off the face-up Three onto the deck in the left hand, side jogged to the right for one inch. The right hand squares up the packet so the Three is at the bottom.
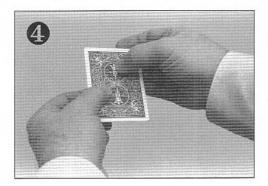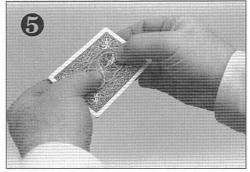

This same procedure is followed with the Two, and the Ace is left on the face. You have apparently shown the Four, Three, Two and Ace, one at a time. The deck is placed on the table.

The right hand turns the packet face-down into the left hand. Then, leaving the packet in the left hand, the right hand pulls away the bottom

card, the Ace of Hearts. Stating, "Let's take the Ace, it will go first," the Ace is turned face-up, snapped and then turned face-down on top of the packet.

You will now execute the Vernon Through the Fist Flourish: the left hand turns over so the back of the hand is upward, and the left thumb pushes the cards through the fist. This secretly turns the packet over.
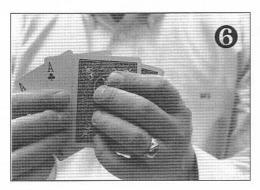
Execute an Elmsley Count and the Ace appears face-up. The cards are spread between the hands to show the Ace, holding the last three cards as one and hiding the Two and Three behind the last face-down card. (Photo 3) The right hand takes the Ace from the spread, turns it face-down and places it on top of the packet.
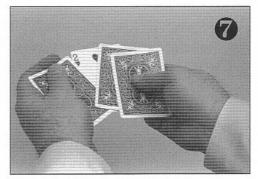
Holding the packet in the left hand between the thumb on top and fingers below (Photo 4), David spins the packet 180 degrees with the right hand as a flourish. (Photo 5)

The Two of Hearts will now be shown to have turned face-up. To do this, hold the packet in the left hand dealing position. The left thumb deals the top card into the right hand which receives it, with the thumb on top and fingers below. The second card is dealt over and the right hand grasps it under the first card, side-jogged to the left. The left fingers now buckle and loosen the bottom card and the left fingers push it slightly to the right. (Photo 6, seen from below) The right hand fan is placed on the cards held in

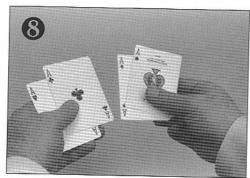the left hand. The right fingers immediately pull the bottom card (the face up Two) into view. The three remaining cards in the left hand are held square as one. (Photo 7) The right hand turns the face-up Two of Hearts face-down on top of the packet.

Repeat this same series of moves described in the last paragraph and the Three will appear face-up. The Three is removed from the spread and turned face-down on top of the packet.

Count the cards again, showing four face-down cards by keeping the last three cards squared as one. The packet is squared, turned face-up and counted into the right hand as before, holding the last three cards as one—and the four Aces appear! When David shows the four face-up Aces, his hands separate, taking two Aces in each hand. He executes a Bob Stencel move by contacting an Ace with each of the thumbs and gently moving them *slightly* forward. (Photo 8) This gives the four Aces a single look.

The right hand Aces are replaced on those in the left hand, and the packet is squared and turned face-down. The top two cards are cut to the bottom of the packet. This will bring the four Aces to the top of the packet, should you wish to follow with the Solomon effect, Immediate Ace Assembly and Climax, as David often does. The packet is then dropped on top of the deck. The deck is spread and the missing Four of Hearts is discovered face-up near the center of the deck.

Credits: This is a variation of Bob Walker's packet trick Topsy Turvy Torsion Version. David wanted to eliminate the use of duplicates which the Walker method demanded, and accomplish the effect eliminating almost all of the Elmsley Counts.

Of course, all of these twisting effects emanate from Vernon's Twisting the Aces, from *More Inner Secrets of Card Magic* (1960) p. 5.
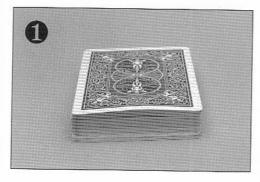
Cutting Ten

This is a truly delightful effect that I added to my own performing reper-
toire immediately after David taught it to me. It always produces a great
response. I love its terrific surprise ending as well as the basic premise
wherein spectators get involved in a game of trying to cut off exactly ten
cards from the top of the deck. Not only is this a most entertaining premise
for an effect with playing cards, I think that you will find David's organiza-
tion of the handling quite ingenious. Note especially that the various packets
never come together and the cards are turned over on top of each packet.

David explains to the spectator that, as an exercise in concentration and
estimation, he has learned to cut off exactly ten cards from the deck. With
the deck face-down on the table, some cards are cut off with the right hand.
When counted there are exactly ten cards. The ten cards are displayed to the
audience so the thickness of the ten card packet can be observed.

"Perhaps you would like to try cutting ten cards," he says to one of the
spectators. The spectator cuts off a packet of cards and places them on the
table. Turning to a second spectator, David asks if they would like to try to
cut ten cards. Another packet is cut off. A third spectator is also given an
opportunity to cut ten cards. Finally, a fourth packet is cut off.

"Well, if you were successful," David points out, "I should have twelve
cards remaining here." The cards are counted but there are only eleven
cards. "You were one off. But that's all right because I asked you to cut ten."
The top card of each of the packets is turned face-up: the four Tens are
revealed. The spectators did, indeed, cut ten!

Set-up: Two Tens are face-down
on top of the deck. The other two
Tens are tenth and eleventh from the
top of the deck. Bridge the back end
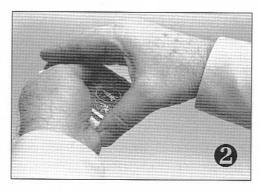of the top ten cards. (Photo 1)

Handling: David believes that it
is very important that the deck begin
on the table when the performer
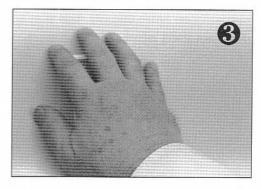offers the first demonstration,

because it is very convincing that there is no physical control of the deck. To pick the deck up at this point gives the audience the visual picture of the performer handling the cards too much. He credits the idea of beginning with a demonstration wherein the performer cuts ten cards to Harry Riser.

With the deck on the table, David simply reaches over with his right hand, fingers at the front and thumb at the back, and lifts all of the bridged cards and takes them away. As he cuts the cards away, further, he tilts the packet toward himself so he can check that a ten is on the bottom of the packet. These cards are then counted, without reversing their order, to show that he was able to cut off exactly ten cards.

"Perhaps you would like to try to cut ten," David asks one of the spectators. The ten cards are taken into the left hand and the right hand moves the deck closer to the spectator. The spectator cuts off some cards which are placed to the spectator's left. There is a ten on top of this new cut packet.

The spectator is asked to try again. As the spectator reaches over to cut off a second packet, David's right hand moves over the packet held in his left hand and the top card is palmed. The palm David uses for this is Marlo's Thumb Across Palm (*Marlo's Magazine,* Vol. 5, 1984, p. 150). The cards are held with the left thumb on the back of the top card. The right hand comes over the deck with fingers covering the front end. The left thumb pushes the top card slightly to the right where it is then squeezed between the right little finger and the pad of the thumb. (Photo 2) The right hand then moves with the card to the right in the same plane clearing the left thumb. It is important that the left thumb does not move as the right hand moves. It looks as though the right hand simply moved over to square the cards.

The spectator has now cut off a second group of cards. The performer now apparently picks up the cards the spectator has just cut and looks at them to estimate how well the spectator did. Actually, the right hand drops its palmed card (another Ten) on top of the spectator's second packet, and

then scoops the packet up. David does this in the following way: once his hand covers the packet the fingers are immediately spread, allowing the card to fall, and then the packet is scooped up. (Photo 3) This is Marlo's Spider Return (*Marlo's Magazine,* Vol. 4, 1981, p. 89).

Estimating the number of cards in the packet, David says, "You were supposed to cut ten and this feels pretty good." This packet is then replaced on the table.

The performer's right hand now moves over the cards in the left hand and gets a break under the bottom card of the packet. This is accomplished by the left fingers buckling the bottom card and the right thumb picking up the break at the back end of the deck. Keeping this break, the right hand places the packet on top of the remainder of the deck on the table, and picks them up. The cards are transferred to the left hand and the break is transferred to the left little finger.

The cards in the hand are offered to another spectator to cut off ten cards. As this spectator's hand makes contact with the cards, the performer moves down and away with all the cards below the break. You are in effect, forcing the spectator to cut at the break. This is a Ken Simmons' technique from "Spectator Really Cuts to and Turns Over the Aces," in *Guarded Secrets Revealed* (1988). Let me point out that this is a rather delicate move. If the performer's hand moves away too quickly, the spectator will sense that something unusual happened. Usually when this happens the spectator will look at me with a slight grin. I then immediately respond, "OK, I tried to help you a little that time. This final time you'll have to do it without any help at all."

The cards in the hand are placed on the table and a final spectator is offered the opportunity to cut ten cards. This fourth packet is cut off and placed in the row with the other three.

"If you were successful," David says, "I should have twelve cards remaining in my hand. Let's see." Needless to say, only rarely will this be the case. David counts the cards and then adds, "It felt a bit light (or heavy), but it doesn't matter. I asked you to cut ten and, look, you cut a Ten here…and here…and here…and here! And that's cutting Ten!"

Credits: This effect, of course, is a variation of the Spectator Cuts to the Aces. In a letter dated December 29, 1956, Marlo credited Bob Vesser with posing the problem of the spectator cutting the Aces. Marlo himself claimed to have over one hundred solutions, many of which were published in the *New Tops.*

No Palm Cards Across

Cards Across is a time-honored magical effect first recorded in French in 1853 by Ponsin, and made famous by Robert-Houdin in 1868 in his *Secrets of Conjuring in Magic*. In the latter half of the twentieth century, it has been a feature effect in the repertories of many close-up magicians including, to name just a few, Jim Ryan, Tom Mullica, Mike Close and Steve Draun.

The Solomon approach to this effect is a real fooler. I know this because David fooled me with it at lunch one day. Since I did not question the apparent fairness of the Sail Count, I was at a total loss to reconstruct what had happened.

David's first experimentation with this effect began after reading the Marlo approach in Repeat Signed Cards Across and the Sail Count, both published in *Randy Wakeman's Special Effects* (1987). Marlo used the Sail Count to secretly add extra cards to the counted off packet. He also used a clever bluff sequence, like Howie Schwartzman, to count the other packet as fewer cards and, in Marlo's handling, this set up the possibility of repeating the effect. David was also influenced by Schwartzman's stage method which features a clever repeat.

David's first attempt at Cards Across was a combination of the Marlo and Schwartzman approaches with no palming. Later, he decided to eliminate the repeat and all palms, but still used the Marlo Sail Count and another false count to perform the effect. As David says, "Try this simple method and you will see that for little work and good presentation you will have a blockbuster hit!"
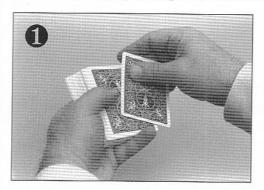
Set-Up: Get any deuce to the bottom of the deck.

Handling: David begins by handing the deck to a spectator and asking that twenty cards be counted onto the table. As the spectator counts the cards, David counts along with the spectator to verbally reinforce the count.

David now picks up the twenty cards. He does this slowly, his hands clearly empty, so that the spectators are absolutely sure that all is fair. He will now count ten cards from the twenty onto the table, secretly adding two

cards using the Sail Count.

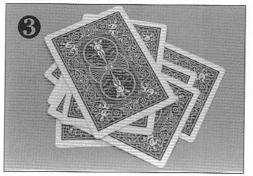The Sail Count is an unusually disarming count because the cards are not dealt onto the table but, rather, spun or sailed out onto the table. This is most deceptive with cards that have a borderless back design such as Bee, yet David performs it with Bicycle cards that do have a border. More important than whether the cards have a border, are a relaxed manner and the rhythm with which the count is executed.

Hold the twenty cards in the left hand in a relaxed dealing position. David allows the cards to bevel slightly to the right. Stating that he needs ten cards, his left thumb pushes the top card to the right. It is received by the right hand, thumb on top and first and second fingers below, at the right upper corner. The right hand gives the card a twist and spins the card so that it sails onto the table about ten to twelve inches in front of the performer. After a few cards have been counted in this manner, the left thumb pushes off two cards as one which are received by the right hand and sailed onto the tabled pile. This is a knack and you should deal the two cards as one, when the cards come off almost squared. This is repeated a second time. Again, the important things are maintaining a rhythm with the count and also assuming a relaxed attitude—as if you were simply counting off ten cards and not executing a sleight-of-hand maneuver! (See Photos 1, 2 and 3)
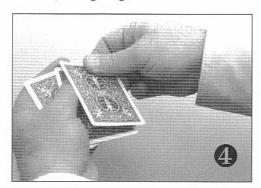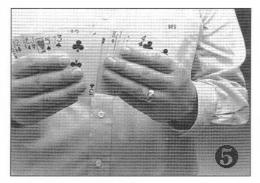

The spectator is invited to hold the ten (actually twelve) tabled cards between their hands. David now false counts the remaining eight cards in his hand as ten. He feels this second count is crucial for the effect's believability: if you don't count them your audience will begin wondering why you didn't. Here, David typically

uses Marlo's Covered False Count (Counting Less as More, *Marlo's Magazine,* Vol. 4, 1980, p.124), but any False Count will do including a Biddle style False Count.

To execute Marlo's Covered False Count, hold the eight cards in the left hand in dealing position. The left thumb pushes the top card about a half-inch to the right. The right hand now takes the card by the upper right corner between the right thumb above and second finger below. The right third and fourth fingers act as support for the cards as they are taken into the right hand. As the card is taken into the right hand, the left edge of the card is allowed to slide against the cards in the left hand, making a flicking sound.

The second card is pushed over by the left thumb. The right hand moves to the left, covering the the left thumb and second card. (Photo 4) This second card is now pulled away by the right hand, again making a flicking sound, and going under the first card.

The third card is now pushed over. The right hand returns to cover it. This time, however, the left thumb pulls the third card back onto the left hand cards. The cards in the right hand again brush against the left thumb and cards in the left hand to create the same flicking sound as before. This false "take" is then repeated on the fifth count.

Eight cards have now been counted as ten. He then gives this packet to a second spectator to hold.

He repeats, "Ten cards for you and ten cards for you."

David now forces the deuce from the bottom of the deck using the Hofzinser Spread Force (with touches from Marlo and David). Begin spreading the deck between your hands. The left fingers slightly buckle

the Deuce to loosen it. The right fingertips, under the deck, contact the deuce and move it to the right under the spread. (Photo 5) The left thumb continues pushing cards over to the right. The deuce is held under the spread by the right fingertips.

The spectator is asked to point to a card. The cards are separated so the touched card goes to the bottom of the cards held in the right hand. The left thumb contacts the left edge of the cards held in the right hand and pushes them over to the right a few inches. (Photo 6) This squares the cards at the end of the spread with the deuce held under the cards. The left first and second fingers now remove the deuce from the bottom of the right hand cards and places it face-down on the table.

Asking to see the selected card and discovering that it is a Two, he tells the spectators that this is a very good omen and that he will now cause exactly two cards to travel magically from one packet to the other. Understand the power of this moment for a lay person who did not realize the card had been forced. What is about to happen will be extremely puzzling.

The way in which a performer plays out magically sending the cards from one packet to the other, of course, is where acting, presentation and showmanship enter. Some performers add props such as a wand. Mike Close introduces a delightful little hand. Some performers have the spectators sit on their packets—made popular by Jim Ryan and Tom Mullica in the bar setting. While this latter idea doesn't fit with David's style of presentation, he admits that it does work comically for these performers—and it also keeps any curious spectator from counting the cards.

David asks the spectator with the eight cards to count his packet first. He then has the twelve card packet counted, showing two cards have magically arrived. David admits, "This effect doesn't seem like much to do, but it always gets a great reaction!"

Three Indicators

When this effect appeared in *M A G I C* magazine (February, 1993), Richard Kaufman wrote: "The handling is extremely well thought out and smooth. All the elements fit together perfectly." (p. 45) The following explanation is based with permission upon Richard's excellent write-up.

Effect: Without showing their faces, the performer removes the top three cards from the deck and places them on the table. These three cards, the performer explains, will be indicator cards. The deck is now spread between the performer's hands and a spectator is asked to point to a card. This card is removed from the deck. A second card is then selected in the same way. The second selection is turned face-up and revealed to be a Queen. The Queen is added to the three indicator cards and when they are shown they are revealed to be the other three Queens.

The Queen is then removed from the packet and placed on the deck. The first selection is turned face-up to reveal a Three. "You are probably wondering what my three indicator cards tell us about this selection," the performer explains. The selected Three is added to the packet of indicator cards which are revealed to be four Threes! The packet is now clean and may be examined.

Set-Up: From the top of the face-down deck: 3D, 3C, 3H, QC, QH, X, X, X, 3S, remainder of deck, and finally the QS on the bottom of the deck.
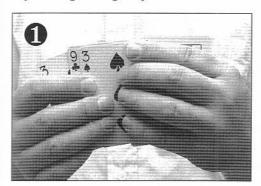
Note: The two cards to be forced here are the Three of Spades and the Queen of Spades. In the above set-up, these two cards are arranged to be forced using the Hofzinser Spread Force. You may, of course, use any force with which you are familiar. If you do chose to use a different card force, you will need to stack the two force cards according to the force you are using.
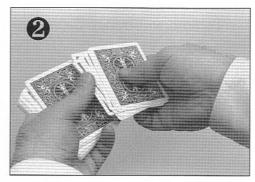
Handling: Holding the deck face-down, spread over the top five cards and secretly obtain a break under the top fifth card. Square the deck and spread over the top two cards. Three backs are now visible. Square the cards again and, as you say, "I'll use these three cards as indicators of the future,"

lift off all five cards above the break and place them, squared, on the table.

You will now execute the variation of the Hofzinser Spread Force which is explained in "No Palm Cards Across."
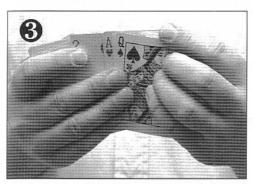
Begin spreading the deck between your hands and ask a spectator to point to a card. As you reach the fourth face-down card (the Three of Spades), your left thumbtip should rest partially on the third card, which is the card directly above the Three of Spades. The left thumb holds the third card in place while your right fingertips contact the face of the Three of Spades and pull it to your right below the spread. (Photo 1) The left thumb continues pushing off cards. The Three of Spades is held under the spread by the right fingertips.
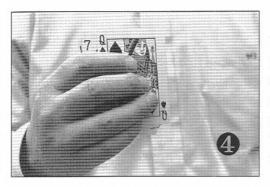

The spectator points to a card. The cards are separated so the touched card goes to the bottom of the cards held in the right hand. The left thumb contacts the left edge of the cards held in the right hand and pushes them over to the right a few inches. (Photo 2) This squares the cards at the end of the spread with the Three of Spades held under the cards. The left first and second fingers now remove the Three of Spades from the bottom of the right hand cards and places it face-down on the table.

The hands come together and you continue spreading the cards from this point. After the first few cards have been pushed over by your left thumb,

your left fingers push the bottom card of the deck (the Queen of Spades) to the right. (Photo 3) This card is held in place by the right fingers while you continue to spread the cards. Again, a spectator points to a card and the cards are separated at that point, with the touched card going to the bottom of the right hand cards.

Note: David points out that the Under the Spread Force is made much more convincing if the right fingers push the selection slightly to the left. (Photo 4) This is the real sell for the force because the selection really looks like it is the bottom card.
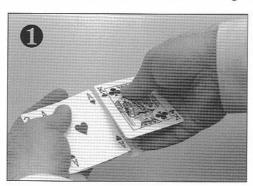
A, 2, 3, 4 Through Kings

Effect: The Ace, Two, Three and Four of Hearts penetrate through a packet containing four Kings.

Handling: Place the Ace through Four in order with the Ace at the face. On top of these four face-up cards place the four Kings, also face-up, in alternating colors.

You will now display the cards and, in the act of displaying them, secretly displace some of the cards. To do this you will use the Vernon Wedge. Using this move, the cards are displayed as they are passed from hand to hand. During this action several cards will secretly be displaced.

Begin by slightly spreading the cards in the left hand. The first King is pushed off by the left thumb into the right hand. The right hand receives it with the thumb on top and fingers below. This is followed by the next King which is pushed into the right hand square under the first card. After the third King is passed under the second, the right little finger secretly is inserted between the third and final King. This is the Vernon Wedge. (Photo 1)

The Ace through Four are then spread and placed into the Wedge which is released. David snaps the Four of Hearts so the audience can see it is a single card. (Photo 2) The eight cards are squared and turned face-down.

The top four cards are now dealt face-down from right to left onto the table. As he does this, David miscalls them as the Four, the Three, the Two and the Ace.
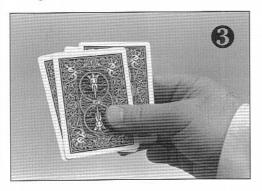
The bottom card of the packet in the left hand is now removed by the

right fingers and placed on top of the packet. Turn the packet face-up and execute an Elmsley Count to show four Kings.

The packet is turned face-down and placed on top of the face-down card to your left. The audience believes this card to be the Ace of Hearts.

David explains: "The Kings are placed on top of the Ace but, like an elevator, the Ace rises to the top." He turns over the top card of the packet to show the Ace of Hearts. The Ace is then placed face-up on the next card on the table, thought to be the Two of Hearts.

The four face-down cards in the hand are spread and the left fingers remove the bottom card which is placed on the top, but to the left of the fan. (Photo 3) David casually raises the cards so the audience can see the three Kings but not the hidden card. (Photo 4)
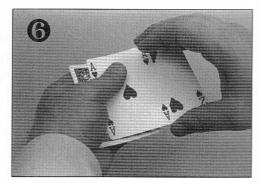

Square the cards in your hand and drop them on top of the face-up Ace and (supposedly) face-down Deuce. Say, "Now the plot thickens. Let's try the Ace and Deuce."

Pick up this packet of cards. The cards are spread and, using the top four face-down cards, the face-up Ace is flipped face-down and squared on top of the apparent Two of Hearts. Hold a left little finger break above the Ace.

You will now apparently show that the Ace and Two have come to the top of the King packet. The right hand turns the top card of the packet face-up onto the packet: it is the Two of Hearts. The right hand grasps the cards from above by the ends and lifts the Two and all the cards above the break as one card and uses them to flip over the new top card of the packet in the left hand. (Photo 5) It is the Ace of Hearts which is immediately thumbed on top of the Two of Hearts. (Photo 6) Place the right hand cards onto the left hand packet (which is really only one card).
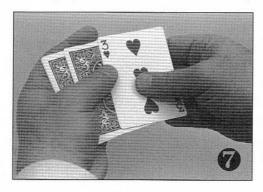
The Ace and Two are turned face-down and dealt (reversing their order) onto the next face-down card on the table, assumed by the audience to be the Three of Hearts. The cards in the hand are spread and the bottom card, as
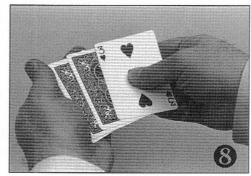
before, is moved to the top behind the other three cards which are again raised up and casually shown. These cards are turned face-down and dropped on top of the packet containing the Ace, Two and apparently the Three of Hearts.
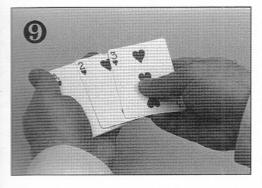
Pick up the packet. You will now show that the Ace, Two and Three have penetrated through the Kings. The right hand turns the top card, the Three of Hearts, face-up. You will apparently push over the next two cards and turn them face-up as well. In reality, you push over the second card (Photo 7) and then do a Block Push Off with the left thumb with all the cards above the bottom card (Photo 8). Square the cards and, using your right fingertips, flip the entire block face-up. Spread the top three cards only to display the Ace, Two and Three. (Photo 9)

As the fan of three cards is squared in the left hand, the left thumb does a Block Push Off of four cards as one, and the right hand turns the entire block of six cards face-down. Apparently deal the Ace, Two and Three on top of the Four. As David deals the last card to the table, he deals it slightly jogged back from the others. He then drops the cards in his hands, the apparent four Kings, on top of the tabled cards, above the jogged card.

He then picks up all the cards from the table and, in the act of squaring them, he gets a break below the jogged card with the right thumb. This

allows him to cut at the jogged card and lift his right hand so the audience can see a King on the bottom of the packet. (Photo 10) He places the packets together and comments that the Kings go on top of the Ace, Two, Three and Four. This is a Marlo subtlety.

The cards are dropped face-down onto the table. A magical gesture is made and with one hand the cards are slowly turned face-up one at a time. The Ace, Two, Three and Four have penetrated the four Kings.

Notes: David's original version, called One Thru Four Elevator, appeared in *The Last Hierophant* (1980, p. 9). It was based upon Marlo's The New Elevator from *The New Phoenix* (Number 338). This present version was worked out in tandem with Marlo but refined so that it does not over-prove and yet still maintains a good rhythm to create a magical effect.

Diamond Cut Diamond

This is David's treatment of a well-known effect by the great English card magician Alex Elmsley. David has added a second selection which is revealed in a surprising way.

The Ace through Ten of Diamonds are removed from the deck and placed face-down on the table. Two cards are selected and returned to the deck. The ten cards are shown and the spectator is asked to name their favorite Diamond. The spectator names the Seven of Diamonds. The magician reverses the named Diamond card in the packet.

The performer asks the second spectator to name their selected card. The Diamond packet is spread face-up and the reversed Seven is removed and shown. It has magically changed into the second selection.
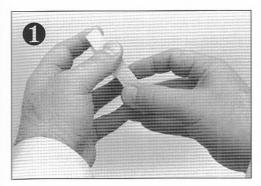
The Diamond packet is now returned to the deck which is cut. The performer asks, "Which was your favorite Diamond?" The spectator responds that it is the Seven. The deck is now spread face-down and the Seven of Diamonds is seen in the center of the deck face-up.
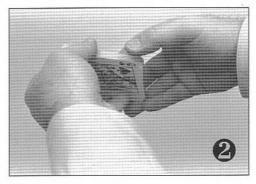
"Since your favorite Diamond was a Seven, let's count over seven cards." When the seventh card from the reversed Seven is turned over, it proves to be the first selection.

Handling: The ten Diamonds are removed from the deck, set in numerical order so the ten is the top card of the packet and the Ace is the face card. The packet is placed face-down on the table.

David crimps the bottom card of the deck. He does this using a Marlo technique wherein the deck is apparently squared in the left hand. (Photo 1) The left little finger pushes up on the bottom card so it protrudes from the left of the deck (Photo 2), and the right hand comes over and the right thumb crimps the card slightly. (Photo 3) (See A Flexible Crimping Technique, *Marlo's Magazine,* Vol. 3, 1979, p. 52).

Two cards are selected by two different spectators. Overhand shuffle off some cards from the right hand to the left and have the first selection replaced on the left hand portion. Toss the cards in the right hand on top of the cards in the left—the crimp going on top of the selected card. David springs the cards from a few inches to indicate the card is lost.
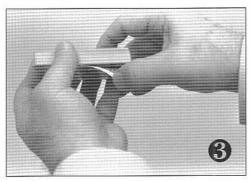
The deck is cut at the crimp, the second card is inserted and the deck is squared. David springs the deck again and then spreads it face-down on the table.
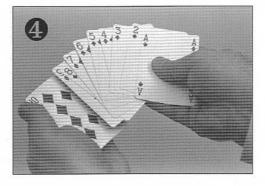
The cards are picked up and cut at the crimp. The two halves are riffle shuffled together, making sure the two selected cards end up on top of the deck. The deck is picked up in the left hand.

Two things now happen simultaneously: the right hand reaches to pick up the Diamond cards and the left hand turns inward and gets a break under the top card. Here, David uses the Vernon technique of pushing the card over slightly with the thumb at the inner right corner and getting a break under it with the little finger. ("Back Breaker," *The Vernon Chronicles, Vol. III*, p. 37. 1989)

The Diamond cards are brought over to the deck and flipped face-up onto the top. David says, "We'll use the Diamond cards because Diamonds are a girl's best friend." The right hand immediately picks up all the Diamond cards plus the top card above the break. The left hand places the deck on the table.

The Diamond packet is now spread face-up between the hands. When David gets to the last Diamond card, the Ten, he grasps it and the selected card below it, with the side of his left thumb on top and fingers below, and allows the two cards, as one, to snap off his left fingers. (Photo 4) This is

one of those moves which, when done without emphasis, greatly adds to the deception that the Ten was indeed the final card of the packet.
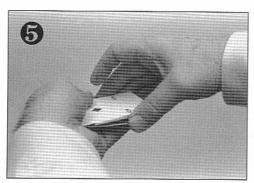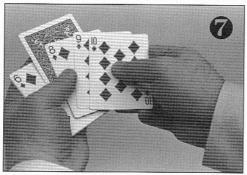
The spectator is asked to name a Diamond card. Since naming ten would be a problem, I would simply ask for a number between one and nine. Let's suppose the spectator names seven.

Run through the cards and remove the Seven and place it face-down, on the bottom of the packet. Hold the packet in Biddle grip with the right hand. Turn the hand over, palm up, so they can see the Seven on the bottom of the packet. The packet is again turned face-down and held from above by the right hand in the Biddle Grip, fingers at the front and thumb at the back.

"You could have named any of the Diamonds," David comments. He now apparently counts through the face-up cards until he gets to the seventh position. Hold the cards in both hands, the left hand in dealing position and the right hand in Biddle position. On the count of "one" the left fingers buckle the bottom card and the left thumb peels the top card and bottom card as one into the left hand. (Photo 5) The left thumb then peels the Two onto the Ace squarely and counts "two." This counting must be done in rhythm. There is no pausing after the Ace (and the card secretly below it) has been counted. Continue to count cards singly onto the left hand packet.

After the Six of Diamonds has been counted onto the Five, the next card will be the Eight. Here, David pauses and says, "You did say the Seven?" As the spectator replies, his left fingers contact the bottom card of the right hand packet, apparently the face-down Seven, and pulls it into view and places it, upjogged slightly, on top of the Six in the left hand. (Photo 6) Continue counting the Eight as

before onto the face-down card. David snaps the final card, the Ten, when he gets to it. (Photo 7) The packet is now respread between the hands and held by the left hand in a fan.

The second spectator is asked to name their card and the face-down card is pulled out of the spread, turned over and revealed to be the second selection This card is put on the table face-up.

The cards in the left hand are now cut between the Six and the Eight (so the Six becomes the face card of the packet). The packet is turned face-down and dropped on top of the deck. The deck is given a complete cut. The deck is now spread face-down on the table and one card is seen reversed in the center: the missing Seven of Diamonds. Count to the left of the face-up Seven, counting the face-down cards, to the seventh card. Turn it over and it is revealed to be the first selection.

David points out that if the Seven of Diamonds is turned face-down and put back in the deck, you now have all ten Diamonds together in the center. With only a slight adjustment to put them back in numerical order, you are now set to use them for a card location or the Perfect Stop Trick.

Credits: This is a variation of Marlo's Simplex D.C.D. (*New Tops*, April, 1978; *MINT*, Vol. II, 1995, p.363). David's variation was also published in *New Tops* as a variation of Marlo's Double D.C.D. Actually, David originally proposed the idea of a second selection for the D.C.D. effect to Marlo because he felt the climax was weak and spectators often wondered what happened to the Diamond card. By adding a second selection, the climax became clear: the Diamond card appears magically and is used to find the second selection. David believes that the first part of Marlo's Simplex D.C.D. is a brilliant solution to Elmsley's effect, because it accomplishes the effect without second deals, bottom deals or palming.

Eugene: When did you start working on this effect?

David: When David Bendix described it for me in a letter.

Eugene: The David Bendix of the Bendix Bombshell Wallet?

David: Yes. Shortly after I became part of the Marlo table, the names of Jon Racherbaumer and David Bendix surfaced. As you know, Jon is a charming and talented author, but David is probably known best by the New Orleans people and those who attended the southern conventions. He is a funny man! He wrote some

satirical pieces in the *Hierophant* and was fascinated with card magic, although his forte was taking the most unusual props and making clever stage presentations that were magical and very funny.

Eugene: And you began corresponding?

David: Yes. We became very good friends and corresponded, visited one another at our homes and even celebrated birthdays at special restaurants, eating and drinking the best we could afford. I tell an amusing story about Dave in my book *Sessions*.

Eugene: Do you have any other stories?

David: Oh, yes. A story that still tickles me concerns one of the times when Dave would come to town during the Christmas break and stay at the Hilton hotel for a week and relax. Dave is a court reporter and to get away from business he would spend time reading, eating and visiting with Marlo to get his fix of card magic for the year. He would take notes on Eddie's inventions and write them up for, as he would say, "the master." A session with Marlo would last from morning to late at night, and David would usually do this three times while he was in town.

Eugene: And the story?

David: On one occasion in the early 70s, when he was in town, Marlo talked so much about him that Steve Draun and I decided we wanted to meet him. Steve was to meet me at the Hilton hotel to meet Bendix for the first time. I was unaware that Steve had made an earlier appointment and performed for a half hour for Dave. As Marlo would say, Steve "did his dance" to impress Dave with his most difficult and baffling sleight-of-hand. Dave was impressed, but didn't jump out of his seat as Steve probably expected him to do. Then Steve told Dave, "Your turn."

Eugene: What did Bendix do?

David: Dave was ready for him with the funniest set of tricks imaginable. He did Obie O'Brien's $2.50 card trick, and a trick with a tape recorder that didn't work and was just a gag, and a trick with a plastic electronic duck that looked more like a cigarette

box with a head that found a card. I'll never forget his New Orleans' accent, saying, "Watch da duck as it finds your card."

Eugene: And Steve?

David: Well, you should have seen Steve's face when he met up with me in the lobby of the hotel. He couldn't figure out if Bendix was putting him on or what the story was. You have to know Steve to know how funny it was because Steve is so intense, and at that time in his life, very intrigued with the reputation of card men.

Eugene: And then you went up to meet him?

David: Yes and he asked me if I had seen Steve. I told him what Steve had said and he fell down laughing. Then he did the tricks for me, laughing all the while. It is in this spirit that I think of Dave. We corresponded for months after our meeting. He would entice me about Marlo effects, telling me the effect but not the method. So I would try to figure out methods and send them back to Dave. One of the effects he described for me was Diamond Cut Diamond. I sent him many methods to try to solve the problem before I knew what Marlo's method was. I was delighted to find out what Eddie's solutions were. I think that my addition to Marlo's original method puts the final touch on the effect and makes it the method that I perform for laypersons.

David Bendix

Dunbury Delusion Revisited

As in Charlie Miller's "Dunbury Delusion," David's version follows the notion that, early in the routine, the spectators come to believe that the magicians has failed. The performer's later success, then, comes as an even bigger surprise.

Effect: A card is selected, for example the Three of Hearts, and it is returned to the deck which is shuffled. David explains that the top two cards of the deck will help him find the selected card. When he turns these cards face-up one proves to be the selected card, the Three of Hearts, and the other is the Nine of Spades. It appears he has already failed. Undaunted, he turns the two cards face-down on top of the deck, and then deals the Three of Hearts face-down on the table. He now deals the other card, the Nine of Spades, face-up on top of the face-down card and overlapping to the left.

"If I add these two cards together we get twelve." David counts twelve cards into his left hand. He places the deck on top of the cards on the table, so that it is square with the face-down card, that is apparently the Three of Hearts. The face-up card still protrudes half-way from under the deck. Holding the twelfth card face-down in his hand, he asks the spectator to name the chosen card. The spectator replies that it was the Three of Hearts.
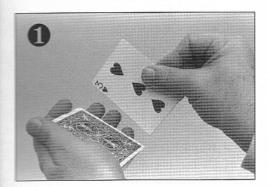
"Not the indicator card," the performer says. The spectator may reply that the Three of Hearts was indeed their card.
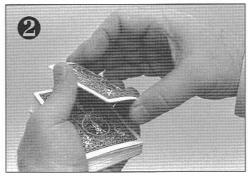
With a sly smile, the card on the table is shown to no longer be the selected card: it is now an indifferent card. And the card in the performer's hand proves to be the Three of Hearts. "I never miss!"

Handling: A card is selected and noted. David shuffles off about half the cards and offers the left hand portion to the spectator who places the chosen card on top. David now shuffles off two cards on top of the selected card, and then he injogs a card and continues shuffling off the remainder.

David now picks up the break with his right thumb and shuffles off cards to the break, throwing the balance on top of the deck. The selected card is now third from the top of the deck.

Explaining that he will use the top two cards, for emphasis David takes them into his right hand, spread slightly. He gestures with them. At the same

time, his left little finger gets a break under the top (selected) card. The two cards are returned to the deck, squared, and all three cards are now taken into the right hand. They are held with the fingers on the top and the thumb on the face. (Photo 1)
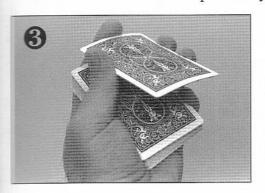

David now executes a D'Amico Spread which will show the three cards in the right hand as two cards. David says that the first thing to remember about performing this sleight is always to use a broken-in deck. He feels this is very important because it is most difficult to perform this sleight with a new deck unless, as he says, "you have practiced many hours to get the touch."

Begin by holding the three cards in left hand dealing position. Flex the cards. (Photo 2) The left hand now holds the cards. (Photo 3) The right hand grasps the cards with the thumb on the face and edges, and the fingers on the backs of the cards. (Photo 4) Note that the cards are held in this position in the right hand only. The right thumb pivots the face card to the right, against the forefinger. (Photo 5) The result is that the face card and the next two cards appear as only two cards. David adds that with practice this sleight can be done with four, five or even six cards—showing them as two.

Here I would be remiss if I did not tell you that I have never had much success with the D'Amico Spread. My friend Richard Kaufman assures me

that this sleight is not all that difficult to do with sufficient (devoted) practice. Richard did give me some further suggestions which may be of assistance to those who are new to this sleight. The right thumb rests on the face of the packet directly over the card's index, the second fingertip rests entirely on the back of the packet, and the first fingertip rests *mostly* on the back, but the flesh hangs partially over the left long side, contacting the edges of all three cards. If too much of your finger is hanging over the face side, the Spread will be much more difficult to accomplish. This was Richard's "hot tip" to me and, since it does seem to work, I pass it on to you.
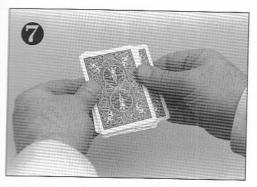
Lift the packet out of your left hand and turn your right hand palm up. Now, with a *gentle* touch, your right thumb spreads the uppermost card to the right. The little bit of flesh from the first fingertip which hangs over the side of the packet and contacts the edges of all three cards keeps the lower two cards perfectly aligned. Too much downward pressure by the right thumb will cause the lowermost two cards to spread, but a gentle upward pressure by the right first finger will help keep them aligned. I think the important thing here is diligent practice!
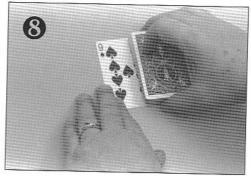
Holding the three face-up cards as two, David now introduces a delightful Marlo strategy called Buffaloed (*Classical Foursome,* 1956). Pointing at each of the cards with his left forefinger, David names them as you see them, beginning with the full-face card, the Three of Hearts, and then the other card, the Nine of Spades. In other words, he names the card in the second position (actually third position since one card is hidden) first. (Photo 6) He repeats the names of the cards in this order again as he turns the (three) cards face-down on the deck.

David deals the top card face-down on the table. As he does this, he repeats the name of the selected card, the Three of Hearts. Turning the next card face-up, he says, "…and the Nine of Spades." He places the Nine of Spades face-up on top of the face-down card and overlapping halfway to the

left. The selected card, the Three of Hearts, is now face-down on top of the deck.

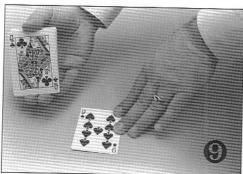"If we add these cards together, three plus nine gives us twelve. So we count twelve cards." Holding the deck in his left hand, the left thumb deals and his right hand peels off a card and counts, "One." The next card is taken on top of the first card to the count of two. He continues until he has taken twelve cards. The selected card is now on the bottom of the twelve cards in the right hand.

The left hand places the deck on top of the cards on the table so that it is square with the face-down card. Half of the Nine of Spades is still seen protruding from under the deck.

The twelve cards in the right hand are now held for a moment between both hands at the fingertips. (Photo 7) David's right hand now moves away with the *bottom* card and the left hand places the other eleven cards face-down, squared on top of the deck. It is important that this not be done as a move. David does it very casually: as he moves the bottom card away, he says, "We come to one card. What was the name of your card?"

The spectator says it was the Three of Hearts. The performer replies, "Not the indicator card." The spectator is given a chance to repeat the name of the card.

David now places the card in his right hand face-down into his left hand,

holding it at the fingertips, with the thumb on top. His left third finger presses on the face-up Nine of Spades as his right hand grasps all the face-down cards, thumb at the back and fingers at the front. (Photo 8) His right hand moves to the right with its cards until the bottom card (which is under the face-up card) clears. The right

hand then turns over so the face of the bottom card can be seen. It is no longer the Three of Hearts. (Photo 9)

The face-down card in his hand is snapped and turned over to reveal the Three of Hearts. David says, "I never miss!"

Credits: Charlie Miller's Dunbury Delusion was published in 1940. I have been told by Max Maven that its roots go back to a Spanish magician named Partagas in the early 1900s, and to Victor Farelli's Partagas Sell (1933). David's method, inspired by Bob Walker's approach, was originally published in *Marlo's Magazine* (Vol. 3, 1979, p. 317).

Four For Four Squared

Effect: The magician removes the Ace through Four of a suit from a shuffled deck. These four cards are placed face-down on the table in a row. On top of the Four, the magician deals four cards. The face-down Three is placed on top of this pile and three cards are dealt on top of the Three. The Two is now placed on top of the pile and two cards are dealt on top of it. Finally, the Ace is placed on top of the pile and one card is dealt on top of it.

The packet is picked up and given a shake. The Ace, Two, Three and Four magically rise to the top of the packet and are dealt face-up onto the table.
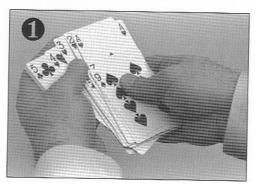
The effect is then immediately repeated, allowing a member of the audience to do all of the dealing.
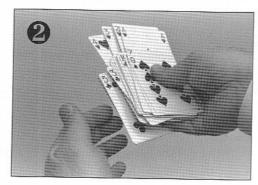
Handling: The deck is shuffled and spread face-up from the left to right hands. As you do this, look for the first Four from the face and remember its suit. Make a wide spread of about eleven cards to the left of the Four so you can scan these cards and make sure that the Ace, Two and Three are not among the next eleven cards. If you do see one of these cards, proceed to the next Four. When you get to the next Four, remember its suit and look eleven cards to the left of it for the Ace, Two and Three of the same suit. If you do not see them among these eleven cards, you are ready to begin. If you do see one of these cards, do the same thing with the next Four in the spread.

In some cases, you will not have a Four without an intervening Ace, Two or Three among the next eleven cards. In this case, upjog the intervening card or cards, not counting them among the next eleven, and cut the cards under the eleventh to the face. Pull out the upjogged card and place it upjogged on the face. As you go through upjogging the next cards, put the original upjogged card in its proper position.
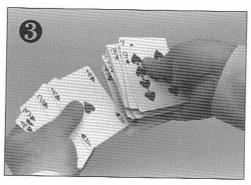
Let's assume that you have found the Four of Hearts which does not have the Ace, Two and Three of Hearts within the eleven cards to the left of the Four. Starting with the card immediately to the left of the Four of Hearts, begin counting by pairs. Count to the eleventh card and, when you reach the eleventh card, cut the deck under this card. This moves the Four of Hearts to a position twelve cards from the bottom of the face-up deck. The Ace through Three of Hearts will be somewhere in the deck above the Four.

Square the cards and then begin spreading again from the face of the pack. Look for the Ace, Two and Three of Hearts. As you come to them, jog them upward in the spread. You can do this openly; there is no need to hide the faces of the cards you are upjogging. Reposition the upjogged cards so they are in order from face to back, with the Ace as the face card by taking the appropriate card out of the fan and placing it back into the fan in the correct position.

Continue spreading the cards until you reach the Four of Hearts (which is twelve cards from the bottom of the face-up deck. Upjog the Four. (Photo 1) As you lower the cards behind the Four, so they are even with the rest of the pack, insert your right little finger behind the pack and these eleven cards. You are now in the Vernon Wedge position. (Photo 2)

Strip out the four outjogged cards and insert them into the break formed by the Wedge. (Photo 3) Immediately remove your right little finger from the Wedge. You have apparently placed the four heart cards on the bottom while leaving them in a spread out condition. Note that all of the cards are being held by the right hand.
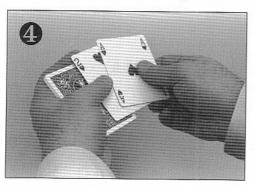
With your left hand, remove the Ace from the spread and place it face-up on the table to your left. The other three cards remain on the bottom with the Four at the back. David flicks the Four to call attention to the fact that it is apparently the bottom card of the deck. Square the cards and turn them face-down. Deal the top three cards face-down in a row, from your right to left, saying, "The Four, the Three, the Two along with the Ace." As you say the last word, flip the Ace face-down.

The Ace through Four of Hearts are apparently face-down on the table, in order from left to right. Actually, the Ace is on your left and three indifferent cards make up the rest of the row. The Four, Three and Two of Hearts are at positions nine, ten and eleven respectively from the top of the pack.

Deal four cards from the top of the deck onto the Four. Pick up the next face-down card, apparently the Three of Hearts, and place it still face-down on top of the cards just dealt.

You will now apparently deal three cards on top of the Three. On one of the first two counts, you must deal two cards as one. This sets the cards for the repeat phase that follows.

Place the "Two" on the dealt pile and two cards are dealt on top of it. Finally, pick up the Ace and place it on top of the dealt pile and deal one card on top of it. Table the rest of the pack off to the side.

Pick up the dealt pile. The order of the cards from the top is Two, Ace, Three and Four followed by the indifferent cards.

Without a second deal, you will now reveal the cards in numerical order using Solomon's Buffaloed Display. Rhythm is more important than speed. Push the top two cards over and use the right hand to square them. Place your right thumb on the face and your fingers on the rear in a position similar to the start of the D'Amico Spread. Flip the two cards face-up by rotating your right wrist. As you turn them face-up onto the deck, spread the Ace to the right. (Photo 4)

Deal the Ace onto the table followed by the two. Deal the Three and Four face-up onto the tabled cards. The deal to the table should be done to a four count with no hesitation.
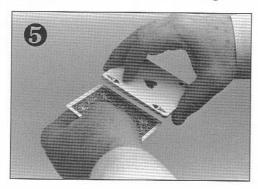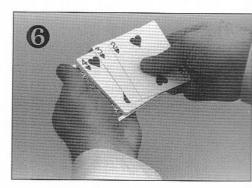
The Repeat

Turn the eleven cards face-up in your left hand and place the Ace, Two, Three and Four, in order, onto the packet. The Ace should be the face card of the packet.

You will now execute David's Deep Block Addition. Spread the packet face-up between your hands and then square the cards. Hold the packet from

above in your right hand.

You will now apparently flip all the cards below the Ace, Two, Three and Four face-down with your left hand. In actuality, you will turn only the bottom card of the packet face-down. With your left forefinger curled under the packet, your left hand removes the bottom card and flips it face-down. (Photo 5, exposed view) It is important that your left forefinger covers the front edge of the single card so the audience cannot judge thickness. Your right fingers cover the front edge of the other cards.

Place the right hand cards onto the face-down card, but secretly hold a break above the bottom face-down card. The left thumb now pushes the Ace to the right. The right hand takes it and and places it face-up on the table to your left.

The Two is now pushed off and taken by the right hand. The left thumb then pushes the Three over and it is taken below the Two. As your right hand returns, apparently to take the Four, take all the cards above the break underneath the Two and Three and, in the same action, flip all of the right hand cards face-down onto the left hand's card. (Photo 6)

Deal the top face-down card of the packet to the right of the face-up Ace, calling it the "Two." Deal the next card to the right of the first two cards, calling it the "Three." Deal the next card to the right of the others, calling it the "Four." In reality, the cards on the table are the Ace and three indifferent cards. The Four, Three and Two are in positions eight, nine and ten respectively in the packet.

Place the packet face-down on top of the deck, and pick the deck up in dealing position.

Since you have cleverly lost the extra indifferent card in the packet by dropping the packet onto the deck, you will be able to repeat the assembling without the necessity of doing a double deal as you did before on the third card.

Tell a spectator to deal the cards so there can be no "funny business." Have the spectator deal four cards from the deck onto the Four. Pick up the "Three"and place it on the cards dealt. Have three cards dealt on top of it. Now pick up the "Two" and place it on the dealt cards. Have the spectator deal two cards on top of it. Finally, pick up the Ace and have one card dealt on top of it. Place the deck off to one side.

Pick up the tabled cards. The order of the cards from the top is Two, Ace, Three, Four and then the indifferent cards. Repeat the turnover used for the conclusion of the first effect to bring the routine to its climax.

Credits: David credits Chicago's Don May with the basic effect.

David's original version was published in *The Trap Door* (No. 46, 1992) and the present repeat version in *The Trap Door* (No. 56, 1995). My description of this effect has been drawn from Steve Beam's excellent write-ups.

David adds: "Don't pass up using the same technique described above to do an Ace Addition using the Wedge Addition. You can do it impromptu as long as an Ace is not among the top four cards. Upjog all the Aces as you come to them, then keep spreading and Wedge above the top three cards. Now strip out all the Aces with the left hand and place them into the Wedge. Take out the leader Ace and your addition is complete."

Cannibals

I have admired this routine ever since I first saw David perform it in the early 1980s. In fact, on several occasions through the years, when I have brought a visiting magician to Magic, Inc. in Chicago on a Saturday afternoon and found David there as well, this is the entertaining, but technically demanding, effect I always asked him to perform for the visitor. It is always a hit.

Although David's version of the famous Lin Searles' Cannibal Cards follows the original in using two cards as the cannibals, the Solomon routine uses no special cards. The routine is David's through the introduction of the Eights ("ate and ate"). Marlo added the very clever ending. The routine originally appeared in Volume Two of *Marlo's Magazine* (1977, p. 6).

Effect: David begins by showing the Kings of Hearts and Diamonds and explaining that, in a deck of cards, these are the two craziest. They are the craziest because the King of Hearts is sticking himself in the head with a sword and the King of Diamonds is carrying a hatchet. Not only that, these two cards are cannibals. To demonstrate, the Kings are placed face-to-face and an indifferent card, a missionary, is inserted between them. David makes a chewing sound and then shows that the missionary has been eaten.

This is repeated with another missionary and, in slow motion, the second missionary is also devoured.

The Kings are now placed together so they are facing in the same direction. A third missionary is inserted between them and this missionary is eaten as well.

The Queen of Spades is now shown, the Queen of the missionaries, and is inserted between the face-up Kings. More chewing noises. David now says, "Look, they ate and the ate." At this he turns the cards over to reveal the two black Eights.

The deck is now cut several times as David explains, "Into the forest they went—and they regurgitated her." The cards are spread face-down and there, in the center of the deck, is the face-up Queen of Spades. The Queen is removed along with the face-down cards on either side of the Queen, which prove to be the red Kings.
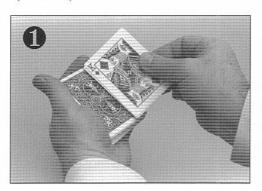
"More cannibals appeared." Two more face-down cards are added. The face-up Queen is placed in the center of the four face-down cards. "And they were going to consume her. Two were going to start with the head and the other two were going to start at the other head. She's a strange looking missionary." The face-down cards are counted and the face-up Queen has vanished.
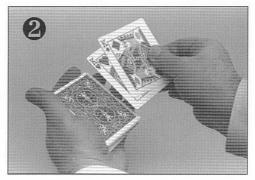
The packet is turned face-up to reveal the King of Hearts on the face. David asks: "Does he look any fatter from all that eating?" The cards are again counted face-down. The Queen has indeed disappeared.

"Do you know the old adage, 'You are what you eat'? Since they ate her, they look exactly like her." The cards are now counted face-up to reveal four Queens. David counts them again as he says, "I know what you're thinking. You're thinking that there must be a cannibal in there someplace—especially since one of the cards has turned face-down. But that's only the one that they ate." David turns over the one face-down card to reveal the Queen of Spades.

Set-Up: From the top of the deck down: 8C, KH, KD, 8S, QS, QH. On the bottom of the deck, from face to back: QD, QC.

Handling: Thumb over the top two cards into the right hand and get a left little finger break under the top card of the deck. Square the two cards in the right hand over the deck and pick up the top card. Hold the three cards together above the deck in the left fingers and the right hand from above by the ends, prepare for the D'Amico Spread. The right hand grasps the cards at the left edge with the thumb on the face and the fingers on the back. (Photo 1)
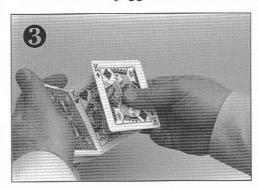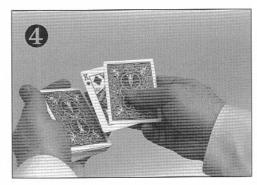

Turn the hand palm up, executing the D'Amico Spread to show two Kings. (Photo 2) "The two cannibals, the cannibal of Diamonds is the hatchet man and the cannibal of Hearts is crazy: he's sticking himself in the head
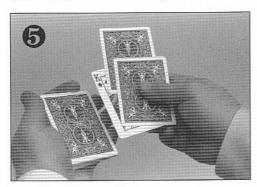
with a knife!" The right hand moves the King of Diamonds to the right and points to the King of Hearts.
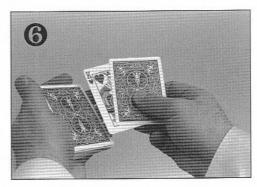
The right fingers flip the King of Hearts (two cards) face-down onto the deck (Photo 3) and immediately the left thumb pushes the top card over to the right. The right hand puts the face-up King of Diamonds under the face-down card side jogged to the left. (Photo 4)
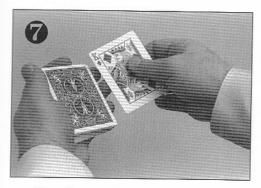
"The best position for the cannibals to eat is mouth to mouth." The left hand thumbs over the top card of the deck and the right hand with its two cards receives the card between the two in order to sandwich it outjogged. (Photo 5) "A missionary."
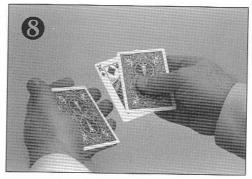
Both hands square the sandwich and prepare to do the D'Amico Spread, as above. As he squares the cards, David says, "You can almost hear them eating," and he makes a chewing noise. Turn the right hand palm up, showing the King of Hearts and a face-down card. (Photo 6) With the right fingers pivot over the King of Hearts (two cards) onto the deck face-down and immediately thumb the single top card over to the right. The right hand pivots its face-down card face-up to show the King of Diamonds. (Photo 7) The missionary has been eaten.
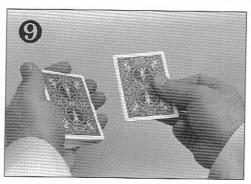
Once again place the face-up King of Diamonds under the face-down
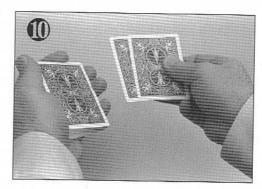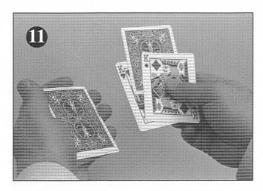
card setting up the same sandwich as before. (Photo 8) "Another missionary. This time in slow motion. You can almost hear them eating." As you deliver these lines, do the same sandwich of the top card and squaring moves and D'Amico Spread to show that the card has been eaten and has disappeared. This time the King of Hearts shows and there is a face-down card on top of it. Turn over the face-down card to show the King of Diamonds.

Turn these two cards face-down onto the left thumb and fingers, keeping them from coalescing with the deck. This time pick up the cards with the right hand and do a Reverse D'Amico Spread by holding the cards at the right side. (Photo 9) The right thumb pulls the top card to the right as the fingers anchor the bottom two cards. (Photo 10) The left hand then deals off the top card and once again feeds it face-down into the sandwich so it is out-jogged. "You can almost hear them eating." Square the packet and D'Amico Spread the four cards face-up as two, showing only the Kings; the X-card has once again been eaten and is gone.

The left hand thumbs over the top card and the right hand cards now flip it over on the top card of the deck, to show the Queen of Spades. "The Queen of the missionaries." Flip over the Queen face-down and insert it into the sandwich so it is outjogged. (Photo 11) "These cannibals are so hungry, they even decided to eat the Queen!" Make the eating sound and turn the
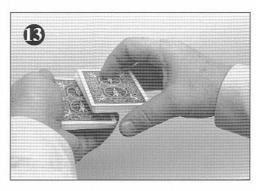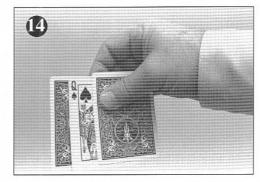
packet face-down and flush with the deck. The right fingers now gently rif-fle the front end of the deck. (The Queen of Spades is now the fourth card from the top.)

The left hand thumbs over the top card and, with the right fingers and thumb at the inner right corner, lift off the top card and show it face-up: it is a black eight. The right hand returns and the left hand thumbs off the next card under the first eight. The right hand raises to show both cards to the audience. As you do this, say "The cannibals ate and ate." This line may appear silly, but it always gets a good laugh.

As you return the two black Eights face-down onto the top of the deck, the left little finger picks up a break under the top card of the deck. The right hand comes over and, as you now square the cards, the right thumb now holds the break under the three top cards. You will now execute the Marlo Cover Up Block Slip Cut. To do this, the left hand undercuts about half the deck to the top but this portion is only rested, for half its width to the left, on the top portion. (Photo 12) The left fingers now pull all the cards below the break to the left and in line with the stepped top portion. (Photo 13)
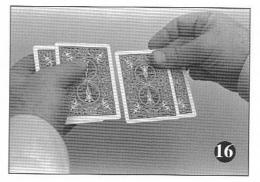
The left hand moves away with its two portions while the right fingers and thumb hold onto the three card packet. The left hand immediately places its cards on top of the three cards in the right hand and the deck is squared.

Say, "The cannibals found their Queen hard to digest so they regurgitat-ed her." Here, spread the deck face-down between both hands until you reach the face-up Queen. The right hand upjogs the face-up Queen and the face-down cards on each side of it. The left hand holds the spread and the right hand removes the three cards by taking them at the upper right corner with the right fingers on the index of the actual red Queen and thumb on top. (Photo 14) The right hand shows the faces of the supposed two red Kings with the face-down Queen of Spades in the center. (Photo 15) In actu-ality, of course, you are hiding the fact that the lowermost red King is a Queen. The right hand places the three cards face-down on the table. (The Queen of Spades remains face-up.)


The left hand has kept a separation at the point where the three cards were removed. The right hand takes the cards above the separation as you say, "The cannibals asked for two helpers, one from the right bank and one from the left." The left hand thumbs off the top card of its portion to the left of the tabled cards, and the right fingers push out the bottom card of its por-tion, tossing it face-down to the right of the three tabled cards. The deck is put together and placed off to one side.

Place the card to the right of the three tabled cards on top of the three card packet. Pick up the four card packet and drop it on top of the single card on the left. The order of the five card packet from the top is now: QC, QD, face-up QS, KD, QH.
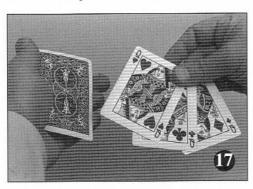
You will now make the Queen of Spades vanish. To do this execute an Elmsley Count, showing four face-down cards. After the Elmsley, the right hand grasps the cards above by the ends and turns the packet face-up to show the King of Diamonds at the face. "Does he look any fatter from all that eating?" Turn the packet face-down and place it in the left hand dealing position.
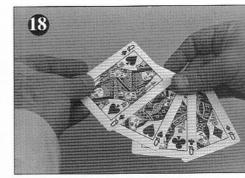
You will now again show four face-down cards as you say, "Really, only

the four cannibals." To do this, the left thumb pushes the top card to the right about a half inch. The right hand grasps the packet from above by the ends as the left hand changes position to hold it at the center left. The right thumb now peels the top card into the right hand and then peels the next card on top of it. The remaining (three) cards in the left hand are spread as two by the left thumb doing a Block Push Off of the top two cards as one. (Photo 16) These supposed two cards are placed on top of the cards in the right hand and the packet is squared.

Say, "You know the old saying, 'You are what you eat.'" Turn the packet face-up and do another Elmsley Count to show four Queens. You will now show the four Queens again. Position the face-up packet in your left hand in dealing position. The left thumb pushes the face card past the left fingertips which keep the other cards back and square. The thumbed over face card is taken by the upper right corner, with the right thumb on the face and the first and second fingers below. The left thumb pushes over the next face card, the Queen of Diamonds, and deals it on top of the Queen of Clubs and under the right thumb which holds it securely, jogged to the left. On the third card the left thumb does a Block Push Off of two cards and jams the Queen of Hearts under the right thumb, jogged to the left. (Photo 17) The final card, which is the face-down Queen of Spades (Photo 18), is placed onto the others.

When you see the face-down card act slightly surprised. The audience

will probably assume you made some mistake. After a slight pause, say "Oh, that is the regurgitated Queen." The left fingers grasp the upper left corner of the face-down card, with thumb on top and fingers below, to turn it over inward and face-up. Now jam the face-up Queen of Spades under the right thumb. Casually show both sides of the fan and then turn it face-down. The left hand squares up the packet and places it face-down on the deck to complete the effect.

Jacks In The Box

This is a surprising transposition effect based upon the metaphor of a Jack in the box. David has been working on this theme for twenty years. He published an early version in *M-U-M* magazine (August, 1977) and a refinement in his 1983 lecture booklet. I think this version is the best of all.

The performer begins by placing some cards face-down on the table. A card is then selected, noted and returned to the center of the deck. Placing the deck aside and picking up the previously tabled cards, the performer shows them to be the four Jacks. The Jacks are turned face-down.

The Jack of Spades is shown and placed into the card box as it rests on the table. The Jack of Clubs is also shown and it too is placed into the box.
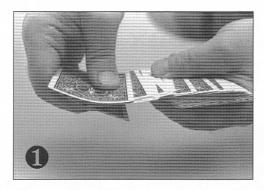
Picking up the card box, the performer says, "Two black Jacks in the box. Watch!" The performer flicks the box against the two remaining Jacks in the hand. "Believe it or not, the black Jacks have jumped out of the box!" Turning them over, they are indeed the black Jacks.
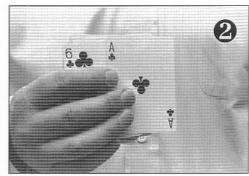
Carefully opening the card box, the performer removes the cards inside. Fanning them, the audience sees that there are *three* face-down cards. Turning them over, they are revealed to be the two red Jacks and, between them, the selected card.

Set-up: Place the Jack of Hearts face-down in the card box and close the flap with the box opening up. The other three Jacks are stacked with the Jack of Diamonds in the center. These are on top of the deck.

Handling: Without saying anything and without showing them, place the three face-down Jacks on the table in front of you. The audience does not know exactly how many cards you have placed on the table.

The deck is spread between the hands for the selection. David secretly runs a card under the spread. (Photo 1) He refers to this card as a "slider card." The spectator is asked to point to a card in the spread. The selected card is thumbed over to the performer's right so that it is directly below the slider card (Photo 2) and the hand is raised so the audience can see and remember the card. If you removed your right fingers, of course, they would also see the slider card; but you don't—and for the few brief seconds that
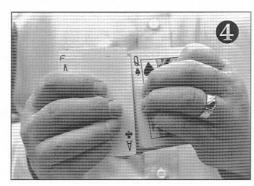
the card is visible the actual situation will pass unnoticed.

As the hands come back together, the right fingers pull the selected card to the right (Photo 3) and both cards slide under the spread to the bottom (Photo 4) as the deck is squared. This is a really deceptive action, because it looks as though the cards are just placed together in the fairest manner. It is the right hand's action that makes the procedure so fluid.
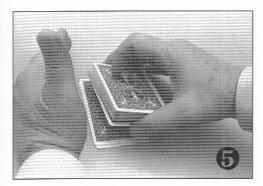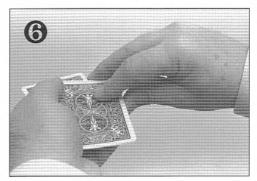
You will now execute a Marlo Drop Addition, which will secretly add the bottom card onto the top of the cards on the table. To do this, the bottom card is buckled using the left little finger. The right hand moves over the deck in Biddle position and takes it—picking up the break with the right thumb.

The right hand now moves forward, moving toward the three cards on the table and, when it is directly over the three cards, releasing the pressure with the right thumb so that the selected card falls. This is hidden, in part, by the left hand which moves, fingers extended, to pick up the four cards. (Photo 5)
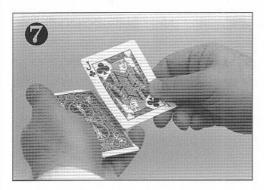
The three Jacks and selected card will now be shown to the audience as four Jacks. David employs a deceptive sequence called the "Discrepancy City Display" from his friend John Bannon. Pick up the four face-down cards and fan them with the left thumb into the right hand. The left hand
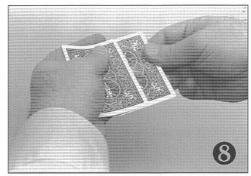
flips the bottom card and turns it face-up on top of the packet which is held squared. The packet is turned face-up, showing the Jack of Diamonds. Execute an Elmsley Count, allowing the face-down card to jog slightly forward. Turn over the face-down card to show the fourth black Jack and place it on the face of the packet. This sequence looks great in performance. The cards are turned face-down.
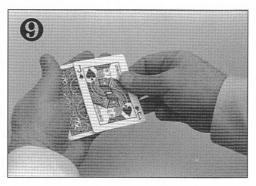
You will now show a black Jack and apparently put it into the card box. David uses a Stud Double Lift. Spread the face-down cards and, as you square them, get a break under the top two cards. The left thumb now pushes the cards above the break slightly to the right (Photo 6) and the right hand comes over to take the card(s), fingers on top and thumb on the bottom, by the upper right hand corner. As the right fingers and thumb contact that top two cards, they are immediately pivoted over face-up. (Photo 7) The card is

turned face-down bookwise onto the top of the packet, and the top (selected) card is removed and inserted into the opening in the card box, without opening the flap.

The other black Jack is also apparently put into the box. To do this, hold the three cards in the left hand so the left second finger anchors the upper right edges of the cards. The left thumb gently moves the top card up and slightly to the left, exposing the upper right corners of the bottom two cards,

which are held squared by the pressure of the left second finger. The right hand now grasps the two cards by the right corner and pivots them over bookwise, as one card, face-up onto the top card. (Photos 8 and 9) The second black Jack is seen. The two cards are turned face-down as one by the right fingers turning the card over bookwise. The top card is removed and inserted into the box, again without opening the flap.

"Two black Jacks in the box. But watch!" Pick up the box and flick it toward the two cards in your hand. Turn them over to reveal that the black Jacks have jumped out of the box.

Pick up the card case and slowly open it. The three are removed and fanned so the audience sees that there are three cards. The bottom card and the top card are now turned face-up, sandwiching the face-down card, to reveal the red Jacks. Ask that the selected card be named. The hand is turned over, showing the selected card trapped between them.

Credits: The Elmsley Count sequence credited to John Bannon is from Heart of the City in *Smoke and Mirrors* (p. 13). John, a relative newcomer to the Chicago session, has been a real inspiration to David. His clever handlings, attention to misdirection, plot and patter have been beneficial to David's magic. John adds a great deal to the synergy of the session. John has become one of David's closest friends, and spent a great deal of time editing *Solomon's Mind* for which David is eternally thankful. The Marlo Drop Addition was published as Drop Sleight Technique in *New Tops* (Jan., 1967) and in *MINT* (1988, p. 344). The transposition of the Jacks, of course, is Dr. Daley's Last Ace Trick published in the original *Stars of Magic*.

Miscall Collectors

Effect: Without showing them, the four Aces are placed face-down on the table off to the performer's left. The deck is spread between the magician's hands until the spectator calls out "Stop." The card at this position is shown to the audience and then removed and placed face-down on the table. The performer continues spreading the cards and two more cards are selected in this way. These two cards are placed face-down with the first selection.
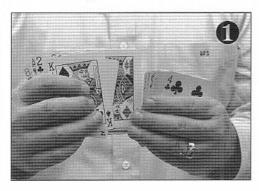
Picking up the four Aces, the performer shows them to the audience and then places them face-up under the edge of the performing mat.

The three selections are picked up, named, and inserted face-down in various places in the deck.

Taking the Aces, the performer explains that they are the collectors of the deck and their job is to collect the three selected cards. The Aces are placed face-up on top of the deck. The deck is then given a complete cut. When the cards are spread face-down on the table, a card is seen between each of the face-up Aces. These three cards prove to be the selected cards.

Handling: The four Aces are removed from the deck and, without showing them, are placed to the performer's left. For ease of description, place them in AS, AD, AC, AH order, with the AS as the face card.

The cards will be controlled by an advanced application of the Multiple Under the Spread Control, using the "Slider Card" principle. The cards are now spread between the hands and any card is run under the spread. This card becomes the slider card which helps pull the actual selection below the deck. The spectator is asked to call out, "Stop." Adjust the spread slightly so
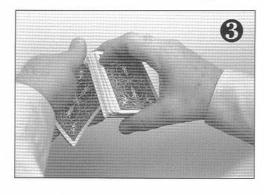
the slider card is inserted above the selection and the deck is separated at that point. The right hand is lifted to show the bottom card. The right hand lowers and as the left hand comes over to take the card, the right fingers pull the card to the right. This is made easy by the slider card. (Photo 1) The card above the selected card is removed with the fingers and placed face-down on the table. (Photo 2)
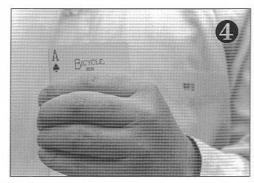
The left hand now resumes the spread by moving over to the right. The top card of the left hand portion is pressed against the bottom card of the right hand portion and the spreading is continued. The first selection and slider card are actually riding under the cards in the right hand. The left hand cards are being spread above the first selection.
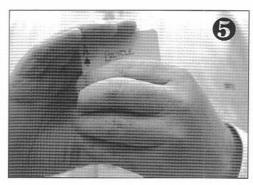
A second spectator is asked to call out stop. The selected card is pushed over to the right. Both of the cards below the spread are acting as "sliders." The hands again separate at this point and the right hand raises to show the second selection. As the right hand lowers, the right fingers again pull the selection to the right as before, made easy by the slider, and the left hand comes over to take the apparent second selection. It is removed and placed face-down on the table.
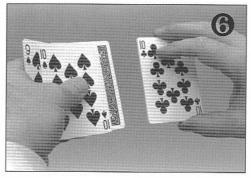
As the hands come together to continue spreading the cards, the left hand cards again ride above the two selections and the slider card. The same procedure is repeated a third time. As the hands come together after apparently placing the third selection face-down on the table, the left hand cards are fanned above the three selections. The cards are squared. The three selections are now face-down on the bottom of the deck.

David now spreads the cards between his hands so he can get a break above the three selections on the bottom of the deck. The right hand now places the deck on the table as the left hand, with the three selections, does a Gambler's Cop and drops below the table edge. (Photo 3) Immediately, the right hand turns the Aces face-up and scoops them into the left hand on top of the three selections, making sure the left hand is below table level.
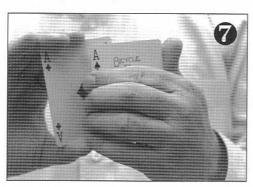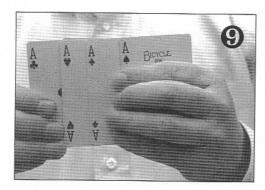
You will now display the four Aces to the audience and, in the process, secretly interlace the hidden selected cards between the Aces. To accomplish this, hold the Ace packet squared in the left hand in dealing position so that one of the selections is facing you and the Ace of Spades is facing the audience. (Photo 4) The right and left hands work together as follows: the right hand joins the left hand holding the packet above by the ends, with the faces of the cards toward the audience. (Photo 5) The left fingers buckle the bottom card as the left thumb peels off the top card onto it secretly. The right hand moves away with the packet proper—as you count "one."
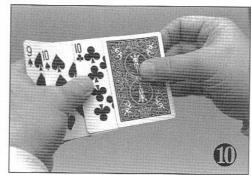
Again, in unison the right hand moves back to the left hand and places its packet onto the left hand double card about an inch from the left side (Photo 6) This time the left thumb pulls the top card to the left about one-half inch. The left fingers peel the face card (Ace of Diamonds) to the left. Because one of the selections is side jogged to the left, the spectators see only the single edge of the Ace. Again the right hand moves away. This peeling places the Ace of Diamonds onto the Ace of Spades—as you count "two." (Photo 7)

The right hand again moves to join the left hand and places the Ace of Clubs half a card width to the right. (Photo 8) The right fingers slide the Ace of Clubs out of the fan and place it behind the Ace of Hearts, jogged to the

right, showing the four Aces. (Photos 9) From the performer's view, you will see the three selections. (Photo 10) Memorize these selections because you will use this information to miscall the apparent selections on the table. Square the cards face-up into the left hand.

David now places the Ace packet face-up under the edge of the mat. This will hide the thickness of the packet. He then takes the deck in his left hand and the three apparent selections fanned face-down in his right hand. Without showing them to the audience he looks at them. Since he saw the actual selections when he was displaying the Aces, he is now able to miscall the cards by naming the three selections as he inserts the three cards into different places in the deck. This is a lovely touch.

The deck is placed on the table. The Ace packet is placed face-up on top of the deck which is given a complete cut. The cards are spread and a face-down card is seen between each of the four face-up Aces. Take out the face-up Ace sandwich and ask the third spectator to name his card, then the second, then the first and show that these are the face-down sandwiched selections.

Notes: David points out that the Collectors plot was first described by Roy Walton as a multiple sandwich effect where three face cards collected two selections. Marlo added the fourth sandwich card making it a symmetric Four of a kind collecting three selections. There have been many methods in print to accomplish this effect. David hopes that you will find this method, because of the miscall and the segregation of the cards, particularly convincing and magical.

Poker Pair
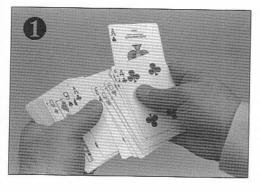
This unusual effect is based upon Marlo's Filling the Hand (*Marlo's Magazine*, Vol. 1, 1976, p. 32). David has changed the ending slightly and has also eliminated the Braue Addition and several Second Deals. David credits Simon Aronson with being instrumental in helping him streamline the second fair deal.
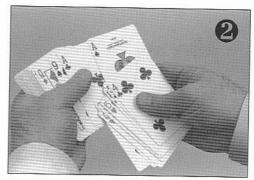
Effect: The performer removes the four Aces and places them on top of the deck. Explaining that a game of Poker will be played, two Aces are dealt to the spectator and two to the performer. Three more cards are dealt to fill in each hand. When the hands are turned over, the spectator discovers that he has no Aces. The performer's hand is turned over and it contains the four Aces.

Offering to repeat the game, the Aces are returned to the top of the deck. Again, one at a time, the Aces are dealt to spectator and performer and then the hands are filled in. This time the spectator's hand contains three Aces. Has the performer made a mistake? Three Aces seem like a sure winner. Yet the spectator's hand is not good enough to win: the performer's hand is a Royal Flush!
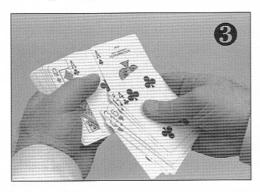
Set-Up: The four Aces are distributed through the deck, making sure that the Ace of Diamonds is the third Ace from the face. Set-up from the top of the face-down deck: X, X, 10D, JD, X, QD, X, KD.
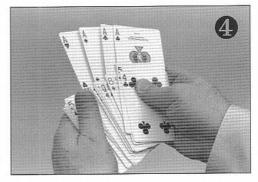
Handling: You will begin by apparently removing the four Aces and placing them face-down on top of the deck. In reality, you will execute
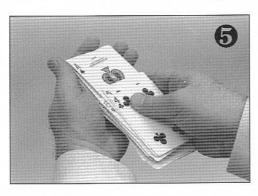
Marlo's Unit Upjog Addition (*Marlo's Magazine,* Vol. 1, 1976, p. 25) which will secretly add an indifferent card behind each of the last three Aces. The deck is held face-up in the left hand. Spread the cards until you come to the first Ace. The first Ace is upjogged (Photo 1) and then you continue spreading the cards. When you get to the second Ace, the left thumb contacts the Ace and holds it in place. The right hand with its cards moves downward to align the top edges of the two Aces. (Photo 2) At the same time the left fingers push the indifferent card behind the second Ace to the right until it is hidden behind the two Aces. (Photo 3) It is the downward movement of the right hand that hides the adding of the extra card. Continue with the third and fourth Aces, secretly adding a card behind each of them. After you have upjogged the last Ace, continue spreading the cards to the end. The left thumb anchors the second card from the bottom and the fingers now push the bottom card under the spread. (Photo 4) This is David's variation to alternate the fourth card, which was not part of the original Marlo procedure. David comments that this secret addition is a brilliant secret move that is very deceptive and little known.

Holding the cards in the right hand, the left hand comes over and, with the thumb on the front and fingers at the rear, squares them, then squeezes

the cards in the crotch of the thumb and strips out the Aces and the cards secretly between them. (Photo 5)

The left thumb then pushes the Ace on the face of its packet slightly to the right. Apparently the Aces will now be placed on top of the deck. In reality, when the hands come together, the Ace on the face of the packet in the left hand is inserted above the

card held under the spread. The order of the cards from the top of the deck is now as follows: X, A, X, AD, X, A, X, A, X, 10D, JD, X, QD, X, KD.

You now explain that you and the spectator will play a game of Poker and to give each of you a bit of a start, you will each receive two Aces. Slowly deal a card to the spectator and one to you. Deal a second card on top of each of the cards. "We now each have a pair of Aces, let's fill in the hands and see how we do." Three more cards are dealt alternately onto each hand.

"Did you better your pair?" David asks.
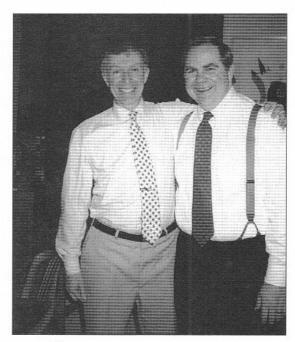
The spectator's hand is turned over: "Look, you've lost your Aces!"

The performer's hand is turned over: "And I must have cheated because I have two pairs, the red and black Aces."
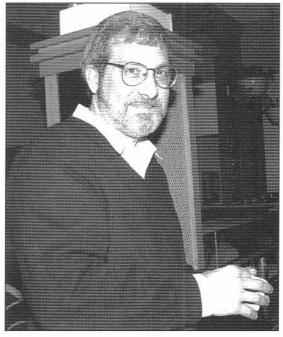
The spectator's cards are turned face-down and put on the bottom of the deck. The performer's hand is picked up and turned face-down; the top two cards are cut to the bottom, as almost a gesture. Simon Aronson helped work out the subtlety which sets the hand to deliver the Ace and Ten of Diamonds for the Royal Flush. The performer's hand is now placed face-down on top of the deck.

The performer offers to play a second game. Dealing fairly, the spectator will be surprised to see that he has three Aces, apparently a sure winner.
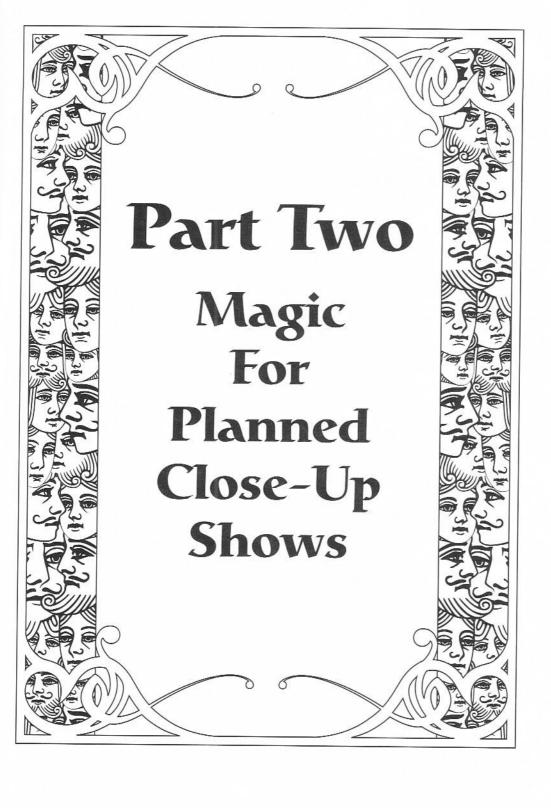
"Sometimes even I lose," the performer comments and then turns over his hand: it is a Royal Flush in Diamonds! "But this wasn't one of those times!"

Simon Aronson and David

John Bannon

Part Two

Magic
For
Planned
Close-Up
Shows

Cigarette Or Pencil Through Signed Card

A card is selected and signed. A cigarette or pencil is visibly pushed through the center of the card's surface so that it is extending out the other side. The cigarette is removed and the signed card is handed out for examination.

I must tell you that this is one of my personal favorites among David's creations. It is a marvelous effect to perform on television—and I have performed it on television in several countries, most recently on Paul Daniels' *Secrets*—especially if you can get a really tight close-up as the cigarette is removed from the card without apparent damage to the card's surface. Believe me, people's mouths drop open. It looks like real magic!
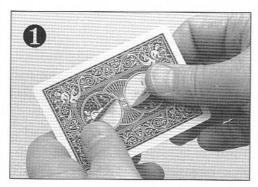
Working independently, David and Don England both conceived this same idea based upon the Cigarette Through Coin effect. In his book *Technical Knock Outs* (1981), Don published an early version of this effect. Without any knowledge of Don's book, David sent Don a diagram of a gaffed card to be made from dental dam using a double backed card. Don England then modified David's idea and invented the flapped gaff. Sadly, this effect has been repeatedly stolen and reproduced for sale by many people without David's or Don's permission.

Here, I will first present my own regular handling of this effect which is the same as in the original instructions except that my patter is included. Years ago I devised an alternate version for the Magic Castle in Hollywood, California, wherein the cigarette penetrated the card in *two* different places—inspired by Karl Germain's Block which was pushed through a wooden board in several places. I believe that I was the first to do a double penetration. In 1995, I performed the double penetration on the Paul Daniels' series *Secrets*. Mostly, however, I perform a single penetration which is what I shall explain here.

Following the exposition of my presentation, I will discuss David's very strong card *routine,* which places the penetration within a larger series of effects, climaxing with the appearance of the signed card inside of a wallet.

Finally, I will describe Danny Orleans' presentation which does involve

a double penetration. When David released this effect, Danny immediately saw its great magical power and added it to his repertoire. As a non-smoker, Danny has taken a different approach to the effect which has become a feature of his close-up and trade show work. He performs it so often, in fact, that he uses up between ten and twelve gaffs a year.

The Solomon/England card has a trap door in the center held in place with a rubber hinge made of dental dam. (Photo 1) When I commissioned David to have cards made for me, I asked that the hole be placed off-center. For simplicity of description, I will refer to the side of the card into which the cigarette is pushed as the *front* of the card, and the side from which it extends out in the back as the *back* of the card....

Eugene Burger's Presentation

The gaffed card is in my right jacket pocket with the front side of the card toward my body and the back of the card away from my body. I secretly palm the gaffed card and add it onto the top of the deck, and immediately spread the cards face-down between my hands. The hands are raised so the faces of the cards are toward the audience and I ask a spectator to "remove any *number* card and not a picture card." I make this stipulation to insure the spectator's signature will be as visible as possible.

The spectator removes a card and shows it to those present. I immediately ask, "What card did you select?" This almost always produces a humorous reaction among the audience members. The spectator names the card and I reach out to take it, look at it, smile and say, "It's a lot easier this way, isn't it?" I place the card face-up on top of the deck (and the gaffed card), hand the deck and a marking pen to the spectator and request that they sign their name on the face of their card. In the thousands of times I have done this, no spectator has ever removed the selected card to examine the deck.

While the spectator is signing the card, I remove a cigarette from the pack and place it on the table—or, if standing, I hand the cigarette to another spectator with the request that they hold it for a moment.
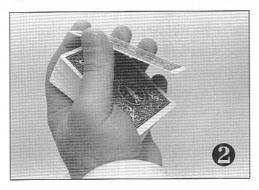
The spectator signs the card. I take back the pen and put it away. I then take the deck in dealing position in my left hand, the signed card face-up on top of the deck.

The right hand now reaches over and takes the signed card with the fingers on the face and the thumb on the back. I move the left hand away from the right hand and say, "You know, I could have *twenty* extra cards in the deck just like the Five of Spades (or whatever card the spectator selected). You never examined the cards. But, you know, even if I had *one* extra Five of Spades, it wouldn't have your name written on it."

As I say these words, my left thumb pushes on the gaffed card and my left little finger gets a break under it. All attention, including mine, is focused on the signed card in my right hand.

I replace the signed card face-up on top of the deck, so I now have a break under the top two cards. Then I take the cigarette from the second spectator. I look at the cigarette for a moment and then at the first spectator who signed the card. I say, "This is a real cigarette. Take it and check it out." I hand the cigarette to the first spectator.

Without hurry and without looking at my hands, my right hand approaching the deck and takes hold of the top two cards at the lower right edge, thumb on top and fingers at the bottom. The two cards are immediately turned over as one.

The left thumb now pushes the top card over to the right and the right hand picks it up and places it between the left thumb and second finger, so it is held above the deck. (Photo 2)

I take the cigarette and say, "This is what it would look like if I could take this cigarette and push it right through the card." As I say this, I push the cigarette into the card about halfway.

My right hand reaches over and takes the card, thumb on top and fingers on the bottom, and swings over to the right to display the card with the cigarette sticking out to those on my right side.

"It would look just like this!" As I say these words, my left thumb pushes the top card of the deck (the real signed card) slightly to the right and the left little finger gets a break under it.

The right hand places the card back between the left thumb and second

finger as before, the cigarette still extending out of the back of the card. I say, "But, of course, we know, don't we, that's impossible. It can't be done!"

As I say this, I slowly remove the cigarette from the card, look at the cigarette in my right hand and then at the card in my left. I immediately hand the cigarette to the second spectator and, at the same time, I allow the gaffed card to drop from my left thumb and second finger onto the top of the deck.

I look at the spectators and say, "This is my favorite part." I now rub the place where the cigarette penetrated with my right first finger and say, "Heal!" I look at the spectators as my right hand takes the top two cards, thumb on top and fingers below, and turns over the two cards as one. Immediately, I rub the face of the card with my right forefinger and again say, "Heal!"

I pause for a beat and look at the spectators and smile. Then I remove the signed card and hand it to the first spectator as I say, "And, believe it or not, the card really is healed!"

At this point, audience members are always very interested in examining both the cigarette and the card. While they are so occupied, I palm off the gaffed card and replace it in my pocket, ready to go again. The card is presented to the spectator as a souvenir of this most magical moment.

David Solomon's Routine

David's presentation, unlike mine, is a complete card routine involving five magical surprises, the penetration being one of them.

David begins with the gaff in his pocket, so the back side is facing out. A card is selected and signed on the face. David secretly crimps the lower left corner of the bottom card. The spectator is asked to cut the deck in half. The card is returned and the bottom half is placed on the top half. For the spectators, there is no doubt that the card is lost somewhere in the center of the deck. David now ribbon spreads the cards face-down. David believes this step loses 90% of the spectators: to them there is no way that the card could now be controlled. He squares the deck and gestures to his pocket, saying that he will cause the card magically to jump into his pocket. As this is said, the two hands come together to cut the crimp to the bottom, thereby delivering the selected card to the top of the deck. He now obtains a break under the top (selected) card with his left little finger.

David now openly removes the gaff from his pocket and places it face-down on top of the deck. He asks that the card be named and immediately does a Double Turnover, showing the signed card on top of the deck. This is the routine's first surprise. The gaff is now the second card. David credits this strategy to Ed Marlo.

With the deck in dealing position, the right hand now picks up the top two cards into Tilt position. The top signed card is taken in the right hand and then inserted below the top (gaffed) card. It looks, of course, as if the selected card is being inserted into the center of the deck.

David now explains that he will cause the signed card to magically jump from the center to the top of the deck. As he says this, he confidently removes the top card as if this were already the signed card. As he does this he gets a break under the top (signed) card with his left little finger. The gaffed card is now replaced on top of the deck and a Double Turnover is immediately executed, showing the face of the signed card. The second surprise.

David now borrows a cigarette or pencil and, pattering about acupuncture and healing, executes a Double Turnover of the two cards and performs the penetration. The third magical surprise.

After the penetration, David places the signed card on the table. He double undercuts the gaff to the bottom of the deck.

A second card is now selected. He swing cuts the deck to have the card returned, so the gaff now falls directly on top of the second card. David riffles the cards to signal that the card is now lost.
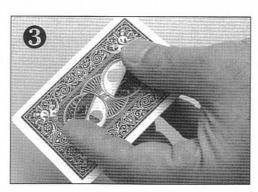
Almost as an afterthought, the signed card on the table is now returned to the deck as well. To do this, cut the deck at the gaff, so the gaff is the bottom card of the cut off portion. This is made easier by the fact that the gaff is a thick card. Again, the cards are riffled to indicate that both cards are now lost.

David now cuts the deck, bringing the gaff to the bottom, and palms off the top (signed) card. With the card held in the right palm, the left thumb side jogs the new top card (the second selection) and then executes the Drop Flourish: the deck is dropped onto the table from a height of about fifteen inches and, because of air pressure, the selected card flips over face-up. The fourth magical surprise.

Under cover of the excitement caused by the appearance of the card, David's right hand casually reaches into his pocket and loads the signed card into the wallet. The idea of combining a palmed card to pocket with the Drop Flourish is from Ed Marlo in *Deck Deception* (1942). The appearance

of the original, signed card in the performer's zippered wallet is the fifth surprise which brings this delightful routine to a close.

Danny Orleans' Presentation

Danny Orleans uses a gaff with two holes, each slightly off-center. (Photo 3) For the penetration, he uses a stick about four inches long, which is very slightly beveled. Danny purchases a standard dowel rod which is slightly larger than the hole and then, with very coarse sandpaper, sands one end. His goal is to have the dowel rod go slightly more than halfway through the hole in the card and then stop.

He begins with the stick in his right pocket and the gaffed card, back side out, is in his left jacket pocket.

Danny almost always performs the penetration after he has finished the Card to Wallet. He uses the Tom Mullica Wallet. Once he removes the wallet from his pocket and has stolen the signed card from the top of the deck, he drops the deck into his left pocket, between the gaffed card and his body, to free his hand to open the wallet. After he removes the signed card from the wallet, he gives it to the spectator who signed it.

He now says, "But it gets even better!" He brings out the stick from his pocket with his right hand, gives it to the spectator and takes back the signed card with his right hand. His left hand drops into his pocket to retrieve the deck and the gaff, which is now front side down on top of the deck. He takes the deck out of his pocket and gets a break under the top card with his left little finger and returns the signed card face-up to the top of the deck.

Gesturing toward the stick, he asks, "Do you know what this is? It's a healing stick. It's used by witch doctors to practice the ancient art of surgery." He takes the stick in his right hand and, if at a party where spectators are holding glasses, gently taps the stick against the side of a glass.
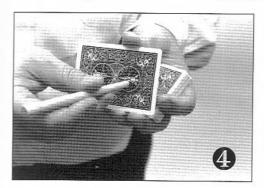
Danny continues, "They make you lie face-down on the operating table, so you can't see what they're doing." With these words, he executes a Double Turnover and, with his right hand, raises up the card so it is held
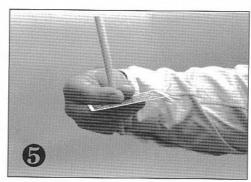
above the deck between the left thumb and second finger.

"They take the healing stick and they rub the stick on your body." He rubs the stick against the gaff and then suddenly pushes it into the hole.

"This creates the illusion that it's going right through." Here Danny twists his left wrist to show as many people as possible that the stick is going through the card.

He quickly withdraws the stick and says, "Now, it's not *really* going through. It just looks that way." Without rubbing this time, he thrusts the stick through the other hole in the card. (Photo 4)

"In fact, it looks significantly better this way." As he says this, he takes the card between the first and second fingers of the right hand so that the flap is held against the second finger, and the card is resting on the back of the fingers. (Photo 5) Danny bends his third and fourth fingers back into a fist to give maximum visibility. He now moves his hand from right to left, stopping and pausing three or four times during the movement so spectators at various positions can see the penetration. He ends with the card in front of a spectator on his left. As he is doing this, he gets a break under the top card of the deck with his left little finger. He then transfers the card to his left hand, so it is held above the deck between the left thumb and second finger.

Danny asks the spectator on his left to take hold of the stick. He holds the stick between his first and second fingers to show the spectator how he wants them to hold it. As the spectator takes the stick, Danny grasps their wrist with his right hand. He now moves the card back and forth along the stick and says, "You can feel it going through the card, can't you?"

The stunned spectator will agree. Danny now pulls the card back toward himself, off the stick. He immediately points to the card and says, "Look, there's no hole!"
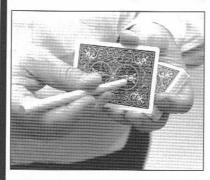
The card is allowed to drop onto the deck. He still has a break under what is now the second card. He rubs the back of the top card, executes a

Double Turnover and rubs again. "It looks even better on this side. Is that your signature?" Danny now takes the card into his right hand and snaps it.

"Here, try it!" he says, as he hands the card to the spectator who is next to the spectator with the stick. This is a clever strategy because, of course, neither spectator can try anything without getting what the other spectator is holding. Under cover of this negotiation which becomes the focus of attention, Danny's left hand with the deck moves to his side pocket, and he thumbs off the gaff into his pocket.

*A **reproduction** of the original ad that appeared in Genii, 1982*

Business Card Prediction

In preparation for his lecture tour in Japan in 1987, David decided to print special business cards. The card folded in half. On one outside surface was his name in English. (Photo 1) On the other outside surface was printed his name in Japanese and his address in English. (Photo 2) When asked why the address was in English, he would reply that this was to make sure any letters written to him would be deliverable. When opened, the entire inside surface of the card was a Seven of Diamonds. (Photo 3) David's idea was to force the Seven of Diamonds in a novel way and then leave the business card with its revelation as a souvenir.

First, David marks the back of the Seven of Diamonds. (Photo 4) This card begins on the bottom of the deck.

David may begin by shuffling the deck himself, retaining the Seven on the bottom, and then offering it to the spectator to cut off some cards. On the

other hand, when he is feeling more daring, he will actually offer the deck to the spectator to shuffle—that is, he will push the deck toward the spectator and ask that it be cut in half. Then he will ask that the two halves be riffle shuffled together. It was Marlo who realized that when shuffling cards spectators only rarely displace the bottom card. Marlo used this knowledge to fool many magicians, David included, especially when he used this strategy in conjunction with his Unexpected Prediction trick.

But what if the spectator *does* displace the bottom Seven of Diamonds when shuffling? After the shuffle, David picks up the deck and glimpses the bottom card. On those occasions when the Seven isn't there, he spreads the cards face-up between his hands and either secretly culls the Seven to the top and then shuffles it to the bottom or he simply cuts the deck so the Seven is on the bottom. He may then shuffle the deck himself one more time, keeping the Seven in place on the bottom.

Whichever opening he chooses, David now pushes the deck toward the spectator and asks that some cards be cut off. Pointing the the top card of the tabled portion, David asks whether there is any way that he could know the identity of this card. If the spectator thinks there might be some way, they may replace their cards and cut again. The spectator eventually agrees. David now picks up the tabled cards and deals the card on the table.

"And there is certainly no way I could know *this* card..." he deals the next card face-down on top of the first. "...or *this* or *this* or *this*..." David deals six cards face-down on the table. On the sixth card, he bottom deals the Seven of Diamonds. Since the force card is marked on the back, the spectator is now invited to mix these six cards. They are then dealt out into a row on the table.

Using the Magician's Choice, the marked Seven of Diamonds will now be forced as follows.

"We have six cards taken at random from a shuffled deck. Let's eliminate three of them. Push three of the cards toward me."

If the three cards pushed include the force card, David says, "And we'll use these three cards." He then brushes the other cards aside.

If the three cards pushed do not include the force card, he pushes *them* aside, saying, "And, as I said, we'll eliminate these cards."

Three cards now remain, one of which is the force card. David now says, "Three cards, turn one face-up" If the Seven is turned face-up he says, "And, of course, you might have turned *any* of the cards face-up, don't you agree?"

If the spectator reaches toward one of the unmarked cards, David says,

"And put it over here, we'll eliminate it as well."

Two cards are now on the table. One is the marked selection. David picks up a card in each hand, gestures toward the spectator and asks, "Which do you prefer?" This, of course, is a beautifully ambiguous question. If the spectator "prefers" the unmarked card, it too is eliminated (in keeping with the previous practice of eliminating any cards designated).

On the other hand, if the spectator "prefers" the force card, the word "prefers" is immediately interpreted as "selects" and David says, "Take it," handing the force card to the spectator. The card is then turned face-up to show the Seven of Diamonds. "That's my card!"

All that remains is for the business card to be opened and the prediction displayed.

Eugene: This is delightful—and a clever way of distributing your business card.

David: Thank you. I formulated it after attending your seminar on Equivoque in the 1980s. I wanted to apply those techniques to simplify Marlo's Unexpected Prediction.

Eugene: Have you ever performed it in a situation where the effect was repeated, say at different tables at a party?

David: Oh, yes. I have performed it for table after table working a banquet. You might suppose that if the prediction was the same card each time the effect would be ruined. That hasn't been my experience. I have found that the effect is intensified because spectators think that I have a pocket full of different predictions. I know this sounds weird because the prediction is out before the selection is made, but that, again, has been my experience. Spectators have asked to see the other person's business card that I left. I have also had occasions when spectators have followed me from table to table, and when the Seven of Diamonds is turned over they have gasped before my revelation of the prediction.

Solomon's Oil And Water Routines

An Introduction

Oil and Water is a card plot that has teased and fascinated Solomon's mind from the time he first became aware of the it. Although David believes that elements of the effect may go back to Walter Gibson, he also thinks that Marlo contributed the really important elements: using four red cards and four black cards, presenting the effect in three phases, introducing the metaphor of oil and water (how they can be mixed but always separate) and, most crucially, sophisticated methods to accomplish the effect.

The plot, indeed, is beautifully simple. Unfortunately, many of the proposed magical handlings have been anything but simple. Many, in fact, have been over-handlings and, consequently, they have lost or cluttered the plot's beauty and simplicity. As you will see, the Solomon solutions to method and handling are visually direct and quite elegant.

Frankly, I think the Solomon solutions have a dimension that is also inspirational for the rest of us. We see here what happens when a serious magical thinker refuses to rest upon his own past achievements and, instead, sets his mind to improving his own improvements. (And what magical routine of yours or mine couldn't be improved and made just a bit better?)

In the mid-1970s, David was helping Ed Marlo formulate his *Marlo's Magazine.* He met with Marlo on a regular basis for magical sessions, usually several times each week. During this period, David was present when the Who's Who of card magic visited Chicago and met with Marlo. He says now, "It was the most exciting magic time of my life because no matter what the card

problem or sleight discussed, Eddie had multiple solutions—and most of them were very good!"

In *Sessions,* which David and Simon Aronson published in 1982, David presented his Refined Oil and Water (p. 125), which he considered to be one of the best solutions to the three phase Oil and Water effect.

Since then, of course, Solomon's mind hasn't stopped working on the problem. He has worked diligently on improving the method and handling. It was during a session with Marlo that David first began to envision a counting sequence that would enable him fairly to mix the red and black cards yet still show them to be separated by doing a false count sequence. He worked on the count and performed the effect at every opportunity— always with great success. The exciting part was that he had finally found a way to count the eight cards and show them separately as four black cards and four red cards and, by simply putting the packets together, he could instantly show them as mixed—a quite fabulous climax.

The reaction David was getting was so great that Marlo himself began working on David's ideas and, in 1986, actually put a version of it in his lecture notes, *Thirty Five Years Later* (p. 23)—sadly with no inspirational credit to David for the idea. At the time, David admits this upset him and he was disappointed with Ed. Fortunately, rather than dwell on this negative situation, the experience inspired David positively to work out an even better counting sequence. Compare the Marlo and Solomon methods for yourself!

Some proponents of Oil and Water still tell David that they like his original Refined Oil and Water because there are almost no sleight-of-hand moves in it. David understands this view: he performed Refined Oil and Water for ten years exactly as written in *Sessions.* He found the only drawbacks to that method are the use of an extra card and the fact that you must execute the Olram Subtlety at the crucial time in the routine, to show four black cards. David has always found the Olram Subtlety to be an unnatural move. In his Million Dollar Oil and Water, you will find that this move has been eliminated because you clearly show four black cards and then four red cards. In his A Small Color Collision, you are also able to show four black cards at the crucial moment (and this leads the audience to conclude the cards on the table must be red cards).

David offers one more observation about performing his Million Dollar Oil and Water. Obviously, it must appear as if there are no moves or switches of cards when the effect is presented. When performing this routine for lay persons, David has found that the first face down mixture and separation is so convincing, people begin applauding after the second card has been

shown in the second phase, thereby making the moves rather easier to execute. This is not to say that one can do the moves poorly but, rather, that the moves are naturally covered by the performer's words and, especially, by the fact that the performer's *eyes* are *not* on the cards! With practice and rehearsal, the moves can be mastered and the result is a quite beautiful piece of magic that uses only eight cards.

For those readers who do not like sleights and moves (and who have still purchased this book!), David's two methods using gaffed cards are worth exploring. A Small Color Collision has all the elements of the pure method with only one sleight-of-hand move: the Vernon Wedge.

The *piece de resistance* here is, of course, David's brilliant Technicolor Oil and Water. This again is a Marlo plot which he submitted to *Ibidem*. In the third volume of *Marlo's Magazine* (1979, pp. 132-152), Marlo and Solomon once again visited the plot. Looking back on those solutions today, David says that they all had extra cards and many different Buckle Counts and gratuitous moves and subtleties to accomplish the effect. He says, "When I reread these solutions today in the light of my new discovery of using gaffed cards, there is no comparison with the clear visual effect that can be created. Even Cervon's Black and White effect does not have the visual surprise that my solution has. And Racherbaumer's solution, in *Richard's Almanac* (Winter, 1985), is interesting though you can't show the cards separately as being red cards with red backs and black cards with blue backs. I think these methods are clever, but not really clean and visually correct. One always begs to see the other side of the cards. In my new method, everything is clear."

Juan Tamariz, in his wonderful book, *The Magic Way,* describes what David believes is a fabulous opening sequence where the black and red cards are in separate packets which are never touching until they are first mixed. David tried to incorporate this in his own solutions but never found the right method until he developed Technicolor Oil and Water. Here, it works perfectly. He is able to show four red cards with red faces and, separately, four blue backed cards with black faces at the beginning—and, believe it or not, at the finish as well! He says, "When I was working on this method, I hit the wall over and over again because I could not show the cards separately after the climax—and this precluded the effect from being really worthy. But Technicolor Oil and Water has it all. I have performed this routine for some of the country's most knowledgeable magicians and they all agree that this is the most visual Oil and Water yet."

Million Dollar Oil and Water

This sleight-of-hand version includes the classic three phases. In the **first phase**, four black spot cards are introduced as oil molecules and four red spot cards as water molecules. As oil and water, the cards are mixed, alternating face-down. After a magical shake, like salad dressing, the mixture is seen to have settled and the oil cards have magically come to the top of the packet.

In the **second phase**, the performer suggests that perhaps the audience was confused because the cards were face-down. With the cards now face-up, they are again mixed in the fairest way, so that they clearly alternate. The cards are given a shake and the oil cards again magically come to the top of the packet.
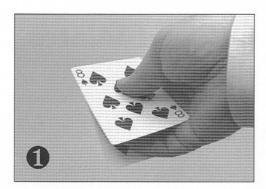
Moving on to the **third phase**, the performer asks, "Is it possible to put the oil cards on top of the water cards and make them mix?" David's answer is that this is beyond chemistry but not beyond the power of magic. Without any false moves, the black packet is placed on top of the red packet. The cards are immediately turned over and spread: the red and black cards are now magically mixed.

You will use four black cards, 8's and 9's, and four red cards which are also 8's and 9's. The black cards are on the face of the packet.

To begin the **first phase**, hold the eight cards face-up in the left hand. The cards are apparently counted from the left hand to the right hand. Actually, the cards are spread slightly and the first black card is pushed off by the left thumb and counted into the right hand, thumb on the face and fingers below. This is followed by the second black card which is counted into the right hand square under the first card. The third card is then counted under the second card and pulled square. As the fourth card is counted under the third card, the right little finger is secretly inserted between the cards. This is the Vernon Wedge. (Photo 1)

The red cards are now spread and counted as follows: as the first red card is counted into the right hand, it is inserted into the Wedge. (Photo 2) The right little finger is immediately removed. The three remaining red cards are fanned slightly and are also inserted as a group into the Wedge, under the first card. This procedure has secretly moved one of the black
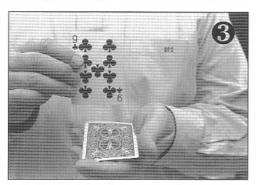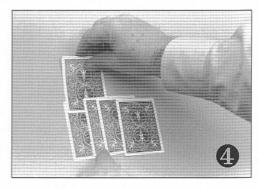
cards to the bottom of the face-up packet.

The cards are turned face-down and the top four (apparently red) cards are spread and, without reversing their order, are squared and placed onto the table with the right hand.

The four cards in the left hand are now shown to be black. To do this, the left thumb does a Block Push Off of the top three cards as one. (Photo 3) The right hand (fingers below and thumb above) picks up the block of three cards as one and shows a black card to the audience. This block is replaced on top of the packet in the left hand.
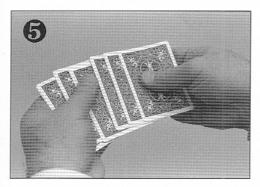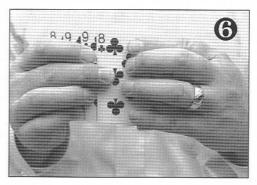
Attention is now turned to the cards on the table which are now spread out to the performer's right, into an overlapping fan.
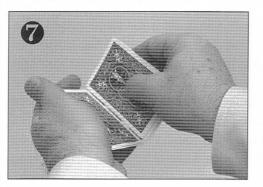
The top card on the packet in the left hand (apparently a black card) is taken by the right hand and interlaced between the third and fourth cards (counting from the performer's right) so that it is sticking out halfway. (Photo 4) The next card is taken by the right hand, shown to the audience and inserted between the second and third cards. The third card is shown and inserted between the first and second cards. The final card is shown and then placed on top of the interlaced packet, also projecting out. The cards are now slowly and deliberately squared.
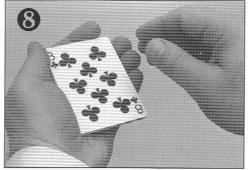
To show that the cards have magically separated, pick up the packet in

the left hand. The top three cards are pushed off and counted into a fan. You will now do a Covered Second Deal of the fifth card. This move is hidden by the three cards in your right hand. The left thumb pushes off the fourth and fifth cards together, so they are slightly fanned. The right fingers immediately pull the fifth (or lowermost) card to the performer's right, under the spread. The left thumb slides the fourth card to the left and holds it in place (Photos 5 and 6) as the right thumb on top and fingers below grasp the fan of three cards plus the fifth card and flip them over, face-up, onto the packet in the left hand. (Photos 7 and 8) The four black cards are fanned and the right hand places them face-up onto the table. The four red cards are turned face-up and fanned in the left hand.
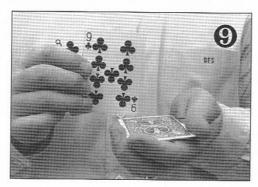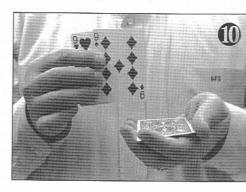
Second phase: The face-up red cards are now fairly interlaced between the four face-up black cards on the table. Begin at the left, between the first two black cards, and finish with the last red card upjogged on the face of the packet. Be sure to pause here so that this perfect picture of interlaced red and black cards registers with the audience. The cards are squared, picked up and turned face-down.

The cards are spread between the hands, getting a break with the left little finger under the fifth card. As David does this, he points out to the audience that there are only eight cards. As the cards are squared, a second break

is gotten with the third finger under the third card.

The cards are now False Counted into the right hand and are shown to have again separated. To do this, the top card is pushed off with the left thumb, and grasped by the right hand, thumb on top and fingers below. It is shown to the audience and counted as "one." The right hand now picks up the next two cards above the break as one, below the first card, so that they are fanned, then again shown and counted as "two." (Photo 9)
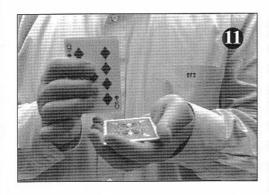
The right hand now picks up the next two cards, above the next break, again as one card, under the cards in the right hand and, showing their faces, counts "three." As this is done, the left little finger gets a break below the top card of its packet.

To complete the count of the four black cards, the right hand comes back to the packet apparently to pick up the next card. In reality, the third card and the hidden red card are put back on the packet. The right hand immediately moves away with the top three cards which are shown and counted as "four." These three cards, as four, are squared. They are grasped from above by the ends with the right hand and placed face-up on the table.

The red cards are now False Counted as four. Visually, this will look exactly like the count of the black cards. You have a left little finger break below the top three cards. The top card is pushed off by the left thumb into the right hand, shown and counted as "one." The right hand picks up the next two cards, above the break, as one, under the first card, in a fanned condition and shown as the second count. (Photo 10)
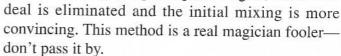
The right hand now apparently returns for the next card. In reality, no card is picked up: the cards are brought back to the packet, squared, and the right hand again shows the same red card as "three." (Photo 11) Because of the change from two fanned cards to one card, this passes unnoticed. The last two cards, as one, are then taken and counted as "four." The important point in performing these Counts is maintaining a constant rhythm.
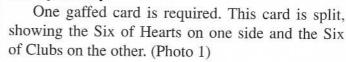
Third phase: For the amazing climax, take the supposed black cards and place them on top of the red cards, side jogged. The right hand grasps the jogged packet from above by the ends and turns palm up to show the faces of the cards. Square the cards. Spread the face-up cards to show that they have mysteriously mixed.

A Small Color Collision

This Oil and Water routine is a version of David's marketed effect using Jumbo cards called Color Collision using regular size cards. It has the same three phases as the previous effect Million Dollar Oil and Water. This version still uses only eight cards, but by using the split face gaff, the second deal is eliminated and the initial mixing is more convincing. This method is a real magician fooler—don't pass it by.

One gaffed card is required. This card is split, showing the Six of Hearts on one side and the Six of Clubs on the other. (Photo 1)
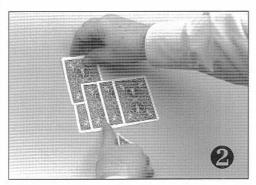
The cards are set up from the face of the deck: 6S, 8S, 9C, 8C, 8D, gaffed 6H (with index to performer's left), 9D and 6D. Notice that David is using cards with rounded numbers because he feels that the audience's perception of the cards melts together, and no individual card stands out.

Phase one: The cards are apparently counted face-up from the left hand to the right. As in the previous effect, the cards are spread slightly and the first black card is counted into the right hand, thumb on the face and fingers below. This is followed by the second black card which is counted under the first card and held square in the right hand. As the third card is taken into the right hand, the right little finger is inserted between it and the second card, forming the Vernon Wedge. The remaining black card is counted into the right hand and held square, the little finger still retaining the Wedge.

The red cards are now counted. As the first red card is counted, it is inserted into the Wedge and the little finger is immediately removed. The three remaining cards are fanned slightly and are then also inserted as a group into the Wedge, under the first red card. The cards are squared. This procedure has secretly moved two of the black cards to the bottom of the face-up packet.

The right hand now turns the cards face-down, end for end, and places them in the left hand. Thumb off the top four face-down cards and, without reversing their order, square them and place them face-down as a packet on the table.

The four face-down cards in the left hand are now spread and, as they are squared, the right hand, fingers below and thumb on top, removes the second card and places it on top of the packet. As David does this, he says, "Four black cards."

The top card of the packet is now shown to be black. To do this, David executes a Block Push Off of the top three cards with the left thumb. The right hand (fingers below and thumb above) picks up the block of three cards as one card and shows a black card to the audience. This block is replaced on top of the packet in the left hand.

The four cards on the table are now spread to the performer's right, into an overlapping fan. The top card from the packet in the hand is now inserted, upjogged, between the third and fourth cards, counting from the performer's right. (Photo 2)
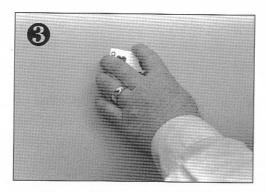
The three cards in the left hand are spread into a fan and the hand is raised to show the audience three black cards. They are lowered and squared into the left hand. The top card (without flashing its gaffed face), is now inserted upjogged between the second and third cards on the table. The next card from the hand is shown and placed between the first and second cards, and the last on the top card, again upjogged about half-way.
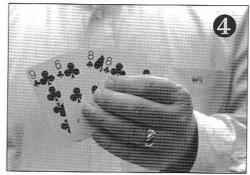
The cards are now slowly and deliberately squared face-down. The left hand thumbs off the top four cards into a fan which the right hand receives (fingers below and thumb above)—and shows them to the audience as black. Place them, as a fan, face-up on the table.

The cards in the left hand are turned face-up by placing the right thumb under the cards and fingers above, and pivoting the cards face-up into the left hand. This automatically turns the cards end for end. Both hands spread them into a fan and the left hand lowers, palm up, to show them to the audience as four red cards. Be careful not to flash the gaff.

Second phase: The four black cards are now inserted face-up between the four face-up red cards in the left hand. The top black card is inserted out-jogged behind the face-up card at the performer's left. The other three black cards are inserted outjogged between the second, third and fourth cards. It is good to pause here, so the picture of the interlaced cards is very clear to the audience.

The cards are squared and turned face-down end for end. The top four cards are spread over into the right hand. As David does this, he loosens the fifth card with the left thumb and picks up a break with the left little finger under it. When he then squares the cards, he secretly picks up this fifth card, taking the cards from above by the ends.

The left hand with the (three) red cards now moves away from the right hand, turning over palm down so the cards are face-up (Photo 3), and places them on the table.

The (five) cards in the right hand will now be shown to be four black cards. To do this, the cards are taken into the left hand in dealer's position. The left thumb spreads them into the right hand, holding the last two cards as one. The left hand then tilts up so the audience can see the faces of the cards. (Photo 4) The audience sees four black cards. (Be careful not to expose the gaff!)

Third phase: For the surprising climax, the black cards in the left hand are squared and taken into the right hand where they are held from above, by the ends. The left hand picks up the face-up red cards and turns them face-down.
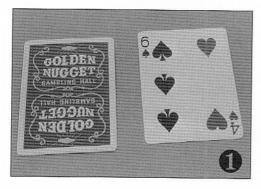
The face-down black cards are placed on top of the face-down red cards, jogged half-way to the right side. The right hand grasps the cards and turns so the faces of the cards can be seen. The cards are squared into the left hand dealing position. The right hand, thumb below the packet and fingers above pivots the cards end for end face-up, and the left thumb spreads the cards into the right hand to show the immediate alternated mixture.
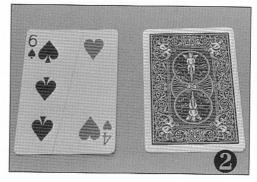
One last bit of advice from David: during the routine be careful not to spread the cards too far or too loosely or the gaff will show.

Technicolor Oil And Water

The first three phases are the same as in the two previous Oil and Water routines. The difference here is that the red cards have red backs and the black cards have blue backs. A fourth phase is added in which the cards separate a final time.

This is certainly the most amazing version of the Oil and Water effect that I have ever seen. Jeff McBride learned it and performed it for several small groups at the 1995 Mystery School event. It requires nine cards although the audience is only aware of Eight of them. It also requires two gaffed cards, one red backed and the other blue backed, both of which are split down the center of the face, showing a Six of Spades on one side and a Four of Hearts on the other. (Photos 1 and 2) In addition, Two of the card surfaces are roughed: the red backed Three of Diamonds is roughed on the face and the blue backed Seven of Clubs is roughed on the back.
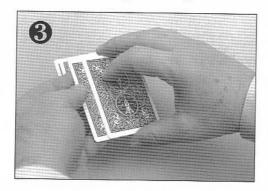
The two packets are set in the following way. First, the red backed Golden Nugget cards are set from the face: 2H, 5D, gaffed 4H (index to left), and 3D. Second, set the blue backed cards in the following order from the face: 3D, 8S, gaffed 6S (with index to left), 9C and 7C.
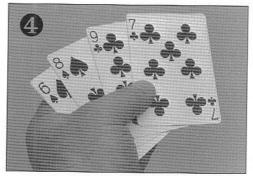
Begin with the red backed cards in a face-down packet on the table to your right, and the blue backed cards in a face-down packet on your left.

Pick up the red cards and place them in the left hand dealing position. The left thumb pushes over the top card and the right hand grasps the card from above by the ends. Drop count the cards onto the table, one on top of the other, reversing their order. Pick up the packet with the right hand and

place it squared into the left hand. The right hand pivots the packet over face-up, bookwise, and places it face-up on the table. The right fingers and thumb spread the cards from left to right to show four red faces—being careful not to expose the black gaff on the Four of Hearts.

The blue backed cards are now picked up with the right hand and placed into the left hand and counted like the red cards. The first card is dropped, then the second. The left fingers now pull the bottom card slightly to the left (Photo 3) and the third and fourth cards are grasped by the right hand and dropped as one. Then the final card is snapped and dropped. These cards are picked up with the right hand and turned over bookwise into the left hand. The left thumb pushes over the first three cards into the right hand, holding the last two cards as one, keeping the Three of Diamonds hidden. The left hand holds the fan to show four black cards. (Photo 4) As you do this, be careful not to expose the gaff.
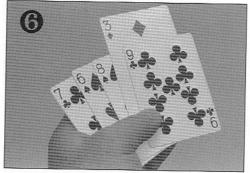
Here, David stresses that the cards are not held in the typical dealer position with the forefinger at the front. This grip is too suspicious. Rather, the cards are held farther forward in a relaxed and comfortable grip. The important thing is that you do not want the audience to get the impression that there are more than four cards.

The black cards are turned face-down bookwise and the left thumb pushes over the top card. The right hand grasps it above by the ends and drops it onto the table. The right hand now turns the red cards face-down bookwise (allowing them to be more or less squared) on the table. The right hand slides the top red card off the table and places it on top of the blue card, overlapping slightly to the right. (Photo 5) The next blue card is dropped, again overlapping to the right side, followed by the next red card.

Two blue cards will now be dropped as one. To do this, the right hand grasps the cards above by the ends while the left fingers slide the bottom card slightly to the performer's left, and the top two blue cards, squared as
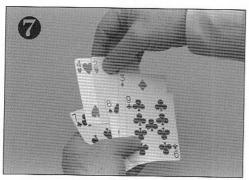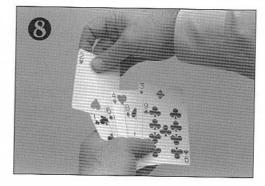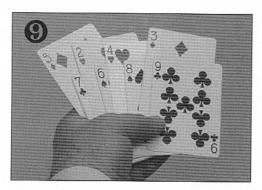
one, are dropped onto the red card. This is followed by another red card, then another blue and then the final red card. The backs are clearly mixed.
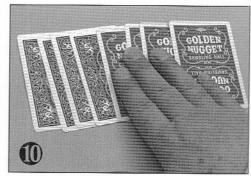
The cards will now be shown to magically have separated. Begin by squaring up the cards, and place the packet in the left hand. The cards are grasped from above by the ends. Make a shaking motion with the cards. Now turn them face-up end for end into the left hand. Thumb off the four red cards into the right hand, showing they have separated, and place them, as a fan, face-up onto the table. Again, be careful not to expose the gaff. Spread the black cards, making a fan in the left hand, concealing the lowermost red card behind the last black card. Note that this is made considerably easier by the fact that the two roughed surfaces stick together.

The face-up red cards will now be interlaced between the four face-up black cards held in a fan in the left hand. (Photo 6) Pause so this picture can register with the audience. David has created an ingenious handling to hide the gaffed card. Pick up the first red card (3D) and place it upjogged between the third and fourth cards (counting from the performer's left). The next two red cards are picked up together (thus hiding the gaff) and the two cards are inserted between the second and third black cards. (Photo 7) They are pushed almost flush and the normal card (2H) is removed, leaving the gaffed card in place. The Two of Hearts is then inserted between the first and second card. (Photo 8) The final red card is then placed upjogged

behind the black card at the performer's left. (Photo 9) Pause again so this picture of interlaced cards is clear.

Square the cards and turn them face-down bookwise and place the packet on the table. The cards are now spread face-down to show that they have magically separated into four red backers and four blue backers. The right fingers and thumb push on the back of the packet to table spread them from left to right. The second and third cards are roughed and will stick together when you exert pressure during the spread. (Photo 10) The audience sees four red backed cards together followed by four blue backed cards. This is truly one of the most amazing moments in this routine.

The right hand picks up the red backed cards in a fan and cuts them so the top two cards (as well as the card hidden below the second card) go to the bottom. The red cards are then placed on top of the blue cards on the table and the entire packet is picked up in dealing position in the left hand.
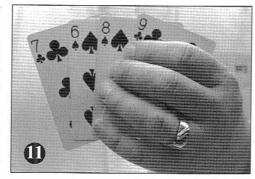
Turn the cards face-up bookwise and spread them between the hands exerting pressure. Again, the roughed surfaces come together hiding the extra card. The cards are seen to be alternating red and black once again.

Square the cards into the left hand. Grasp the cards with the right hand from above by the ends and make a shaking motion. Turn them face down end for end and place them in the left hand. Thumb over the top four cards, splitting the the roughed pair. Four red backed cards will be seen.

The right hand, fingers below and thumb above, takes the fan of red backed cards and turns them face-up and places them on the table—again, being careful not to expose the gaff. Four red faces are seen.

The left thumb now pushes over

the top four blue backed cards, keeping the last two cards together as one, and displays them to the audience. (Photo 11) This last phase is truly amazing because you end up with four red backed cards that have red faces and four blue blacked cards with black faces.

"Is Seeing Believing?"

While we were working on this book, David suggested that I might try to come up with a presentation for this effect based on something other than the metaphor of oil and water. In addition, he said that he wanted a presentation that highlighted and enhanced the effect's actions, as opposed to a presentation that was so strong that it would call attention to itself rather than to the magic.

I decided that a good premise for a presentation would be the frailties of human observation. The presentation revolves around playing with the old adage, "Seeing is believing" and questioning whether it is really true.

To simplify learning this presentation, let's begin by breaking down the effect into its basic actions:

A. Red cards shown face-down and then turned face-up to show red faces.
B. Blue cards shown face-down and then face-up showing black faces.
C. Cards mixed face down.
D. Cards turned face-up and shown separated.
E. Face-up red cards interlaced with face-up black cards.
F. Cards turned face-down and shown separated.
G. Face-down red cards are dropped on top of face-down black cards.
H. Cards turned over and shown interlaced.
I. Cards turned over and shown separated.

In my presentation that follows, capital letters in parentheses refer to the above actions.

"How often have you heard people say, 'Seeing is believing'? But is it? Let's look at this popular assumption with a simple game of observation. Our game uses eight playing cards.

"Four of these cards (A) are red spot cards. This makes it easy for you to keep track of them. And to make it even easier, the red cards all have red backs.

"And here are the other four cards. (B) They are all black spot cards and their backs are blue. You must admit that it is easy to tell the two sets of cards apart. And you can tell them apart regardless of whether they are face-up or face-down.

"The game begins. Observe carefully as I mix the two sets of cards. (C) Red cards with red backs are clearly mixed with the black cards with blue backs.

"Here is the question. You saw what I did, but is seeing *believing?* Of course not! The cards are not really mixed at all. (D) The red cards are separate from the black cards.

"Perhaps my game of observation went too fast. I'll slow it down. The red cards are slowly and clearly interlaced with the black cards. (E) You can see it happening. But is seeing believing? I hope not! (F)

"If I place the four red cards on top of the four black cards (G), I know that you saw what I did. But please don't believe it! (H) You see, the cards are not really interlaced at all.

"And if you believe that, I've really taken you. Look, you saw them interlaced and you believed what you saw. Remember the moral of the game: seeing *isn't* believing! (I) The cards are separated—just as they were at our game's beginning."

Unhappy Student

(A, 2, 3, 4 Exchange)

Effect: Four Jacks are removed from the deck and signed on their faces by various spectators. The Jacks are placed face-down on the table. An Ace, Two, Three and Four of Clubs are also removed from the deck, plainly shown and placed into four separate pockets. The packet with the Jacks now changes, card by card, into the Ace, Two, Three and Four of Clubs. After this startling surprise, the four signed Jacks are removed from the pockets.

The spectators may believe the effect is over, but David has another surprise up his sleeve. He now places the two packets of cards together. The Ace, Two, Three and Four now vanish and reappear in his four pockets. You are left with only the Ace, Two, Three and Four of Clubs and the four signed Jacks.

Eugene: Tell me, first of all, about the background of this effect.

David: Marlo found the original effect in *Alternative Card Magic* (1982) by Sadowitz and Duffy. It was called The More Things Change. The inspirational source which Sadowitz noted was Vernon's Travelers. Marlo published his variations in his *Magazine* (Vol. 5, 1984). He performed another variation on his fifth Paris Video.

Eugene: What about those methods?

David: I actually performed one of the methods from the *Magazine*. It required several palms and a lot of attention to detail, but the way Marlo performed it—and the way he taught me to perform it—added up to a very strong piece of magic.

Eugene: But I suspect you still weren't fully satisfied with the method.

David: As I thought about the effect, it occurred to me that I could accomplish this it using duplicate double face cards and that this would eliminate some of the cumbersome moves and really give the transposition a strong look. I wanted to show the cards on the table and with no extraneous moves place them into the pockets.

Eugene: You shared these thoughts with Marlo?

David: Yes, and incredibly within two days he wrote a long detailed set of notes for me which he titled "Unhappy Students."

Eugene: And so we have the title for your effect.

David: Right. In his notes, among other things, Marlo insisted that the method must be done with a borrowed deck. Still, to accomplish this, he used stranger cards which he carried with him rather than double facers. What he didn't seem to realize is that double facers *are* stranger cards. The double facers would also work with a borrowed deck. Of course, in a true performance I would personally never use a borrowed deck.

Eugene: I notice that Jon Racherbaumer, in *Card Fixes* (1990), says that it must be a borrowed deck so the spectators don't think of the idea of duplicates. Although he admits that signing the cards cancels out such an idea, he thinks that this takes up time and creates, as he says, "narrative drag." But I suppose that would depend upon how good a narrator you happen to be.

David: You can read Eddie's notes to me in *Card Fixes* (p. 122). Neither Jon nor Eddie mention that I was the so-called unhappy student. Actually, I was a *happy* student because I had devised what I felt was a great method to a very good plot.

Eugene: And Marlo?

David: There have been many things said about Marlo wanting to have invented all of card magic. Here, I'm sure that he wanted to show me that he could construct a better method than mine using my own premise. This was part and parcel of his greatness. He

really thought that he could invent all the card methods and he worked tirelessly, almost like a mad genius, to propose all the solutions he could imagine.

Eugene: Those were exciting times for you, weren't they?

David: You have no idea. My time with Eddie was very inspirational and had a strong effect on me over the years. He stimulated my competitive juices and, generally, I found I came up with better solutions for my effects. Marlo was competitive. Sometimes he invented terrific innovative solutions and sometimes variations that were only fair. Unlike Eddie, I only put the method or methods that I consider my very best solutions into print!

Eugene: Looking at your effect, I take it that you decided to use the Ace, Two, Three and Four to achieve greater clarity.

David: Yes. I think it clarifies which cards are going into which pockets and therefore requires the spectators to remember less. Of course this also limits the possible solutions to the problem of handling by placing extra requirements on the showing of the cards that probably can't be accomplished with the various false counts.

Eugene: And the signing of the cards?

David: I think it really adds to the effectiveness and strength of the effect. And I don't agree with Jon that it necessarily creates "narrative drag."

Eugene: I can imagine that one could make an important presentational moment out of the signing of the cards.

David: Of course. The important thing is that I feel my method, although it still demands some sophisticated sleight-of-hand, eliminates much of the cumbersome palming. What palming remains happens at the right moment. And this routine has a very surprising climax!

Eugene: Yes it does. Any other credits?

David: Don May was an inspiration in suggesting the possibility of plac-
ing two cards as one into the pocket. I then worked out all of the
moves and the construction for the effect. And Simon Aronson
helped me with the simple presentation that I developed when I
perform it.

Requirements: You will need three double face cards: JD/3C, JS/2C,
and JC/AC. You will also need an extra matching Four of Clubs.

Set-Up: Before the effect is presented, remove the Ace, Two, Three and
Four of Clubs from the deck. You will now put together an eight card pack-
et. From the face of the packet: 4C, 3C, 2C, AC, JD/3C, JS/2C, JC/AC and
finally the extra Four of Clubs on the bottom. The double facers are, of
course, all Jack side up. Place this packet of eight cards in a pocket with the
face of the Four of Clubs facing out.

Method: Remove the four Jacks from the deck. You will now pass them
out to four spectators so that the faces of each of the Jacks may be signed
across the middle with a marker. Give the Jack of Hearts to the person far-
thest on your left and the Jack of Diamonds to a person to the right of that
person. The black Jacks are given to people on your right.
   While the cards are being signed, bring out the eight card packet with
the Four of Clubs facing out. Place it in your left hand and get a left little
finger break under the top four cards, above the Jack of Diamonds.
   You will now collect the signed Jacks. Extend your right palm to the
person on your left who will place the Jack of Hearts on your palm. As this
is done you may comment upon the signature. The Jack of Diamonds is
placed face-up on top of the Jack of Hearts and then the two black Jacks. By
handing out the Jacks in this order, you have accomplished two things. First,
the Jacks are now in your right hand in the necessary order for the routine.
Second, to collect the last black Jack, you have turned your body to your
right. This is important for the Pull Down Move which follows.
   The Jacks will now apparently be put under the cards in your left hand.
In actuality, the left little finger pulls down on all the cards below the break
and the Jack packet is inserted into the break. (Photo 1) Having turned
slightly to the right to receive the final Jack helps cover this move.
   The cards in your hand are now immediately spread between the hands,
keeping the last five cards squared as one. The right hand grasps the Four,
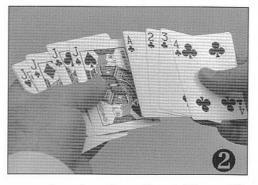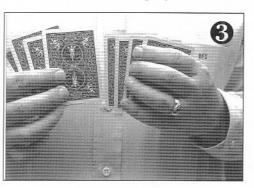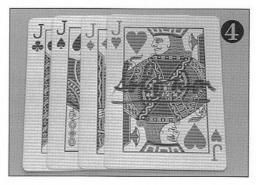
Three, Two and Ace and then moves away showing them front (Photo 2) and back (Photo 3).

The hands come together and the right hand cards are placed on top of the Jacks in the left hand. As you do this get a left little finger break above the Jack of Hearts. The cards in the hands are squared and all the cards above the break are lifted and placed face-up on the table.
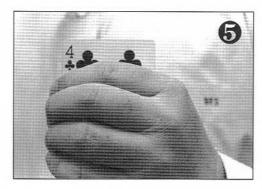
The five cards in the left hand are now spread, holding the last two cards as one. They are not spread too far apart. (Photo 4) The audience sees four Jacks and since the face Jack of Hearts is signed, they will assume all of the Jacks are signed. The Jack packet is squared and placed face-up on the table.
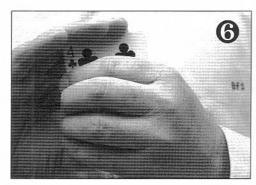
Pick up the club packet. You are now going to place the four club cards into separate pockets. Before you do this, however, you will execute a count that will place the cards in the necessary order. (This count is similar to the one David uses to display the Aces in his Miscall Collectors.)
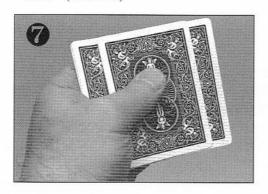
Hold the club packet in the left hand in dealing position so the Four of Clubs is facing the audience. (Photo 5) The right and left hands work together as follows: the right hand joins the left hand holding the packet above by the ends with the faces of the cards toward the audience. (Photo 6) The left hand buckles the bottom card as the left thumb peels off the top card onto it secretly. The right hand moves away with the packet proper (this is count
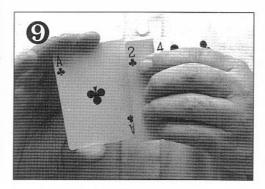
"one"). Again in unison the right hand moves back to the left hand and places its packet onto the left hand double card about an inch from the left side, this time the left thumb pulls the top card to the left about one-half inch. (Photo 7) The left fingers peel the face card (Three of Clubs) to the left. Because the Jack is side jogged to the left, the spectators see only the single edge of the Three of Clubs. Again the right hand moves away. This peeling places the Three of Clubs onto the Four of Clubs for the count of "two." (Photo 8)

The right hand again moves to join the left hand and squares the Three of Clubs into the left hand; the left little finger picks up a break below it. With the left fingers and left thumb the Two of Clubs at the face of the right packet is slid to the left singly, and placed onto the cards in the left hand. (Photo 9) The right hand still holds the (double) Ace of Clubs. (Photo 10) At this point you have apparently displayed the Four, Three, Two and Ace, and are now ready to place them into your pockets.

The Ace of Clubs (double) is held up by the right hand from above by the ends, shown to the audience and placed in the front right pants pocket, back out. The packet is now taken over by the right hand, squaring it up, holding above by the ends, but keeping the break below the Three of Clubs with the right thumb.

The left thumb now peels off the Two of Clubs from the top, shows it to the audience with the left hand and places it in the left jacket pocket.
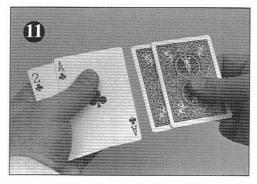
The right hand places the packet into the left hand, retaining the two cards above the break, and displays the Three of Clubs and places it (and the Jack of Clubs secretly behind it) into the left inside shirt pocket, back facing out.

Finally, the right hand shows the two remaining cards as one, the Four of Clubs with the Jack of Diamonds secretly behind it. These two cards are placed in the right jacket pocket, back facing out. The Ace through Four of Clubs have now been placed into different pockets.

Explain that the four club cards will now magically jump out of your pockets and changes places with the four signed Jacks—and that this will happen as fast as one, two three, four. Pick up the Jack packet face-down in your left hand. With your right hand gesture toward your right pants pocket.

Elmsley Count the five cards in your left hand as four. The Ace of Clubs appears face-up. Square the cards.

To make the Two of Clubs appear, gesture toward your left jacket pocket and deal off the top card face-down into your right hand. Deal the next card face-down on top of the first card. The Ace now appears. With your left thumb push the Ace to the right, keeping the two cards below it squared. The Two of Clubs appears beneath the Ace. (Photo 11) The Ace and Two

(and the secretly hidden Jack) in the left hand are now placed on top of the cards in the right hand and squared.

To make the Three of Clubs appear, spread the five cards as four, keeping the last two cards as one. The audience now sees the face-up Ace, Two and Three and a face-down card. Square the cards again.

To make the Four of Clubs appear, spread the five cards as four as before. The left hand now turns over the last two cards as one. To do this, the left thumb goes under the card and pivots it over, using the fingers to keep the cards squared. You are now showing the Ace through Four of Clubs. A most startling transposition.

It is now time to reveal the signed Jacks in your pockets. First, square the face-up cards in your hands. As he does this, David gets the packet into position in the left hand so he is able to Gambler's Cop the bottom signed Jack.

The right hand reaches into the right jacket pocket and removes the outside card, the face-down Jack of Diamonds. The card is shown and tossed face-up onto the table.

The left hand now cops the bottom card, the signed Jack of Hearts, and apparently removes it from the left jacket pocket. As the left hand moves away from the packet to go toward the pocket, the right hand places the face-up club packet on the table. This provides excellent misdirection for the hand with the palmed card moving to the left jacket pocket. The Jack of Hearts is shown and tossed face-up onto the table.

The right hand now goes to the left shirt pocket and removes the outside card, the signed Jack of Clubs or Spades which is also shown and placed face-up on the table.

Finally, the right hand goes to the right front pants pocket and removes the outside card, the Jack of Spades, displays it and toss it face-up on the table. The right hand now reaches over and spreads the club cards, "And, of course, over here we have the Ace, Two, Three and Four."

The audience now assumes the effect is finished. Place the club cards on top of the Jacks and pick up the eight card packet. Spread them between the hands face-up, holding the Clubs in the right hand and the Jacks in the left.

The right hand now moves the four club cards under the Jacks, injogged and canted to the right. David virtually puts the Clubs into a left hand full palm position. (Photo 12) The left hand receives the club packet and full palms it, still holding the Jacks. (Photo 13) As he is doing this, David is looking up at the audience and speaking these words: "Would you like to see that one more time. Watch, because it happens very quickly!"

The right hand takes the four Jacks and places them face-up on the table. The right hand immediately moves to the right pants pocket and takes out the Ace of Clubs and tosses it face-up on the table.

The left hand, with its palmed cards, moves to the left jacket pocket. It drops off all of the cards in the hand and picks up the Two of Clubs in the pocket, removes and displays it and then tosses it face-up on the table.

The empty right hand reaches into the inside shirt pocket and removes the Three of Clubs and tosses it face-up on the table.
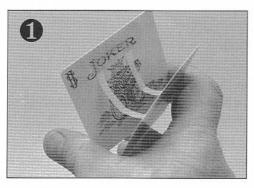
Finally, the right hand goes into the right jacket pocket and removes the Four of Clubs. The four signed Jacks are then picked up, spread between the hands face-up and dropped onto the table. All the cards may now be inspected by any curious spectators.

Double Surprise Rising Card

Effect: After the deck has been in use for impromptu card effects, two cards are freely selected and returned to the deck. The deck is held in the magician's hand, with all fingers showing, and the first card mysteriously rises from the center of the deck. The deck is then placed into the card box and the second selection also rises.

Method: The two card gaff for Rising Cards is an old idea popularized by Alex Elmsley. (See The Elmsley Rising Card in *The Collected Works of Alex Elmsley,* 1994, p. 376.) The construction of such a card using the rubbery material known as Dental Dam is an idea of both Don England and Bob Hirsch. The cards may appear simple to make but the truth is that Bob spent months attempting to find the correct pressure to make the card rise so it might be handled with ease yet still rise effectively. David Solomon's contribution to all this is the handling used to cause two cards to rise, one after the other. David's other contribution was the idea of using two Jokers as the gaff cards. This, as you will see, gives you a plausible excuse for removing or adding the gaff cards to the deck without raising suspicions.

As you will see (Photo 1), the two sandwiched Jokers are connected together by two loose rubber strips, forming a kind of sling between the sandwich. For clarity of description, I shall refer to the end where the rubber is attached as the "gaffed end." If you insert one or more playing cards into the gaffed end of the sandwich, and push the cards in against the rubber sling, the sling will stretch and the card(s) can be inserted all the way into the sandwich gaff. If pressure is applied to the Jokers, or to their edges, the card(s) between them will be held in place. As soon as that pressure is released, the sling will contract, causing the card(s) to slowly rise up from the gaffed end.

Handling: The gaff is carried in the card case (with the gaffed end up) with your normal deck of Bicycle

cards. When ready to begin your performance, take the deck out, leaving the gaffed Jokers in the card case.

When you are ready to perform the Rising Cards, remove the Jokers from the card case and offer the case to a spectator to examine. Casually add the Jokers to the bottom of the deck, with the gaffed end at the inner edge closest to you.
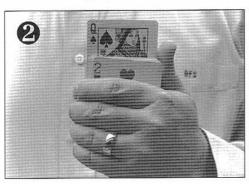
Two cards are selected and, if you wish, signed. The deck, of course, may be handled freely since the gaff is only the bottom two cards.
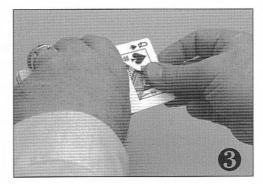
Get a break above the bottom card (the lowermost Joker of the gaff) using either a pull down move or a slight buckling with the left fingers. With the right thumb and fingers holding the deck from above, pick up the break by the right thumb at the inner end. Swing cut the top half onto the left hand and place it to the bottom and again pick up the break with the left little finger. Hold the deck in the left hand in dealing position.

Take back one spectator's card with the right hand and insert it into the deck at the break at the rear (and, therefore, into the gaff), pushing it flush with the deck. It is important that the deck be held firmly with the left fingers and thumb (with the left forefinger at the outer end) to insure that the card (and the gaff) do not shoot out. The left little finger still retains the break, below the first selection, but keeps upward pressure on it so it does not shoot out the back end.

The second selection is taken and, in the same way, inserted under the first selection. Again, the left little finger uses upward pressure and the thumb continue to hold the deck firmly so neither card can escape.
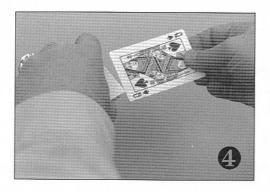
The deck is now turned around in the left hand, as though you are simply squaring it, so the gaffed end is upward. Once again, holding the deck firmly with both hands prevents the cards from coming out. David now holds the deck in his left hand, with the backs of the fingers facing toward the spectator. The thumb is on the left edge and the fingers are on the right side in an upright position. (Photo 2) By relaxing the pressure, *both* cards
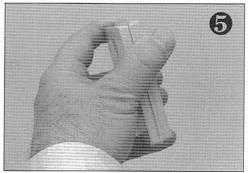
will rise from the deck together but, because they will be in alignment, your audience will not realize that it is a double card. Because you are controlling when the card will rise, you can ask the spectator to call the card by name and ask it to please rise.

Turn the left hand over palm downward and move your little finger to the bottom of the deck. (Photo 3) The right hand will remove the selection and, at the same time, secretly push back the hidden selection. To do this, the right thumb goes on top of the double and the forefinger and the second finger below to remove the card. Once you have grasped the card, push it in almost to the index. As you get it there, the right second finger secretly pushes the hidden card flush with the deck. (Photo 4) At the same time, the left forefinger moves to the top left corner to hook the selection so it does not shoot out. (Photo 5) The right hand follows through pulling out the selection and putting it face-up on the table.
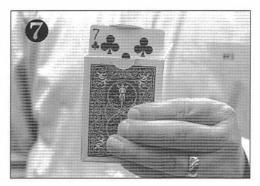
The right hand returns to hold the deck by the ends. Holding the deck tightly in the left hand, the right hand executes a pressure fan, as you say that somewhere in the deck is the selected card. Square the deck, holding it firmly with the left hand in dealing position.

Take the deck with the right hand, grasping it with the right thumb on the inner face-up card and fingers below. Hold the deck firmly.

The left hand now picks up the card case, again asking the spectator to verify that it is empty. The right hand places the deck into the case, with the gaffed end up so the card will rise out. When the deck is all the way in, the left hand immediately squeezes the front and back of the case firmly. (Photo 6) When you relax your pressure, the other selection will rise from the case. (Photo 7)

You may now continue your routine by taking the Jokers out of the deck and replacing them into the card case or, depending on your routine, you might leave the gaff in the deck.

An Alternate Handling by Gary Plants
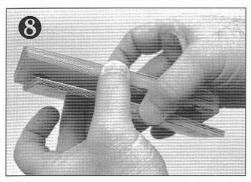
Gary Plants' handling is designed to fool magicians. Begin with the gaff on top of the deck, with the gaffed end away from you. A crimped card (or some other type of key) is also about three-quarters way down from the top of the deck.

Faro Shuffle the deck being careful not to interweave a card into the gaff. Obtain a break under the key card in the center of the deck. Spread through the deck and have a card selected and returned under the key card.

Dribble the cards to show no breaks are being held. Now split the deck at the key card so the left hand holds the half of the deck with the selected card on top of it, and the right hand holds the half with the gaff on top and the key card on the bottom.

Faro Shuffle from the top down so that the left half goes into the right half, thereby loading the selected card into the gaff. Push the cards in only about an inch.

Holding the packets in a normal Faro position, the left thumb and left middle finger lift away the *top* half on the intermeshed packet as the right thumb and right middle finger hold the *bottom* half of the intermeshed packet. (Photo 8) The right hand packet now goes on top of the left hand packet

and the halves are sprung together. This not only loads the gaff, but also places the gaff in the center of the deck.

Turn the deck so that it faces the spectator, holding it in the left hand as above, and have the selected card named. The card will now rise from the center of the deck. The deck can

now be spread all the way to the gaff and the selected card can now be slowly removed.

For those of you who Faro from the bottom up, start with the gaff on the bottom of the deck rather than on top. Now have the selection returned above the crimp, then separate the deck at the crimp and you will be able to Faro the selection into the gaff at the bottom of the deck. Follow up with the same cut described above and this will center the card for the rise.

Eugene: This is a clever gaff for the Rising Cards.

David: Thank you. A truly funny thing occurred at one of the Saturday Sessions. Marlo was always intrigued by gaffed cards. After seeing me perform this effect, he asked to see the gaff. At first, I was hesitant, not because I didn't want to show it to him, but because he was very hard on gaffed cards and would pull and bend them, sometimes breaking them. I did give it to him and he pulled on it and, luckily, it was strong enough to survive. Then he started taking the cards and inserting them into the gaff. Because he was not holding the deck with the proper pressure, the cards immediately shot out the back of the deck. He didn't see the cards shoot out because the restaurant was very dark and Marlo, without his glasses, had very bad eyesight. He held the deck up to allow the card to rise and nothing happened. He did the same thing again: inserting the cards and not noticing them shoot out the back. You should have seen his expression when nothing happened the second time. He said, "Damn thing doesn't work." I almost fell on the floor with laughter!

Full-Face Universal Card

Effect: David shuffles the cards and invites a spectator to cut the deck into three piles. The top card from each pile is placed face-down on the table.
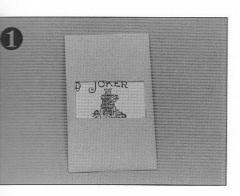
David now introduces an envelope with a large hole cut out on one side. Through this hole, the audience sees a Joker in the envelope. David explains that this card was given to him by his friend, Ricky Jay. It is kept in an envelope because it is a "universal card"—that is, it takes on the characteristics of any card with which it comes into contact. The Joker is removed from the envelope and the back of the Joker is seen to be a card from a Ricky Jay *Cards as Weapons* deck.
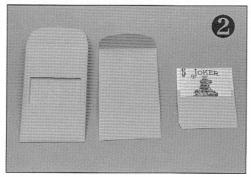
The Joker is held against the first selection and magically changes to match this selected card. This is repeated with the second selection: it is held against the universal card and again the universal card changes into a duplicate of the second selection. This is repeated with the third selection.

The deck is then spread face-up on the table and the universal card is moved along the spread. When it is turned over this time, the face of the universal card is a strange amalgam of spots from many different cards!

Set-Up: Let's begin with the special envelope which David created. He originally used an envelope created by Roy Johnson but this did not allow the envelope to be placed on the table with the window uppermost and still appear empty. This was a disappointment to him and so he worked to create a different kind of envelope.

The envelope that David now uses is three inches wide and five inches high. A rectangular window is cut in the back of the envelope one and a
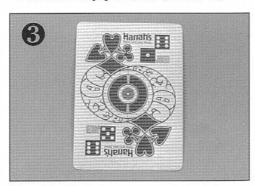
quarter inches high and two and three-eighths inches wide. The bottom of the window is one and three-quarters inches from the bottom edge of the envelope. (Photo 1)

Take a second envelope and carefully trim away the three edges. This will give you the back panel of the envelope with the flap still attached. (Photo 2) This piece is inserted into the envelope forming a pocket. Into the window side of this pocket will be placed a sliding piece made from heavier card stock.This sliding piece measures two and three-quarter inches wide and three and one-quarter inches long. The card stock is covered with material that matches the envelope. Onto the sliding piece is pasted part of a Joker card two and one-half inches wide and one and five-eights inches high. Once the sliding piece is inserted into the pocket, the two flaps are stuck together, permanently sealing the pocket, and any excess is trimmed away.

This envelope will allow you to cleverly switch a card. In this routine, you will show a Joker card in the envelope through the open window. By turning the envelope so the window opening is toward you and tapping it slightly, any card in the envelope proper will drop out of the top of the envelope and the sliding piece will fall into the top portion of the sealed pocket. The envelope may then be placed onto the table with the window side up and it will appear to be empty.

The card that David inserts into the envelope is from a Ricky Jay *Cards as Weapons* deck. It is actually a double card that consists of a Queen of Clubs with a piece of double stick tape in the center of its face. Stuck to the tape is a double facer showing the Three of Clubs on one side and the Eight of Diamonds on the other. Stick the Eight of Diamonds side to the tape so the Three of Clubs is visible. Insert this double card into the envelope so it faces the same way as the Joker.

The next thing you will need is a card with with a regular Bicycle back with mixed pips on it. (Photo 3) This card, of course, may be anything that

fits in with the finale you wish to depict. For example, for trade show workers this could be a card that advertises a sponsor, products or services.

You will also need a Three of Clubs, an Eight of Diamonds and a Queen of Clubs. Onto the back of the Queen of Clubs put another piece of double stick tape and stick this card

to the face of the mixed pip card. This card goes on top of your blue deck.

Finally, onto the bottom of the deck, from the face, place the regular Three of Clubs and then, second, the Eight of Diamonds. You are now ready to begin.

Handling: Shuffle the cards keeping the top and bottom cards in place. Place the deck on the table in front of a spectator and ask that it be cut into three piles. You will now apparently take the cards from the top of each pile but, in fact, you will switch two of the cards for your force cards using a technique taught to David by Ed Marlo.

Pick up the pile with the two cards set on the bottom. Hold the packet in your right hand in a Biddle Grip, fingers at the front edge and thumb at the rear. Get a break above the two bottom cards with the right thumb. The left thumb now contacts the top card and the three cards, as one, are peeled into the left hand, getting a left little finger break below the top card. (Photo 4) You may find it helpful if you move your left hand away from your right. This movement will allow the fingers of the left hand to immediately put the three cards into alignment. The packet is then placed aside.

Next pick up the center pile, and with the left thumb peel off the top card into the left hand onto the card(s). This packet is now placed aside.

Pick up the last pile (the original top portion), with the two cards stuck together on top, and, as you peel off the gaffed card(s), allow the cards in your right hand to cover the cards in your left hand. The two cards above the break are added to the bottom of the packet in your right hand as the top card is peeled onto the cards in your left hand. You are now holding the three force cards (actually four cards) in your left hand.
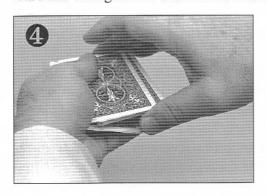
Place the double card face-down on the table to your right, the Eight of Diamonds face-down in the center and the Three of Clubs face-down to your left.
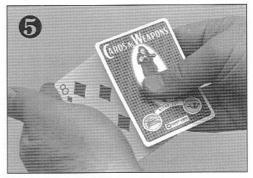
You now show the envelope and allow the spectators to see the face of the Joker through the envelope. Turn the envelope so the window side is down and tap it against your hand. The Ricky Jay card (which is your "universal card"), slides out and the envelope is put off to one side, window side up. A lovely switch.

Placing the universal card into your right hand, pick up the Three of Clubs with your left. Rub them together a bit face down, and then lift them up so their faces are toward the audience. The faces match.
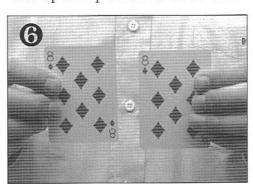
Place the universal card under the face-down Three of Clubs for a moment and then, with your right fingers, use the universal card to flip the

Three of Clubs face-up into your left hand which places it on the table. These actions will be repeated with each of the remaining cards.
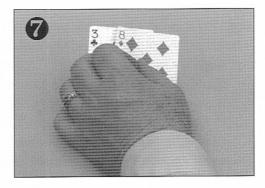
Pick up the second tabled card, the Eight of Diamonds, and turn it face-up. Place the universal card face-down on top of the face-up Eight of Diamonds and the cards are squared. Using your right thumb and first finger exert pressure to squeeze the top card. This is a technique that allow you to separate the stuck together cards without noise. The Eight of Diamonds will still appear face-up. Immediately flip the two face-up cards into your left hand as one face-down and place the universal card on top. (Photo 5) Exert pressure at the point where the tape is. Lift the cards so the faces are toward the audience and allow them to separate naturally, holding them at the finger tips. (Photo 6) The audience will see two Eight of Diamonds. The universal card has changed into the second selection.

Still holding the cards so their faces are toward the audience, place the universal card on top of the card in your left hand so it covers the Three of Clubs which is secretly facing you. Square the cards and, again using your right thumb and first finger, squeeze to separate the cards. You will be holding the universal card in your right hand and two cards, as one, in your left. Flip the two cards in your left hand over as one and *carefully* place them face-up on top of the Three of Clubs on the table. (Photo 7)

Pick up the last card on the table, the Queen of Clubs (with a card secretly stuck onto its back). The universal card in your right hand already matches it. Rub them together slightly face down, and lift them so their faces are toward the audience. A third magical change.

The audience will presume the effect is finished. Place the universal card onto the back of the card(s) in your right hand. With your left thumb and forefinger squeeze the bottom card so it separates from the mixed pip card. The mixed pip card will now stick to the universal card. Once again flip the Queen of Clubs face-up and place it onto the other two face-up cards.

Explain that you are often asked what would happen if the universal card came into contact with many different cards. Transfer the universal card to your left hand and spread the deck face-up with your right. Move the universal card along the spread and then lift it to show the mixed pip face. A delightful conclusion!

Eugene: When did you first begin working on this effect?

David: In the early 1970s, I saw Bruce Cervon give a lecture that included a version of the Universal Card. It was a fascinating trick. I thought about it constantly. When I traveled to London, I had a long telephone conversation with Peter Kane. After that, I invented a version of the Universal Card that I felt was very clever because it used a double face split card to be able to match the three cards that were selected. I felt that version was the best to date, and I lectured on it and even sold the gaff. Later, on a visit to New Orleans I performed the effect for Jon Racherbaumer and a very young Bob Walker, and gave each of them a set of my lecture notes and a gaffed card.

Eugene: If you thought that version was the best, how and why did you arrive at your present version?

David: A few days after I arrived home, Bob Walker sent me a set of notes on the Universal Card with my same method and just a slight handling change. I called Jon and said, "What's the story on this?" Jon told me that Walker was just practicing on a memory typewriter and wrote the notes up. Then, lo and behold, in *The Lost Pages of Kabbala* there appeared the Cosmic Card by Robert Walker and David Solomon!

Eugene: What did you do?

David: I wrote to Danny Korem who published the trick. He pleaded ignorance and sent a copy of my letter to Jon, who pleaded guilty. I had not even given Jon permission to publish the effect much less put Bob Walker's name on it. In that description there is also a switching envelope that Jon credited to Marlo but which, again, was my idea. Bob Walker is a medical doctor today and, recently, I saw him. He laughed about the incident and said, "Jon will be Jon."

Eugene: And this incident pushed you to continue working on the effect?

David: Yes. As a young man, Dr. Walker was a good card thinker and he stimulated me to make many variations of his effects, some of which you will find in this book. The entire charade with Jon and Walker, at the time, so incensed me that I wanted to create an even better version, one that did not put the cards together in a packet to show them. I feel that is the best way to do it if you are standing when performing. If you are sitting at a table, Marlo has a variation with a shelf in the *New Tops* that is fabulous. And Phil Goldstein also has a very good method in his booklet *Mask* (1980) that those interested in this effect should read.

Eugene: The effect is actually very old, isn't it?

David: Racherbaumer wrote *The Universal Card* in a booklet in 1972 that has several methods, all of which handle the cards in a packet as did the Cervon method. In his booklet, Jon traces the history all the way back to Professor Hoffmann's *Modern Magic* (p. 87: "To Allow Several Persons Each to Draw a Card, and the Pack Having Been Shuffled, to Make Another Card Drawn Haphazard Change Successfully into Each of Those First Chosen.") Jon's further chronology is interesting, although I feel showing the cards full face is the answer and would never do the effect in the old packet style.

Eugene: Any other influences on your version?

David: I must tell you that without Michael Weber's breakthrough on the handling of double face tape, this effect could not be done. When I originally did the effect, I used wax and no matter how careful I was, there was always a clicking sound when the cards were separated. With Michael's handling, shown on his video tape (Volume 22 of The Greater Magic Video Library), of *sliding* the cards apart—and with the proper double stick tape—there is no tell-tale clicking when the cards are separated.

Eugene: Anything else?

David: One final observation. I used to end the effect clean and was able to hand out the Universal Card after it made its final change. This method was in my first lecture notes when I presented the effect to the magic community at the TAOM convention in 1986. The method, however, was cumbersome and so I changed the ending so that it now ends with a double card but no fumbling at the end of the routine. Incidentally, you can end with the Universal face that you choose by taking a blank card and putting your own message or some particular image on it.

Eugene: I have one final question. What is the best kind of double stick tape to use?

David: Many companies, such as 3M, make drafting tape that is double-sided. It is high tack on one side and removable on the other side. You will have to experiment with these tapes and, in some cases, break them in to come up with the correct tackiness. I did find a 3M industrial Post-It Note tape which acts exactly like a Post-It Note. I think this is the answer! There is no break-in time of the tape and it has the exact proper features.

Odd Backed Aces To The Fourth Power

Magicians have been performing magical effects with the four Aces for over four hundred years. A four Ace effect appears in Scot's *Discoverie of Witchcraft* (1584). In 1937, England's Peter Warlock took the traditional Four Ace Assembly a novel step forward when he introduced an effect in which the Aces had contrasting backs from the other cards. Here, David Solomon takes a further novel and significant step: he introduces a one at a time Ace assembly in which each Ace has a *different* back. I am confident that this routine will be of interest to all card workers and I suspect that others will soon try their hands at duplicating the Solomon effect with different methods. In this way card magic grows and moves forward.

Required: A blue backed Bicycle deck. Four odd backed Aces, preferably each with a different red backed design. David uses an Ace of Spades from a Ricky Jay deck, an Ace of Diamonds from a Jerry's Nugget deck, an Ace of Clubs from an old Bicycle League Back deck and, finally, an Ace of Hearts from a Huston's Yukon Gold deck. Aces from other decks, of course, may be used.
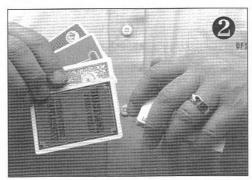
You will also need three indifferent stranger cards with the same backs as the Aces of Diamonds, Clubs and Hearts. Here, David uses a 3D with a back matching the AD, 5C whose back matches the AC, and a 2H with a back matching the AH.

Finally, a double backed card with one side matching the Bicycle blue back and the other side matching the back of the Ace of Clubs. A small piece of double stick tape is in the center of the back of the blue side of the double backed card.

Set-Up: From the face of the face-up packet: the odd backed AS, AD, AC, and AH, double backed card (red side up), the three indifferent cards with backs matching the Aces in the order Diamonds, Clubs and Hearts, twelve face-up indifferent spot cards (none of which match the three stranger cards).

Handling: Bring out the packet, held face-up in the left hand, and secretly get a break between the stranger cards and the first blue Bicycle card—in our example, below the stranger Two of Hearts. Spread the Aces in a fan, keeping the Ace of Hearts square with the packet. (Photo 1) Square up the packet with the right hand from above by the ends, and pick up all the cards above the break as though they were only the four Aces. Say, "Four Aces and some blue backed cards that are not Aces." The right hand rests its packet against the indifferent cards as the left hand thumbs its cards to the right.

Square the indifferent blue backed cards into the left hand. The left hand pivots the twelve blue backed cards face down. The right hand now places its packet onto the left hand cards, holding a little finger break above the twelve blue backed cards.

Once again, thumb over the four Aces into the right hand in a fanned condition. Here, you will need to lift the hands slightly so that you can hide the odd back beneath the Ace of Hearts. As the right hand turns palm down to show the four different backs of the Aces, the left hand does a wrist turn to hide the odd back double backer. (Photo 2)

David now talks about his interest in collecting cards and talks about each of the different backs on the Aces. As he speaks about the Ace of Hearts, he places it face-up square against the packet, keeping the odd double backer hidden. The Ace of Clubs is then placed face-up onto the Ace of Hearts but jogged about a half inch to the right. This is followed by the Ace of Diamonds, again jogged a half inch to the right. The Ace of Spades is displayed and placed face-down onto the table in the traditional leader position.

The right hand comes over, fingers below and thumb on top, to square up the Aces and turns all seven cards above the break over as a block onto the packet. Continue to hold the break below the block of seven cards.

Deal the apparent odd Aces face-down onto the table, above the leader
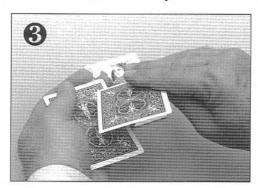
Ace in a "T" formation. Deal the cards from your left to right. Use the technique of pushing the last odd back card sideways so that it does not stick to the tape on the blue double backer.
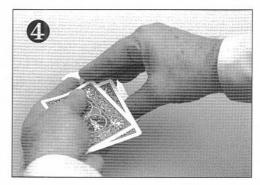
The right thumb takes over the break below the Ace of Diamonds and holds a break between the Ace of Diamonds and the first blue indifferent card. Pick up the block of four cards as one blue card and move it slightly to the right. The left thumb then pushes off the next two cards to make a display that appears to be three blue backed indifferent cards. Square these cards against the packet and pick up just the four cards above the break and place them face-down onto the Ace of Spades.

You will now apparently place three blue backed indifferent cards onto each of the other Aces. Thumb off the top three cards into the right hand, secretly getting a left little finger break under the fourth card. Show the faces of the three indifferent cards to the audience, and square them against the packet, secretly adding the fourth card. Place these four cards onto the leftmost odd back Ace, presumably the Ace of Hearts.

Repeat this with the next three cards, again secretly adding a fourth card. Place these four cards, as three, onto the center odd backed card. Show the last three cards, holding the last two as one card, and place them onto the odd backed card on the right, presumably the Ace of Clubs.

You will now make the leftmost Ace disappear. Pick up this packet and side jog the bottom odd backed card so the audience can see it. Call this card the Huston's Yukon card, square the packet and make a magical gesture toward the leader packet. Count the packet face-up in stud fashion (Photo 3) as follows. The first card is dealt face-up onto the table fairly. This is followed by the second card, dealt face-up fairly on top of the first card. On the third card, the left thumb pulls the top card to the left under cover of the right fingers covering the right edge (Photo 4) and the right hand stud deals the two bottom cards as one blue backed indifferent card face-up onto the cards on the table. Snap the last card showing the blue back and the disap-

pearance of the Ace. Place this card face-up onto the tabled cards.

For those who do not wish to do the stud deal procedure a simple way to handle the packet is as follows: thumb off each of the blue cards into a fan of four, holding the last two cards as one, to show four blue cards. Turn the fan face-up and it will show as four indifferent cards. Place the fan of four cards face-up, being careful not to expose the extra card.

Pick up the leader packet and Elmsley Count to show a blue back, the Huston's Yukon card, the Ricky Jay back and another blue back.

You will now make the Bicycle League Back card in the center packet disappear. This is accomplished exactly as with the first packet, using the same stud deal as before.

Pick up the leader packet into the left hand dealing position. The right hand grasps the cards from above by the ends as the left hand buckles to loosen the bottom card and then peels the top and bottom cards, as one, into the left hand. Continue to peel the cards one on top of the other, reverse counting them. This will show a blue backed card followed by three odd backed Aces. Flip the top three Aces face-up onto the blue backed card (and the Ace of Diamonds secretly below it). Square the packet, pressing in the center to make the double stick tape stick to the next card. The Ace of Spades shows on the face. Place the packet face-up onto the table.

Pick up the final packet, showing the Jerry's Nugget back. This is handled exactly as with the other two packets.

Finally, pick up the leader packet and fan over the four cards to show three face-up Aces and the face-down odd backed Jerry's Nugget card. Flip the Jerry's Nugget card over to show the Ace of Diamonds. Because of the double stick tape, each Ace may now be singly tossed onto the table face-down to show the face and then the odd back.
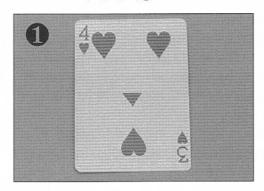
Credits: This variation of the odd back Ace trick was inspired by Bruce Cervon's The Red-Backed Aces, published in *Ultra Cervon* (1990, p. 1). The idea of using different backs for each Ace, the use of double stick tape, the double backed card and the handling of the leader packet are David Solomon's. David presented this effect, using red and blue cards at the FFFF Convention in 1993.
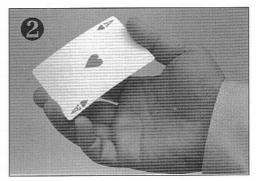
Lin Searles showed a gaffed method to Marlo in 1957. See Marlo's solutions in All About Those Blues: Variations of One Card Effect in the *Linking Ring* (October, 1961, p. 55). David adds that he performed Marlo's three phase routine, The Trilogy in Blue (p. 92) at an Atlanta Convention in 1975 and fooled everyone.

Open Travelers

David's version of the famed Larry Jennings' effect does not use the four Aces. Rather, the Two, Three and Four of Hearts magically travel to join the leader Ace of Hearts. When he performs this effect, David does not use the traditional patter which refers to palming cards. In his version, as you will see, no palming is involved.

Requirements: The Ace, Two, Three, Four of Hearts plus a special gaffed card which shows the Four of Hearts at one end and the Three of Hearts at the other end. (Photo 1) The cards are in the following order from the face: A, 2, 3, 4, gaff with Three end facing upward.
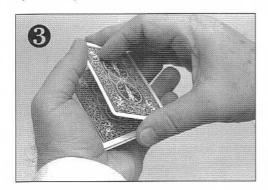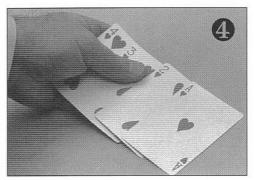
Handling: Spread the five cards face-up as four between the hands, showing the Ace, Two, Three and Four, hiding the gaff behind the Four. Square the packet and turn it face-down bookwise into your left hand.

The top three cards are spread over and removed and placed on the table, keeping the two cards in the hand squared as one. These two cards, as one, are turned over showing the Ace of Hearts. (Photo 2) They are then bent slightly inward and dropped as one onto the table, face down.

Pick up the three card packet and square it into the left hand. Move the top card up into the Tent Vanish position (Photo 3) Pretend to take the card away with his right hand and toss it toward the Ace. Actually, you secretly let it fall back onto the cards in the left hand. Show your hand to be empty. Reach over and spread the top card of the two on the table. Two cards are now seen. Turn the two cards over end for end to display the Ace and Two.

The cards in the left hand are now turned face-up and spread, keeping the bottom two cards squared as one. The audience sees the Three and the Four. The left hand uses its cards to scoop up the two cards on the table. (Photo 4)
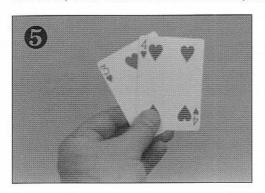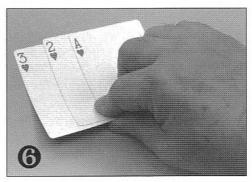
All the cards in the hands are now turned face-down bookwise. Immediately push off the top two cards and turn them over bookwise and spread them to display the Three and the Four. (Photo 5) In fact, you are displaying the Four and under it the gaffed card showing the Three. These two cards are placed face-up overlapping onto the table.
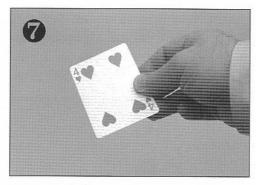
The three cards in the hand are held squared. The top card is pushed slightly to the right and the three cards as two are dropped onto the table face-down.
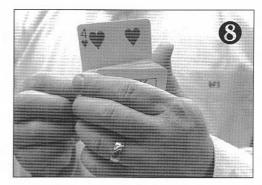
Pick up the face-up cards, turn them face down bookwise. Move the top card into the Tent Vanish position. Pretend to palm it off, gesture toward the face-down cards on the table and spread them with your right forefinger. Three face-down cards are seen. Turn them face-up end for end to display the Ace, Two and Three of Hearts. (Photo 6)

The right hand comes over and grasps the left hand cards at the center of their left side, with the thumb below and the fingers above and snaps the

two cards face-up as a single card. (Photo 7) Immediately use these two cards to scoop up the three cards on the table and turn them over end for end face-down into the left hand. The top card is now dealt face-down onto the table.
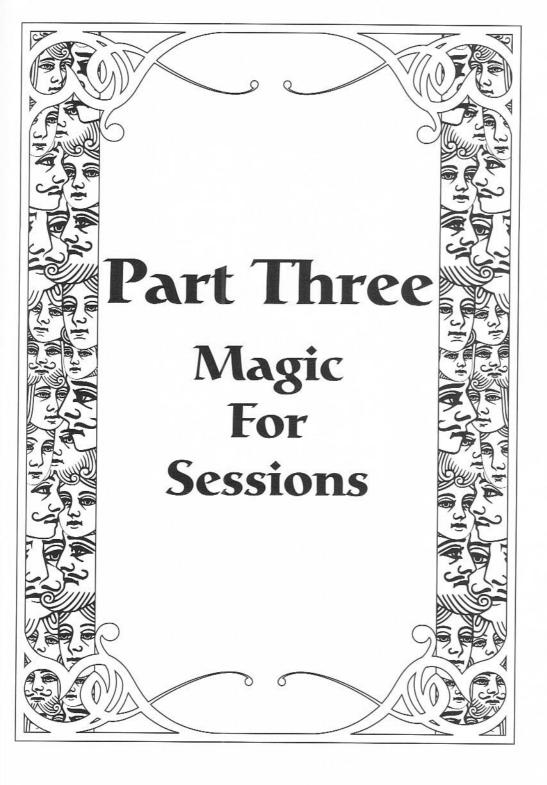
The squared packet of four cards is also placed face-down onto the table to the side of the single card.

Pick up the deck and place it face-up in the left hand. Get the face card of the deck into Tilt position. The right hand now picks up the gaffed card (which is the single card on the table) and rests it against the deck so that it is outjogged for half of its length. Both hands raise so the Four can be seen. (Photo 8) The hands then move down and the Four is apparently placed face-down into the center of the face-up deck; actually, it goes under the tilted face card.

Gesture again toward the four cards. Spread the four face-down cards showing four. The deck is ribbon spread face-up showing that the face-down Four has vanished. The reversed card is actually hidden under the face card in the spread.

The four cards are now turned face-up to show that the Four of Hearts has arrived with the Ace, Two and Three.

Credits: William Miesel in the *New Phoenix* (No. 362, October, 1961). Edward Marlo in the *New Phoenix* (No. 375, December, 1962). Larry Jennings, *Expert Card Mysteries* (1969).

Part Three

Magic
For
Sessions

S/D Location

Eugene: The "D" in the S/D Location refers to Steve Draun?

David: Yes, Steve showed a location that used one of the principles of the S/D Location to Simon Aronson and me in the summer of 1971, and we both worked to reconstruct it.

Eugene: And it was Steve Draun who first introduced you to Ed Marlo.

David: I first met Steve at the Ireland Magic shop in 1970. It was that afternoon that he invited me to the Three Bears restaurant to meet Ed at what was called "the table." That day changed my life in magic. Although it was very intimidating for me to meet the

great "Card Star" Marlo, we were welcome to sit at a table that was adjacent to his and watch as he discussed card magic. Marlo held this semi-public forum until he died in 1991.

Eugene: *Semi*-public?

David: I say semi-public because many people thought that Marlo was unapproachable. This, of course, was the farthest thing from the truth. He would speak to almost anyone who had a question. He would sign his books and give little insights from whatever the new kid on the block would ask. He also posed for pictures, always wearing a dapper outfit to the table. This was just the opposite from the work clothes he wore to work each day. I met with Marlo on a regular basis at Schulien's on Irving Park which was just a few blocks from where he worked, but he always went home to change into a sport jacket and tie to meet with people.

Eugene: Tell me more about the table.

David: Marlo knew what turned on each of us who attended the table. He discussed different effects with Steve, Simon and me over the many years. It was this difference in interest and personality that brought synergism to the session. Eddie called Simon the "what if" magician. Steve was the argumentative one who liked moves and quick effects. I was the plot guy who liked subtle methods.

Eugene: Tell me more about Steve.

David: From the day I met Steve we became friends. He would travel out to my apartment in Oak Park, and we would spend hours eating, drinking and doing magic. Steve had a terrific background in magic which he gleaned from books. He claimed to have learned to do the Faro Shuffle from Marlo's Faro Shuffle book, never having seen anyone do the shuffle in person. I, on the other hand, am more of a visual person. While I have gotten ideas from books, I have gotten most of my stimulation and learning on a first hand basis. I find video tapes helpful for that reason. Steve has a great eye for moves and effects. During this period, he would fool me constantly with all kinds of card and coin tricks.

Eugene: You once told me an amusing story about Steve's wife and the Card on the Seat. Do you remember that?

David: Oh, yes! Steve married Laura Weygandt, the daughter of Art Weygandt, a longtime close friend of Ed Marlo. One day Simon Aronson and I were at the Draun's and I decided to do the Card on the Seat for Laura. I was successful in secretly getting her to sit on the card without any problems. Then I handed her the deck and told her that she was going to be the magician. I told her to shuffle the deck. The only shuffle Laura knew how to do was the Faro! Her father had taught her. She always did the shuffle perfectly and this time was no exception. She broke the deck at twenty-six and shuffled. Then she looked at me and in a soft voice announced that one of the cards was missing. Everyone present, including me, fell on the floor! I did bring the effect to a successful conclusion after the laughter subsided by telling her that she was exactly right, because she was sitting on the Four of Hearts!

Eugene: Now tell me about this S/D Location.

David: This effect kills magicians! Many magicians have found it and use it to fool others in their sessions. Simon has a three-phase version called "S/D Plus," using a memorized deck. Steve had been doing a version of the Twenty-one Card Trick where he knew the bottom card of the seven card pile and was able to follow it with a little subterfuge and would bring the effect to a successful conclusion. Actually, in *Marlo Without Tears,* I applied this to finding the card face-down rather than face-up as Steve did it. It was this idea that became the second phase of the S/D Location. It appeared in the *Kabbala* (Volume 1, Number 8, April, 1972).

Eugene: Yes, and I will draw from Jon's description when I write this up.

Handling: First, contrive to know the card twentieth from the top of the deck. Give the cards a few shuffles and cuts, keeping the known card twentieth. The idea is to give the impression that everything is completely casual.

Ask a spectator to cut off a small packet of cards, about a quarter of the deck, and to shuffle them. There should be less than twenty cards in this packet. As the spectator begins shuffling the cut off packet, turn your back. When the shuffling is completed, tell the spectator to look at the top card of the shuffled packet and remember it.

Next, instruct the spectator to cut off another small packet (which must be large enough to include the key card) from the deck and to place this packet on top of the shuffled packet to bury the selection.

Turn around and take the combined packet from the spectator. Assume that your key card is the Ace of Hearts. Turn the packet face-up and spread the cards between your hands. Look for your key card. When you find it, begin counting (starting with the key card as "one") all the cards to the left of the key. Be sure that you *don't* begin counting with the card *after* the key.

Suppose you count twelve cards. Subtract this number from twenty. Twenty minus twelve equals eight. This number, eight, becomes your new key number. Count to the eighth card from the *face* of the packet. This is the selected card.

While you are looking for the selection, also count all of the cards in the combined packet you are holding. Suppose there are thirty cards. Remember this number because it will secretly prepare you for the second phase of the routine.

Remove the selected card and display it. Return it to the combined packet. Give this packet to the spectator and ask that it be thoroughly shuffled. Again, turn your back while the spectator is shuffling the cards. Ask the spectator to look at the *top* card of the shuffled packet and to remember it.

As before, ask the spectator to cut off a small packet of cards from the balance of the *deck* on the table. These cut off cards may also be shuffled if the spectator wishes. These cut off cards are now placed on top of the selected card.

You now take back the cards from the spectator, turn them face-up and count to the *thirtieth* card (your second key number). The second selection is the thirtieth card. Reveal it as you see fit.

Hotel, Motel, Holiday Inn

This delightful story routine involves only six cards, the four Kings and two Queens, who check into a rather strange and magical hotel. David's routine was published in Richard Kaufman's column in *M A G I C* magazine (December, 1991). Richard wrote: "This version of the Hotel Mystery owes a debt to Henry Christ, inventor of the plot (*Jinx*, Annemann, 1940) and seminal handlings by Persi Diaconis (unpublished), Ed Marlo (*Let's See the Deck* and *Marlo's Magazine* No. 1, 1976), Jeff Busby (for the repeat idea), Harvey Rosenthal, and Lou Gallo's 'Only the Lonely,' which is by far the finest previously-published six-card only version where you never return to the deck (see *Richard's Almanac* Vol. 1, No. 11, Kaufman, 1983)." (p.42)

In the following description I have followed Richard's excellent exposition but with several minor and one major change—namely, the introduction of the Elmsley Count in the routine's first part. Dave's use of the Elmsley Count allows you to show the four Kings at a crucial part of the routine.

Begin by openly removing the four Kings plus a red and a black Queen. For clarity, I will assume you will use the Queen of Hearts and the Queen of Spades. Arrange these six cards in the following order from the top of the face-down packet: QH, QS, two red Kings, two black Kings (on the face of the packet).

Part One

Hold the packet face down in your left hand. Spread over the top two cards as you introduce the "ladies" and flip them face up, allowing them to fall back onto the packet. Their order is not reversed during this, and the black Queen will be uppermost. Spread the two face-up Queens to the right and take them with your right hand thumb above and fingers below. Move your left thumb onto the face of the black Queen and pull it to the left. Your right hand uses the red Queen to flip the black Queen face-down onto the packet. Both hands move forward: your right hand tables the face-up red Queen on the right ("the red Queen takes a room at the hotel") while your
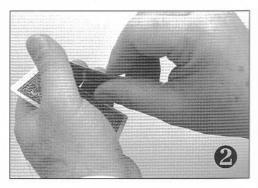
left hand deals the top face-down card off the packet, to the table on the left ("and the black Queen takes a different room at the same hotel").

Say, "The two red Kings came along," as you spread over the top two face-down cards of the packet with your left thumb.. Your right hand squares them against the length of the left thumb as you obtain a break with your left little finger beneath them.
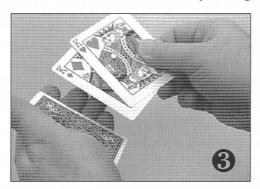
Your right hand now changes grips, moving to a Biddle position and grasping the two cards above the break from above, thumb at the inner end, fingers at the outer end. Raise the two cards about an inch until they can be grasped, elevated above the packet, by your left thumb, first and second fingertips. (Photo 1) This simulates the handling for the upcoming D'Amico Spread and is introduced here to give consistency to your actions.
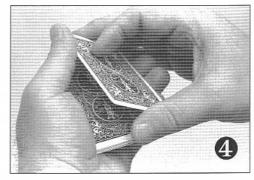
The right hand changes grips again, grasping the inner left corner of the elevated cards between the thumb (on the face) and the first and second fingertips (on the back). (Photo 2 gives an exposed view from beneath.) Lift the two cards, turn your right hand palm up and spread them with your thumb, moving the top King to the right to display two red Kings. (Photo 3)

Continue, saying, "...and decided to pay the red Queen a visit." Flip the red Kings face-down onto the packet. Immediately spread them over and take them from above with your right hand in a Biddle Grip. Square them

against the length of your left thumb and then lift only the upper red King (a single card) and raise it to your left thumb and fingertips. (Photo 4) Your right hand moves to the red Queen on the table and turns it face-down. The right hand then returns to the packet, lifts the single red King as if it holds two cards. Allow the four fingertips to hang down over the front edge to obscure it from audience view. This single card, presumed to be two cards, is put squarely onto the face-down red Queen on the table.

Without pausing, your right hand immediately returns to the packet as you say, "And the two black Kings went to visit the black Queen." Your right hand grasps the inner left corner of the packet (Photo 2) in preparation for the D'Amico Spread.

Execute the D'Amico Spread. Your right hand now holds a fan consisting apparently of two face-up black Kings. Flip the cards face-down into your left hand, allowing them to square in the process. Your right hand grasps the squared packet in a Biddle Grip, lifts it out of your left hand and places it onto the face-down black Queen on the table.

Continue, saying, "The hotel detective got wind of what was happening and ran up to the room where the black Queen and Kings were located. He knocked on the door and demanded to know who was inside. When the door opened, he was disappointed to discover the four Kings." Pick up the packet on the left and place it into dealing position in your left hand. Push the top card of the packet over into your right hand. Push over the next card on top of it, thus reversing their order. The left hand thumb spreads its two cards and places them onto the cards in the right hand to show four face-down cards. Turn the cards face-up and Elmsley Count to show four Kings. After the Elmsley, the order of the cards from the top down is: black Queen, two black Kings, red King. Turn the packet face-down into your left hand.

Your right hand moves forward to pick up the packet on the right and, at the same time, your left thumb spreads off the top card of the packet slightly so you can obtain a break with your little finger beneath it.
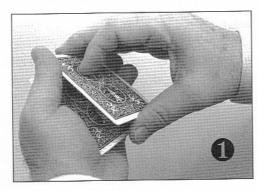
Continue, saying, "Then the hotel detective ran over to the other room, and discovered the two Queens." Your right hand lowers its cards onto the top of the packet just long enough to add the card above the break beneath them. Now all three cards are instantly raised to the position shown in Photo 1, held between the the left thumb and fingertips above the packet.

Your right hand now changes grips and does a D'Amico Spread with the three elevated cards to display the two Queens. The red Queen will be beneath the black Queen, and one of the red Kings is hidden under the red Queen.

Part Two

Flip the double card (red Queen and hidden King) face-down onto the packet, retaining the black Queen in your right hand. Both hands move forward to the table, exactly as before: your right hand tables the face-up black Queen on the right, and your left hand deals off the top face-down card of the packet on the left.

Spread and re-square the face-down packet in order to obtain a left little finger break beneath the top three cards. Your right hand grasps them and elevates them above the packet where they are grasped by the left thumb and fingertips. (Photo 1) Execute a D'Amico Spread to show two black Kings. After a slight pause, flip them face-down onto the packet allowing them to square. Immediately elevate only the top card to the position shown in Photo 1.

Your empty right hand moves to the table and turns the black Queen face-down. The right hand then returns to the packet, grasps the elevated single card in Biddle Grip (again concealing the front edge with your fingertips) and places it onto the face-down black Queen.

Your right hand now returns to your left hand and lifts the entire (squared) packet and turns palm up to flash the red King on the face as you say, "And the red Kings once against visited the red Queen." Turn your right hand palm down and place the packet on top of the face-down red Queen on the left.

Explain that the determined hotel detective once again ran up to the room, but was disappointed once more to find the Kings in one room and the Queens in another. Lift the packet on the left and begin peeling the four face-down cards into your right hand one at a time. Turn them face-up to show the four Kings and drop them on the table.

Pick up the face-down cards on the right and place them into your left hand. Re-grip as if doing the D'Amico Spread and simulate that move as you turn the two cards over and display the two Queens. Drop these on the table as well.

Right-Handed Triumph

David has fooled many magicians through the years with his devious version of Vernon's famous Triumph. It looks exactly like the original except that the riffle shuffle is real: there is no strip-out. Try this on some magical friends who themselves perform the original and I predict you will see their mouths drop open in disbelief.

Effect: A card is selected and fairly returned to the deck. The deck is cut and one half is turned face-up. The two halves, one face-up and the other face-down, are fairly riffle shuffled together. The deck is turned over. With no additional moves, the cards are spread. Magically, all of the cards are now face-down with one exception: the selected card!
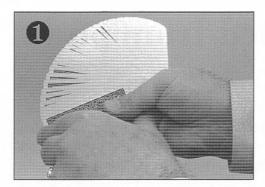
Before you continue, read the above description again and spend a few minutes thinking about these conditions!
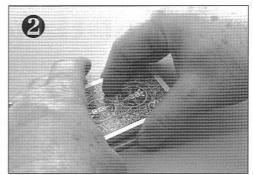
Method: There is a secret set-up. First, turn about twenty cards face-up on top of the deck. Second, place an indifferent card face-down on top of the deck to hide the face-up cards. Third, keep a break with you left little finger between the two halves. (You may find that your deck breaks automatically between the two halves and, consequently, you won't need to keep a break.) You are now ready to begin.

David explains to the audience that there are several ways to select a card. Holding the deck so the face is toward the audience, David riffles the upper right hand corner so the spectators see the faces of many cards. Don't riffle too far or you will flash face-down cards. Beginning this way, so the spectators can see the faces, is a delightful strategy that always throws off magicians should they attempt to reconstruct this later.

Cut the cards at the break and complete the cut. The top half is now face-down and the twenty or so bottom cards are face-up. Spread the cards so only the top face-down cards are visible and offer the spectator a choice of any of the face-down cards.

Here we come to the second delightful strategy. Holding the cards in his right hand, David now makes a reverse pressure fan with his left hand. (Photo 1) With any bordered deck, it is impossible to realize that the lower
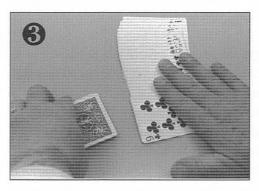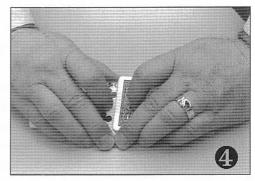
half of the deck is face-up. David now takes the card and inserts it into the lower face-up portion of the deck. The cards are squared.

Table the deck. The two hands approach and the thumbs at the back of the deck riffle the edge to find the natural break between face-up and face-down cards. (Photo 2) Allow one face-down card to drop onto the face-up cards.

The right hand now moves to the right with its cards, leaving the left hand still holding (and keeping square!) its apparently face-down half. The right hand turns its half face-up and spreads it to show all face-up cards. (Photo 3)

The face-up cards are squared and the two halves are now riffled shuffled together so the last face-down card falls on the top. The hands cover the riffle so the audience does not see the face-up cards. (Photo 4) The cards are squared.

"And now some cards are face-up and some cards are face-down," the performer says. "But if I simply perform the secret move…" The performer now turns the cards over and picks them up. "…something strange happens. I'll turn all the cards face-down except your card. What is your card?"

Begin spreading the cards from the left hand to the right. All the cards will be seen to be face-down except the one face-up card. All you need to do

is hold the last two cards as one.

David points out that when he performed this effect for knowledgeable magicians, they knew there had to be another face-up card because they had just seen a face-down card on the top. He therefore did the following displacement of the bottom card. As he is spreading the cards, he displaces the bottom (face-up) card: his left fingers buckle the bottom card and run it under the spread to his right where it is received by the right fingers and allowed to mix into the cards that have been passed into the right hand. When the face-up selection is found, it is removed. David then completes spreading the cards. The deck is then squared and turned face-up on the table.

One card is now reversed in the deck which can be used for another effect or may be secretly righted.

Notes: This was originally published as Simple Right Handed Triumph in *Marlo's Magazine* (Vol. 1, 1976, p. 193). David suggests you also look up Double Barrel Right Handed Triumph by Marlo and Solomon in the same volume (p. 194) where two cards are discovered one at a time reversed in the deck. The face-up card in the above effect becomes one of the selections.

Immediate Ace Assembly And Climax
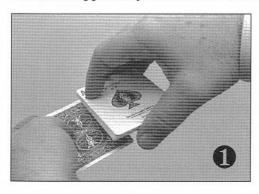
David typically uses this effect to follow his Four the Hard Way. The four Aces are shown along with twelve indifferent cards. The Aces are placed face-down on the table and three indifferent cards are placed on top of each Ace. Three of the Aces vanish from their packets and join the Ace of Spades.
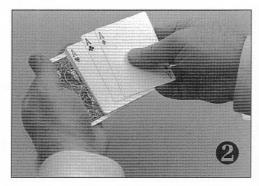
Again, three Aces are dealt face-down onto the tops of the three packets. The Ace of Spades is placed face-up on top of the deck. The deck is cut. The three packets are picked up together and dealt face-up onto the table—revealing twelve indifferent cards. The deck is spread and the three Aces have joined the Ace of Spades face-up in the center of the deck.

Working: The four Aces are placed face-down in a packet on the table. David then turns the deck face-up and counts off three cards, turns them face-down and drops them on top of the face-down Aces. He then counts off another three cards, turns them face-down and drops them on the tabled cards. This is done two more times, making twelve indifferent cards in all. The deck is turned face-down and put off to the performer's left side.

Pick up the sixteen cards, turn them face-up and spread the four Aces to the right. Rearrange them so the Ace of Spades is the first face-up Ace, followed by a red, then the other black and finally the last red Ace. Continue spreading to show the indifferent cards.

The cards are now squared and all of the indifferent cards below the Aces are apparently turned face-down. In fact, as the cards are squared, the
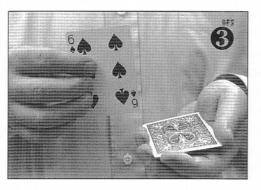
bottom card is buckled and the bottom card *alone* is turned face-down. (Photo 1) The cards are immediately squared.
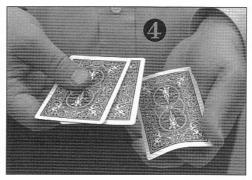
The Ace of Spades is now dealt face-up onto the table. The next two Aces are spread, holding the cards below the last Ace squared as a block.

The three Aces are now apparently turned face-down on top of the packet. In fact, the left thumb pushes over all of the cards as a block except the bottom card. (Photo 2) The block as three Aces is turned over face-down. David calls this move his Deep Block Addition.

Miscalling the top three cards as Aces, they are dealt face-down in a row on the table in front of the Ace of Spades, making a T formation. Three indifferent cards will now apparently be placed on top of each Ace. In reality, the top three cards are fanned over into the right hand, and the hand is turned over to show the cards to the audience. The cards are turned face-down and squared on top of the packet. During the squaring process, the last card is secretly left on the top of the packet, and the left little finger gets a break above it. Only two cards are picked up with the right hand above by the ends and placed on the Ace to the performers left. This is repeated for each of the other two face down Aces.
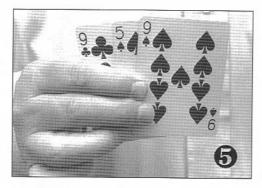
The five cards in the left hand will now be shown to the audience as three indifferent cards. David deals off the first card into the right hand, which receives it thumb on top and fingers below, turns it over so the face is toward the audience and counts, "One." (Photo 3)

The second card is taken under the first, but side jogged to the left. The hand is turned over, showing the cards and counts, "Two."

All of the remaining cards are now dealt over as a block. The left thumb presses on the upper left corner of the cards and the left forefinger below and fingers on side bend the cards slightly in the center. (Photo 4) The cards are sprung as a block off the fingers and held by the left thumb and the forefinger. They are taken by the right hand which turns over toward the audi-

ence, counting, "Three." (Photo 5)

The cards in the right hand are turned face-down and squared into the left hand dealing position. The right fingers pull out the bottom card which is held by the side with the thumb on top and fingers below. David uses this card to flip the Ace of Spades face-down. This card is then replaced face-down on top of the cards in the left hand. David credits this displacement strategy to Simon Aronson.

The cards in the hand are now dropped on top of the face-down Ace of Spades and the entire packet is immediately picked up and held so the edges are not facing the audience. (Photo 6) David takes this packet and waves it for a moment over each of the other three packets.

The cards are turned face-up into the left hand and spread, keeping the last three cards squared as one, to show four Aces. Two Aces are taken in each hand and each thumb contacts the Ace at the face and moves them slightly forward. David believes that this ploy of Bob Stencel's is usually overdone—which calls attention to itself. The Aces are moved only slightly, giving the sense that there are only four single cards.

David now offers to repeat the effect. He squares the cards into the left hand and turns them face-down. He deliberately deals a face-down card, apparently an Ace, onto each of the three piles. The left hand immediately

turns palm down and places the Ace of Spades (and the three Aces hidden below it) face-up on top of the deck. (Photo 7) It is important that this is not done in a hurried way; rather, the left hand turns over in a flowing movement and the Aces, as one Ace, are placed face-up on top of the deck. The deck is cut and the cut completed, moving the face-up Ace of Spades

to the center of the deck. The deck is placed on the table.
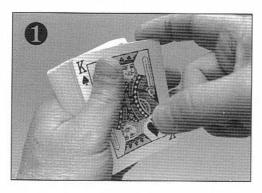
David now stacks up the four face-down packets, one on top of the other. He says that the Aces will now disappear. The cards are counted face-up onto the table, showing twelve indifferent cards. The deck is spread and the Aces are revealed together face-up in the center of the deck.
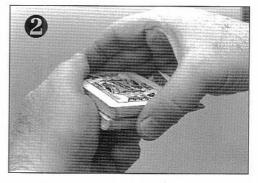
Credits: Marlo has a Deep Braue Addition which inspired David's Block Addition. Steve Freeman did an Ace Assembly on video tape that uses the indifferent cards to get ahead for an addition move. David uses the indifferent cards in a different way but Steve's routine inspired his method. This is a good example of a climax similar to the one David devised for the Reverse Assembly. David believes the plot and method are his own creation.

Sandwich Trilogy

This is a three part routine wherein a selected card appears between two Kings. Each revelation seems progressively more impossible. Although none of the methods are original, David has arranged them in an interesting sequence and added some finesse.

Part One: Without calling attention to them, place a pair of Kings face-up on top of the deck. Hold the deck in position for a Fingertip Peek. (Photo 1) After the spectator peeks at a card, get a little finger break below it and immediately kick out the selection about a half inch to the right. The right hand now clips the outer right corner of the card between the third and fourth fingers. (Photo 2)
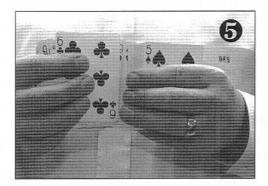
You will now apparently dribble the cards from your right hand into your left hand. In actuality, you will secretly insert the selection between the two Kings. To do this, first get a break between the two Kings with the right thumb. The cards are then sprung off the right thumb into the left hand. Because the selected card is clipped between the fingers, it travels up the right side of the deck to under the top face-up King. This action is covered by the right fingers. (Photo 3) The spectators see all the cards dribble into the left hand except for the last face-up card which is placed on top of the cards in the left hand, with the selection secretly beneath it. (Photo 4) This is a Marlo Dribble move that looks extremely fair—and the subsequent appearance of the selected card between the two face-up Kings on the top of the deck is most surprising. Spread the two Kings to show the selection has
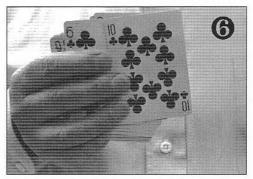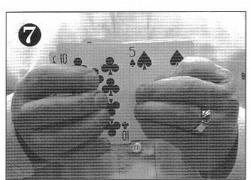
been sandwiched. Raise the sandwich to show the spectator's selected card.

Part Two: The Kings are now put off to the side and the selection is replaced onto the deck. As the deck is spread between the hands, secretly cull a card, called a slider card, under the spread. (Photo 5) You ask the spectator to call stop as you spread the cards from left to right. When stop is called, the slider card is inserted above the selection and the deck is separated and raised at that position so the spectators can see the selection. (Photo 6 shows an exposed view) Because of the position of the right hand, the slider card is not seen.

The slider card will now help you get the selection to the bottom of the deck in an undetectable way. After the selection is displayed to the spectators, the right fingers pull the card to the right as the packet is lowered and squared up against the balance of the deck which is held by the left hand. (Photo 7)

The selected card and the slider run under the spread to the bottom as the deck is squared. The selected card is now on the bottom of the deck and the slider becomes an X-card above it.
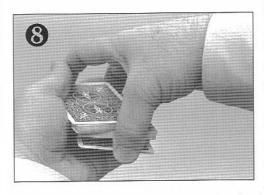
The deck is now immediately ribbon spread face-down on the table. The spectator is asked to insert the two Kings face-up in the spread in two different places. The deck is picked up, squared and held in dealing position in the left hand. The cards are now spread from the left to the right hand. The left fingers loosen the bottom card and it is slid to the right under the spread, pulled by the right fingers. This now becomes a new slider card. It is held in place under the spread by the right fingers. As he is doing this, David is explaining that the selected card may lie between the two face-up Kings.

When you reach the first face-up King, the slider card is inserted above it and both cards are secretly pulled under the spread by the right fingers until you get to the second face-up King. Both the slider card and the face-up King are inserted under the second face-up King so the slider, which is the selection, goes next to the second King. The deck is squared and then spread face-down between the hands. The two Kings have come together with only one card between them: the selected card. The three card sandwich is outjogged, stripped out by the left hand and shown to have selection between them. The left hand holds the sandwich with the Kings face-up and the selection face-down.

Part Three: This sequence begins with a bold-face cheat which, because it is done on the offbeat, is never noticed. Here we come to the cheat. Acting as though this were indeed the finale of the effect, with the Kings face-up, place the three card sandwich on the bottom of the deck and, while squaring it, immediately get a left little finger break above the bottom *two* cards.

You will now apparently place the two Kings face-down onto the table. Actually, holding the two bottom cards squared in the left hand, the left hand takes the two cards and turns over, palm down, and places them on the table face-down. Later you will refer to these as the two Kings. Actually, the top face-down card is one of the Kings and the other face-up card is the second selection, leaving the other King face-up on the bottom of the deck.

You now appear to casually shuffle the deck. During this apparently innocent overhand shuffle, you actually transfer the reversed King from the bottom to the top of the deck. First, hold the deck in the right hand from above by the ends and get a break above the King by buckling with the left fingers and taking over with the right thumb. Next swing cut the top half of

the deck into the left hand. The right hand comes over the left hand and transfers the King below the break onto the cards in the left hand. (Photo 8)

The left hand immediately turns its cards face-up and the right hand overhand shuffles its cards face-up onto the cards in the left hand. The King is now reversed on the top of the deck which is held face-up in the left hand.

"Would you like to see it again? Let's make it really impossible. Name any card in the deck, a different card from the ones we've used before. Name a card I couldn't possibly know." This prevents them from naming the second selection which is secretly on the table.

The spectator names a card, say the Queen of Spades. Begin running the cards from the left hand to the right. While you are doing this, look ahead for the Queen of Spades and cull it under the spread to the bottom. It doesn't matter whether the spectators also see the Queen. If they do, David points it out, saying, "And here is the card you named." He continues running the cards and then squares them, thereby secretly moving the Queen to the bottom. Be careful not to spread the last few cards, because you don't want to reveal the face down King.

Picking up the two apparent face-down Kings from the table, and keeping them square, they are placed on top of the face-up deck.

"And once again the Kings go on top." With the cards in his left hand, David extends both hands, asking that the spectator cut some cards into his right hand. He slowly and cleanly places the cards in his left hand on top of the ones cut off in his right.

The cards are turned face-down and immediately spread. One card appears face-down between the two face-up Kings: it is the card the spectator named.

A Simple Toss

This is based upon a Marlo effect, the Invisible Toss. It can be found in Marlo's *Unexpected Card Book* (1974) and further variations appeared in the *Marlo Magazine* (Vol. 1) under the same title and also under the title Deep Dunbury. David has simplified the Marlo method which required elaborate Faro Shuffles to set up.

Effect: A card is selected and returned to the deck. The performer says he will attempt to find the card—and he will take five chances to do this. The cards are cut and two cards are dealt face-down onto the table. The pack is squared and cut again. Two more cards are dealt onto the table. The deck is squared, cut a third time, and one more card is placed on the table.

I'm sure that one of these cards is your card," the performer says. "I'll show them to you." One at a time the cards are shown. The five cards are placed on the table.

"Did you see your card?" the performer asks.

The spectator agrees that one of the cards was the selected card. The five cards are turned face-down and placed on the table.

"Now I must find which of the five cards is your card. Look, I'll take your card and invisibly remove it from the group and place it over here on the table. Of course, you can't see it. It's invisible."

Spreading the cards, only four cards remain. The cards are turned face-up one at a time and named. Each time the performer asks if the displayed card is the chosen card. The selected card has indeed vanished from the packet.

Reaching toward the "invisible card" on the table, the performer mimes picking it up. "I will now toss it face-up into the deck. There! Your card is now face-up in the deck. But I just didn't toss it anywhere." The performer now adds together the values of the four face-up cards. "Seven plus one plus three plus five equals sixteen. Your card is now sixteenth from the top of the deck."

The spectator is invited to pick up the deck and count sixteen cards onto the table. The sixteenth card is the face-up selection.

Set-Up: From the top of the deck, fourteen indifferent cards, a crimped x card, and finally, a Ace, Three, Five and Seven of various suits.
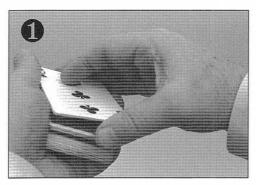
Handling: A card is selected from below the stack. The deck is cut at the crimp and the card replaced below it. David now ribbon spreads the cards face-down on the table. This is a nice moment because it visually shows the audience that you do not appear to be controlling the card.

Picking up the deck, David now dribbles the cards from his right hand to his left. Saying that he will take five chances to find the card, his right hand cuts to the crimped card and lifts all the cards above it, as his left thumb pushes off two cards, one at a time, from the left hand stock onto the table. The deck is then squared and dribbled again. David cuts at the crimp once more and two additional cards are dealt face-down onto the table. The cards are squared and dribbled. One final time, David cuts the cards at the crimp and deals one more card onto the table. After the fifth card has been dealt, the left little finger gets a break below the crimped card.

He then picks up the five cards, secretly notes the bottom card, which is the selected card, and places it in the center position.

Take the deck face-down in the left hand. Turn the packet face-up with the right hand and hold it above the deck. You will now show the cards one at a time, secretly transferring the selected card face-up into the center of the deck in the process. To do this, the right hand holds the packet from above by the ends. The left thumb peels off the face card from the packet onto the deck. The right hand with the packet comes over this card and picks it up at the back of the packet. This is repeated with the second card. (Photo 1)

The selected card is now on the face of the packet. You will now execute Marlo's Deep Face Up Switch. (*Unexpected Card Book,* p. 78) To do this, the right thumb picks up all the cards above the break. (Photo 2) The left thumb peels the selected card onto the deck. The right hand immediately squares the cards below the break on top of the selected card. (Photo 3) The

right hand still holds the packet separately. The fourth and fifth cards are now peeled off and displayed and replaced normally at the bottom of the packet.

The performer now asks if the spectator saw the card. Turn the packet face-down and place it on the table. The spectator replies affirmatively.

"So far, so good," David says. "I will now make your card invisible."

The four cards are spread face-down. "Look, one card has vanished, but is it your card?" The cards are now turned face-up one at a time. The selected card is gone.

David now pantomimes picking up the invisible card and throwing it into the deck. The four face-up cards are added together, totaling sixteen. The spectator counts down sixteen cards and the selected card appears face-up in the sixteenth position. David always counts with the spectator to insure a correct count.
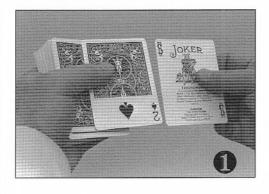
Devilish Deuces Wild Sandwich
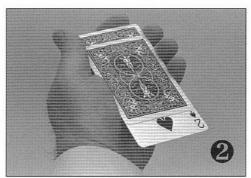
David has created ten variations of a Robert Walker plot where a card that is sandwiched between two cards turns out to be the wrong card. In the original Walker effect, the sandwich cards magically change into two different cards and then for the climax the wrong card changes into the selection. You can read versions of this effect by both Walker and Solomon in *The Last Hierophant* (June, 1980, p.63). Here, David has simplified the effect.

Effect: A card is selected and lost in the deck. Two single Jokers are shown and placed aside on the table. The challenge, David explains, is to get the selection between the Jokers. Without placing the Jokers close to the deck, a card appears sandwiched between the Jokers, but it proves to be a Deuce, the wrong card. David jokes, "Deuces wild." Since the audience isn't convinced, David causes the deuce to disappear from between the Jokers and reappear face-up in the center of the deck. He then returns to the sandwich and shows that a new card has appeared—and this proves to be the selection.

Handling: You will need a normal Joker and a gaffed Joker with a split Two of Spades on the back. (Photo 1) Crimp the bottom card of the deck in the lower left corner. Place the regular Two of Spades face-up under the top card of the deck.

Place the Jokers face-down on the table with the gaff on the lower card

toward you and the normal Joker above it. You are now ready to begin.
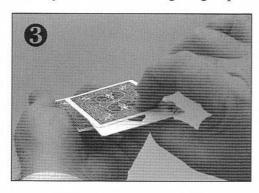
Pick up the Jokers and turn them face-up to show them. Here, David invites a spectator to feel the singularity of the two cards by offering the non-gaffed end of the gimmicked card. Square up the Joker sandwich and place it face down on the close-up pad, close to the edge of the table.
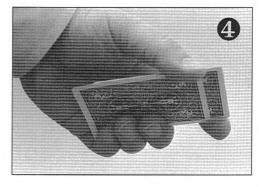
Spread the deck and have a card selected. Make sure you do not flash the face-up Two of Spades under the top card. Dribble the deck face-down into your left hand, asking the spectator to call "stop." Time the dribble so that you are stopped about half way down the deck. The card is replaced on the left hand portion. David now explains that he will lose the card by giving the packet a fancy cut. Do a Charlier cut of the lower half to bury the card. This puts the crimp above the selection. Dribble some of the right hand's cards onto the cards in the left hand, thereby further burying the card. Place the remaining cards in the right hand below the cards in the left hand. Now cut the deck at the crimp and do a Faro Shuffle, letting the top card of the left hand section (the selection) become the top card of the deck. This Faro does not have to be perfect, of course, but make sure that you cascade the deck to represent that the card is hopelessly lost. This is a Marlo control that David points out fools everyone. It was first described in Dunbury Delusion (*M-U-M*, 1957).

Palm the top card of the deck as you square the cascaded cards. The right hand scoops up the Joker sandwich, adding the palmed card, while the left hand places the deck onto the table face-down. You will now show that the Jokers are going to capture the selection

Make a magical gesture over the deck. Place the Jokers into the left hand in dealing position. The right thumb and fingers pull the top card injogged. The right thumb then slides the bottom card back, showing that the Two of Spades has appeared apparently between the face-down Jokers. (Photo 2)

You now announce, "Your card, the Two of Spades!" As you say this, the right thumb and fingers grasp the Two of Spades, together with the top
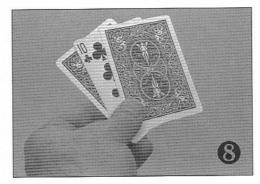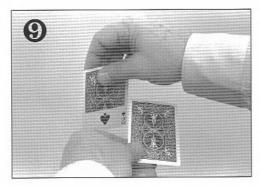
face-down card, moving both towards your body, so they clear the other face-down Joker. (Photo 3) Place these cards onto the face-down Joker, now actually sandwiching the 2S gaff. State that the deuce is really wild. Let this moment play for a bit. Say, "Watch it as it disappears and jumps back to the deck."
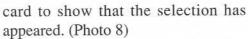
Hold the Jokers and place them face-down in the palm up left hand in position to do a Glide. Turn the left hand palm down, showing the bottom Joker. Glide the top card and slide out the Joker. (Photo 4) The hands now turn over (Photo 5) and place the Joker on top (face-up) square with the packet. The left thumb does a Block Push Off of the face-up Joker and the face-down selection under it as one card. (Photo 6) The right hand grasps the two cards as one face-up Joker at the right edge, with the thumb on top and fingers below. The left hand pivots its face-down Joker face-up. The Two of Spades has apparently vanished. (Photo 7) Place these cards face-up on the table. Pick up the deck and ribbon spread it to show the Two of Spades face-up in the center.
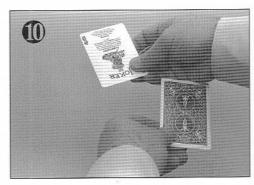
Pick up the Joker sandwich and fan it into a tight spread, showing a face down card sandwiched between the two Jokers. Ask for the name of the card and turn the sandwich over to show the selected card face-up between the face-down Jokers. (Be careful not to flash the gaff). Slide out the face-up

card to show that the selection has appeared. (Photo 8)

The right hand now deals the bottom gaff face-up by grasping it with the fingers below and the thumb on top and then immediately pivots it face-up, the rapid stud deal will hide the gaff. (Photos 9 and 10)

Deal the other Joker in the same way—thereby bringing the effect to a most satisfying conclusion. (Photo 11)

The Hotel Put-On

As a professional magician, I am faced on occasion with the enthusiastic lay person who wants to show me a trick. It may surprise you that I *always* match their enthusiasm, smile and hand them the deck because I am genuinely curious to see *what* card trick they will do. Over the years, with only the rarest of variation, I see one of three card tricks.

Sometimes it is a version of "I'll Bet You Five Dollars the Next Card I Turn Over Will Be Your Card" when, of course, my card has already been dealt and the card they are holding in their hand is not the card they intend to turn over next. I smile but never take the bet.

Most often I see a version of the Twenty-One Card Trick. When this happens, I typically smile and say, "That was great! Have you seen the simplified version?"—and perform one of the many Marlo variations that are designed to fool those who know the original version. No, I don't explain the method to the person.

And then there is the Hotel Trick, not to be confused with Hotel Mystery on page 141. This is the third trick that is typically performed. I am always a bit amazed that this actually fools anyone. The Jacks, Queens, Kings and Aces are removed, separated and placed in J-Q-K-A order. The cards are then shown to be mixed, turned face-down and I am asked to cut the cards. And then I am usually given the chance to cut them again. Others, if present, may cut them as well. The cards are now dealt out into four packets of four cards each—"as the various guests enter the hotel and go to their rooms." The cards are turned face-up and, look, the Aces have gone to their room, the Jacks to their room, the Queens and Kings to their rooms! Sometimes, the entire procedure is repeated and the story becomes, shall we say, bawdy.

Why does this *fool* anyone? It seems so patently obvious. I think it is because of the cutting of the deck. Many people evidently don't realize that the cutting does not break the chain of the cards.

I tell you all this because David's Hotel Put-On is a delightful trick you can perform after someone has shown *you* the old Hotel Trick. And it will fool them.

David begins by assembling the Jack, Queen, King and Ace of each suit and arranging the sixteen cards in Jack, Queen, King, Ace order, from the

top down, repeated four times, without regard to suits. Holding the cards face-down, he deals four rounds of cards, to form four piles of four cards each. He deals the cards into the familiar T-formation (as in Ace assemblies), so the first three piles form one row, and the fourth pile is dealt in a separate row closer to the performer.

"Look what happens," he says. "The cards have separated: the Jacks are all together in one room, the Queens in another, the Kings in their room and the Aces in their room."
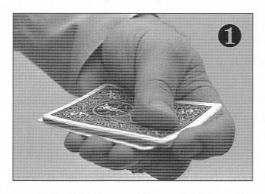
Picking up the packets, one on top of the other, David hands the cards to a spectator and asks that the cards be dealt again face-up into four piles
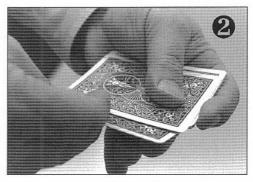
"And now you see what happens, don't you? The cards have now gone back to their original order so each room now has an Ace, a King, a Queen and a Jack, who is the bellmen in the hotel."

Picking up the packets again, David says, "Now the plot thickens. If I were to deal the cards again, we know that they would separate, and the Jacks, Queens, Kings and Aces would come together in their own rooms."

He turns the packet of cards face-down. "But what would happen if we were to cut the cards?" The spectator is invited to give the cards a complete cut. "Will it still work?"

David now apparently deals the cards again into four face-down piles. This time, however, David secretly deals a card from the bottom of the packet for the fourth packet. He does this three times using a Marlo bottom deal technique wherein the cards are held in the left hand and the left thumb pushes the top card slightly to the right. (Photo 1) At the same time, the left fingers loosen the bottom card. The hands come together and the bottom card is taken (Photo 2).

"And it does still work," David says as he squares each packet and then turns it face-up. "The Aces are here, the Kings here, the Queens in this room and the Jacks in this room." An Ace will show on the face of one packet, a

King on another, a Queen on the third and a Jack on the fourth. Although only the face card of each packet is seen, the spectators assume the rest of the cards have followed the expected pattern.

"Imagine we could turn back the hands of time." As he says this he makes a counter-clockwise circle in the air over the cards. "If we could do that, the cards would be back where they started. In each room there would be an Ace, King, Queen and Jack." Saying this, he table spreads the cards in each packet so the audience can see this is exactly what has happened.
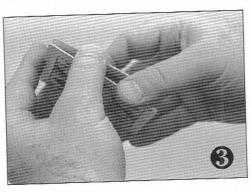
The packets are gathered one on top of the other (from left to right) and the cards are given to the spectator who is asked to deal them into four face-down piles. Because of the bottom dealing in the previous sequence, the cards are now in an order that will prevent them from separating into Jacks, Queens, Kings and Aces.

"If *you* deal them, for sure the Aces, Kings, Queens and Jacks will go to their own rooms. And they have." Again David picks up each of the packets, squares it before turning it face-up and places it squared on the table.

"But if I were to turn back the hands of time, the cards would be as they were before." He spreads each of the packets, saying, "And they are: in each room we find a Jack, Queen, King and Ace." This sequence can be repeated but David believes that once is enough.

Notice the position of the Aces in the four packets. In one packet it is in the first position, in another in the second position, in another in the third position and in the fourth packet it is in the fourth position.

The packets are now picked up in the following order. Notice which of the face-up packets has the Ace in the second position from the left. On top of this packet place the face-up packet that has the Ace in the third position from the left. On top of the assembled packet placed the face-up packet with the Ace in the first position. On top goes the face-up packet with the Ace in the fourth position (on the face). Remember: 2, 3 1, 4.

Turn the cards face-down. David gives the packet a false cut. Holding the cards in his left hand with the thumb along one long side and the fingers along the other, the right hand comes over and takes about half of the cards from the bottom of the packet between the thumb and fingers and moves them to the front, keeping the two halves separated with the left

thumb. (Photo 3) The original top half is then immediately moved to the front, restoring the packet to its original order.

"Let's deal the cards again," David says. He deals out the first four cards. There is Ace in the second position.

"Now let's deal them in a completely random, haphazard way." An Ace is the third card from the top. Deal the next four cards, one onto each pile, but making sure the third card, the Ace, goes on top of the second card on the table. An Ace is now the top card of the packet. Deal the Ace onto the Ace pile on the table and deal the next three cards randomly. There are now four cards remaining in your hand. The bottom card of the packet is an Ace. Deal the first three cards randomly and the last card, the Ace, onto the Ace pile on the table. The tabled packet in the second position contains the four Aces.

"The cards are now completely mixed. We have no idea where the Jacks, Queens, Kings and Aces might be. I'll let you have Three of the hands and we'll play a hand of Poker."

David now forces the Ace packet using the familiar Magician's Choice.

"You have three hands and I am left with one." The three hands are turned face-up, noting what Poker combinations they contain. The performer's hand contains the four Aces.

Double-Cross Departure

David's version of Alex Elmsley's Point of Departure is based upon a method by Ed Marlo. David has added a surprise climax to the effect. My explanation is drawn from personal instruction by David as well as from Jon Racherbaumer's description in *Card Finesse* (1982).
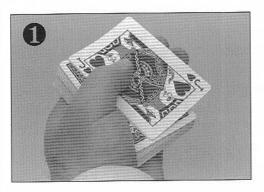
Effect: Two red Jacks are shown. A card is selected and placed face-down between the two red Jacks. The selected card vanishes and is found reversed in the deck; the two Jacks surprisingly change into two black deuces.
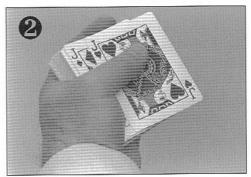
Set-Up: From the top of the face-down deck: 2S, JD, JH, X, X, X, X, 2C (reversed so it is face-up) and then the remainder of the deck.

Working: Hold the deck face-down in your left hand. Lift off the top three cards in preparation for a D'Amico Spread. Executing a D'Amico Spread, show the three cards as two Jacks.

As an alternative to the D'Amico Spread, the top three cards are turned face-up onto the top of the deck, but the left fingers hold a separation. Jog the cards slightly to the right. Hold them in position by the left forefinger at the top and the second and third fingers at the edge. (Photo 1) The left thumb now gently slides the top card to the right exposing the card below it. (Photo 2) The third card is hidden, squared, below the second card, with the left fingers anchoring the cards square at the right side.

As you display the two cards, David says, "I'm going to use the red Jacks. The Jack of Hearts and the Jack of Diamonds." He repeats the names
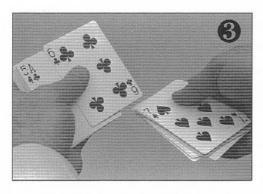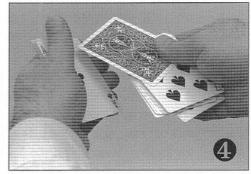
of the Jacks. This repetition is psychologically important because it sets you up for Marlo's Buffaloed Subtlety. (*Classical Foursome,* 1956) Turn the three cards face-down onto the deck. Deal the top card (the 2S) face-down on the table as you repeat again, "the Jack of Hearts." Deal the next card face-up onto the face-down card as you say, "and the Jack of Diamonds."

Explain that you will also need another card. Flip the deck face-up into your left hand. Begin spreading the cards between your hands as you say, "I want you to name any card you see, any card you like." When the spectator names one of the cards in the spread, up-jog it, then continue to spread the face-up cards until you are within six to eight cards of the reversed Two of Clubs. Separate the spread at that point. Move your left hand away to split the spread, then move it up to take the up-jogged selection out of the right-hand spread. Take the chosen card onto the face of the left-hand spread at its upper right corner, so that the selection is still side-jogged. (Photo 3)
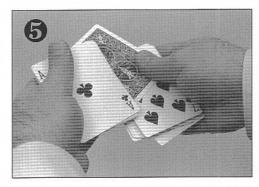
Turn your left hand inwards and palm down, thus turning all its cards face down. Align the jogged selection onto the face of the right-hand cards and clip it with your right thumb. (Photo 4) Now move your left hand away with its cards and turn it face-up again. Place the left hand cards on top of the right-hand cards to bury the reversed selection (Photo 5) Square up and table the deck face-up. (This action sequence is a Marlo handling to set-up for a switch in the deck.)
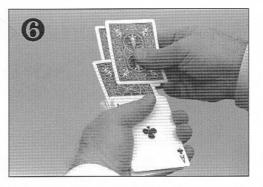
Pick up the Jack of Diamonds, turn it face-down and use it to scoop up the face-down Two of Spades. Drop these face-down cards on top of the face-up deck.
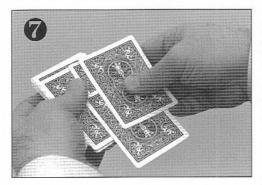
Pick up the deck in your left hand and spread the cards. The first two face-down cards are assumed to be the red Jacks. Continue slowly spreading until you come to the face-down Two of Clubs. This will be assumed to be the selected card. Spread over a few more cards, stop and say, "And your card will go between the two red Jacks."

Up-jog the face-down Two of Clubs (assumed to be the selection). Hold all the cards, slightly spread, in the left hand. The right hand removes the top two face-down cards (assumed to be the two red Jacks) and holds them, spread slightly, by their lower right corners.

Using these two cards as pinchers, remove the up-jogged card from the spread by inserting it between the two cards so its upper right corner is clamped between the lower left corners of the two cards. (Photo 6) Slide the assumed selection so that it aligns with the two cards but still remains in an in-jogged position.

The cards in the left hand are turned over. The right hand cards are placed face-down on top of the deck. (Photo 7) The right hand now comes over and the right thumb picks up on the in-jogged card as it apparently pushes it flush, but really you lift the top two cards only.

Place the deck face-down onto the table. Say, "Remember, your card, the (name the selection) is between the two red Jacks."

You say, "Look, your card has vanished from between the Jacks." Spread the two cards face-down to show it is gone. Ribbon spread the face-down deck to reveal the face-up selection in the deck.

Pause for a beat and then add: "But, you see, I've double-crossed you!" Turn the cards over to reveal the two black deuces. Toss them onto the table.

The Trick That Fooled Solomon

Eugene: Let's talk about this effect with which Marlo fooled you for many years.

David: As you know, Ed Marlo was the stimulating factor in my card magic life. I remember so many serious and funny things about him. One of the things that I would like to tell you about him is that when you sat in a session with Marlo, during the evening he would fool you big time. I remember time after time that he fooled me.

Eugene: And he wouldn't always explain his methods to those present?

David: Right. When he got you, many times he would not tip the method. That made other magicians crazy—myself included! I'll give you a few instances that remain in my mind—and I smile about them every time I think of them. Then I will let you in on

the great secret that he kept from me for years. Jon Racherbaumer, for example, would still be asking Marlo today, if he were alive, about the 21 Card Trick that he performed for Jon in the 1970s.

Eugene: What happened?

David: It wasn't such a great trick but it is one that Jon cannot reconstruct even today. I know this because I happen to know the secret to the method and Jon, in the *Olram Files* proposed methods that were completely wrong.

Eugene: What was the effect?

David: Marlo had three piles of seven cards each from a shuffled face-down deck. The spectator picks up any pile, looks at the cards and thinks of one of them. The piles are then assembled and the cards are given a Reverse Faro. The spectator is asked to watch into which section his card goes. This is repeated a total of three times. After the third time, the cards are then dealt in a Down and Under manner. The last card turns out to be the spectator's card. It's not a great trick, but it is one that you might play with for other magicians. When Jon got home, he tried to work out the math behind the effect and, even though he was on the right track, he could not make it work. Of course, Marlo knew this and it drove Jon crazy.

Eugene: And Jon wasn't the only one to whom this happened?

David: Oh, no. Steve Draun, in a session with Marlo, was watching him find the four Aces that were shuffled into the deck by the spectator. Marlo asked Steve if he was familiar with the method and Steve told him that there was work in the cards. Eddie gave the deck to Steve to check for any work and Steve couldn't spot anything. After he took out any bridge that he thought might be in the deck, Steve challenged him to cut to the Aces again. Marlo proceeded to cut the Aces like a machine, effortlessly! Steve then asked if he could take the deck home to examine it. I figured the answer would be an emphatic "No," but Marlo gave him the

deck. The next week, Steve returned. He hadn't found any work in the deck and he was unable to duplicate the Marlo feat. Steve gave the deck to Ed and, as only Steve could do, told him to do it now. It was incredibly funny to see Steve's face when Eddie cut to the Aces in exactly the same way as he had done the week before. And after he performed this once again, he gave the deck back to Steve. I believe he still has that deck today!

Eugene: He never explained it to Steve?

David: No. No explanation! One other funny thing: Bob Nelson joined the session on a regular basis for several years. One day Marlo took out a deck of cards and asked Nelson to name any card in the deck. Nelson named the Nine of Diamonds. Eddie then went through the entire deck, looking for the card and told him that it was missing. Nelson couldn't believe it so he asked Marlo if he could look through the deck. Eddie gave him the deck and Nelson went through it, card by card, but also keeping an eye on Marlo to make sure that he did not have the card palmed. After Nelson couldn't find the card, he said that he bet it was in one of Ed's pockets. Marlo allowed Nelson to search all of his pockets but to no avail. No card! The next day in the mail, Bob Nelson received a letter from Marlo and in it was the Nine of Diamonds—and on it was written, *"Your Thought Of Card"!*

Eugene: And your experience?

David: I was in Atlanta in 1975 for a convention that turned out to be a tribute to Duke Stern, because he had passed away unexpectedly a few weeks prior to the convention. Dai Vernon was present at the convention and that was my chance to see the great Vernon do card tricks for me.

Eugene: Was this your first meeting with Vernon?

David: No. The first time I met Vernon was in 1972 at the Magic Castle. I was on a trip to California and went to the Castle during the day to scope it out for the night's gala event. I walked in and there was Vernon sitting at the piano. I couldn't believe my eyes.

He greeted me and asked me what kind of magic I did. When I answered "cards," he asked me to do something for him. I can't remember what trick I did, but it was a Marlo routine. Vernon said, "A Chicago boy. Looks like you're studying Marlo." Of course, he was right because, at that time, I was spending every waking moment I could with Marlo. After a few more effects, Vernon borrowed my deck and said to give his best to Marlo. Then he said, "Incidentally, tell Marlo to try this one." As he said that, he spread the deck almost in a perfect ribbon spread across the piano stand, and each card sort of slid into the stand in perfect alignment. It was a most amazing thing to see. I even had a photograph taken of this strange comical event right after it happened.

Eugene: Did you tell Marlo about it when you returned to Chicago?

David: Of course.

Eugene: What did he say?

David: Eddie said, "Where's a piano?" Can you believe it!

Eugene: A delightful story.

David: This reminds me of another funny story about Vernon that I also told "Magicana" in *Genii* magazine (Dec. 1989). I was sitting in a session with Roger Klause at a TAOM convention in Dallas. It was about two in the morning and I performed my business card prediction for Roger. As you know, my prediction card is the Seven of Diamonds. Roger looked at me and said, "That's Dai Vernon's favorite card!" I could hardly believe my ears because the Seven of Diamonds was also Marlo's favorite card—and he carried an extra in all of his sport coat pockets to perform his Unexpected Prediction. Simon Aronson was there too and he could hardly believe it as well. At the end of the year I was visiting California and went to the Castle. Vernon was sitting alone. The Roger Klause story jumped into my head and I walked over

to the the Professor and introduced myself once again after fif-
teen years. I took my business card with the prediction out of my
pocket and placed in on the table. I said, "Professor, think of
your favorite card." He said, "OK." My anticipation grew. I said,
"Name it!" He said, as only he could, "The Four of Hearts." I
almost fell over! I said, "Are you sure it isn't the Seven of
Diamonds?" He said, "Of course I'm sure. It has always been the
Four of Hearts, *the Four of Hearts!*" This had to be one of my
most embarrassing magical moments—and one of the funniest.

Eugene: Very amusing indeed. Let's go back to the 1975 convention when
           Vernon performed for you.

David: It was on a bed in a suite and Vernon did the five tricks that he
           was known for—including the effect that fooled Houdini and a
           hold-out switch that he did tremendously well. One of the effects
           he did for me was this: he took the four Aces and placed them in
           different parts of the deck. He then handed me the deck and told
           me to ribbon spread it on the bed. In the center of the pack were
           the four Aces *face-up*—and, believe me, I saw nothing! I guess I
           reconstructed what must have happened, but I saw nothing and
           was completely fooled. When I got back to Chicago, I told Marlo
           about the effect. He immediately explained the method to me. It
           didn't matter, because when Vernon performed it I saw nothing!

Eugene: And then?

David: One evening, a year or so later, Marlo asked me to watch as he
           placed the Aces into different parts of the deck. He asked me
           what I thought of what he just did. I told him that it looked like
           he did the Simple Shift and that he did it flawlessly. Then he
           handed me the deck and told me to ribbon spread it onto the table
           face-down. In the center were the four Aces face-up! This was
           the one that killed me because the Simple Shift does put all of
           the Aces together under a known key card, but the Aces would be
           in a face-down condition. Of course, I asked for the explanation
           but this was the effect he would not explain for me. It was not
           until I started to think of it that I realized he had tried to—and
           had succeeded in—topping Vernon, which was something he
           tried to do all his life.

Eugene: And he didn't explain it for you?
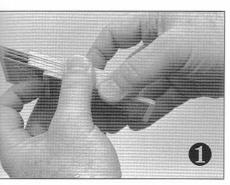
David: It even got worse than that! I helped Ed on his *Marlo's Magazine*
          with printing, organization of the table of contents, and things
          like that. It was my policy not to actually read the *Magazine* until
          it was printed, for fear that I would do one of the effects before
          the book was ready for distribution. It was when the fifth
          Magazine was ready for sale that Marlo told me that the four Ace
          trick was in it. Well, I stayed up all night reading through the
          book to find out the secret. To my dismay, I could not find it. I
          called him the next day, early in the morning, and told him that I
          could not find the solution. He told me the page number which I
          immediately looked up. It was a Multiple Shift similar to the
          Simple Shift but not exactly the same. I called him back and
          said, "All right, but how did the cards turn over?" He told me
          that the multiple shift had fooled me so badly that he had time to
          turn them over secretly. Can you imagine? I was incensed! At
          our next meeting, I told him that the party was over if he did not
          explain the effect this minute! He laughed, puffed on his cigar
          and succumbed. I was not disappointed. Here lies the solution
          that fooled me for eight years. I tell you the solution so that I can
          pay tribute to him. I wish Marlo could see this body of work that
          he helped to stimulate.
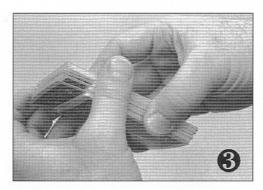
Handling: Marlo actually did the Push-In Shift (*Marlo's Magazine*, Vol.
, 1984, p. 205). This is David's variation of the Simple Shift (see Marlo's
Multiple Shift, 1961, p. 35) which he thought Marlo performed.
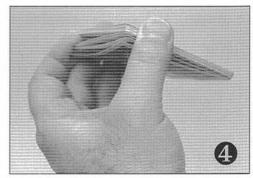
Holding the deck face-up, the four Aces are inserted, the last Ace going
near the top of the deck. They are pushed in for more than half their length.

The left forefinger now secretly pushes all the cards behind the last Ace
downward. (Photo 1) This is hidden from the audience by your right hand.
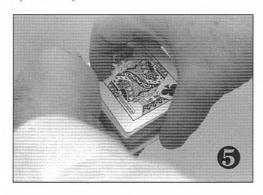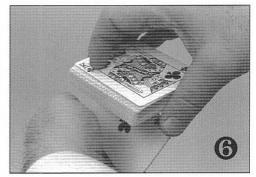
Exerting pressure on the sides of the deck with the left fingers and the left thumb, the Aces now are pushed downward by the left forefinger. (Photo 2)

The Aces are now flush with the top of the deck, but all the cards between them, because of the pressure, are plunged downward, even with the top cards that you secretly moved downward. (Photo 3) In executing this move, if one uses too much pressure, the Aces will push into the deck without producing the plunger effect that pushes down the cards between the Aces. The pressure should be only on the front block of cards (those facing the audience and in front of the first Ace). By pulling slightly forward on the Aces with the left index finger as it pushes them down, the plunger action is achieved.

The down-jogged cards are stripped out by the right hand while the fleshy part of the left second finger keeps a break between the Aces and the rest of the deck. (Photo 4)

The right hand drops the cards it has stripped out onto the face of the packet held in the left hand. The right hand then squares the cards and the break is transferred to the left little finger. The cards are moved forward on the hand, leaving the Aces resting on the left fingers. (Photo 5) The deck is pivoted upward as the Aces are pivoted over so they are now reversed. (Photo 6)

Immediately execute a Turnover Pass as you turn the deck face-down to ribbon spread it on the table. The Aces appear face-up in the center of the deck. David admits this is a lot of work but it is something that Marlo could do because of the misdirection of the Simple Shift.

Eugene: There's a strange little twist to this story, isn't there?

David: Yes, prior to my finding out how the effect worked, I worked out my own version and performed it for Marlo. He said it was pretty good. Only recently, years after Ed's death, Don May told me that my method had fooled him completely. But Eddie never told me that!

Eugene: Let's turn to that now.

Set-Up: Holding the deck face-up, turn the top half of the deck face-down. Put an X card face-up on the top of the face-down cards to hide them. Place the four Aces face-up on top of the X card and you are ready to begin.

Handling: Remove the four Aces and place them on the table. Holding the deck in the left hand, thumb down with your left thumb to the point where the face-down cards meet the face-up ones. Insert the first Ace below the last face-down card. Keep thumbing down and insert the other Aces each further down behind the first Ace.
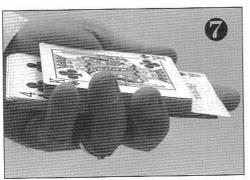
You will now do the D'Amico Multiple Shift by letting the front block slide forward as if the Aces are pushed into the deck. (Photo 7) Strip out all of the cards and place them on the face of the deck. The front half of the deck is now face-up, followed by the other half face-down, followed by the four Aces face-up.

The right thumb gets a break in the center of the deck where the cards are back to back.

Execute a Half Pass with the all the cards behind the break and the Aces are now reversed in the center of the deck.

Note: The D'Amico Multiple Shift appears in Marlo's *Multiple Shift* (1961, p.31).

Succession Aces

David views Succession Aces, or the Progressive Ace Assembly, as a haunting plot because the challenge has always been to find a method which fits the effect. The plot was originally proposed by Ken Krenzel and many solutions by card men have been proposed over the years. Marlo became interested in the effect after David proposed solutions using double face cards which made the effect look like magic. This version appears in *Marlo's Magazine* (Vol. 1, 1976, p. 72), in which Marlo proposes further solutions, and David explores some pure sleight-of-hand methods one of which is a Technicolor version.

The features of David's present version include no palming, no Elmsley or false counts and, best of all, the effect ends clean with the four Aces appearing together in the last packet. This method is based upon a construction that David worked out many years ago, but which did not take on its final solution until Don May proposed a subtlety that allowed the last packet to be clean. David worked out the details to make the subtlety practical and the effect complete.

Effect: Four Aces are placed face-down on the table with the Ace of Spades being the fourth card in the row. Three cards are placed on each Ace as in most Ace Assemblies. Unlike a typical Four Ace routine, where the Aces disappear from each packet to join the Ace of Spades in the leader packet, in this effect the first Ace on the left disappears and appears in the second packet. The effect becomes more complex when the two Aces in the second packet appear in the third packet. For the climax, the three Aces disappear from a packet under the spectator's hand to appear cleanly in the fourth packet. All other packets are shown to have just four indifferent cards and can be examined if necessary.
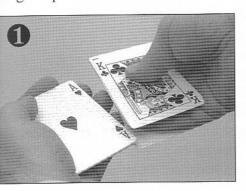
Working: Only twelve cards plus the four Aces are used. Arrange them from the face of the packet as follows: eleven indifferent cards, red Ace, Ace of Clubs, red Ace, Ace of Spades, and finally one indifferent card.
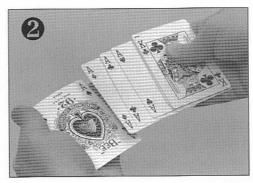
Holding the packet of sixteen cards face-up in the left hand, David will apparently spread them to show the indifferent cards and then the four Aces

at the bottom of the face-up packet. He will then apparently turn the packet over and deal out the four Aces face-down on the table. In reality, what happens is this: as he spreads the cards from his left hand to his right hand, he silently counts until he gets to the seventh card. He then inserts the little finger of his right hand between the seventh and eighth cards, forming the Vernon Wedge. This is the same technique described in Oil and Water. In David's handling of the Wedge, notice that the cards are pulled square into the right hand.

He continues spreading the cards until he comes to the first red Ace. His hands now separate a bit (Photo 1) to emphasize the Aces. As he deals the first red Ace over, it is inserted into the Wedge, jogged slightly to the left. The little finger is removed and the Wedge is allowed to close. Note that only the first red Ace goes into the Wedge; the other Aces remain in their original positions.
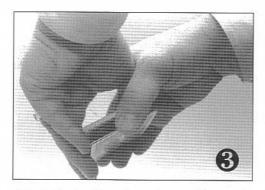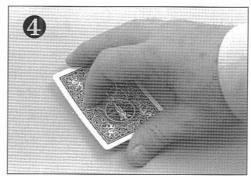
The Ace of Clubs and the other red Ace are dealt over and are held slightly spread to the left. The left hand with the Ace of Spades and the indifferent card secretly below it then moves slightly away for the display. (Photo 2) At this moment, David is verbally pointing out that the Ace of Spades is the top Ace of the packet.

While the cards are squared into the left hand, the left little finger gets a break above the Ace of Clubs. This break is transferred to the right thumb when the right hand grasps the cards from above by the ends. The cards are turned face-down by the left hand turning palm down to grasp the packet (Photo 3), then turning palm up, and the break is transferred to the little finger of the left hand in dealing position. This is similar to an Ernest Earick subtlety from his book *By Forces Unseen* (1993).

The four Aces will now apparently be dealt face-down on the table. David's right hand comes over the cards and the top card, supposedly the Ace of Spades, is lifted up with the thumb at the back and the fingers at the
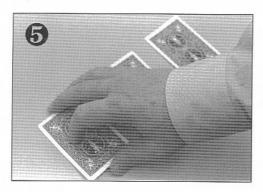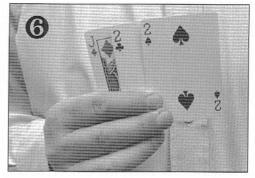
front. It is placed to the performer's right. (Photo 4) This card is miscalled the Ace of Spades.

The second card is now picked up in the same way and placed to the left of the tabled card. You are now holding a left little finger break below the top two cards. They are picked up as one and placed to the left of the last card dealt by letting the short ends slip off the thumb and fingers, and the index finger pressing on the top. This is an Ascanio technique. (Photo 5). The next card is placed in exactly the same way to the left of the two cards. The four Aces have apparently been dealt face-down on the table.
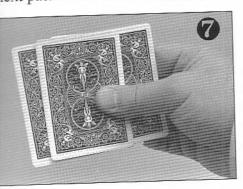
You will now presumably place three indifferent cards on top of each Ace. The left thumb pushes the top three cards over to the right where they are taken, fanned slightly, by the right hand, thumb on top and fingers below. The right hand raises to show the cards. (Photo 6) The right hand then squares the cards against the top of the packet. They are then picked up by the right hand, fingers in front and thumb at the back, and are placed on top of the tabled card at the right end of the row, supposedly the Ace of Spades.
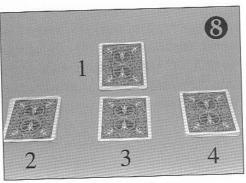
You will now apparently repeat this procedure three more times. In actuality, when counting the next group of three indifferent cards, David secretly pushes over a fourth card. Just as the right hand raises its cards to display

em, the right thumb pushes the top card, the red Ace which went into the Wedge earlier, to the left behind the other three (Photo 7). The four cards, as three, are displayed and again squared on top of the packet, and a left little finger break is picked up under the top card only. This time, however, only one card is removed as if it were three cards, grasping it above by the ends to hide the single thickness, and placed on top of the second tabled Ace (next to the apparent Ace of Spades). Attention is immediately turned to the next packet so the thickness goes unnoticed.
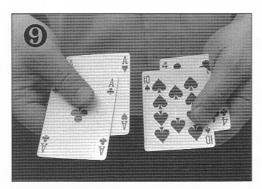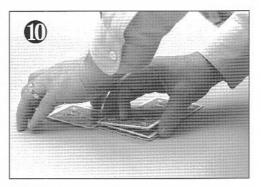
Three more indifferent cards are counted over and, as they are displayed, David secretly gets a break under the top card in the left hand. The cards in the right hand are shown as before and squared on top of the packet in the left hand. This time the card under the break is secretly added and four cards, as three, are placed on the third tabled Ace. The final three indifferent cards are shown and placed on the tabled Ace at the left. Position Check: Packet One has four indifferent cards; Packet Two has a red Ace and the Ace of Spades; Packet Three has four indifferent cards, a red Ace and the Ace of Clubs; and Packet Four has four indifferent cards.

"Typically," David says, the Aces would all travel over here to join the Ace of Spades." As he says this, he picks up what is presumably the Ace of Spades pile on the right for emphasis. "But this is different."

He now picks up the left hand pile and places it forward and to the right, so that it is directly in front of the new center pile. (Photo 8) This placement is important for what will happen later. He then gestures from the front pile to the one on the left end of the row, saying that the first Ace will magically travel from the front pile to the other.

He picks up Packet Two on the left end of the row, turns it face-up and fans the top three cards to the right to display two Aces. As he does this, he keeps the extra two cards hidden and squared under the last card. The four cards are displayed using the Stencel Display. (Photo 9) Again, when exe-

cuting this display David only moves the top card in each hand slightly. Notice especially that the lowermost Ace in David's right hand is jogged back a bit. The cards are squared with the Aces at the face, leaving the second Ace injogged, and turned face-down into the left hand. The right thumb pushes down on the jogged card and the left little finger gets a break above the Ace. You are now holding the cards face-down in your left hand and you have a break above the two bottom cards (Aces).

These two Aces below the break will now secretly be dropped onto the next packet. To do this, David takes the packet into his right hand, fingers at the front and thumb at the back, transferring the break to his right thumb. His left hand now crosses over in front of his right hand and picks up the front packet and, at the same time, the right hand moves over the back packet and secretly drops the two cards (Photo 10)

The cards remaining in the right hand are now placed on the table at the left end of the row, and the cards in the left hand are spread face-down and then raised to show four indifferent cards. They are placed face-up in a fan to the performer's left, and forward of the remaining cards (see position A below).
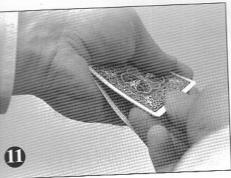
Position check: At this point, there are four face-up cards at the left forward (packet A), then a packet of four face down indifferent cards (packet B), a packet of four Aces (packet C), and the last packet of four face down indifferent cards on the right (packet D). Refer to the diagram to the left.
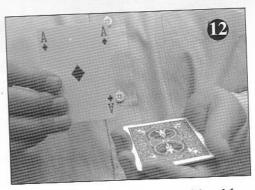
David now gestures toward packet C and explains that the two Aces will now travel to this packet. He picks up packet C. This packet already contains four Aces, the lowermost Ace being the Ace of Spades. You will apparently take the bottom

A
Face Up X Cards

B	C	D
Face Down X Cards	Face Down Aces	Face Down X Cards
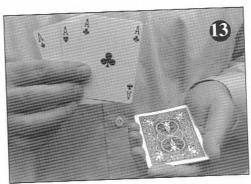
card and show it and then show the top two cards. In reality, David buckles the bottom card, the Ace of Spades, and then reaches in and removes the card above it (the Ace of Diamonds), thumb on top and fingers on the bottom, and raises his hand to display it. (Photos 11 and 12) The left thumb then pushes off the next two Aces which are taken by the right hand, and the three Aces are displayed. (Photo 13)

The cards are then squared face-down into the left hand, then taken in the right hand and held above by the ends.

David now executes the strategy suggested by Don May. Rather than return the cards to the center position where they came from, he replaces them to the right of the face-down

packet on the table. He covers this bold move as follows: holding the four Aces face-down in right hand, his left hand reaches over and picks up the face-down packet B on the left, raises it to the spectators' eye level and displays the faces of the indifferent cards. They are now placed face-up in a fan to the right of packet A.

The final work for the phase is already completed. All you need to do is push the face-down packet on the left (which contains the indifferent cards), toward the spectator and ask that they place their hand on top of it. David then picks up the remaining face-down pile. A magical gesture is made from the spectator's packet to the performer's. The spectator's cards are turned face-up: they are indifferent cards. The performer's cards are turned over to show the Ace of Spades at the face (where it belongs) and then reveals the four Aces.

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An Alternative Handling: As I mentioned earlier, one of the things that I've learned about David Solomon is that he periodically revisits his work and looks at specific moments in his routines, always asking himself how they might be made more deceptive. Here is a lovely alternative handling for the switch of the packets C and D that David worked out recently with the help of John Bannon. It eliminates the moment of placing packet C to the right of packet D.

Instead of placing packet C to the right of packet D, you place packet C back exactly where it belongs. This takes the heat off of the moment!

Packet B is picked up to reveal four indifferent cards and is placed face-up next to the four face-up cards from packet A. What happens next is a juxtaposition of packets C and D. Both hands move simultaneously, as you look the spectator directly in their eyes, and ask that they extend their hand palm upward.

As you say this, pick up packet C with your left hand and packet D with your right hand, with your thumb on the inside long side and your fingers on the outsides. The hands rotate inward, changing the positions of the packets so the long sides are toward the spectator. The hands keep moving and packet D is placed on the spectator's palm, as you ask that cover the cards with their other hand. Now continue to make the three Aces vanish from between the spectator's hands, and appear in your packet.

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Credits: This pure sleight-of-hand method was influenced by Dr. Sawa's Strolling Cow Aces in *Sawa's Library of Magic* (1988, p.63). Sawa's influence can be seen in the lay out of the Aces, specifically in placing down two Aces as one. Other influences include Bob Stencel who also did an Ace effect with a misdirection Drop Off Move to accomplish one stage in the assembly; Simon Aronson and John Bannon who were helpful in working out the misdirection for the last packets; and Don May who, as mentioned, suggested the subtlety which makes the clean climax possible.

Don May

The More You Know, The Harder You Fall

This is a real fooler. Here is the effect: the performer invites the spectator to cut off about one-quarter of the deck and look at the bottom card of the cards cut off. These cards are now shuffled by the spectator, clearly losing the selected card. The spectator is then asked to cut the remaining cards on the table and to insert his packet between the two halves. The cards are squared.

Two Jokers are shown and given to the spectator who is asked to insert them together, face-up, anywhere into the deck. The deck is now cut and the two halves are riffled together. "We'll see if we can get one card between the Jokers," the performer says. The cards are now spread face-down and, indeed, one card is face-down between the two face-up Jokers. It proves to be the selected card!

Background: In Sandwich for Stebbins published in *Cardfixes* (1990), Marlo proposed to "fix" this effect, which David was performing but had not published. David says that it was Marlo's fix because David had never showed the effect to Jon Racherbaumer and, even though Jon wrote the book, it is not clear whether it is Marlo or Jon who is speaking there. The proposed fixed solution, from David's perspective, unfortunately not only requires the deck be set up in the Stebbins' order, it also complicates the handling and makes successful performance rather difficult because there is no clear cut procedure to tell you where the card is in the deck after the deck is riffle shuffled. What follows here is David's original handling.

Set-Up: From the top of the deck: nine indifferent cards followed by the Ace through King of Hearts in order. The two Jokers are removed from the deck and placed off to one side.

Handling: The spectator is asked to cut off about one-quarter of the cards and to look at the bottom card of the cards cut off. Because of stack, the spectator will cut into heart cards. The spectator is instructed to turn his

cards face-down and shuffle them.

The spectator's cards are placed on the table. The spectator is then asked to cut the deck and to place the packet between the two halves. The cards are squared. David immediately spreads the cards face-down and gives the two Jokers to the spectator who is asked to insert them, together, face-up anywhere in the deck.
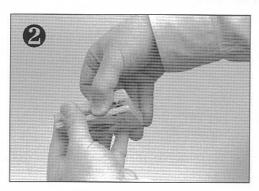
The cards are squared and picked up by the performer who immediately secretly glimpses the top card of the deck as he starts to split the deck, apparently setting up for a Faro shuffle. (Photo 1) Because of the stack, the selected card is one card in value below the card noted. If you see the Five of Hearts, for example, the spectator selected the Four of Hearts.
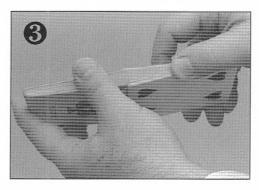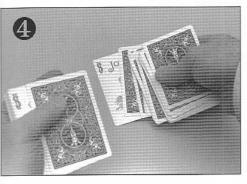
David now apparently divides the pack in half for a Faro shuffle. Actually, holding the cards in his left hand (Photo 2), his right thumb riffles the edge from the bottom up until he spots the selected card (in our example, the Four of Hearts) which will be in the lower part of the deck, between the center and the bottom fourth. The less fumbling at this point, of course, the more deceptive the effect will be. The Four of Hearts and all the cards above it are taken in the right hand and the two halves are Faro shuffled together. (Photo 3) Here, you may execute a partial Faro Shuffle, but actually all you need to do is to get one card between the two Jokers. The selected card, the Four of Hearts, is now on the bottom of the deck.
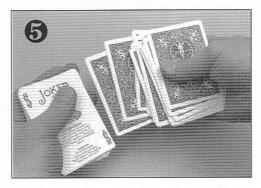
The cards are spread between the hands showing the two face-up Jokers. You will now execute a Marlo Bottom Deal Exchange (*MINT II,* 1995, p.190) to exchange the face-down card between the Jokers for the selected card on the bottom of the deck. To do this, spread the cards between your

hands until you come to the first face-up Joker. The right hand with the face-up Joker and all the cards spread above it moves forward and deposits the first Joker on the table. (Photo 4)

The right hand with its cards then returns and apparently takes the next face-down card and puts it on the table, overlapping the face-up Joker. Actually, the left fingers push over to loosen the bottom (selected) card and the right hand takes away two cards, the original face-down card and the selection (Photo 5). The right hand then moves forward and deposits just the face-down selected card overlapping on top of the face-up Joker.

The right hand immediately returns and picks up the second face-up Joker and places it so that it is overlapping the face-down selection.

The spectator is asked to name the selected card. The face-down card between the Jokers is turned over and discovered to be the selection.

Note: David adds that this actually looks like a Faro trick that Harry Riser performs. Because the Jokers can be placed anywhere, those familiar with advanced Faro techniques will be lost.
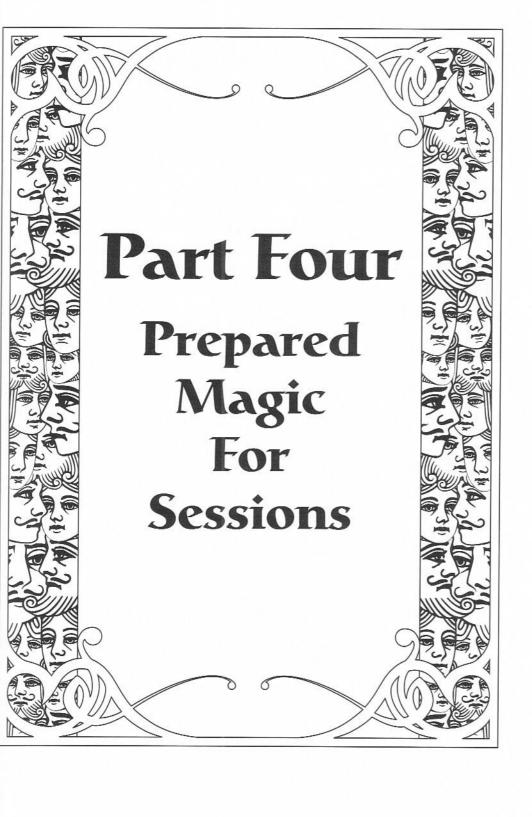
Edward Marlo
October 10, 1913—November 7, 1991

John, Steve and Simon

David and Bill Malone

Part Four

Prepared Magic For Sessions

Reverse Assembly
With A, 2, 3, 4

Effect: The Ace, Two, Three and Four of Diamonds are shown and dealt face-down on the table in the familiar "T" formation popular in most Four Ace routines. On top of each of these cards are placed three black indifferent cards. One at a time, the Two, Three, and Four vanish from their packets and appear with the leader Ace of Diamonds.

David explains that the only Diamond that didn't travel was the Ace. He shows the Ace and places it face-down on one of the packets. He gestures and the Ace vanishes from the packet and reappears back with the Two, Three and Four.

The routine then concludes with a delightful surprise: "Let's take it one step further making the Two, Three and Four of Diamonds vanish from the Ace packet and reappear back on top of their respective packets."

And they do!

Required: Two double face cards from a standard Double Face Bicycle Deck: the Two and Three of Diamonds which show the Nine and Eight of Clubs on the back. You will also need a regular Ace, Two, Three and Four of Diamonds plus thirteen black spot cards. Make sure the indifferent black cards are not the Nine of Clubs or the Eight of Clubs and do not duplicate the cards on the back of your double face Two and Three of Diamonds.

Set-Up: From the *face* of the packet: AD, double face 2D, double face 3D, 4D, thirteen black spot cards, the 2D and finally the 3D.
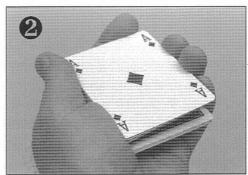
Handling: Begin by explaining that you will use the Ace, Two, Three and Four of Diamonds and some black cards. As David does this, he spreads the cards between his hands so the audience can see their faces. He spreads the cards casually and makes no effort to show all of the black cards since they will be shown later in the routine.

As you square the cards, get a break under the third black card from the face. Holding the seven cards above the break with the the right hand from

above by the ends, respread the rest of the black cards with the left fingers. (Photo 1) Be careful not to expose the last two red cards.

The spread black cards are then squared and turned over with the left thumb into dealing position, and the A, 2, 3, 4 packet is replaced face-up onto the face-down packet, with the left little finger maintaining a break. (Photo 2)
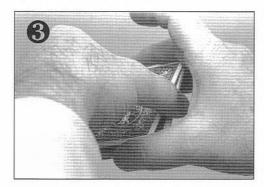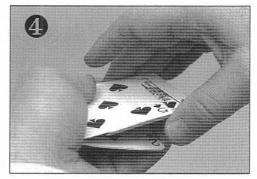
Respread the top three cards to show the Ace, Two, Three and Four, holding the Four with the break squared on the packet. Place the Ace face-up on the table. The right hand turns all of the cards above the break face-down and retains a left little finger break under the Two, Three and Four of Diamonds. The top three red cards are dealt in a row on the table from left to right, saying, "The Two, Three and Four."

David's right hand now comes back to the packet and he takes the break under the top three cards with his right thumb. He will now turn the cards over and in the process transfer the break from his right thumb to his left forefinger. To do this he uses a technique from the Ernest Earick book (*By Forces Unseen*, 1993, p. 31). Holding the cards from above by his right hand, his left hand turns palm down. The left thumb reaches over to the right edge of the packet while the left little finger receives and holds the break. (Photo 3) The left hand now turns the packet over so it is face-up.
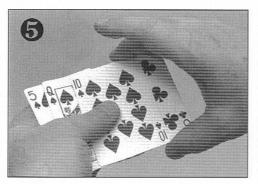
You will now apparently place three face-up black cards onto each of the cards on the table. First you will execute a Biddle Move with the Vesser Concept. The right hand holds the cards above the break, from above by the ends, and the left thumb contacts the face card. (Photo 4) This card is peeled together with the cards below the break and are taken away squared as one card in the left hand. As this is done, David holds a break with his left little finger between the top black card and the three cards secretly below it.

The right hand then moves back with its cards so they are above the cards in the left hand. The left thumb again contacts the top card and pulls it

over onto the cards in the left hand. Once more the right hand returns with its cards so they are above the cards in the left hand. The two cards above the break in the left hand are allowed to coalesce with the cards above it in the right hand. The left thumb contacts the top card and pulls it away with the three cards in the left hand. You have apparently shown three black cards. In reality, you have a black face card, below it the double faced Two of Diamonds, then the double faced Three of Diamonds and finally the Four of Diamonds. These cards are placed face-down overlapping the face-up Ace of Diamonds on the table.

Holding the face-up packet from above in the right hand, the left fingers now move under the packet and pull the bottom two black cards to the left. (Photo 5) The left thumb now contacts the face black card and peels it onto the two bottom cards, and these three cards are taken away and put face down on top of the rightmost face-down card on the table.

Still holding the face-up packet from above in the right hand, another Biddle Move is executed with the left thumb peeling off the top card and the left fingers buckling the bottom card and peeling the two cards, as one, into the left hand. The right hand returns and the next card is peeled off the face on top of the two cards in the left hand. Then another card is peeled off. These four cards are now placed face-down on the center face-down card.

The four cards in the right hand are now spread into the left hand as three, keeping the last card, the Two of Diamonds, hidden. These cards are now squared and placed face-down onto the face-down card on the left.

David now picks up the face-down cards partially covering the Ace of Diamonds and executes a displacement move of Simon Aronson's. Holding

the cards in his left hand, his right hand comes over and removes the bottom card of the packet. This card is then used to flip over the Ace of Diamonds. The card in the right hand is then replaced on top of the packet. Now drop the packet onto the face-down Ace of Diamonds.

You will now apparently cause the Two, Three and Four to leave their packets and join the Ace. Gesture toward the leftmost packet and then toward the Ace packet.

Pick up the leftmost packet, turn it face-up and spread the five cards as four, holding the last two cards as one, hiding the Two of Diamonds, under the last black card. The Two has vanished. Turn these cards face-down and replace them on the table.

Pick up the Ace packet and turn it face up. Spread over the top two cards so only the Ace and Two are visible. Comment that the Two has arrived. Square the cards and place them back on the table face-down.
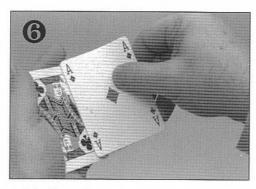
Gesture toward the middle packet and then toward the Ace packet. Pick up the middle packet and again spread the five cards as four, this time hiding the Three of Diamonds. The Three has now vanished. Turn the cards face-down and replace them on the table.

Pick up the Ace packet, turn it face-up and spread the top two cards. Buckle the bottom card and spread so the Four is hidden under the Three and a black indifferent card shows. The Three of Diamonds has now arrived. Square and place this packet face down on the table.

Gesture toward the packet on your right. Pick up the rightmost packet and show four black cards. The Four has vanished. Replace the packet face-down.

Pick up the Ace packet and spread the five cards as four, holding the last two cards as one, showing the Ace, Two, Three and Four of Diamonds and hiding the black spot card.

Square up the packet (which is still face-up), and hold it in dealing position. Explaining that the Ace is the only Diamond card that did not travel, you will apparently turn the Ace over and place it on the packet to your right. In actuality, David does a Block Push Off of all the cards above the bottom card and flips them face-down onto the bottom card. He brings his hands up, neck-tying the packet (Photo 6) as he turns the cards. The left hand then lowers, holding the packet face-down. You will now deal the top card, apparently the Ace of Diamonds, onto the packet on your right. The card below the top card is face-up. To conceal this, David's left hand does a wrist turn (Photo 7) as the right hand places the card on the rightmost packet. The cards in the left hand are then placed back into leader position on the

table face-down.
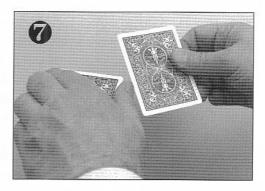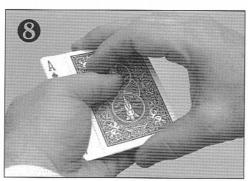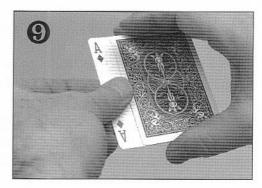
Gesture toward the right packet and then toward the Ace packet. Pick up the rightmost packet, turn it face-up and show the five cards as four, holding the last two cards as one, hiding the Four of Diamonds. The Ace has vanished. Square and turn these cards face-down and place them back in position on the table.

Pick up the Ace packet and place it in the left hand. The right hand now comes over on top as the left thumb pushes the top card to the right, exposing the face-up Ace of Diamonds. The left hand grips the face-up Ace of Diamonds, thumb on top and fingers below. The right hand now takes the cards. (Photo 8) At the same time, the left fingers squeeze and push all the cards below the Ace to the right so they are aligned under the top card. (Photo 9) The Ace is slid out and placed face-up on the table.

The Two, Three and Four will now jump back to their respective packets. You need only turn the cards in your hands face-up and spread them to display three black cards. The Two, Three and Four are now shown on top of each of the packets.

Credits: This routine is based upon David's Two Faced Dis-Assembly (*Sessions*, 1982, p. 76). Here, the handling has changed to accommodate an

Ace, Two, Three and Four instead of four Aces.

There has been much controversy about this effect and who originated it. David's view is that he is the inventor of doing an Ace Assembly and having an immediate magical *climax* of the Aces (or, in this case, the Two, Three and Four) return to the packets from where they vanished. At the same time, he acknowledges that Phil Goldstein (Seca Ruof, *Lecture Notes,* 1974) and Marlo (Aces in Reverse in *Let's See the Deck,* 1942, p. 15) had routines where the Aces go from the leader packet to the other packets. David, however, sees these as separate *phases* of the routine and not as the routine's climax. Neither of these routines was David's inspirational starting point. David is certainly the first to create a Reverse Assembly using an Ace, Two, Three and Four. David adds that when Allan Ackerman came back into magic, after a long absence, he seems to have forgotten that Don England showed him David's effect before Allan published his method in Paul Harris's *Las Vegas Close Up.*

Post-it Prediction

David's exceedingly clever Post-It Prediction, based upon a Marlo routine called Air Mail Prediction, appeared in John Bannon's Card Corner column in the *Linking Ring* magazine (September, 1992). The Marlo routine involved putting the cards under the table—and it is precisely this that David wanted to eliminate. I have followed John's explanation with small changes. Do try this yourself and I think you'll fool yourself.

Effect: While a spectator shuffles a deck of blue-backed cards, the performer writes a prediction on the back of a Post-It Note and sticks it on the face of a red-backed Joker. The spectator is now invited to put the Joker at a place in the deck of his own choosing. Surprisingly, the card directly next to the Joker is the same card the performer predicted.

Working: You will require an odd-backed Joker (here, it will be one that is red-backed) and a red/blue double-backed card. And, of course, you will require a Post-It Note pad 2" x 3"—which is slightly smaller than the size of a playing card. The double-backer is anywhere in the deck, blue side up.

Give the deck to a spectator to thoroughly shuffle. As this is being done, display the red-backed Joker. David explains that this Joker is a highly trained messenger and is about to deliver a very important message.

Take the deck back and spread it so only you can see the faces of the cards. Cut the deck so the double-backer is second from the top. Note the identity of the new top card. This card will be your prediction.

Place the deck on the table. Remove the top sheet of the pad and write the name of the prediction card on the back of the Post-It Note (the sticky side). Stick the Post-It on the face of the red-backed Joker.

Pick up the deck and place the Joker face-up on top. Do a Triple Turnover which apparently turns the Joker face-down. The red back which now shows is actually the double-backer. You have cleverly set the cards for the Christ Force right before the spectator's eyes. The contrasting backs actually help sell the procedure. The rest of the trick will be done by the spectator.

Place the deck on the table and ask the spectator to cut off as many or as

ew cards as they wish, turn the cut-off packet face-up and replace the cards
n the deck. Here you should emphasize the absolute fairness of the proce-
ure.

The spectator is now asked to run through the cards until the Joker is
eached. Tell the spectator to remove the Joker and the card directly beneath
t. The face-down card will be the predicted card. The spectator is now
sked to remove the Post-It Note and read your prediction. Dramatically
urn over the face-down card to reveal your success.

One Gaff Makes The Observation Test

Eugene: Several well-informed card magicians have told me that your version of this effect is the best yet. When did you start working on it?

David: I learned the Observation Test, or Card Puzzle, from Dai Vernon's *Further Inner Secrets of Card Magic,* some thirty-five years ago and taught it to my little brother who was then nine years old. I remember standing in the Ireland Magic Shop in downtown Chicago and Al Sharpe was in the shop on a Saturday morning. Al asked my kid brother to do a trick for him and Louis performed the Card Puzzle. Al almost fell over because the effect was quite complex in nature.

Eugene: The effect has a long history, doesn't it?

David: Yes, the original Card Puzzle was explained in 1931 in Vernon's *Twenty Dollar Manuscript.* Since that time there have been many variations, including a different problem and handling by both Ed Marlo and Simon Aronson, in my book with Simon Aronson, *Sessions* (1982). It was not until I saw Bernard Bilis perform the Juan Tamariz variation that I once again got interested in the effect.

Eugene: The Tamariz version is printed in his book *Sonata* (1991).

David: Yes, it's called Royal Assembly (p. 147). It is this variation that led me to my discovery. In Juan's handling, the layout of the Aces and then the Spades is very clever, followed by some pip cover moves that makes the final layout very convincing.

Eugene: And your version?

David: I have simplified the addition move and used Juan's subtlety of the spade layout. My construction then makes use of the second showing of the court cards to do all the further required displacements except for covered bottom deals. It is my use of the one gaff that allows me to show the King, Queen and Jack of Clubs just before putting down the final three cards. I think that this is what finally sells the condition of the cards just before the magic takes place. I performed my variation for Juan and got a wonderful reaction from him. He was very appreciative.
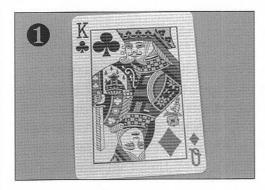
Eugene: Anything else?

David: Yes. These types of routines are not easy to present. I suggest that those interested should read the Tamariz presentation in *Sonata* because Juan is a real master of simplifying and clarifying long and complex routines.

Required: One gaffed card split on the face to show both the King of Clubs and the Queen of Diamonds. (Photo 1)

Set-Up: Face-up from the face of the packet: JH, QH, KH, JC, QC, KC, JD, gaff (to show QD), KD, JS, QS, KS, AH, AC, AD and AS. Following Tamariz, lay out on the table the four deuces face-up from left to right: 2S, 2D, 2C and 2H to serve as markers.

Handling: Begin by explaining that this demonstration is based upon the audience's ability to observe. Pick up the face-up packet and start to fan them from the left hand into the right hand. As you do this, name the cards: the Jack, Queen and King of Hearts; the Jack, Queen and King of Clubs; the Jack, Queen and King of Diamonds; and the Jack, Queen and King of Spades.
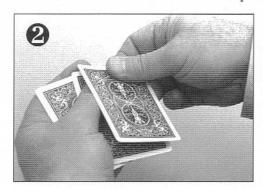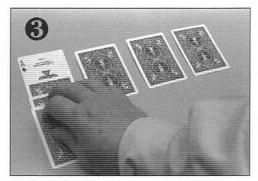
As you call off the Spades, execute David's handling of the Vernon Wedge (keeping the cards squared rather than slightly fanned as in the original Vernon handling). The little finger holds the wedge between the King of Diamonds and the Jack of Spades. Continue spreading the cards until you get to the Aces. The Ace of Hearts, Ace of Clubs and Ace of Diamonds go

into the Wedge and the Ace of Spades then goes to the bottom of the packet. After doing this, you will have moved the three spade cards to the bottom of the packet below the Ace of Diamonds and above the Ace of Spades which is the final (bottom) card of the entire packet.
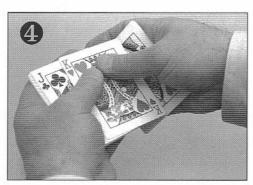
Square up the packet and turn it over bookwise into the left hand. Deal the Ace of Spades face-up onto the table as the leader. It goes below the Two of Spades marker card. Deal the next three cards, apparently also Aces, face down below the Diamonds, Clubs and Hearts marker cards.
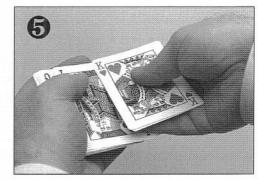
Deal the next three cards (the three Aces), calling them the King, Queen and Jack of Spades, into the right hand, one under the other, imitating the Marlo Covered Bottom Deal that will follow. (Photo 2) The right hand lays these three cards onto the Ace of Spades in a downward spread. (Photo 3)
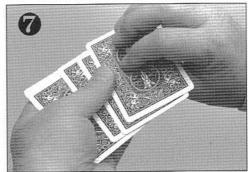
You will now turn the packet face-up to show the positions of the remaining court cards once again. Turn the cards face-up bookwise into the left hand dealing position. This time deal off the cards into the right hand, reversing the order of the Jack, Queen and King of Hearts. The right hand takes the cards with the thumb on top and fingers below, with the left hand dealing and the right hand peeling the cards one on top of the other so that the three cards are square in the right hand. (Photo 4) The left hand then thumbs off the Jack of Clubs and the right hand pulls it under its cards, exe-

cuting the Wedge with the right little finger. Wedge above the Jack, Queen and King of Clubs (Photo 5), and insert the Jack of Diamonds into the Wedge. Be careful not to deal it too far over or you will expose the split gaff. (Photo 6) Once the Jack of Diamonds is in the Wedge take out your little finger.
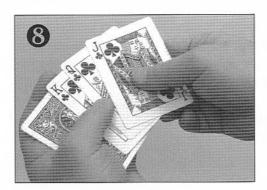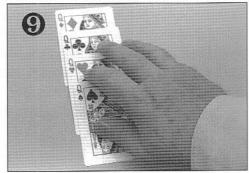
You will now show the Queen and King of Diamonds, but as you do this the right fingers buckle the King of Clubs at the bottom of the right hand packet, and allow the Queen and King of Diamonds to go above it. This is a bit difficult, but it allows the King of Clubs to become the bottom card of the face-up packet.

At this point the position of the cards from the face will be KH, QH, JH, JD, JC, QC, QD (gaff), KD and KC. The previous face-up spread is one of the wonderful moments in the routine, because the audience sees the cards once again. This is a Tamariz idea from his routine in *Sonata*. As you are doing this, you are again calling the cards as the Jack, Queen and King of Hearts; the Jack, Queen and King of Clubs; and the Jack, Queen and King of Diamonds. Turn the packet over bookwise into the left hand dealing position.

Deal the apparent Jack, Queen and King of Diamonds into the right hand, one under the other, but as you deal the third card, you actually deal the bottom card, using the Covered Bottom Deal. (Bottom Deal Count in *Marlo's Magazine,* Vol. 3, 1979, p. 61) (See Photo 2 for position) Place these cards onto the apparent Ace of Diamonds, again spreading them downward.

Now spread off the next three cards as a group, holding them with both hands. The right hand grasps them with the thumb below and the fingers above to turn them over end for end stud fashion. (Photo 7) The right hand turns them over coalescing them and respreading them to show the Jack, Queen and King of Clubs. (Photo 8) This, of course, is the great sell of

David's version. When he got to this point of showing the Clubs to Juan Tamariz, Juan said, "Impossible!" Juan was correct because without the gaff or a duplicate, this moment would be quite impossible. Flip the Clubs face down onto the packet bookwise. Deal the Clubs onto the apparent Ace of Clubs, again executing the Covered Bottom Deal with the last card.

Say, "And the Hearts," as you grasp the packet with your right hand and turn it face-up to show the Jack of Hearts. Turn them face-down and down spread them onto the apparent Ace of Hearts.

Explain that even the most intent observer can be fooled because, amazing as it seems, the Aces have come together. Show the Aces by turning over the three face-down cards on the Ace of Spades end for end as a group, and once again down spreading them onto the Ace of Spades to show that they are the Aces. Pick up the cards under the Two of Diamonds marker card, turn them over end for end and down spread them under the Two of Diamonds to show four Kings face-up. Follow with the four Queens, the gaff hiding in the spread. (Photo 9) Finally, show the four Jacks bringing the Observation Test to a successful conclusion.

Breaking Up Ad-Jacent

Ad-Jacent is a very clever effect devised by David's close friend Simon Aronson. It is published in *The Last Hierophant* (1980) and also in Simon's collection *Bound To Please* (1994, p. 173).

Simon used one of the advertising cards that come with Bicycle decks. In Simon's routine, two cards are selected and apparently lost in the deck. The deck is then ribbon spread face-down and the spectator inserts the advertising card anywhere into the deck. The card is freely inserted into the spread and when the spread is flipped face-up, the advertising card is seen to be in between the two selections which have magically come together.

David has changed the advertising card to a regular card with a different color back. He has further divided the effect so that the two selections are found one after the other. This is a delightful effect which involves one of my own favorite premises: the spectator becomes the magician.

Set-Up: You will need a double face card. David uses one that shows a Ten of Spades on one side and a Jack of Hearts on the other. This card is on the bottom of the deck with the Jack of Hearts side showing on the face. You will also need a Ten of Spades from a red back deck. This card has a piece of double stick tape attached in the center of the face. This card may be in your pocket.

Handling: Spread the cards face-down between your hands, without flashing the double face card on the bottom. Two spectators each select a card.

Take the deck in your right hand and begin overhand shuffling the cards from your right hand to your left. After you have run about ten cards, ask the first spectator to place his card on top of the cards in your left hand. Run three cards on top of this card and then injog the fourth card. Continue the overhand shuffle until about a quarter of deck remains in your right hand. Ask the second spectator to place her card on top of the cards in your left hand. All the cards in the right hand are then thrown on top of the second selection. This brings the second selection below the double facer.

The right thumb pulls up on the jogged card and cuts the deck. This will bring the first selection fourth from the top of the deck.

Turn the deck face-up into the left hand. Reach into your pocket and take out the red backed Ten of Spades. Turn the ten face-down and hand it to the second spectator. Ask that it be inserted halfway into the center of the deck. When it has been inserted, you may give the spectator the opportunity to move the red card a little higher or lower. The red backed Ten of Spades is then pushed flush into the deck and the deck is secretly squeezed so the tape adheres.

Turn the deck face-down. You will now apparently run through the face-down deck to find the face-up Ten of Spades. In actuality, you begin spreading the cards and when you come to the fourth card (the first selection) you run it under the spread. Continue running the cards until you feel the double card. Insert the card you are running under the double card. Continue running through the deck until you come to the face-up Ten.

Cleanly remove the face-up Ten and the card below it. Place them on the table so the selection is still face-down. Square the deck and set it down. Ask that the second selection be named. Turn it over for the revelation.

Ribbon spread the cards face-down on the table. Take the Ten and demonstrate how you want it inserted into the deck. Hand the Ten (the double facer) to the first spectator, ask the spectator to run it along the spread, touching the cards (to keep them from turning the card over), and to stop at any point and insert the card into the spread.

David now squares the cards and asks that the first selection be named. Ribbon spread the cards face-up on the table and the red backed card is seen next to the first selection. Remove the selection and then grasp the top of the red backed card with your right thumb and forefinger and apply pressure to separate the two cards. The red backed card is removed and turned face-up to again display the Ten of Spades—bringing the effect to a dramatic conclusion.

Eugene: This is really a clever effect. You have been close friends with Simon for a long time, haven't you?

David: Yes. I met Simon in 1965 at a Charlie Miller lecture that we still talk about today. Charlie was fantas-

tic and everyone at the lecture was fooled by his Egg Bag rou-
tine. Those were the days when some secrets were really secrets.
In my book with Simon, *Sessions* (1982), I tell the story of my
magic life to that date with Simon, Marlo and the session. Some
things have changed since then. Marlo passed away in 1991.
Steve Draun has become a professional magician, but Simon and
I still continue the session every Saturday to keep the flame
burning. The session is different now because having Marlo
attend was like having ten people there who had just read ten
new books and had the wisdom of all past card magic history in
their hip pocket. But we still discuss and create card magic regu-
larly and the synergy is very strong. Simon is one of the world's
experts on the memorized deck. John Bannon is a regular now
and has added his clear thinking and cleverness and, especially,
his flair for patter and misdirection that has been very helpful to
further the group.

Eugene: Simon has just published a new book.

David: Yes, his new book, *Simply Simon* (1995) is a marvelous collec-
tion of his current ideas about cards and mentalism that I think
everyone should own. In it, there is an effect that Simon per-
formed at a session that really turned me on. It's called Fate. I
asked Simon if he would please work out a method for me that I
could perform that took a different approach from his. The fol-
lowing week, he showed me the solution that I had asked for. I
then had the props made up. I needed them professionally type-
set. It cost about $150. I presented Simon with a set of the props
and he asked me when and for whom I was going to perform the
effect. I told him that I was ready to perform now and that I gen-
erally performed for magicians and, on occasion, lay persons.
Simon asked me not to perform the effect for magicians until his
book was published, though lay persons were fair game. That
conversation took place about three years ago and I have still not
performed it for anyone. So no one was more excited to see that
he has finally published the book with his version of Fate than I
was. So when you meet up with me, ask to see my variation of
Simon's effect. I think it's dynamite.

Eugene: What else can you tell me about Simon?

David: Lately, because of working on my book with you, I've been rem-
             iniscing. When Madeleine and I got married in 1984, Madeleine
             had very talented friends who sang original folk songs at our
             wedding. Since I have talented friends too, I asked Simon and his
             wife Ginny to perform their fantastic mind reading act. As
             always, it was a sensation. Recently, at my fiftieth birthday party,
             I was surrounded by my friends and I asked my closest friends to
             perform. The party was a tremendous success. I was the MC,
             Steve Draun led off doing the Linking Rings and the $100 Bill
             Switch. Then I did an interlude, performing the Universal Card.
             John Bannon followed doing Twisted Sisters and Detour De
             Force. I performed Color Collision. Simon followed with two
             mental experiments and then Ginny and Simon performed their
             mental act. The great Harry Garrison closed, blowing smoke
             rings with about a dozen cigars. A wonderful finale.

Eugene: Quite a show.

David: I mention this because I had asked Simon and Ginny to perform
             at my father's fiftieth birthday party in 1967. Before that party, I
             told Simon that I felt his act would be much more believable if
             they missed at some point. At the time, he agreed with me,
             although today my opinion has changed. Nevertheless, as Simon
             was performing he came to one of my parent's more eccentric
             friends and Ginny intentionally could not discern her necklace.
             No problem. Simon passed her by and completed the evening
             with Ginny reading the serial number from a dollar bill.
             Everyone was delighted by the performance, except the woman
             with the necklace. She insisted that Ginny try again to tell her
             what she had held up. Again, Ginny found that she could not
             divine the necklace. Later that evening, I saw the woman and
             asked her what she thought of the mind reading. She said that she
             loved it but was quite disturbed that Ginny was not able to get
             her necklace. Then she added that she had rectified the matter
             and had flushed the necklace down the toilet because it was obvi-
             ously hexed! That evening there was no doubt by any of the
             guests that Simon and Ginny really had the power!

Stripped Cheek To Cheek

Effect: The cards are spread face-up as the performer comments that if a card were selected at this point, it would be rather simple to know what it is. Turning the cards face-down, a card is selected, noted and returned to the deck which is then shuffled. The performer looks through the cards and finally decides upon one card which is placed face-down on the table. The spectator is asked to name the selection. The card on the table is turned over and it proves to be the selected card.
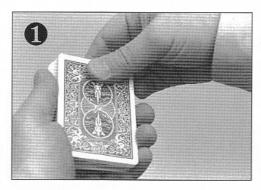
The cards are now spread between the hands and the spectator is asked to select any card, note it and place it back into the spread. The deck is now cut in half and one half is turned face-up. The two halves are riffle shuffled together, some cards face-up and others face-down. The deck is turned over and again riffle shuffled. The spectator is asked to name the card and, with no moves of any kind, the deck is spread face-down on the table. All of the cards are now face-down with the exception of one card which is face-up: the second selection.
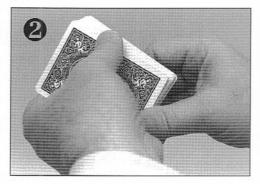
Required: A Cheek to Cheek deck that has been stripped. A Cheek to Cheek deck consists of twenty-six ordinary cards, and the remaining twenty-six are matching double backers, which start out on top of the face down deck.

Handling: Turn half of the deck around so the deck may be riffle shuffled face-down and the double backed cards may immediately be stripped out and placed on top of the deck.

The cards are spread face-up between the hands showing the faces of the top half of the deck. The cards are then turned face-down and spread between the hands, running past the center into the bank of regular cards. A card is selected from the bottom half of the deck.

The deck must now secretly be turned around. Holding the deck face-down in the left hand, David's right hand comes and grasps the front end of the deck, thumb on top and fingers on the bottom. (Photo 1) The cards are taken in the right hand and turned 90° (Photo 2) as you move them into position in your right hand to Overhand Shuffle them into your left hand.

Do a Laurie Ireland Red/Black False Shuffle by overhand shuffling the cards until you come near the center. At this point you begin running the cards singly until you are past the center of the deck. Then continue shuffling normally. The double backed cards have been shuffled to the bottom of the deck.

The cards are spread between the hands and the card is returned into the bottom half. This gives the spectator the impression that the card is being returned from roughly where it was originally taken.

The deck is placed on the table and given several genuine riffle shuffles. The cards are given cuts that will strip out the face cards which are placed on the top. Turn the deck faces towards you. Be careful not to flash the bottom card. By looking through the deck with the faces toward you, one face-up card will appear in the bank of double backed cards. This card is removed. It is the first selection.

The first selection is replaced on the top of the deck. The cards are spread between the hands, loosening and running the bottom double back card under the spread, which will serve as a slider. The spectator is asked to select a card from the deck. Be sure that the selection comes from the top half (before the double backers). The card is shown and, returned to the deck. The bottom slider card is placed onto the selection and as it is reassembled, the right fingers pull the selected card under the spread.
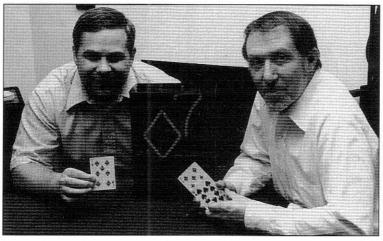
Continue spreading the cards until you get to the bank of double backed cards. The selected card and the slider card are inserted into the block of double backers as the cards are squared. Insert the selected card and the slider card deep into the double backer block because this will make the next step easier.

The cards are cut (made easy because of the stripped condition) so all the double backed cards remain in the left hand. The right hand cards are turned face-up and the two halves are riffle shuffled together. Riffle shuffle the deck again so the mixed condition of the cards can be seen. Turn the deck face-down and do a closed riffle shuffle, wherein the fingers of the hands cover and hide the fact that the cards are now all face-down. (Photo 3)

The spectator is asked to name the selection and the cards are ribbon spread face-down on the table. Only one card is face-up: the selection.

Credits: The Cheek to Cheek Deck, consisting of twenty-six regular and twenty-six double back cards, was marketed by U. F. Grant almost fifty years ago. Grant may certainly have come up with this idea independently since double back cards, when they first appeared during the early years of this century, were kept tight among a very small group of magicians. According to Dai Vernon, Arthur Findley had experimented with a deck that had twenty-six double back cards to produce the Triumph effect in the early to mid 1920s.

It was Ed Marlo who first told David about a version of Cheek to Cheek using a Stripper Deck. When David began working with this effect, his concern was to produce a routine that, for magician audiences, did not tip the fact that the special Cheek to Cheek deck was being used. Needless to say, David has fooled many knowledgeable magicians with this routine because the typical set-up of a face-up/face-down spread, whereby the spectator is asked to turn any face-up card face-down for the selection procedure, is not a part of this routine.

David and Simon Aronson

Second Power Poker
& Lead-In

This is a surprising two-part routine that David has used to fool many well-informed magicians who presume, incorrectly, that they are following the sleight-of-hand involved. In fact, the more knowledgeable the magicians in your audience, the more surprised they will be.

Effect: The four Aces are removed from a blue backed deck. Three of the Aces are inserted into the center of the deck leaving the Ace of Spades on top of the deck. Explaining that the Ace of Spades acts as a "magical magnet," the magician shows that the other Aces have magically jumped face-up to the top of the deck under the Ace of Spades.

The performer now turns to the subject of gambling and how card cheats have been known to secretly stack cards in the deck. Offering to demonstrate how this can be done, the performer puts the blue backed deck aside and explains that the blue backed Aces will be stacked in the red backed deck—thereby making it easy for the audience to follow.

"A card cheat usually begins by getting the Aces to the top by a series of shuffles and cuts. In order to save time, we'll put them on top so that you can see them. Here's a simple version of a card cheat's shuffle."

The performer shuffles the cards and then explains, "Eventually an accomplice cuts the cards in the proper place and we're ready to deal out five hands of poker. The fifth hand will be mine."

Five poker hands are dealt and the audience sees that every fifth card is indeed a blue backed Ace.

"Of course" the performer continues, "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 these cards."

Turning over the first hand, it is seen to contain two pairs. The second hand has three of a kind. The third hand is a full house. The fourth hand is a straight flush. The performer is dismayed because, as all poker players know, a straight flush beats four Aces.

"Well, I'm afraid I made this hand a little too strong. A straight flush

beats four Aces. Perhaps a little magic will remedy the situation." The performer's hand is now turned over to reveal a royal flush in Spades. Without saying anything, the performer immediately spreads the red backed deck face-down on the table. There are no other blue backed cards in the deck.

Set-Up: Both the red and blue decks are regular but each is set-up in advance. Begin by removing the blue backed KS, QS and JS. From the red backed deck remove the AC, AH and AD.

The red backed deck is now set from the top (face-down) to the face: 5H, KC, QC, 9D, 9S, QH, KH, 6H, 6S, QD, KD, 7H, 8H, 3C, 2D, 6D, 7S, 8S, 3D, 9H, 10S, KS (blue backed), QS (blue backed), JS (blue backed). This 24 card stack is placed below a crimped card and the remainder of the red backed deck is placed on top of the crimped card. Put the red backed deck back into its case.
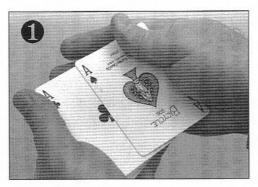
The three red Aces (C, H and D) are now placed *face-up* below the top card of the blue backed deck. The regular blue backed Aces are then distributed near the face of the blue deck with the AS being nearest to the face. Return the blue deck to its case and you are ready to begin.

Handling: Remove the blue deck from its case. Be careful not to reveal the three face-up Aces under the top card. Turn the deck face-up and run through the deck upjogging the four Aces as you come to them. Square the deck and remove the upjogged Aces with your right hand, keeping them face-up. With your left hand, flip the deck face-down.

Spread the Aces slightly against the top of the deck with your left hand. Now square them as if you were going to secretly pick up some cards and apparently do the Braue Addition Move: the left thumb pulls off each Ace and your right hand uses its cards to flip them face-down onto the deck. The AS should now be the fourth card from the top of the deck.

Without showing the top card (this is optional) insert it into the deck from the back, as if you were doing the Tilt Move. The Ace, however, actually is inserted into the deck. This is repeated showing the next two Aces. With your right hand remove and show the Ace of Spades, explaining that it acts as a kind of magical magnet drawing the other Aces to itself. As you are doing this, your left thumb very slightly pushes the top card so that you can get a break under it with your left little finger. Don't push too far or you will expose the face-up Aces prematurely.

Replace the Ace of Spades face-up onto the top of the deck. You will now show that the Aces have magically been drawn to the top of the deck.

The left thumb pushes the top two cards as one into the right hand. (Photo 1) Deal over the three face-up Aces, reversing their order in the process. The five cards (as four) are now immediately placed on top of the deck and spread. The extra card is now fifth from the top and the Ace of Spades is lowermost. Without reversing their order, place the Aces face-up on the table, spread slightly. (The fifth card is left on the deck.)

The blue deck is now returned to its case and placed aside as you change the subject to card cheats and how they sometimes stack the Aces in the deck. Explain that you will show how this is done and, to make it easy to follow, you will stack these blue backed Aces in a red backed deck.

Remove the red deck which is stacked with the three blue backed cards on the bottom. Square the Aces on the table and turn them face-down. The blue backed Ace of Spades will show and the audience will naturally assume that all four Aces have blue backs.

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. You now talk about how these cards can be stacked with special shuffles. As you are saying this, overhand shuffle four cards from the top to the bottom of the deck.

"But in order to save time," you continue, "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-backers in the center. Separate the cards at this point so the top blue backed card becomes the top card of the cards in your left hand.

With your right thumb pull off each blue backed card in succession, reversing their order and placing them on top of the cards in your right hand. Now place all of the cards in your right hand on top of the cards in your left hand. It appears as though you simply took the four blue backed Aces and placed them on top of the red deck.

Turn over the top blue backed card, the Ace of Spades. Turn it face-down and transfer it to the bottom of the deck. Explain that you will now demonstrate a simple version of the card cheat's shuffle. You will now perform Marlo's Lessinout Stack as follows:

1. Run eleven cards from the top, *reversing* their order, and then throw them back on *top*.
2. Run four cards to the bottom.
3. Run five cards to the bottom.
4. Run one card to the bottom.
5. Run five cards to the bottom.

Explain that an accomplice would then cut the cards at the proper place. As you say this, cut the deck so the crimped card is brought to the bottom.

Deal out five hands of five cards each. The blue backed cards plus one red card appear in the fifth hand which, you explain, is your hand. Square up your hand and turn it face-up. The Ace of Spades will be on the face.

Explain that while you were stacking the blue backed Aces, you were secretly stacking other cards as well so that each player would be encouraged to stay in the game and bid.

Turn over each hand showing its contents. After you turn over the fourth hand, act surprised because a straight flush beats four Aces. Your only hope is to turn to magic. Spread your fifth hand revealing the royal flush in Spades. Spread the deck face-down thereby revealing there are no other blue backed cards in the red deck.

Credits: This routine appeared in *Kabbala* (No. 3, November, 1971). I have corrected the one error in the handling of the blue backed Aces that occurs in that description. The latter part of the routine was inspired by Ron Ferris's The Colorful Demonstration which appeared in his one-man Parade in the *Linking Ring* (January, 1969) and Mike Skinner's adaptation of Marlo's Power Poker which appeared in the *Talisman* (Vol. 1, Number 11). The lead-in part of the routine secretly—and very cleverly—switches in the three stranger Aces.

Card To Case

Over the years David has worked out a variety of methods for this effect but he believes that this one is the best of all. It is a very strong and clean variation of the methods developed by Marlo and himself in *Marlo's Magazine,* Vol. 4.

Effect: The Ace through Eight of Diamonds are removed from the deck, shown and mixed face-down. Through a process decided upon by the spectator, cards are eliminated until the performer holds one face-down card. Without looking at this card, it is placed on top of the deck which is then cut.

David now explains that it would be an easy matter to determine which Diamond card had been selected—either by looking through the deck to find the lone Diamond or, more simply, by looking at the other seven Diamond cards to see which one is missing. David chooses the latter method: turning over the Diamond cards and putting them in order, it is discovered that the Seven of Diamonds is missing.

"The curious thing," David says, "is that I can make the Seven of Diamonds invisible." He snaps his fingers over the deck and then ribbon spreads the cards face-up on the table. Looking through the cards, the Seven of Diamonds is nowhere to be seen. It has indeed become invisible!

"When cards become invisible," he continues, "do you know where they go? Well, they go home. And home, for a playing card, is the card case which has been lying here on the table the entire time." Handing the card case to the spectator, he asks that the spectator open it and look inside. There is the missing Seven of Diamonds.

Preparation: Two Seven of Diamonds are required. The first is marked on the back. This may be done with a pencil dot on the alternate corners or by making a mark with a razor on the alternate corners. The important thing is that you are able to spot the marked card quickly and easily without straining to look. The marked Seven goes into the pack. The other Seven is on the bottom of the deck so that it may be left in the card case when the deck is removed.

The other bit of preparation is a piece of double sided clear tape on the center of the back of the Three of Diamonds. Using the tape, affix an indifferent card to the back of the Three of Diamonds.

Handling: When you are ready to begin the card portion of your performance, remove the deck from the case leaving the duplicate Seven of Diamonds in the case which is then closed and put aside.

Remove the Ace through Eight of Diamonds. Because of the tape, the Diamond cards may be tossed onto the table as they are found in the deck, thereby giving everyone the sense that only eight cards are used; in fact, one is a double card. The deck is then placed down on the other side of the table from where the card case is lying.

Pick up the eight Diamonds and put them in order for display to the audience. The cards are turned face-down and mixed between the hands. As he is doing this, David explains that he will mix the cards so no one knows their exact order. During this apparently innocent mixing, David does two things: first, he brings the Three of Diamonds card to the top of the face-down packet and, second, he moves the marked Seven to the face of the packet. It is important that this mixing be done without apparent interest or attention by the performer. It should look like you have simply mixed the cards casually in your hands.

David now explains, "We are going to have one of the Diamond cards selected using the process of elimination. Either we will 'duck and deal' or, on the other hand, we might 'deal and duck'—and you will decide which we do. First, let me demonstrate the difference. This is the 'deal and duck': the top card is dealt face-down onto the table and then the next card is ducked under the packet."

As you demonstrate the "deal and duck" procedure, push over the top card, the Three of Diamonds, and take it in the right hand and start to place it down to the table. Do not let go of it but bring it back on top of the packet without letting go of it. Now duck the double card under the packet.

As the double card is going under the packet, David separates the two cards by exerting sideways pressure with his thumb on top and fingers on the bottom. This is a Michael Weber strategy for separating cards that are stuck together without making any telltale noise. As the two cards separate, the Three of Diamonds is left on the face of the packet as the right hand pulls the indifferent card back out from under the packet to gesture and returns it to the bottom.

The packet is now squared and given a squeeze to ensure that the Seven

of Diamonds is safely stuck to the back of the Three of Diamonds.

The spectator now decides whether the cards should be eliminated using the "deal and duck" or the "duck and deal." This is a Simon Aronson idea.

If the spectator wants the "deal and duck" to be used, no further sub-terfuge is required: simply do the "deal and duck" and the final card left in your hand will be the indifferent card. Without showing its face, place it on top of the deck and cut the cards.

If, on the other hand, the spectator chooses "duck and deal," then the left little finger does a Pull Down Move on the bottom double card (the packet's face card). The first card is apparently ducked to the bottom of the packet, but it actually goes into the break above the bottom double card of the pack-et. Once it is into the packet, the break is dropped.

The second card is dealt to the table. The rest of the "duck and deal" is normal and, once again, the final card in your hand will be the indifferent card which is cut into the deck.

Say, "There are two ways of finding out which Diamond card was inserted into the deck: we can look through the deck for one of the Diamond cards..." At this point, turn the deck face-up and ribbon spread it across the table.

Continue, "...or we can look through the packet and see which Diamond is missing." As you complete this line, pick up the packet and turn it face-up and arrange the seven Diamond cards in order from Ace to Eight. Point out that the Seven is missing.

Here, you might ask the spectator to remove the Seven of Diamonds from the face-up spread. It isn't there! Now you explain that when cards become invisible they always go home. The spectator is invited to pick up the card case and to look inside—and the missing Seven of Diamonds is found.

Eugene: Didn't Eddie Fields have a method for something like this?

David: Yes, and that reminds me of an amusing story. One evening I met Marlo at the Greek restaurant near Magic Inc. Marlo had a visi-tor from Colorado, a young man whose name I unfortunately can't remember. He was a friend of Ken Simmons. They had been together since lunch and I joined them for dinner. As I picked up on the conversation, they were into very complicated sleight-of-hand, doing color changes, angle palms, hole card switches and lapping techniques. We had dinner and since the

young man was anxious to see me do something, I performed the original Eddie Fields' method of doing the card to case, although I had a blue card face-up in a red deck as the climax. Do you recall the method?

Eugene: Only vaguely, tell me.

David: It's a complete fake out with a miscall of the card that goes to the case or, with what I was doing, into the other deck. The Fields' method is slow because you need to have the deck cut into seven piles, and the top card of each pile is recorded on a piece of paper and then eliminated by a dealing procedure. I performed the effect and when the selected card traveled from the blue to the red deck face-up, I thought the kid would fall over. He said, "What's the move?" When he said it, I knew that unless I told him the method he would be finished for the evening!

Eugene: Did you tip the method?

David: No! In fact, Marlo immediately sensed the same feeling, he would never tip the secret and he knew that I certainly wouldn't. Marlo told the kid not to worry about it, and to get back to business concentrating on the Greek Bottom Deal.

Eugene: And the young man?

David: He just kept saying over and over again, "What's the move?" Marlo turned to me and said that I had screwed up the rest of the evening: the kid was finished. That was fine with me because then Marlo started doing things that appealed to me. I often wonder what the kid said when he got back to Denver. Did he retain all the sleight-of-hand that Marlo had performed for him, or was he still wondering what the "move" was?

A Final Conversation

Eugene: David, now that we've come almost to the end of your book—the tricks have all been written up and given a first and second edit by both of us—there are still some things I'd like to talk about. First, let me repeat something that I mentioned in the Foreword to the book, namely, that this has been a fascinating experience for me since, as you know, much of the card magic of the last thirty years or so hasn't previously been a strong interest of mine. And so I have personally learned a great deal about card magic during the time we've been working together and, for that, I really want to thank you.

David: You're very welcome. I have very much enjoyed working with you too.

Eugene: Let's start here. As you know, I think being involved in the art of magic, as we are, is—well, it's a rather *magical* thing. And the deeper we become involved in it, the more magical it seems to become. Tell me about some of the magical experiences that your involvement with the art of magic has brought you.

David: One of the most magical was my trip to Japan. I remember your call as if it were yesterday. You called to ask me to set up a meeting in Chicago with Shigeo Takagi and Shigeo Futagawa and Ed Marlo. As you know, Takagi, before his death, was a major figure in Japanese magic and a wonderful performer with ropes and almost anything else he touched. Futagawa is an accomplished card and coin magician. I called Eddie to set up the meeting and he said that he would attend if I also attended and had lunch with them. At the time, I thought that was a little strange, because it was at noon during the week, but I agreed. We met with them at the Greek restaurant.

Eugene: How did the lunch go?

David: Our guests ate fairly rapidly because they wanted to get on with the magic, which they did not stop while Marlo continued to eat. He was a particularly slow eater, especially if he wanted to be. After the magic, gifts were presented to Marlo, including video tapes and notes from both gentlemen.

Eugene: Did Marlo perform for them?

David: It was presumably Marlo's turn, but I could see Eddie was not going to perform. I picked up the slack by doing a card effect to break the ice. It only lead to Marlo telling me which effects he wanted me to do for them. This was not unusual because whenever Marlo saw good magic, he would not try to compete or participate. It always embarrassed me because these men did not invite Marlo to lunch to watch me do Marlo tricks. It was, though, a blessing in disguise for me because, after my performance, Mr. Takagi presented me with gifts similar to those he had given Ed. I immediately went to Magic Inc. and returned with a copy of *Sessions,* which I gave him as a gift. The next day there was a message from the Magic Shop that he would like a set of my lecture notes. I brought the notes to his hotel room and did most of the effects for him. It was at that point that Mr. Takagi invited me to Japan to lecture.

Eugene: Tell us about your trip.

David: Leaving our daughter, who was two years old, with a babysitter, my wife Madeleine accompanied me. It was an eleven day trip that neither of us will ever forget. I lectured eight times in six different cities. We toured and enjoyed the Japanese culture up close. It was the most stimulating trip of our lives, seeing Kabuki, the Great Buddha, the bullet trains, the great tower in Yokohama and the old city of Kyoto. The Japanese are great hosts; I could tell you stories for hours. But there are a few things that I think you will find fascinating.

Eugene: Relating to your lecturing?

David: Yes. After I did my first lecture in Tokyo, Mr. Takagi told me that it was very good but much too technical for the magicians for whom I was going to perform over the next week. He told me to think of less technical effects over night and to perform them for him the next morning at 9AM.

Eugene: 9AM!

David: Yes. One thing that I am blessed with is a great memory for card effects, and many of my favorites require little sleight-of-hand. The next morning I performed several for him and I made a list. Each day I lectured, he told me which effects to perform. It was quite a challenge to routine the effects so they would flow in a lecture, but it worked out well.

Eugene: And I'm sure you met Ton and Mama-San Onosaka.

David: Oh yes. They were very kind to us—which reminds me of another story. We were in Magicland, Ton's magic shop, waiting for Mr. Takagi to join us. Ton presented me with a small beautiful wooden box which he told me was a puzzle box. I was to place quarters in it and, when it was completely full, it will open. I have the box today and my daughter has filled it to the brim with quarters. It will not open. I guess I have to return to Japan to find out the secret. During my stay, I had several sets of my trick Hocus Poker. This was before A-1 Multimedia put the effect out with specially printed cards. The sets I had were very expensive because the cards had to be made individually. The trick was a huge hit in Japan and I sold every set I had. I complained to Ton and, incredibly, the very next morning he handed me a dozen silk screened sets! I told him, "This is really magic!" The trip was a wonderful success and I made life-long friends with several Japanese magicians.

Eugene: And did Mr. Takagi ever get to see Ed Marlo perform?

David: Yes, before his untimely death, he came through Chicago with his wife and Madeleine and I entertained them. As part of his trip he wanted to go to Schulien's and to have a session with Marlo

that would be productive. I arranged the session at my home, and Marlo opened up and performed many effects for him. Mr. Takagi particularly liked Marlo's handling of the A, 2, 3, 4 Through the Kings. Eddie had worked out the effect so that you could start with the Ace through the Four on the table, without any displacement, and still do the effect where they went through the Kings.

It was a real magician fooler and Mr. Takagi asked if Marlo would show him how the trick was accomplished.

Eugene: What did Marlo do?

David: Ed consented and began the explanation. Mr. Takagi asked if he could take notes and, of course, Marlo again consented. Mr. Takagi then took out his video camera and Marlo visibly paled, but still allowed him to tape the effect and its explanation. You might think that Mr. Takagi would have asked for other explanations of effects that Marlo had performed, but he didn't. He just asked Eddie to perform this one effect over and over again, for maybe five times. I never had the chance to ask Mr. Takagi if he perfected the effect but, if he did, I am sure that he fooled everyone with it.

Eugene: Speaking of performing, let me ask a different question. I think that many readers of your book would be interested in knowing which of these effects you personally might perform in an actual show. Can you give us a typical routine that you've performed on more than one occasion?

David: Yes, here is a typical impromptu routine that I've performed many, many times. Even though there are gaffs involved, as the audience sees the show as if it were an impromptu performance.

1. Four the Hard Way
2. Steinmeyer's Nine Card Problem with Seven Cards
3. Dunbury Delusion
4. Pencil Through Card
5. Business Card Prediction
6. Rising Card

Eugene: This is a typical show you would perform for laypersons?

David: Yes, for a general audience. If I thought the audience was composed of more attentive persons I would do a different show. It would consist of the following effects.

1. Cutting Ten
2. Jacks in the Box
3. Four for Four Squared
4. A, 2, 3, 4 Through Kings
5. Oil and Water

Eugene: I know you will agree that the figure of Ed Marlo looms large in the pages of your book and behind many of your effects. As I said in the Introduction, you really did have a privileged position for many, many years, being a close friend and confident of Marlo, and a member of his inner circle. I suppose some readers of this book would think I was remiss if I didn't bring up the perhaps touchy question of Marlo's crediting habits and ask you about it. So, let me do that now.

David: When I first met Ed, he was fifty years old, having invented card magic for thirty-five years of his life. When I met him, he was a walking, talking and performing encyclopedia of card magic and card history.

Eugene: What about you at that time?

David: When I started to study card magic with him in earnest, in 1970, my background was *Expert Card Technique,* the Vernon *Inner Secrets* series, *Stars of Magic* and Harry Lorayne's *Close Up Card Magic.* I was only familiar with a small part of Marlo's work and *The Revolutionary Card Technique* series. Basically, the *Side Steal* and the *Faro Shuffle* because of the influence of Harry Riser. I was spurred on by my meetings with Jon Racherbaumer and his new *Hierophant,* and then joining Marlo at "the table." I began reading all of Marlo's books, including his *Linking Ring* Parades and other esoteric publications. We used to wait breathlessly to see what would be published in *The New Tops* magazine so that we could see Marlo perform it.

Eugene: And you became his confidant.

David: Yes, I became Ed's confidant and friend. But it was more than that. I helped edit and print the *Unexpected Card Book* in 1974. I hired my secretary to type the book from Ed's crude notes, 80 Column Tab Cards and correspondence. From that time on, I literally saw most of the material first hand that went into the *Marlo Magazines,* although I did not edit the *Magazines.* I did commission the John Kurtz color covers. In fact, I have a number of the original paintings and drawings. I had all the *Magazines* printed for Ed, as well as his *Thirty-Five Years Later,* his first set of lecture notes in thirty-five years. Ed trusted me completely during that time, and I had blind faith in him—his knowledge of history, creativity and crediting procedures.

Eugene: Let me be more specific. As I've been working with you on your book—and examining some of Marlo's writings—I notice that there are times when he takes a handling that you developed, adds a bit and then puts his name on the trick, giving you a mention for inspiration. How did you feel about that?

David: When I started inventing magic, I was thrilled that my name was included in the article, no matter how much I contributed, because no matter what I added to an effect it was a small contribution compared to all of the information he was disseminating to us. Whenever we met, he always showed me an assortment of

card tricks and ideas. Sometimes he said that he felt like a salesman selling until someone bought an idea that they would try to learn and embellish. I bought into many of his ideas as you can see by my work and I was able to create my own style and taste in magic.

Eugene: And Marlo?

David: Marlo was obsessed with card magic and having his name credited to any ideas he created. As the people in the group surrounding him started to have their own personalities and inventions, in Marlo's eyes we became his competition. We all gave credit to Marlo in all of our publications. We never forgot where we came from. We all gave Ed an enormous amount of credit, maybe to a fault because we did not know the history. When Steve Draun began researching the history and challenging Ed, incredible fights occurred. Marlo received much credit by innuendo because he would fool us and not tip where the idea came from—and we assumed that it was his invention. As we became better informed, we found out that not all of the ideas we attributed to him really were his inventions.

Eugene: How did you interpret this?

David: Because of his monomania for cards, I would say now that he wanted to show that he was the best thinker in card magic of all times, and he wanted credit for every good idea and sometimes not so good ideas. This is why he even published his discards. He would say that his discards were better than other people's ideas—and that you never know what other magicians will like. I certainly don't claim to be a psychologist, but Marlo was so driven to create card magic he would make many variations of an idea and then forget about them for months or, in some cases, even years—and then think about them and reinvent them. He really felt it was his idea. I don't know if this has ever happened to you, but the same thing has happened to me. As Ed got older and lost some of his memory, as we all do, he was more apt not to have the credits just right. You have to understand how important card magic was to him and understand his genius.

Eugene: Are you saying that it didn't bother you when he did variations of your ideas and published them as his own?

David: I'm saying that, at the beginning, I was *pleased* when he mentioned me as the inspirational source or creator of an effect. When I was meeting with him regularly and helping him with his *Magazine,* I was mentioned continuously because he trusted me and he was confident that I would not show tricks before he published them. I always felt that I was fortunate to be so close and learn so much and I was flattered to be mentioned.

Eugene: But other people were not so flattered. Hence the many controversies.

David: Yes. Jon Racherbaumer has been one of the personalities who is most associated with Marlo since their meeting through Dave Bendix in the late 1960s. Jon is one of the most charming and charismatic people that I have ever met. He is incredibly intelligent, a good writer, a good performer with good card chops. He has also been in the middle of the Marlo controversy.

Eugene: How is that?

David: Marlo was so driven and so prolific that he needed an outlet for all of his creative juices. He had so much material that he could have contributed a trick a month to every known magic magazine and still have been able to write major books every year. Jon was the perfect outlet, but the two of them in tandem fed off each other and caused a lot of turmoil in the card magic community. Because of Jon's writing style, the reader could not discern if Jon was talking or Marlo. I can tell you that in some cases Jon was writing under his name, but the words were Marlo's. In other cases, Jon did not even paraphrase Marlo's words—he wrote them as his own. I know this because I saw the written text that Ed wrote or heard his words during a Saturday session. I think Eddie and Jon tried to change card magic history by some of the written material they published. It changed the history somewhat for the few insiders, but it infuriated the others whose life works or inventions it touched. I won't take the time to describe in

detail the controversies, but I must mention a few that were created. There was an on going fight between Marlo and Karl Fulves that was a natural problem because Marlo had been a prolific writer about the riffle shuffle. Fulves knew that, even though Marlo may have come up with the methods himself, there was much information that had never been published, that was underground, and that Fulves could dig up this information and claim that Marlo's shuffle inventions were derivative from people like Vernon, Charlie Miller, Dr. Daley and Scarne. Marlo was never allowed to be in this group because they knew secrets of the card hustlers and they guarded the secrets which Marlo craved. These secrets drove Marlo crazy and he strived to figure them out. If he got an inkling that there were secrets of this nature, he would try to find out what the secrets were.

Eugene: And there was the controversy about the Zarrow Shuffle.

David: Yes, it's not a pleasant subject. Herb is a very clever, very competent and creative magician who was also one of the guys around Vernon when he was in New York. Herb's shuffle is well known and he performs it expertly. I think that through Racherbaumer, Marlo tried to change history by claiming that a portion of the shuffle, the idea of block transfers, was not Herb's. Jon and Ed put out the *Shank Shuffle,* which created an incredible controversy and hard feelings that still exist today. I've spoken with Herb Zarrow, who still can't figure out why Marlo turned on him after they had had a good association over the years. The thing that Herb could not understand was the Marlo psyche to have invented all of card magic. And with Jon at the helm as the word crafter, Marlo's innermost thoughts were expressed, regardless of who got hurt. Marlo wanted to show that he, not Herb, had applied the block transfer to the Zarrow Shuffle. That is the entire controversy in a nut shell. After that, Herb could not make any variations of his own shuffle that had to do with a block transfer. What an incredibly presumptuous thought! I feel badly that they tried to discredit Herb but, as I told Herb recently, Marlo is gone now and people will understand his failings when it came to crediting some ideas and that in everyone's mind it will always be the Zarrow Shuffle.

Eugene: It's pretty sad stuff.

David: Yes, it is. Recently, I had a disagreement with Jon over his publi-
           cation *Full Tilt*. After Ed died, Jon became the carrier of the
           torch. He republished books that were out of print and added
           new material to bring the books up to date. In most cases, the
           publications were infinitely better than the original small, crude-
           ly published booklets that they replaced. I became angry when
           Jon published *Full Tilt*. The Marlo manuscript, *Tilt,* had been out
           of print for many years. The new manuscript has twice the mater-
           ial of the small booklet, and Jon makes no attempt to maintain
           the integrity of the original material. Therefore, it is impossible
           for the educated reader to discern what was in the original manu-
           script without having a copy of it. This is what I mean about
           changing history.

Eugene: Your final word on these controversies?

David: The sum total of what I am trying to say is that the history is
           clouded about Marlo because of these controversies. Let me
           mention one last thing. Larry Jennings was another figure with
           whom Marlo had problems. Maybe it was because Jennings, in
           lecture notes, had taught an Ace assembly which Marlo felt was
           his, with no credit. Marlo heard that Jennings also did a cutting
           the Aces effect that was very interesting because when the princi-
           pal cards were turned over, they were number cards rather than
           the Aces. Then Jennings counted down in each packet and found
           the Aces—a nice effect. Well, Marlo heard about the effect and
           did not know Jennings' method, but he worked out several varia-
           tions and submitted them to every magazine he could think of
           and published them under the Marlo name. All the magazines
           published the same effect because it was submitted by Marlo.
           What a bad joke! I still do not know what the original Jennings'
           method was, but you can be assured that the people who read the
           literature will think the plot was Marlo's. Not a pretty commen-
           tary about one of the greatest men in card history.

Eugene: Eventually, you and Marlo grew apart.

David: Yes, in the later years, it was difficult because I had a family and could not get away as often. I drifted away from our day-to-day long conversations and the weekly sessions. I grew apart from the hero worship that I had for fifteen years of my life. Other things were more important. He could never understand that because, to his dying day, the cards were, if not the number one priority, a close second. I never felt the competition that he felt, although if I got ripped off, I worked very hard to make the trick better so that it was mine again. I was in card magic to further the art. In the last four years of Ed's life, my interest in card magic was on the rise, but we grew apart. I felt that in his later years, in poor health, he became more jealous and less able to sort out credits and remember the history. It bothered me then to be around him because of his constant complaining about credits.

Eugene: Something also happened toward the end of his life that affected your relationship, didn't it?

David: Yes, I had an unfortunate incident that happened toward the end of Ed's life, which really did affect my relationship with him. I gave a lecture in the South Chicago Suburban area. In the sandwich trick included in this book, I explained the slider card principle that I learned from Derek Dingle and finally learned later that it was Ricky Jay's technique. An unnamed magician was at the lecture and told Marlo that I gave credit to Dingle for the sleight. It so happened that I visited the session the next Saturday and Marlo took me to task, saying that it was his idea. I asked him for the credit so that I could look it up. He gave me several, although none of them seemed to me at the time to be correct credits. When I looked them up, they were not correct. I called Marlo and told him about it, but he would not give me the satisfaction that it was not his idea. Later, he even wrote it up in his lecture notes as his idea. I believed this unfortunate event was caused by his age and ill health.

Eugene: What happened then?

David: I called the unnamed magician to tell him of my displeasure with his telling Marlo such things, because I knew and he knew that

Ed would go ballistic—and I said that Marlo was slipping.

Eugene: What did he say?

David: He called Marlo and told him that I felt he was slipping! That put the frosting on the cake of my relationship with Ed.

Eugene: Were you ever able to talk to Marlo again, as you had in the past?

David: Yes. In his last days I did speak to him and I was able to tell him my inner feelings about my friendship to him, and my highest regards for his ability and for everything that he had done for me in card magic. I will always be indebted to Marlo for his kindness, friendship and generosity in showing me card magic. No matter who the person was that met Ed—and no matter what they thought he did in his crediting of wrong sources or reinventing magic—every one of them knew that Marlo was a genius and had great skill and great knowledge of card magic. I will never forget where I came from. In this book, I have tried to credit my ideas, and the ideas of others, as well as I can. In some cases, I have tried to set the record straight, but for me the important part of this book is the magic and how I learned it. I hope the readers will enjoy it and add some of these effects to their repertories.

Eugene: I have two more questions for you. The first is this: what do you think will be Ed Marlo's legacy?

David: It's too early to tell, but certainly it is a mixed review. Ed was the most prolific writer in card magic. It isn't clear how much material is original and how much is borrowed. His video tapes don't do justice to his great ability with cards because he was old at the time. He really could do the most difficult sleight-of-hand with ease. He practiced constantly and he remembered all of his effects and where they were written. He knew the history of card magic and he read card magic constantly—to try to invent new methods. I believe that he thought about card magic all his waking hours. He wanted to invent every method possible and he felt that he could out-think anyone—and perhaps he could. He was

also a great card problem solver but I don't think he could differentiate which were his best solutions, so he published them all. And he was incredibly competitive: he once told me he could fool Vernon at will. When I asked him how, he told me it was because he knew secrets Vernon did not know. I honestly believe that Marlo could fool anyone. I know that he fooled both Simon and me more than once with tricks that we knew! That may seem impossible but he did them so well that, even though I knew the move, it fooled me. I remember once he had a stacked deck and handled it in such a way that I just knew the deck was mixed. When he performed a trick with it, I had no explanation of the method. I believe there are few people as lucky as I was to have seen Marlo in action. But there are only a handful of us who experienced firsthand Eddie's genius and his madness.

Eugene: My last question: What would you like *your* legacy to be?

David: A difficult question. I think I know what it will *not* be: I try only to put tricks in print that I feel contain something new. I want to add to the art. I have worked on some plots for over twenty-five years. I have discarded many methods during that time and only put forward what I feel are the best solutions. When it comes to the creative process, I don't force it. I can go for months without inventing anything, then all of a sudden I go through a creative period. As I've told you before, I am writing this book to share the best card methods that I have worked out. If, in the future, I cannot create clever card solutions, I will not write another book. My book with Simon, *Sessions,* was published in 1982. I can say that I have never submitted a trick to a magazine that I have not been proud to have associated with my name. I do not have the greatest chops in card work, although many things I have worked out I can perform with naturalness and that makes the effects look magical. I suppose my hope is that my legacy will be that magicians of the future will perform my tricks and feel that they are clever and deceptive.

Sleight Index

The following are the major sleights used in this book and the location of the most complete descriptions.

About David Solomon

My favorite pastime is doing magic. I love to perform, to read about magic, to think about it, and to talk about it. I do draw the line at making a living from it. It is my avocation, my heart and soul. My vocation is selling printing. I own Pro Print; I sell commercial printing, business forms, labels and other products and services including ad specialties and magic tricks. I have had my own business for seven years and have sold printing for 27 years.

I was born March 26, 1944. After the Army from 1968-1970, I have been selling printing. My mother lives in Ft. Lauderdale, Florida, and is the matriarch of the family. At 78 she is humming right along enjoying life and her grandchildren. My father was an advertising executive who was a charming man that enjoyed life to its fullest but unfortunately died of cancer in 1984 at the age of 68. My brother Paul has a Ph.D. in marketing and is a professor and consultant in Tampa, Florida. We have always been very close sharing a love for fine wines and we visit one another several times during the year. My other brother, Louis died when he was 32 years old in 1984 from cancer. He had his Ph.D. in Meat Science and was my magic protege. I miss him and wish that he could see this. I stay in contact with his family.

I am very happily married to my wife, Madeleine, since June, 1984. She has a Masters of Public Health and has worked for the American Heart Association of Chicago for 20 years. She is currently a grant officer at the American Medical Association for a Robert Wood Johnson Foundation National Program to reduce tobacco use among youths. Mad and I have made our home in Highland Park, Illinois and have a daughter Anna, 11 years old, that we are both devoted to. We are a loving family and have a wonderful extended family. Mad has been very supportive of my every endeavor including my magic and my business and I support her interests in politics, singing and travelling. Annie and I have a special relationship of love and respect for one another. She is bright, analytical and funny. I cherish our time together bowling, playing card games and our nightly reading.

My magic experience began in earnest at 13 years old at Camp Greenwoods with Dan Langell, a wonderful magician from Indianapolis. In the 1960's when I was attending Roosevelt University, I would walk to Ireland's Magic shop on Dearborn St. in downtown Chicago where I met

Harry Riser, Ed Brown, Bob Page, Johnny Thompson, and Jimmy Cater Thompson. I was further encouraged by the southern magicians when I was in the Army at Ft. Benning, Ga. Charlie Pecor, Dan Garret, Tom Mullica, Doty?, Frank Furkey and John Miller who became life long friends. I met Steve Draun in 1970 when I returned to Chicago from the Army and he introduced me to Ed Marlo. During that time Carmen D'Amico, Jimmy Nuzzo, Allan Ackerman, and Ross Johnson, were Marlo enthusiasts. I met Simon Aronson in 1965 and we have been best friends in magic. He is my closest friend and personal advisor. John Bannon has joined the group recently and has become a strong influence on me with his understanding of method, misdirection and patter. My friends Don England and Don May have been kindred spirits in helping me to create magic. I have a close relationship with Chuck Fayne; we both started a family late in life and share these experiences. Ricky Jay is a friend I have known since the mid 1960s. I have the utmost respect for him and I feel he has done more to forward close-up magic through his incredible show than anyone in our time and maybe all times. Phil Willmarth and Jay Marshall have been a great help to me. Jon Racherbaumer has been an inspiration, although Jon and I have had our ups and downs as this book shows. I have been influenced (through his students) by Dai Vernon and also by Juan Tamariz. David Bendix was a supporting influence on my relationship with Marlo and even though he rarely does magic today, we keep in touch.

In 1975, when I travelled around the country setting up a large corporate account for Moore Business Forms, I met Harry Garrison, the great smoke ring artist from Cincinatti, Ohio and we have remained friends over the years. My life in magic has been exciting and my circle of magic friends has continued to increase as have my magic interests. I keep in touch with Steve Beam, Gary Plants, Bill Kalush, and Jim Krenz.

John Railing who is a marvelous magician and fascinating person has been a friend of mine for years. Recently we began a business venture together combining our knowledge of printing, advertising and magic. Magic has been a rich part of my life and continues to stimulate my mind. The rewards from magic have been overwhelmingly satisfying.

It is the people in magic that makes it special. I love visiting with magic friends during vacations and at conventions. They have guided me in new cities I have visited, comforted me while in the Army, and hosted me in foreign countries. I can't imagine a more interesting energetic group with which to associate. I cherish these friendships I have made over the years in magic.