

A



*Close-Up
Card Magic*



Harry Lorayne



V

CONTENTS

	<i>Page</i>
INTRODUCTION-DAI VERNON	vii
FOREWORD	viii
CHAPTER I—NECESSARY SLEIGHTS	14
HINDU SHUFFLE	15
FARO SHUFFLE	16
JOG SHUFFLE	18
DOUBLE-LIFT PALM	19
CHAPTER II—EFFECTIVE CARD MYSTERIES	22
LOCATION SUPREME	24
Two CARD REVERSE	27
SALT-LESS	31
ACES WILD	32
REVELATION	35
STAB-TWO	39
THE SLOPPY CARD TRICK	42
COINCIDENTALLY YOURS	44
TAKE ME To YOUR LEADER	48
LORAYNE'S AMBITIOUS CARD ROUTINE	51
LITTLE FELLA' — BIG FELLA'	61
STOP!	64
IMPOSSIBILITY	67
QUINELLA!	70
No LOOKING	72
IN THE SIDE POCKET	78
OUT OF THIS UNIVERSE	80
THIS Is MIND-READING?	86
THE APEX ACE	88
OSE'S ADDITION	91
OSE'S CUT	93

	<i>Page</i>
CHAPTER III—NOVEL CARD MYSTERIES	95
AUTOMATIC MIND-READING	96
REVOLVING ACES	98
FORCE PREDICTION	100
TELL MY FORTUNE	104
THREE FOR THE MONEY	105
THREE AGAIN	108
THREE TIMES AND OUT	109
FOURTITUDE	112
SAM-ULTANEOUS	114
TWO-GETHER	116
FLASH ACES	119
SPREAD CONTROL	121
PERSONALLY YOURS	125
THROUGH THE TABLE	128
CALCULATED RISK	130
MATHEMATICAL AFFINITY	134
MAGNETIC REVERSALS	142
 CHAPTER IV—UNIQUE CARD TRICKS	 147
THE INSEPARABLE FOUR	148
SENSITIVE TOUCH	151
LORAYNE'S POKER DEAL	153
THE MOVING PENCIL	153
VERNON'S ACES	162
FAN PREDICTION #1	165
FAN PREDICTION #2	168
SYMPATHETIC DECKS	172
MATED!	175
REVERSE LOCATION	179
BLACKOUT!	183
THE SPECTATOR ESTIMATES	188
CARD SANDWICH	190
LOST AND FOUND ACES	195
LAZY MAN'S CARD TRICK	199
CHALLENGE ACES	201
PUSH-THROUGH CHANGE	203
PUSH-THROUGH POKER	207

	Page
CHAPTER V-THE TURNOVER CHANGE	213
THE TURNOVER CHANGE	215
THE LITTLE CARD THAT WASN'T THERE	221
PLUNGE-THRU'	224
MENTALAMAZEMENT	225
CHANGO-CARDS	228
PREDICTION EXTRAORDINAIRE	229
1-2-3-4	231
4-3-2-1	236
RANDOM THOUGHTS	240
ABSOLUTELY FREE FORCE	240
QUICKIE PREDICTION	241
CROSS-OVER CHANGE	241
VARIATION CHANGE AND STUD POKER	242
FOUR-IN-HAND	245
AUTOMATIC MIND-READING #2	249
ON SPECTATOR'S HAND	250
TORN CORNER TRANSPOSITION	252
RED ACE - BLACK ACE	253
FANTASIA	255
JUST (BUSINESS) CARDS	261
SPIRIT WRITES	261
FLASH PRINTING	262
MULTIPLE CHANGE	263
AMRITIOUS ACES	234
THE TRAVELING JEWELS	265
LORAYNE'S CHALLENGE	269
LAST WORD	271

CHAPTER I
NECESSARY SLEIGHTS

HINDU SHUFFLE
FARO SHUFFLE
JOG SHUFFLE
DOUBLE-LIFT PALM

NECESSARY SLEIGHTS

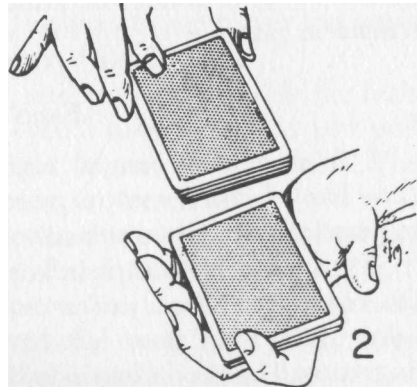
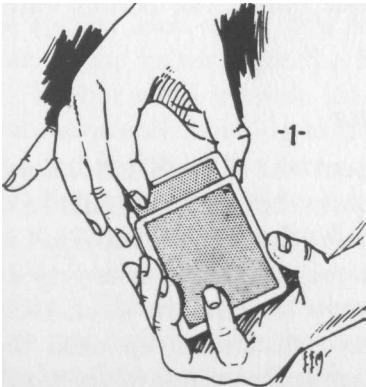
As I've said, I do not care for magic books that leave out important sleights. Although I also said that I had to take it for granted that you all knew the standard ones—I am giving here, the fundamentals of a couple of sleights which are mentioned throughout the book. Also, I am including a list of where in the book, and in the descriptions of which tricks—you will find certain other moves explained.

I do this so that when you read that you are to use a particular sleight, you will know just where to find it. In this way, I can feel that this book is complete unto itself.

HINDU SHUFFLE

This is simply another form of the overhand shuffle. The right hand holds the deck, from above, near the inner ends. The thumb is on one side, second finger on the other.

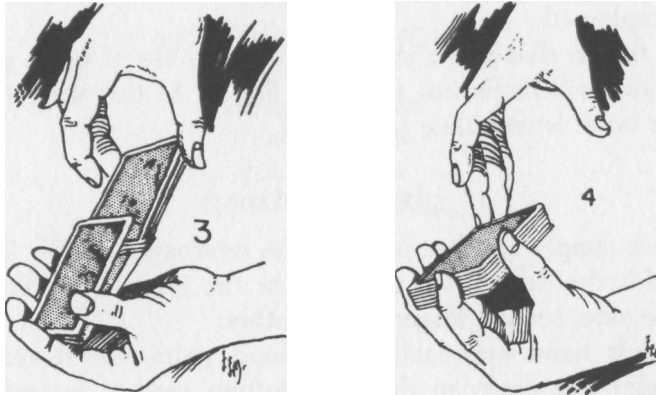
The left hand approaches the deck, palm up. It reaches up from under the deck, so that the bottom card is facing the left palm. The thumb and fingers grasp small packets of cards from the top of the deck. (See Fig. 1.) As these packets are taken, they are allowed to fall into the left palm. The left forefinger should be at the center of the outer end of these cards as they fall. This acts as a stop, to keep the cards from falling out of the hand. (See Fig. 2.)



There are two ways of looking at this. Either the left hand keeps moving back and forth, taking the groups of cards, or, the left fingers merely grasp the cards and the right hand moves back

and forth, allowing the packets to remain in the left hand. Actually, in action, it should be a combination of both. The left and right hand each move back and forth as the deck is shuffled.

That is the Hindu Shuffle. There are many ways of using it to control a card or group of cards, but I don't intend to **delve** into those. **Except—in one or two effects**, I've mentioned doing the Hindu Shuffle and keeping the bottom **card**, or cards, stationary.



This is quite simple. You hold the deck, face down, in your left hand. The right thumb and second finger grasp a large portion of the deck from the *center*. The left hand moves away holding a small packet of cards from the top *and* a small group from the bottom. (See Fig. 3.) This looks just like the first step of the fair shuffle. Now, continue the Hindu Shuffle fairly. The bottom cards remain in place.

FARO SHUFFLE

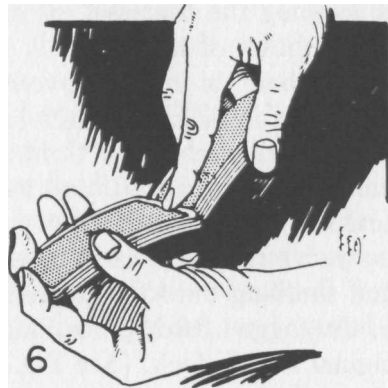
I think a book can be written about the Faro Shuffle alone, (one **has**). I don't want to go into it quite that deeply. You'll have to practice it until you're ready to give **up—that's** when you'll get it.

I can only try to explain how I get prepared for **it—the** grip on the cards, **etc.—then** you're on your own. Square the deck carefully. Hold it in your left hand from underneath, up near the fingertips. Thumb on one side, forefinger at the center of the outer end, and the remaining fingers on the other side. (See Fig. 4.)

The right fingers grasp the deck from above, at the inner end of deck. This is similar to the Hindu shuffle grip, except the second and third fingers are on the side opposite the thumb, and the forefinger is bent with the fingernail resting on the top card.

The right thumb now breaks off the top half of the deck, at the side. Of course, you try to cut as near center as possible. (See Fig. 5) to see grip and how the right thumb starts breaking deck.

When you think the right hand has exactly 26 cards in it—**pull** this top half away from the lower half. Keep pulling it back. As you do, the right forefinger straightens out so that just its tip is overhanging the outer end of this **half**. (It will not be at the center of the outer **end**—**but** closer to the **left corner**.)



This fingertip will act as a stop when you clear the lower half. If the forefinger presses downward on the top half, as the top is being pulled **back**—**when** the halves clear, the lower half will spring up, stop at the forefinger tip, and the ends of the two halves will be against each other. The fingertip now rests right over the junction of the halves, near the left corner. (See Fig. 6.)

If your hand is small, like mine, and your right forefinger feels uncomfortable reaching to the **end**—**you'll** have to stop as you pull the top half back, to move your right fingers forward on it. The left fingertips hold the top half steady as you do this.

Anyway, the right forefinger presses down slightly, so that the cards bend just a trifle downward at the junction. (**Look** at Fig. 6 **again**.) This is the point where you're on your own. If the get-ready I've just described has been done **correctly**—**and** if you gently force the two halves toward each **other**—**they** should butt, or interweave.

As I **said**, this is strictly a matter of **practice**—**but** you might try this: If the cards are not butting; start a slight back and forth sawing movement with the top, or right-hand, **half**—**forcing** the halves into each other, at the same time. The right forefinger remains in position throughout.

Once you see the top cards of each half starting to interlace—a sharp twist of the left hand, to the left, will usually snap them into each other. If this is done properly, the cards butt so quickly, you can hardly follow it.

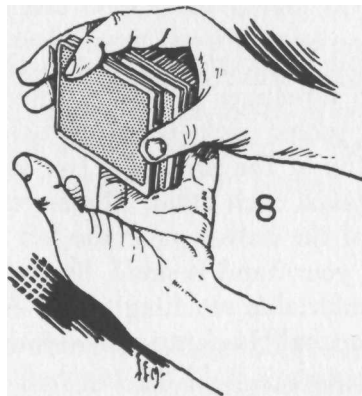
Well, **that's** the best I can do in this short **space**—just keep trying and you'll get it.

JOG SHUFFLE

I think that anyone reading this book knows how to do a jog shuffle, keeping the top card, or cards, intact. Nevertheless, here's a fast description of it.

Deck is held in regular overhand shuffle position. Undercut about half the deck in the right hand. Move this hand about half an inch toward your body. Continue the shuffle by allowing the left thumb to run one card onto its half, from the right hand. This one card will be **injogged**.

Now move the right hand forward to match the left **hand**—and continue shuffling onto the jogged card. At the conclusion of the shuffle, the jogged card, protruding from the inner end, will mark the original top of deck. (See Fig. 7.)



The next shuffle brings the original top part of deck back to the top. As you grasp the deck with the right hand, the thumb pushes up and in on the jogged card. This will form a **break**, which is held or retained with the right thumb. (See Fig. 8.)

Now simply shuffle until you reach the break (**there** should be a **definite 'stop'** when you reach it). Throw all the cards below the break, onto the shuffled **portion**—to finish.

This can be continued indefinitely. Of course, there are many variations and cover-ups, but **I've** given you the basics of the jog shuffle.

DOUBLE-LIFT PALM

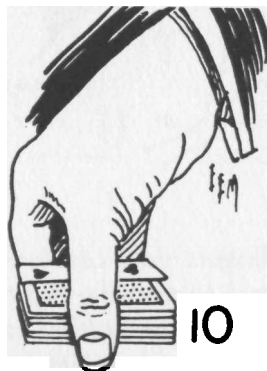
I'm including this, for what it's worth. There is no **effect** in the book where you have to use it. I devised this palm originally, to use with Curry's Color Changing Deck. I don't wish to divulge the secret of **this—but** if you know it, you'll know what I'm talking about.

I wanted to do the routine *without* the gimmick; just a regular card from a different colored deck. This is the only method I could think of, in which I could palm the top card of the deck *during* a double-lift, without the back of the second card being seen—until I wanted to show it.

Anyway, even if you don't know the Color Changing Deck routine, you may like the palm. It is not the kind to use all the time, but you may find some use for it occasionally.

Hold deck face down in left hand, and get a little finger break under the two top cards. The right hand approaches from **above**, and grasps these two cards with the thumb and second finger at two diagonal corners. Thumb is at the inner left, and second finger at the upper right, corners.

Lift these two cards (as one) straight up, and allow the left thumb tip to rest on the upper *left* corner. If this thumb presses down, and the right hand keeps moving **upward—the card(s)** will start to pivot and turn face up. (See Fig. 9) to see the **card(s)** just as it's starting to turn.

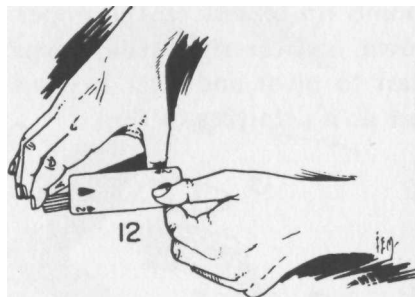
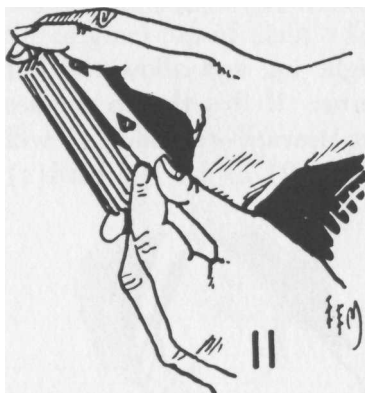


Keep pushing with the left thumb, and lifting with the right hand, until the **card(s)** has turned completely face up. Incidentally, this makes a pretty double-lift, because the cards can be turned face down the same way. The two cards will remain perfectly aligned if the right thumb and second finger have grasped them correctly.

As soon as the two cards are face up, replace them on the deck, but retain a left little finger break at the rear. Transfer the deck to the right hand; the right thumb retaining the break. The deck should be held from above in the one hand top **palm** position. (See Fig. 10.)

Now—the next part of the move must look simply as if the left fingers are taking the exposed, face up card and pushing it part way into the center of the left side of deck. If done correctly, that's just what it looks **like—but** the original top card of deck is palmed in the right hand.

Place the first and second fingertips of the left hand into the break at the inner left corner; the left thumb on top of the **card(s)** over these fingers. (See Fig. 11.) Now the left thumb pulls back on the exposed card, while the first or second fingertip (or both) pushes the hidden (original top) card to the right. (The fingers move as if they were rolling a pencil or cigarette between **them**.)



Left fingers now continue to pull the exposed card to the left. As this card moves, the *right* little finger presses down on the outer right corner of the hidden card. This is the same move as the one-hand top palm. It's easier here, since the left first or second finger has pushed the card to the right, starting the move for you.

As soon as the exposed card clears the deck, the hidden card should spring into the right hand, as in the one-hand palm. (See Fig. 12.) Left hand pushes its card into the side of the deck, then grasps the entire deck, while right hand goes into pocket for a magic coin, or what have you.

That's it. I grant **you—it's** not a simple move, but once you master it, it almost works itself.

You can find the explanations of the following sleights in the descriptions of the following effects:

Overhand shuffle control (pass substitute)—“The Little Card That Wasn't There.”

Double-cut—“Revelation” or “Stab-two”

Double-lift—“Ambitious Card Routine”

Criss-cross Force—“Coincidentally Yours”

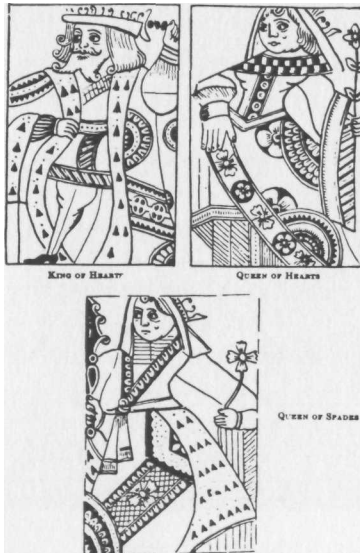
Slip-shuffle—“Revelation”

Add-on Move—“Take Me To Your Leader”

Jog Shuffle Control—“Stab-two”

Lorayne's Force—“Fan Prediction No. 2”

THE OLDEST ENGLISH CARDS PRESERVED. Dated c. 1475
(All reproduced in the actual uncoloured originals)



CHAPTER II
EFFECTIVE CARD MYSTERIES

LOCATION SUPREME
Two CARD REVERSE
SALT-LESS
ACES WILD
REVELATION
STAB-TWO
THE SLOPPY CARD TRICK
COINCIDENTALLY YOURS
TAKE ME To YOUR LEADER
LORAYNE'S AMBITIOUS CARD ROUTINE
LITTLE **FELLA'**—**BIG FELLA'**
STOP!
IMPOSSIBILITY
QUINELLA!
No LOOKING
IN THE SIDE POCKET
OUT OF THIS UNIVERSE
THIS Is MIND-READING?
THE APEX ACE
OSE'S ADDITION
OSE'S **Cut**



Harry Lorayne

CHAPTER II

LOCATION SUPREME

THIS IS ONE of the few effects in this book which requires a set-up of more than just five or six cards. The effect, however, is certainly worth the effort, and it is a simple set-up, to boot. This really consists of two separate location effects, but it's logical and effective to follow one with the other.

Here's how I've been using it for some time: During a previous routine you must manage to get all the pictures and aces (in any order) to the top of the deck. That's the *set-up!* Please be careful to do this in such a way that it does not create any suspicion. The routine itself will prove(?) that there could be no set-up, so don't ruin it at the start.

You should, of course, shuffle the deck as best you can, leaving the set-up on top. Since the sixteen cards need not be in any particular order, there is much leeway for false shuffling. Although it shouldn't be overdone. I just do a few *jo*g shuffles.

When you're ready to perform, undercut approximately sixteen or seventeen cards, and shuffle them fairly onto the top of deck. Now false cut; then spread the deck smartly, face down on table, from left to right.

You need three spectators seated opposite you. Have first spectator select any card from near bottom of deck (*left end of spread*). Second spectator selects from near center, and third spectator selects a card from near top (*right end of spread*). Although it isn't necessary, if you feel you need some sort of explanation for this method of selection, you might remark that you want to give them three widely separated choices to make it that much more difficult for yourself.

Let each assistant memorize his selection. What you've accomplished is this: Although you have no idea what the selections are, you *do* know that the second spectator's card is an ace or court card. The other two are spot cards. This, of course, is due to the fact that the set-up was shuffled to the center of the deck.

Have the first spectator place his card on the second spectator's card. Second spectator now places both cards onto third spectator's card. This keeps them in one, two, three order with the court card (or ace) in the center.

Have first or second spectator gather the deck and cut (**straight cuts**) as often as he likes. Tell the third spectator to place the three chosen cards into deck, together, any time he desires, as other assistant is cutting. When cards are replaced, allow deck to be cut a few more times.

I think anyone will agree that this is as fair a selection and replacement of three cards as can be hoped for. You haven't touched the cards at all from the time you spread them until after the selected cards are lost in the deck.

It's a cinch to find the three cards. Simply look through the deck until you see a court card (or ace) off by itself. That, and the card on each side of it are the three selected cards. **Or**—you'll find two spot cards with one court card or ace between **them**, among the set-up court cards. Either way, you can find the selections immediately. *Cut the set-up to the top*, as you place the three selections on the table.

Place them each in front of the proper spectator (they are in **order**); ask for the names, and display!

Now you're ready to go into the second phase. Replace the three cards in this manner: One spot card (**first selection**) goes near bottom of deck as left thumb riffle breaks the deck for its insertion. (**Riffle break**: deck is held in left hand as for dealing. Left thumb ruffles down on the outer left corner. When it **stops**, there is a break at that corner, where a card may be **inserted**.)

Second spot card (**third selection**) is inserted near center. Finally, insert the second selection (**court card or ace**) near top, into the set-up. Jog shuffle once or twice, keeping the top stock intact.

Now place the deck face down on table, and ask first spectator to cut a small packet from the top; about ten or twelve cards. He can cut anywhere up to sixteen in order for the effect to work. If you think he has more, tell him to replace some.

Have him shuffle his packet, and when he is sure that you couldn't know the *bottom* card, he is to look at and remember it, and place the packet face down near himself

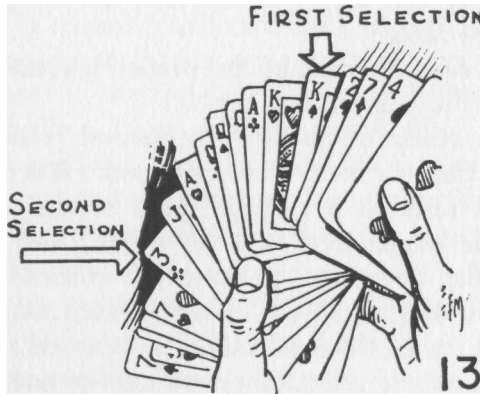
Turn to second spectator and say, "You may think I could know this top card (point to top of deck) or the bottom one, so before going any further, please give the deck a complete cut." He does so. "Now would you take a packet like the first gentleman's from top *or* bottom of the deck."

The second spectator takes a packet from top or bottom. Have him shuffle the packet, and look at and remember the bottom card

whenever he's ready. While **he's** doing this, turn to first spectator, ask him to be sure he remembers his card, and have him place his packet on top of the deck. The second spectator now places his packet on top of all.

The deck can be given as many complete cuts as desired. Go over this again, and I think you'll agree as before, that it's about as fair a selection of two cards as possible.

Now for the conclusion. Pick up the deck (false shuffle here if you like; although it isn't necessary), and say, "Among my contemporaries, this is regarded as the fastest location of two thought of cards known to magic! (**Modesty** doesn't pay in this **business**.) **Watch—I'll** run through the deck just once, very quickly, and immediately place two cards on the table!"



Spread the cards facing you and look for the *larger* spread of picture and ace cards. The *first* picture or ace in this spread will be the first spectator's card. The spot card (except aces) *immediately* following this spread will be the second spectator's card! (See Fig. 13.)

Place the court card or ace face down in front of first spectator; the spot card, in front of the other; ask them to name their cards; turn them face up slowly to end the effect.

Afterthoughts:—If you follow the second part of this effect with two reversed cards instead of selected ones, it will become clear and obvious to you.

After you've set up the court cards and aces in each location, and placed the deck on table, you should not touch it again or

even come too close to it, until you pick it up to locate the thought of cards. No sense giving anyone any reason to believe you're marking cards or getting any keys when you aren't.

I told you to look for the larger spread of court cards and aces in the second location because it most often *is* the larger spread, since you told the first spectator to cut ten or twelve cards. If he had cut less than eight, it would be the *smaller* spread. Keep your eyes open when he cuts his packet and you'll know which spread to work with.

What I do, is to follow the cuts after the two packets are replaced so that I know approximately where the group of cards is. This is not difficult, and it avoids having to make decisions.

Incidentally, **don't** let the first spectator look at the faces of his packet; seeing all pictures and aces would give him a clue.

If you're repeating this routine, you know you can use *any* sixteen **cards**: Four tens, four sevens, four threes and four jacks, etc.

This is a fooler for magicians and laymen alike. Try it and see!

TWO CARD REVERSE

I BELIEVE this was originally done with a set-up deck. I have changed it so that it can be done at any time with any deck; so long as you are seated at a table opposite the spectator. It is an off-beat kind of effect, and if done smoothly, will fool anyone not "in the know."

Have spectator **shuffle**, and cut any deck into two piles, face down on table. Tell him to hand you one half and keep the other. You each shuffle your halves, as you say, "Whenever you're satisfied the cards are thoroughly shuffled, place two cards face down in front of you, like this."

Here's where you set the deck, so follow this closely. You are merely demonstrating for the spectator. Stop shuffling and hold your half in left hand as for dealing. Right hand deals top card face down near the table edge. Deal the next card to the right of the first, but **don't** release it. So far as the spectator is concerned, you've demonstrated what he should do. Replace the card your right hand is holding to the top of your half. As you do, your **left** hand lowers almost to the edge of the table.

Now here's the important **part—the** left hand goes slightly *under* the table's edge; as soon as it does, the left thumb flips the entire packet it's holding, face up. *At the same time*, the right hand sweeps the face down card on table onto the left hand pile. Left hand comes up as if it went under merely to help pick up this card. Now the cards you're holding are all face up, except for the top card, which is face down.

Done smoothly, and with practice, this is a perfect move. I've had people standing behind me and they didn't see it. Of course, you shouldn't look at your hands. You've got the misdirection of the spectator placing his two cards down while you're doing the move. All your attention is on him. Just do it *nonchalantly*.

You should be set and waiting for the spectator, holding your half face **down**(?) in your hand, by the time he's put down two cards. Have him place the rest of his half face down on table. **Off-handedly**, place your half on top of his, at the same time turning over the two cards, saying, "Now, you've had an absolutely free choice of these two cards; the Two of Clubs and the Jack of Diamonds." (Name the cards he's selected.)

Ask him to remember these two cards, and tell him that you will lose them back into the deck. Pick up the deck and turn it face up. Take one of the chosen cards and place it face up near the top (that is, nearest the palm of the hand that's holding the face up **deck**).

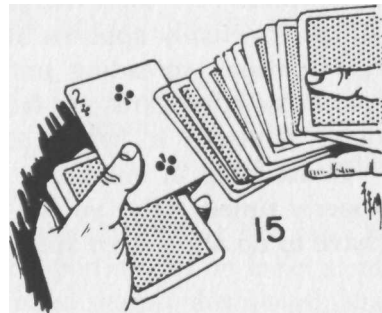
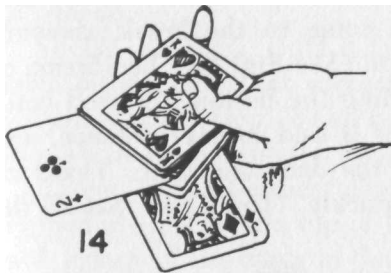
Don't push it flush; leave it protruding about half way, and tilted toward the left. The second card, also face up, is placed nearer the center, but be sure it also goes into the *face down* portion of deck. You will find a natural "bridge" where the face up and face down cards meet. The second card is placed as far up near that bridge as you can put it quickly. Leave the card protruding, tilted toward the right.

(See Fig 14) to get a better idea of the situation. You've apparently placed two cards into the deck, *facing the same way as the deck proper*. Actually, they are face up in the face down half of deck. Pause here for a moment, repeating the names of the cards.

You might say, "Now, here are the 2C and JD, back in the deck." Turn your hand over, so spectators can see the back of deck; everything looks as it should.

"I'll push the 2C and JD flush with the deck, so that they are completely lost." Turn deck face up again, and push the two cards

flush slowly and deliberately. Be careful not to spread the deck; you might expose the face down cards.



Turn the deck face down, and tell the spectators that you will turn half the deck face up, and leave it face to face with the other half. Do just as you say, by cutting the lower half at the natural bridge, and turning it face up. Allow these cards to spread a bit, and place them back under the top half; but not flush, yet. Pause for a second, so the audience is impressed with the *fact(?)* that the upper half is face down, and the lower half face up.

Now square the deck slowly. The entire deck is now face up, except for the two chosen cards and the indifferent card on top.

Turn the deck over three times showing a back each time. This further impresses that the deck is faced. You stop with the deck *face down*. (**If** you turn the deck over an *odd* number of times, it must end **face down**.)

Hold deck in left hand, ready to spread from hand to hand. Right hand rests on deck from above, and right thumb counts two cards from bottom, or allows two cards to fall off it (**thumb-count**), so that left little finger can get a break between them and the rest of the deck. You'll find you can retain this break even while spreading the cards.

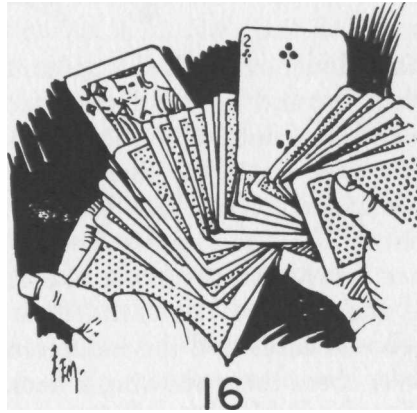
Riffle deck noisily with right fingers, saying, "That's all I have to do and an amazing thing happens." Start spreading deck from left to right hand, showing all backs. "You'll find that all the cards are now facing the same way, *except* the Two of Clubs. . . ." Time your talk so that when you mention the first card it is just appearing face up.

Grasp it from underneath with the right fingers; move the right hand up with all its cards until they overlap the lower half about half way. Place your left thumb on the face up 2C and hold it in place (**Fig. 15**) as the right hand moves its cards back to

join the lower **half**. This takes about half a second, and is a clean way of displaying the face up cards.

Continue . . . "And the Jack of Diamonds." Again, try to say, "**JD**" as it actually appears. Step this card up the same as the first one. Continue spreading until you come to the break, showing that all the other cards are face down. (See Fig. 16.) The break, of course, is merely to help avoid flashing the bottom reversed card.

Please keep in mind that all this is said in one sentence, and properly timed. After you've riffled the deck and said, "That's all I have to do, etc.," start spreading quickly, "You'll find that all the



cards are now facing one way except the 2C, (pause) and the JD!"

Now strip out the two chosen cards, repeat their names and drop them face up on the table. The effect is over.

You have a reversed card on the bottom which you can use for another effect; I prefer to straighten it out. Drop the deck face down on the two face up chosen cards. Pick up and turn deck face up; triple lift and turn the three cards face up; then shuffle. That's all.

Do this without calling attention to it. You're simply turning the two cards over to match the deck after the effect; there is no way of anyone knowing how many you actually turn. Shuffle immediately, because an indifferent card will appear at the face of deck.

Afterthoughts:— If you are afraid that there will not be a natural bridge, bend the entire deck in any direction before you start. A pressure fan, or springing the cards from hand to hand, will do nicely.

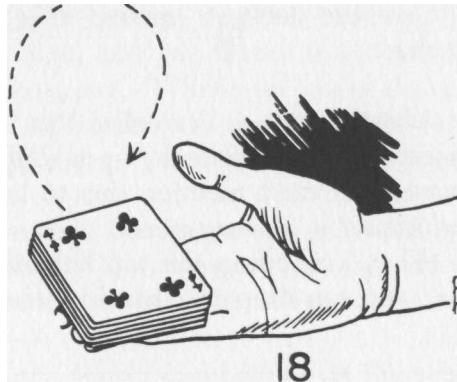
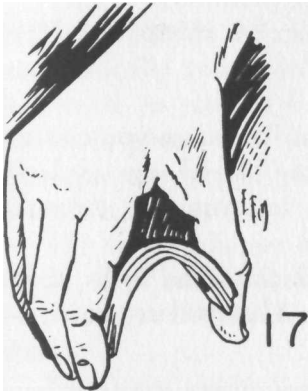
SALT-LESS

JUST A QUICKIE, but one that may come in handy either for showing other magicians; or when you don't know what else to do.

Shuffle any deck. Hold it face down in the left hand, and riffle down on the outer left corners with left thumb. Ask spectator to tell you when to stop. When he does, the right hand lifts all cards, from above, above the left thumb break.

Extend the left hand, telling spectator to look at the card he stopped at—the one on top of left-hand portion. As he looks at his card, crimp all the cards in the right hand sharply downward; that is, end to end. (See Fig. 17.) Have him replace the card, and you replace right-hand half on his card.

Immediately do a face up spread on the table, saying something about there being no "monkey business." Pick up and square the deck. Place it, face up, *across* the right fingers. Right hand is palm up and outstretched. (See Fig. 18.)

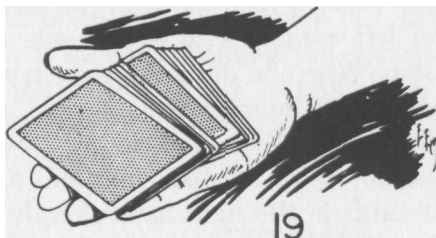


The next bit of business is awfully difficult to explain in **print**, but quite simple once you get the knack.

You have to toss the deck so that it leaves the hand, turns face down, and lands back on the right palm. If you bend your knees before you toss, and then straighten them *as* you toss, you'll see how easy it is. Actually, the bending and straightening of the knees is almost enough to propel the deck. Look at Fig. 18 **again**, to see path of deck as it leaves and returns to hand.

The right hand tilts slightly upward as it **tosses**—this is what causes the deck to somersault to a face down position. Your knees

should bend again as you catch the deck. This enables you to ride with the deck as you catch it. You see, if you allowed the hand to remain **stiff** and stationary the cards might bounce right off **it**, onto the floor. One or two tries, and you'll get the idea.



The deck will start to split, while in mid-air, at the crimp. When it lands, you **will** have a definite break right at the chosen card. (See Fig. 19.)

Ask for the name of the card; turn over the exposed one (**the** one on top of the lower portion, or immediately below the **break**), and finish.

Give the deck an upward riffle to lose the crimp and leave no clues.

Afterthoughts:— I've called this "Salt-less" because you can get almost the same effect by sprinkling salt on the chosen card. Of course, you can't mention this to laymen, but you can, if you're performing it for magicians.

When you crimp the top half of the deck, as he looks at his card, you can drop that hand to your side. That will cover it.

ACES WILD

ED BALDUCCI and I were awake an entire night, trying to work out this effect. It had been performed for us that evening, but we were not let in on the secret. At dawn's early light, Ed gave up; but I fought on.

This is the method I devised. It may not be as it was done for us, but it has served me well. (I've been told since, that this is based on an original idea of Ron **Johnson's**.) The effect stands alone very well, and is a good opening for any four ace routines you may do.

It's wise to spring the cards to give them a downward bend, or any bend, before you **start**—because you'll want a "bridge" later on in the stunt.

The four aces must be reversed on the bottom of the deck. I'll leave the method to you. I **don't** like to make a 'move' out of it—I reverse them at an opportune moment, when no one is watching me.

When you're ready to begin, false shuffle and cut without exposing or losing the aces on the bottom. Use any good shuffles, but don't make an issue over it. I use the Hindu shuffle, pulling cards from the center and shuffling them onto the top.

Now, holding deck face down in left hand, offer it to the spectator, asking him to take about half for himself. He takes the top half of deck. Ask him to shuffle his half (overhand) while you shuffle yours.

When you have shuffled about half of your cards into your left hand, the right hand turns *all the remaining cards over* as it throws them onto the left-hand cards.

This is done easily and smoothly as part of the shuffle. All you really have to do is turn your right hand so that it is back up; this automatically turns the cards over, and you throw them into the left hand. As soon as this is done, say, "Whenever you're through shuffling, please deal the two top cards onto the table, like this." Deal the top two of your half, one on the other, face down onto the table.

The two cards you deal are aces; the spectator's are indifferent cards. Your half is in this position: Two aces on top, face down. Half the packet is face up under the aces. The lower half is face down.

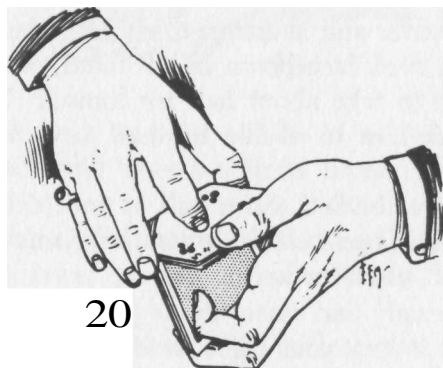
Turn your entire half face up, telling assistant to do the same. Take *his* two cards and push them, together and face down, into your half. They must go into the bottom, face down portion, so that they are lost. You will have a bridge separating these face down cards from the face up group. Just push his cards below (or into) that bridge. Explain that you are placing his two cards *reversed* into your half.

Now, tell him to do the same thing with your two cards. (He places your two cards, reversed, into his half.) He is not to look at them, of course. As he's inserting them, your left little finger gets a break at the bridge of your half.

Tell the spectator to spread his cards face up on the table.

While he is occupied with this, you do the same. You, however, must do a half-pass with the lower, face down half. (**Viz:** Reverse the lower half.)

Right hand is grasping your cards from above. As both hands move toward the left to spread the cards, that's when your left forefinger goes under the packet, and flips the lower half over. (See Fig. 20.) Right hand continues to move toward the table with all the cards, and immediately spreads them from left to right.



20

Everything is done, except the ending. Both halves are spread face up, and two face down cards are in the center of each. All is as it should be, and there is no reason for any suspicion in the spectator's mind.

Have him turn over the four face down cards, and the four aces are staring at him!

Afterthoughts:— It took but little space to explain this, but it's not so easy to do as it would appear. You'll have to go over it a few times to understand it, and more important, to fit your patter to the action.

Also—be sure that the few moves or sleights are done *only* when the spectator is occupied doing something himself. This is important, because no matter how well most sleights are done, if the spectator's eyes are directly on the cards, he will know that *something* has happened. And, that's just as bad as knowing *what* happened.

Get your timing right, and you'll have a beautiful card effect on your hands.

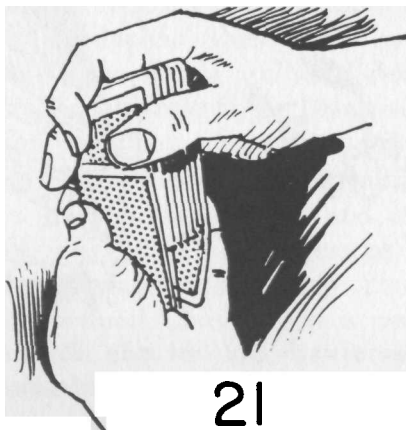
REVELATION

I HAVE BEEN DOING the following effect for so long, that even my trained memory is no help in telling me whether Z originated it; or where I saw it, or who showed it to me—if I *didn't* originate it. Since I don't recall ever having seen it in print, I felt that this book would be incomplete without it. So, here it is.

I'm of the opinion that it is the routine, the way an effect is put together, that is important; not the fact that it contains no "new" moves. Well, you'll find no new moves in this, but I have used it for the most discerning and blase laymen, and it *always* received laughs, plaudits, surprise, gasps and etc. What more can you ask from an effect that's easy to do?

Have a spectator select a card, and show it to everyone present. Have it replaced, then control it to the *bottom* of the deck. (See "Little Card That Wasn't There.") Tell your audience that you're having trouble finding the card, and perhaps the spectator can help you.

While you're talking, "slip-shuffle" the deck once or twice, keeping the card on the bottom. Viz: Simply hold the deck in over-hand shuffle position in the left hand; thumb on back of deck, fingers on face. When the right hand starts the shuffle, the left fingers apply a slight pressure on the deck. If done properly, the entire deck comes away in your right hand, except the top and bottom cards. (See Fig. 21.) Continue shuffling onto these two cards; the top card will end up second from bottom, while the bottom card will remain where it is.



After having done this, nonchalantly, a few times, place the deck face down in front of the spectator who selected the card.

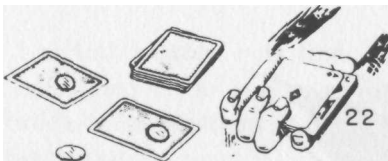
Ask **him** to cut the deck into three approximately equal piles. All you have to do here, is be sure you know which is the original bottom portion.

Now ask anyone to trust you with three coins; any denomination. Leave them lying within easy reach. Patter to the assistant who chose the card, "I'll show you the bottom card of each of these piles; if you should by chance, happen to see *your* card, please don't say anything." Look at the rest of the spectators, "Don't any of you say anything; keep a poker face so I won't know it if the card is there."

Pick up the pile furthest from the one containing the chosen card. Hold it in position for the "glide." Turn the pile face up, showing the bottom card, and mention its name aloud like this: "Here is the (name card), please put a coin on it, any coin."

Turn the pile face down and remove the card—*but do it as if you were doing the "glide."* You actually put the card you showed, face down near the spectator, but it is important to make the action look exactly as it would if you were "gliding" it. Have him pick up any coin and place it on this face down card. Meanwhile place the pile itself face down near you.

Do exactly the same with the next pile; the one adjacent to the one with the chosen card. Place this card next to the first one, and have spectator put a coin on its back. Place the pile on top of the one already in front of you.



Now do the same with the last pile. It is important here to do *exactly* as you did with the other two. Mention the name of the card in the same way; be sure you don't put any inflection in your voice. In other words, give no indication whatsoever that you know that this is the chosen card. If you do, you'll blow the effect.

When this card is placed(?) face down next to the first two, you "glide" it back (Fig. 22) and really place an indifferent card down. Have him put the last coin on this card. Meanwhile, drop the pile you're holding *next to* the other two thirds of the deck. Place the two thirds on top of this pile and pick up the assembled deck; the chosen card is on the bottom of the deck.

Start to shuffle, nonchalantly; slip-shuffling, of course. Say to the assistant, "Would you give me any number from one to ten, please?" While talking and while waiting for the number, run the chosen card to the top. (See "The Inseparable Four.") Then shuffle three cards on top of it, injog next card, and shuffle off. Form break at injog, shuffle to break, and throw on top.

Chosen card is fourth from top. Undercut half the deck, as if to overhand shuffle again; pause, waiting for assistant to give you a number.

This is timed so that the chosen card is fourth from top in half deck in left hand, and the other half is being held in the right hand, ready to complete the shuffle—just as, or a little before, the assistant gives you the number.

You work according to the number he gives you. If he says, "four," just jog the next card and finish the shuffle, leaving his card fourth from top. If he gives you a number higher than four, you run as many cards as necessary, then jog, etc. If he says, "six," you would run two, jog next card, shuffle off, form break at jog, shuffle to break and throw on top.

If he should give you any number lower than four, finish the shuffle leaving the card fourth from top; then either run off the one or two cards, or "double-cut" them to the bottom. Viz: Assume he says, "three"; finish the shuffle and hold deck in left hand as if for dealing. Get your left little finger between the top card and rest of deck. Pick up deck from above with right hand; thumb on inner end, and fingers on outer end; right thumb retaining break.

The left fingers go underneath deck and cut about half the cards to the top. (See Fig. 23.) Left fingers go underneath again; this time cut to the break and put on top. You've simply moved the top card to the bottom! Chosen card is now third from top. Of course, if you break two or three cards with your left little finger, you will double-cut *that* many to the bottom, without altering the rest of the deck.

This explanation has been long, but in practice, if you already have the card fourth, you should be finished shuffling, and have

the card in the correct position almost before he finishes telling you the number. As soon as he does, place deck on table, and say, "Six. All right; that means the sixth card from the top of this deck will tell me the name of your card; do you think that would be a good trick?"

Slowly count to the sixth card; hold it up, but let no one see its face, and say, "As a matter of fact, if I told you that this *was* your card, you'd think it was a miracle, *wouldn't* you?"

Most of your spectators will nod, "yes," at this point, and get an amused gleam in their eyes; they think they've got you. Smile and say, "All right, what was your card?"

When he names it, wipe the smile off your face, and repeat, as if you can't believe it, "The Queen of Clubs??" (or whatever the card is). When they assure you that it *is* the Queen of Clubs, say, "That's what I thought you said—the Queen of Clubs!" Turn the card slowly toward your audience. Watch them all jump for the card under the coin!!

Afterthoughts:—This is a simple effect. What makes it so strong, I don't know. Maybe it's because, after so many years, I've gotten the exact timing on it, and so on; I don't know. Maybe it's the "red herring" of the coins that does it (don't *ever* do it without the coins, it won't be nearly as effective), or else it's the sucker effect. Whatever it is; the results are amazing.

I rarely use the "glide." This is one of the few effects I do where it is the fulcrum of the method. Please keep in mind that each time you show a bottom card and place it on the table—it must look *exactly* the same. I guess it's the first two times that dull the spectators into believing that you are *definitely* placing their card down the last time.

Incidentally, be sure you have the one who selects the card, show it to everyone else, otherwise they will lose the effect.

For those of you who like to get technical: at the point where you've just placed the third card down, you can put the third pile on *top* of the other two, but form a step between them. Don't put them flush. Place deck in left hand; left little finger goes into the step, forming a break. You can now double-cut to the break. Just don't make it look like a 'move.' The spectators aren't expecting anything yet; don't give them any food for thought.

No—I don't think you'll fool other magicians with this; but for laymen—the effect is fantastic.

STAB-TWO

IF YOU KNOW HOW to do the jog shuffle, and if you don't mind a bit of practice, I think you'll find this a worthwhile addition to your repertoire.

The effect is that two chosen cards are lost in the deck; deck is wrapped in a piece of paper, and magician pushes a knife through paper into deck to find the two cards.

Two spectators each select a card. They are noted and remembered, replaced in deck, and you control them both to the top. You can use any control you like, of course. I use the jog shuffle in this particular effect for two reasons; one, it's as good a control as any; two, I want to know the card that will be on *tap* of the chosen cards, and it's easy with the jog.

The problem is to get the two cards 13th and 14th from the top, *and* to know what the 12th card is. Here's how to go about it. Overhand shuffle about half the deck from the right into the left hand.

Offer the left hand to the first spectator for the return of his card. He places it on top of the left-hand cards. Continue shuffling by injogging the next card and shuffling off. Form break at jogged card, shuffle to break and throw on top. First spectator's card is on top.

Turn to second spectator, start another shuffle, but this time throw about half the deck into the left hand at one time. Second spectator puts his card on top of these (on first spectator's card). Continue shuffle; injog next card a little farther than usual and shuffle off. Stop at this point.

You now have the two cards in the center with an injogged card immediately above them. Holding deck in left hand, tilt hand toward the right until you can see the injogged card. This should be covered with a gesture toward the spectators as you ask them to remember their cards. Remember the name of the jogged card.

Do a double-cut as explained in the preceding effect. The only difference here, is that the break will be near the center of deck. So—grasp the deck from above; the right thumb pushes *down* and in on the jogged card. This forms the break, which the right thumb retains. The left fingers cut about half of the cards below the break and bring them to the top of deck.

Left fingers reach under deck again and cut the remaining cards

up to the break, to the top. To the audience, you've merely cut to help lose the chosen cards, but you've brought the noted card to the top. Under it is the second spectator's card; followed by the first spectator's card.

Now you have to **shuffle** eleven cards onto these. Here's how I do it. Undercut for an overhand shuffle. Run three cards onto top stock, **in jog** next card and shuffle off. Form break at in jog; shuffle to break and throw on top. **Repeat**—but run *four* cards. Repeat once more, running four cards.

Of course, you could run the eleven at one time, but I don't think that's wise. It looks like you're counting, and you may lose track because you're pattering (or should be) as you shuffle.

I've taken some time and space to explain the **shuffling**, but it takes very little time in action, and the spectators should have no doubts about their cards being lost.

Show that neither of the chosen cards is on top or bottom. Place the squared deck on the table on a long side. Place a piece of paper or napkin over the deck. It's best to use paper with no printing on it; and you'd better remember which way the deck is facing. I



usually keep the backs away from me, and after the deck is covered I twist my hand so that an end of the deck is pointing to me and the backs are toward my right. (See Fig. 24.)

Press the paper firmly over the side and pick up the knife. Now you must estimate where the 13th card is. It's really quite simple. First place the point of the knife where you estimate the exact center to be. That's easy enough. Now estimate the center between that point and the back (or top) of the deck.

After you try this, you'll agree that it's easy to estimate *centers*; that's why I place the cards 13th and 14th. Anyway, as you'll see in a moment, you've got a leeway of four cards. If you can't estimate within four cards under these conditions, you'd better forget this effect—you might stab yourself!

When you think you're at the right spot, plunge the knife in. Lay the deck on its face. The knife will remain in it. Ask the spectators to name their cards; you remember which card is whose. Wiggle the handle of the knife until the cards above the blade slide off in a bunch. Turn this bunch face up.

You work according to the card that shows on the face of this packet. If it is the second spectator's card, you've ended perfectly; you've stabbed exactly thirteen cards. The first spectator's card will be the one under the blade (face down), because you stabbed *between* the two chosen cards. Just turn it over, and you're done.

If it's the first spectator's card that's on the face of the packet, you know that the second card is right under it. That's just as good. Remove the first card, showing the second, and that's it.

Now, here's why you bothered to memorize that injogged card a while ago. If *that* card is the one you see when you turn over the stabbed packet, it tells you definitely that the two chosen cards are still face down immediately under the knife blade. Ask for the names of the cards again, turn these two over; and the ending is just as amazing.

But—I told you that you had leeway of four cards. This is really an "out." It's not as good an ending, but it's good to know until you've perfected your estimations.

If the card on the face of the stabbed packet is neither of the chosen cards nor the one you remembered, immediately go into patter, like this: "Now each of you is thinking of a card, but so am I. My card happens to be the (name the card you memorized), and as you can see, the blade has found it for me." Turn up card under blade. "And here is the (name second chosen card) and the (name first chosen card)!" You must act as if this is what you planned all along.

This will miss only if you've stabbed ten cards or less. If so, go back to practicing your estimations. After a while, you'll find that you will never stab anywhere but 12th, 13th or 14th card.

I've taken all this time with this effect because it's a favorite of mine, and I want you to do it right. In action, it's short and to the "point"!

Afterthoughts:— If you make an indentation on the paper at the center of the deck, with the point of the blade, it will be easier to estimate the rest. You will have a visual aid to judge from. Don't worry about it looking suspicious; it looks as if you had started to stab, and changed your mind.

After you've practiced and used this for some time, you might like to try this: You hold the deck ready and let the *spectator* do the stabbing!

You simply tilt the deck accordingly as he descends with the knife. If you tell him to come down steadily and plunge right into the deck without stopping or hesitating, it's not too difficult to force the stab.

THE SLOPPY CARD TRICK

THIS HAS FOOLED most all the magicians to whom I've shown it. Perhaps it's because it utilizes something they all know, but which is completely covered.

Have a spectator shuffle then cut any deck into two face down piles on the table. While he's doing this, get some saliva on your forefinger tip. Ask the spectator to look at and remember the top card of either half. As soon as he has, and while he's still holding it, touch the top of the other half with your forefinger tip, telling him to place his card there. Then have him put the original half on top of his card.

Remember that this is *not* a studied action. You are merely gesturing nonchalantly, as you tell him where to place his card. Your forefinger touches the top card for only the smallest fraction of a second.

His card is now in the center with some saliva between it and the card beneath it. Pick up the deck, square it, and hold it with thumb underneath and fingers on top, and press firmly. Show the sides and edges of the deck to prove that there is no clue as to where the card is. This gives you enough time to press the deck, so that the chosen card adheres to the one under it.

I usually tell the spectators that this is called the Sloppy Card Trick and they'll soon see why. Start to deal the cards, one at a time, sloppily, face down onto the table. Deal haphazardly and rapidly into about six or seven piles.

When you get near the center of the deck, start to rub each card with the right fingers as you deal it, as if you were trying to separate two cards (**without** making it obvious, of course). When you *do* separate two, drop them without hesitation on any pile and keep dealing; but keep your eye on that pile.

Also—when near center, the left thumb deals the cards off very lightly, so as not to separate the chosen one when you come to it. Now ask the spectator (**don't** stop dealing) to give you any number from 1 to 10. When he does, deal as many cards onto the pile with his card as necessary.

For example, if he says, "seven," you've got to deal six more cards onto it. Please don't deal six in a row onto that pile. Keep dealing sloppily and seemingly haphazardly, but judge yourself and be sure you get six more onto his card. Try not to deal the last card onto that particular pile. No sense calling attention to it.

Mention that that was pretty sloppy, and you'll get even sloppier. Gather the piles in any sloppy fashion, but be sure his pile ends up on top. Don't even bother squaring the deck, and leave it on the table.

Ask him to repeat his number. Count slowly to that number, making sure you use that separating motion when you come to his card—just in case it's still stuck.

Have him name his card; turn over the card at his number, and take your bows!

Afterthoughts:— If this is done in an off-hand, really sloppy manner, it will surprise anyone. There doesn't seem to be any possible explanation as to how the card gets into the correct position. Most card men to whom I showed it, were ready to bet that I was taking a chance on estimating where the card was.

I let them think so (until now) because they were giving me credit for an impossibility.

If you don't particularly like saliva tricks (as I don't), try this one. I'll wager you'll use it often.

Incidentally, I find that regular poker size cards work better with saliva than the narrower bridge size cards. I don't know why; but it's been so in my experience.

When you start dealing the deck into piles, *don't* deal them in a row, or in any neat order. Just scramble them all over. And remember, there should be no hesitation on your part during the dealing. Use the same beat or pace from the first to the last card.

I've told you to deal until a pair of cards separates in your right fingers, **but**—if you feel, or know, that you have a double card in your **hand**—you needn't bother separating it, just deal it, and continue.

Then—separate the double card when you count to the spectator's number at the finale. Sometimes, the chosen card will not stick too well, but as you deal it, you'll know **it**—so keep track of it as explained.

The important thing is to know just when **you're** dealing the chosen card, whether it adheres firmly or not. Most often, it will happen as explained in the text.

COINCIDENTALLY YOURS

THIS WAS ORIGINALLY a four ace effect. Using the idea as a basis, I've made quite a routine out of it. It's one of those things I call a "layout" **effect**—it *looks* pretty and fools 'em too. Certain audiences will like it more than others; but that's up to you to decide.

It requires a set-up of eleven cards, and should be done after you've knocked them for a loop with other routines.

The set-up is this: From the top of deck down: AC, 3, 3, 3, JC, J, J, J, A, A, A. The threes, aces and jacks are in any suit order except for the AC and JC; the Three of Clubs is in a sealed envelope, or, if you're doing this impromptu, get it into your wallet, or leave it in the card case.

To begin: False shuffle, keeping top eleven cards intact. Patter: "I know that many of you are wondering how I do these miracles(?); is it sleight of hand, sleight of mind, or what? Well, I'll tell you, it's neither of these. It's simply coincidence. Let me prove it to you."

At this point, if you have the 3C in an envelope, give it to one of the spectators to hold in his pocket. If the 3C is in your wallet or card case, don't do anything about it for the present.

Either way, continue, "If I were to cut the deck into three even piles, like this, you'd say that was no coincidence; there would be approximately seventeen cards in each pile." Demonstrate as you talk by cutting deck into three piles. Gather them up again; be sure **original** top goes back on top.

"You're right. So let's do it this way. You think of a number from 1 to 17 (**point to one spectator**); you think of a number from 1 to 17 (**point to second spectator**), and I'll think of a number from 1 to 17. To prove that I don't use a number that may be related to yours, mathematically; I'll take my number first. I'll use the magician's standby, No. 11."

Count eleven cards, one by one, face down onto table, into a **packet**, reversing their order. Hand deck to first assistant, telling him to count down to his number. (You need pay no attention to **this**, since it doesn't matter to which number, or in what manner, he **deals**.) He then hands deck to second assistant, who does the same.

When they're through, take back remainder of deck and place it face down near you. You and the two assistants each have a packet of cards in front of you. Place the top card of *your* packet into your left hand; then the top card of first assistant's packet goes on top of that; finally, second assistant's card on top of these two. Place these three aside for a moment, saying, "By pure chance, we've arrived at these three cards."

Pick up the three packets (counted cards) with yours going on top. Place all these cards onto deck proper, and hold deck in left hand. Pick up the three cards; place them on deck, holding a left little finger break between them and the deck.

Deal these three *as one* into the right hand with the left thumb. The break makes this easy. The left thumb must push off from the upper left corner of deck. If you find this difficult, you can pick up the three cards with right thumb on inner end and fingers on outer end.

Right hand places this card(s) to bottom of deck. *Immediately* deal off the card now on top (**the same way as you did the first one**) and place it into center of deck, protruding about half way and tilted to the left. Do the same with the next card, tilting it to the right. As you do this, you explain that you will put one of the chosen cards on bottom, and the other two in the center. It looks like that's just what you did.

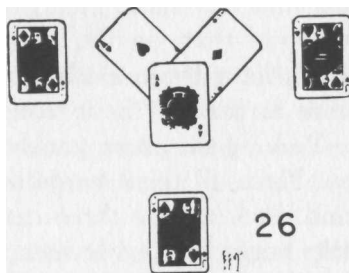
Say, "By pure coincidence, you see that we each arrived at an ace." Turn deck face up and show three aces; one on face of deck, two in center. (See Fig. 25.) Point to the space between the two protruding aces and say, "But we're missing the Ace of Clubs. Let's push coincidence a bit further and just spell CLUB."

Leaving the aces protruding, turn deck face down; deal three cards onto table, spelling "c-l-u"—fourth card is placed into center

of deck between the two aces, protruding straight out, as you spell, "b."

Turn deck face up; say, "Well, we've got a club, all right, but it's not the ace, it's the jack." (See dotted line in Fig. 25.) Grasp the three protruding cards and lay them face up on table as they are. The ace on bottom of deck is put on them so that the four cards look just as they did in deck.

Patter: "But coincidence is amazing." Point to the three face down cards on table (**the cards used in spelling**). "I haven't even looked at these as yet, but **watch—they** match the Jack of Clubs!"



Here you pick up the three cards, tap the JC and turn them face up showing the three jacks. Place them on table, one on the left, one on the right, and the third on the bottom. Push the JC up, to form the diagram in (Fig. 26).

"But we still haven't found the Ace of Clubs. Well, we've been lucky with coincidence so far; let's depend on it again. Would you cut the deck anywhere you like? Good; I'll just mark your cut, like this."

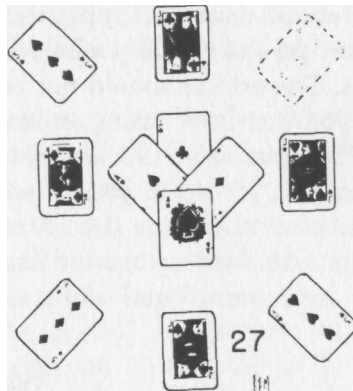
Have any spectator cut. Pick up lower half and criss-cross it on original top half. Leave deck on table, and patter for a few seconds. Now say, "Let's reverse the card you cut at." Lift top half, turn up top card of lower half (a 3-spot), replace it, face up, on lower half and replace top half flush with lower half.

This is a standard force; and will fool any layman if you allow some time to elapse between his cutting and your reversing the card. Now, "By pure chance, you cut to a three;" cut deck a few times while talking. "Let's see if that three can help us find the elusive Ace of Clubs."

Run through deck until you come to the reversed three. Cut at that point. Place the three face up on table. Explain that since he cut to a three, you will count three cards. Deal two cards, face down, counting aloud as you do. Turn up the card at the count of three. It's the AC. Place it with the other aces, where the JC was originally.

"You see, coincidence triumphs again. But wait, we'll go a step further. Here are the two cards we just counted. Well, is that **something**—they match the three you cut to!" Turn up the two cards on table, pointing to original 3-spot with them. Place a three in each of the corners of the diamond formed by the jacks. Leave the upper right corner empty. (See Fig. 27.)

Act as if this is the end. Then, as if you just thought of it, say, "Wait, we're missing one three. I always seem to have trouble



with the clubs." Pause. "Oh, I almost forgot, do you still have that envelope I asked you to hold? Would you take out what's inside, please?"

He does. Show the 3C; place it in the upper right corner of your layout (see dotted line in Fig. 27) and you're finished.

Of course, if the 3C is in your wallet or card case, you end the same way. Just change the closing patter to fit. Something like, "I almost forgot, I always keep one card in my wallet, etc."

Afterthoughts:— Nothing more I can say about this except that I find that women usually go for the layout bit. But men do, too. Learn it and try it; I'm sure you'll know the best times to use it.

I've given you the patter at the more important spots. Of course, you ad-lib your own to fill in.

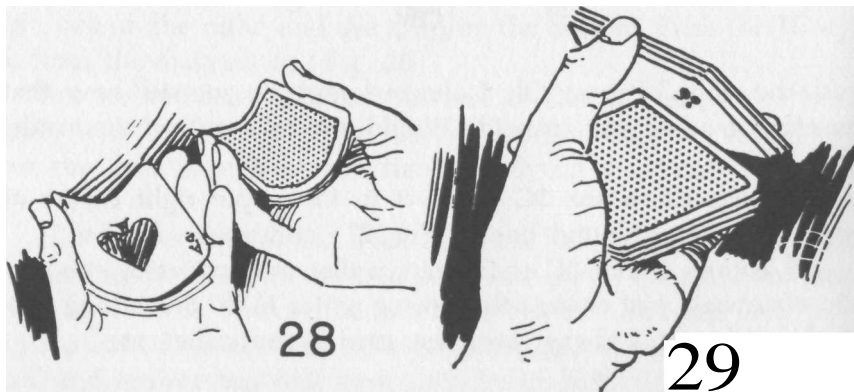
TAKE ME TO YOUR LEADER

IF YOU use none of the effects in this book but the following, you will have received your money's worth. It's one of the best four ace effects I've used in some time. It was shown to me originally by Connie Busch, who told me that Walter Cummings had shown it to him. Walter Cummings was nice enough to give me permission to use it here.

The way I do it and present it must have made almost an entirely new effect out of it, because a magician I taught it to, recently did it for Mr. Cummings and Walter didn't recognize it at all.

Anyway, here is the way I do it. Crimp or bend the four aces while they're face down, by pressing the long sides downward. Crimp or bend the rest of deck the opposite way. Bend the long sides upward. You can do this while you're riffle shuffling, holding the deck by the sides. The crimps should not be obvious, of course. Experience will tell you just how strong to make them.

(See Fig. 28.) The crimps in the illustration are exaggerated to show you direction, etc. It's up to you, of course, but the easiest and least troublesome way of getting the correct bends in, is this: Simply place the four aces face up on the face down deck. Now give the entire deck an upward bend along the sides. This solves



the entire problem in one fell swoop. Because the aces are face up and the rest of deck face **down**—the crimps are in the right direction in both cases. I do this while ostensibly squaring the deck against the table top.

Deal the aces into a face up row on the table. Now deal a card at a time, face down, on each ace, until there are three on each, saying something to the effect that this begins like most other four ace tricks.

Ask spectator to point to any ace. (Assume it's the AH.) Say, "Good; this will be the leader ace." Place this ace face down *on top* of its three cards, and push the packet of four cards aside.

This effect is based on the one-hand Charlier pass or cut. I'm assuming (correctly, I hope) that anyone reading this book, can do the Charlier.

Hold deck in one hand in position for the Charlier. Reach for one of the ace packets with the other hand. Turn the ace face down and place it to the *bottom* of its three cards. As you're doing this and picking up the ace packet, the hand holding the deck does the first part of the Charlier cut. Viz: The thumb allows half the deck to drop into the palm. (See Fig. 29.) Place the ace packet into the space thus formed. Leave the packet protruding forward about half of its length.

Now let the deck close (the Charlier is not completed; you do the first part of it only). Turn deck face toward audience. They will see the packet with the ace at its face, protruding. Slowly push the packet flush. This is an effective way of showing the ace entering the deck each time. It assures the audience that **they're** really going into the center—which they are.

Now reach for the second ace packet, and turn the ace face down to the bottom. As you do this, again do the first part of the Charlier cut. The deck will break at the crimped ace; it will be the top card of lower half. Place second packet into deck as you did the first one. Now, *repeat exactly with the third ace packet.*

You now reach for the AH (leader ace) packet. As you do, do a *complete* Charlier pass or cut. *Don't* make any particular effort to hide this; just do it neatly. The three aces are now on top of the deck!

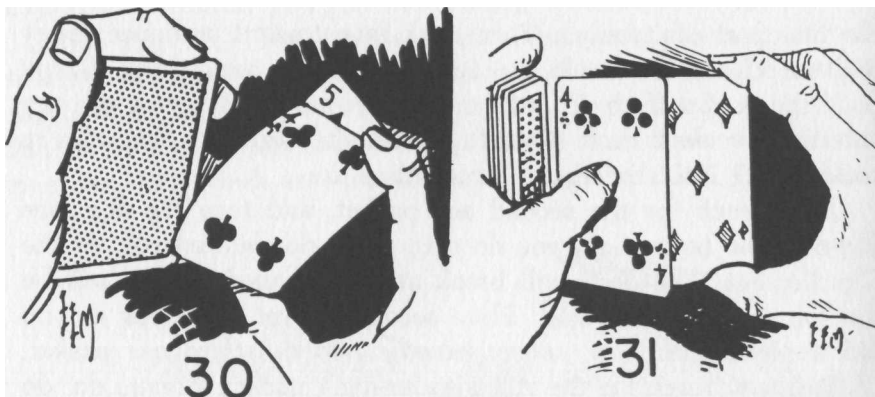
This may fool you even now, *knowing* that the aces were crimped. You see, the three indifferent cards on each ace are a throw-off. Actually, they have no effect on anything. Each time you do the Charlier, you will cut to a crimped ace. The three aces are together in the center of the deck. The last complete Charlier brings them all to the top. This could be done, of course, without the three cards on each ace—but it wouldn't mean a thing that way.

Without pausing, pick up the AH packet; turn the entire packet

face up and lay it on top of the deck. You now show the three **indifferent** cards and the AH in this manner: The right hand picks up the face up packet *plus* the three face down aces. This is facilitated by the crimp. Right hand holds this packet from above; thumb on inner end, fingers on outer end. Allow the cards to protrude as much as comfortably possible from the left side of the hand. That way the cards are not hidden from view.

The following, I believe, is called the "Add-on," and it gets rid of the three indifferent cards very neatly. My only addition, or improvement, if you like, is the use of the right forefinger to make sure that only one card at a time is moved. (I believe the original idea for the Add-on is Fred Braue's.)

Approach top of deck with the right hand. Right forefinger tip separates the top face up card of packet at far end, by lifting it, and moves it to the left. (See Fig. 30.) Left thumb goes onto face of this card and pulls it toward the deck. Now right hand packet flips this card over and face down onto deck. (See Fig. 31.)



Do the same with the second and third indifferent cards. Now the four aces are in your right hand. Spectators, of course, see only the face up AH. Drop all these cards on deck, then turn the AH face down. All this should look simply as if you showed four cards, turning each one face down as you show it. During the entire move, you should be saying, "Here are the three indifferent cards, and the leader **ace—the Ace of Hearts.**"

Deck may be placed on table, or held face down in left hand. Say, "If the Ace of Hearts is really a leader, it should bring the other aces up to join it."

Turn the AH face up; then follow with the other three aces. As you turn each one, bend it against the deck to remove the crimp. That's it.

Afterthoughts:— This is a quickie, but a real stunner. You'll agree after you learn it and fool everyone with it.

When you are reaching for the ace packets, please don't stare at the deck to make sure it's cut at the crimp. That's just going to telegraph to the audience that something is happening. Once you start, go right through; don't check. Or, if you feel you must, check with one glance, *as* you're picking up the ace packet.

If worse comes to worse, and you miss one ace, all is not lost. It is still crimped; so you can either cut to it, or control it in any way you desire.

One other point: The Add-on move to get rid of the three indifferent cards at the end is a perfect move. *But*, it can go wrong if you allow the spectators to see the extra thickness when you are supposedly holding one face up ace; though it is only held for a split second.

The way to avoid this is to do the entire move under their noses. If they're looking *down* at the cards, they can't possibly see the extra thickness.

LORAYNE'S AMBITIOUS CARD ROUTINE

EACH magician has his own favorite effect or routine and that's as it should be. I know that if I want to impress someone, and I have time to do only *one* stunt, I would do my ambitious card routine.

You won't find any new or revolutionary moves in it, but I think you'll find it a worthwhile routine. Anything worthwhile, of course, requires a little work. This requires quite a bit, to get it working smoothly and with no hesitation.

The routine itself takes me about two to three minutes to do, according to audience reaction. But it will take much longer than that to explain, particularly since I intend to explain the double-lift; the one I use; and also some of the other moves. (To save space, DL will stand for double-lift.)

As a matter of fact, perhaps it would be best to go into the DL now, since the entire routine is based on it. I have had many discussions with rard men who said that the DL must be done just as you would ordinarily turn over one card.

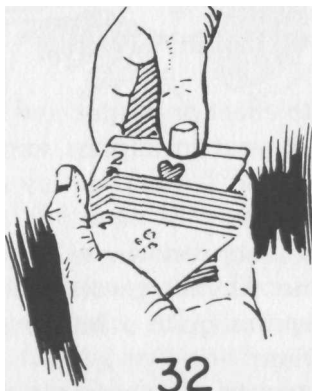
Well, I agree up to a **point—that is**, the audience must see only one card. *But*, I can't agree that it *must* be turned or dealt as you would ordinarily turn or deal one card.

We sometimes tend to get too technical over things a lay audience doesn't **real**ly give a darn about. In the middle of a routine, I seriously doubt if the layman stops to think, "Ah hah, he didn't turn that over the way he should."

I have been using the DL that I'm about to describe since I was twelve years old, and I won't tell you how many years that is. I've never had any trouble with it—and the people I've worked for weren't all polite, either. Also, a layman *expects* a card man to handle cards a little differently than he or his friends would.

Anyway, this is it: I've broken it down to six steps. Learn each step separately; then put them together smoothly, and you've got as good a DL as any.

Hold the deck in your left hand, up near the fingertips. The thumb is on one long side; second, third and fourth fingers on the opposite side. The forefinger is bent under the desk, its nail resting against the bottom card. The right hand rests on the deck from above; ball of thumb on the inner end, forefinger bent with its nail resting on the top card; other fingers on the outer end.



Step #1. Right thumb lifts up slightly so that one card is lifted at **rear—about** a sixteenth of an inch.

Step #2. Ball of thumb bends in slightly and keeps lifting so that it picks up the second card. (See Fig. 32.)

Step #3. Ball of thumb bends inward sharply and allows these two cards to fall together. Thumb tip is under the two cards now.

Step #4. The right first and second fingers come over and grasp these two cards directly over the thumb tip. (See Fig. 33.) Third and fourth fingers play no part in move. If you press down with the first and second fingers, they will concave the cards slightly over the thumb. This will help to keep them aligned later. Right now the balls of your left thumb and fingers act as a gauge to keep them aligned.

Step # 5. Right hand turns **pa!m up**, turning cards over at the same time, and resting them on the deck. Don't release your hold with right thumb and fingers.

Step #6. Right hand turns back up again, replacing cards.

The six steps should be done with a movement of both hands toward the left as you show the card; and a movement back, as you replace it. In other words, do steps #1, 2, 3 and 4 while moving toward the left; pause as you do step #5, so that everyone can see the card. Do step #6 as you move back.

I taught this to one person once, and it took him so long to do steps 1 to 4, that his back was to his audience when he did step #5! You must move toward the left as quickly or as slowly as you do the steps. This is a matter of timing which will come to you with practice.

Steps 1 and 2, if done correctly, will assure you that you lift *only* two cards. Also, when the cards are turned to show, and turned to replace, if you pull them back slightly just prior to turning, the sides will run along the left thumb and fingertips, which help to keep them aligned.

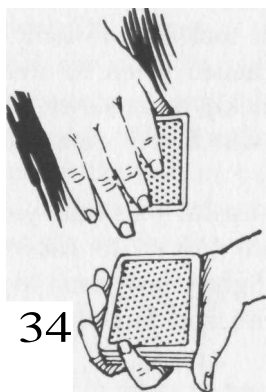
Now for the routine: I suggest you read it over a few times. **First**, to understand and learn the moves; then to put them together in correct sequence. You start by forcing any card using the classic force, only. Please don't attempt any other kind of force. You don't *have* to force the card, so it really doesn't matter.

1. Have spectator select card; if he starts to take the force card, say, "Take any card but the (name card you're forcing)." Let's assume the ambitious card to be the Two of Hearts (2H) for the remainder of this explanation. If he doesn't take the force card, don't say anything. Either way, fan the cards toward audience and say, "Of all the cards in this deck, that's the only one that bothers me. I'll show you what I mean."

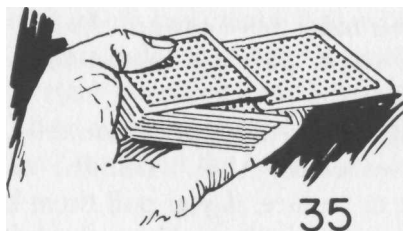
2. Here you do a move, the name of which I don't know. Hold

the deck face down in left hand. Left thumb ruffles down on the outer left corner as you ask the spectator to say, "stop." As soon as he does, your right hand comes over the deck, as if you're going to remove all the cards above the left thumb. Both hands move forward toward the spectator and they tilt slightly downward. As the left thumb releases its break, the right fingertips lift only *one* card from the top.

If the right hand is tilted downward, the audience can't see the single thickness. (See Fig. 34.) The left hand continues forward for the selected card to be replaced; right hand replaces its one card and the move is done. (I've seen this sleight ruined when the magician jerked his right hand as if he were going to throw the one card over his left shoulder! The right hand should move as little as possible, after it lifts the one card. The only movement I use is a downward tilt. The sleight must look as it does when you really do break the deck where you're stopped.)



34



35

Performed correctly, it is a perfect illusion of the selected card going into the center of the deck, while it actually goes to second from the top. Please don't start using this move in every effect. It should be used only for one or two routines, otherwise it's prostituted.

Patter: "The card you chose is an ambitious card. No matter where you put it, it always comes to the top." Do DL showing 2H. "Look, even if I put it right back into the center, it still comes to the top."

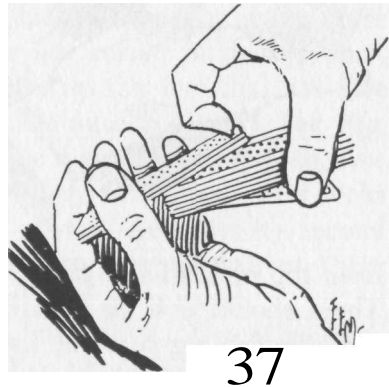
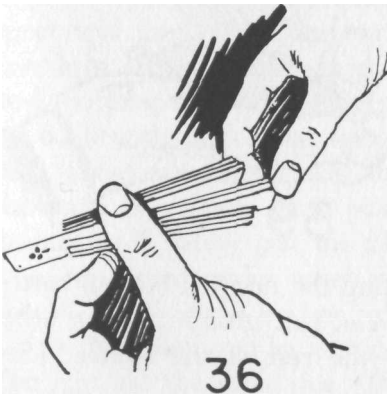
3. Take top (indifferent) card, put it slowly into center, snap fingers, and show 2H on top, again.

4. Patter: "Even if I put it second from the top, slowly—it's ambitious, like some people I know, and always comes back to the top."

Here, holding deck in left hand, you deal the top card to the right and allow it to rest on the left fingertips; left thumb bends back, pulling back the second card until it clears the first. (See Fig. 35.) Left fingers close, pulling original top card under the original second card.

This is done in one hand, and is simply a matter of switching the two top cards. It obviously places the top card into second position. It looks good; but if you don't want to bother, simply take the top card with the right hand and place it second from top. Then do DL showing it has come back to top. (See Afterthoughts.)

5. "Look, let me show you how it works. I'll push the 2H off the deck, so you can keep your eye on it." Deck is held in left hand, up near the fingertips. Right fingers push top (indifferent) card forward about halfway off the deck. Now, right hand pulls a block of cards from bottom and places them on top. As they are being placed, the right thumb and second fingertip grasp another small block from the original top (See Fig. 36) and deposit it on top. (This is similar to the Hindu shuffle move.)



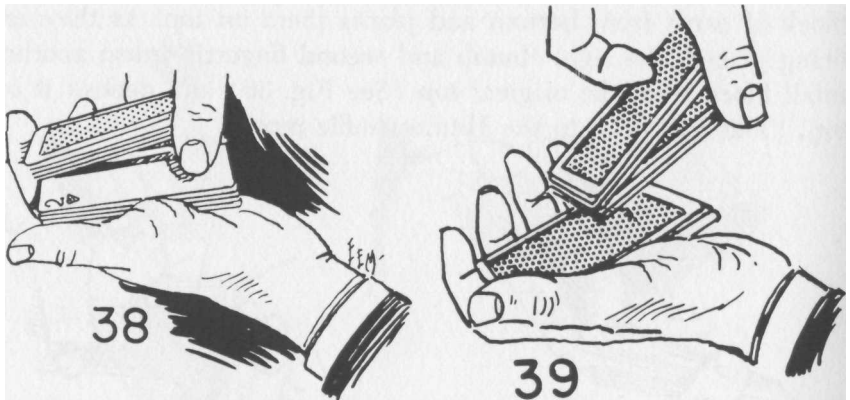
What you've accomplished is:— an indifferent card is protruding from the center and the 2H is on top. Spectators believe it's the 2H protruding. The move takes but a fraction of a second, while you say, "I'll leave it protruding from the center. Now, if the 2H is in the center, it couldn't possibly be on top—you bear with me on that." Here you do DL showing any indifferent card. Do the DL as if the protruding card were not there. Replace DL.

"As soon as I push the 2H flush with the deck, however, it

jumps right back to the top." Push the protruding card flush with the left forefinger, slowly and deliberately. Snap fingers and show 2H on top.

6. Drop 2H on table and cut deck. Say, "You look a little confused; let me demonstrate again." Have him pick up the 2H and turn it face up. You are going to do a Hindu shuffle, so hold deck accordingly. Left fingers break the bottom card from the rest of deck, at rear, and right fingertips hold it away from deck. (See Fig. 37.)

Left hand Hindu shuffles from top until it holds about half the deck. This is offered to spectator and he is asked to place the 2H, *face up*, onto these cards. The right hand places its cards on the left-hand group as if to continue the shuffle. The right fingers place the bottom card (the one which you've prepared and separated from rest of deck) onto top of left-hand cards. (See Fig. 38.) At the same time, the right fingertips grasp a small block of cards



from top of left-hand group (including the original bottom card). There should now be a break between this group and the other cards remaining in right hand, for the rest of the shuffle. (See Fig. 39.)

Immediately continue to Hindu shuffle by removing cards from top with left hand, until you reach the break. The remaining group is taken last and becomes the top of deck.

This Hindu shuffle control must be done in a smooth motion. The ambitious card is brought to second from the top; this is facilitated by breaking that one card at the bottom before you start the move. The spectators believe that the 2H is reversed in the center of deck.

Now say, "Let's turn up any other card, say the. . ." Here you do the DL, but **don't** turn over the cards. Just do steps 1 to 3. Lift the cards off the **deck**—**left thumb deals** off the card that's now on top, half way. Use the **card(s)** in your right hand to flip this card face up on top. This is the card you name.

Place the **card(s)** in your right hand back on deck, but overlap it *inward* about **half** way. This way the reversed card (**which** audience thinks is second from top, but is really third) is exposed for half its length. Left fingers make sure that the double-lifted cards remain aligned. Right hand is free for gestures, etc.

"Now, the 2H is face up in center, and the (name exposed card) is face up here on top. But, as soon as we cover the (exposed card), you'll find it changes to the **2H!**"

The right thumb slowly pushes the overlapped card(s) flush with deck; this covers exposed card. Snap your fingers, and do step #1 only of DL. Viz: Take off the single top card (slide it back rather than just taking it off; it looks better that way).

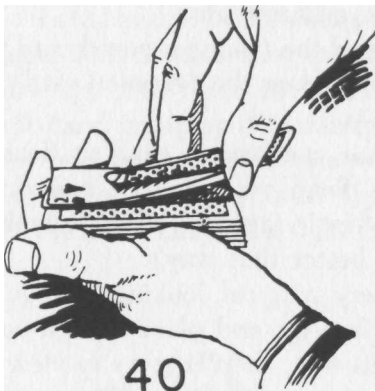
This exposes the 2H, and is a very magical looking change. Turn the one card in your right hand face up, and place it back on deck, again overlapping it inward. This way, the 2H stays in view.

7. "You still look confused. Look, let's put the 2H back on top." This is a bit difficult to explain but is quite simple really. The spectators think there are two cards face up on top; really there are three. Right thumb goes to inner left corner of deck proper, and ignoring the overlapped card, picks up the two that are face up flush with deck (you are actually doing a triple lift. See Fig. 40). These are turned over toward the right onto the deck, like the page of a book. Now push protruding card flush. This looks exactly as if you've put the 2H back on top. Actually, it's second from top. Incidentally, when you go to turn these cards over, there should be a natural bridge, which makes it even easier.

At this point, you have to do a DL, but I use a different method. You can use the same one (the one I've taught you) throughout, but this makes for easier handling of the next move. You'll see what I mean in a moment.

Deck is in left hand; left thumb is on the outer left corner, ready to riffle down. Forefinger is bent under deck. Say, "Now tell me honestly, do you really believe that the 2H is on top?" As you say this, allow the left thumb to release *one* card at the outer left corner; audience sees this. No matter what they answer, say, "Well, it is; I wouldn't kid you for the world."

The right hand comes over the deck. It is going to pick up the top card at the outer left corner. The moment the right fingers hide that corner from view, the left thumb releases another card. Right fingers immediately grasp both cards (See Fig. 41) and right hand tilts backward to show the 2H. Right thumb is on the back, and first two fingers on face. This is a beautiful DL. Practice it until it works smoothly; you won't be sorry.



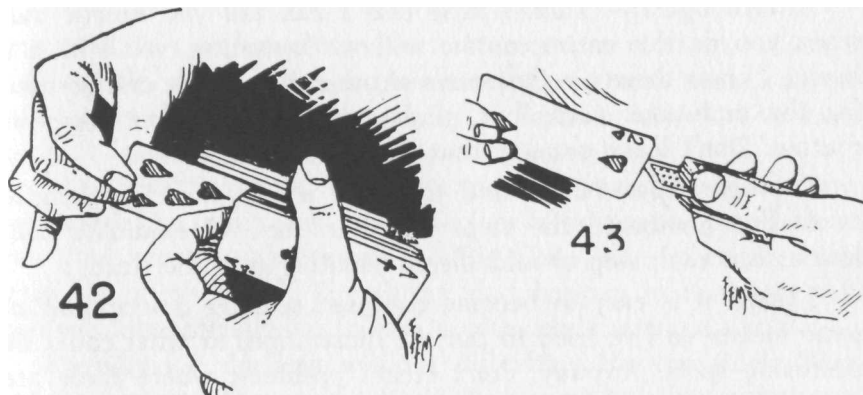
Left thumb riffles about halfway down, and right hand places card(s) into break, face down. (The way the right hand is holding cards makes this easier than the other DL would.) Leave card(s) protruding forward about half its length. "I'm going to put the 2H into the center again; a few more cards on top should be just about right."

Lift deck up to fingertips and turn left hand over so spectators can see the 2H protruding. Turn deck face down again. Now follow this closely with cards in hand. As you say, "A few more cards on top, etc."—the right fingers grasp the protruding card(s) at center of far end; thumb on top, first and second fingers underneath. Fingers push lower card (2H) toward deck; thumb holds top (indifferent) card in place. Left forefinger pushes (or pulls, actually) 2H the rest of the distance, until it's flush with deck; but it *keeps pushing* until all the cards under the protruding card protrude about half an inch from *rear* of deck. (See Fig. 42) to see situation at this moment.

Right hand moves to rear of deck and fingertips take a few cards in a block from the top of this protruding lower half and

places them on top. Right thumb pushes lower half back flush with deck proper.

This will be clear to you if you follow it with the cards. It takes just a second and it looks as if you're merely putting some more cards on top. The spectators see the indifferent card (they think it's the 2H) protruding, so they have no reason to be suspicious.



The following is similar to step #5 in routine, but looks different to audience. Say, "Again, as long as the 2H is in the center, it couldn't be on top—it's the Nine of Clubs on top." Do DL, naming card that shows. Replace DL. "But as soon as I take the Nine of Clubs and push in the 2H—the Nine of Clubs *changes* to the 2H!"

Take top single card (2H), hold it face down, and with its edge push the protruding card flush. (See Fig. 43.) Snap 2H on deck for effect, and turn it face up.

8. Replace 2H face down on top. Shuffle or double-cut it to the bottom. Do one or two slip-shuffles, keeping it there. Say, "You know, after a while, you get so dizzy that *every* card seems to look like the 2H!"

Here you do what I think is called the Reverse Hindu Shuffle. Do a regular Hindu shuffle, but turn the right hand over every so often to flash the 2H on bottom. Don't do it each time because it can become obvious; three or four flashes will suffice.

Keep shuffling until the 2H is on top. Look directly into the spectator's eyes, and ask, "Tell me, how many 2Hs have you seen

so far?" The moment his eyes meet yours, palm the top card into the right hand. Whatever he answers, spread deck face up with left hand, on table or floor, and say, "How many do you see now?"

Pause. "You won't believe this, I know, but the 2H was never in the deck at all; it's been here in my pocket all along!"

Reach into any pocket with right hand, produce 2:1 at fingertips, and drop it on the spread deck. That is **it!**

Afterthoughts:— There's little else I can tell you except that when you do this entire routine without **hesitation**, you'll have a beaut. I know there are thousands of other moves that can be used for the ambitious card; but please, don't stick them into this routine. Don't leave out any that I've given you, either.

Through experience, I find that this is just the right length, as is. I've numbered the steps in the routine to eliminate confusion; but each step should blend smoothly into the next.

I know it is easy to become confused reading descriptions of some moves, so I've tried to put the illustrations at what could be confusing spots. Anyway, don't create problems where there are none. If you follow all the moves with cards in hand, you'll get them sooner or later. None of them are difficult, and none of them require the fingers to twist into unnatural positions.

Also, there are times during the routine when the deck should be held up near the fingertips, and other times, when it is more convenient to have it in the palm of the hand.

I haven't given these particular instructions in all instances because I feel that it would only complicate things for you. Also, because it's really an individual thing. You may like to hold the deck in your palm when I hold it up near the fingertips. And, I think that if you follow the instructions as I've given them, you'll find yourself holding the cards correctly, automatically.

One more point, and then it's all yours: Look at step #4. If you are using my suggestion of doing the one-hand flourish to get the ambitious card to second from the top, or, even if you're just placing it there with the right hand—I know there is a tendency to keep a left little finger break under these two cards.

Then you can do the DL without any trouble. Well—*don't do it*. It's much too obvious. Whichever method you use to get the ambitious card second—*square* the deck immediately.

I usually, while I'm pattering, even tap the deck either on the table or the back of my hand, in a squaring motion. *Then* I do the DL to show the card back on top.

LITTLE FELLA'—BIG FELLA'

THIS is a self-working effect. It requires a set-up, which is easily done during a previous trick. It may sound dry in print—but take my word for it, laymen love it. I've been using it for more years than I care to remember.

The set-up is simple: From top of deck down; three jacks, any spot card, the other jack, then the four aces. In the patter story, you (the magician) represent the Big Fella'; the spectator represents the Little Fella'. The things that happen in the story will happen automatically, so follow it with cards in hand.

Start by jog shuffling without disturbing the top stock. Then tell the audience that once a Big Fella came into a bar and started to show-off to a Little Fella, bragging about how great he was with a deck of cards.

He dealt two hands from the top of the deck, showed the first hand he dealt; it consisted of three jacks. He showed that he could put those three back on top, and immediately deal three jacks into that hand again. He repeated this once or twice more.

You demonstrate this by dealing alternately, one card at a time, three cards opposite you (as if dealing to an opponent) and three to yourself. When you come to your last (third) card, slide it (obviously) under the two you already have. Then place these three on top of the deck.

Turn up opponent's hand, showing three jacks. These are put on top; you can repeat *exactly* as many times as you like. You must "duck" your last card each time or it won't work. Repeat this, rapidly, perhaps four or five times, showing the three jacks in the opponent's hand each time. Patter about the Big Fella **showing-off** as you do this.

Continue: "Finally, the Little Fella said that that was great, but when you play poker, you deal five cards, not three. So, the Big Fella said, 'that doesn't matter, I can do it with five cards, **too!**'"

Deal five cards into each hand; again remember to put the last card under those already dealt into your hand. Put those on top of deck. Then show other hand; it will consist of a full-house, jacks and aces. Place this hand on top and repeat. Then repeat again. (You do the full-house deal three times, at this point.) Each time the amount of aces and jacks will vary; sometimes there will be two aces and three jacks, then three aces and two jacks, but don't mention that.

While doing this, again, you're patterning about the Big Fella showing-off that he can deal a full-house right off the top, each time. After the third full-house is put back on top of deck, say, "Suddenly the Little Fella said that he'd like to try it, because he thought he knew how it was done."

Hand the deck to a spectator, telling him that he will be the Little Fella. Tell him to do exactly as you did. Let him do so; and be sure to remind him to put his last card under those he's already dealt himself. Then he places his hand on top of the deck. You turn up the other hand, and say, "Oh, the Little Fella had an odd card. So he said, Tell me, how do you get rid of the odd card?" (The odd card will come up automatically.)

Take back the deck and do the deal again, saying, "The Big Fella said that the only way to get rid of that odd card is to deal slowly, one card on top of the other; and always be sure you put the last card to the bottom of your hand." Show that you've dealt the full-house again.

Say, "The Little Fella said, 'Oh, now I see. Let me try it again.'" The odd card will now come out for the next *three* deals. (Incidentally, always make sure that the spectator doesn't disarrange the cards as he deals.) Hand deck to spectator, saying, "So the Little Fella tried it again."

You pick up the hand after the deal, showing the odd card. Say, "The Little Fella asked to try it again." Spectator deals the second time. Show odd card once more. "The Little Fella said, 'Well, three times and out; if I can't do it this time—I quit.'"

Spectator deals for the third and last time. Again show that he's dealt the odd card. "So the Little Fella said, 'Tell me, really, how *do* you get rid of that odd card?'"

Take the deck, start to deal, and say, "Well, the Big Fella said that if you deal carefully, one card at a time, and always duck that last card, you don't *have* to get rid of the odd card."

Here you deal the same way, except *don't* replace your hand on

the deck; leave it on the table. Turn over opponent's hand showing *four* jacks plus the odd card. Say, "See, even with the odd card, I've dealt a beautiful hand! But the Little Fella said, 'Yeah, but if you deal your opponent four jacks, that's not too clever, is it?'"

Pick up your hand, deal the cards face up on table, one at a time, saying, "Well," said the Big Fella, "If you think four jacks can beat four aces—I'd hate to play poker with you!"

Afterthoughts:— A self-working trick like this, thrown in among sleight of hand routines, will have the audience giving you credit for some fantastic card handling ability. Besides, it's entertaining!

As I said, the entire thing works itself, *if* with every deal, you see that the last card is dealt under the hand, and that that hand is replaced on deck immediately. (If you crimp the cards upward before you start, it will be easier to duck that last card.)

You should keep up a running patter, explaining just what is going on. Again, I've given you the patter at the important spots, you'll have to fill in with your own.

Even though this is self-working, it will require a bit of practice to handle smoothly, and to fit the patter in properly.

Be sure you remember the sequence. Here is the way the hands fall:—

Three jacks—As often as you like. (This will not affect the set-up.)

Full-house—Three times.

Odd Card—One time.

Full-house—One time.

Odd Card—Three times.

Last deal—Four jacks in opponent's hand; four aces in yours.

STOP!

THIS is another effect that has served me well through the years. There is no sleight of hand involved, and it should be done only at certain times and for certain groups. It is in the mind-reading class of card effects, and must be presented as such.

Have a spectator shuffle any deck; tell him that you will not touch it again until the conclusion of the experiment. Have him place the squared deck, face down, on the table near him.

Back away from him and tell him to cut the cards anywhere he pleases, look at the card he cut to (face card of cut off portion), and then replace the cut and square the deck.

The reason I said to back away, is that you must estimate the amount of cards he's cut. If you back away you will be able to see the sides of the deck, and it is much easier to estimate then.

I find it easy to estimate the amount of cards if I set my eyes on what I judge to be the center of the deck. Then when the spectator cuts, I either add or subtract from 26, according to whether he's cut more, or less, than half. Try not to stare at the deck when you're estimating; one fast glance should be enough. The audience shouldn't even be aware of the fact that you looked at all.

Anyway, your estimation must be only within four, five or six cards, according to the next step. After the card has been noted and the deck squared, say, "Now, you have merely thought of a card; nobody knows what it is but you. Please remember it well. The only way I could find that card is to read your mind. Now, mind-reading is done by association; in other words, I must make you think of two similar things. Numbers are usually associated with cards in one way or another; I've already made you think of a card—now I want you to think of a number. And, I'll let you pick your own; would you rather use four, five or six?"

The higher the number chosen, the less accurate your estimate will have to be. But after some experience, you should end the effect satisfactorily no matter which they choose.

Assume for this explanation, he chooses the number five. When he gives the number, say, "Good. Would you deal five cards in a row, face down onto the table. To impress the number on your mind, keep dealing until the entire deck is gone. But, please, concentrate on your card as you deal."

I know that some of you can live without dealing tricks; **well**, so can I; but in this case, I believe the effect is worth it.

The spectator deals all the cards, one at a time, into five face down packets; leftover cards are dealt onto any packet. (**Of course**, if he had chosen four or six, he would deal four or six packets.)

Patter: "Now, would you pick up one packet at a **time**, and find the one that contains your card. Don't remove the card, just place the entire packet aside and discard the others."

You can turn away during this process, after making sure that he will not disarrange the cards in the packets, as he looks. While he's occupied, simply divide the number he **chose**, in this instance, five; into the amount of cards you estimated he cut. Assume you think he had originally cut 30 cards. Well, divide 5 into 30 to give you 6. Remember that number.

If he had dealt four packets, your number would be 8; six packets would make the number, 5. You don't have to do exact mathematics; just get the approximate figure. I usually bring my estimation *up* to the nearest number into which the number he chose divides evenly. I find that this works best.

Anyway, in this example, the number 6 tells you that his card is the sixth from the *bottom* of one of the packets he has dealt.

When he's found the packet which contains his card, say, "Would you please deal those cards, face down, one on top of the other; and concentrate on your card as you do."

Let him deal through the entire packet, while you assume an air of concentration. He has just reversed the packet for you, so that his card should now be sixth from the *top*.

Ask him to deal the cards again, but to concentrate a bit harder, this time. Try not to look at **him**, but count the cards as he deals; either out of the corner of your eye, or, by the sound. As soon as he starts to deal the sixth card, **shout**, "Stop!"

I say, "shout," and I mean just that. I'm usually across the room from the spectator when he deals his card, and I scare the heck out of him when I say, "stop." It's more impressive this way; it appears (or should appear) as if the thought wave just hit you.

As you stop **him**, approach him for the first time; take the card he's holding and ask him to name his thought of card. When he does, turn over the card and repeat the name, as you show it to be **correct**!

I know what you're **thinking**—you want to know what to do if the card you turn is *not* the chosen one. Well, there is an out,

which you can use until you're better at estimating, and you have more experience with this idea.

Unless your estimate was way out of line, the chosen card will be either the top card of those he's dealt, or the top one of those he's still **holding**—*if* it's not the one at which you stopped him. In most cases, it will be the card on top of those he's already dealt, if you use my idea of moving your estimate up.

When you ask for the name of the **card**—*you* turn the one you just took from him. If it's not the chosen one, say, as if this was what you expected all along, "The Nine of Clubs (**name** card you hold) is a magic card; all I have to do is tap this one (**tap** card on top of those **dealt**), etc." Turn up that card, to end. If it isn't that one, your only out is to do the same with the card on top of those he's holding. It's not as strong, but it's the only way out.

The thing to do is to practice your estimations so that you can stop him right on his card. Remember that your estimation does not have to be right on the nose.

To repeat, it is best to raise the estimation if you have to, in order to divide his number into it evenly. I stress this for two reasons; first, you'll usually be closer; second, if you miss the card, this idea, 99% of the time, will put his card on top of those he's already dealt. This gives you almost as good an ending. Experiment with it a while, and before you know it, it may become one of your favorites.

Afterthoughts:— You can end the effect a little differently, if you like. It's not as good an ending, but it's safer. When the spectator has found the packet containing his card, and still assuming the number you arrived at is 6—*tell* him to hold the packet face toward himself.

He is to take one card at a time, from the face, call its name, and place it face down on the table. You count while he's calling. Disregard all the cards he calls except the one *before* he comes to what you think is his card (5th card). Remember the name of that one.

As he takes the sixth one, and the moment he calls it (it should appear as if you interrupted him, but be sure you hear the name of the card), shout, "Stop!"

Ask him to name his card. You work according to the card he names. If he names the one he just called, as he *should*, if your estimate was correct; that's the end of it.

If he names the card you remembered (5th card), you say that you stopped him on the one he's holding, because you knew he had just put down his card.

If he names any other card, tell him to look at the one staring him in the face (**the** card on the bottom of the packet he's holding). It has to be one of these three; if **not—go** back to sleight of hand.

IMPOSSIBILITY

I'VE been using this inexplicable effect under challenge conditions.

Effect:— Borrowed deck is thoroughly **shuffled**, then spread face down on table. Spectator is asked to remove any card at all. He looks at and replaces it into spread. He gathers and cuts the deck. Magician hasn't touched the deck in all this time.

Now, magician takes deck and shuffles and/or cuts. He spreads it face up on table. Looking at and concentrating on the **faces**, he slowly removes one card which tells the suit of the selected card. He then removes another card, which tells the value. He has divined the name of the correct card!

As an added "**kicker**"—**the** deck is squared, **shuffled**, and turned face down. After a moment, magician explains that the total of the two removed cards always tells *where* the selected card is in the deck. Spectator totals the two cards; deals to that number, and sure **enough—finds** his card!

Method and presentation:— After deck is **shuffled**, you take it and give it one final shuffle and cut. Note bottom card and shuffle it to the top. This must be done imperceptibly, or you'll ruin the effect. Cut the deck, holding a fairly wide break over the noted card with the left little finger.

Right hand takes deck from above; thumb retaining break. Now spread the deck in a long, smart, face down spread on the table. Do it as you would if there was no break. Pay no attention to it.

If done correctly, there will be a slight difference in angle of the cards right at the card you originally noted. It will be near the center of the spread. You've got about the subtlest key you

can possibly get. It will be obvious to you only. Practice this a while; you'll be glad you did.

Now, make a big issue of having your challenger take a card from *anywhere* he likes. If he should start to take a card near the key, tell him not to remove it—**just** peek at it. If, however, he goes for a card pretty far from the key, let him remove it. (**Of** course, if he takes your key card, you've got a **miracle**.)

Tell him to look at and remember it and replace it somewhere in the center of the spread. As you say this, nonchalantly point vaguely to the center area of the spread. This is the fulcrum of the effect. He *must* insert his card somewhere near your key.

Don't make a strong issue over it. If done as I've just explained, merely suggesting it, most people will do as you say. There's no reason why they shouldn't. For the **once-in-a-while** wise guy, you might say, "Please put the card somewhere in the center, otherwise you're making it too easy. And I don't want to be accused of knowing the top or bottom card." (I've never had to use this yet.)

As he inserts his card, simply count to where it is from your key card, and remember in which direction you're counting. Now have him square the deck and cut it twice. (Complete cuts.)

Here is exactly the way I handle it:— I follow his cuts, keeping my eye on approximately where the selected card is. Two cuts will usually bring it back to near its original position. Now, I take the deck and give it one or two shuffles, trying to get his card to about 14th from the top. Please don't make a studied action of this; it really doesn't matter where it is. Do it without looking and while pattering to the effect that it would be impossible for you to find the card, etc.

If the card is somewhere near center (or you think it is), simply cut or shuffle about twelve cards to the bottom. Then do a jog shuffle or two, and the **audience** must believe that the card is hopelessly lost.

Spread the deck fare up on the table. Start to look over the faces with an air of intense concentration. Spot your key card, and then count to the selected card. When you've determined which is the selected card, **count from** it to the top, remembering the position at which it lies. All this is covered because you're obviously concentrating and mumbling that the spectator must also concentrate, etc.

Let's set up a supposed situation, so I can explain what follows. Assume you know that his card is the 7D, and it lies 12th from the

top. Okay; 7 (**value** of selected card) from 12 (**position** from top) is 5; so look for the 5D (**suit** of selected **card**). Take it out, leave it face up, and say that this tells you his card is a diamond.

Now look for any other 7-spot; remove it, place it on or near the first card, saying that this tells you his card is a 7. Gather the deck, leaving the two cards face up on table. Give it one or two (no **more**) jog **shuffles** as you look directly at the spectator and say, "**Yup, you're** thinking of the Seven of Diamonds!"

Place deck on table. So far as the audience is concerned, the effect is over. Pause for a beat or two and say, "I can't explain how or why this works, because I don't know myself." Pause. "As a matter of fact, I can't explain this either, but if you total these two cards, and deal to that number in the deck, *you'll find your Seven of Diamonds!* It always works, and I can't understand why."

Let them total the two cards to get twelve. Watch their expressions when they find the selected card 12th from the top!

Afterthoughts:— In some instances you'll find that you have to take a card from near the top of the spread. Just remember to add a card to the top, later on. This is easy, since you're going to jog shuffle anyway. In the above example, if the 5D was within the top twelve cards, you'd have to add a card onto the top during your shuffling, to place the 7D back into 12th position.

In a few instances, it will be impossible to find two cards to give you the required total. For example: say the AH is the selected card, and it lies 17th from the top. Well, the highest heart you can remove is the king (**which** represents 13), then another ace to give you a total of 14. Simply get rid of three cards from the top during your shuffle.

These will be the exceptions, although it doesn't change the effect any. Most of the time, however, you'll be able to remove the two pertinent cards and not have to change a thing.

Familiarize yourself with this and please present it exactly as I've explained. Put the pauses at the proper places; act as if you don't know why it works yourself; do it smoothly and without any studied actions; etc., and you'll have one heck of an effect!

QUINELLA!

AT ONE time, I always used this **effect** when performing for laymen. I hadn't used it for a long while, and then I thought of it for this book. Before writing it up, I decided to get some laymens' opinions on it. The effect is based on the old bit of dropping the deck as the chosen card turns face up on it.

I did it for a few groups, and asked them to tell me how *they* thought it was done. I got the same answer every time. They said they had no idea of how I knew, or found, the chosen cards; but they thought that after I did find them, my hands were so fast that I was able to turn their cards face up at that instant, without their noticing it. I even repeated the trick for them, and the reaction was the same.

Well, I thought if a simple effect like this would make the spectators think you're a great finger flinger, I might as well include it here. It's pretty stunning to laymen too, if done correctly.

It isn't necessary for me to go into too detailed a description. I assume you all can cause the top card to turn over as you drop the deck to the table; although I do have a few suggestions on how that *should* be done.

Have two cards selected, noted and remembered. Control them both to the top of the deck using your own methods, or, the Hindu **shuffle** control, double-cut, jog shuffle control, or what have you.

The next step is to get one chosen card into the center of the deck with a left little finger break over **it**, and the other chosen card on top. The easiest way to accomplish this is with a "slip-cut."

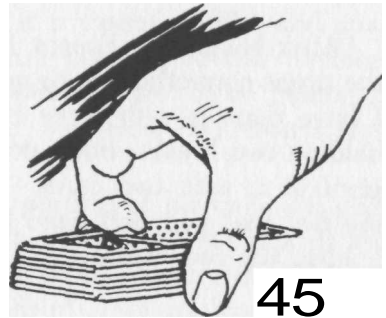
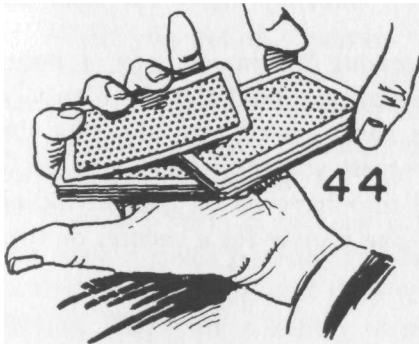
Deck is held in left hand almost in dealing position. But I hold it a little higher, up toward the fingertips. Right hand grasps deck from above, at inner end; similar to start of a Hindu shuffle. Right thumb breaks about half the deck. Right hand takes away this half as in first move of Hindu shuffle. But instead of pulling it straight back; pull it back and toward the left. Left fingertips bend down to rest on top card as this is done. When you pull the top half away, pressure of left fingertips holds the top card stationary. (See Fig. 44.)

As soon as this top card is clear, allow the left-hand portion to fall down into left palm. Right hand drops its half on top of left-hand cards; left little finger holds break between the two.

This entire thing takes a split second, and looks like a simple cut. I do it after a few jog shuffles, and I toss the right-hand portion onto the left-hand cards nonchalantly, and without bothering to look.

To finish, you drop one half of deck at a time onto the table, causing a chosen card to appear face up on each. Using the basic idea that a large movement covers a small one, move the left hand toward the right hand. As it moves, the left thumb deals the top (chosen card) off about half its width. The left fingertips act as a gauge, assuring that only one card moves. The little finger break is retained throughout.

The right hand grasps all the cards above the break, from above, thumb at inner end, fingers at outer end, forefinger bent and resting on top. The forefinger holds the protruding card in place, and right hand is covering it completely. (See Fig. 45.) As soon as right hand has this top half of deck, it drops it on the table, causing the top card to turn face up.



Before going any further—you know, I assume, that air pressure turns this card over. I've seen too many card men do this move, where either it didn't work at all, or the modus operandi was obvious. If done correctly, it *must* work, and *can't* be obvious.

First of all, don't just *drop* the cards. This is really a mixture of a drop and a *push*. The deck, of course, must be held parallel to the table top. As soon as the right hand takes the half deck, it moves upward in preparation for the drop. The hand should be, say, about one and a half to two feet above the table.

Start to move down now, but the deck isn't actually released until it is only about eight inches from the table top. If you sort

of push it down, the card must turn over smartly onto top of face down deck. *And*, it **can't** turn over slowly, and float down to the table, making it obvious.

The entire thing, of course, is done in one continuous movement, and without hesitation. Please put some practice time into this, and you may want to use it more often than you have been.

To continue: as soon as you've dropped the first half, the left hand again approaches the right hand. (In each case, the right hand actually moves to meet the **left**.) The misdirection is really the left hand moving to the right and upward each time. The right hand travels with it for the upward movement. Now do the same thing, and drop this half near the first one.

That's all there is to it. End by asking for the names of the chosen cards. Then repeat them, "All right, the 9C and the 4H!" As each card is mentioned, that's when the half deck strikes the table, exposing it. This, to repeat, must be done smoothly, smartly, and with no hesitation. There should be no more than a fraction of a second between the half decks hitting the table. Try this, you'll find you'll stun the spectators!

Afterthoughts:— Except for stressing the importance of doing the drops correctly, I have no more to say about this. Incidentally, I have done it with *three* chosen cards; doing two slip-cuts and holding two breaks; but I don't suggest you do, until you're proficient at it with two cards. You'd also have to be careful hiding the fact that your left hand looks like a claw for a second or two, holding the two breaks.

NO LOOKING

You may not like dealing or mathematical tricks—well neither do I, particularly. But, I've never found it wise to generalize. There are some dealing, counting and mathematical stunts that are worthwhile because their endings are strong and effective, and they can be built-up into strong mind-reading experiments. I honestly believe that the tricks of this kind in this book are in that category.

The following routine, given to me by Alex Elmsley of England, is a good example of what I mean. I'll describe it just as I present it; after you understand it, you can alter the handling to your convenience.

Have two spectators sitting opposite you. We'll call the spectator on your left; Spec. A; and the one on your right; Spec. B. Now you have to hand each of them exactly half the deck; twenty-six cards.

You will all probably have your own ways of doing this. You can jog the 26th card during the previous trick; or count to see if it's a complete deck and hold a break; or use the old standby of looking for the joker; or know the 26th card, fan deck, and break there. Suffice it to say that each spectator is handed just twenty-six cards, without his awareness of this fact.

Have each person shuffle his half. Now say, "There's a possibility that you each have the same amount of cards, which would make this experiment too easy for me. So, would you, sir (Spec. B; the one on your right), please keep just a small packet, and give me back the larger portion."

When you get this portion, give it a casual shuffle, and spot and remember the bottom card. Please don't make this obvious. No one is expecting anything to happen yet, so you've plenty of time and opportunity to note this card unobtrusively. Always slip-shuffle after spotting it.

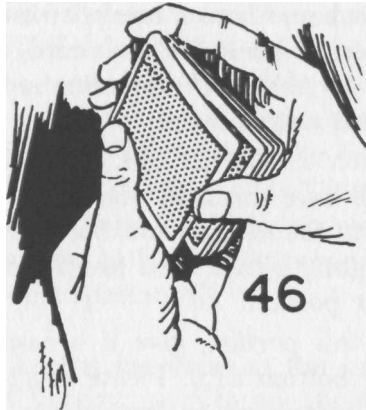
Now ask Spec. A to keep a large portion of his half and give you back a small portion. You have to know how many cards are in this small packet, and they must go to the bottom of the large portion. There are a variety of methods of accomplishing this.

I do it like this: I place this small group onto the large one, holding a little finger break under them. I then say that if I were to count the cards *I'm* holding (here I start pushing off cards up to the break, counting them to myself in groups of three), of course, I'd know how many cards were in the spectators' combined packets—but I won't do that. (Here, I drop the few counted cards onto the table, and drop the rest of my cards onto these.)

That's how I do it. I get a kick out of doing something just as I'm telling my audience that I wouldn't dream of doing it. Or—you can get the left little finger break the same way, then transfer the break to the right thumb as you hold the cards in position for an overhand shuffle. (See Fig. 46.) Then, while pattering, run the

cards singly, up to the break, counting them, then throw the rest on top.

Use whichever method you like best, or one of your own choosing. Just so you get to this position: You remember the original bottom card of the large packet, handed to you by Spec. B. You know the amount of cards (**small packet**) handed to you by Spec. A. The small packet is *beneath* the card you've noted. This is all done without the **audience's** knowledge, and takes no time really, since it's done while patterning.



Continue: "I won't count these cards, but I do want you to count yours. Do it silently, under the table, so I couldn't have any idea of how many you have. But please, be sure to count them correctly."

Let your assistants count their cards, then ask them to remember the numbers they've reached. Tell them that you've made them think of a number, now you'd like them each to think of a card. Take your cards and turn to Spec. A. Tell him that you will count these cards for him, and he's to remember the card that lies at the number he is thinking of. Viz: If he had counted 20 cards in his packet, he would remember the 20th card as you count for him.

Count the cards from the top of the packet, out loud, one at a time, placing them face down on the table; reversing their order. I save some time here by saying that I know he has more than, say, thirteen cards, so I'll count the first thirteen cards quickly, without bothering to show them. I do so; then start counting slowly, holding each card face toward him. (Be sure you **don't** look at **faces**.)

You *must* count exactly 25 cards in this manner. You have no idea of how many cards the spectator **has**, and you **don't** care. All you have to worry about is that you reverse the position of, and count, 25 cards, while he's looking for, and remembering the card at his number.

There are three possibilities that can occur at this point. 1. You will count the 25 onto the table and have some cards left over. 2. You will have exactly 25 cards; none left over. 3. You will have less than 25 cards. (**See** next to last paragraph in **Afterthoughts**.)

Here's what to do in each case: 1. Pick up the counted cards and place them back on *top* of the remaining cards in your hand. (This is the most likely case.) 2. Pick up the 25 cards you've counted, and go into the next phase. 3. Here you must continue the count from the *bottom* of the counted packet. For instance: You've counted 21 cards and you have no more. Say that in case he hasn't reached his number **yet**, you'll count some more. Pick up the counted packet, take the bottom **card**, show it, count "22" and place it on top. Take the next bottom card, show it, count "23" and place on top, and so on, until you reach 25.

Tell Spec. A to remember his card. Turn to Spec. B, and say that he is to do the same thing; remember the card which lies at his number. Since he has a small group, you start to show the cards from the count of one. Count in exactly the same way as you did for Spec. A.

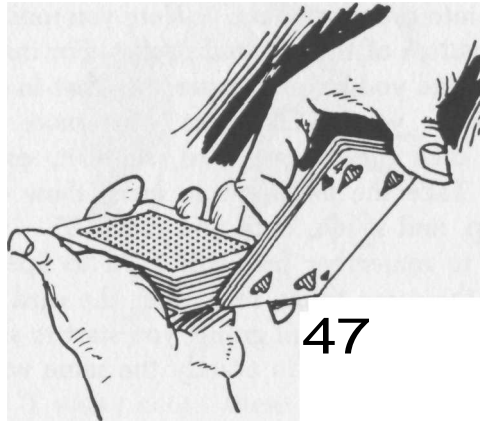
When you reach the number you remembered at the start (**amount** of cards given back by Spec. A), you jog this card to the right as you place it on those already counted! Now **please—no** hesitation here. Just show the card, count it as you did the others, and drop it; but jog it to the right. Then keep counting. There should be no change of pace as this is done.

After counting another few cards, ask the spectator to tell you when you've passed his number. As soon as he does, pick up the counted cards (careful not to lose the jogged **card**), and place them onto the left-hand cards. Get a little finger break *under* the *jogged* card and square the packet. (You might find it convenient to slide these counted cards back off the table, onto the left-hand cards.)

This next step is simple; don't make a 'move' out of it. It looks **as** if you're merely breaking the cards you hold to allow the spectators to replace the cards they're still holding; meanwhile, getting a peek at the card above the break.

Approach Spec. A with both hands holding your cards. The right hand picks up all the cards above the break, from above. As you ask him to replace his cards, the right hand bends slightly inward, toward the wrist, and the backs of the right fingers tap the inner ends of the left-hand cards in a squaring motion. (See Fig. 47.)

This brings the bottom (**jogged**) card into your line of vision. One fast glance is all that's necessary. As soon as Spec. A has replaced his cards, re-assemble the deck. Turn to Spec. B and cut the cards so he can replace his packet. Then drop the deck onto the table.



Now, my friends, if you've been patient, and followed me up to here, you are to be rewarded with one *heck* of an ending. If you were to pick up the deck now, and look through it in order to find the thought of cards—**this** would become an ordinary, mathematical puzzle.

But, you *already know* the two thought of cards!! The card you originally noted at the bottom of the group given you by Spec. B, *is* the card he thought of. The card you peeked at the very end, is the card thought of by Spec. A! So, end with all the showmanship you can muster.

I find it very effective to simply blurt out the names of the two cards as I place the deck on the table. If you don't think so, try it on your fellow magicians. They'll be flabbergasted, because they're expecting you to look through the deck; you'll catch them unawares.

Or; you can look at each spectator and pretend to get the card piece-meal; color, suit, value, etc. Whichever way you do it, there

is absolutely no explanation of how you could possibly know the cards. You never looked at the faces! That's why this is called, "No Looking."

Afterthoughts:—Well, this has taken quite a bit of explaining. It's not anywhere as long as the explanation might lead you to believe. If you don't learn and try **this**, you're missing out on a classic idea.

One point I left out of the text because I thought it might complicate matters, is **this:—**When I started using this, I was shocked one time to peek the same card at the end as I had noted at the start!

The two spectators had thought of the same card! Well, if this happens, you can end a la Smith's Myth, if you know it, or, build up the fact that you will force(?) each man to think of the same card.

Either way, the effect is weakened. And, it *can* be avoided. This will happen only if you have exactly 26 cards in your hand after the spectators have returned cards to you.

You will know this, of course, when you count these cards for Spec. A. If, after counting the 25, you have *one* card left, you know that both spectators will remember the same card.

So, here's what to do: When you turn to Spec. B, tell him that you're going to make this harder for yourself. You're going to allow him to either give you back one card, or *take* one more card (or two cards).

If he gives you one, place it near the bottom of **your** cards. If he wants to take one, let him take any one from near the bottom. He, of course, must change his number accordingly. If he gives back one, he remembers one less than he originally counted. If he takes one, he remembers one more. You must change your remembered number too.

You change your memorized number opposite to what it would appear. Viz: If he *gives* you a card, *subtract* one from your original remembered number. If he *takes* a card, *add* one to your number. (Of course, if he takes or gives *two* cards, you subtract or add *two*.)

The reason for this is: In this particular instance you will actually be jogging the card Spec. B thinks of. If the number you originally remembered was 6—under this set of circumstances, Spec. B will be *holding 6 cards* (or whatever number you remembered).

Therefore, if he gives you a card, he will be noting the 5th card you count. That's why you subtract when he gives you a card. If he takes one, he'll be noting the 7th card you count, so you must add to your memorized number when he takes one.

Now, continue as explained in the text. In this case, the *first* card you peek will be Spec. A's card, and the last card you peek will be Spec. B's card.

Of course, when you get accustomed to the routine, you should *avoid all this at the beginning*. If Spec. B doesn't hand you enough cards, simply ask him to give you some more; the same with Spec. A. In other words, try to maneuver it so that you get what you estimate to be *more* than 26 cards from the two of them combined. Then you can disregard the explanation I just gave about what to do if you have exactly 26 cards in your hand.

You've noticed that I haven't gone into any explanation as to how and why this effect works. If you're interested, you can figure it out for yourselves, I'm sure. Just be certain that you understand it completely, and can do it smoothly and easily before you try it for your audiences.

IN THE SIDE POCKET

HERE'S a weird little item which you might want to try on other magicians. I wouldn't try it on laymen unless you've already impressed them, and you're good with outs.

This is *not* sure-fire. But if you don't mind taking a chance in order to achieve a little *miracle—try* it.

You must unobtrusively remember the 6th, 7th and 8th cards from the top of a shuffled deck. Here's how I do it. At the completion of a trick, I overhand shuffle the deck, face up. I run the first three cards, memorizing them as I do, then complete the shuffle.

The three known cards are on top. I simply shuffle (face down now) five cards onto them, jog and shuffle off. Form a break at jog; shuffle to break and throw on top. I usually put the deck down and talk for a while before I suddenly (?) think of another trick.

This is a wise idea for *any* effect in which you use a set-up, a few memorized cards, or just one key card. Too often, a good effect is ruined because the magician is seen looking at either the top or bottom card just as he goes into the routine.

I always use what I call "*time misdirection*" in such cases, and have my key card (or what have you) all set. I talk about something else for a moment or *two—then* I go into the effect or routine I've already prepared for—*false shuffling* without looking at deck.

I can't stress the importance of this too strongly. Forgive me, but I feel that these are the little touches which can turn a simple trick into a miracle in some hands, and a waste of time in others.

All *right—the* important thing is to know the 6th, 7th and 8th card without your audience having any suspicion that the deck isn't thoroughly shuffled. If you can't accomplish this, don't even attempt the effect.

Now don't touch the deck, and ask your spectator to think of a number between one and ten. Tell him to count to that number from the top, remember the card, and shuffle the deck thoroughly. Watch the expression on a magician's face when you tell him to shuffle! I always get the feeling here, that even if it *doesn't* work, it's a good trick!

Now look through the deck and get your three memorized cards to *the* top; memorizing the order in which they lie. As you look at the spectator and tell him that you will place one card in your pocket—*prepare* for a triple lift.

Take the three cards as one, keeping the *back(s)* toward audience. This is to keep them from seeing the card, of course, but also to hide the extra thickness.

Place the card(s) into your trouser pocket. Now, keep your fingers crossed, and ask for the name of the thought of card. In my experience, nine out of ten times, they will name one of the cards you have in your pocket. If so, reach in with an obviously empty hand and produce the correct card.

If you're waiting for an out if they *don't* name one of the pocketed cards—I haven't got one! I told you that you must be willing to take a chance with this. I find that it works often enough (and is strong enough when it does) to make it worth the chance; you'll have to decide that for yourself.

Of course, you could take out any one of the three; admit you've failed and say that you bit off more than you could chew, by using the entire deck. So you'll use only three cards, and try it again.

Have him think of one of any three; put them in the pocket with the two already there. And do the old chestnut where you

take two cards out of the pocket (the two indifferent ones, of course), have them name the thought of card, and pull that out as if it's the one you left in the pocket.

Afterthoughts:—I suggest you try this before discarding it. I've even repeated it (for magicians) although I don't suggest *you* do. I sometimes have more nerve than good sense. When I do repeat it, I memorize the 3rd, 4th and 5th cards (or the 2nd, 3rd and 4th; it's a matter of a bit of psychology and for whom you're doing it).

I'll tell you **this**—when I repeat it and it works again, I've made a fan. (I mean a personal fan, not a card fan.)

The crucial part of the effect, aside from knowing the three cards, is the triple lift. You must handle this nonchalantly as if it were one card. Any suspicion here, and you lose the effect.

Also, *don't* think of telling the spectator to think of a number between one and five and memorizing the 2nd, 3rd and 4th cards. This would make it a sure thing, but the effect wouldn't be worth it!

OUT OF THIS UNIVERSE

OF THE few things in card magic I have devised, perhaps the best known is, "Out of This Universe." For those who don't know it, and for completion's sake, it is included here.

I evolved this idea years ago, because I wanted something with which to fool the wise guys who got a knowing gleam in their eyes when I would start to do, "Out of This World." I found that this fractured them, and fooled magicians too.

You start with the deck set up into reds and blacks. Use the method you've been using for Out of This World; or see the Afterthoughts if you're interested in my method.

I'll run through the routine, and as I do, I'll explain why the things that happen—do happen.

Address the spectator whom you've chosen to assist you; "Do you know how to play Bridge? Well, it doesn't matter; you know that in Bridge all the cards are dealt into four hands. I want you to take this shuffled deck (you should be false shuffling, if you can) and deal four hands of Bridge. Deal the first round legitimately, but after that you can deal backward, diagonally, or anyway you like, like this. It's just a silly way to make sure the cards are mixed."

While talking, you demonstrate. Viz: Deal four hands of cards,

in a square. Then start to deal haphazardly, as you've explained—going **backward**, etc. You can demonstrate with up to about four or five cards in each hand. (**Actually** you have up to 26 cards with which to demonstrate, but **that's** overdoing it.)

When you've demonstrated and finished talking, gather the cards you've dealt in any old way and place them on top. They're all the same color, so it doesn't matter, and this leaves the impression that the cards are well mixed. Hand the deck to your assistant.

Let him deal the entire deck into four hands. All you need **do**, is watch that he doesn't disarrange as he deals; have him deal one on top of the other. Tell him that he **needn't** worry about the hands being equal; just approximately. And, if he deals two in a row on a hand occasionally, that doesn't matter either.

When he's finished, square the four packets. Each one, of course (assuming you started with reds on top), will consist of—bottom half, red cards, and upper half, black cards.

Ask the spectator to point to two of the packets. Take the two he indicates, and **riffle** shuffle them into each other as neatly as you can. Do it slowly and deliberately (you'll have to, anyway, with small **packets**) so that you're not suspected of cheating.

Then do the same with the remaining two packets. Say, "These cards are now thoroughly mixed. But we have two approximate halves of the deck here; to make sure the deck is really **shuffled**, I'll shuffle *them* into each other, too."

Do just that. Riffle shuffle the two halves neatly and obviously into each other. You now have a deck which is still stacked as to reds and blacks, except that the colors are opposite to where they were when you started. **And—there** will be some colors mixed in the center; but **we'll** take care of that soon.

Hand the deck to the assistant. (**False** cut here, if you like.) Ask him to deal *one card at a time*, face down. If he thinks it's red, **he's** to place it, face down, to his left; if he thinks it's black, he's to place it to his right.

You can also mention that you *won't* stop him in the middle; he's to go through the entire deck! This is for the wise guys who know Out of This World.

When he's dealt the entire deck, square the two piles, and **say**, "If I were to show you now that you've actually separated all the reds from all the blacks, you'd never believe it. You'd swear I'd stacked the deck in some way, which of course, is impossible, since **it's** been shuffled about six or eight times.

"So, I'm going to do something that no magician has ever dared to do before. I'm going to **shuffle** these two halves, just as you dealt them, into each other!"

Do just that! This, for some reason, is the clincher. When these two halves are shuffled into each other, the audience will bet that the deck *must* be **thoroughly** mixed. However, it is now back the way it was when you started. Red cards on top; blacks on bottom, but a few more mixed in the center. (If at any time, during the shuffling, one portion has obviously more cards than the **other**—shuffle accordingly. Allow some cards to fall from the larger portion first. This will keep the intermingled colors in the center area.)

Hand the deck to the spectator. Tell him to start dealing from the top, face down and one at a time, into a pile. You will tell him when to stop dealing.

Count as he deals (**to yourself**) until he has sixteen cards in the pile. Now tell him to start a new pile, next to the first one. This time stop him at *twenty* cards. Tell him to drop all the rest of the cards (**sixteen**) next to the other two piles.

He now has three piles of cards in front of him. Sixteen cards in the two end piles and twenty cards in the center one. Pick up the **center** pile as if it doesn't matter which you take. Of **course**, it must be the center one, because that one contains the few cards that have been mixed as to color.

Shuffle this packet as you say, "Now if I were to tell you that there were twenty cards in this group, that wouldn't be such a big deal. You'd say I could have counted them as you dealt them. But —if I told you that it contained exactly ten reds and ten blacks, that would be a good trick, wouldn't it? Well, let's see if I'm right."

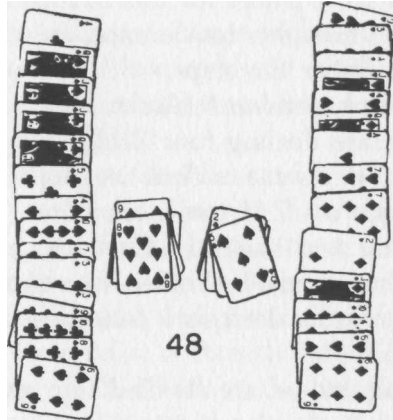
Turn the packet face up. Whichever color is on the face, say that you'll count that color first. Do so, putting the other color aside. There will be ten! Then count the cards of the other color; again, there will be ten!

Let this sink in for a moment. It's a good trick in itself. Now pick up the remaining two piles, one in each hand, and say, "Well, that's pretty good. But if I showed you that after all that shuffling, you've actually separated all the red cards from all the blacks; that would be a miracle, wouldn't it?"

During the last sentence, turn the packets face up and spread them in vertical rows, one on each side of the ten reds **and** ten blacks. (See Fig. 48.) And that's that!

Afterthoughts:—You may not be as enthusiastic about this as I am (of course, I'm partial) until you try it.

Every so often, if I have noticed that the spectator can riffle shuffle neatly, I let *him* do *all* the shuffling. This won't change anything, and is quite effective. You have to decide which you'd rather do. Frankly, *most* of the time, I do the shuffling myself.



At the point where the spectator deals into three piles, instead of 16, 20 and 16 cards, you can make it 17, 18 and 17, *if* you think the shuffling was neatly done. You see, the more cards in the **center** pile, the more leeway you have for mixed cards in the center. Of **course**, you change the patter accordingly. I would never go over twenty cards in the center pile.

Incidentally, when you count the colors in the center **packet**, if you're one card off (**say**, one extra red and one less **black**), all is not lost. That missing black will be among the reds when you spread the other two packets. Take advantage of this by saying something like, "Well, we're close, but we're short one black. Well, by magic, I'll make up for that in a moment."

Then when you spread the two packets to show all the blacks and reds, point out the extra black in the red pile, and so forth.

Here's another tip for you: The point at which a color may get way out of line is after the first series of shuffles; just after the spectator has dealt into four hands. Particularly if you're allowing him to do the shuffling. This is what I've been doing lately: I fan the deck facing me, ostensibly to place one face up card of each color onto the table as a leader.

This is my check point. If any card is way out of line, naturally, that is the one I'll place on the table, and so on. Then I square the deck, saying, "Oh, that's silly. I'm sure you can remember where each color is supposed to go." And I put the two cards seemingly haphazardly, back into the deck. Of course, I make sure they go back with the proper color. Then I hand the deck to him, and continue the routine.

You can use the same patter for this routine as you do for Out of This World: ESP, thought transference, or what have you.

Be sure you remember the **steps**:—

1. Set-up deck, reds and blacks.
2. Demonstrate dealing four Bridge hands.
3. Spectator deals entire deck into four hands.
4. Two hands **shuffled** into each other.
5. Remaining two hands **shuffled** into each other.
6. Two halves of deck shuffled into each other.
7. Spectator deals deck into two face down piles. (Reds or blacks.)
8. These two halves are shuffled into each other.
9. Spectator deals piles of 16, 20 and 16.
10. Shuffle center pile, and show ten reds and ten blacks.
11. Show other two packets are all reds and all blacks.
12. Take your bows.

RED-BLACK SET-UP

There has been much discussion among card men as to how to set-up the deck in order to get into Out of This World or Out of This Universe—from switching decks, to the "slop shuffle."

I would think that the method you're accustomed to using, is probably the best for you. But if you're interested in how I do it, this is it:—

While shuffling the deck, I ask the spectators if they know what ESP is. Whatever their answer, I give a *short* explanation. Then I tell them that I'd like to try an experiment in ESP with one of them, but I must test his "receptiveness" first.

Saying that this is not the ESP experiment yet, just the receptiveness test, I have one spectator select a card. (This card is forced. Classic force only, or perhaps the Lorayne Force as described in Fan Prediction #2. If there is *any* suspicion that you know the

card, this is a waste of **time**.) I have him show it to everybody, and then lose it in the deck.

After he's shuffled, I take the deck and hold it faces of cards toward me. My talk goes something like this: "Now there is obviously no way that I can know the name of your card. But if you concentrate, I should be able to find it by elimination. Then I'll know that you're receptive enough to go on with the ESP experiment."

As soon as I start talking, I start to look at the faces of the cards, and simply separate them into reds and blacks! If you can act at all, this is the easiest and most natural way to set-up the deck. Do it right under their noses!

I'm supposedly trying to find his card by elimination, and I act accordingly. As I move cards, I'm sort of talking to myself, saying, "No, it isn't this one; it couldn't be this card; it might be this one," etc. I'm also asking the spectator to concentrate harder, and so on.

When I come to his card, I slip it to the top, and I make sure that a card of the same color is directly under it. When I'm about half way through the deck, I look at the spectator, and say, "Now wait, I think I've got it! Your card was black (or red), wasn't it?"

When he answers in the affirmative, I say, "Well, I'm not sure, but I think I've got it right here on top. Just say yes or no (this is to keep him from blurting out the name of his card), is this your card?"

Here I do a double-lift, showing the indifferent card (assume it's the 9C). When he says this is not his card, I replace the double-lift. Saying, "You're sure the 9C is not your card?"—I drop the top (chosen) card face down onto the table.

I go back to setting the remainder of the deck just where I left off, saying, "Well, give me another chance. Concentrate just a bit harder and I know I'll get it." By this time, I've got all the cards arranged, and I make sure the 9C stays on top.

Acting as if I can't find the chosen card, I point to the card on the table, and say, "The 9C is the only card that comes to me; I'm stuck; what *was* your card?"

When he names it, I have *him* turn over the tabled card. At that moment, when all eyes are on the chosen card, I palm the 9C from the top of the deck. When the surprise of seeing the chosen card instead of the 9C dies down, I produce the 9C from my pocket, saying, "You see, you *thought* you saw the 9C, but that was in my pocket all the time!"

I pick up the two cards and push them into the deck, making sure they mix with the proper color; black, in this explanation. I am now all set for Out of This Universe!

Well, you may think this is pretty nifty, but that's the way I set the deck. I purposely timed it; and I get the deck set in about fifty seconds, although there's no need to rush it. The audience thinks I was just kidding them along, and they've seen a good trick, so it doesn't matter.

Saying that I'm convinced that the spectator is receptive, I do one or two false shuffles and/or cuts and go into the main effect.

When you try this, be sure no one is looking over your shoulder. I usually step back, if I have to, saying that I can concentrate **better** if I'm not too close, and so on.

THIS IS MIND-READING?

IT HAS always amazed me that this would fool other magicians. Well, it has, and does. I build it up as a mind-reading stunt, and laymen go for it.

While **shuffling** the deck, spot and remember the top and bottom **card**, remembering which is which. I usually spot the bottom one while riffle shuffling, then I overhand shuffle it to the top; and spot the one now on bottom with another riffle shuffle.

Place the deck, face down, in front of the spectator, and ask him if he will follow your instructions. When he says he will, turn your back to him, and tell him to stick one finger into the deck; and to remove one card. Have him look at and remember it, and then place it on top of the deck.

Tell him to give the deck one complete cut, so that his card is buried somewhere in the center. I usually make sure to explain just what I mean by a complete cut, by gesturing with my hand, pantomiming a cut. His card is now in the center, sandwiched between your two keys.

Turn to spectator, and say, "Now would you shuffle the deck, please?" This is what usually gets magicians. They are, of course, suspicious of key cards, but when you ask them to **shuffle**, without telling them how much and what kind; they're confused.

If you're working for laymen, you can make an overhand shuffle gesture with your hands while talking. This is usually enough to make them shuffle that way. If they riffle shuffle, however, don't get panicky.

Also, while they're shuffling, patter: "Now, remember, my back was turned when you selected your card; my back was turned when you replaced it; and now it's hopelessly lost in a thoroughly shuffled deck."

As you talk, hold out your hand for the deck. This will usually cut the shuffling short. But, under no circumstances should you openly force him to stop shuffling.

Fan the deck faces toward you, and say that the only way you could possibly find his card is by reading his mind, so would he please concentrate.

You, of course, look for your two key cards. In most cases, there will be one card between them. That is the chosen card; so place it face down on the table, ask for the name, and show it, to end the effect.

In some cases, you may have to use your head. If there are a few cards between the keys; one or two questions, like, "Your card was red" and so on, will tell you which it is.

If your keys are widely separated, the fact that you know which was the original bottom and the original top will help you. This entire thing is based on the fact that the chosen card will, nearly always, stick next to or close to one of the keys.

The chosen card will be among the few cards *beneath* the original bottom key, or, among the few cards *above* the original top key. This is so, even if the two keys happen to fall next to each other during the shuffling! And, most probably, the chosen card will be the one immediately beneath the bottom or above the top, key.

So, with a minimum of fishing, you can arrive at the chosen card. If you have a few choices, of course, you can use any of the standard **outs**—like having one choice on bottom of the deck, the other on top, and so on.

Afterthoughts:— Believe it or not, this is one effect that has really made some laymen believe I can really read minds. It's fast, but packs a wallop.

I have, out of curiosity, had a deck shuffled both overhand and riffle, twelve times, without losing the chosen card!

Try this effect, and you'll see that 99 times out of a 100, you can place the card on the table almost immediately. Incidentally, I **wouldn't** get fancy at the end. No palming, etc. Just place the card on the table, have them name it, and turn it up.

When actually performing this feat, I leave the deck on the table after I've noted the two keys. I let some time elapse, then start it as if I just thought of it.

If you ever do lose the card, you can always get out by using something like "Mentalamazement," as explained later on in this book.

THE APEX ACE

FRANK GARCIA was generous enough to allow me to describe his fine routine here. It's an off-beat effect, and will take a bit of practice to do properly. There are some triple and double-lifts involved, and they must be done smoothly.

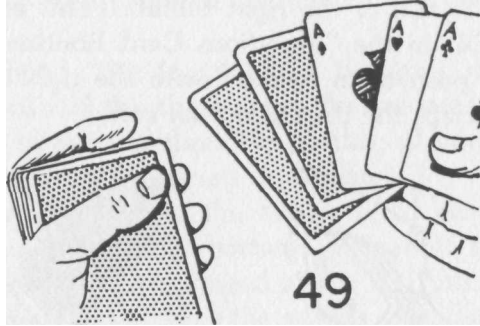
Start with the four aces lying on the table, face up, in a slight fan. The bottom ace, the one closest to the table, is the AS. Then, going up, have a red ace, the AC, then the other red ace. Tell the spectators to examine them if they like. In the meantime, the deck is face down in your left hand, and you get a little finger break between the top three cards and the rest of the deck.

The four aces are taken in the right hand in a face up fan. Place them on top of the deck. Mention that the AS is the Apex Ace. Now square the aces and pick up all the cards above the break. (The four face up aces and the three face down indifferent cards.)

These are held from above, thumb at the inner end, fingers at outer end and forefinger bent above the cards. This grip and the move that follows is similar to the add-on move described in "Take Me To Your Leader."

The left thumb slides the face red ace off the packet and onto the deck proper, *leaving it face up*. The rest of the packet is placed on top of this card. No break is held there. The right fingertips make a circular rubbing motion around the center pip of the face ace (AC) for effect.

Now spread the five top cards (three face up aces and two face down cards) into the right hand without reversing their order. (See Fig. 49.) This is a clean vanish of the first ace, which is actually face up under the top (face down) card of the deck—be careful not to expose it.



Replace the five cards, squaring them, and keeping a little finger break below them. Again pick up all the cards above the break. Slide the face ace (AC) from packet onto deck. (When the thumb slides these aces off, it's done with a very light pressure to assure only one card moving. Or, use my idea of the right forefinger tip lifting the card as in "Take Me To Your Leader.")

Drop packet on deck; no break. Do rubbing motion; then spread *three* cards into right hand. Spectators will see only two face up aces. Of course, you're patterning all along about the aces vanishing one at a time.

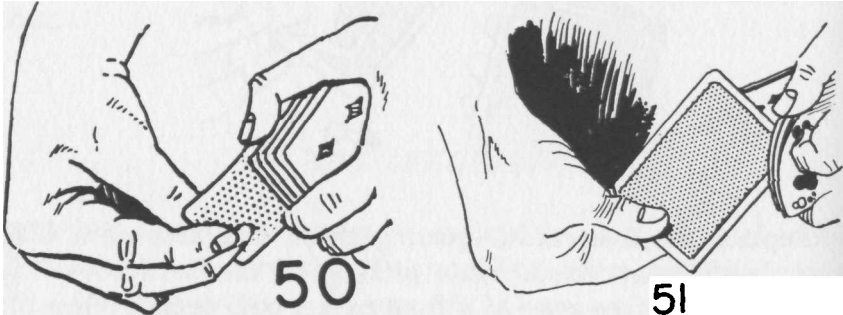
Replace and square the three cards, holding a break under them. Repeat sliding move with the third ace (this will be a red one). There will be only two cards left in the right hand; the face up AS and a face down card under it. Be sure they don't spread.

Replace the two cards on deck. Do rubbing motion on face of the AS; then deal off*just* the AS. To the audience, this appears as if three face up aces have vanished cleanly, one by one. (See *Afterthoughts*.)

Hand the AS to a spectator, making some remark about this ace, the Apex Ace, not being quite so easy to get rid of. Do a pressure fan, but stop before you actually finish so that the top group of cards is left in a bunch. You must be sure not to expose the three reversed aces near the top. Show fan on both sides, then square the deck.

As you talk, get a left little finger break between the two top cards and the rest of the deck. Take back the AS and place it face up on deck. Turn all cards, up to the break, over onto deck. This should appear only as if you turned the AS face down. It looks legitimate because a back will show when the cards are turned.

Now you do a double-lift in this *fashion*:— Break two cards at the rear with the ball of the right thumb. (This is actually steps 1 to 3 of my DL in the "Ambitious Card Routine.") Don't turn them over, but push them forward with the right thumb so that the card(s) overlaps the deck about an inch.



Reach around with the right hand and grasp this card(s) with the thumb on top and the first and second fingers underneath. (See Fig. 50.) The left hand turns *back of hand up* as the left thumb riffles the outer left corners to about one third from the top. The card(s) in the right hand (which doesn't turn over at all) is inserted into this break formed by the left thumb. It appears as if the AS is being placed face down, into the face up deck. (See Fig. 51.) The left forefinger reaches out and pulls the card(s) flush with the deck.

While doing this, say, "I'll put the AS, reversed, near the top of the deck." Turn the deck over; do the circular rubbing motion on the top card; then turn over the top card, showing that the AS has returned. Leave the AS face up; do a triple-lift turnover again. Now repeat exactly as before. *Viz*: Do double-lift, etc. But this time put the card(s) into the center of the deck.

Say something about making it a bit more difficult by putting the ace further from the top. Turn cards face down, do rubbing motion, and show AS back on top.

You now repeat the entire thing once again, placing the card(s) near the bottom of deck this time. Insert card(s), saying that you'll make it still harder by putting the AS far away from the top of

the deck. Pull card(s) flush with left forefinger, turn deck over; do rubbing motion and again show AS back on top.

For the finale, hold the AS face up in right hand. Insert it into face down deck without releasing it. Just pull it through the deck for effect, and then place it face up on the table.

Spread the deck face down on the table, and the three aces will appear face up, evenly spread throughout the deck!

Afterthoughts:— This is actually a two part routine. The first part is the vanish of the three aces. The second part is the Apex Ace returning to the top three times; this, of course, sets up the finale of the three aces reversed in the deck.

The reason for inserting the double-lifted cards as explained, (near top, center, and near bottom) is so that the aces will be separated when the deck is spread at the end. And, the reason for the way the aces are placed at the start is only that it looks better at the end with the black ace (AC) between two red ones.

Don't try this on your friends right away. I'm sure you realize that it needs some practice first. I haven't given too much patter here, because I don't think it's necessary. This is more or less a routine that speaks for itself; your patter need be no more than just explanatory.

OSE'S ADDITION

During a recent visit to the West Coast, I spent a couple of days with Jay Ose. During one session, he explained how he used the Apex Ace, eliminating the double and triple lifts.

I've used his idea quite a lot since then, and I find that laymen flip over the routine. Here's how I present it:

Take out the four aces and place them aside. Now have three spectators each select and remember one card. Control these to the top in three, two, one order. In other words, have first selection returned first, then second selection, etc.

If you're working for one spectator only, you can have him remove three easy-to-remember cards, like the 2, 3, 4 of Hearts, or what have you.

After jog shuffling once or twice, keeping the three selections on top, pick up the aces, saying that you'll show them a four ace trick. (It appears as if you've forgotten about the selected cards.)

Now do the Apex Ace routine, vanishing the aces one at a time,

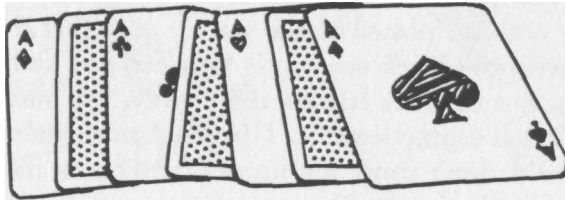
as described, until only the AS remains. Place the AS face up, on top of the face down deck. Say, "The Apex Ace is the toughest one to vanish. Let's try it this **way—would** you cut it into the center, please?"

Have a spectator give the deck one complete cut. Now riffle the ends for effect, and spread the deck face down smartly in a wide ribbon spread.

The four aces will appear face up in the center of the spread, with a face down card separating each one.

Pause for a **moment—this** is the first climax. Now, remove all the cards from the right of the AS, and all the cards from the left of the red ace at the left.

You are left with the four face up aces and three face down cards. (See Fig. 51A.)



51-A

The three face down cards are the three selected cards, and they are in one, two, three order! Push each one in front of the proper spectator. Ask for the names of the selections, and turn them face up to show them correct!

Here is another way of displaying the three selected cards. Control them originally in one, two, three order. I use my Spread Control for this (see Page 121).

When you have the four face up aces and the three face down cards only on the table, pick up all seven cards and square them. Turn the packet face down. Now do a smart one hand fan, and the three selected cards will show in the correct order!

When performing, after I've spread and displayed the four aces, I act as if I just remembered that three cards had been selected. As I push each face down card toward the proper spectator—or, as I pick up and prepare for the one-hand fan—I say, "Oh, wait a minute, you each selected a card, didn't you? Well, what was your card, etc."

Try this. You'll be pleased with its effect on an audience.

OSE'S CUT

JAY OSE of California stunned me for a moment with about the simplest table cut I've seen in years. He presented it to me like this:—

“Harry, if I'm sitting in a game, and I'm the dealer's partner, and he's cheating—my job would be to give the deck a false cut after he's stacked it. At one point, I'd use this—

(Here, Jay showed me the top and bottom cards of the deck to represent a full deck stack.)

“The dealer would place the deck on the table for me to cut. I'd act as if I were a bit angry, pick up the deck, and give it this cut, saying something like, ‘This will break your lucky streak, all right.’”

The cut is simplicity itself, and maybe that's why it's so confusing. In not-so-polite circles, a triple cut such as this is sometimes referred to as a “—house” cut. This is it:—

Hold the deck face down in your left hand. Left thumb riffles down to about one third from the top. Right hand takes this third and slaps it down onto the table.

As the right hand does this, the left thumb riffles down to about half way of the remaining cards. The right hand returns to the deck proper, takes this second third, and slaps it onto the table to the *right* of the first batch.

Finally, the right hand returns, takes the remaining one third of the deck, and slaps it down to the right of the other two. Now—the right hand picks up the group at the *left* (the first group placed on table) and slaps it onto the one to its right.

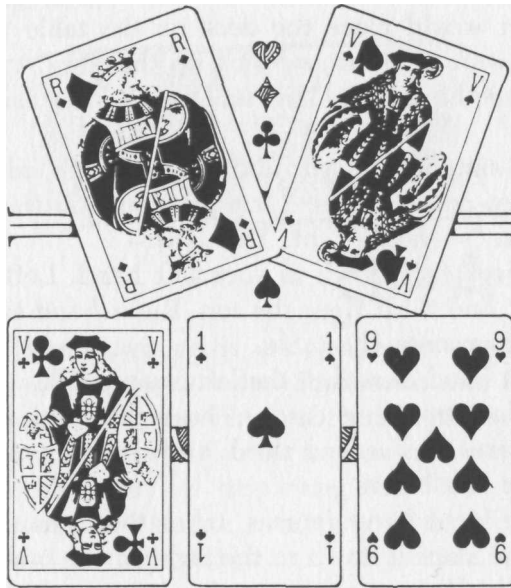
These are now placed onto the third group. Push the entire deck toward the dealer, or away from you, and it's done. Not a card has changed position!

This is not really a trick or effect, but you'll find that presented just like this—perhaps showing off what you “used” to do when you were gambling for a living—you'll cause some magicians' eyebrows to shoot up an inch or so. I would suggest that you go into another trick right away—don't give 'em too much time to think about it.

Afterthoughts:— The important thing is to do the entire triple cut at a fairly rapid pace and *smoothly*. Slap the three groups onto the table with a one, two, three **beat**—and put them together the same way.

I'm presenting it just as Jay did, except I say that the players knew the dealer was cheating, but couldn't catch him at it. The final hand of the evening is when I grabbed the deck, angrily cut them (as explained) and—as I'm putting the packets together, I say, 'Let's see you cheat now!'

End by showing the deck still in its original order (show top and bottom cards). I'm sure you'll think of other uses for this—but practice it this way first.



Modern French Playing Cards

CHAPTER III
NOVEL CARD MYSTERIES

AUTOMATIC MIND-READING
REVOLVING ACES
FORCE PREDICTION
TELL MY FORTUNE
THREE FOR THE MONEY
THREE AGAIN
THREE TIMES AND **Out**
FOURITUDE
SAM-ULTANEOUS
Two-Gether
FLASH ACES
SPREAD CONTROL
PERSONALLY YOURS
THROUGH THE TABLE
CALCULATED RISK
MATHEMATICAL AFFINITY
MAGNETIC REVERSALS

CHAPTER III

AUTOMATIC MIND-READING

THIS is an effect which is easy to do, but leaves the audience gasping. It requires the use of any two decks, and is really a U-do-as-I-do idea; but *don't* present it as such. If you *do*, you'll take away all its worth.

The way I present this now, is the way I've presented it for years, and it goes like this:—

Shuffle two decks, spotting and remembering the top card of each one. Be sure you do this without creating suspicion, or the entire effect is wasted effort. As mentioned elsewhere, I think the best way to do this is to spot the bottom card during a riffle shuffle, then run it to the top with an overhand shuffle, and give the deck one jog **shuffle**, keeping it on top.

Now, two decks are face down on the table, and you know the top card of each one. Patter, like so: "Anybody can really read minds! They just don't realize it. It's what I call automatic mind-reading. Have you ever been with a friend, and all of a sudden, you start to whistle the same tune, or say the same **thing**, or sing the same song? Well, that's automatic mind-reading."

Since this *has* happened to everyone, they'll all nod agreement. Continue: "Let me prove it to you with a deck of cards. Of course, if I showed you that I could read *your* mind, you'd think it was trickery, so I'll let you read mine! Would you point to either of these two decks?"

Whichever one he points to, ask him to shuffle it, and hand it to you. You can now forget the card which was on top of this **deck**, and remember only the card on top of the deck remaining on the table.

Fan the deck you're holding, faces toward you, and look for the same card. Viz: The one on top of the other deck. You can cover this by saying, "Since this is the first time I've had the pleasure of trying this experiment with you, I'm looking for a card that is easy to transmit."

When you find the card (**let's** assume it's the **9H**), pull it half way out of the fan, and say, "Now, *I* know what this card **is**, but you don't; and I don't want you to. I'll just place it on top of the deck."

Place the 9H very obviously (**don't** show its face) on top of your deck, and place the deck near the spectator. Ask him to pick up the other deck and hold it face down. "Now, not only will you read my mind, but you'll do it the hard **way—without** looking."

Tell him to reach into the deck and pull out one card. He's not to look at it, but place it on top of his deck. Gesture vaguely toward a part of the table near you, and ask him to put down the deck.

The situation is **this**:— The deck near the spectator has the 9H on top. The deck near you has the 9H second from the top. Recapitulate for a moment, "Now remember, I put a card on top of one deck; I knew what it was, but you didn't. You in turn, placed a card which nobody saw, on top of the other deck."

At this point, the spectator will have forgotten which deck is which. And, if he hasn't, it **doesn't** matter anyway. Ask him to pick up one deck, pointing to the one near him. At the same **time**, you pick up the deck near you.

Tell him to turn over the top card of his deck. As he looks down to do this, prepare for the double-lift with your deck. As soon as he turns his 9H face **up—double-lift**, and show the 9H on your deck, saying, "Well, there you are; you read my mind!"

Turn your **card(s)** face down, and nonchalantly cut the deck as you finish the sentence.

Afterthoughts:—**Simple**, I know; but don't let that fool you. It's a darn good effect, if I must say so myself.

The cut at the end, of course, is to make sure that nobody turns up the top card, expecting to see the 9H, and sees an indifferent card.

If you like, you can remember the top card of only one deck at the beginning; just be sure you pick up the other deck when you start. I like to remember them both, because it's a throw-off of any suspicion; it looks fair and free.

REVOLVING ACES

THIS is another effect which can stand alone or be used as an opener for other four ace routines. The idea, the routing and the presentation belong to my good friend, Herb **Zarrow**.

The set-up is as **follows**:— From top of deck down: ace, **ace**, indifferent card, face up indifferent card, then the two remaining aces, face up. You can have this prepared, or, you can do it while toying with the deck. Here's how: Get the four aces to the top with any indifferent card between them (**third** from top).

Now get a left little finger break beneath the top *six cards*. Pick up the top *three* from above, in the right hand. The inner left corners of these three go into the break and flip the three cards above the break, face up. The right hand cards are dropped onto these immediately. (See "The Traveling Jewels" for a complete description of this move as done with one **card**.)

This can be done indetectably while toying with the deck. I'll leave it up to you. Now, hold the deck face down in the left hand (**after** a jog shuffle or two, if you **like**). The right fingers **rifle** the cards from the bottom up, asking a spectator to tell you when to stop.

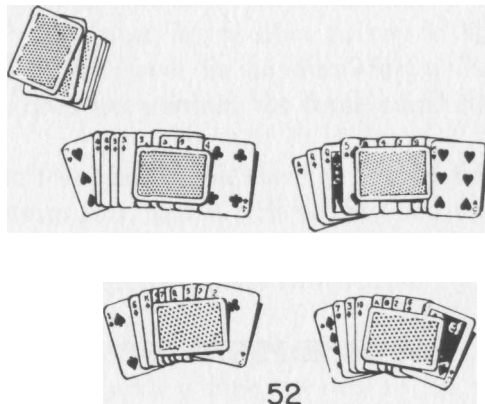
Try to maneuver it so that he stops you at about a quarter of the way down from the top of deck. When you're **stopped**, turn all the cards at this point face up, and place them flush onto the left-hand face down portion.

Spread all the face up cards into the right hand. Leaving them slightly spread, place them face up on the table. Point to the top card of deck, saying that this is where the spectator stopped you. Take the top card and place it face down, crossways onto the spread face up cards. (See Fig. 52.)

Rifle the remaining cards once more. Again a spectator tells you when to stop. Repeat exactly as before; be careful not to expose the reversed aces when spreading the face up cards.

Rifle again, always trying to have the spectator stop you closer to top of deck than bottom. (You have to have enough cards remaining to work down to the last ace.) Place the third ace face down onto the spread face up cards. Now repeat once more.

You have four fans of face up cards with a face down card lying crossways on each. (See Fig. 52.) You will have a small packet of cards left in your hand. These can be placed aside, or used as a wand. Patter about the **free(?)** choice of four cards, etc. Turn up the four face down cards, showing the four aces!



Afterthoughts:— The second card from the top of the remaining small packet will be reversed. Straighten it out the first chance you get. I like to let the spectator turn up the aces, and using the move in "The Traveling Jewels," I straighten the reversed card as he's doing so.

This is a simple self-working effect; just be careful not to expose the face up cards prematurely.

Herb Zarrow suggested that you do the move once for the audience as an explanation or demonstration, before you start. The original set-up would have to be altered a bit to do this. It would have to be, from top down: ace, ace, indifferent card, face up indifferent card, two face up aces, and one more face up indifferent card.

Again, you can either prepare beforehand, or use the flip-over move. For this, you would need the four aces on top, with *two* indifferent cards between them (third and fourth cards). Then get a break under the top *seven* cards. Lift up the top three and flip the remaining four face up. This sets up the deck properly.

Now you can demonstrate the thing once. Viz: Riffle the cards and ask a spectator to stop you. Turn the cards face up. Spread the face up cards until the first face down card is exposed. Explain

that this card, of course, is the card at which he stopped you; and in this case, it would be the (flip this card over. It will be an indifferant **card—name** it).

Place all the face up cards face down onto the bottom of deck. Say that now that they understand it, you'll try an experiment, etc. You are all set to do the routine.

This may not seem to mean too much, but it's a good throw-off for the wise guys.

FORCE PREDICTION

THIS idea is based on an old number force which I've twisted and manipulated. So far as I **know**, using it with cards is original with me. There are a variety of ways of using it. I'll give you the basis first, then my other thoughts on the subject.

The patter line is that if you can determine a person's personality and so **on—you** can usually predict his actions. Have spectator shuffle a deck thoroughly. Take it and spread it face toward yourself, as you say that you're going to make a prediction.

Spot *any* card near the top (within the top twelve **cards—or** simply note the top card **itself**) and find its mate. Place this card face down on the table as your prediction. False shuffle, keeping top stock intact, then hand the deck to the spectator.

Have him count off twelve cards from the top. I always act as if the amount is unimportant by saying, "Take off, oh, about nine or ten **cards—no**, let's make it more **difficult—take** twelve cards, etc." Have him shuffle these twelve cards thoroughly. Tell him to lay them out into two face up rows of six cards! each. One row above the other. You note the row which contains the card you want to force.

Now explain that you're going to determine his personality by testing his reflexes via the "word association" method. You will ask him questions, and he's to answer *immediately* with the first thing that comes to mind.

The following *must* be done quickly and with *no* hesitation. You are going to *leave* the force card on the table. You'll fool the spectator with words instead of moves. The way to avoid hesitation is to get this in your **mind**—no matter what his answers, you'll simply *take* the group which does *not* contain the force card.

Your first question is, "Top or bottom?" As you ask **it**, you indicate the top row as you say, "Top," and the bottom row as you say, "Bottom." You must hurry him, so say it like this, "Top or bottom, *quickly*." Whatever he **answers**—**top** or **bottom**—**scoop** up the row which does not contain the force card! *Repeat* his answer as you do so.

Suppose the force card is in the top row. If he answers, "Top," remove the bottom row, and it will be assumed that **you're leaving** his selection. If he answers, "Bottom," remove the bottom, and it's assumed that you're following his instructions by *taking* his selection.

Important—do *not* explain *anything*—just *do* it.

Okay—you're left with a face up row of six cards. With both hands, break the row by pushing three of the cards to the left and the other three to the right. Now you have two groups of three. Immediately ask, "Left or right, quickly now!"

Again—take away the group which does not contain the force card, no matter what his answer—**exactly** as before. Say, "Your answers show me that I was right about you. Now let me test your physical reactions. Please pick up any two of these cards, one in each hand, quickly."

If he should pick up the two indifferent cards, nonchalantly take them from him, discard **them**—and end. He's left only the force card on the table. If he picks up an indifferent card *and* the force card, immediately say, "Now hand me one, quickly."

If he hands you the indifferent, take that *and* the card still on the table and discard **them**—he's left holding the force card. If he hands you the force card, immediately place it on your prediction card and tell him to discard the other two.

In any case, turn up your prediction card, showing that he's matched it with a free (?) choice from a thoroughly shuffled deck!

Afterthoughts:— The important thing to keep in mind is that this must be done without hesitation. You are supposedly following his instructions—if you hesitate, it will be obvious that you aren't really. Although, you've got a good chance of getting the proper

answers, so that you actually *do* follow his exact instructions. I suggest you practice it until it works almost automatically. Then I think you'll be surprised as to what a fooler it **is**—**you** might even puzzle your fellow magicians. Particularly if you do it and then go right into another routine.

Now—some more thoughts. You can do this with fourteen cards, (**seven in a row**) if, when you break the remaining row, you keep the force card in the group of three. Of course, you would discard the group of four, no matter what he answers. **Or—do** it with sixteen **cards—eight** in a row. I'm sure you all know that you can do the elimination force with four as well as three cards. (**Have** him pick up any two of the four. If both are indifferent, discard them and ask him to hand you one of the remaining. If he originally picks up the force card and an **indifferent**, have him hand you one of those. Finish as explained in the **text**.) Of course, now you can do it with nine cards in each row, by breaking the remaining row so that the force card is in the group of four.

If you like, and if you have the room, you can use more cards by doing it with *three* rows. Your first question would then be, "Top, bottom or center?" If he names the row which contains the force card, deliberately remove the other two, and continue as explained. If he names an indifferent row, remove *that* one, and then ask, "Top or bottom?" Continue as explained.

When using three rows, I always mention the row which contains the force card *last*, with a *slight* emphasis on the word. Since you're rushing him (for experimental purposes) he will usually name that row! *Viz*: The force card is in the bottom row. I would say, "Top, center or *bottom*, **please—quickly!**"

You can make this entire thing stronger (to my mind) if you present it with all the cards face down. You can do this if you have the force card at a known position from the top. Then as the spectator deals into rows, you see where it lies. **Preferably—**you can mark the force card in some non-obvious **way**—nail nick, crimp, scratch, etc. Then the spectator can **shuffle** the group to his heart's content.

I always use this as a prediction stunt, but it can also be used as a disclosure of a selected card. I'd probably present it by having one spectator find another spectator's card. **Perhaps—**have card selected and corner crimp it when it's returned to deck. Have other spectator shuffle and cut. Follow the crimp and stop him when

selected card is near top. Then have him deal into face down rows, and finish.

I don't want to take the space to go into detail on **this—but** you can predict *two* cards. Spot two cards near top and place one mate on **bottom—the** other on top of deck. Place deck aside, face down, saying you've made a prediction. Have spectator deal face up rows, after he's **shuffled** the group. Spot the two force cards, and work accordingly.

If the two cards are widely separated, you work towards forcing *one* of **them—but** you can follow his instructions more directly because you have a choice. End by turning over either the entire deck or just the top card, as the case may be. If you're lucky, you can sometimes end with him picking up the *two* force cards. Then you'd show the top *and* bottom cards to prove you've predicted both his choices. I haven't explained how to get a predicted card on top and bottom, and have the spectator take a group, etc. I'll leave all that to your own ingenuity!

A presentation suggestion:— I usually act as if his answers are just what I expected. I nod my head and mumble, "Yes, you're falling right into the correct pattern, etc., etc." **Also—remember** to always *repeat* his answer, as you scoop away cards. The reason for repeating his answer is to subconsciously impress him with the fact that his answer is important to you. If you didn't repeat it, it might appear obvious that you couldn't care less *what* he answered.

Re-read all my suggestions—**experiment** with them until you can decide which way fits you best. I think you'll be pleasantly surprised at the audience reaction.

TELL MY FORTUNE

IF YOU do close-up magic professionally, you should find this extremely useful. Women always ask if you can tell their fortunes; I devised this routine to make them happy and also fool them and their escorts.

It starts with the "center tear" or "center steal," which I **will** not explain here. If you're working **professionally**, you should know it; if you don't, look it up; it's appeared in many books.

When you are asked if you can **tell** fortunes, say that you don't believe in it, but you've studied up on it. Go into the "center tear" —**have** her write just one word or phrase, etc.

After you've stolen the important piece, and burned the rest of the paper, have an ordinary deck **shuffled**. Here you have the time to read what she's written via your own methods.

Take back the deck and force one card the best way you know. The classic force, of course, is always best. If you can't force a card, simply control it, peek it during the shuffles, then lose it legitimately in the deck.

When she's selecting the card, say, "According to the books I've read, the gypsies always had a '**wishing card**' chosen. Would you take one, please; and remember it well. Don't let me see it, just lose it in the deck."

When the deck has been shuffled, start dealing the cards into face up rows, slowly, one card at a time. If you are any good at all at "cold readings," now is the time to make the most of that ability. As you turn each card up, tell the spectator things, using whatever she's written **secretly**(?) as a basis. You'll be surprised at what you can find out from one word, phrase, name or number! (**Incidentally**, don't mention the writing at all any more. Usually they'll forget about it **completely**.)

This is an individual thing and I'll leave it to you. If you know anything about fortune telling, or what each card stands for, use *that* information. I always make it up as I go along. Naturally, tell them things they like to hear; they're going to take a trip, get some money, meet someone of the opposite sex, and so on.

Never tell them exactly what they've written; just get very close to **it**, but skirt it. Don't give them any reason to think you may have seen it.

Keep this up until you *pass* the selected card; don't, in any way, let on that you know which it is. The time to hit very close to what was written is when you're ready to stop the cold reading.

Now gather all the cards, keeping track of the chosen one. Either pick up so that it's on top right away, or, know its position; then shuffle it to the top. I use the latter method, because it could be obvious if you try to get it directly to the top.

It doesn't really matter, since you should jog shuffle at this point, keeping the card on top. Now ask the spectator to cut the shuffled deck at any point. Criss-cross the lower half on the top half, to mark the cut.

Patter: "Personally, I don't believe this at all, but the gypsies say that if you can cut to your 'wishing card,' any wish you make will come true." Remove the top half of deck and place the top card of lower half (**chosen card**) near the spectator. Don't let it be seen yet.

"I'm sure you realize that the odds against this are tremendous; so please don't depend on it. But the gypsies insist that any wish *will* come true if you cut to the right card. So if you like, you can make your wish now."

This may sound corny, but if you've built it up properly, most women will close their eyes and seriously make a wish.

Now point to the card she's cut to, and say, "Well, let's see. If this is your 'wishing card'—your wish, according to the gypsies, will come true. I don't see how it's possible for you to cut to that card; however, what was the name of your wishing card?"

When she names it, let her turn it over, and watch her scream with delight!

Afterthoughts:— This routine can be made as short or as long as you desire, according to how long a cold reading you give. This

is up to you. Of course, if you're hitting things on the nose, why, keep going, naturally.

If you're doing table magic for tips, you'll realize and appreciate the value of this routine. It's the men who do the tipping, but you've got to please the women, too. Please her, and in most cases, your tip will be larger than it would have been.

THREE FOR THE MONEY

THIS IS something which will probably never get into the card trick hall of fame, but I've had a bit of fun with it. You'll have to experiment a while, before you feel at ease doing it. The effect is **this**:—

The spectator takes a small packet of cards from the deck. He thinks of any one of these, then shuffles the packet. The cards are then placed onto **deck**, which is cut by spectator. Magician uses a 3-spot as his locator. He pushes it face up into deck. The 3-spot locates the chosen card.

The method is simplicity itself. It's based on estimating where the group of cards is in the deck. To begin: you can leave a 3-spot (**I** use any three but the diamond suit) on the table, or you can force it and leave it lying face down until you're ready to use it. That's up to you.

Anyway, have spectator **shuffle** the deck. Tell him to take a *small* group from any part of it. He should take about seven to ten cards. He is to spread these cards so that only he can see the faces, and think of any one of them.

Have him shuffle the packet so that he himself doesn't know where his card is. He now places packet onto deck and cuts, or, he can cut first, and bury his packet. It really doesn't matter; you have to keep your eyes open and estimate approximately where the group lies.

At this point, you can false cut or jog shuffle, if you like. Now, turn over the 3-spot and say that this is your assistant, and will find the thought of card for you.

Hold the deck face down in your left hand; left thumb **riffles** down the outer left corner, so that you can insert the 3-spot. Insert it face up, and push it flush. Don't do it as if you were looking for any particular spot. It should be done quickly and nonchalantly,

as if it didn't matter in the least where you put the three. Of course, you try to insert it smack into the middle of his original packet. Now give the deck a few complete cuts.

Tell the spectator that there is only one card reversed in the deck, and that is the 3-spot. Start to spread the cards from hand to hand with the backs toward him, faces toward you. You are doing this ostensibly to show him that only one card is reversed—but, really so that you can see the faces.

Stress the fact that you will *not change the position* of any card, and ask the spectator to name his card. As soon as he does, you must spot it and check its position as related to your reversed three.

Here is where you get some thinking exercise. It is almost impossible not to have the 3-spot in a position to satisfactorily end the effect. The best thing that can happen is for the chosen card to be right next to it, and this will occur surprisingly *often*. But, *no matter*—the reason for using a 3-spot is that it's so pliable in this situation. You can *count* three, either starting on the 3-spot itself, or the card next to it; you can *spell* t-h-r-e-e, also starting right on it or the adjacent card. You can spell the *suit* of the three, or you can even spell the name of *his* card.

If you're very far from the chosen card, you can spell the three, value *and* suit; although if you're that far away, you goofed on your estimation. And remember, you can work in either direction; to the left of the reversed three, or to the right.

As I said, it's almost impossible not to be able to end the effect. If the chosen card is adjacent to the three; fine. If it's two cards away, count three, starting on the reversed card; if it's three cards away, count three, starting on the next card. If it's four cards away, spell t-h-r-e-e, starting on the 3-spot; if it's five cards away, do the same, but start your spell on the next card. If it's six cards away, start on the next card and spell "spades" or "hearts," if you're using a 3-spot of that suit.

You must decide which ending to use as soon as you spot his card. Also, be sure you keep in mind in which direction you're working.

Now, spread the deck face down so that the three is exposed. Ask for the name of his card, as if you never heard it before, and end! Be sure that no matter which way you finish, it appears as if that's what you intended all along.

Try this, after you've practiced it a while; you'll be surprised at the effect it has on laymen; or magicians, for that matter.

Afterthoughts:— If you want to bother, you can have the four threes on top before you start. Then it's no problem to force one of them. It **doesn't** really matter which one; you can always end satisfactorily. As soon as you force one, hand the deck to the spectator to shuffle, and don't touch it again until you're ready to insert the 3-spot.

Also, with a bit of practice, you'll find that you can insert the three *behind your back*, or under the table. This will make the effect even stronger, if you do it quickly. Just put the deck and the three out of sight, then come right back again. This also gives you a good excuse for spreading the cards, to show that the three is really reversed in the deck.

THREE AGAIN

WHILE I'm on the subject of using a **3-spot** as a locator, I might as well include the following. Having tried it on a few magicians, I found that they were fooled with the control part, anyway. I devised this recently, and the only way I'm using it so far, is with the locator ending. You may think of some other ways of utilizing it, but you'd better learn it my way first.

The 3-spot is lying face down on the table, as in the previous effect. Have spectator shuffle the deck. Tell him to square it, cut to and remember one card, and replace the cut.

Pick up the deck and, while patterning, give it two legitimate riffle shuffles. Although these *are* legitimate shuffles—if you do them as I'll explain, the chosen card will be within the top five, or bottom five cards of the deck!

All you do is **this:**— On the first shuffle you try to break the deck as near to where the spectator cut, as possible. (**Most** people will cut near the center, so that's no problem. But even if they cut unequally, it doesn't matter.) And, it *must* be done nonchalantly, *without hesitation*.

Do the shuffle, being sure that the top and bottom portions of each half riffle neatly. The next shuffle is also legitimate, but you allow the bottom and top stocks to remain intact. This is simple with a riffle shuffle.

Turn the 3-spot face up. Explain that it is your locator, and place it and the deck behind your back. Place the three, reversed, on top, and cut the deck once.

Bring out the deck and spread it to show that you've really reversed the three. Ask for the name of the thought of card, and finish as in "Three For The Money."

Afterthoughts:— I can only tell you that if done properly, there is no clue as to how you could control this card. With a bit of practice, you'll get it within five cards from bottom or top every time, and quite often, you'll bring it right to the top or bottom.

Even if you get it to sixth from the top or bottom, you realize that you can still end the effect. You would spell t-h-r-e-e, starting on the card next to the three, and show the following card. Or, spell the suit of the three, and so forth.

Just remember that you must do the shuffles casually and without looking too studied if you can.

THREE TIMES AND OUT

HERE is one final idea for using a 3-spot as a locator. This one, I believe, has a slight edge over the preceding two methods because there is a 20 percent chance of achieving a little miracle.

There are a few ways of handling it. I'll just ramble on and then give you my personal preferences.

The idea is to have the spectator take any five cards and to think of one of them. **But**—you must manage to get a 3-spot among those five cards, without the spectator knowing that *you* know it's there.

Here's the way I do it. While toying with the deck, get a known 3-spot (say the 3C) to the top. Then shuffle four (or five) cards onto it. Let a little time elapse; then spread the deck face down on the table. As you pat the cards, ostensibly making sure that they're all exposed, locate the three with your eyes (**fifth from top**) so that you can get right to it when you want to.

Now, move your right hand on a horizontal plane over the spread; the right forefinger pointing down. Explain to the spectator that this is what *he's* to do, and whenever he feels like it, he's to drop his hand, and push out any card with his forefinger. As you explain, you demonstrate, and push out the 3C!

Without pausing, tell the spectator to go ahead and do it. When he pushes out a card, tell him to do it again. Have him keep pushing out cards until there are *five* out of the spread. (**He** pushes out *four*, of **course**.)

This is how I force the **3-spot**. You can use the classic force, if you **like**—so long as there is no suspicion that you could know any of the five cards. I find the above method quite disarming, if done nonchalantly; and I've never had any trouble with it. (I'll suggest another method later **on**.)

Assuming you've done the **above**—**have** the spectator pick up the five face down cards. **Tell** him to spread them in front of his face, and think of one of them. Then tell him to mix the five so that even he doesn't know where his card is.

Now have him gather the spread, cut the cards as often as he **likes**, and bury the five cards, together, into the deck. He can cut again, as often as he **likes**—**straight** cuts, of course.

Your patter here: "You are now thinking of one card of these fifty-two. I'm sure you'll agree that there is no way for me to find that card. However, if you concentrate hard enough, there's a chance I can accomplish this by reading your thoughts, etc."

Run through the deck, faces toward you. Locate the 3-spot (3C, in this example) and reverse it without removing it from where it lies. You needn't hide this—as a matter of fact, tell the spectator that you are reversing one card. Just **don't** let anyone see *which* card it is.

Now, ask for the name of the thought of card. You have one out of five chances of the 3C being it. If so, you've got your little miracle; simply ribbon spread the deck face down showing that that's the card you reversed.

If any other card is named, spread the deck showing the audience the reversed three, while you locate the named card—as in the preceding effects. The furthest away from the three that the named card can be, is four! The odds are it will be right *next* to the reversed card. So—end as in the preceding effects—as strongly as you can.

Afterthoughts:— I've given you the basic method for this little favorite of mine. Now let me ramble on a bit **more—to** give you some ideas you may find interesting.

First—you can corner crimp the 3-spot. Then you won't have to **shuffle** it to fourth or fifth from the top. You'd simply lose it in the deck because you can spot the crimp whenever you want to. As I mention elsewhere, I don't like to put '**work**' in the cards unless it's absolutely necessary. Why give anyone a chance to spot the work, and discount the entire effect? This is up to you, however.

Another method I use for forcing the three, is to spread the deck leaving the three slightly more exposed than the other **cards—**near the center of the deck. You can do this by holding a wide break over the three as you spread (See "**Impossibility.**")

Then have the spectator push out *five* cards, as explained. Usually, if this is done nonchalantly, as if it makes absolutely no difference which cards he takes, one of the cards pushed out will be the three. If not, all is not lost! Simply pick up the deck and cut the three to the bottom, as the spectator looks at and thinks of one of the five cards.

Now do the Hindu Shuffle asking him to drop his cards into the deck whenever he likes. The known three, of course, goes *onto* the five cards. When you look through the deck to find the three, move it *down* two cards, so that it is right in the middle of his five; then reverse it. End as explained, except now you don't have the chance of his naming the reversed card itself.

I add one little touch which may seem, to you, like too much work for the result obtained. However, for completion's sake, I'll mention it anyway.

Assuming I've used the first method (**my preference**)—or, the second, and the force has worked—as I look through the deck to find the three, I *memorize* eight cards; the four cards in front of the three and the four behind it.

I memorize them in *order* using what I call the "Link" method. Those of you who have my book on memory will know what I'm talking about. If you don't have it, might I suggest you get a copy—for three reasons. **One**—I think you'll enjoy it. **Two**—it will teach you to remember cards and anything else. **Three**—I need the money!

I memorize eight cards, because the named card can be up to four cards away from the 3-spot in *either* direction. (If I happen to

be using the method where the three is brought to the bottom, etc., and then I move it over two **cards**—I only have to memorize five **cards**.)

If the eight cards surrounding the three are of different values, you can remember them as you would a telephone number. The problem is that when there are duplicate values, you wouldn't know which suit is where.

All this is really to obtain one subtle touch (which will throw the intelligent layman or another **magician**). And that is, that you wouldn't have to look at the cards *after* the spectator names his thought of card!

If he names the three; fine. If not, I *immediately* spread the deck face down exposing the three, and **end**—because I *know* where his card lies! I'll leave it up to you. Play with this whole idea until you decide how *you* want to do it and present it.

Incidentally, it wouldn't be wise to use this and the two preceding effects at one sitting. Use them as you see fit, but one at a time. You *can*, however, follow up any of these with the next effect, if you like.

FOURTITUDE

MANY years ago, before the faro or "butt" shuffle became as popular with card men as it is today, I was doing this pretty two card location. It still serves me well, although I admit that many superior locations have been developed since, utilizing the faro. But we can't do a miracle *every* time, can we?

I like this because it is *not* necessary to do a perfect cut or a perfect faro. Just one portion of the deck must interlace evenly, and you've got it made.

A 4-spot is used as the locator for two chosen cards. You may either force a four on somebody (see Afterthoughts of "Three For The Money") and leave it face down on the table until you need it. Or, if you have three spectators, allow a free choice of a card to two of them, but manage to force the four on one of them. Let him hold the 4-spot until needed. Or, just have the four on the table before you start.

Whichever way you use, have two people each select a card. Have them replaced and control them both to the top. Then double-cut one of them to the bottom. (**Controls** and the double-cut are explained elsewhere in this **book**.) Do a couple of riffles and/or false cuts, retaining the chosen cards, one on top and one on the bottom.

Pick up the 4-spot, patterning about its magic qualities. Place it *face up* on top of the face down deck. Cut the deck once, near center, saying that you will lose the four in the deck.

Cut once more, but this time cut only about a quarter of the deck from top to bottom. The idea is to get the reversed four about at the 13th position from the top. **Don't** worry about this; don't look at the deck as you cut. The four will always fall at least **between** 10th and 16th, which is good enough.

Patter: "If you don't think that the four is really lost, I'll give the deck what gamblers say is the best and fairest shuffle there is." Do a faro shuffle. Of course, do it as neatly as you can, but actually, only the center portion of the two halves must interlace evenly. And, these portions usually do, anyway.

The 4-spot will now be somewhere near the center and the chosen cards will be two cards away from it on each side. Cut the deck; again cutting approximately a quarter of the deck from the top to the bottom, bringing the four back to about 13th. Say, "To assure the skeptics, I'll do that again."

Do another faro, and you're all done. If, at this point, your audience doesn't believe that the two chosen cards and the reversed four are hopelessly lost in the **deck—man**, you'd better stick to the **self-working** tricks!

Spread the deck, smartly, face down on the table. The reversed four will be exposed near the center. Explain that the way the magic four finds the cards is by placing them four cards away.

Count, slowly and deliberately, to the fourth card from the 4-spot, to its left. Push this card half way out of the spread. Do the same with the fourth card to the right of the four.

Ask for the names of the chosen cards; dramatically turn over the two **cards—and** there you are!

Afterthoughts:— I just want to stress the point about *not* being nervous about the cuts, when you're losing the 4-spot. If you **are**, it will show, and **you'll** lose a lot of the effect.

Just cut nonchalantly, as if it doesn't matter where the four falls, because it really doesn't. This is a simple effect, but worth learning the faro shuffle **for—I** think.

SAM-ULTANEOUS

MY GOOD friend and able magician, Sam Schwartz, has evolved an interesting card problem. It can stand alone, or is useful as a lead-in to similar effects. You need two spectators and a deck of cards.

Have one spectator shuffle the deck. Tell him to take a small packet of cards; say, between 1 and 10. Have the other spectator take a packet of between 10 and 20. They can each shuffle their packets.

Say that you want them each to think of a number. They will arrive at these numbers by counting the cards in their packets. They do this either under the table or while your back is turned.

Now have one spectator shuffle the two packets together. Take the cards and say that you want each person to remember the card at the position which corresponds to the number of which he's thinking. Viz: If he counted nine cards in his packet, he is to remember the ninth card, etc.

Holding the packet with backs of cards toward you and faces toward the spectators, count them slowly, out loud, without changing their order. Remember the total amount of cards in the packet.

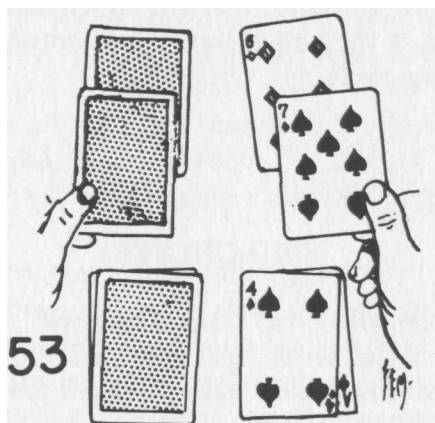
After asking your assistants if they remember their cards, place the packet either beneath the table or behind your back. Say that, without having any idea what or where the thought of cards are, you will nevertheless attempt to place them in certain positions, as they will see in a moment.

Here's what you must do under the table: You have two possibilities. If the total amount of cards in the packet is *odd*, say **15**, mentally divide this amount in half. In this example, 8 and 7. Count the smaller amount (**7**) from the top without reversing the cards, and turn that packet (the **7 cards**) face up. (**If** the amount is, say, 19, you would count 9 cards and reverse. Always count and reverse the smaller **half**.)

Bring the two packets into view, and place them side by side, on the table. The packet on the left is face down, the one on the right is face up.

Tell the spectators that you're going to deal, simultaneously, one card from the top of each packet. As soon as you are holding one of the thought of cards in your right hand (it must be the right hand, because the cards in the left hand are dealt face **down**) the spectator is to shout, "Stop!"

Deal as explained (See Fig. 53), placing the cards into two new packets above the ones you're dealing from.



When one spectator stops you, turn to the other one and ask for the name of his card. When he names it, turn over the card in the left hand. It will be his card!

Now for the second possibility: You have an *even* amount of cards in the combined packet. Say, 20 cards. Again, divide by two. In this case, the answer is 10. Count this amount in the same manner as before, but you must discard the tenth card. That is, simply place the tenth card to the bottom of the left-hand packet.

Then turn the packet (9 cards) in the right hand, face up. Continue exactly as explained. Of course, if there were 24 cards, you would count 12, place the twelfth card to the bottom, and turn the right hand 11 cards face up.

The two thought of cards will be dealt simultaneously in each case. This works automatically if you follow these instructions as to how to handle an odd or even packet of cards.

I don't want to go into the mathematical reasons as to why it works; it's easy to figure it out if you want to. Suffice it to say that it *does* work.

Afterthoughts:— After I've counted the cards so the spectators can think of **one**, I give the packet a cut, hold the break, and double-cut to the break. This leaves the cards as they were. I do this without calling attention to it.

Incidentally, if the spectators were to cut the same amount of cards at the beginning, the effect would be all messed up. Even if they had similar, not exact, **amounts—their** thought of cards would be near the tops of the packets at the **conclusion**. This would detract from the effect.

That's why I've suggested that you ask one spectator to try to cut between 1 and 10 cards, and the other, between 10 and 20. If it still looks as if they have similar amounts, ask one spectator to take some more cards.

TWO-GETHER

IF YOU like the effect of "Sam-Ultaneous" as previously described . . . some years ago, I "fooled the pants off" a fine magician and a buddy of mine—Howard Schwarzman, with a similar effect. I wouldn't let him in on the secret (as he's done to me often enough), so he went home sulking.

A week later (after six sleepless nights) he came to me (half asleep) and fooled me, in turn, with his version. So, if you like this type of effect, and don't mind a little work, here it is. (I finally had to teach him mine in order to get permission to describe his.)

The only preparation necessary is to know the twenty-sixth card from the top of a complete deck. I'll leave the method of accomplishing this up to you—except to mention that you could do it during a previous effect, as you're looking for a selected card. Of course, you would remember the twenty-seventh card from the *face* of the deck as you looked. This will be the twenty-sixth card from the top.

Okay—you've got two spectators seated at the table with you. Place the deck on the table and ask one spectator to cut a small packet from the top. Turn to the other spectator and ask him to cut deep into the deck. Tell him to take the small packet remaining. (**He** is actually taking a small packet from the bottom of the

deck—but presenting it this way may disguise it, or throw any card man who is trying to reconstruct it.)

Ask the spectator who has the bottom packet (let's call him Spec. A) to count his cards under the table. Tell him that he is to remember the card at that position as you count your cards for him. Hold the deck proper face down and show one card at a time, from the top. Count them aloud and place them face down onto the table, one on top of the other (reversing their order, as in "No looking").

You must keep this up until you're sure you've passed your twenty-six card key. When you're sure you have, ask the spectator if he's remembered a card, and drop the remaining cards onto the counted ones. (If you don't want to worry about passing the key, just count through *all* the cards you hold. It's just that I wouldn't want anyone to think I *had* to know the amount of cards I hold, so I usually mix the few remaining cards and drop them onto the counted ones.)

Pick up the cards, turn to the other spectator (the one who cut a packet from the top—Spec. B), and ask him to count *his* cards under the table. Incidentally, I'm giving you Howie's presentation here. His reason for each person counting separately is that he feels if they counted at the same time, they should logically remember their cards at the same time, as you count and display your cards just once.

Well, this is logical thinking, but I doubt if a layman (or a magician) would bother reasoning this out. **And—it** does make the effect a bit longer. However, I'll leave it to you. You can do it this way, or, proceed as in "No Looking" and have them count their packets at the same time. Just remember that you must work with the person who has the *bottom* packet first.

Count your cards in the same manner as before, so that Spec. B can remember a card. This time you must keep counting until you're sure you've passed *Spec. A's* selection. The way to tell is—when you have less cards left in your hand than *he* has cards in his packet—you've passed his card. I do this by estimation—but again, if you're not sure (or if you want to present it wherein you have the spectators pocket their cards, etc.) you can simply count all the cards in your hand.

To **repeat**—I don't like to count them all. So, I suggest you estimate the size of Spec. A's packet when he originally cuts it,

and count your cards for Spec. B until you're sure you have less than that **amount**—mix them and drop them onto the counted cards.

All **right**—each spectator has noted, and is remembering one card. Making some remark to the **effect** that you couldn't know what or where their cards are, turn the deck faces toward yourself and look for your twenty-six card key. Cut it to the *face* of the deck. Say that although they must agree that you couldn't know their cards, you will nevertheless place them, by magic, into certain definite positions in the deck, as they'll see in a moment.

Turn the deck face down and hold it in overhand shuffle position. Undercut approximately half the cards; run and injog the first one, then run the rest of the cards *singly*. This lower half must be reversed, so you **must** run them all singly. This is not so tedious as you would think. You're not working with a full deck, so there aren't too many cards involved. And, if done smoothly and fairly **rapidly**, it looks like a thorough shuffle to the layman.

Now, cut to, and including, the jogged card, and place the two halves face down onto the table. Tell the spectators that you will deal cards from the top of each half, face up, simultaneously. When either one sees his card, he is to shout, "Stop."

Deal as you said you would, into two face up piles above the original halves (as in "Sam-Ultaneous"). Both spectators will shout, "Stop" at the same time!

Afterthoughts:— If you follow these instructions exactly, the two chosen cards **must** fall **simultaneously**—it works automatically.

My own thoughts on the effect are **these**:— After the spectators have noted their cards. I like to have them cut (**complete cuts**) the deck as often as they like. This changes **nothing**—and cutting the twenty-six card key to the bottom still sets the thing correctly.

Also—you can avoid having to look at the faces by simply crimping the twenty-six card key in some way. I like a corner crimp best. Or, you can edge mark it, etc. This way, you can cut it to the bottom without having to look at the faces.

If you already have a crimped card in the deck (**from** a previous **effect**) or a short card, etc.—get it to the top. Or, simply corner crimp the top card while toying with the deck. (You don't have to know what the card is.) Then overhand shuffle by running twenty-six cards *singly*—then throw these *back* on top. You now have your crimped card twenty-sixth from the top.

Finally—although 7 do it as explained in the **text—if** you want to eliminate the jog and single running of cards . . . after you've cut the key to the bottom, you can simply cut the pack near the center and turn the bottom half face up. (**Or** let one spectator cut into two piles, and the other spectator turns bottom half face up, via the "point to any pile" **method**.) Now you can finish *exactly* as in "Sam-Ultaneous."

You see, when the key is cut to the bottom, the chosen cards lie at the same **positions—one** at that number from the **top—the** other from the bottom.

FLASH ACES

ONE of the card men who read this manuscript in its original (long hand) form, said that this was similar to a four ace effect already in print. I checked it, and disagreed with him entirely. There may be a similarity to the layman (**unfortunately**, some laymen think *all* four ace effects are the **same—which** is why it's wise to use four *other* cards occasionally)—but to my mind, this routine is different in presentation, over-all effect, pacing, and so on.

I present it rather quickly and without hesitation. Learn it and try it—I think you'll like it.

Remove the four aces and place them face up on the face down deck. Spread to display them, spreading the top three face down cards at the same time. Close the spread, getting a left little finger break below the top three face down cards (seven cards in all).

Grasp all seven cards from above with the right hand. Show the aces one by one, doing the Add-on move as described in "Take Me To Your Leader." (This leaves one ace on top, then three indifferent cards, then three more aces.)

Deal the four face down aces(?) onto the table, in a row, from left to right. Actually, only the first card is an ace, the others are indifferent cards.

Ask the spectator to point to any ace. As he looks down to do this, get a break below the top card (ace) of deck.

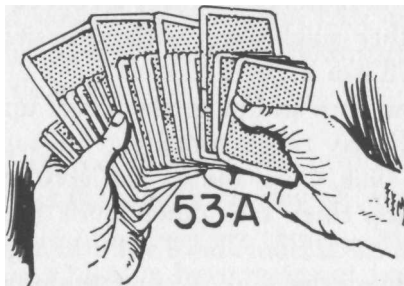
When the spectator points to one of the tabled cards, there are two possibilities—either he points to the card at (your) left of the row, which is an ace, or—he points to one of the other three, which are indifferent cards. The odds are he'll point to one of the indifferents—so I'll explain that handling first.

Place the card he's pointed to (don't expose it) face down on top of deck. Ask the spectator if he remembers which ace that was. No matter what his answer, do a double-lift or turnover, showing an ace and mentioning its suit. (The break of one card is to facilitate the lift; it can be eliminated if you like.)

All right—turn this ace(?) face down (it is only displayed for a second) and immediately take off the top card as the left thumb riffle breaks near bottom of deck. Place the card into this break, leaving it protruding half way.

Reach for the card at the right of the three on the table, and insert that one a little above the first. The next card, supposedly an ace, is inserted above the second one. The last one (this is an ace) must be inserted either second, third or fourth from the top of deck (it must join the three aces already on top). The left thumb simply allows two or three cards to spring off it, and the ace is inserted there.

None of the cards are shown, of course. You now have four cards protruding from the deck. Spread the deck between your hands (as if having a card selected) to emphasize this. (See Fig. 53-A.) Now square the deck and deliberately push the four cards flush.



Riffle the ends once for effect, and immediately turn the aces face up onto the table, one by one!

If the spectator should point to the actual ace on the table, the handling is only slightly different. Handle it *exactly* the same up to and including the point where you do the double-lift, exposing an ace. Now the *top* card must be inserted either second, third or fourth from the top. Each of the three remaining tabled cards are inserted as before—but from the top down, to make it logical. Also—they are picked up from your left to right, this time—again, to make it logical.

Viz: The second ace(?) is picked up from the left of the three tabled cards, and inserted a little below the first protruding card.

The third is inserted below the second, and the fourth, near the bottom of the deck. Then finish as before.

Afterthoughts:— I repeat—if done at a steady, rapid pace, without hesitation—this is a stunner.

The strong point, to my mind, is the fact that the spectator points to any of the tabled cards, and you show it to be an ace. This proves(?) that you've actually put the four aces down, although you should make no mention of this.

If the spectator points to the only ace on the table, if you like, you can show it, without doing the double-lift, and insert it near top, then continue. I don't like to do it that way. I do the double-lift whether he points to the indifferent card *or* the one ace.

If you don't practice and use **this**—you're missing out on a really good four ace effect!

SPREAD CONTROL

SOME years ago, I was searching for a good and simple control for three cards which could be done from a tabled and spread deck. I needed it for a certain routine I was doing at the time. I tried culls, crimps, marks, and what have you—but none of them met the 'simple' requirement.

Finally, I devised the following. I'm partial, of course—but it's good, it's simple, and I've forgotten the original routine for which I needed it—but I use it for many different routines now.

It enables you to control three cards easily and deceptively. It should not be used for controlling one card only. The method is as simple as can be once you get the hang of it. It won't fool anyone, however, unless you present it as described. Nonchalance is the key to the whole thing.

I'll explain the move, then give you a suggestion or two on how to use it in an effect.

Assuming you have three spectators seated opposite you—spread the deck from left to right, in a wide face down arc, on the table. Ask the spectator on your left to point to any card near the bottom of the deck (left end of spread). When he does, remove the card, hold it facing him, and ask him to remember it. You, of course, do not look at it.

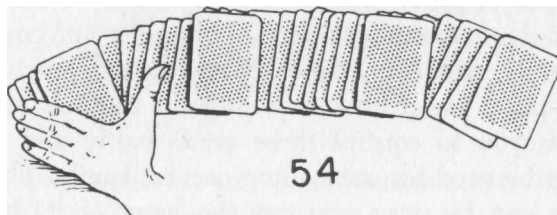
This next step is important, and you do it with each of the selected cards. You have to drop the card *onto* the spread, at about the area from which it was selected. The way to do it, is **this**:— As soon as the first spectator has seen the card, turn to the second assistant asking him to point to a card near the center.

The moment you start talking to the second spectator, drop the first card, nonchalantly, and without bothering to look, onto the spread. Remember, it is not inserted, but dropped on the spread. This is the principle of the move.

The second spectator points to a card, and you repeat exactly; except you drop his card onto the center of the spread. You should be talking to the third person *as* you drop this card.

The third assistant points to a card near the top of the deck (right end of **spread**). As you drop his card (at the area from which it was **selected**), turn to the other two assistants asking if they remember their cards.

Now for the **move**:— It practically works itself. All you have to do is sweep up the cards with your left hand, from left to right. The left fingertips press down on the table as the hand sweeps to the right. If you keep applying pressure with the left fingers as the hand **moves**, the three chosen cards will end up on top of the deck in the *order in which they were selected*. (See Fig. 54.)



Don't stop here. The cards are swept off the table into the right hand, and you immediately do a jog shuffle. This is the **convincer**. So far as the audience is concerned, the three cards are hopelessly lost in the shuffled deck. Actually, they ride over the spread, onto the top during the move (which is why the spread must be a neat one), and the jog shuffle keeps them there.

Try it, and you'll see how easy it is. Just remember that the deck is swept up nonchalantly; don't make it a studied action.

I'm sure you'll think of many ways to use this, but here's a simple routine with which to practice. Some of you may recall an effect of **Zingone's**, wherein three cards which were put into the pocket prior to the routine, turned out to be the three chosen ones.

This was accomplished by means of a cull shuffle. The three cards were selected from a spread and the magician had to know where they were lying and then cull them to the top. Then palm off, etc. This is a fine effect; but if you never took the time to learn the difficult cull shuffle, here's an easy way to accomplish the same thing.

Have any deck shuffled. Take out any three cards, without showing them, and place them in your pocket. Now, you have a choice of either leaving them there, or palming them right back onto the deck. Replacing palmed cards is a tricky thing, and if you think you may create suspicion, you might just as well leave them in the pocket.

Whichever you **do—spread** the deck and have three people choose cards in preparation for the "Spread Control." Do the move; jog shuffle and all. Palm off the top three cards, reach into pocket, and pull these out as if they are the ones you originally placed there.

Place the top one in front of the first spectator, the next one in front of the second **spectator**, and the last one in front of the third spectator. Ask for the names of their cards, one at a time; turn them up as they name them, and there you have it.

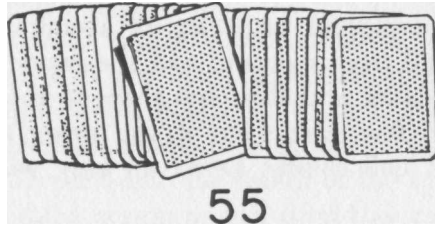
Here are a couple of variations on the "Spread Control" which you might find interesting: **If**, for some reason or other, you want to control two of the chosen cards to the **top**, and the third one to, say, eighth from the top, you can do it with the same move.

When you spread the deck prior to the selections, make a break or separation between the seventh and eighth cards from the top. This is so that you won't have to do any counting later. Now handle the first two selected cards as already explained.

The third card is not dropped on the spread, but its lower right corner is pushed *into* the spread at the break, between the

seventh and eighth card. The corner need only go in about a quarter of an inch. (See Fig. 55.)

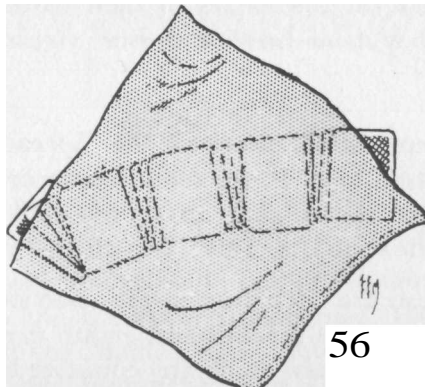
Now do the move exactly as already explained. The first two cards will end up on top, in order—but, the third card will automatically go into the deck at the position you want it!



You can now produce the first two cards any way you like, and the third card will be eighth from the top, ready for a psychological force, or what have you.

Here's another idea you may be able to use: After three cards have been selected, and they are lying on the spread, produce a silk and say that people sometimes think you can see where the cards are going. So you will cover the deck, making it impossible to follow the cards. (Incidentally, this will not work well with a linen handkerchief; use a silk.)

Place the silk diagonally over the spread. Viz: One corner will be at the left end; the opposite diagonal corner, at the right end. (See Fig. 56.) Now do the move as if the silk were not there! (Of course, you don't do the jog shuffle here.)



The three cards will still ride to the top. And, there will be a fold of silk, or a pocket, formed between the three cards and the rest of the deck!! Simply grasp the silk (the three cards will be

completely covered by it), saying, "Well, we don't need this anymore," and put it in your pocket *with* the three cards!

Then, if you like, you can remove the silk slowly, leaving the three selected cards in the pocket. This is the only way I know of getting three chosen cards into your pocket without doing a palm. As a matter of fact, if you have a little nerve, you can do the same thing, but put the cards into a spectator's pocket!

Afterthoughts:— Although the "Spread Control" may seem obvious to you; it isn't to laymen. I've used it for years and I've never seen the faintest glimmer of suspicion aroused. Of course, you must do it correctly. Most important; when you sweep up the spread, you should be addressing some remark to the audience, and not even looking at the cards.

PERSONALLY YOURS

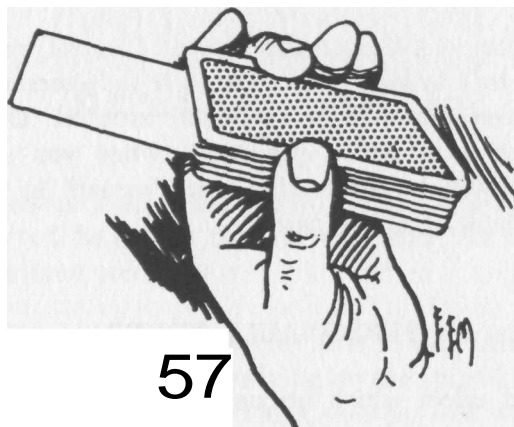
ANY *good* effect which utilizes the magician's business card, or the spectator's card, is a worthwhile addition to a close-up worker's repertoire. If the magician's card is used, he leaves it with the spectator. If the spectators' cards are used, the magician asks to keep them for souvenirs and gives out *his* cards in turn. In so doing, he builds up a mailing list, and leaves his cards where they may do some good.

In my estimation, my "Spread Control" in conjunction with Francis Carlyle's exclusive effect which follows, is perfect for professional close-up card men. Francis himself, using his own control, has used the effect for years. I'm grateful to a fine card man, Francis Carlyle, for giving me permission to include it.

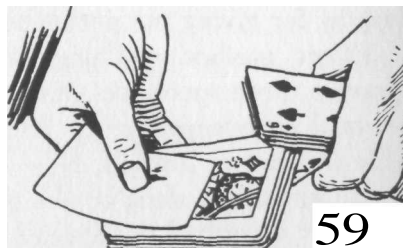
Effect, method and presentation:— You are seated at a table opposite three spectators. Ask them each to take out one of their personal or business cards. Each spectator leaves his card on the table in front of himself. Now have one of them shuffle a deck of cards. Spread the deck on the table, and have each spectator select a card as described in "Spread Control."

Do the move, ending with a couple of jog shuffles. The three selected cards are on top of the deck in one, two, three order. Hold the squared deck with an end toward the first spectator, and ask him to push his business card anywhere into it. Let him plunge it into any part of the deck, but leave it protruding from the outer end.

Hold the squared **deck**, face down, up near your left fingertips, in such position so that if you turned your hand palm down (**and** the deck face up) you would be in position to "glide" the first chosen card (which is the top card of deck). That was quite a sentence, but if you look at (**Fig. 57**), it will show you just what I mean. The business card is protruding from the left end of deck.



Do just **that—turn** the deck over and "glide" back the (now) bottom card. The right thumb approaches and pushes down (not in) on the protruding business card, while the right fingers grasp all the cards under it. These fingers will rest on the second chosen card, since the first one is glided back. (**See Fig. 58.**) The thumb pushing downward causes the deck to break at that point, and makes it easier for you to grasp all the cards above it, as the illustration shows.



Now, the right hand pulls all the cards it is holding, away from the left hand; the glided card stays *under* the left-hand cards. (**See Fig. 59**) to make this clearer. (**If** you study the move, **you'll** see that you are actually doing a **slip-cut**.)

When the right-hand cards clear those in the left hand, ask first spectator if the face up card directly below his business card (exposed card) happens to be his. When he says, "No," the right hand replaces its packet under the left-hand packet. This puts the business card right on the chosen card! Turn the deck face down, and push the business card flush.

Immediately hold deck toward second spectator, and have him push his business card into it. You will be able to see where the first business card is, and so will the spectator, so you can avoid putting one business card right next to the other.

Repeat the same move exactly with second spectator's business card. Now repeat the entire thing with the third spectator.

You are ready to finish. Spread the deck face down on the table exposing the three business cards. Take out any one of the business cards *with* the card directly *under* it. Say, "Here is your (business) card, Mr. Jones. What was the name of the card you selected?" When he names it, turn over both his business card and the selected card, so that everyone can see its face. Of course, it's the correct card!

Repeat exactly with the other two spectators. It doesn't matter which spectator you work with first because each business card will be with the correct selected card. And, you don't have to read my book, "How To Develop A Super-Power Memory" (plug) in order to address the correct spectator by name. You will be staring down at his personal card.

After showing the three cards to be the chosen ones, you can collect the three business cards, put them in your pocket with some appropriate remark like, "I'd like to keep these magical cards of yours for souvenirs, if you don't mind!"

Afterthoughts:— This explanation is quite short because I've already described the "Spread Control," and the glide move is exactly the same with each card. I've tried to make this move as clear as possible. There's really nothing to it, but it's a bit difficult to explain on paper. One or two tries, and you'll have it, I'm sure.

Incidentally, it isn't necessary to start the glide each time *as* you turn the deck over. There's enough time to do it as the right thumb pushes down on the protruding business card.

One more point: Ask the three spectators to take out their business cards *before* actually starting the effect. If you ask for them after **they've** selected their playing cards, there may be an awkward stall either because one or two of the spectators *have* no business cards, or because they have to spend some time looking for them.

THROUGH THE TABLE

THIS is an ending for a take-a-card trick suggested to me by one of the up and coming young magicians in New York. His name is J. Benzais—and I must admit that he fooled me with it.

You have to be seated at a table with the spectator in order to do it; preferably opposite him. Have him select a card; then control it to the top with any of the methods suggested in this book, or, your "favorite" method.

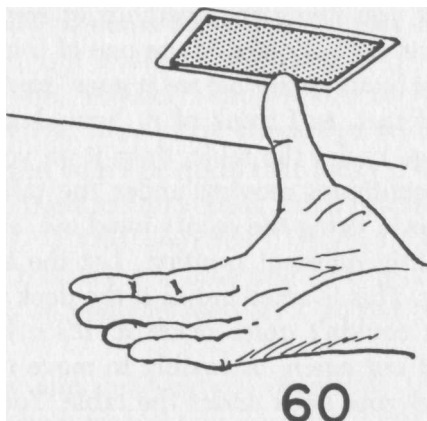
Now, palm the card in your right hand. I am leaving the control, the patter and the palm, up to you. I'll give you just the ending of the effect.

When you have the card palmed, place the deck face up on the table with your left hand. At the same time, your right hand goes underneath the table, saying, "I want to make sure I can place my hand directly under the deck."

When your right hand is under the table and under the face up deck, here's what you do: Turn the hand palm up, and place it up against the underside of the table. Either the forefinger or the second finger bends up under the palmed card (the fingertip touches the back of the card) and presses it against the table.

Now, the other fingers release the card. The right thumb tip changes places with the first or second finger. You'll find that you can hold your hand palm up, while the outstretched thumb holds the card against the table top.

My hand, which is pretty small, can comfortably be held about six inches away from the table top if my thumb is stretched to its full length. (See Fig. 60.)



All this takes about half a second. As you're doing it, ask the spectator to place his hand in yours, under the table. He does, and will feel nothing **unusual**—just your empty hand.

Most people will place their hand in yours palm down. Place your left hand under the table, and turn his hand over, so that it is palm up. This way he is convinced that both your hands are empty. Don't mention this—it's never wise to stress the obvious.

Ask him to name his card. When he does, bring your left hand back into view. Take his other hand and place it on the face up deck. Tell him that at the count of three, he is to press down on the deck.

The moment he presses, release his card with your right thumb. This may feel a bit awkward the first time you try it, but once you get the "knack," there's no problem. What I do is, without moving the hand itself, I bend my thumb and then straighten it out to the side. In other words, level with the palm. Or, you can just move the thumb out and level with your palm in one motion.

Whichever way you do it, the chosen card will fall onto the spectator's palm! Have him bring his hand into view, and his card will be staring him in the face!

Afterthoughts:—Having had this performed for me, without my knowing it, I can assure you that it is an eerie feeling when the card drops onto the palm. Although, of course, I had the feeling

that the card had been palmed, I couldn't imagine where it was when I felt the empty hand under the table.

Naturally, when performing it for laymen, they should have no idea that you've palmed the card.

Incidentally, if you know any methods of imperceptively "lapping" a card; this is a good place to use one of them. That way you can show the right hand empty before it goes "south."

As a matter of fact, as I think of it, how about this: Palm the card, and as you go under the table, drop it on your lap. The right hand, of course, continues moving under the table as if to see if it can reach the deck. Bring the empty hand out, and move the face up deck to a slightly different position. Let the audience see that the hand is empty. This is acted out as if the deck was in the wrong position, and you couldn't quite reach it. It's a logical reason for bringing the hand out again, ostensibly to move the deck.

The right hand goes back under the table. You can take one of the spectator's hands with your left hand to see if *he* can reach the deck, above the table. This will give you enough of a stall to re-palm the lapped card, as you go under.

Now, finish as described. Try this; I think you'll like it.

CALCULATED RISK

HERE is an idea for an effect originally shown to me by Dai Vernon. I liked the idea so much; worked on it and performed it so often—that, I think, I once fooled Dai with it.

I like doing this kind of effect because it's a good thinking exercise, besides being good magic. The effect is this:— You reverse a card in the deck. Spectator names any card; the reversed card locates it. The following is the way I've worked it out.

You're going to have to put on your thinking cap, because this is really just a matter of "outs." But I've performed it hundreds of times, and never failed to end it satisfactorily. Also, if you've heard any card men, lately, complaining how badly they were fooled by Lorayne—*this* is probably one of the effects that did it.

As I said, this is just taking advantage of outs and circumstances, so I won't be able to give you a definite ending; but here is the presentation.

Have any deck shuffled. Say that you will reverse one card in the deck. Do so; without letting the audience see what the card is. I find that I get best results when I use a 6, 7, 8 or 9 of any suit but diamonds; and I leave the reversed card near center of deck.

Ask a spectator to name any card. He may change his mind as often as he likes, but finally settle on one. If he names the card you've reversed—oh, brother! And if you do this often enough, you'll be surprised at how many times this will happen.

But usually, you won't be quite that lucky. Pick up the deck and start to spread it from hand to hand, faces toward you, backs to the audience, saying, "I told you that I've reversed one card, and I want you to see that there is *only* one card reversed. Please watch my hands closely so you can see that I do not change the position of any card."

Spread slowly and deliberately, ostensibly to show the one reversed card, but here's what you must do. Start counting from the bottom, looking for the named card. If and when you spot it, remember its position from the bottom; then start counting on *that card* until you reach the one you reversed. That way you'll also know its position from *beneath* the reversed card. Keep spreading, of course, to show that there are no other reversed cards.

Now, assuming you've reached the reversed card, and you still haven't seen the named one; start counting *on* the reversed card until you *do* spot it. But don't stop there; start counting again *on* the named card, up to the top of the deck. This is not suspicious looking, since you are merely going through the deck to show no other reversed cards.

So, if the named card lies above the reversed one, you should know its position *above* the reversed card, *and* its position from the top of deck. This has taken a bit of explaining, but it must be done quickly and by spreading the deck only once.

You work according to where the card lies. You have to utilize the reversed card to locate the chosen one in some *logical* manner. If, as will often happen, the chosen card is adjacent to the reversed one, you have no problem. Just spread the deck face down on the table; ask for the name of the card again, turn over the one next to the reversed card; and show how your magic card found it, etc.

Otherwise, you have to either spell, count, or what have you, to get to the chosen card. Assume you reversed the Six of Hearts. You can spell s-i-x, or h-e-a-r-t-s, or s-i-x-o-f-h-e-a-r-t s, either from

the top or bottom of the deck, or, from the reversed card, up or down.

You can do the same thing, *counting* to the sixth card in any direction. If you are spelling or counting from the reversed card, you either start on it, or on the next one, accordingly.

You can spell the name of the *chosen card*, starting on the reversed one. You can count to the value of the chosen card. In other words, there are dozens of ways to reach that named card. I've never been stuck yet.

If the named card is close to the reversed one, say, three cards away, and if it's a 3 or 4-spot, you have no problem. If it isn't, ask the spectator to name any **number**, say, from 2 to 6. If he names 2, 3 or 4, you're off the hook. For 2, start your count on the card next to the reversed one and turn over the *next* card. If he says, "3"—**again** start the count on the next card, and you arrive right on the chosen one. For 4, start the count *on* the reversed card.

If he should say, "5," *spell* f-i-v-e, starting on the reversed card. For 6, spell s-i-x, starting on the next card.

If the card is near the bottom or top of the deck, and you can get to it *without* utilizing the reversed card (**Viz:** You spell or count using the one he **named**), simply use the reversed one as a pointer, to give a reason for having reversed it at all.

You realize that I can't give you an example of what to do in every and all circumstances; that would take a book in itself. I just want to assure you that it's almost impossible not to be able to get to the chosen card. While writing this, I reversed the Six of Clubs, and assumed the Queen of Spades to be the named card.

I went through the deck and found the QS was 19th above the reversed 6-spot (**starting** the count *on* the **six**), and 9th from the top of deck. Using this as an example, there are a few ways I could end. For instance; break the face up deck at the reversed card. Say that a Queen represents 12, and you reversed a six, which makes 18. Count from the card next to the 6C, up toward top of deck, and you arrive at the QS on the 18th card.

Or, place the reversed 6C on top of the face down deck and spell, s-i-x-o-f-c-l-u-b-s. That brings you right to the QS. Or, you could leave off the "s" on clubs and reach the QS without using the 6C itself. Or, you could say that you always spell the *suit* of the chosen card and the *value* of the reversed card. Spell s-p-a-d-e-s and s-i-x to arrive at the QS. Or, you could place the 6C on top

and reverse the **procedure—spell c-l-u-b-s** and q-u-e-e-n to reach the **QS**.

I'm telling you all this to demonstrate how easily you can get to the named card, if you use some ingenuity. Incidentally, if you have to, you can spell the person's *name* (if you know it) from the reversed card.

I think that's all the advice I'm going to give you. I suggest you practice by **yourself**, until you're convinced that you can always get "out."

Oh, one other suggestion: if the named card should be on top or bottom of the **deck**, don't just reveal it there. Better to spread the deck face down; have spectator place your reversed card on top; then square and cut a few times. Then show that the reversed card has found the named one.

Afterthoughts:— Under no circumstances should you ever use, or resort to, any moves or sleights with this. That would kill the whole idea. And, whichever way you end, you must make it appear as if that is the way you *always* do it. If you make your thinking processes obvious, your audience will know that you're looking for an out.

When you reverse the card at the **beginning—do** it quickly. Spread the cards near the center, and reverse the first 6, 7, 8 or 9-spot you see. Don't get so excited that you forget the name of this card!

Lately, I've been using this with a different presentation. Have spectator shuffle; then spread deck face down on table. **Now—he** names any card.

When he does, have him pull any card out of the spread and turn it face up. If he picks the card he named, **quit—you'll** never top that. Otherwise, have him insert this card face up, anywhere in the spread. Then he shuffles the deck.

You finish exactly as in the above text. The chances are not too bad that the reversed card may end up right next to the named one. Anyway, the ending is the same; you spread to show only the one reversed card, etc.

If this card is too near the top or bottom, you can cut the deck to bring it nearer the center.

It's a toss-up as to which is a better presentation. The latter, to my mind, is a bit stronger because of the shuffling by the spectator,

and the fact that he selects the reversed card himself. You'll have to decide which you like better.

Try either **one—you** may come up with a miracle more often than you think!

MATHEMATICAL AFFINITY

As YOU probably realize by now, I like effects which force me to think. I devised this some time ago, and I suggest you read it when you have quite a bit of time and a clear head.

It's going to take some doing to explain on paper. Understand that the explanation is lengthy in order to make the effect shorter, when and if you do it.

The effect is that two spectators each remember a card at a thought of number. Deck is **shuffled**. The cards now at the thought of numbers are used as locators for the chosen cards.

A borrowed deck is shuffled. Ask first spectator to think of a number between 1 and 8. Second spectator is asked to think of a number between 12 and 20. Explain that they are to remember the cards at the positions they are thinking of.

Hold deck **facing** the spectators (**backs** toward you) and slowly count, from the top, from 1 to **20—letting** each card be seen and without reversing their order. In other words, as you count, the cards are taken into the right hand one under the other. Replace the counted cards onto the top of deck, asking spectators if they've remembered their cards.

Now do an overhand shuffle, adding four cards onto the top. Viz: Undercut half the deck, run four cards singly, **in jog** the next card and shuffle off. Form break at in jog; **shuffle** to break and throw on top. You can continue with one or two jog shuffles, if you like. The important thing is to add four cards to the top, without disturbing the top twenty, and making the spectators believe that their cards are irretrievably lost.

Patter: "The odds are over a million to one against your cards having returned to their original positions. But there is a certain mathematical affinity between the cards *now* at those positions and the cards you're thinking of. Let me show you."

The next step is to count to the positions from the top, at which the spectators originally spotted and remembered their cards, and to turn the cards now at those positions face up on the table. Of course, you ask the spectators for their numbers, one at a time.

Here is where the thinking comes in, so follow this closely. First of all, let me tell you what you are trying to accomplish, so you'll have a better idea of what I'm talking about. The two cards you turn up (let's call them the "affinity" cards) are going to be placed face up, into the face down deck by the spectators. The deck will then be spread face down on the table. The "affinity" cards will act as locators. Say one of these is an 8-spot, the other a 6-spot. The eighth card from the 8 and the sixth card from the 6 will be the thought of cards!

There are *two* ways of counting to the "affinity" cards. One, I'll call the "broken" count; the other, the "complete" count. This is the "broken" count: Deck is held in left hand. Right hand counts cards face down onto table, one on top of the other. Assume the first spectator thought of #5 originally. Count to the fifth card and place it face up on table. *Drop the deck onto the four counted cards.*

Now pick up the deck and continue the count from the top. In this case, you would continue by counting, "six, seven," etc. Again dealing them onto the table until you arrive at the second spectator's number. Place this card face up near the first one, and drop deck onto the counted cards.

That's the "broken" count. And when it's completed, no matter what the two numbers were, one of the chosen cards will be fourth from the bottom of deck, and the other will be fourth from the top!

If both "affinity" cards happened to be 4-spots, you'd be in perfect position to end the effect. But since you can have no idea what the "affinity" cards will be—that's where the brain work comes in. Let me explain the "complete" count, before going into the presentation, the handling and the ending.

Count to first spectator's number as in the "broken" count. Place that card face up on table. Do *not* drop the deck onto counted cards, but continue counting to second spectator's number, right onto the cards already counted. Place second "affinity" card on table; *now* drop deck onto the counted cards. That's the "complete" count.

One of the chosen cards will be fourth from the top whether you do the "complete" *or* the "broken" count. But the other chosen

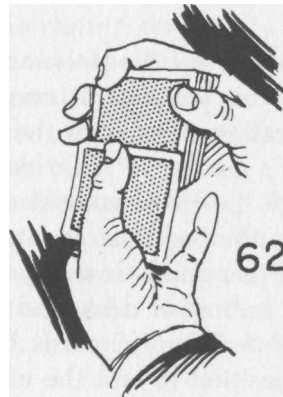
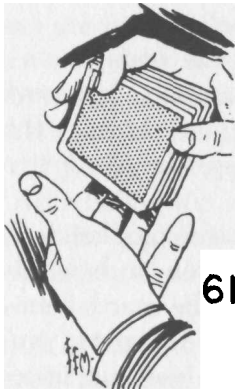
card will *not* be fourth from the bottom when doing the "complete" count. Its position will vary according to the number thought of by the first spectator.

The high number is completely immaterial to the effect. The low number is important. In doing the "complete" count, the low number will tell you the position of the chosen card from the *bottom* of the deck. Its position will *always* be *three* more than the low number!

For example: If the low number is 5, and you do the "complete" count, one chosen card will be fourth from the top; the other chosen card will be *eighth* (5 plus 3) from the bottom. If the low number was 6, then one card would be ninth from the bottom, and so on.

Please try this a few times, to make sure you understand it, before we go on.

To simplify what follows, let's assume you've done the "broken" count, and both "affinity" cards are 4-spots. (Whether you do the



"broken" or "complete" count is decided when you see the first "affinity" card; we'll go into that in a moment.)

Here's your imaginary situation: Two 4-spots are face up on the table. One chosen card is fourth from top, the other is fourth from bottom. Hold deck in right hand in readiness for an overhand shuffle. (See Fig. 61.) Ask either one of the spectators to place one of the 4-spots face up into the face down deck *as* you shuffle.

The left thumb starts to run cards singly from the top of deck into the left hand, in a regular overhand shuffle. (See Fig. 62.)

You *must* run at least four cards singly (because of the chosen card fourth from top) then slow down, but keep running cards. Let spectator place the 4-spot face up onto cards in left hand any time he likes. When he does, deliberately drop all the cards still in right hand onto this face up card. This sets the chosen card which was fourth from the bottom into its final position.

Now, because of the reverse single running for the first card, you've set the second card to fourth from the bottom. Have second spectator place the second 4-spot into deck the same way. You don't have to run any definite amount singly now. As soon as he places the 4-spot, drop deck on top of it.

You're all set. Give the deck two complete cuts for effect. Spread deck on the table, from left to right. The two face up fours are exposed. Count to the fourth card *above* (left to **right**) each four. Push these two cards out of the spread. Ask for names of thought of cards. Turn up these two—they'll be the correct ones!

Okay; there's your effect *if* the first "affinity" card was a 4-spot, and you continued, using the "broken" count, to the second "affinity" card, which was also a 4-spot.

The beauty of this is that though you have no idea what the "affinity" cards will be, you can always end the effect as desired. Of course, you'll have to do some fast thinking to make it look smooth. There should never be any visible 'moves.'

As I mentioned, the first "affinity" card will tell you whether to use the "broken" or "complete" count. Let me give you some examples: Assume the thought of numbers are 5 and 15. Do your jog shuffle, adding the four cards to the top.

Count to the low number (5) and turn up that card. Your patter here gives you time to think. Say to the first spectator, "This is not your card, is it?" (He answers, "No.") "But it does have an affinity to your card, as you'll see in a moment."

Now, here's a rule to follow: If the "affinity" card is *lower* than an 8-spot (in this example, 5 plus 3) go into the "broken" count. If it is an 8 or higher (9, 10 or a picture card) go into the "complete" count for the second thought of number. Always follow this rule—but naturally, the fulcrum number changes according to the low thought of number. If the low was #4, then of course, you would go into the "broken" count only if the card exposed was lower than a 7 (4 plus 3), and do the "complete" count if it was a 7 or higher.

Assume, in this example, that the first "affinity" card is a **10-spot**. This is higher than 8 (remember, the low number is 5), so do the "complete" count to the second number. Assume the second "affinity" card is a 6-spot. At the end of the count, one chosen card is fourth from **top**, the other will be eighth from the bottom.

Here's how to handle this: As soon as you see the 10-spot, you know that you must do the "complete" count, and that one chosen card will be eighth from the bottom because of it. When you turn up the second "affinity" card, don't place the deck onto the counted cards as yet. Ask the spectator if this is his card, etc. This gives you a moment to thumb-count *two* cards from bottom of deck, and hold a break above them with the left little finger.

Now the following is not a 'move,' so **don't** make it look like one. Drop all the cards above the break onto the tabled, counted cards with the right hand. Continuing the same motion, slide all these cards *onto* the two cards still in the left hand. Do it nonchalantly, while pattering.

What you've accomplished is, you've placed one chosen card tenth from the bottom. Please don't particularly try to hide this; it looks as if you've cut the deck, and placed the counted cards into the middle. There's no reason for it to create suspicion.

Have one spectator pick up the 10-spot (usually, as in this example, I work with the highest "affinity" card first), and place it into the deck as already explained. **Now—the** second "affinity" card is a 6, but the second chosen card is now only fourth from the bottom. **So—run** *two* cards, drop deck on them, then continue running cards so that the second spectator can insert the 6-spot.

That's all. Running the two cards first has set the second chosen card into position. If the "affinity" card was a 7, of course you'd run three cards first; if it were a 5, you'd run one, and so on. If you'll try this, you'll find that it takes no more than a second, and there is absolutely no suspicion aroused.

Still assuming the numbers to be 5 and 15; another **example:—** first "affinity" card is a 3-spot. Of course, you'd do the "broken" count. Second "affinity" card is a 5-spot. Drop deck onto counted cards. Now simply **double-cut** one card from the top to the bottom. (**Hold** break under top card and do regular **double-cut**.)

Run at least three cards singly to begin with when you're having

the 5-spot inserted. This is because one chosen card is now third from top. Then finish.

I've told you how to use **the**—let's call it the "bottom addition" **move**—when doing the "complete" count, if the first "affinity" card is a high one. Well, the move can be used even when you've done the "broken" count. For example, the first "affinity" card is a 6. If the low number is 5, you would go into the "broken" count.

You count to the second "affinity" card, which turns out to be a 9-spot. While **pattering**, thumb-count five cards from bottom and do the "bottom addition." This will place one card ninth from bottom; the other, fourth from top. Have the 9-spot inserted first. Run two cards and drop deck, then continue—for the 6-spot insertion. (**Let's** call this the "running add-on.")

You could do this the other way. You could add *two* cards with the "bottom addition," and have the 6-spot inserted first. Then do the "running add-on" with *five* cards as the 9-spot is being inserted. You will have to decide which move you'd rather use for the larger amount of cards. You see, it doesn't matter which "affinity" card is inserted first, so you can do it either way.

Well, I've explained the "bottom addition" and the "running add-on" to get the chosen cards into position for the "affinity" cards. When both "affinity" cards are low ones, you can use the "center discard." Viz: Show one, two or three of the top and/or bottom cards to prove that the chosen cards are not among them; then nonchalantly lose them into the center of the deck.

For example: the "affinity" cards are a 2-spot and an ace. Of course, you've done the "broken" count. Simply take two cards from the bottom, show them and insert them into the center. Then show the three top cards and do the same. Patter about the chosen cards not being on top or bottom, of course.

I've given you every simple way of adding or discarding cards. Practice this a while, and you'll find that you can work with any "affinity" cards, and end smoothly.

All that remains is to give you a few more examples. You will often find it unnecessary to move *any* cards. If the low number was 5; the "affinity" cards 8 and 4, in that order, would be perfect (doing the "complete" count). If the low was number 6, then a 9 and a 4 would be the ones, etc.

Always think ahead so you can do as little maneuvering as possible. As I'm writing this, I'm placing the two red aces 5th and

15th from the top, and going through the effect to see what "affinity" cards come up. (You might practice this way **yourself**.)

I just got a 3 and a 9, in that order. Having done the "broken" count, since I saw the 3-spot first, I had to set up for the 9-spot. I thumb-counted four cards, instead of five, and did the "bottom addition." Now I simply double-cut one card from the top to the bottom.

You see, as long as I had to get rid of one card from the top, that card might as well be utilized. Of course, I could have thumb-counted five cards, then used the "center discard" to get rid of one card from the top. But I use the "center discard" only when absolutely necessary.

Incidentally, I count picture cards as ten, unless *both* "affinity" cards are pictures, or one is a picture and one is a 10-spot. Then I give the picture card its regular 11, 12 or 13 value, to differentiate.

I urge you to practice this until you can do it without your thinking showing. If you have to hesitate to think, it detracts from the effect. If done smoothly, however, it is quite magical. And, it will take some ingenuity on your part to get it working smoothly.

So far as presentation is concerned, well, I've given you the patter at the beginning. The rest really takes care of itself. I think it's best to let you fit your patter to your own speed, etc.

For the "running add-on," your handling should look like **this**:— The first "affinity" card has just been inserted. Now do the "running add-on" with as many cards as necessary. Drop the deck onto these, and look at the second spectator, reminding him to insert his card. Then continue running cards. It looks as if you merely stopped (for a split second) to remind him—if it's noticed at all.

Always end by giving the deck two complete cuts. Then spread smartly face down on table, left to right. Count to chosen cards, push them out of spread; ask for names of chosen cards, and display!

Afterthoughts:— Play with this a while, you'll learn to love it. It will give you a nice feeling of accomplishment when you do get it working smoothly and correctly.

The entire effect takes only a couple of minutes, despite this long explanation.

For the effect to work, there must be at least five cards between the two chosen ones. That is the reason for the between 1 and 8 and

12 and 20 selections. The highest number the low man can use is 7; the lowest number the high man can use is 13. **That's** just five cards between them.

Incidentally, whenever the "affinity" cards are either two deuces, or an ace and a 3-spot, you can make it easy for yourself by saying that the two cards *total* four. So, have the cards inserted without any extra moves, and count to the fourth card above each one, etc. This is up to you; you can do it either way.

To make it even easier, you can thumb-count, say, three cards from **bottom**, and hold a break, *before* you start counting. Then if you have to do the "broken" count, lose the break and get it again before continuing. This is just to save some time if you have to do the "bottom addition." If you have three cards ready, and have to add, say, four cards—you'd have to thumb-count only one more card. If you had to add only two cards, you'd simply take back one of the broken cards with the right thumb tip, as you did the "bottom addition."

What I've been doing:— Say you've readied three cards; you count to the low number, which is 5. This first "affinity" card is a low one, so you lose the break as you go into the "broken" count. But—there are four counted cards lying on the table. As you drop the deck on them, step it to the left. Now as you pick up all the cards to continue counting, you can easily get a break between these four and the remainder of the deck. All this is merely to lessen the necessity of thumb-counting. If you follow these instructions, you'll never have to thumb-count more than three cards.

Finally; there are instances when you will have to use the "center discard" on either the top or bottom *only*. Be sure you show some cards from top *and* bottom at these times. For example: the first "affinity" card is a 4-spot. Do "broken" count, and second "affinity" card is a 3-spot. You have to get rid of only one card from the top. So, show one or two cards from the bottom, but leave them there. *Then* do the "center discard" with top card. (Of course, you could use the slip-cut in this situation.)

Just keep in mind, that anything you do must look *natural*.

Well-have fun!!

MAGNETIC REVERSALS

SOME OF YOU may find a few similarities of effect between "Mathematical Affinity" and the following routine. That's why I'm placing them together. To my mind, however, they are two entirely different conceptions. This is the brain child of my good friend and fine technician, Ken Krenzel.

I think I should warn you right away that this (as the previous) is for advanced card men. It will take a bit of practice. I can only tell you that if done properly—it 'flows.'

Here is the necessary set-up:— Remove the two red fives and the two black threes from the deck. Place one black three *face up* third from the *bottom* of the deck. Put the other black three face up on the table. Place a red five face up on the face up three. Put four *face down* indifferent cards onto these. Then place the other red five face down on top of all. Now put all these cards on top of the deck. That's the set-up.

Riffle shuffle without exposing or losing the top and bottom stocks. You need two spectators. Turn to the one on your left and ask him to tell you when to stop as you drop cards. Viz: Hold the deck face down in the right hand, from above. Hold it toward the right side rather than center. Start to drop cards from the bottom of deck into the left hand. (This serves the same purpose as riffling up, except this looks much fairer.) Be sure to drop a batch first, so as not to expose the reversed 3-spot third from bottom.

It doesn't matter where you're stopped, but I like to maneuver it so that I'm stopped closer to top of deck than bottom. As soon as the spectator stops you, flip the remaining cards (in the right hand) over (face up) onto the cards in left hand. The reason for holding the deck near the right side is to facilitate this.

Point to the face up card on top, saying, "You could have stopped me here . . ." start spreading the face up cards—"or, at any of these face up cards." Keep spreading until you come to the first face down card, "But you stopped me on this card." (See "Revolving Aces.")

Place all the face up cards on the table. Put the face down card (**the free(?)** selection) face down on your *left*, near the first spectator. (**Careful** not to expose the reversed cards near the **top**.) Left thumb breaks the deck somewhere near center, and the tabled cards are placed face down into this space. Deck is squared.

Say that you don't want anyone to see this card yet, because it might cause confusion. Turn to the spectator on your right, and repeat this entire thing *exactly*. Place his **free(?)** selection face down to the *right* of the first one.

Now, turn to first spectator and hold the deck in your left hand in standard "peek" position. The tip of your right first or second finger starts to **riffle** upward at the upper right corner of the deck, as you ask him to say, "Stop" whenever he likes. (**Be careful** not to expose the reversed 3-spot third from bottom.)

Time this, so that you don't riffle too many cards and he stops you somewhere near the bottom of deck. Let him see the card he's stopped you at, saying, "Please remember that card." As you talk, allow this card to spring off your right finger and hold a break with the flesh of your left little fingertip *above* it. (This is the standard peek move, except the break is held above the noted card.)

Without pausing, turn to the second spectator; keep riffling and ask him to say, "Stop." He should stop you near the **top**—there will be approximately a third of the deck between the noted cards. Hold a break with the flesh of your left third fingertip *tinder* this card. (Just do the regular peek move—**don't** drop the noted card before securing the **break**.)

The right hand now does a squaring movement on the deck (**simply** run the hand back and forth over the ends of deck, thumb on inner end, fingers on outer end, in a squaring motion) as you ask the assistants to remember their cards

Now you do a five-step cut onto the table, which is neat and simple, but I suggest you follow it with cards in hand. The right hand cuts *half* of the cards above the top break and drops them on table. Right hand returns and cuts *up to* the top break, and drops these onto first batch. Now cut *to* the next break and drop those on top. You're left with a small packet—the bottom portion. Cut these in half, and drop on tabled cards; finally—take the remaining cards and drop on deck.

This entire thing must be done in rhythm or beat; slowly, if

you like, but in beat. Any hesitation or studied actions will kill it. If done correctly, there is no doubt in your **spectators'** minds that their thought of cards are hopelessly lost.

To assure them that they *are* lost, ask one of the spectators to cut the deck near center and complete the cut. (This cut is necessary, so don't forget it.)

Remind the spectators of the cards freely selected originally (which are still face down on **table**). Turn these face **up**—**exposing** a black three on your left, and a red five on your right.

Leaving the deck face down on table, pick up the face up 3-spot and push it broadside through the deck, near bottom. The left hand holds deck steady as you do this. (This is strictly for effect.) Replace the three, and do the same thing with the 5-spot; push this through the deck closer to the top. Replace the five. (**Be sure to replace the three to your left, and the five to your right, face up.**)

Your patter here:— "By doing what I've just done, I've created some magnetic magical reactions which have induced the *mates* of these cards (the three and five) to react in a similar fashion. Watch!"

Spread the deck face down smartly in a wide ribbon spread, from left to right. (**Be sure you're working with a good deck and on a good spreading surface.**) Do this spread below the exposed 3 and 5-spot. A black three and a red five will be exposed face up in the spread, matching the tabled cards! This is why it's important to follow these instructions as to left and right closely. The cards will match **exactly**—this looks pretty and magical. (**See Afterthoughts.**)

That's your first climax. Now, patter to the effect that the mates have not only reacted similarly (**turned face up**), but they usually go a step further—**let's see if it has worked this time.**

Count slowly and deliberately to the *third* card to the *left* of the 3-spot (starting on the card next to it). Place this card face down *onto* the tabled 3-spot, slightly spread. Take the three out of the spread and place *that* onto the face down card, also slightly spread. You have a "V" shaped fan of three cards—two face up black threes with a face down card between them.

Now count to the *fifth* card to the *right* of the 5-spot. (**This is easily remembered if you keep in mind that you're counting toward the *end* of the spread in each case.**) Place that card face down onto the face up five. Then take the five from the spread and place it face up on **that**—**exactly** as with the threes.

Ask for the names of the thought of cards. Turn both little fans over **simultaneously**, showing the **correct** cards between the threes and fives!!

Afterthoughts:— I hope you realize that you **shouldn't** attempt to perform this until you fully understand it, and have it working smoothly.

As I mention elsewhere, I believe it's important to know when and where to do certain routines. I feel that my "Mathematical Affinity" and Ken's "Magnetic Reversals" should be done for intelligent laymen. They are better equipped to grasp the **impossibility** of the effects. If done smoothly and correctly, I think you can challenge even knowledgeable card men to try to reconstruct **them**—I don't think it can be done.

I have given you the patter at important **points**—fill in your own where necessary.

Incidentally, if you're repeating this for the same **people**—you don't have to use threes and fives. After you use it and work with it **awhile**, you'll see that you can use any two **pairs**—just set up accordingly.

One example:— Say you want to use the red fours and the black sevens. Set up as follows: a red four face up *fourth* from bottom. Place a black seven face up on the other face up four. Put *six* indifferent cards face down on these. The other black seven face down on all. Then all on top of deck. Do the routine exactly as described, and it will work just the same. At the end, you count to the *fourth* card to the left of the four, and to the *seventh* card to the right of the **seven**—of course!

As you probably can tell from reading this far in the book, I like effects to *look* pretty wherever and whenever possible. Particularly when doing any effect which requires layouts. In this routine, when you do the spread to show the two reversed mates—each reversed card should be *directly* under its mate on the table. After you've used it a while, you'll know just how far apart to place the two tabled cards so that it will look just that way.



*Harry Lorayne remembering the names of 500 men
at a General Electric convention!*

CHAPTER IV
UNIQUE CARD TRICKS

THE INSEPARABLE FOUR
SENSITIVE TOUCH
LORAYNE'S POKER DEAL
THE MOVING PENCIL
VERNON'S ACES
FAN PREDICTION #1
FAN PREDICTION #2
SYMPATHETIC DECKS
MATED!
REVERSE LOCATION
BLACKOUT!
THE SPECTATOR ESTIMATES
CARD SANDWICH
LOST AND FOUND ACES
LAZY MAN'S CARD TRICK
CHALLENGE ACES
PUSH-THROUGH CHANGE
PUSH-THROUGH POKER

CHAPTER IV

THE INSEPARABLE FOUR

THIS is a control of four cards which laymen find quite impressive, and which fools magicians, too. I'll give you two different endings, and a few methods of arriving at these endings; you choose the one you like best.

Have any deck **shuffled**, then ask spectator to name any four of a kind. Assume he names kings. Turn the deck face up and spread the cards from hand to hand, looking for the kings. As you do, count silently to the 25th card from the face of the deck (**don't** count the kings, which should be stepped up as you come to them as in "Two Card Reverse").

When you reach the 25th card, **in jog** it about half an inch and continue looking for the kings. Strip out the four kings and place them face up on the table. Turn the deck face down; cut to, and including, the jogged card. This puts twenty-four cards in each half. Place the two halves face down on the table.

Ask a spectator to cut each of these piles in half. It doesn't matter if he cuts unevenly. You now have four face down packets in a row. Place the kings face down, one on top of each packet. Say, "Having the kings on top would make this too easy, so **I'll** lose each one in its packet."

Pick up the packet on your left and do an overhand shuffle, running the top card first. This brings the king to the bottom. Give the packet one more shuffle, doing the slip-shuffle this time, keeping the king on bottom. Replace this packet on the table.

Pick up the second packet and shuffle the king to the bottom. Then overhand shuffle once more, **bringing** the king *back to the top*. (**Simply** run the last few cards singly, and the king must end up on **top**.) Now drop this packet on *top* of the first one.

Pick up this half deck (packets 1 and 2), and say you'll make sure the kings are lost by shuffling these cards. Do one slip-shuffle. This not only keeps the one king on bottom, but it brings the top king to second from the bottom. For some reason, this confuses even magicians.

Replace this half deck on table. Now repeat exactly with the third and fourth packets as you did with the first and second. When you're through, you'll have two halves face down, with two kings on the bottom of each. All the shuffling should be done at a fairly rapid pace as you talk about losing the kings.

Have the spectator place either half on top of the other, and let him cut the assembled deck (**straight cuts**) as often as he likes. It doesn't matter; there will always be twenty-four cards between the two pairs of kings. That is the principle involved for the first ending.

Take the deck and say that you'll make sure the kings are lost by giving it the best and fairest shuffle possible. Do as perfect a faro or butt shuffle as you can. Now spread the deck smartly, face up on table, and show that the kings are indeed inseparable!

You realize, of course, that no matter where the kings lie in the deck, the butt shuffle will interlace them into each other because of the twenty-four cards separating them—and they will be together when you spread the deck.

That's one ending. I like to end with the kings on top of the deck. Well, that's no problem. Do as explained, up to the point where the spectator cuts the assembled deck, just prior to the faro shuffle. Now, snap the deck into a pressure fan, faces toward you, remarking that the kings are definitely lost. Spot a pair of kings, and simply break the fan at that point, cutting them to the top.

You have two kings on top, and the other two in the exact center. When you cut for the faro, let the cards fall off the thumb until the two center kings have fallen. (This takes no extra time, since you know where they lie.) You now have a pair of kings on top of each half. The faro will leave the four of them on top.

You can end by reversing them or palming them off. I like to give the deck one jog shuffle, keeping them on top, and then turn them up slowly, one by one—that's strong enough.

I'll make this even easier: If you want to, you can forget about jogging the 25th card at the beginning. Take the kings out and let a spectator cut the deck into four packets. It's no longer necessary to have exactly twenty-four cards between the pairs of kings.

The only difference this can make is, it may take another split second to find the center pair when you cut for the faro. They won't be in the *exact* center—is all. When you do the faro, make sure you start it from the top, so that the two top cards of each half interweave.

Well, I've just made it a bit easier. **Now—you** can even eliminate the fan to bring one pair of kings to the top. When you're looking for, and stepping up, the kings, you are in perfect position to corner crimp one of them. The fingers of both hands are out of sight under the spread deck; so corner crimp any one of the kings.

When you place them on the packets, make sure that the crimped king goes on either the second or fourth. This will bring the crimped king to second from the bottom of one of the halves, after the shuffling.

When the spectator has cut the deck, take it and give it a few more cuts. Get the crimped card to the top on your last cut. You're all set to do the faro now!

After all this explaining, I'll make the entire thing even easier for you, by omitting the faro shuffle! Personally, I always use it; but I'm sure you realize that you can cut the deck so that a pair of kings is on top of each half, then simply give the cards a regular riffle shuffle! Just make sure that the top two cards of each half fall last.

Afterthoughts:— Well, it's up to you to select the method **you** think best. If you're interested in which I use—it's the fan to get one pair to the top, and then the faro shuffle.

It's easy to fit a patter story or plot to this, if you want to. **I** do it as a show-off kind of thing, showing (and telling) the audience what you can do with sensitive fingers, a knowledge of sleight of hand, twenty years of practice, and so on.

Do it smartly, at a fairly rapid pace. Don't hesitate or stop to think while you're performing it—and I think you'll want it in your repertoire.

SENSITIVE TOUCH

THERE may be better ways than this of getting a chosen card into your pocket—the easiest being to simply control it and palm it. There's the right time and place for that, and I believe, there's a time and place for the following effect.

Only one sleight is required (unless you want to count the jog shuffle), and that's a palm. I will not describe any palming methods because I think that's an individual thing, and entirely up to you.

I feel that anyone who has purchased this book, *can* palm a card. I will, however, mention that a big point with me is the *timing* of a sleight, more so than its execution. I have small hands, and many times I've palmed a card and had it slightly protruding from my hand. *But*, nobody saw it; because at the moment I executed the palm, the spectator was busy following my instructions. You'll find this kind of misdirection throughout the book, and a good example of it in this effect.

Have any deck shuffled. Ask the spectator to think of any number from 1 to 10. (You can make this 1 to 15 if you like. It's a matter of how long you want the effect to take.) Tell him to count to that number from the *bottom* or face of the deck. He is to remember the card and the number, and leave the card at that position.

Take the deck and place it behind your back. Patter: "You know that I could have no idea what or where your card is. I only know that it is somewhere near the bottom. However, using my sensitive touch alone, I will attempt to find your card."

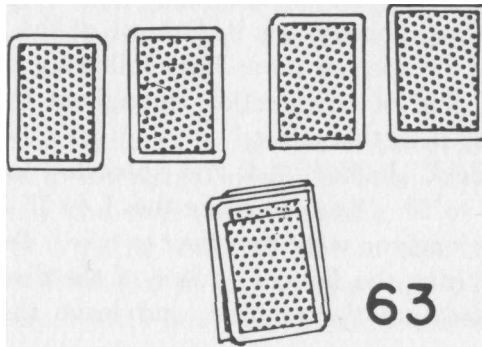
While talking, here's what you do behind your back: Hold the deck face up and count ten cards off the face, one at a time, reversing their order. (Of course, if the spectator thinks of a number from 1 to 15 you'd count fifteen cards.) Place these ten cards on top of the deck. Now count off *six* more (you needn't reverse these) from the face and place them on top.

That's all you have to do. Just be sure to count the ten first, reversing their order. *Then* count off the other six. Turn the deck face down, still behind your back, and bring out the top card, saying, "And here's your card!"

When the spectator denies **this—bring** out the **deck**, place this card on top, and give the deck a jog shuffle or two (**and a false cut**, if you **like**). You must keep the top sixteen cards intact. Patter: "Well, I guess my fingers aren't too sensitive today. I'll have to find your card another way. I never give up, you know. Perhaps you'll even find it *for me*."

Your audience should now definitely believe that the thought of card is completely lost. You really don't know what or where the card is. Hand the deck to the spectator. Have him hold it face down, and tell him to deal, one at a time, from the top, into a pile—the same number of cards as the number he thought of originally. If he thought of 7, he is to deal seven cards, etc.

You needn't look while he does this. Now tell him to deal four more cards onto the table, in a row, above the packet he's just dealt. (See Fig. 63.) I don't like to mention, "four"; I just **point**, as I say, "Put another card here, here, here and here."



Take back the deck; show the bottom **card**, saying, "This shouldn't be your card." Place this card into the center. Turn deck face down, show the top card, saying, "And neither should this." Place this card into center. The chosen card is now on top!

The deck is held in readiness for a top card palm; but *don't* palm it yet. Ask the spectator to point to any one of the four cards he's dealt in a row. Have him turn that card over. *Now* is the time to palm the top card; while he's turning the tabled card.

Say, "And there's your card." When he denies this, say, "**That's funny—turn up another one, will you.**" As he does, place the deck on the table, and put both hands, nonchalantly, into your pockets. Ask if **that's** his card. He'll say "No," of course.

Act surprised, and have him turn up the remaining two cards. Take your hands out of your pockets at this point, leaving the

palmed card. Say, "I can't understand this. Will you look at these (**gesture** with both hands, so audience can see them empty, at the cards he dealt in a pile) and see if your card is there?"

Finally have him look through the deck for his card. He needn't go through the whole **thing—interrupt** him by saying "Say, are you kidding me or something? What *was* your card?"

When he names it, show your hands empty, reach into your pocket and pull out his card. Say, "You *must* be kidding. That card was in my pocket all the time!"

Afterthoughts:— The impression this leaves on my audiences is that I've been kidding them all along, and that I had the card in my pocket from the beginning. If you palm the card properly (at the right time), and act this thing out; that's the impression you should leave.

If you're doing it for one person and you're worried about the palm, stand at his shoulder while he's seated. This is a natural position, as you're explaining where he's to deal the cards, and he'll never see the palm. He'd have to look over his shoulder, while he's turning a tabled card face up, to see it.

Palm the card when he turns up the *first* of the four cards. The sooner you place the deck down, the better the chances of the audience swearing that you never had the deck in your hands at all. (Except at the start, of course, when it was behind your back.)

This explanation has been necessarily lengthy, but in practice, this is a fairly quick trick.

LORAYNE'S POKER DEAL

THE following routine may seem familiar to you. If it does, it's because it appeared, some time ago, in Hugard's Magic Monthly magazine.

Although the principle involved here is probably older than I am; although I don't honestly believe I've added anything to it but the routine and the presentation; although I know that as soon as you start to read it, you'll say, "Oh, I know *that* old thing"—Well, at the risk of seeming immodest, I have acquired something of a reputation as a top-flight card man; and, one of the routines responsible for that reputation, is this one.

I am a firm believer in knowing *when* to do certain effects and routines. The following should be done after you've already im-

pressed your audience with some fabulous card tricks. Your audience should consist of card players, or people who understand Poker.

Now, if you're willing to accept about twenty years of experimenting and *performing* (for some of the shrewdest and most blase audiences) you'll learn to do this particular routine *exactly* as it is about to be described.

Effect, method and (**most important**) presentation:— At the right moment, when everyone is listening intently, say, "You **know**, many times, when I do some of these little miracles (tongue in **cheek**), sooner or later I'm asked if I can demonstrate how to cheat at Poker." Start looking through the **deck**, throwing the four aces face up on the table. As you look for the aces, get the 10S, JS, QS and KS to the top of deck, in any order. **Don't** do this furtively; take your time. Nobody knows what you're doing yet, anyway.

Continue: "Well, I can't show you *how* to cheat, that would be unethical! But, I *can* show you how / learned to cheat at Poker, if you're interested." At this point, everyone smiles knowingly, for they think you're really going to let them in on some inside secrets.

You should now have the aces on the table, and the four spade cards on top of the deck. Jog shuffle once or twice, keeping the spades on top. Place the aces to the bottom of deck, making sure that the AS is the bottom card.

"Well now, here's a true story, which I just made up! I was out in Reno, Nevada; in Harold's Club, to be exact. You know that gambling is legal there. Well, I was waiting for a friend, and while waiting, I was doing some one-hand cuts, and things like that (do some fancy one-hand cuts, ending with deck in same position), when an elderly gentleman happened to see me. He approached me, and said, 'Say son, I see you can handle a deck of cards.' I said, 'Yes, I play around with 'em, a bit.'

'Well,' he said, 'how would you like to learn how to run up a hand. In other words—cheat, at Poker?'

"Well, he was a little older than I, and I thought he could really teach me something. So, I said, 'Sure, I'm always willing to learn.'

"This is what he showed me: He said, 'The first thing you have to do is get the four aces to the bottom,' (here you show spectators the four aces on bottom). He didn't show me *how* to do this, he just said to get them to the bottom. But he did show me this: He said,

'Now you can actually shuffle this deck, always keeping the aces on the bottom, if you let the aces fall first.' (Riffle shuffle, obviously showing that you let the aces fall first, so that they remain on bottom. Be sure you **don't** lose the four spade cards. They must remain on **top**.)

"The old man continued, 'After doing this once or twice, always keeping the aces on bottom (**show aces once more**) you do what is known (**start to deal five hands of Poker, face down; the fifth hand is yours**) in the parlance of the trade, as a bottom deal. In other words, you take the card from the bottom instead of the **top**.'

(You must time this so that when you come to the end of the sentence, you're demonstrating the bottom deal with the card you deal to yourself. Actually do a bottom as best you can, but do it **slowly and obviously**.)

"And again (**start dealing second round**), he showed me how to get the second ace from the bottom (**be dealing the ace to yourself now**) instead of the top. He said, 'Of course (**start dealing third round**), once you've mastered this particularly difficult manipulation (**be dealing third ace to yourself**) you can never be beaten in Poker, or in any other game, for that matter.' Once more (**start dealing fourth round**), he showed me how to get the fourth ace from the bottom instead of the top. (**Deal last ace to your hand**.)

"He said, 'Once you (**start dealing the last round**) have the four aces in your hand, you can take a legitimate top card' (do so, obviously), which he did.

"And naturally, he showed me that he had the four aces in his hand." (Turn over your five cards and let audience see the four aces. You'll fool some people right here, because they think you're kidding them all along. I've had people say aloud that they *knew* the aces were not in that hand.)

"Then he looked at me, and said, 'Do you think *you could* do that, son?' You see, he was sort of a wise guy, and was trying to trick me. I said, 'Well, I'd like to try it, but I don't want to leave the aces on the bottom *or* the top. I'd rather leave them somewhere in the center.' (Place the hand containing the aces onto the deck; pick up the other four hands, one at a time, and place them on top of the aces.)

"So, I put the aces in the center of the deck, just as I'm doing for you people right now. The aces are lost in such a way that nobody (let the cards fall off your thumb into your other hand, face up, as if you were showing a svengali deck, so that the spectators

get a glimpse of the aces in the center) knows exactly where they are.

"Now, I said, 'My friend, you forgot one thing; that is, shuffling the deck. (Start to do straight overhand jog **shuffles**. Be sure you undercut less than half the deck; the top twenty-five cards must remain intact.) The people I play with are very particular about this. Another thing you neglected was to cut the deck. My friends are very particular about that too!

"So, when I play Poker, I always give the deck a straight legitimate cut." Here, you suit action to words. Time your shuffles so that when you're ready to cut, the bottom half of the deck has been shuffled to the top, and a jogged card is separating the halves. Simply cut to, and including, the jogged card; drop this half on table. Then deliberately drop remaining half on top of this. Don't get fancy here; you'll never beat this cut, since it's really a legitimate one. Just do it slowly to impress your audience that it is legitimate.

The Royal Flush in spades is now set up to fall to you in a five-hand deal. This works automatically, as soon as the hands are replaced on the deck as explained above.

"Now, when 7 play Poker (**start to deal five hands as before**) I don't take any cards from the bottom; I take them right off the top. (Do so, but make it look a little suspicious with your card. *Don't overact*. Look at one of the spectators, and say), "You look a little suspicious, so I'll do it very slowly with the second card."

(Deal second round, again taking all cards from top, look at same spectator and say), "You still look suspicious. I'll do it with one hand. (Deal third round with one hand. Use a bit of a flourish with your card. Look at same **spectator—you'll** get chuckles with this bit of **by-play—and say**) "Look, I know you still don't trust me (**start to deal fourth round**), so you take my card from the top, yourself. (Let him take the card from deck, and place it with your other three cards.) And, of course, the fifth card (**start to deal fifth round**) right off the top." (Take last card obviously from the top.)

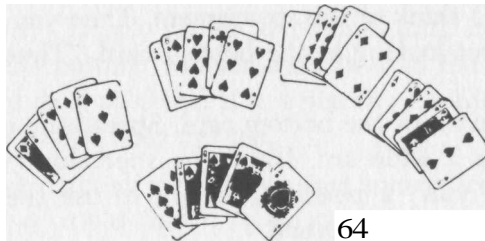
"Now, when I play Poker, I like to know what I'm playing against. (Start to turn up the hands, starting with the one on your left.) For example, this fellow on my left has two pairs, queens and fours; this fellow has a whole hand full of nothing," etc. (Call all four hands. If you're lucky, and turn over a couple of good ones, you'll be given credit for something you had nothing to do with. An ace will show in the second, third and fourth hands.)

"But just at this point (**the** four hands are lying face **up**, slightly spread. Your hand is still face **down**), the gambler stopped me, and said, 'Just a moment, son, I notice you've got three aces out here (point to each of the face up aces); how in the world can you possibly have four aces in your hand (**point** to your face down **hand**), unless you have a deck (**point** to deck) with seven aces? And that's not **honest!**'

"So I said, 'Excuse me, my friend, but you misconstrued me. I didn't say (pick up your hand and mix the cards slowly, face down) I would get the four aces. I said I would get the winning hand! And I have the hand that can't *possibly* (start to turn your cards up onto table, one by one. Time this, so that you'll turn the last card at the end of the sentence) be beaten in **Poker—a Royal Flush—in Spades!**' (Turn last card on word, "Spades." Pause.)

". . . And that should teach you never to gamble with strangers." (See Fig. 64.)

This last sentence is said directly to your audience.



Afterthoughts:— If you follow this routine exactly as described, you'll be given credit for being a most fantastic card handler. I think this is a great example of why sleights, per se, are not so important. It's timing and presentation that should be practiced, and practiced, to give you some minor miracles.

The routine does not take so long as it would appear; it should be done at a nice steady pace. A little mugging and acting helps; but please, please, *please*—practice it until you can do it smoothly and with proper timing, and you'll have a routine that you'll use for many years to come.

If you don't get a round of applause, each time, when you're through performing it for **laymen**—re-read this. You're doing something **wrong!!**

THE MOVING PENCIL

PERFORMING this for laymen may seem chancy to you, at first. Well, maybe so; but it's also a stunner. I've used it for years, and it has never failed to draw a gasp from the audience.

It is not the kind of effect that you'd want to perform for other magicians, but is great for laymen. There is no "out" if you fail. I can only assure you that if done properly, you can't fail.

Tell the spectators that this is an experiment, and you do not guarantee success. *That* is your only out. It is presented as an *experiment* in ESP, thought transference, or what have you.

While shuffling any deck, spot and remember the bottom card. It is best to spot this card prior to actually going into the effect. If you know the bottom card, and the deck is on the table, you can **suddenly**(?) think of this experiment. Then you can slip-shuffle the deck, without looking at the bottom card. "Time misdirection," remember?

Anyway, you know the bottom card. Spread the deck face down on the table, in a wide arc. Hand the **spectator** (who should be sitting opposite you) a pencil. Tell him to use the eraser end to pull any card out of the spread.

Make a big "to-do" about him having a **completely** free choice. Tell him that he needn't select any card that is **perhaps**, more exposed than the others, or in any obvious position. When he pulls out a card, don't let him pick it up. Just tell him to leave it face down near him.

Patter: "Now, you don't know the name of that card, do you? And neither does anyone else in this room, including myself. I don't *want* anyone to know what the card is, but I do want you to identify it in some way.

"So, would you put your initials in any corner, on the back of the card. Or, if you like, put an X in one corner, or in every corner; just make sure you can recognize the card when you see it again."

Let him identify it any way he likes; he can sign his name across the back of the card if he wants to. Make sure his mark is dark enough to be plainly visible.

As he's doing this, pick up the deck and shuffle it **nonchalantly**, retaining the bottom card. Also be sure that you don't, in any way, look at the cards in such a manner that might appear as if you can see the bottom card.

Say, "Now, my friend, I'm going to have to trust you. By that I mean, I'm going to ask you to pick up that card without looking at it. And—place it anywhere into the deck, as I shuffle."

Here, you do a Hindu shuffle. Do it once as you talk, pulling cards out of the center and shuffling them to the top, completing the shuffle. This is a good convincer, since it appears as if the bottom card is lost—but make no mention of it.

Now start a regular Hindu shuffle, pulling cards from the top in small groups. Hold the deck face down at all times. Allow the spectator to drop the marked card onto the shuffled portion any time he likes. When he does, drop the rest of the deck, slowly and deliberately onto his card and square the deck. Of course, your key card is now directly above the marked card.

Try to time this so that the card is placed near the center of the deck. If it isn't, simply shuffle, overhand, until it is. If the card is placed near the bottom, run some cards from the top and throw the remainder of deck on these. If it is placed near the top, undercut some cards and shuffle onto the top.

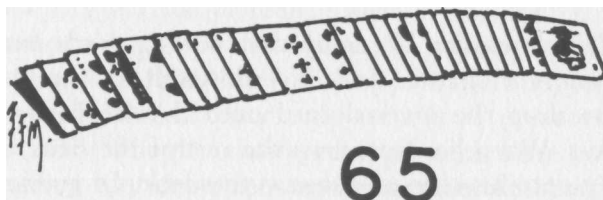
Patter: "That marked card is now lost somewhere in this deck. The only way we could find it is to spread the cards face down, until we saw your mark. But that's the easy way; let's try it the hard way."

Spread the deck in a wide ribbon spread, *face up* on the table. Make as neat a spread as you can. Be sure that both your key card and the marked card are visible. If they aren't, tap the spread with your fingers, separating cards, remarking that you want all the cards to be visible. Don't, whatever you do, tap and spread only in the vicinity of the key and marked cards; do it all over the spread.

Incidentally, if, when you spread the deck, you see that your key is near an end, simply pick up the cards, give them a shuffle bringing the key nearer the center, and re-spread the deck.

Pick up the pencil. Hold it in your right hand, near the eraser end, the point pointing down toward the spread deck. The pencil point should be approximately six to eight inches above the cards,

and pointing at the top card at the left end of the spread. (See Fig. 65.) You should be standing at this point, while spectator is seated.



Say to the spectator, "Would you please hold my (**right**) wrist with your left hand." Allow him to grasp your wrist. Start to move your hand and the pencil slowly, and **say**, "Now, as I move the pencil over the cards (pause), whenever you feel like **stopping**—just stop me."

This is the crux of the effect. You must say this last sentence exactly as I've written it. As you talk, move the pencil on a horizontal plane (**spectator's** hand moves along with **you**), timing the movement to your talk. You must end the sentence about three or four cards *before* the point of the pencil is directly over the marked card. (**You** know, of course, that the marked card is the one immediately to the right of your original bottom **card**, if **you've** spread from left to **right**.)

Emphasize the word "stop" *slightly*, at the end of the sentence. Remember that the pencil point should be about, oh, an inch and a half in front of the marked card when you end the sentence.

If done correctly, the spectator will stop you when you are directly over the marked card. If **necessary**—**when** you are over the **card**—if you stop for a fraction of a second yourself, most people will stop you right there by tightening the hand on your wrist. They'll actually believe that they stopped first! You'll see that this is so, when you've tried it a few times.

As soon as he stops you, say, "All right; you want to stop here.

Will you lead me down, please. I don't want you to think I'm cheating."

As you say this, start to move your hand downward, the pencil point heading straight for the marked card. If you see that you're off a bit, your fingers should tilt the pencil slightly, so that only the point moves toward the card.

All eyes will be following the point, including those belonging to the spectator holding your wrist. If the pencil moves at a bit of an angle, it won't be noticed, *if* you start heading straight down again right away. I mention all **this—just** in case. If your talk is right, there will be no need for adjustments; he'll stop you right over the card.

The reason for holding the pencil six to eight inches above the spread, is to give you leeway, if you need it. One other point; perhaps one out of every hundred spectators will try to move your hand to the left or right as you move down. If he **does—don't let him!** Just keep moving straight down, and say he is not to move off at an angle; you must go by his first impulse, etc.

Allow the pencil to stop, point touching the marked card. Pause for a moment. Then turn the pencil over and push the card out of the spread with the eraser end, saying, "Now, there *is* some scientific principle behind this; I myself don't know what it is, but would you turn over that card!"

Watch the look of amazement on your audience's collective face, when they see that it is the marked card.

Afterthoughts:— This, I **think**, is a fine example of using an old, well-known principle to do a minor miracle. The bottom key card, I would imagine, is about the oldest known idea in card magic. Yet it is beautifully hidden in this effect.

It has been serving me well for many years. In all these years, perhaps once or twice, the spectator moved past the marked card. Then, I simply moved quickly to the other end of the spread, saying that I'd start again. I'd start to move from that end, and this time he would stop right over the card.

Be sure that the marked card is never more exposed than the other cards. This would make it obvious and would probably make the spectator avoid stopping over it.

Incidentally, don't try this on your wife or other magicians, at first. **This**, to my mind, is strictly a layman effect. (**Magicians' wives are not laymen.**)

Also, don't let the length of this explanation deter you. I've explained and described it exactly as I perform it. I wanted to make sure you grasped all the fine points; and the presentation is everything here. Without it, I don't believe it means a thing.

VERNON'S ACES

THERE are many classic **Vernon** effects already in print. Neither one of us (**Dai** nor **I**) could remember whether the following has ever appeared in any book, manuscript or periodical. **Dai's** thinking and handling makes this one of the most outstanding controls of four cards that I know.

It is necessary to do a fairly decent faro shuffle. If you haven't learned to do this yet, this effect will start you practicing it, I'm sure.

The effect is this: Four aces are removed from the deck. Deck is cut into four face up packets. An ace is lost into the center of each of these. The four packets are assembled. Deck is given two faro shuffles. Four aces are shown on top!

This can be done at any time, with any deck, and with no set-ups or preparation. Here's how: —

Have any complete deck shuffled. Take it back, turn it face up, and start looking for the four aces. **Here's** an example of **Dai's** thinking: To save you a couple of seconds later; when looking for the aces, instead of spreading the cards, reverse them one by one as if you were counting them. Note and remember the sixth card. (**This** becomes the sixth card from top of **deck**.)

This is not absolutely necessary, but is a fine point, as you will see. Anyway, after you've spotted that sixth card, you can search for the aces any way you like. Drop them face up on the table as you find them.

Now cut the deck into four face up piles. They should be in a row from left to right; original top of deck at your left. Cut these as evenly as you can without making it a studied action. It doesn't matter whether the packets are even or not, so **don't** worry about it. As a matter of fact, you can let the spectator make the piles for you.

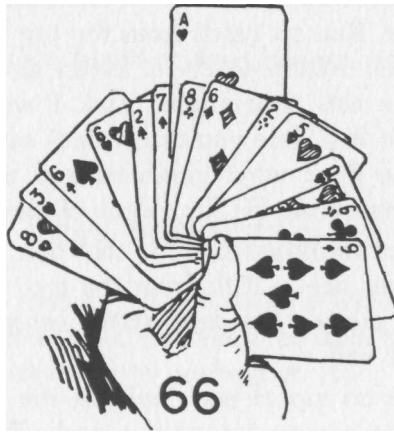
Now pick up the first packet on your left, and snap it into a face up fan. Pick up one ace and place it after the sixth card —

seventh from the top of this fan of cards. If you noted the sixth card before, you place this ace **immediately** to its right (or below it, **actually**).

This must be done without **hesitation**, whether you've remembered the sixth card previously or not. The thing to do is to spot the sixth card from the top of the fan as you reach for the ace. Then run the ace along the face of the fan from right to left (for **effect**), and slip it in to the right of this card.

Leave the ace protruding from the fan as you show everyone that it's somewhere in the center. At this point, you must count the cards *to the right* of the ace. Assume there are seven cards, for description's sake. (See Fig. 66.)

Push the ace flush with the fan and square the packet. Replace it on the table. (**All** packets are replaced face **up**.) Now do a simple subtraction problem in your mind. Subtract the number of cards that were to the right of the ace — from *twelve*.



In this example there were seven cards, so the answer is five. This means that in the second packet, the ace will be placed to the right of (or beneath) the *fifth* card from the top of the fan (The ace actually goes in sixth from top, but I like to think of it, or work it, as I'm explaining it: going beneath the fifth card.)

Pick up the second packet, fan it, reach for the second ace. As you do, spot the fifth card from top of fan. Run the ace from right to left along the fan (like running a stick along a picket fence), and place it **beneath** (to the right of) the fifth card.

Again **display** this, and silently count the cards to the right of the ace. Assume there are *six* this time. Well, six from twelve

equals *six*, so the third ace will have to go to the right of the sixth card from top, in the third packet.

Fan the third packet and place the third ace where it belongs, as just explained. You do *not* have to count the cards to the right of the ace in this packet.

The fourth ace *always* goes *seventh* from the *bottom* of the fourth packet. After you've made the fan, spot the sixth card from bottom. Then place the ace *above* this card, or immediately to its *left*.

Please remember that all this is done slowly, so the audience sees that the aces are really going into the center of each packet. Do not make your counting obvious, whatever you do.

Now, assemble the deck by placing the packet on the right onto the one to its left. Then these onto the one on the left, etc. In other words, the original top goes back on top. I usually say, "Here's one ace, two aces, three aces, four aces," as I assemble the deck.

Pick up the deck, turn it face down and hold it in position for an overhand shuffle. Run *six* cards from the top into the left hand, then throw the deck on top of these. Patter as you do this, "If I were to shuffle like this, you might think I was looking for the aces — so I won't do it. (**Here** you throw deck on top of six cards.) But I *will* give the deck what gamblers and magicians consider to be the fairest possible shuffle for a deck of cards."

What you've accomplished here, is that one ace is now on top of the deck. Another ace is 27th from the top. Do as neat a faro shuffle as you can, cutting the deck at the center ace. This ace is on top of the lower half.

There is an ace on top of each half; at the completion of the faro, these two aces are on top of the deck. The remaining two aces are *together* (if your faro was at all neatly **done**) in the *center* of the deck. Say, "Did you see how fair that shuffle was? Look, I'll do it once more."

Do one more faro, breaking the deck so that the two center aces are on top of the lower half. The faro brings the four aces together on top.

If your audience isn't convinced that the aces are hopelessly lost in the deck — you've goofed somewhere. Do one false cut (**I** usually do a double-cut. *Viz*: Cut and hold break, then double-cut to break), saying that your sensitive fingers should find the aces for you.

Place the deck on the table and slowly turn up the four top cards, showing the four aces! !

Afterthoughts:— I can only repeat that I believe this to be one of the finest controls of four cards that I know. Learn to do it smoothly, and you've gotten much more than your money's worth out of this book.

When placing the aces into the fans, if the four packets have been cut unequally, you may count only, say, four cards to the right of an ace. It doesn't matter. That only means that the next ace must be placed to the right of the eighth card from top of fan.

You realize that what's happening is **you're** simply putting twelve cards between each ace. Incidentally, if you count six cards to the right of *each* one, that means that the packets have been cut exactly equal (twelve cards in each). You can then pick up the packets in *any* order after the aces have been lost (?) in them. In this case, I would allow the spectator to assemble them in any order *he* likes.

Don't try for this; but if it does happen, take advantage of it.

FAN PREDICTION #1

HERE is an idea of Alex Elmsley's which should find favor with most of you. You must be able to do a decent pressure fan in order to perform it. And, you need two spectators.

Hand a piece of paper and a pencil to one spectator. Tell him that *he* is going to predict the card that another spectator will select. Fan the deck, faces toward him. Tell him to settle his mind on one card.

When he says he has, have him pull it out of the fan and place it face down on the table. (Let's assume he takes out the 4D.) Have him write the name of this card on the paper. He folds the paper and leaves it in full view.

Now, pick up the card without looking at it. Say that you will place it into the deck, behind your back, so that they will have no idea where it is. When the card and the deck are behind your back, turn the 4D *face up*, and place it *second* from the *bottom*.

Come out with the deck held *as* for dealing in the left hand, face down and well squared. Patter to the effect that only the first spectator knows the name of the predicted card. Also, that neither of the spectators know where the card is now.

Here, I like to turn the left hand over as the left thumb pushes the top card off, half way. This shows that the card is not on top or bottom. Be careful not to expose the reversed card second from bottom.

Turn the hand over again and follow this with cards in hand. Turn to the other spectator and start spreading the cards face down from left to right hand, telling him to touch any card. Give him an obviously free choice, but try to have him touch one somewhere near center; if you can do it without strain. (See Afterthoughts.)

When he touches a card, step it up so that it protrudes at least half way from the spread. (See "Two Card Reverse.") The left hand reverses all the cards under the selected one (this must be done carefully so as not to expose the predicted card). The left thumb holds the touched card on the face of this half as the right hand flips over (reverses) all the cards above it.

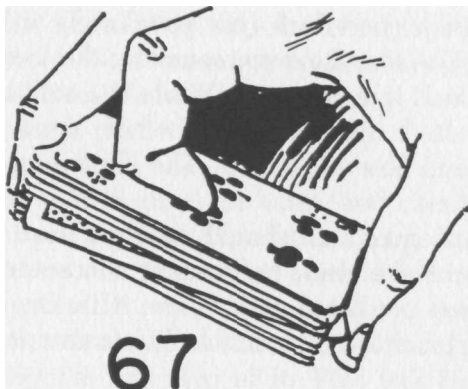
All you're actually doing is reversing the deck around the touched card. Square the deck, leaving the touched card protruding. You are now (or should be) in this position: The deck is face up; the touched card, which no one has seen yet, is face down, protruding from the center. And, the predicted card (4D) is face down two cards below the protruding one. The deck is held up near the left fingertips.

All this is done during the following patter: "You want this card? Fine; let's leave it face down in this face up deck, so we can keep our eyes on it."

With the right fingers, start to push the protruding card flush, but tilt it to the left as you do. In this way, part of the back of the card is in full view constantly. Say, "As you can see, this card never leaves your sight." When the card is all the way down, but protruding diagonally from the left side of deck (See Fig. 67), you do the following:—

Make a neat pressure fan. This is done with the card protruding. You may have to alter your right fingers just a trifle as you grasp the deck to make the fan, because the upper right corner of the exposed face down card will be protruding about an eighth of an inch from the upper end.

But that's the **only** difference. Otherwise make the fan as if that card weren't there. You now have a face up fan with one face down card exposed in the center.



If the fan is a neat one, get ready for a surprise. If you turn the left hand over, the 4D will be exposed on the other side. Viz: It will be face up in the face down fan. The illusion is a perfect one. The face of the 4D will be exposed on that side exactly the same way as the back of the touched card is exposed on the other.

But to go back a moment. If the fan is not particularly neat, or, even if it is and to stay on the safe side, do **this**:—Approach the face down card in the center of the fan with the right fingers. Take that card and the *two below* it, and move them just a bit to the right. You do this ostensibly to give a better view of it, but really to assure that the 4D is exposed on the underside. If you try this once, you'll know what I'm talking about.

Okay—now, still holding the fan face up, ask the first spectator to read his prediction out loud. As soon as he does, turn the fan face down showing that his prediction is correct!

Now, to remove this card: Again, if the fan was neat, the card can be removed without exposing the other one. But, do it this way: Remember the fan is face down now. The right fingers grasp the face up card, thumb on face and fingers underneath. As the thumb and forefinger pull the 4D out of the fan, the second fingertip pushes inward slightly on the edges of the cards. This is all you need do to make sure that the other reversed card is not exposed.

Drop the 4D face up on the table. Close the fan while it is face down, or else you will expose the other card. That's it! Of

course, **you're** left with a reversed card in the center, so straighten it out the first chance you get.

Afterthoughts:— This is one of the prettiest illusions I've seen in some time. Use a good deck (**not powdered**) and you'll have no trouble with it. You may have to maneuver the touched card a bit, after you've pushed it down, to facilitate the making of the fan. It doesn't matter; do it openly. After a while, **you'll** know just how much to tilt it, and how to place it. The illustration shows the way I like to leave it.

If the second spectator should touch a card that is far off center, simply cut the deck to bring it to center, being sure to leave the reversed predicted card where it is. Or, better still, step it up when he touches it, then simply remove it and replace it near center.

So far as making the fan is concerned, once you familiarize yourself with the move, you'll see how easy it is.

FAN PREDICTION #2

THE PRECEDING effect is concerned with the change of a card, although it can also be considered a force. This one is concerned strictly with the force of a card. It's a toss-up as to which one you will like better; as a matter of fact, one can be used as a follow-up to the other.

Herb **Zarrow's** basic idea, and my force, I believe, make this a good quickie. Have any deck shuffled by a spectator. Then tell him to cut the deck anywhere, and to turn the cut portion face up onto the face down lower half. **Viz:** He "backs" the deck; the cards are back to back in the center, lower half is face down, and the upper half, face up.

Take the deck, saying that you will write a prediction on the face of the card to which he's cut. As you talk, tap the edges of the cards on the table to square them. If you do this while holding the deck in the left hand, you'll find that you can easily spot the bottom card.

I use a bit of misdirection to cover my downward glance. I have a pencil on the table from the start. At this **point**, while I'm tapping the deck, I ask the spectator to hand me the pencil. As he **does**, I get my peek at the bottom card.

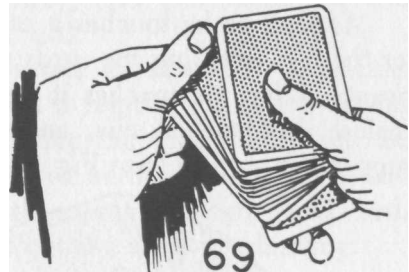
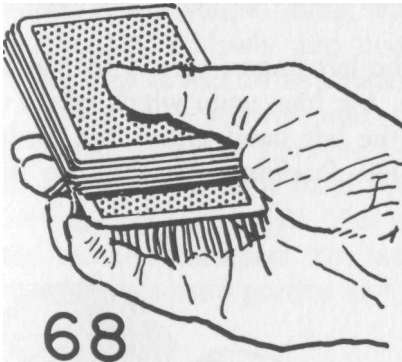
Write the name of the card you've just **noted**, on the face of the card on top of deck. Don't let the audience see what you write. Place the card face down onto the table. Now, turn all the face up cards face down again, so that the cards are all facing one way.

Give the deck one or two **slip-shuffles**, keeping the predicted card on the bottom. Now we come to the Lorayne Force which, so far as I know, is original with me. Anyway, that doesn't matter. What does matter, is that it's an easy move, but a bit difficult to describe in print.

If you follow it with cards in hand, and check your positions with the figures, you'll get it. Slip-shuffle the deck while patterning to the effect that no one knows the whereabouts of the predicted card, including yourself.

As you do your final slip-shuffle, the bottom (predicted) card is **injogged** during the first step of it. This will happen automatically if you simply bend the left fingers inward as the left hand pulls the top and bottom cards from the deck.

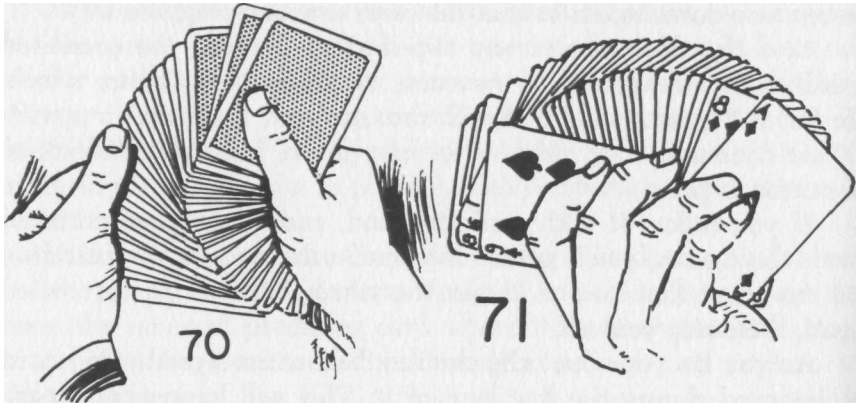
Now, the bottom card is injogged. The deck is placed into the right hand. It is held in the crotch, at the inner end, with the thumb over the back, fingers on the left side near the bottom. (See Fig. 68.)



The left fingers go to the upper left corner of the deck, and start to spread the cards as if they were opening a hand of Gin or Poker that's been dealt to you. (See Fig. 69.) The left thumb pushes the top cards to the right, while the left fingers just ride along the outer end and bottom, at first. Then the left fingers help by pulling bottom cards toward the left. The action of the left thumb and fingers is similar to that of snapping your fingers.

This causes the deck to spread in a reverse fan in the right hand.

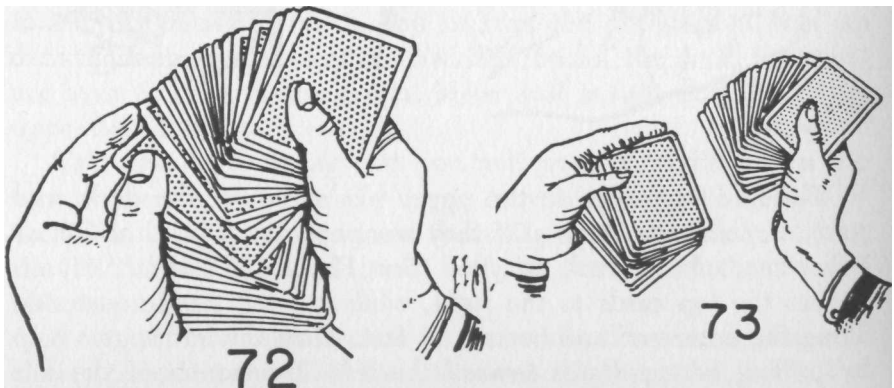
The top cards move toward the right, and the bottom of deck spreads toward the left. (See Fig. 70.) Of **course**, as the deck spreads, the right fingers ride along the underside of it.



If you allow the right first and second fingers to apply a light pressure on the bottom jogged card, **as** the deck spreads, you'll find that it will almost remain stationary, and remain at the right side of the fan. It has been jogged only to keep it from being exposed at the top edges of the cards.

Of course, you're holding the deck face down as all this is done, asking the spectator to touch any card. (See Fig. 71) to see *bottom* view of deck at this point.

As soon as he touches a card, the left fingers spread that area of the fan, exposing the cards more. Ask him again which card he wants. When he touches it again, the left hand grasps the cards below the touched one, and the left forefinger tip rests on its upper left corner. (See Fig. 72.)



Saying, "Okay, here's the card you want" — the left **forefinger** pushes the card to the right. In other words, you're breaking the

fan at the touched card, leaving it on the bottom of the **right-hand**, or top, half. Actually, the predicted (**force**) card automatically becomes the bottom card of this half. The touched card becomes second from bottom, and is lost.

As the left forefinger breaks the fan, **at** the same time, the left hand moves away with all the cards it is holding (**See Fig. 73**), and places them, squared and *face up*, on the table.

Now the left fingers reach under the right-hand half, withdrawing the bottom (predicted) card. This is placed *face down*, and jogged forward, onto the face up tabled portion. Take the rest of the cards with the left hand, and place them face up onto the face down card. The entire deck is now face up with the exception of the protruding face down card.

Slowly push this card flush with the deck. Spread the deck, smartly, face up on the table. Point to the reversed card, saying, "Here is the card you selected." Have them turn over the card on which you wrote your prediction. It is read out loud. Turn over the reversed card to show that your prediction is correct!

Afterthoughts:—I don't know whether the effect is as important as the force, and **I've** tried to describe that as best as I possibly could. It is a simple thing, and a perfect force. Don't do it as a sleight. Do it slowly and nonchalantly, and your audience will swear they've had a free choice of a card.

Try it once or twice and you'll surely get the idea. Of **course**, if you're using the Lorayne Force as a regular force, you would simply turn the right hand up, allowing the spectator to see the bottom card of this half. This is the card he thinks he touched and the one he remembers. You would then drop the right-hand cards onto the left-hand portion and hand out the deck for shuffling.

SYMPATHETIC DECKS

I HOPE you've mastered the Lorayne Force as explained in the preceding **effect**, because the following depends on it.

This is a short routine (actually two separate **effects**) which I've used for years whenever I've been working with two decks of the same size, of opposite color, and in good condition. And when the working surface was good for table spreads.

I'm not going to explain the first effect in detail. Basically — after completing an effect with one deck which leaves a card reversed unknown to the audience — leave it reversed in the center, and start working with the other deck. For example; after doing "Two Card Reverse," leave card reversed on bottom, then cut deck once. Also, be sure you peek the reversed card so you know its name.

Let some time elapse; do some different effects with the other deck. Then, force the duplicate of the reversed card. Get that card reversed in the deck in the best and most imperceptible way you know. See "**Mentalamazement**" for three methods of doing this.

Spread deck smartly, face down, exposing the selected card reversed in center. Pause for a moment, as if the trick is over. Then patter about "sympathetic decks" and sympathetic cards, etc. Spread the other deck above the first one, showing the same card reversed.

Offer to prove that this was no accident. Straighten out the reversed card in each deck, losing it in its respective spread. Leave the two decks **spread**, and ask a spectator to remove any card from either deck; not to look at it, but to place it on top of the other deck. For description's sake, let's assume he places a red-backed card on the blue deck.

Gather each deck and square it. Leave the red deck (**the one from which the card was selected**) on your right. Pick up the blue deck and say, "Here is the one red card in this blue deck. Nobody knows its name, and I don't *want* anyone to know it. So, I'll lose it in the deck."

Shuffle like **this**:— Undercut and run one card, **injogging** it. Shuffle off. Deck is face down in left hand. Leave card **injogged**, as the right fingers flip the deck face up. It's flipped over like the page of a book, from right to left. Now right hand grasps deck from above. Right thumb presses down on jogged card, forming a

break. Double-cut to the break. The red-backed card is back on top (**nearest palm**) of face up deck.

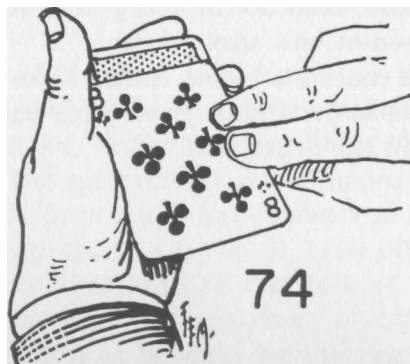
Slip-shuffle the deck, getting ready for my force. Do it exactly as explained in "Fan Prediction #2," except that it's done with deck face up. When you **injoin** the bottom (**red-backed**) card, one fast glance downward tells you its name. (See **Afterthoughts**.) Now fan the deck, as explained, for the force.

"There is one red-backed card somewhere in this blue-backed deck. Let's see if you can find it without looking at the backs, although the odds against it are astronomical. Point to any card at all."

Give spectator a perfectly free choice. Do the force as explained, naming aloud the card he touches or points to. Place left-hand half of deck face down on table. Flip remaining half face down in your hands, showing that he has **actually**(?) found the odd-colored card. Place this half upon the tabled half.

Pick up entire deck. Repeat name of card he pointed to, and do a double-lift showing this card. What you're really showing the audience here, is the face of the card actually pointed to (which has a blue back), and the back of an indifferent red-backed card. **Even** if you quit right here, you'd have a pretty good effect. But—leave the double-lifted card face up on deck, **injoined** about half an inch.

As you patter again about sympathetic decks, the right hand picks up the face up card(s) like this:— hold right hand palm down. Right thumb goes under card(s) at injoin. It moves to center of the card's outer side. First and second fingers grasp card(s) over thumb. (See Fig. 74.)



Right hand turns palm up, turning card(s) face down at the same time, and places card(s) on top of red deck. This takes but

a second, and must look as if you're simply turning the red card face down and placing it back on its own deck. *Don't* make a **move** out of it.

After some practice, you'll find that these cards won't spread as you replace them. Removing the thumb last, helps to assure this.

Pick up the red deck, cut it once, and spread face down on table, exposing a blue-backed card in center. "You see, because an odd card was in the blue deck for a **while—now** there is a blue card in the red deck. Most amazing of all, is that it's exactly the same card; the (name **card**)!"

Turn over the odd card just as you name it, for the finish.

Afterthoughts:— Although this is an easy and seemingly obvious thing, it is quite impressive to laymen. Get it working smoothly; then try it and see for yourself.

The reason I suggested that you know the name of the odd card during the force is that the spectator might conceivably point to its duplicate. If so, you might want to end the effect right there. Just repeat the name of the card, then shuffle deck. Now you can let the spectator remove the odd card himself to see that he actually pointed to the right one, and so on. I like to finish the routine as explained even if he *does* point to the right card.

The time elapse for the first part of the routine is essential. If you had just finished working with one deck, then immediately picked up the other to go into the reversed **card**—an astute spectator might think that you reversed the card in the first deck without his seeing it. And he'd be right.

The "time misdirection" is strong here. If you allow at least ten minutes to elapse, then do the thing as if you just thought of it, you'll be surprised at how strong it is.

Not only is this routine a fooler, it also looks good. That's why I do it only when I know I have good cards and a good surface, so that I can spread the decks well.

MATED!

SOMETIMES even a chance remark can be instrumental in creating an effect. Some time ago, J. Benzais was doing some magic for me. At one point, he handed me the deck and said, "I'll show you a miracle with the **6C**."

I've **forgotton** the trick he did; but his handing me the deck to find the **6C**, and the remark he made, stayed with me. Using only that as a basis, I created the following quickie which has been useful ever since. It is based on the Lorayne Force, which is handled here in a slightly different manner.

Have a spectator shuffle the deck. Take it and turn it faces toward you. Spread the cards at the bottom looking for a red and black card together. You'll rarely **have** to spread more than three or four, and the odds are good that the two bottom cards will be one black and one red.

Anyway, as soon as you come to two such cards, cut them to the top, and remember their names. Let's assume you cut the **2D** and **4S** to the top. Your patter and action during this, is: "You've shuffled the pack thoroughly, but I will show you a miracle with the **2H** and **4C**. They are the only two cards in the deck with which this feat is possible. Here, will you find them for me? The **2H** and the **4C**."

The deck shouldn't be in your hands for more than two or three seconds. As soon as you've cut the desired cards to the top, give the deck one jog shuffle, keeping them there. Immediately hand the deck to the spectator. It should appear as if you started to look for these cards yourself, but changed your mind. You have him find the *mates* to the two top cards. Most often, your audience will forget that you ever touched the deck at this point; *if* you handle it nonchalantly and as explained.

Watch the spectator as he looks for the two cards. Be sure he doesn't cut the deck. When he's found the **2H** and **4C**, leave them face up on the table and take the deck. (Of course, you could

find the two cards yourself, but this is much stronger. When I name them, the deck is already in his hands. Not only will they forget that you touched the **cards**, **you'll** be surprised how many people will be left with the impression that the spectator chose them.)

You now set the two top cards (2D and 4S), one to the bottom, in readiness for the Lorayne Force, and the other on top. There are, of course, many ways of accomplishing this. Here's how I do it:— Overhand **shuffle**, running the two top cards first, singly. After this shuffle, they're both on the bottom. Now slip-shuffle, bending the left fingers inward as the left hand pulls the top and bottom cards from the deck. (As explained in Fan Prediction #2.)

Continue this overhand shuffle until the last card **falls on top**. You now have one of the cards on bottom, slightly **injogged**; the other card on top. The entire thing takes about two or three seconds — simply two rapid overhand shuffles.

Spread the deck in your hands, face down, for the Lorayne Force, as you ask the spectator to pick up either of the tabled cards and insert it face up into the deck. Don't worry about which card he picks up first; I've found that the ending is as good either way, as I'll explain in a moment.

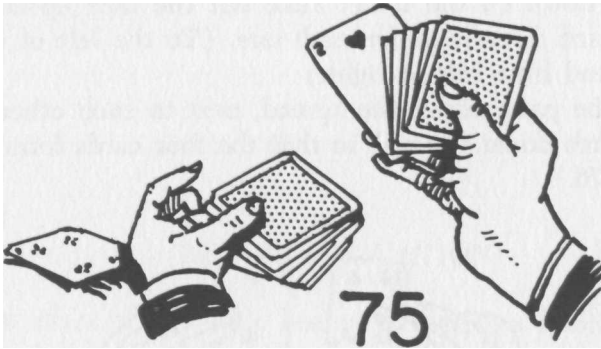
When he's inserted the face up card, leave it protruding about half its length. The following is almost exactly the action you would use for the force alone. The object is to get the '**force**' card directly under the protruding face up card.

Spread the cards where the face up card is. Then, using the same action as described in Fan Prediction #2, the left hand grasps all the cards under (to the left) of the protruding one. The left hand (holding the **cards**) now points or gestures as it moves toward the other face up card lying on the table, saying, "All right, now push *that* card into the deck." (See Fig. 75.)

This is the '**feint**.' You've used this gesture merely as misdirection in order to complete the move. Don't hold the cards too tightly in the right hand as the left moves away or there will be an audible click as the '**force**' card leaves the bottom of the deck to join the face up card.

As soon as you've made the gesture, replace the left-hand cards and say, "Wait a minute. Perhaps you think I'm controlling you if / hold the cards. I wouldn't think of doing that. Here, place

the other card into the deck anywhere you please." As you **talk**, square the **deck**, pushing the protruding card flush. If done correctly, this is a perfect sleight.



At the last sentence, spread the deck face down on the table. The first card will be exposed. Let the spectator place the second card, face up, anywhere he wants to, except immediately adjacent to the first one. Remember which card he inserts last. Assume it's the 4C.

Gather the cards, square them, then spread them from left hand to right hand as you say, "Now remember, you placed the 2H and 4C into the deck anywhere you felt like; and here they are, as you can see."

Show the two cards reversed in the deck. As you square, get a left little finger break *under* the second card the spectator inserted; the 4C, in this example.

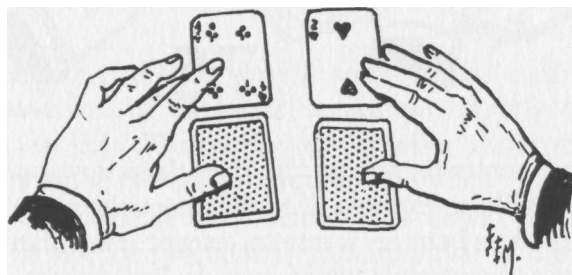
You now do a triple cut onto the table which places your second 'force' card directly under the second face up card. Cut a few cards off the top and drop them onto the table. Now cut all the cards up to the break, and drop them onto the first batch. Drop all the remaining cards onto these. You do the same thing whether the second card has been inserted above or below the first card.

The only thing to watch for is — if it was inserted below the first, be sure your *first* cut is *not* right at the first face up card. What I do — when I spread to show the two cards and to get my break under the 4C, I approximate where the 2H lies. Then I make sure that I don't cut anywhere near it at the first cut. This may sound a bit confusing, but will become clear as you practice it.

The cuts should be done in beat; one, two and three; without hesitation. As you cut, you might say, "Let's lose the 2H and 4C and give them a moment to do their work."

The trick is done; all that remains is the build-up. Spread the deck face down on the table. Take out the face up 2H and 4C with the card directly *under* each one. (To the left of each card, if you spread from left to **right**.)

Place the pairs above the spread, next to each other. Pull the face up cards down (**or up**) so that the four cards form a square. (See Fig. 76.)



76

Turn up the two face down cards, one at a time. They will either match up and down, or diagonally. In other words, either each face up card has found its mate; or, the 2H has found the 4S, and the 4C has found the 2D. It doesn't really matter. As I've said, I've found the effect to be as strong either way, so why bother keeping track of which card is where at the beginning?

Closing patter might be anything like: "Ah, yes, as I promised you—a miracle. The 2H and 4C always manage to find their own mates!"

Afterthoughts:— I haven't gone into complete detail on the exact finger placement, etc., during the force. I felt it would cause confusion. If you've mastered the force at all, the slight difference in handling won't bother you. In any case, it will come to you with practice.

Incidentally, you can do the effect with any two cards; two blacks or two reds. The only reason I like to get a red and a black to the top is because the contrast *looks* better at the finale.

You can use this as an opening for a four ace routine by getting two aces to the top and having the spectator find the other two. Then proceed exactly as written.

This has all taken a bit of explaining, but is, nevertheless, a quick trick.

REVERSE LOCATION

THE effect of this little beauty is that two selected cards are located by a card which a spectator reverses *and* places. It's based on the Lorayne Force, and if you haven't mastered it yet, this should give you the incentive to do so. Frankly, I hesitated including this because I wanted to keep *something* to myself. If done properly, it's as smooth as silk, and not a move is visible.

Before you start, it might be wise to give the deck a downward **bend**—either a face down pressure fan or a face up end-for-end riffle shuffle will suffice. This need be only a *slight* bend. As a matter of fact, unless it's a brand new deck, the *natural* bend will do.

Have two cards **selected**, returned and controlled to the top. Run them singly in an overhand shuffle so that they go to the bottom. Now do the shuffle described in "Mated!" which brings one card to the top and the other ready for my force, at the bottom.

Explain and emphasize that you will have a spectator select *any* other card and turn it face up at its position in the deck. Stress the free choice angle strongly.

Spread the deck for the Lorayne Force and have the spectator touch any card. Using the same handling as already described, spread the cards at the section he points to. Make a to-do about being sure you know exactly which card he means.

Then the left hand very deliberately breaks the fan so that the indicated card is on top of the left-hand portion. In this case, however, the left hand grasps the left-hand cards in the normal **grip**—in toward the thumb-crotch, thumb on top and four fingers underneath. Remember, this must look as if you're doing exactly as you say you're **doing**—**breaking** the spread so that the indicated card is on top of the left-hand portion.

This card is pushed **off** with the left thumb and the cards in the right hand (which are still slightly **fanned**) are used to flip it face up on the left-hand cards. Mention the name of the card, and say that it will be left face up at that exact spot. Drop the right-hand cards onto the left-hand cards obviously and deliberately.

To the audience, you've done *exactly* as you said you would. There can be no doubt that the spectator has had a free choice of a card and that it has been reversed at its exact position. If you've done this correctly, even another card man couldn't argue the point.

The **situation**, however, is **this**:— One selected card is still on **top**—the other is immediately *above* the reversed card, thanks to the Lorayne Force.

Now, hold the deck in your right hand (after you've squared **it**) and show your left hand. Then drop the deck into the left hand and show the right hand. This is to definitely show that you have no breaks, etc., of any kind. (**When** working for other magicians, you can mention this, of course.)

Say that you will give the deck a few cuts in order to give the magic a chance to work. The deck is squared and face down in your left hand. Assuming the reversed card is somewhere near center (it usually will be—but if not, work accordingly. Your first cut should be about half the cards above the reversed one), cut about twelve or thirteen cards off the top with your right hand, and drop these onto the table.

The next cut must be right at the reversed card. This is the reason for the downward bend. Now **please**—no hesitation here! You know approximately where the reversed card is—so just cut nonchalantly near there. With a minimum of practice, the reversed card will be at the *bottom* of your second cut *every* time. This *must* work automatically! A little practice, and you'll know just how much pressure to apply to cut at that card unerringly. (See After-thoughts.) Don't check! Go right to the next cut, which is to cut the remaining cards in half; then finally, drop the rest of the cards onto the deck.

This entire thing must be done nonchalantly and in rhythm. Slowly, nonchalantly, but in beat, please! Now ask the spectator to give the deck one complete cut.

Spread the deck face down in a wide ribbon spread. The reversed card will be exposed somewhere near center. Take out this card and the face down card on each side of it. Ask for the names

of selected cards and turn the two face down cards face up showing that the reversed card has found the correct ones!

Afterthoughts:— I'm quite partial to this, and that's why I'm stressing certain points. I've used this for more years than I can remember, and it's one of the few tricks with which I've fooled my **wife**. (**You know** how difficult it is to fool your **wife—if** you can get her to pick a card in the first **place**.)

Aside from doing the Lorayne Force smoothly and properly, I must stress again that you *must not* check when you do the second cut. It must work automatically. Practice so that you *know* you're cutting to the reversed card. **And—if** you do it often **enough**, you *will* know that you've cut correctly. This entire thing should "flow." Build it strongly, and you'll fool magicians as well as laymen.

I've left this for the Afterthoughts because I really don't think you should have to rely on it. **But—when** doing the cuts, if you're a bit leerie about cutting to the reversed card, do **this**:— hold the deck loosely in the left hand, and tilt the hand toward the right.

This brings the left long side of the deck into view. You will then be able to see where the reversed card is because of its opposite bend. This makes it a cinch to cut to it—you'll have a visual aid. However, it still must be done without hesitation.

Of course, you *could* hold a break *under* the reversed card as you square the **deck—but** the effect would lose a lot of its strength that way.

Finally, you can use this idea of tilting the hand as you do the final cuts in "Mated!" so as to eliminate the necessity of holding any little finger breaks. This makes these effects more powerful (to my mind) because of the free handling.

Before leaving the reverse location idea—you can reverse the effect. In other words, have *two* reversed cards find the *one* selected card. I don't like this as much as the other, but you can use one as a follow up, etc. **Or—perhaps** you're working for one spectator, and he can't *remember* more than one card at a time! (Although, in that case, I prefer to have him take two easy-to-remember cards—the two black Jacks, two red threes, etc.—and I'd still do the effect with two selected cards.)

Control the selected card to the bottom. Do the Lorayne Force as you explain that you're going to reverse two cards of the spectator's **choice—at** the exact spot where they lie, etc.

Have him point **to**, or touch, one card. Flip that one over, as explained. Now put this face up card to the bottom of the right-hand cards (**leaving it exposed**) as you flip over the **next** card (**the one now on top of the left-hand group**). **Actually**, the first reversed card is now *second* from the bottom of the right-hand cards. This works practically automatically, as you'll see when you try it. Just be sure that the right long side of the reversed card goes *under* the lower left corner of the force card.

Place the two halves together, but don't square the deck yet; leave it fanned. The two reversed cards are exposed and appear to be right next to one another. Stress this; then square the deck.

Riffle the ends for **effect—then** ribbon spread face down. One face down card will appear *between* the two reversed cards. Ask for name of selected **card—and end!**

BLACKOUT!

I THOUGHT about this for some time before I decided to include it. I feel that it's the kind of thing that you will read, perhaps appreciate, but never really use. Well, I don't see why the few who *will* use it, and make a big thing out of it, should suffer for the ones who won't use it. So there!

The effect is completely impromptu from the layman's point of view, although some preparation is necessary on your part. The impression is fantastic if properly presented. But; nothing is perfect. It can only be done under certain conditions; the main condition being that it must be at night, and in a room which is pitch black when the lights are extinguished. (See **Afterthoughts**.)

Effect, method and **presentation**:— The time and place for this will have to be left to individual discretion. (For example, it is *not* an opening **trick!**) When you have your audience to the point where they almost believe in **ESP—that's** a good time.

It is necessary to have *two* marking pencils; a poker size deck of cards in one pocket; a bridge size deck in another. These are loose; not in their cases. They are in pockets into which you can get easily and quickly, and of course, you know which deck is where. Also, they are in medium condition; not too old and not too new. (If you are performing with your own deck, all you'd need is another deck of that size. I prefer to do this with a borrowed deck, so I prepare for either **contingency**.)

When ready to perform, patter: "There are some sensitivities we all possess which we just are not aware of. Unfortunately, I can neither explain nor teach them, but I *can* demonstrate them. Let me give you an example of one which I discovered completely by accident."

Choose an intelligent spectator who can follow instructions, and have him sit opposite you at the table. You might remark that you know he is in a receptive frame of mind. Have him **shuffle** the deck which you've been using. When he's sure it's thoroughly **mixed**, he's to place it face down on the table.

Take out one of your marking pencils and explain what it is. Tell your assistant that you will hold the deck and the pencil under the table, to make sure no one can see the cards, and mark an X on the back of one card. Explain and demonstrate that the X will go from corner to corner across the entire back of the card.

Go under the table, but *don't* mark any card. Just pretend to do so. Don't be in a rush here; stay under long enough to make the audience believe you're marking a card. You might even mention that it's difficult without looking, as your assistant will find out in a moment. Say, "I'll now lose the card I just marked into the deck." Shuffle noisily, under the table.

Bring deck into view *face up*, still shuffling. Allow a flash of the backs for those who might think you've switched decks. Patter: "Now, there is no one in this world, certainly no one in this room, who could possibly know which card in this deck has an X on its back. I don't know myself, since I didn't look at its face when I marked it. The important thing is that you (your assistant) don't know the card. Right?" Wait for him to agree; he has no choice.

Hand him the deck and have him shuffle it face up, explaining that you don't want him to cheat by spotting the X'd card. Take the deck and spread it face up on the table, closer to yourself. Hand him the marking pencil and tell him to get it into writing position, and keep it that way.

Have someone put out all the lights but one (it would save a stall if you did this before you even start) and stand guard at the last light switch. Have your assistant place his free hand on the face up spread. This is so he won't have trouble finding the deck when the lights go out. (Make sure that *you* can find it too, by setting your mind for position.)

Explain to your assistant that you will have the lights turned off, therefore you'll have to trust him to follow instructions implicitly. As soon as it's dark, he's to take *any* card out of the spread. Build this up strongly, since it *is* a free choice. When he has selected the card, he's to hold it as it is (*face up*), and mark an X from corner to corner on its face. He can do this with the card on the table or in his hands, etc. Whichever is more comfortable.

You *could* give these instructions *after* the lights are out, but why take a chance on somebody's eyes becoming accustomed to the darkness? I like to have the room dark for as little time as possible.

Okay; now have all the lights turned **off**—it's completely dark. (**Be** sure that it is dark enough so that no one can see anything at all. I make it a habit to check this before I **start**.) Ask the person at the switch not to put the light on again until you tell him to.

Tell your assistant to go ahead and select his card. As he is, **off-handedly** remark that it isn't necessary to go over the lines. Just one line in each direction, to form the X, will suffice.

While talking, and while **he's** following instructions, silently get out the **deck** which matches in size the one being used, and hold it in your hand. Also, get the other marking pencil into a convenient position; your lap, or jacket handkerchief pocket; be sure you know which is the writing end.

Your patter will cover any noise at this point; although you should do it silently. Just don't have any loose change in your pockets to cause any telltale jingling.

When your assistant says he's marked the card, gather the spread, still holding the other deck in one hand; square the **cards**, and hand the *stranger* deck to your helper, saying, "All right. Would you place that card into the face up deck and shuffle it thoroughly?" (**Don't** worry about whether the stranger deck is face up or face down; it makes no **difference**.)

I had originally worked out a number of ways of getting this card out of the stranger deck, and then marking the back. Most of the methods necessitated gimmicking the stranger deck. Also, I was never sure whether I was marking the back *or* the face. So, I am giving you here, the simplest, surest and most direct way of doing it.

As soon as the assistant takes the deck, say, "Now please, don't put the card in your pocket, as someone once did. That would only ruin the experiment. Place the card in the deck." Say this with a laugh. If you've picked the right helper, he'll do as he's told anyway. I always say something like the above for the *one* guy who may try to louse me up. This will stop him.

Of course, you could make sure the card goes into the deck by holding it as he inserts it. I prefer to do it as explained. In this way, I can't be accused of stealing the card.

All right; while he's shuffling and you're talking, take your

pencil and X the top card of the deck you're holding. Then turn this card over and mark the other side. Then turn it back and place it into the center of the deck! This is done in complete silence, of course, although your patter and his shuffling will cover any slight sound. Also, it's done quickly (because you've *practiced*); you should be done by the time he's through shuffling. (If not, simply tell him to shuffle once more.) Of course, the marking pencil is put away, but hold the deck in your hand.

Ask him to hand you the shuffled deck. As soon as you've got it, simply put it away into your pocket!! Ask for the lights the moment this deck is put away. I usually ask for them *as* I start putting it away, but be sure that you're not caught with your hand coming *out* of your pocket.

When the lights come on, you're holding the deck as he just handed it to you, so far as the audience is concerned. Now this is a touchy, although seemingly unimportant, point. I taught this to a magician once and watched him perform it. When the lights came on, his first remark was, "Now *here* is the deck you just handed me. . . ."

This seems like a simple and direct remark; but please—don't do it! I know I've mentioned this elsewhere, but it bears repeating. Don't ever stress the obvious! Particularly in this effect, at this point. A remark such as that will only cause the astute spectator to feel that there *may* have been another deck. *Of course* this is the deck which was just handed to you. There is no need for *any* mention of that fact.

The way to proceed is this:— Allow a second or two for all eyes to become accustomed to the light. No need for patter; *your* eyes are in the same predicament. Now—"Somewhere in the deck (*the* deck; not, *this* deck) is a card with an X on its face; let's find it."

Slowly deal the cards face up onto the table. When you come to the X'd card, place it to one side, still face up, and have your helper place one finger on it. Deal through the remaining cards rapidly, showing that no other card is similarly marked. Again, no remark is necessary; just let them see for themselves.

"As I've told you, there are some principles I cannot begin to explain; I can only demonstrate them. I am at a complete loss to explain this one. As a matter of fact, I'm not even sure the experiment has been successful. So let's see; would you turn over that card, please?"

He does so; and the audience sees that he has marked the same card you did! Act as amazed as your audience, and leave the deck on the table for those who may want to examine it.

Afterthoughts:— You'll never realize the effectiveness of this stunt until you've demonstrated it for intelligent laymen. As magicians who know me will **testify**, I like to do many of my card effects as if I'm not sure **they'll** work myself. I feel that leaving a bit of doubt makes it more interesting. That's the way I present this. Of course, it shouldn't be overdone.

I get a kick out of doing this stunt because aside from the fact that it's impressive, the method pleases me. I don't think I've ever performed it without smiling as I pocket the stranger deck. Of course, I wipe the smile off my face as soon as the lights come on.

Incidentally, when I'm marking both sides of the card in the dark, I lean forward so that my open jacket covers my hands; and my hands are almost completely under the table. Although it should be impossible for anyone to see, why not use a little insurance?

Also, don't try to make the X's too neat. It *is* **difficult** to mark the card without looking, so the lines should be kind of wavy.

It isn't necessary to give any reason for the spectator doing the marking in darkness. But if you want to, you can make some remark about doing it under **test(!)** conditions, **and/or** that it is easier to keep the mind receptive in darkness.

One other point; when I'm going to perform this effect, I prepare the owner of the deck to believe that one card may be missing. (This is rarely noticed later, but just in case . . .) What I do is: during a previous effect (**long** before I go into **Blackout!**) I make some remark about the deck being one card short; then I shrug it off, saying that it doesn't matter. That's all; I plant the suggestion once, and then forget about it.

Just take that card home with you—**one** card is the least they can pay for having witnessed such miracles!!

I don't want to leave this until I tell you that it *is* possible to perform it in a lighted room. I haven't done it for laymen too often because I prefer it as explained. The effect is the same but the method and presentation have to be altered. You'll also have to watch your angles.

You need only one marking pencil; otherwise the preparation and build-up remain the same. You should be sitting close to the table so that your lap is just about completely hidden.

Get the proper size deck into your lap (or between your **knees**) a trick or two *before* you're ready to do the effect. Of course, this must be done imperceptively.

In this method, when you go under the table to mark a back, you actually mark *both* sides, and get the card into the center of the deck.

Now, one hand brings up the pencil while the other hand leaves this deck on your lap, and comes up with the stranger deck, face up. Hand it to spectator. He goes under table and shuffles or cuts, face up. Hand him the pencil and tell him to X one card on its face.

He shuffles some more. Then hands you the deck under the table. You take it, deposit it on your lap and bring up the original deck. That's it.

Practice the switches under the table until you can do them smoothly and rapidly, without hesitation. Also, in this method, no card will be missing from the borrowed deck.

THE SPECTATOR ESTIMATES

THIS is a throw-away kind of thing that I use occasionally, just for a laugh. I'm including it for what it's worth. I don't use the move involved, which I came across accidentally, too often.

It is merely a method of giving the deck one slow and deliberate complete cut, retaining the bottom card on the bottom. Hold the deck, face down, from above, in your right hand.

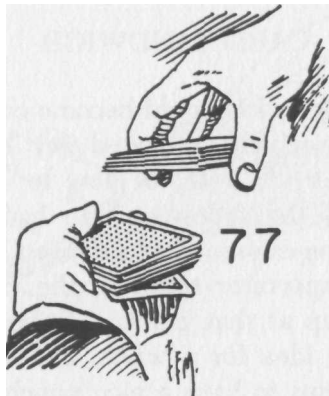
The left fingers go under deck; left thumb over deck, as you start to make the cut. Left forefinger tip breaks away the lower half of deck and starts to bring it to the top, as for an ordinary cut. This half is being held by the forefinger pressing it into the left thumb crotch.

As this half is brought toward the top, the tip of the left third finger breaks one card away from the bottom. It doesn't matter if more than one card is separated here. (See Fig. 77) to see position at this point.

Now complete the cut. From above, this looks perfectly natural; but the card which the left third fingertip has separated, goes back to the bottom. Actually, the right-hand half goes right into the break.

This entire thing must be done in a smooth, flowing action. Don't pause at all when the third fingertip breaks the bottom card. It

must look just like an ordinary cut; the bottom half is being brought onto the top **half—that's all**. With a little **practice**, and watching of angles, you may even have a move good enough to use in other effects.



Here's how I use it. Patter: "People always want to know how I do all these tricks. Well, most of them are based on estimating approximately where a card lies. And, it's easy; you can do it too. Here, let me show you. First **shuffle** the deck."

Spectator shuffles. Take the deck, square it, and tilt it face **up**, so that everyone can see the bottom card. Name that **card**—assume it's the Eight of Hearts.

Turn the deck face down and say, "Now you know the 8H is on the bottom. I'll cut the deck once, like this (do the move slowly); see the 8H going into the deck?" (See **Afterthoughts**.) Where, approximately, would you say it is now?"

If done correctly, the spectator must say, "About the center." You repeat, "about the center"—(turn deck face up, placing it on the table, exposing the 8H on **bottom**). "Well, you're close; with a little more practice you'll be a great magician," etc., etc. Then go into another effect!

Afterthoughts:— As I said, it's just a throw-away, but I usually get a good laugh with it.

Incidentally, when I do the cut, I pause just prior to squaring the two halves. This is supposedly to give the spectator a chance to see where the 8H is going. Actually, it impresses the **fact(?)** that the 8H is going into the center.

Not only should you get a laugh with this, but you'll fool 'em, too.

CARD SANDWICH

PERHAPS J. Benzais and I should become collaborators. He gave me the remark which instigated my effect, "Mated!" He asked me what to do with, or how he could use, a certain move, and instigated the following. He had been using it for simply ending with the chosen card reversed in the center of the **deck**—or having the spectator count to the value of the selected card, finding it face up at that point.

I played with the idea for a while, and came up with "Card Sandwich"—which seems to have a nice punch to it. I have one or two other uses for it, which I'll describe in the **Afterthoughts**—but I believe this is the best one.

First—I'll explain the move. The idea is to show that the chosen card has vanished from the deck, and at the same time, secretly place it reversed in the center.

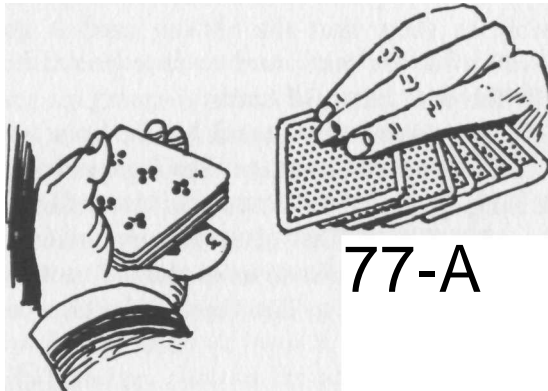
Get the chosen card to the top of the deck. Now hold deck *face up* in left hand in dealing position. Start to spread the face cards into the right hand, allowing your audience to see all the faces.

When you have about twelve or so cards in the right hand, turn that hand over (**turn** it inward, toward the body). This automatically turns the cards it holds face down. **Place** these cards to the bottom of the deck. In other words, you are showing a batch of cards, turning them face down *to* the bottom (nearest **palm**), and so on, until there are no more face up cards.

However, the move is done as you place the *first* batch to the bottom. All you have to do is to place this first batch *between* the bottom (**chosen**) card and the rest of the deck. This is accomplished by "buckling" the bottom card, creating a space for the right-hand cards.

As the right hand brings the face down cards to the bottom, the left first or second finger (whichever is more comfortable for you) presses on the back of the bottom card and buckles it. (See Fig. #77A.) The right-hand cards go into the space thus formed as the left finger relaxes and allows the buckled card to straighten.

That's the move. J. Benzais suggests holding the deck in the "mechanic's" grip in order to hide this buckled card from the front. I prefer to simply tilt my left hand (**and the deck**) downward just as I buckle. This covers the entire thing.



Now—after you've done the move with the first **batch—without** hesitation, continue spreading groups of cards, being sure that all faces are seen. Patter about the chosen card having vanished. All these groups are actually placed to the bottom of the deck (after turning them face down, of course).

When you come to the last batch of cards (**try** to maneuver it so that the last batch consists of about twelve or thirteen cards) simply flip this batch face down on *top*. **Now—the** chosen card is reversed in the center, and the audience thinks they've seen every card but the chosen one. Flipping the last group over on top is what brings the card to about the center. If this group were also put to the **bottom**, the chosen card would be too near the top.

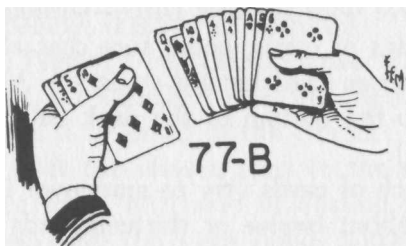
All **right—if** you understand the mechanics of the **sleight—here's** how I use it. Card is selected, noted and replaced. Control it to the top in the most imperceptible way you can. Riffle the corners for effect, and announce that the chosen card has vanished. (**I** like to know what the card **is—so** I either force it or peek it during my shuffles. You'll see *why* I want to know the card in a **moment**.)

Turn the deck face up and do one or two slip-shuffles **and/or** Center Hindu Shuffles. Stop the shuffling with a contrasting card on the face. *Viz*: If the chosen card is a red spot card, try to have a black picture card on the face. If it's a black picture card, try to stop shuffling with a red spot card on the face, etc. (This is why I want to know the chosen **card**.) Don't make a studied action

of this. Just keep shuffling until a contrasting card appears. (Of course, you don't *have* to bother with this. I feel that it looks better at the end.)

Let's assume that the 6H is the chosen card. You shuffle and stop with (say) a black queen at the face. Start spreading the **face** cards, ostensibly to show that the chosen card is gone. Tell the spectator to watch for his card, and to stop you if he sees it. Do the move with the first batch of cards.

Now—when you spread the second batch, *keep spreading* until you come to the *second black queen*. Stop spreading at this point, with the matching queen at the *bottom* of the right-hand group of face up cards. (See Fig. #77B.) Reverse and place this group to the bottom of deck. Now continue as explained, until no more face up cards show. (Remember to flip the last batch over on top.)



77-C

Patter: "Well, have you seen your card? No? You see, I told you it had vanished. However, the two black queens always find the chosen card for me. That's **right**—the two black queens. Watch!"

Snap the deck into a *face up* pressure fan. The two black queens will be in the center with a reversed (face down) card between them. Spread these three cards slightly, and pull them about half-way up out of the fan. (See Fig. #77C.)

Ask for the name of the chosen card. When it is named, simply turn the fan over (**face down**) exposing the selected card between the two queens!

That's all there is to it. Of course, you realize that you'll never know just where the second matching card will lie in the deck. Since I've been doing the effect, I find that the odds are good that it's usually in the center area, which is just right.

However, just to acquaint you with the **possibilities**:— you have one black queen (**say**) at the face of the face up deck. You start to spread, and by about the eighth or ninth card, the other black queen appears. Simply stop spreading right there, leaving this second matching card on the face of deck. Do the move with the first small group.

Now—you know that the second card must be on the bottom of the second face up **group**—so, start showing more cards by *reversing* them as if **you're** counting them. Once **you've** moved the queen, you can continue spreading as you would normally. That's all. Reverse and place this second group to the bottom, and you still have the chosen card between the two matching cards.

When you're spreading the second batch of cards, you may not come to the second matching card for some time. It doesn't matter. Just spread until you reach it, even if you have to spread thirty or more cards. Remember, that so far as the audience is concerned, you're simply proving that the chosen card has vanished from the deck.

If you *do* have to spread many cards, the chosen card will end up too near the top when all the cards have been **shown**—so simply cut a few from the bottom to the top. All this will become clear to you as you practice it.

One other rare **possibility**:— You may start to spread, and conceivably find that the second matching card is immediately below the first one. In other words, two black queens (**say**) are right at the face of deck. In such a **case**, you can do one of two things.

You can nonchalantly place the face queen into the center and then continue as if nothing happened, **or**—the one I prefer—**simply** square the cards and do another Center Hindu Shuffle stopping with a different contrasting card on the face.

This has only happened to me once, and I did another shuffle while I repeated, "Remember now, I want you to look at each and every card, to see if yours is here."

Afterthoughts:— As I've told you, the "Card Sandwich" is my favorite way of using this sleight. **But**—you can use it to place the chosen card to any position you desire. For example, say the chosen card is a 9-spot. If you spread one less than this value, **eight**—in this case, and do the move with this group, then **continue**—**but** place the last group to the **bottom**—the chosen card will be reversed at the ninth position from the top of deck. You can hand the deck to

the spectator, after a jog shuffle, and have him count to the value of his card.

Of course, if the chosen card is a low one; **ace**, two, three, **etc.**, this won't look too good. **So—you** can have him spell the card. If the card is the 9H, spell, to yourself of course, **n-i-n-e-o-f-h-e-a-r-t** (**leave** off the final *s*) and do the move with this group of cards. In all these cases, you do *not* flip the last group over on top, *all* cards are placed to the bottom.

Or—you can use this **ending**:— Assume the chosen card is the 9H. As you spread, spell out the card, leaving off the last *s*. Then, without a pause, *continue spreading*, spelling the *very next* card—*including* the last *s* this time.

Viz: You've spelled **n-i-n-e-o-f-h-e-a-r-t** and the next card is the (**say**) 2C. Continue spreading, and spell **t-w-o-o-f-c-l-u-b-s**, starting *on* the 2C itself. Reverse and place this entire group to the bottom, doing the move. Continue spreading and reversing to the bottom, until no more face up cards show.

Now, as you jog shuffle once or twice, say, "After I've caused a card to vanish, I can usually make it reappear simply by spelling it. For example, if your card was the, say, 2C, I'd spell it like this." Deal one card at a time, face down onto the table, spelling out the 2C. Turn over the card at the final *s* and display the 2C. (This is a good trick *in itself*.)

"But the 2C isn't your card, is it?" Drop the deck onto the tabled cards. Ask for the name of his card and hand him the deck, telling him to spell out that card, just as you did.

When he comes to the last *s*, his card will be staring him right in the face!

Well, I've given you my methods of handling this move. I **repeat—the** "Card Sandwich" seems to get the best response. It's up to you. Play with it—you may come up with other ideas.

One final **thought**:— You've probably realized by now that this sleight is quite similar to the one I've devised in the previous effect, The Spectator Estimates. You can use that to accomplish the same thing, except that in The Spectator Estimates it doesn't matter if you break more than one card, whereas here, *only* one card must be moved.

LOST AND FOUND ACES

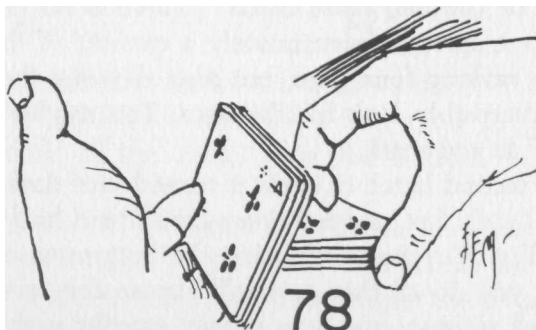
MY FRIEND, Al Leech, does the kind of close-up card work I like. He rarely uses difficult moves, and his routines are put together in **such** a way that each step flows smoothly into the next.

"Lost and Found Aces" is an example which I don't believe has ever appeared in print. Done smoothly and correctly, it flows, and could almost be set to music. I won't give you much patter with this; it's easy to fill in your own. But I'll use some space to describe exact handling, placing of cards, and so forth.

Effect, method and presentation:— Run through the deck looking for, and stepping up the aces as you come to them. Strip them out of the deck, and place them face up on the table. Give the deck a shuffle, then cut it into two piles, or halves, on the table in front of you.

Turn both hands palm up for a fraction of a second, showing them empty. Pick up either half of deck with the right hand and place it face down as for dealing, into the left hand. Scoop up the four aces and place them face down onto left-hand cards, holding a left little finger break below them.

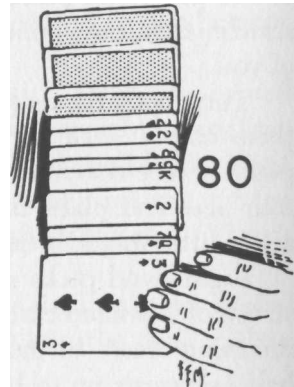
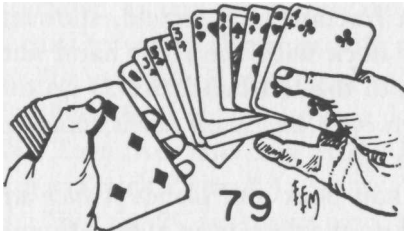
Right hand picks up remaining half deck and places it *face up* on top of left-hand cards. Right hand grasps deck from above; thumb retaining break. In the same motion, the left fingers bring the lower half (all cards up to break) up and over the top half, depositing it face up on top. (See Fig. 78.) Deck is placed in left hand.



This action takes less than a second. When the second half is placed face up on left-hand cards, the other half comes up and over immediately; no pause. It looks like a 'flourishy' way of putting the aces into center of deck—but don't mention that.

The deck is now face up, except for the four aces, which are face down on the bottom (nearest palm). Do the Center Hindu Shuffle, which keeps the aces in place, or, do a regular Hindu **shuffle—stop** when about half the deck is in left hand, place right-hand cards **onto** these, holding a break. Then double-cut to the break. Do either or both of these, impressing the audience that the deck is being well mixed, and the aces lost. Of course, the aces remain status quo.

Now, deck is face up in left hand. Say, "Let's make four piles of cards, and see if we can find the aces." Deal or spread about twelve cards into the right hand (**as** if you were having a card selected). Allow every card to be seen. (See Fig. 79.) Right hand takes these cards to table; taps them on table top to square, and leaves them face down, squared, and horizontal to you.



Right hand immediately returns to deck. Repeat *exactly* with about twelve or thirteen more cards. (**There** is no need to count these cards. Just spread approximately a quarter of the deck each time. You are making four piles, but also allowing the faces to be seen as you ostensibly look for the aces. You might keep saying, "No aces yet," as you **work**.)

Okay; the second batch of cards is turned face down and placed onto the first batch, but stepped *downward* about half the width of a card. (See Fig. 80.) Be careful that the bottom cards of deck do not spread as you do all this, or you'll expose the reversed aces.

Right hand returns, and you repeat exactly with a little less than half the cards remaining in left hand. **Now—there** is about a quarter of the deck still face up in left hand. Take these from above, in a group (**don't** spread them) with the right hand and drop them as they are, *face up and flush*, onto the third group (**or third step**)

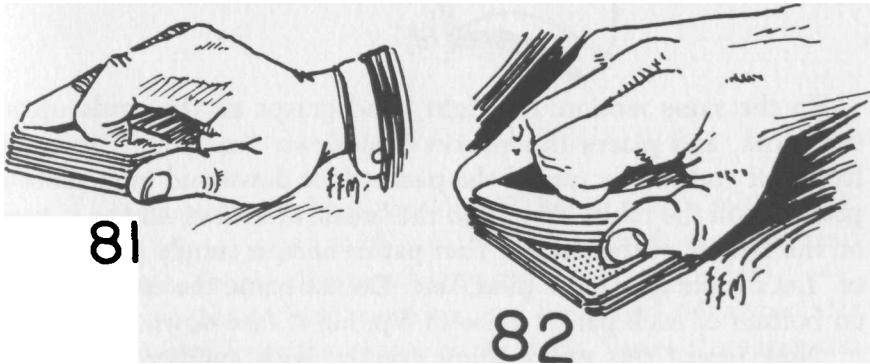
of cards on table. Immediately spread them downward so all the faces are exposed. (See Fig. 80.)

The four aces, of course, have coalesced with the third face down group of cards. You've apparently shown every card in the deck—but the aces are gone!

Making some remark like: "Let's try to find those illusive aces again"—pick up the group of face up cards. Turn them face down and using them as a scoop, pick up the entire deck. Viz: This batch goes to the *bottom* of deck. The aces are now on top.

If you like, you can do a fast jog shuffle or two here, then continue. I suggest you read the following with cards in hand. It's easy to do, but I want you to understand the smoothness of handling, the misdirection, and so on.

Grasp the face down deck from above, with the right hand, in this manner: Thumb is almost parallel with the inner long side; forefinger is bent on top of deck, and second, third and fourth fingers are on outer long side. (See Fig. 81.) Thumb must be in position to allow cards to spring off from outer left corner of deck.



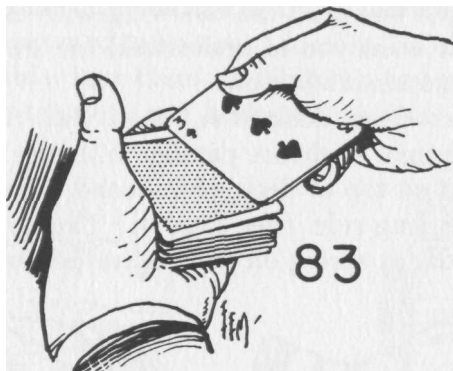
Right hand reaches across the table—almost, but not quite, to its full length. Place deck face down and allow thumb to riffle off about a quarter of the deck; from the bottom, of course. (See Fig. 82.)

Leave this packet, as right hand returns and places the remaining cards into left hand. Right hand immediately returns to packet on table. As it does, get a left little finger break under top card (ace) of left-hand cards. This is accomplished by dealing the card off about half an inch, then pulling it back as little fingertip bends in and under it.

The reason the packets are placed across the table is to give you the time and opportunity to get this break smoothly. Also, to make

the next step logical. You see, **you're** going to form a row of four packets near you. If you made the packets near you **now**, there'd be no reason to pick them up **again**—**which**, of course, you must do.

All right; sweep up the tabled packet, turning it face up as you bring it to the left hand. Come to rest with the left side of this face up packet resting on the top of the face down left-hand cards. (See Fig. 83.) Pause for a split second, exposing this indifferent card. Now the right fingers flip the packet face down onto left-hand cards. (The packet is flipped over from right to left like the page of a **book**.)



In the same motion, the right hand grasps all the cards up to the break, and places this packet face down near you. This must look as if you simply turned the packet face down and immediately placed it on the table. Thanks to the break, of course, an ace is now on the bottom of the packet. Your patter here, is simply a repetition of "Let's make four more piles," etc. Do *not* name the card exposed on bottom of each packet prior to flipping it face down.

Now repeat this *entire* thing exactly, with another quarter of the deck. Then repeat for the third time. You now have three packets, in a row, face down in front of you, and a packet in your left hand. Give this remaining packet an overhand shuffle, running the top card (**ace**) singly first; then shuffle off. Ace is now on bottom. You can give it one slip-shuffle now, keeping the ace there. Drop the packet in line at the end of the tabled row.

The work is done. Snap your fingers over the four packets; then turn them face up one by one, displaying the four aces!

Afterthoughts:—Pardon my repeating myself, but if you can get this working smoothly, with no hesitation, you'll have a very pretty routine on your hands.

I've explained it in detail, and I've tried to put illustrations at what could be confusing spots. I've broken it into steps for you; but in action, there is no pause really, from start to finish.

For example; when you're forming the packets across the table, the right hand is just about in constant motion. It takes the deck; moves across the table; pauses only momentarily to form the packet; returns remaining cards to left hand; goes back to get the packet; sweeps it over to the left hand; pauses only momentarily to allow face card to be seen; flips packet face down; and places it on table near you!

I say, "sweeps" the packets, because that is more graceful than simply picking them up. Just place the right hand palm down on packet, and sweep it off the end of table. One try, and you'll see what I mean.

Finally, don't form these packets so far from you that you have to stretch to get there. About a foot away is sufficient.

LAZY MAN'S CARD TRICK

AL KORAN of England speaking—"This is a lazy man's trick. It's late at night, and you've done most of your best card tricks. Your audience is begging you to do one more.

"Well, you just sit back, smoking your cigar, and tell a spectator to take any card from the center of the deck. You're the spectator, Harry—take the card, remember it, and put it on top of the deck. (I did.)

"Now cut the deck. Cut it again; cut it once more. I'm not paying too much attention while talking to the spectator. I'm talking to other people, and being very disinterested.

"Anyway, cut the deck again, and again. Cut it once more. Now turn the deck face up. Cut the deck again, and again and again. Cut it once more, and so on.

"Now turn the deck face down. Put your finger on it. Now, let's see, how many times did you cut the deck? (I had no idea.) Well, I guess about thirteen times—hmm, yes. That would place your card at the 38th position from the top.

"Oh, you don't believe me, do you? (I **didn't.**) But, wait—you're pressing on the deck with your finger; that's just brought your card to the 15th position.

"Oops, you pressed again. You know where your card is now? It's exactly seventh from the top. Still don't believe me, huh? Well, count down to the seventh card. What was the name of your card? All right; look at that seventh card." (*It was my card!*)

The above is exactly how **Al** Koran fooled me. I thought he was kidding me for a while, with all that cutting; but my card was where he said it would be. Al said that this was his handling and presentation of an old principle, and gave me permission to use it here. (The principle is an original concept of Prof. Jack **Miller's**, who has also given his permission for use of **same.**)

All you have to do is set up the cards of any suit from ace to **ten**, on the bottom of the deck. The ace is the bottom card, the two is second from bottom, and so on up to ten. I always use spades.

This can be arranged during a previous effect; or anyway you like. After trying the trick, I think **you'll** agree that it's worth the trouble.

Casually shuffle without disturbing the bottom ten. (*See Center Hindu Shuffle in sleight **section.***) Place the deck on the table and follow the presentation as already explained. Do it as if you **don't** care what happens.

The cuts, of course, are all straight cuts. Have the spectator cut about five or six times before telling him to turn the deck face up. Now, you simply have him cut until a spade spot card appears on the face of the deck.

Whichever spade appears, the chosen card will be *that* number from the top! So, assuming the spectator cuts, and finally the 7S comes to the face of deck. Tell him to turn the deck face down and to put his finger on it. End as in presentation; and listen to the audience gasp!

Afterthoughts:— Sometimes you may have to keep the spectator cutting for some time before a spade spot card appears. If you like, you can cut the deck once **yourself**, off-center. Occasionally a person will cut in a groove; he'll keep cutting in approximately the same areas of the deck.

Cutting off-center will get him out of that rut. Of course, you can just let the spectator keep cutting until a spade does appear.

Do it sort of half kiddingly, and the effect will be even stronger.

Two other suggestions you might try if the cutting takes too long. You could pick up the deck and give it either *a* false shuffle or a cut, bringing the spade group to about center. Then have the spectator cut again, and the odds are he'll cut into the group. Or, you could crimp any one of the spade cards as you set them up at the beginning, then if worse comes to worse, all you have to do is cut at the crimp.

I don't like to touch the deck at all. I keep up an air of indifference, and let him cut until a spade appears, no matter *how* long it takes. I'll leave this to you.

When you do see a spade spot card come to the face of the deck; don't stare at it. Don't let on that this means anything to you. As a matter of fact, you should hardly appear to even look at it.

Also, when the spectator counts to the seventh card from top (or whatever number it is), make sure he counts the cards face down. Most people will, anyway; but if they start counting face up, stop them before they see the run of spades.

CHALLENGE ACES

THIS is a quickie four ace effect which may appeal to only some of you. However, you can't expect to use *everything* in a book of this type, can you?

It belongs to that fine card man, Bill Simon. I use it as a challenge to other magicians—to see if they can possibly duplicate it. Even if they see some of the moves, it is so confusing, it's almost impossible to reconstruct.

With the assumption that you can do double-lifts, triple-lifts and double-cuts—the description will be quite short. I suggest you follow it with cards in hand.

Get three aces to the top of the deck, and the fourth ace to the bottom. I always place the AS *third* from top. It can be any ace, but we'll assume you're using the AS in third position.

Do a triple-lift turnover, showing the AS. As you say, "That's an easy card to remember"—turn the triple-lift face down, and place the top card face down on table.

"Let me give you another card to remember." **Triple-lift**, showing an indifferent card (**say it's the 4H**)—**leave** the triple-lift face up on top. Secure a break under the top face up card, and double-cut it to the bottom. This automatically brings the AS face up to the top.

"I thought I'd placed this AS on the table." Double-lift **turn-over**, and place top card (supposedly the **AS**) on the table overlapping the first one.

"I'll cut the deck again." Secure break under top card and double-cut it to the bottom. As you cut, say, "I know; you think the AS will appear face up on top **again—but** you're wrong. Now it's face up on the bottom." Turn entire deck face up, displaying the AS on bottom.

"I thought I'd gotten rid of it." Still holding deck face up, triple-lift turnover (**try** not to expose the fourth card from bottom as you **triple-lift—although** the audience is so confused by now, that it doesn't **matter**) showing a back. Place this card face down on the table overlapping the other two. When this card is removed, a face (the 4H) will show at the bottom of **deck**, as it should. Make some remark **like**, "Here's the other card I wanted you to remember."

Secure a break under the *two* face cards, and double-cut them to the top of deck. (**Remember**, deck is being held face up at this **point**.) "You think the AS will re-appear here at the **bottom**, don't you? Well, it won't. It's back on the **top—face** up." Turn entire deck over, showing AS face up on top.

"You see, the reason you think you keep seeing aces is—**because all these cards are aces!**"

During this last sentence, use the face up AS to flip over the three tabled cards. The four aces will be seen for the finish.

Afterthoughts:— I've given you the bit of patter I use with this. It's practically meaningless, but it's also immaterial. Change it any way you like. The effect should be done rapidly, without hesitation, and you'll be surprised at its impact.

Start with a false shuffle **and/or** cut, and tell your fellow card man that you're challenging him to reconstruct it. (It's also a good opener for any other four ace **routines**.)

Try it (**after** you're sure *you* can reconstruct it without looking at my **instructions**)—**I** think you'll get a kick out of it.

PUSH-THROUGH CHANGE

OF THE few original sleights I've devised, I'm most partial to this one. It is a utility move, and if done correctly, is about the most instantaneous and imperceptible change of four cards possible. It's a take-off on the 'subway' or 'plunger' principle, but is used in an entirely different way, for an entirely different purpose.

I'll explain the move first, then give you an effect to go with it. Run through the deck taking out the four aces. As you do, get the four queens to the top.

There are a number of ways of getting to the next stage. One, is to have a pencil dot on the corners of the top queen, or, to have one corner crimped. I don't like to crimp cards if I can avoid it, and since this should be done impromptu with a borrowed deck, it's a bother to pencil dot a queen. So, here's how I prepare for the move.

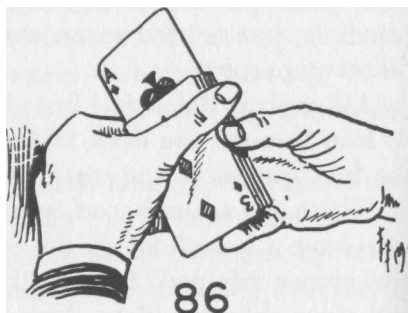
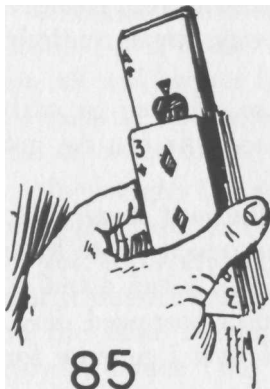
Cut the deck, holding a small break between the two halves with the flesh of the ball of the left thumb, at the upper left corner of the deck (above the four queens). (See Fig. 84.) Place one of



the aces into this break, allowing it to protrude half way from the outer end of the deck. As you reach for the second ace with the right hand, allow one card (a queen) to spring off the left thumb. Place the second ace in this space. (All the aces are left protruding.)

You now have one queen between these two aces. Reach for the third ace, and allow the next *two* queens to spring off the thumb. Place the third ace here. When you reach for the last ace, allow the last queen to spring off the left thumb, and place the ace there.

You are ready for the change. The four aces are protruding from the deck, and from the top down: there's a queen between the first and second ace, two queens between the second and third ace, and one queen between the third and fourth ace. (See Fig. 85.)



You see why I mentioned marking or crimping the top queen. If you did either, and then **cut**—you could fan the deck and insert the aces to arrive at the same position. I prefer the method described.

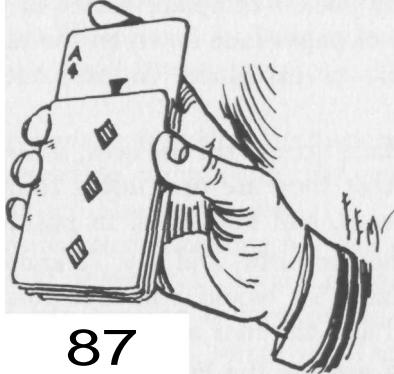
Now for the **move**:— Hold the deck face up in your right hand. Spread or fan the aces with the left fingers, so the audience can see them. Then square the aces again, and lift deck up near the right fingertips. There is a certain knack or feel necessary to prepare for the move which will come with practice. I'll explain it as clearly as I can.

After the left hand squares the aces, and both hands are holding the **deck**, make sure the right little finger is at the opposite end. (See Fig. 86.) Tighten the deck. *Viz*: Don't allow the cards to lie too loosely, or the sleight won't work properly. Now the left forefinger pushes the aces slightly into the deck—only about an eighth of an inch. The right little finger at the opposite end will stop the queens from protruding there. This sort of "sets" the move.

Now move the left hand to the lower end of deck, so that the right hand can grasp it in readiness for the change.

The deck is held from underneath, up near the right fingertips, thumb on the inner long side, second, third and little fingers on

the outer long side. Forefinger is resting on the center of the ends of the protruding aces. (See Fig. 87.) The fingers make sure the deck stays "tight" by applying some pressure. You see, if the fingers were to loosen, air would get between the cards, and the aces probably wouldn't push the queens through.



87

Now then—you all know that a large movement covers a small one. The large movement will be the act of turning the deck face down and placing it into the left hand. The small movement is the right forefinger pushing the four aces flush.

Start to do the large movement. The right hand loops over to the left hand, turning the deck face down. (If you're holding it correctly, the deck turns end over end.) The right forefinger quickly pushes the aces flush. They are actually almost snapped in. Remember please; the aces are pushed in *during* the movement of the right hand to the left hand. There is no pause or hesitation as this is done.

As the aces go in, the queens are forced out the same distance, from the other end! The left fingers grasp the deck at the end from which the aces were originally protruding.

The right hand spreads or fans the four protruding cards. The spectators, of course, think they are still looking at the four aces. This entire thing must look as if you merely turned the deck face down.

Well, that's it. Of course, some misdirection is necessary, and I think you'll find perfect misdirection in the routines that follow.

Don't be disappointed if this doesn't work too smoothly on the first try. A certain pressure on the deck is necessary, and this will come to you with a minimum of practice. Don't use a brand new deck; one that's been used a while is better. If done correctly (and with the misdirection to be explained) the change is undetectable.

Have a pencil in the upper breast pocket (**handkerchief pocket**) of your jacket. Run through the deck, placing the aces on the table, and getting the queens to the top. Let the spectators examine the aces. As they do, say that you will write a prediction. On a piece of paper, write, "The aces will change to queens. The aces will be found in my pocket." Replace pencil in your breast pocket.

Place the piece of paper face down on the table. Now place the aces into the **deck**, as explained, in preparation for the Push-Through Change.

Turn the deck face up, spread the aces, show them very openly, stressing the fact that they are protruding from the center of the deck. Square the aces, and hold deck in position for the change.

Now look at the spectator, and say, "I know that most people don't trust magicians. So, would you take this pencil and initial my prediction, and also the four aces."

As you say this, execute the Push-Through Change, placing the deck face down into the left hand. In almost the same motion, the right hand immediately takes the pencil from the breast pocket and hands it to the spectator. Have him initial or sign the blank side of the prediction.

Please read the above paragraph again. Practice the action until it looks smooth and natural. It should appear as if you simply change hands to make it easier to reach for your pencil. The misdirection is perfect. Be sure you do not look at the deck while it is moving from the right to the left hand. You're looking at (**and talking to**) the spectator as the move starts; and toward the pencil in your pocket, as it ends.

Spread the four protruding cards, and say, "You can initial these aces(?) if you like; or, if you still don't trust me, **I'll** place them here on the table so you can really keep your eye on them."

Leaving the four protruding cards slightly fanned, run through the deck until you come to the first one. Get a little finger break over the card which is *above* the top, or first, protruding card. Pull (or break) the four cards (**queens**) from the deck and place them face down on the table. Place your prediction on top of the cards.

If you now cut (**or double-cut**) the deck at the break, the four aces will be on top of the deck! If you read the above with deck in hand, it will be clear to you.

Build to your climax, then ask spectator to read your prediction

out loud. As he reads, palm off the four top cards—the aces. Tell the spectator to turn up the four aces; he finds them to be queens. Reach into your pocket and pull out the palmed aces. This makes your prediction correct!!

Afterthoughts:— The Push-Through Change can be used in many different ways. I'll leave it to your ingenuity to find these uses. One idea is to cause two wrong cards to change to two selected cards.

You would simply make sure that the two selected cards were between the two protruding wrong cards. Or, you could change the two red kings to the two black ones, etc.

Use the same **misdirection—reaching** for your pencil. This covers the change beautifully. If you hold a deck in your right hand, and transfer it to your left, turning it face down, and reaching for your pencil, *without* doing the move—you'll get the feeling of how it should look. Make it look that way when you do the move, and you can't go wrong.

PUSH-THROUGH POKER

IM COMPLIMENTED that two "brains" liked my move, the Push-Through Change, well enough to get together and work out the following effect with it. My move; Sam Schwartz's basic idea; a bit of handling and patter by Dai Vernon; some patter and a minimum of alteration in the handling by myself, to make it easier to describe in print; resulted in "Push-Through Poker." Please be sure you can do the move well, before you attempt this *or* the prediction effect explained in Push-Through Change.

Effect, method and presentation:— A set-up of nine cards is required; the ten, jack, queen and king of Hearts; and the ten, jack, queen, king and ace of Spades. From top of deck down: AS, Heart, Spade, Heart, Spade, Spade, Heart, Spade and Heart. The AS is on top of deck; the other eight cards are set by suit only; values are immaterial.

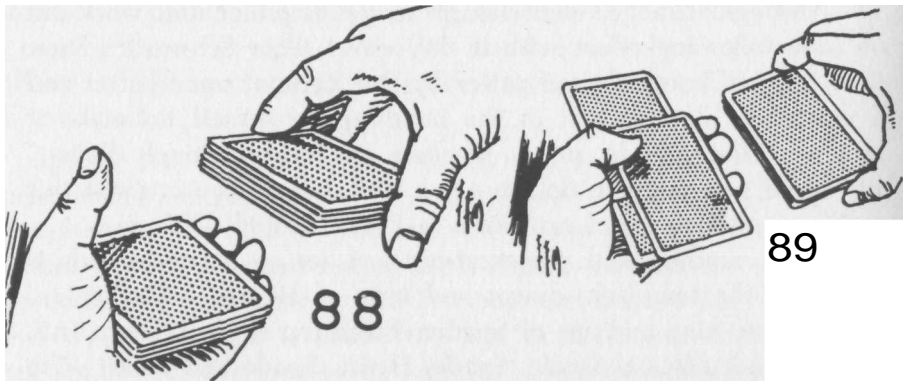
Do a few jog shuffles, as you patter, "You've been a wonderful audience, and I'd like to do something for you. (Address one spectator.) How would you like to draw to a poker hand that's a one in a million shot?"

Whatever he answers, continue, "All right, would you please select a card." Here you must force the top card, the AS, without losing the set-up on top of deck. There are many ways of doing this; here are three of them. The one I use myself is to cut the AS into the center via the slip-cut and then force it in the classic way, by spreading and having a card selected.

Another method is **this**:— Have the AS *second* from the top (**under** a Heart card). Now, riffle down with left thumb at outer left corner of deck, asking spectator to tell you when to stop. Do the move explained in the second step of my "Ambitious Card Routine," where your right hand picks up only the top card of the deck. Cards in left hand are extended toward spectator, and he takes the card on top. This forces the AS and leaves the set-up intact. (The move is exactly as described in the Ambitious Card, except spectator *takes* a card instead of replacing one.)

The third method is the easiest. Just do the criss-cross force. Deck is placed on table. Spectator cuts. You mark cut by placing original bottom half crossways on original top half. Patter for a moment. Now lift top half, take AS (**top** card of lower half) away, replace lower half *on top* of cards in hand.

Whichever method you use, patter accordingly, and don't let the audience see the AS at all. Just place it face down on the table, way over to *your* right.



Now patter, "**Naturally**, when we play poker, the deck must be shuffled (jog **shuffles**) and cut (false **cut**)."

After one or two jogs and a false cut, you do the following, which is quite simple but may appear complicated in print. So follow it with cards in hand. What you'll be doing is preparing the

set-up for the Push-Through Change. First the move, then I'll fill in the patter for you.

Hold deck face down, from above, with the right fingers. Right first and second fingers on outer end, over to the right. Thumb on inner end, also over to the right. The idea is to hold the deck comfortably, and still leave most of it visible.

Left hand *undercuts* about half the deck, and holds it. (See Fig. 88.) Left thumb is free to take cards from top of right-hand half. Take one card onto left-hand cards, **outjogging** it at least half its length.

The left thumb holds the card in place. The second card is taken on top of the first (**outjogged card**), but *flush* with the left-hand cards. (See Fig. 89) to see position at this point.

The third card is **outjogged**; same as first card. The fourth *and* fifth cards are taken or dealt one at a time, but *both* are dealt flush (same as second card). The sixth card is outjogged; seventh is dealt flush; the eighth is outjogged. The remainder of the cards in right hand are now placed flush, on top of left-hand cards.

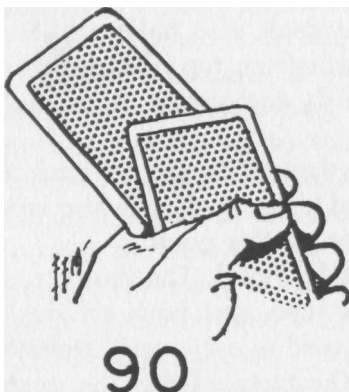
When you've finished this little deal, the four Heart cards are outjogged, and the four Spade cards are between them in position for the Push-Through Change. I've explained it in detail to make sure you understand it. It's easy to do and takes only a few seconds. The left fingers, incidentally, make sure that the outjogged cards stay in place, as you deal.

The patter as you do it is approximately: "Now if we were playing poker I'd deal one card to you (first outjogged card), one to me, one to you (second outjogged card), sometimes I cheat a little (**this** is said as you deal the fourth *and* fifth cards flush), one to you (third outjogged card), one to me and one to you (fourth outjogged card)."

Don't worry about dealing the fourth and fifth cards flush. You say, "sometimes I cheat a little," with a laugh, and they'll smile with you. Don't make any effort to hide it; it doesn't matter, since your audience doesn't know what the heck you're doing yet anyway. The entire deal should be done at a brisk pace and without hesitation.

When you've finished the dealing, tilt the outjogged cards just a bit to the right or left. (See Fig. 90.) This helps to align them and leaves a corner of the deck clear, in case it needs squaring. Turn the deck over, and spread the four Hearts into a slight fan. As you do, you also straighten them out. (See Fig. 91.)

Patter: "Well, you've done all right for yourself. The ten, jack, queen, king of Hearts!" Close the fan of four Heart cards after everyone has seen them clearly, and get the deck ready, in the right hand, for the change. (**Look at Fig. 87 again.**) The deck, of course, is held face up.



Point, with cards in right hand, to the face down AS on your right. "If this card which you drew a while ago is the Ace of Hearts, then you will have drawn to a Royal Flush!"

My misdirection here, is **strong**:— look at a spectator on your extreme left, just prior to doing the change. Address some remark to him, such as, "You understand that, don't you? If this card is the Ace of Hearts (right hand is pointing to face down AS), he's drawn to a once in a lifetime Royal Flush."

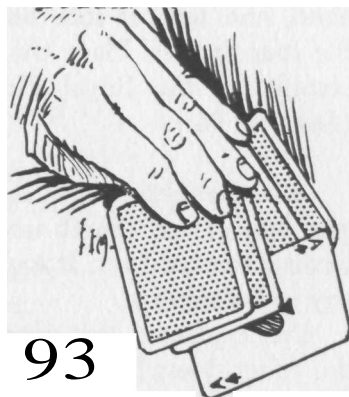
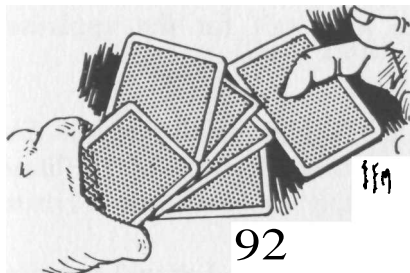
As you finish this sentence, *turn to look* at the face down AS, transfer the deck into the left hand, turning it face down and executing the change; pick up the AS with the right hand.

The change is done exactly as described before, in the prediction effect. You are merely changing hands to make it easier to pick up the face down card. That's why it was placed to your right.

Do it smoothly please; not as if you're doing a move; and keep looking at the face down card until you pick it up. All attention, yours and the audience's, should be on that card, *not* the deck. In action, the right hand is moving toward the left hand *as* your head moves to the right to look at the AS.

Tap the four protruding cards with the face down AS. "Well, let's see how lucky you are. I know this is the first time you've ever drawn to a hand before getting the hand itself, but keep your fingers crossed."

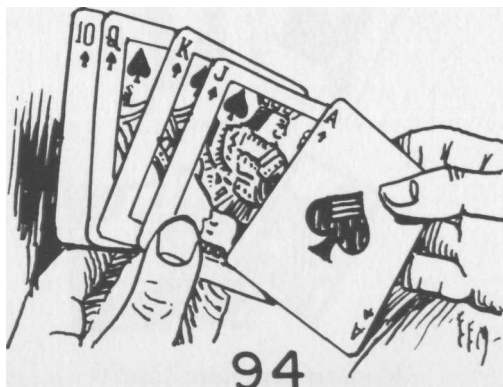
While saying this, hold the face down AS between your right first and second fingers, so that the thumb and first finger can spread the four protruding cards into a fan. (See Fig. 92.) Tap this fan with the ace then turn the ace face up. Act a bit disappointed, as you place it, face up, into the four card fan.



"Oh, it's an ace, all right, but not the Ace of Hearts. Will you settle for an ace-high straight?"

While talking, remove the fan of cards from deck. (This will be smoother if you sort of break them out. Pulling them straight out may pull some other cards **along**.) Place the deck aside. Left hand holds the fan of four face down cards with the face up AS **protruding**—four fingers on top and thumb underneath. (See Fig. 93.)

Whatever answer you get to your last question, say, "Well, I promised you a Royal Flush, and a Royal Flush **you'll get**—I think. Since I'm supposed to be such a great magician, which



would you rather I attempt to do; change the black ace to a red one, or change the four red cards to four black cards?"

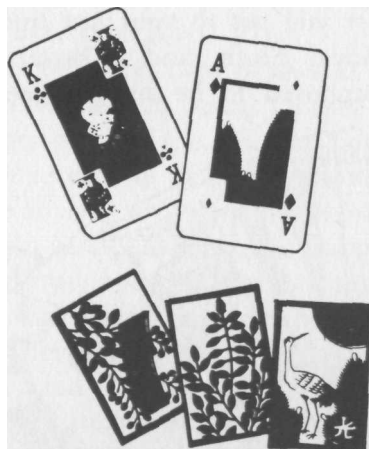
If he says change the four red cards, there's no problem. If he says change the black ace, there's no problem either. Simply say that you'll do it the *hard* way and change the *four cards*—why should he be satisfied with second best, etc.

In any case, pull the face up AS out of the fan with your right hand, and hold it still. Simply turn over the left hand, exposing the four Spades. Place the AS on either end of the four card fan, completing the Royal Flush hand; and wait for the applause. (See Fig. 94.)

Afterthoughts:— The reason for holding the small fan with fingers on top and thumb underneath, near the finale, is to facilitate turning the fan over. It looks smoother this way and doesn't create any awkwardness.

I've explained this entire thing in detail, but I would imagine the effect doesn't take more than two minutes. Incidentally, if you like, you can place the AS into your breast pocket after it's forced. Then you can do the move exactly as in the previous effect, using the AS in the pocket instead of a pencil. I prefer to do it the way I've explained it.

You might end, as you turn the fan over and put the AS in place, by saying, "There *you* are. Now you can tell your grandchildren that you once drew to a Royal Flush in Spades!"



Modern Japanese Cards

CHAPTER V
THE TURNOVER CHANGE

THE TURNOVER CHANGE
THE LITTLE CARD THAT WASN'T THERE
PLUNGE-THRU'
MENTALAMAZEMENT
CHANGO-CARDS
PREDICTION EXTRAORDINAIRE
1-2-3-4
4-3-2-1
RANDOM THOUGHTS
VARIATION CHANGE AND STUD POKER
FOUR-IN-HAND
AUTOMATIC MIND-READING #2
ON SPECTATOR'S HAND
TORN CORNER TRANSPOSITION
RED **ACE—BLACK** ACE
FANTASIA
JUST (**BUSINESS**) CARDS
MULTIPLE CHANGE
THE TRAVELING JEWELS



*Lou Tannen - Charles Tannen - Harry and Renée - Cliff Green
Harry Lorayne performing "Mated" from this book. (Page 175)*

CHAPTER V

THE TURNOVER CHANGE

THIS SECTION is devoted exclusively to **effects** and routines utilizing Paul Curry's "Turnover Change." This is a utility move which may seem difficult at first, but isn't really. The effects I've selected are all good ones, I think, and may give you some ideas for other routines, with or without the change.

I hope that after reading the effects, you will be spurred on to practice the move until you can execute it properly. (I don't mean kill it; I mean *do it*.)

I wish to offer my sincerest thanks to Paul Curry for allowing me to describe it. The move, to my mind, is one of the most underestimated sleights in card magic. It should be a classic, and perhaps I can be of some aid toward that end.

Although it requires practice to do correctly, it is really a simple idea. **Basically**—a card lying face up on the table is turned face down with the hand holding the deck. As it is turned, it is changed for the bottom card of the deck. Or, a face down card is turned face up, and is changed for the top card of deck.

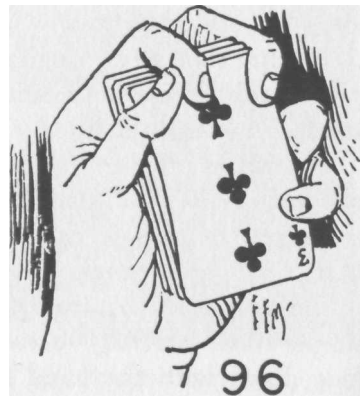
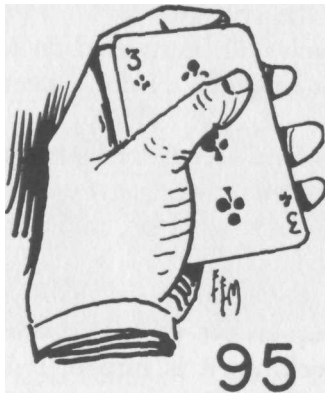
If done right, it looks as if the card is being turned, and nothing more. I don't believe that the move has ever been described in detail, and I intend to do so now. It's a lengthy explanation, and at first reading, perhaps a complicated one. But if you try it as you read, it will soon become clear.

The sleight should be practiced with either hand. Most card men, however, do it with the left; so I'll describe it as done with the left hand. If you prefer to do it with your right hand, simply substitute right for left in this description, and in the effects that follow.

Keep in mind that all that is actually happening **is**—the tabled card is being picked up, turned, and kept on bottom (or top) of the deck, while the bottom (or top) card is being pushed onto the table in its place.

We'll assume that the tabled card is face up, and you wish to change it as you turn it face down. Place a card face up on the table, crimping the sides of the card slightly upward. This crimp is merely to allow the card to be picked up easily, as you will see in a moment.

Hold the deck face up in your left hand, as for dealing. (I'm explaining it this way because I think it's easier to describe. In action, the get-ready must be hidden, as I'll explain soon.) Thumb on face, second, third and little fingers on side, and forefinger over outer edge. (See Fig. 95.) The left thumb deals one card toward the right; the tips of the fingers on the side of the deck act as a gauge, making sure that only one card is moved.



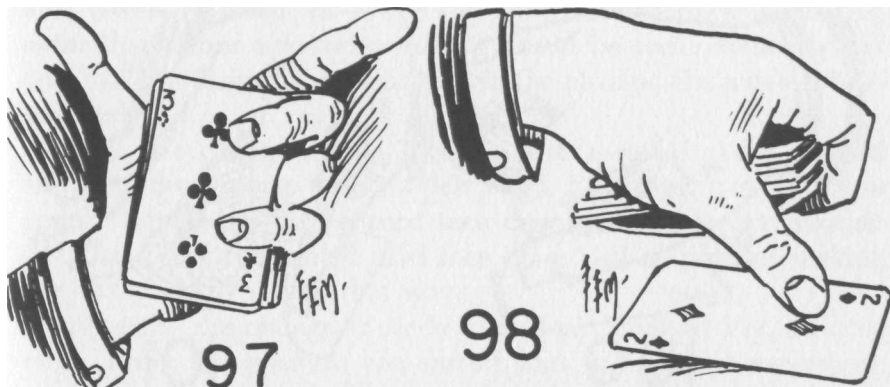
Now place the left third finger between this card and the rest of the deck. The forefinger, second finger and little finger are stretched over and placed on the face of the card, as the thumb pulls it back, flush with the rest of deck. You may have a little trouble with the little finger, at first, but with a little stretching, you'll get it over the card. You are now ready for the turnover change. (See Fig. 96.)

You will notice by the figure, that your fingers have been altered just a bit. The forefinger is now over the *center* of the outer end of the deck, and your other fingers are covering more of the bottom card than they were at first. This is necessary in order to hold the bottom card in position.

Turn your left hand, which is holding the deck in readiness for the change, face down; so that the back of your hand is up, face of deck toward the floor.

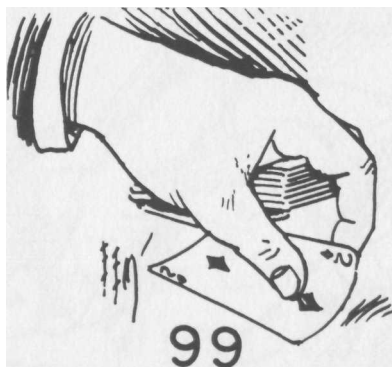
Before attempting the change, try this: Stretch out your left thumb and forefinger. The deck should still be held comfortably

against your palm by the second, third and fourth fingers. Third finger is still between the bottom card and rest of deck. (See Fig. 97.) I tell you to try this because the thumb and forefinger must be free in order to execute the change. If your hand and the deck are in the position shown in the figures, you're okay.



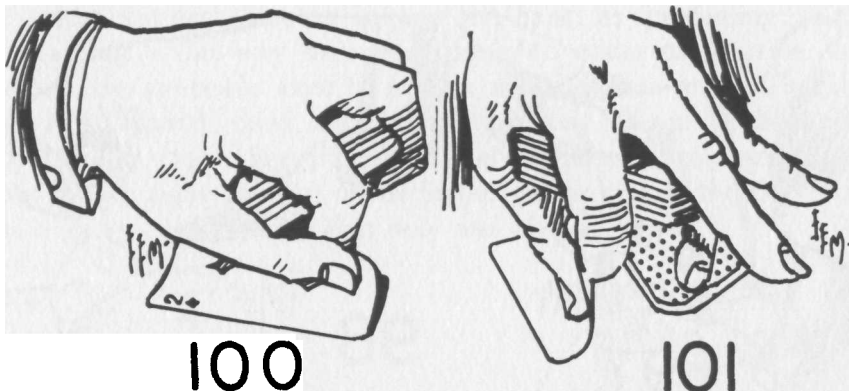
Take a deep breath before reading the next sentence, and don't let it throw you. Place the outer side of the tip of your left thumb on the face of the tabled card, approximately an inch diagonally away from the upper right corner of the card.

This is not double-talk, and it's not as difficult as it sounds. One look at (Fig. 98) will clear it up for you. The exact spot on the card where the thumb rests will be found only after a few trials.

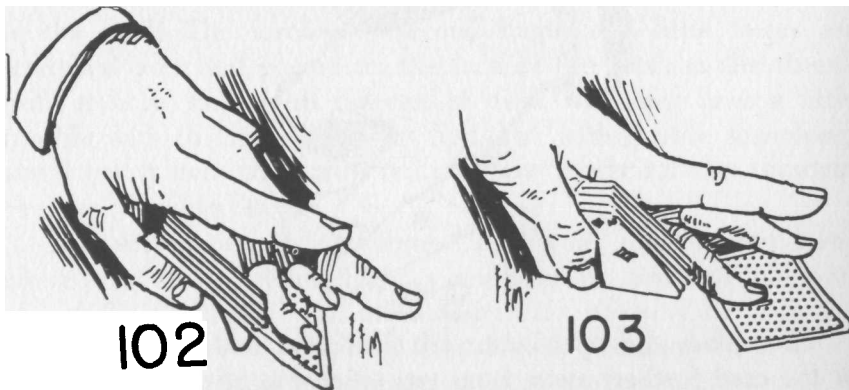


Now place the tip of your left forefinger underneath the side of the card furthest away from you. (See Fig. 99.) The crimping of the tabled card comes in handy here. The only reason for the crimp, is to facilitate the placing of the forefinger under it. (If you're working on a soft surface, the crimp is unnecessary. As a matter of fact, you'll find the change easier to do, in general, on a soft **surface**.)

Start to curl your **forefinger** toward **yourself**, so that the tabled card is bent lengthwise (direction of original crimp) until it touches the underside of your thumb. (See Fig. 100.) Notice that the tabled card is now actually being held by the thumb and forefinger.



This is when the change takes place. The third finger straightens out, carrying the bottom card with it. The second and little fingers also straighten to clear the way for the card, as it travels toward and onto the table. (See Fig. 101.) The third finger pushes the original bottom card onto the table as the thumb pulls the original tabled card onto and flush with the bottom of the deck. (See Fig. 102.) As this is being done, the forefinger straightens out to allow the card to move flush with the deck.



At the completion of the change, the original bottom card is being pressed onto the table by the third finger, and the deck is held only by the thumb pressing it against the palm. (See Fig. 103.)

Take your hand away, and you've done the basic change. *BUT*, and this is a big **but**—first of all, I admit that the above directions

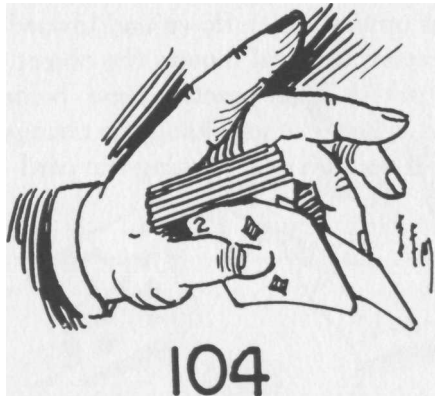
seem complicated. They really are not, if followed with cards in hand. If you have followed the **directions**, you have done the change basically, almost nakedly, so to speak. It has to be dressed. And, here's what I mean.

The original get-ready is done while the deck is face down, or face toward yourself; **or—while** the hand holding deck is hanging naturally at your **side—otherwise**, it would be seen. Remember, if any 'monkey business' is seen prior to the change, the move is telegraphed.

Next, the change should be done with a casual swing upward and then down again with the left hand. This must look as if you simply turned the tabled card face down. I suggest that you do just that (**turn the tabled card face down**), then practice making the change look exactly that way.

Actually, the change is made in mid-air. Look at Fig. 99 once more. From this position you should start the upward movement, and come down and slightly toward the right as the move is completed.

Try to follow it:— When your forefinger goes under the tabled card, you start the upward move. Then the card is actually held by the thumb, against the deck, as the third finger starts to push the original bottom card **out—in mid-air**. (See Fig. 104.)



As soon as this card starts moving out, you start the downward movement until the hand reaches the table top, then the third finger can use the table as a leverage to finish pushing out the card. In describing it, of course, I'm breaking it into separate actions. In practice, it must be one smooth flow of movement.

Some magicians prefer to throw the card out without the use

of the table top as a leverage. You'll find that you can do this after some more practice. Always keep in mind that the move *must* look as if you merely turned the tabled card over. Therefore it is simply a matter of which looks more **natural**—**throwing** the card out, or using the table as a leverage, as I've explained. I use the latter method, in most cases. Not only does it look more natural (**for me**), but it's also easier to do.

One more tip: You will find that if you get your third finger closer toward the outer end of the deck (**the** forefinger end), it will help you in releasing the card later. Another look at Fig. 96 will show you what I mean.

Perfect misdirection for the change, is to turn over a card with the other hand at the same time that the change is made with one hand. Giving your **attention**, of course, to the hand which is not making the change.

Not only is this good misdirection, but it makes it logical. If the other hand isn't occupied, there's no reason to use the hand which holds the deck to turn the card. I've used this principle of misdirection in most of the effects that follow.

If the effect calls for only one card to be turned, then the same misdirection is created by placing the card *under* some object on the table. This is just as good, because the other hand is moving at the same time the change is made. The hand which makes the change, moves upward, then down and toward the object while the other hand reaches for, and moves, the object toward the card.

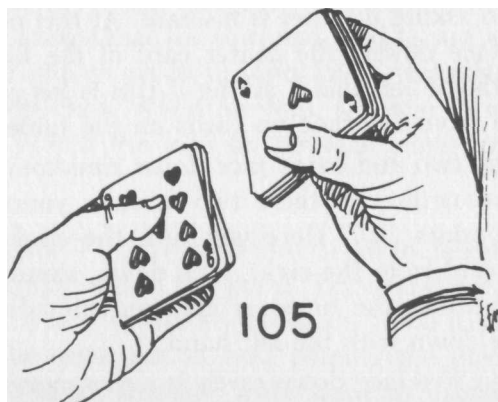
I suggest you put in some practice time, before going into the effects that follow. When you are doing the change, and it honestly appears to you as if you are only turning the card—then you almost have it.

THE LITTLE CARD THAT WASN'T THERE

THIS EFFECT has been laid aside by most card men. **Why—**I don't know. To the layman it is inexplicable and is considered "real magic." The only innovation I've made, is the use of the turnover change. This makes the effect a knockout, in my opinion.

Here is the effect, method and **presentation**:— Have a card selected, and then control it to the bottom. Incidentally, here is an overhand shuffle control you may like. Hold the deck in your left hand as for dealing. The right hand lifts off about half the deck and the left hand extends its half for replacement of selected card.

When card is replaced, the right hand puts its half on top of it, the left little finger holding a break between the two halves. The right hand remains resting on deck. Now, as the body turns slightly toward the right, the right hand picks up all the cards above the break, and shuffles them onto the *face* of the lower half of the deck. This is facilitated by the left thumb going under the deck as you turn, pushing the lower half against the left fingers. (See Fig. 105.)



When this shuffle is completed, the chosen card is on top of the deck. You are in position to do a slip-shuffle, keeping it on top.

For this particular effect, you want the selected card on the bottom. The deck is in your left hand, thumb on face and fingers

on top card. Do a riffle shuffle, making sure that the top card remains on top. Now place the deck back in your left hand, only now the thumb is on the top, and the fingers on the face of deck.

Simply run off one card with the thumb, shuffling the rest of the deck onto this card. This brings the chosen card to the bottom. You can now do the slip-shuffle once or twice more, keeping it there.

Now then, after shuffling the deck and retaining the card on the bottom, tell the spectator that you will use five cards to complete the experiment. Spread the deck face down, and allow him to remove any five cards.

Place these face down on the table, in a horizontal row. Ask the spectator if it wouldn't be quite a coincidence if one of these five cards should turn out to be his. As you talk, get the bottom card ready for the turnover change. (At first, you may find that you can get ready for the change easier, if the other hand helps a bit. But with practice, and a bit of maneuvering and shifting of the deck—you should do it in the one hand.)

Whatever his answer to your last question—turn the card at the left of the row, face up with the left hand, and the card at the right of the row, face up with the right hand. These two cards are turned **SIMULTANEOUSLY**. As soon as they're turned, ask the spectator if either of the two cards is his.

When he says, "no," turn the next two cards face up in the same way, again asking if either is his card. At this point, you have only one card face down (the center card of the five). Turn this one face up with the left hand, asking if this is his card. He'll say, "no," and you'll have five face up cards on the table.

Now turn the two end cards *face down simultaneously*, saying, "You're sure that neither of these two cards is yours—and neither of these two is yours . . ." Here you turn the cards second from the left and second from the right, face down, simultaneously, but the left hand executes the turnover change. Immediately turn the center card face down with the left hand.

You now have five face down cards in a row, none of which, the spectator will swear, is his card. The card second from the left *is* his card, thanks to the turnover change.

Place the deck aside and pick up the five cards so that the chosen card is second from the bottom. Hold the cards in position for the glide. Ask the spectator to hold out one hand, palm up.

Show him the face card of the five, asking if it is his card. When he says that it isn't, you execute the glide, actually placing the chosen card on his hand. (See "Revelation," Fig. 22.)

Discard the glided card (**the** one now on bottom of **packet**), onto the deck. Show the card now on the face, asking if this is his card. On his negative **reply**, place this card on top of the card which is already face down on his palm. Please remember that when you actually take the face card from the **packet—do** it in exactly the same way as when you glide a card, and vice versa. Any difference in action will create suspicion.

After placing this second card on his hand, discard the card now on the bottom of the cards (**two**) in your hand. This leaves only one card. Ask him if this is his card. Again he says, "no." Place this card *under* the two on his hand. This leaves the chosen card, again, second from the bottom.

Tell the spectator that this is called the Lie Detector **trick**, and that you will ask him again if this is his card. You again show the face card (of the three). When he says that it isn't his, you glide, and actually put the chosen card on his hand. Discard the glided **card—the** bottom one of the two now in your hand. Show the last card, and again he denies that it is his.

A bit of acting throughout will heighten the effect. Act as if you are worried and in trouble because you can't find his card.

Discard this last card; there is now only *one* card lying face down on his hand. He has seen these few cards, not once, but three times, and he *knows* that his card was, and is, not among them.

Now, as if you've given up and failed completely, ask him to please name his card. When he does, tell him to look at the card he's holding. Watch the look on his face when he sees that it is his card!

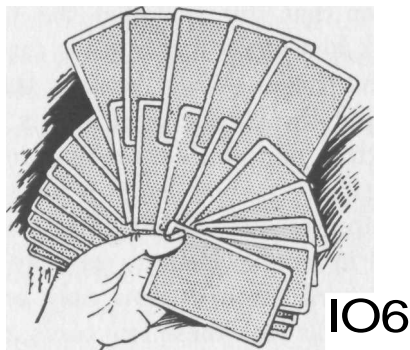
Afterthoughts:—I have gone into detail in describing this effect. It is really snappy and to the point. Try it and see!

Of course, it isn't absolutely necessary to do it on the spectator's palm; it can be done just as well, placing the cards on the table. I find that it's much stronger when done as explained.

PLUNGE-THRU'

AGAIN, an old effect, dressed up with the turnover change. Have a card selected and control it to bottom of the deck. Continue along, exactly as described in the preceding effect. Viz: Have five cards placed face down on the table. Show them, by turning them face up, and then turn them face down, executing the change with the second card from the left.

Leave the five cards face down on the table. Snap the deck into a face down fan, and place the five cards, one by one, half way into the fan. Make sure that one, and only one, card goes between each of them. (See Fig. 106.)



The chosen card must be the *center* one of the five cards. If you like, you can accomplish this without a fan. Use the left thumb to release a card at a time as you insert the five, as in "Push-Through Change."

Close the fan, if that's the way you're doing it, and push the protruding five cards flush with the deck. This will automatically push four cards out of the other end. Spread these slightly, so that the audience can see that there are only four.

You can use the patter theme of spirits causing the cards to disintegrate one by one, etc.

Push the four cards flush, and they, in turn, push three cards out of the opposite end of deck. These three are pushed flush to force out two cards. And finally, the two cards are pushed flush to force out one card.

Ask for the name of the chosen card, then turn the entire deck face up. The single protruding card is the selected **one!**

Afterthoughts:— Don't pass this by because I've given it such a short **write-up**. That's only because the start of it is exactly the same as in, "Little Card That Wasn't There."

MENTALAMAZEMENT

How MANY times have you been challenged like this, "I just thought of a card; let's see you find it?" Well, here's one way to find that card.

Either **you're** challenged, or have someone think of any card. When **they've** done so, fan the deck faces toward **you**, and after some intense concentrating, place any card face down on the table. Still holding the deck in a fan, ask the spectator to tell you the name of the card he's thinking of. If he should name the card you placed on the **table—that's** all, brother!

But if he names any other card (**assume** it's the **3H**), which will usually be the case, you immediately and calmly ask him if there was any special reason for thinking of that particular card. This, of course, is a stall to give you time to find the **3H**.

As soon as you spot it, break the fan and cut the deck there so that the **3H** is on the bottom. Idly **slip-shuffle** the deck while you're talking, keeping the card on bottom.

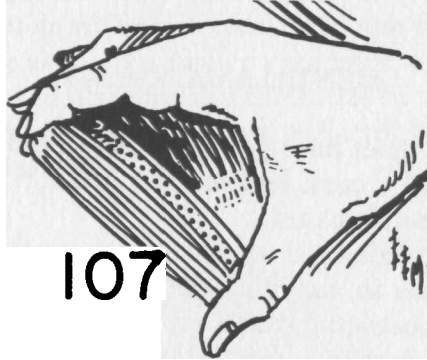
The patter at this point, goes something like **this:—** "Of course, you know as well as I do, that people give magicians much more credit than is their due. If I were to turn this **3H** over, and it *is* the **3H**, believe **me—you** would probably say that I either switched the card, or did some other impossible thing. Therefore, before I turn the card over (**indicate** card on **table**), I will first prove that the **3H** is no longer in this deck.

"If I can prove that to you, without question of a doubt, then logically it *must* be here on the table. Right?"

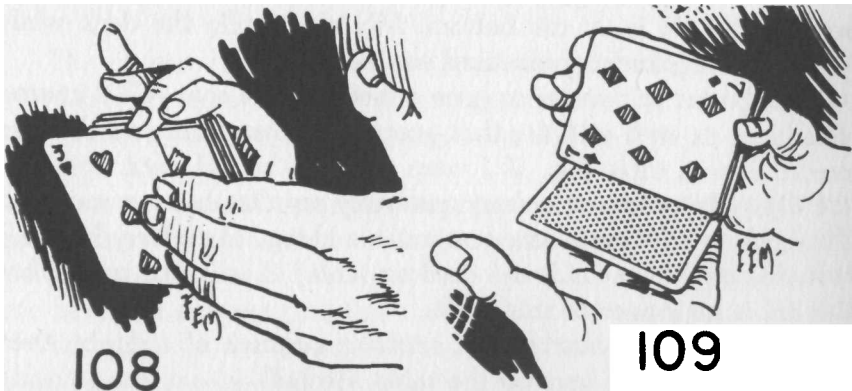
While talking, you have to arrive at this position: The deck is face up in your left **hand**, and the **3H** is reversed on the bottom of the pack. In other **words**, the **3H** is facing your left palm, while the rest of the deck is face up on top of it.

You all probably have your own ways of accomplishing this. For those who **don't—and** even for those who **do—here** is the way I do it.

The named card has been kept on the bottom of the deck. **Now**, when you're ready to reverse it, hold the deck in the right hand, from above. Deck is face down, and the thumb is on the inner end, fingers on the outer end. The fingers and thumb are held as far to the *left* on the deck, as possible. (See Fig. 107.)



The next part of the move is done just as you actually shuffle the cards. The left hand, palm up and fingers outstretched, approaches the **deck—as** soon as the fingers reach the deck, the tips of fingers push the bottom card (**3H**) toward the right. At the same time, the right hand turns the deck **bookwise** toward the right, and shuffles the cards into the left hand, onto the already reversed card. (See Fig. 108 and Fig. 109) to clarify this for you.



The deck is now face up, in your left hand. Shuffle once or twice more, using the slip-shuffle, retaining the bottom card.

Now, let's get back to where you've told the spectator that you will prove that the 3H is not in the deck. Start to spread some face

up cards into the right hand with the left thumb; as if you were having a card selected. When you have about ten to fifteen cards in the right hand, the hand turns **over**, reversing these cards. Place these face down cards to the bottom of the face up deck. They will, of course, coalesce with the reversed 3H.

Without hesitation, spread some more cards into your right hand. Again, reverse and place them to the bottom. Repeat exactly, until there are no more face up cards. To the audience, you've obviously shown every card. You **have—except** one, and that one is now on top of the deck.

Patter: "Well, there you are. Your card is not in the **deck**—therefore, I don't even have to show it to you, for it *must* be here on the table. But, I'll show it to you anyway."

While talking, get the *top* card ready for the turnover change. As you end your last sentence, execute the change as you supposedly turn the tabled card face up.

Of course, the befuddled spectator sees his thought of card!

Afterthoughts:— The turnover change is exactly the same as previously described, except here you change a card as it's turned face up.

The showing of the face up cards, of course, should look as if you're merely trying to prove that their card is no longer in the deck. Be sure they see every one of them.

Remember, when you place any card on the table, crimp the sides upward to facilitate the change, unless you're working on a soft surface.

Here are two other methods of getting that thought of card reversed, and the deck face up. This one is done while you ostensibly show that the top and bottom cards are not the named one.

Named card is on top. Double-lift and lay the card(s) face up on top of deck. Turn deck face up. Show bottom card, then push it into center. Reach under deck, pull out the single card—the one you showed at the lift. Turn it face up; and push that into center. This leaves the chosen card face down, while deck is face up.

This method is simply a double-cut reversed. Named card, again, is on top. Do a regular double-cut after having secured a break under the top card. The only difference is that you *reverse each half* as you bring it to the top. When you're through, you'll be in the correct position.

CHANGO-CARDS

A **FAVORITE** effect of many card men is the one in which two cards change places on the table. The use of the turnover change makes this both simple and effective.

Shuffle the deck; do a double-lift and name the card showing. Replace the **card(s)** on the deck and slide off the top one. Place it face down to your left, again calling it by name. (You name the card shown at the double-lift, of **course**.)

Double-lift again; name this card aloud. Replace **card(s)**, slide off the top one, and place it to the right of the card already on the table.

Your left hand gets the top card of the deck ready for the change, as you remind the spectators which card is on your left and which is on your right. (If your audience isn't sure which card is where, the effect is **lost**.)

Turn both cards face up simultaneously, executing the change with the card on your left. The cards are seen to have changed places!

Afterthoughts:— If you like, you can jog shuffle the deck after the first double-lift, although it isn't necessary.

I present this as a simple "memory test" for the audience. I keep repeating which card is where, so they **couldn't** possibly forget. When I ask them to tell me how the cards lie, I turn them face up and say, "That's correct. You have a wonderful memory. . . ." And I go into another effect. It gets a laugh and fools them, too.

PREDICTION EXTRAORDINAIRE

OSCAR **WEIGLE** has graciously consented to let me pass on his excellent prediction effect. My only contribution to it, is the use of the turnover change.

Many prediction effects, although clever in working, have one drawback. They are long and complicated and the effect is often lost because of it. I include this one here because it is snappy and to the point, and the effect upon the layman leaves nothing to be desired.

The **effect**:— The magician writes two predictions, one for himself and one for the spectator, on two separate pieces of paper. He and the spectator choose any number. Upon noting the cards at these numbers, it is seen that the magician's predictions are correct!

Method and **presentation**:— You have to note the second and third cards from the top of the deck, and remember which is which. For description's sake, let's assume the second card is the AH, and the third card is the AC. False **shuffle** and cut, while you say that you will write two **predictions**—one for yourself and one for the spectator.

On one slip of paper, write, "I will get the AH" (card second from top). Place this slip of paper to your left, stating that this is your prediction for yourself.

On the other slip, write, "You will get the AC" (card third from top). Place this slip to your right, stating that this is your prediction for the spectator.

Now ask the spectator to name any low number. (You might suggest between five and fifteen.) Let's assume he says, "nine." You immediately add *three* to this, and say, nonchalantly, "And I'll take my usual number, which is twelve." (**Nine plus three.**)

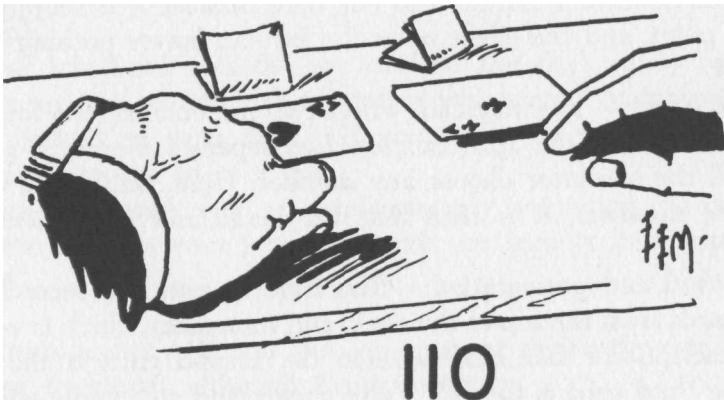
Start to count the cards face down from the top, one by **one**—one on top of the other. When you reach the twelfth card, place it face **down**, near the prediction you wrote for yourself.

The counted cards go back on top of the deck. The AC (**s**pectator's predicted card) is now the ninth card from the top. The AH (**y**our predicted card) is tenth from the top. (**I**f you like, you can jog **s**huffle the deck here, keeping the top stock **i**ntact.)

As if you've forgotten, ask the spectator for his number again. As soon as he **s**ays; "nine," count the cards onto the table as before. Place the ninth card near the prediction you wrote for him.

The deck goes *on top* of the counted cards; and the AH is now on top of the deck. Get this card ready for the turnover change. Turn both tabled cards face up, simultaneously, executing the change with the card you placed near your own prediction. (See Fig. 110.)

Let the spectator read your **p**redictions—**t**hey're both correct!



Afterthoughts:— Just remember that no matter what number the spectator calls, you add three to it, and use the total as your number. The rest works itself, up to the turnover change.

You can fill in your own patter which need be only explanatory. At the finale, you might **l**ook directly at the spectator, and *as* you say, "Would you turn over my predictions, **p**lease"—**t**urn up the two cards, executing the change.

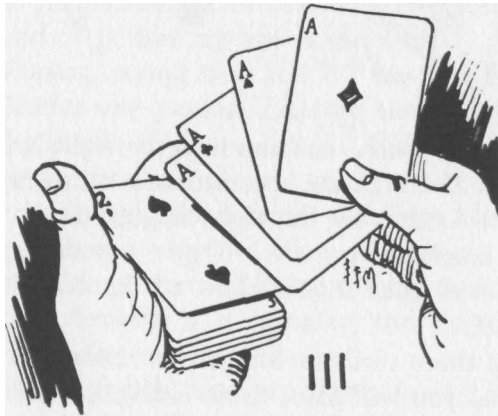
1-2-3-4

SO FAR as I know, the credit for this wonderful four ace routine goes equally to Bill Simon and Paul Curry. It utilizes the turnover change in a slightly different way.

In describing the routine, I will give the simplest way of doing the necessary sleights (**besides the change**). You can, of course, substitute any way you like to accomplish what has to be done.

Place the four aces of any deck, face up on the table. Hold the deck face up, and get a break between the two bottom cards (**actually on top now**) and the rest of the deck.

Pick up the aces, holding them slightly fanned and face up. Be sure to have the two black aces between the two red ones. (**See Afterthoughts.**) In the act of squaring the aces against the deck, add the two indifferent cards behind them. (**See Fig. 111.**) Take these six cards in your hand, holding them perfectly squared. Place the deck on table, face down.



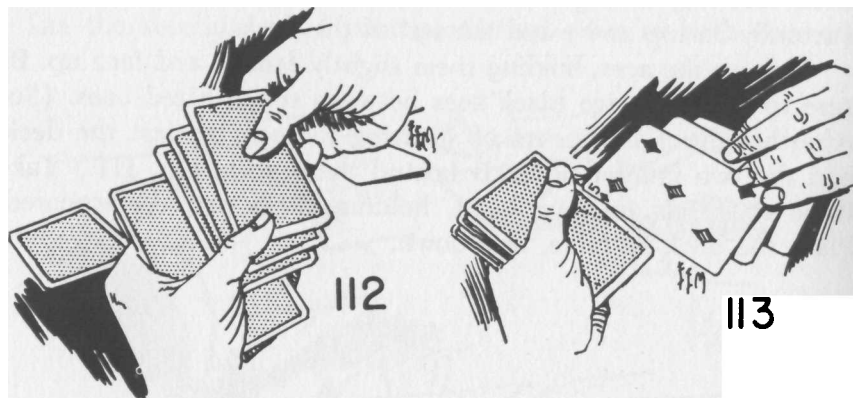
Spread the aces again, casually; the two indifferent cards stay squared and out of sight, behind the bottom ace. Place the first two aces behind the other two, so that the two indifferent cards now have two aces behind and two aces in front of them. Place the packet face down onto the face down deck.

Position now, is this: Ace, ace, indifferent card, indifferent card, **ace**, ace. (There are various ways of getting the aces into the above position. I've described it this way because I think it is

the simplest way. You might like to use the add-on move, described elsewhere in this **book**.)

Start to deal the **four**(?) aces face down onto the table, from left to right. You can, accidentally on purpose, allow a flash of the first two cards you deal. Be sure you don't flash the other two; these are indifferent cards.

The row on the table consists of ace, ace, indifferent, indifferent. Obviously slide three cards from the top of the deck into the right hand, without reversing their order. Deal them in a stepped fashion. I think that here, two pictures are worth a thousand **words**—(See Figs. 112 and 113).



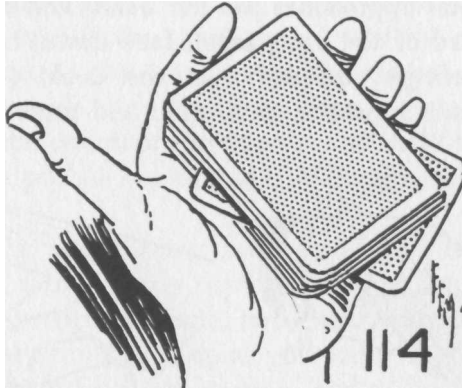
This is a pretty touch. You can turn the right hand up, showing the three cards. Although the spectator sees three cards, the indices of the aces are hidden by the right fingers. Don't deal these too far **apart**—too much **blank** space will give it away. A little less than half an inch is all that should show of the two aces behind the indifferent card.

Place these three cards face down on the ace at the left of the row, saying that you will place three indifferent cards on each ace. Place three cards (these can be **shown**) on the other three aces(?).

Explain that you will attempt to make three aces fly, by magic of course, into the leader ace packet, one at a time. Indicate the packet at the left of the tabled row, as you say this. (This packet consists of three aces and one odd card.)

Pick up the packet second from the left, allowing a glimpse of the ace at the face. Left thumb riffles the outer left corners of the deck to about the center. The packet of four cards is placed into the deck here, and apparently pushed flush.

Actually, the packet is tilted slightly to the left as it enters the deck. The right forefinger keeps pushing the packet until it protrudes diagonally from the inner end of deck. (See Fig. 114) to make this clearer.



The left fingers straighten the packet so that it is flush with the sides of deck. The four cards (ace on face) will be protruding or jogged about half an inch from the inner end. This entire action takes but a fraction of a second. (You can use any move to get you to this position. Just holding a break under the ace, with the left little finger would do it; but my way is **cleaner**.)

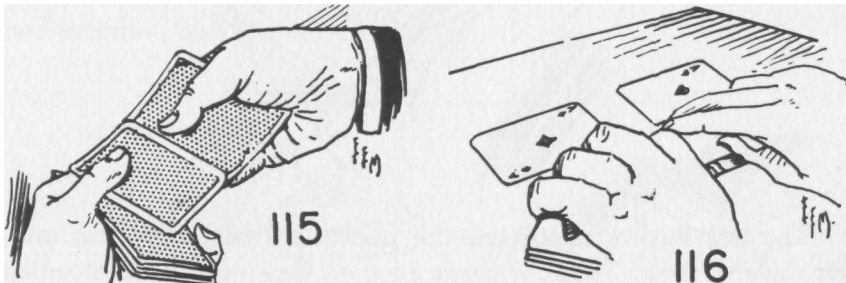
Snap your fingers, saying that ace #1 has just flown from the deck into the leader ace packet. Leaving the first packet jogged (or retaining the break, if you're doing it that way), pick up one of the indifferent packets, and place it on the top of the deck. Grasp deck from above with right hand. Right **thumbtip** lifts up on jogged packet, securing a break below it. Now, double-cut to the break. This serves the double purpose of losing the top packet and ace(?) for the spectators' benefit, and bringing the jogged ace to the bottom of the **deck**—for your benefit.

Snap your fingers again, and say that ace #2 has also flown into the leader ace packet. Turn the leader ace packet face up and spread it a bit, showing that what you say, is true. The audience sees three aces and an odd **card**—the odd card is second from the face. Turn the packet face down.

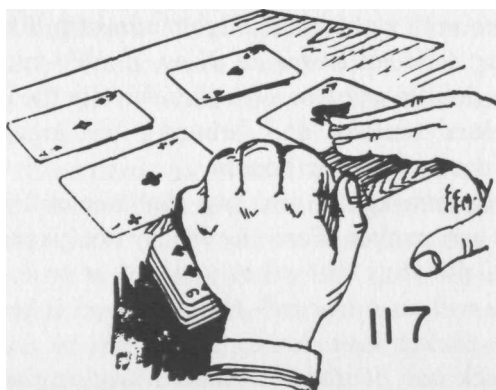
Give the deck one overhand shuffle, bringing the ace from the bottom to the top. Pick up the third (indifferent) packet, which supposedly contains the fourth ace, and lose it into the deck. (See **Afterthoughts**.) Snap your fingers (or riffle the deck noisily), and tell your audience that this last ace has just joined the others.

The deck is held face down in the left hand. The right hand reaches over and picks up the leader ace packet. At the same time, drop your left hand to your side, and get the top card (**ace**) ready for the turnover change.

The right hand approaches the left hand, and the right thumb deals the top card of the ace packet, face down, between the left thumb and forefinger, directly over the deck. (See Fig. 115.) Actually the hands approach each other and meet half way, when this is done.



Now, both hands are turned back **up**—the right thumb deals the top card (**ace**) of its packet, face up on the table. Simultaneously, the left hand places its card (**the ace** just placed on deck) face up on table. (See Fig. 116.) Count, "one, two" as you do this. Two aces are now face up on table. The top card of the deck in the left hand is still held in readiness for the change.



Repeat the above **exactly**—but, as the right hand deals the top card of its two into the left hand, it pushes it (**this** is the indifferent card) far into the crotch of the left thumb. As the two hands

turn over to deal a card each, as **before—the** turnover change is executed with the left **hand—so** that two aces show as you **count**. "**three, four!**" (See Fig. 117.)

Afterthoughts:— Don't let the slight difference in the move scare you. It is exactly the **same**, except that the change is started in mid-air (which is the way it should be done, **anyway**).

In fact, it's easier to do this way, since the card to be changed is pushed into the crotch of the **thumb—and**, held there securely, as the third finger pushes out the ace, when the hand turns over to deal it.

The counting and placing face up of the aces at the finish should be done with a steady rhythm. The first two aces are turned face up just as you count, "**one, two,**" and without hesitation, the last two aces are turned face up as you count, "three, four."

This is a pretty four ace routine; and it belongs in any card man's repertoire. **But—practice** it until you can do it smoothly. Particularly the ending. This must be a smooth flow of action from beginning to end.

The reason for suggesting that you keep the two black aces between the red ones at the beginning, is that now, if you add the two extra cards as I've **explained—this** will cause a black ace to become the leader ace, while a red one falls second.

Without going into **detail—this** is important; because for one **thing—if** say, the two black aces fell first, you would be showing a black ace being lost into the deck first. Later, the audience wouldn't see that black ace in the leader packet, the first time it's shown. It could become illogical. Just do it the way I'm telling you **to—you** can figure out why, by yourself.

One more suggestion: If you like, you can avoid overhand shuffling the ace from the bottom to the top just prior to inserting the third packet. Here's how: Leave the ace on the bottom, but get a little finger break between it and the rest of deck.

Now, place the third packet on top. Grasp deck from above with right hand; right thumb retaining the break. Cut the top half of deck to the bottom, where it coalesces with the ace. (See "**Four-in-Hand,**" Fig. 122.) Retain the break. Now double-cut to the break.

This, again, serves two purposes. You're supposedly giving the deck three cuts to lose the third **ace—but**, at the same time, you're bringing the bottom ace to the top.

4-3-2-1

I HESITATED for some time before I decided to include this. I felt that it was too difficult to describe in print. I'll explain it exactly as I do it, however, and leave the rest to you.

Every so often, I get the feeling that it is illogical to place three indifferent cards on each ace, in a four ace routine, and then cause three of the aces to fly into the leader packet. It seemed to make more sense to place three cards on the leader ace, two cards on the second ace, one card on the third ace—and *no* cards on the last ace.

Through the years, I've tried various ways of accomplishing the effect, keeping this thought in mind. None of the methods I devised seemed too **practical**; until I learned the turnover change.

This needs smoothness in working before it can be performed for an audience. Start by placing the four aces face up on the table, in a fan. Be sure that the two red aces are closest to the table; black aces on the red ones.

While the audience is examining the aces, hold the deck face up in your left hand. Get a little finger break between the two face cards and the rest of deck. Add the two indifferent cards behind the aces, as in the preceding effect.

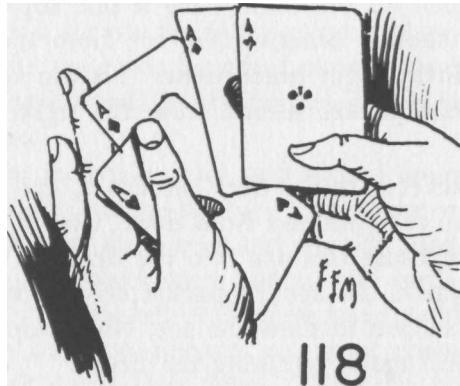
Place the deck face down on table. Leave the packet of six cards (audience thinks there are four) face up in your left hand. Start to spread them into your right hand, ostensibly to show them again. Don't reverse their order. When you've spread three aces into the right hand; pause, showing four aces. The two indifferent cards are hidden behind the red ace in the left hand.

Now place the ace (three cards) in your left hand, between the red and black ace in the right hand (**See** Fig. 118), and square the cards. This is all done casually; you're merely showing the four aces in a spread, then squaring them. If you like, you can spread them again, using the "buckle" count (if you know it), showing the four aces, although this is not necessary.

The position you've had to reach, is **this**: From the backs of

the cards **down—red** ace, indifferent card, indifferent card, red ace, black ace, black ace.

Place this squared packet face down on top of the face down deck. Deal the four top cards into a face down row, from *right to left*. Allow a glimpse of the first card (**red** ace) as you deal it, but don't flash any of the others.



Now, slide three cards from top of deck exactly as in the previous routine. Place them face down on the ace at the right of row, allowing them to spread a bit as you do so. This way, audience can see that there are only three cards on the ace.

Place *two* cards on the card second from right. Now show one card, and place it on the third card from right. Don't put any cards on the last ace.

Get the bottom card of the deck ready for the turnover change. Using the left hand (hand holding **deck**), point to first packet on right, saying, "Now remember, here is an ace with three indifferent cards." Point to next pile, "Here is an ace with two indifferent cards." Point to third pile, "Here is an ace with one indifferent card. And this ace we'll leave alone."

Here is where you change that last ace to an **indifferent** card, after it's seen. But, it must be done with misdirection, so follow closely. As you say, "And this ace we'll leave **alone**"—you torn it face up with the left hand. Now, start to turn it face down right away, executing the **change—but as you do this**, the right hand turns the ace packet at the right of row (**leader packet**), face up, squared, showing the red ace on its face.

The left hand comes over (**immediately** after doing the change) and the left forefinger points to this ace, as you say, "But remember, there is an ace at the face of each of the other packets."

Turn face down, and replace this ace packet, and place the deck face down on the table. Please read the above two paragraphs again. Practice it until it is a smooth, casual, and logical action. The misdirection is as I've told you **before—the** action of the other hand. Your attention is on *that* hand and the ace packet at the right of the row, as you do the turnover change with the left hand.

Now then, pick up the deck. Give it one slip-shuffle, then another overhand shuffle, bringing the ace from the bottom to the top. Get a left little finger break under this top ace, as your right hand picks up the packet second from the right (the three card **packet**).

Place this packet onto the deck, square it, and pick it up again *with* the ace you've separated from deck. Give a fast flash of the ace, saying, "We'll lose this ace into the deck." This must look as if you simply placed the ace(?) packet on the deck, then turned it face up for a second to show the ace. Now drop the packet face down on the deck again, retaining the break.

I must pause here to explain something. It is true that the red ace you just flashed is the same one which was previously seen at the left end of the row. It is also true that, since the audience has also seen a red ace at the face of the right end **packet—this** ace should logically be a black one.

However, you'll find that no one will "call" you on this. The action is too fast for it to be noticed. I can only speak from my own experience; it hasn't been noticed yet. As a matter of fact, if I didn't mention it now, you probably wouldn't have realized it yourself. Anyway, this is the reason for setting the aces as I've done. The black aces would be too conspicuous. Just remember never to mention the suit or color of any ace as you do the routine.

All right. Double-cut to the break, bringing the red ace to the bottom. Slip-shuffle once, if you like. Riffle the ends of the deck noisily for effect, and say, "The ace has just flown into the leader packet." Place the deck on the table, and pick up the leader packet. Turn it face up; deal off two cards only (**don't reverse the order**), saying, "Where we had only one ace, we now have one, two aces."

The audience will see, first a red ace, then an indifferent card, then a black ace. Now place the black ace (**two** black aces really—the second one is hidden behind the exposed one), between the red ace and the indifferent card. This brings the indifferent card to the top of the packet.

Again—don't worry about the fact that they see only three cards. All the audience should be interested in is that they see two aces where there should have been only one.

Replace this packet face down, at the right end of the row. Pick up the packet of two cards (supposedly an ace and an odd **card—really** two indifferent cards) place it into center of deck, saying, "**Let's** try that with the third ace."

Give the deck a slip-shuffle (**you've** got to keep the red ace on the **bottom**). Riffle the cards for effect. As you reach for the leader packet with the right hand, get the bottom ace ready for the change with the left hand.

Flip the leader packet face up, and spread the cards toward the *right* with your right fingers, saying, "And where we had two aces, we now have one, two, three aces and one odd card." The audience sees one red ace, two black ones, and an odd card.

The odd card is to the left of the aces and should not be touched or overlapped by any ace, because you must change it now. Start to turn these four cards face down. The right hand turns down the ace at the right end, simultaneously the left hand turns down the indifferent card, executing the change. Immediately turn the center two aces face down, using both hands.

Push these four cards together, into a packet. Point to the last **ace(?)** with the deck, saying, "Let's cut this last ace into the center." Place the deck onto the card, and give the deck one cut.

Riffle the ends toward the leader packet. Spread the deck face up **smartly**, saying, "Well, I don't see that last ace anywhere, do you?" Flip over the leader packet, spread the four **aces**, and say, "It **couldn't** be there, because where we had only one ace originally, we now have one, two, three, four aces!"

Afterthoughts:— Well, I told you I was undecided about explaining this routine. Not only is it difficult to explain, but you can't realize its effectiveness until you try it on laymen. And you can't try it until you give it some time, and get it working smoothly.

The changes are well covered by misdirection, and any discrepancies are straightened out at the **end—and** are never noticed anyway.

I've taken quite a bit of space to describe it, only because I want you to understand it and get it right. It really takes no longer to perform than most other four ace routines.

After you understand this, you might re-read "1-2-3-4," and see if you would rather use that ending for this routine, too. With a slight change in handling, it works in beautifully.

RANDOM THOUGHTS

As I've mentioned previously, the turnover change is a utility move. Not only can it be used for some good planned effects, but it is always handy as an out.

For those of you who use, or know, some psychological forces which aren't **100%** sure **fire—you** can use them now, without fear. So long as you have any chosen or thought of card named before it is shown, you can always find some reason to stall while you find the card (if you placed the wrong card on the table) and do the turnover change. Or better still, go into the routine described under "**Mentalamazement.**"

If you are doing an effect which hinges upon forcing one particular **card—why** not do the

ABSOLUTELY FREE FORCE

Spread the deck face down on the table, and actually let the spectator have an absolutely free choice. Have him slide the card out of the spread, face down.

Pick up the deck, and while you ask him if **he's** sure he's satisfied, get the top card (**the** card you want to **force**) ready for the change. When he says he's satisfied, turn the card face up, executing the change. Of course, this fits only for those effects where it is okay for you to see the card, too.

You can have a card freely selected, then turn it face up legitimately to have the spectator initial its face. While one hand reaches for a plate or ashtray, the other hand turns the initialed card face down, changing it.

The card is placed under the plate or ashtray, without hesitation. This, plus the reaching for the plate is your misdirection. The signed card is now at the bottom of the deck, so you can do with it as you please.

You can use the "Absolutely Free Force" with the two-handed misdirection, in the following quick trick.

QUICKIE PREDICTION

Sight the top card of the deck. Place deck face down on table, while you write a prediction on a slip of paper. Write, "You will select the (**sighted card**)." Place the piece of paper on the **table**, writing side down.

Spread the deck face down and go into the Absolutely Free Force. Execute the turnover change at the same time that the other hand turns the prediction writing side up.

Let the spectator read your prediction out loud. He finds it to be correct!

CROSS-OVER CHANGE

This **idea** is perfect misdirection for the change of one card, and can be used to change two cards; one with each hand. For instance; you have two spectators (**opposite you**) each select a card. They place their cards face up near themselves.

Cut the deck in half and **hold** one half in each hand. Get the bottom card of each ready for the change. Tell the spectators that you want them to initial the backs of *each other's* card.

As you say this, you appear to take each card and turn it face down in front of the spectators. Actually, you execute the turnover change with each card *as* you criss-cross your hands. You place the first spectator's card in front of the second spectator, and vice versa.

The criss-crossing of the hands covers the move completely. I **wouldn't** suggest doing this for the sake of the sleight alone. It should be used in a routine. Frankly, I haven't thought of an effect in which to use it, yet. But the criss-cross idea (let's call it the "cross-over change") to change one card at a time, is used in

"Four-In-Hand," which follows the next effect. You'll find the cross-over change to be a perfectly **indetectable** sleight.

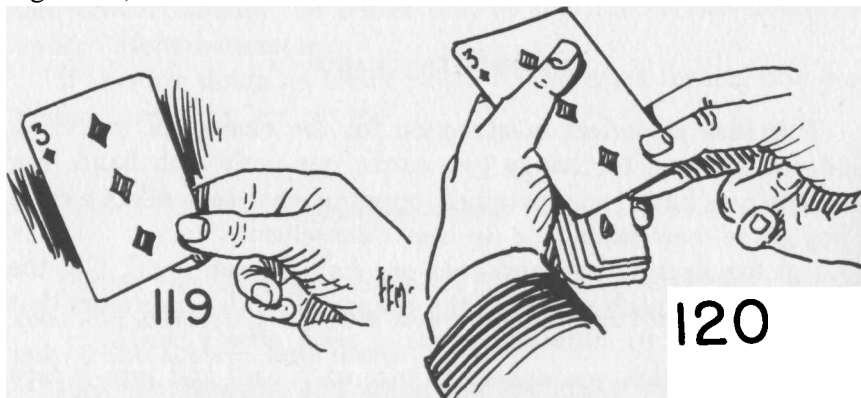
Incidentally, don't use routines and effects utilizing the turn-over change, too often, for the same group, at the same time. It's never wise to overdo a good thing.

VARIATION CHANGE AND STUD POKER

IF YOU'VE worked on the handling of the change as I've described it in "1-2-3-4," this will come to you easily. It is Francis Carlyle's handling of Paul Curry's turnover change. Francis uses it as he would, or in lieu of, the top change.

Assume the selected card is on bottom of the deck; wrong card is face up on table. You've just placed this card down, definitely stating that it's the chosen one. Spectator denies it.

Get the bottom card ready for the change. Pick up the tabled card, holding it face up, in right hand. Thumb on face at inner right corner; first and second fingers on back of same corner. (See Fig. 119.)



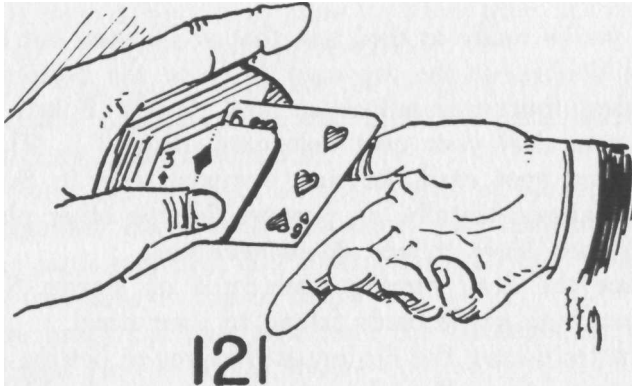
Left hand is holding deck face down, of course; and bottom card is ready for the change.

As you say, "You're sure the (**name** exposed card) is not your **card**"—**both** hands approach each other. As the left hand moves, it turns face up just in time to have the wrong card placed into its thumb **crotch**, covering the readied card. (Fig. 120) shows position just prior to the change.

As the left thumb grasps this card, the left hand turns face

down again, third finger pushing out the chosen card. This card is not placed on table, but *back into the right hand*.

(Fig. 121) depicts the move, just before its completion. In action, the right hand never seems to release the card at all; it remains as is, waiting to receive the chosen card. The entire move takes a split second, and is almost too fast to be seen, even if exposed.



Carlyle finishes by placing the wrong (?) card on the spectator's palm, or on a glass. He waves his hand over it, then slowly turns it up revealing the correct card.

When you say, "You're sure this is not your **card**"—you should be placing the changed card, face down, onto his hand or what have you, *before* you finish the sentence.

Keep in mind that the left hand (hand holding deck) supposedly is simply helping to turn the card face down. That's all. Make it a nonchalant (**rapid**—but not **jerky**) action, and you'll like the move.

Francis suggested that this was a good switch for the hole card in stud poker. It is! Using it in a game (**although** I know you'd never use it **for cheating purposes**), get the top card of deck ready for the change. The hole card is held as described, but face down. Do the move, placing the card, face up, with your other four cards.

From this suggestion, I devised the following short pseudo expose. I use it as part of a gambling routine. It's complete unto itself, however, and you can use it wherever you think best.

Set-up from top of deck down: AS, any indifferent red spot card, the 10, jack, queen, king of spades in any order.

Jog shuffle to your heart's content, keeping these six cards on

top. **Now**, do two "out" faro **shuffles**. Viz: The AS remains the top card of deck. You needn't worry about the cutting; during the first faro, only the top six cards of each half **must** interlace. During the **second**—only the top eleven or twelve.

Again, jog shuffle. During all the shuffling, I suggest you patter about how easy it is to stack a hand at poker. The spectators should swear that you couldn't be controlling anything, at this point.

When you're ready to deal, say that you'll even cut the deck. **Here**, you double-cut the top card (**AS**) to the bottom.

Now deal four open-poker, or stud, hands. Fourth hand is yours. As you deal your own hole card, display it. This is the indifferent red spot card. Be sure everyone sees it. Say that a cheater would accidentally, on purpose, let the other players see this card. Then leave it face down near you.

Continue the deal, turning your cards up slowly. Spectators see the four high spade cards falling to your hand.

Your patter during the dealing is that you're betting high and raising; but of course, the other players know you're bluffing, because they know your hole card.

When all the cards have been dealt, turn up your hole card, still **pattering**—and get the bottom card of deck in left hand (**AS**) ready for the change. Hold the hole card face up in the right hand, as described for the change.

During your last sentence, "Well, after all my betting and raising, I couldn't drop out; I had to keep up the **bluff**"—do the change, replacing the hole card, face down, with your other cards.

Build up the betting and raising, and end by turning up your hole card, showing a Royal Flush in Spades!

Your final sentence might be, "So you see, you just **can't** cheat a cheater."

Afterthoughts:— I've given you just about the bare bones of this poker deal. You can make a big thing out of it if you want to.

This can be shortened by doing only one faro, then dealing only *two* hands. (**You** could patter about a head-to-head game for big **money**.) The effect is the **same**—it's up to you.

Incidentally, whenever you have only one card to turn and change, as in this poker deal, you can use this variation instead of the regular **change**—as, for example, in "**Mentalamazement**."

FOUR-IN-HAND

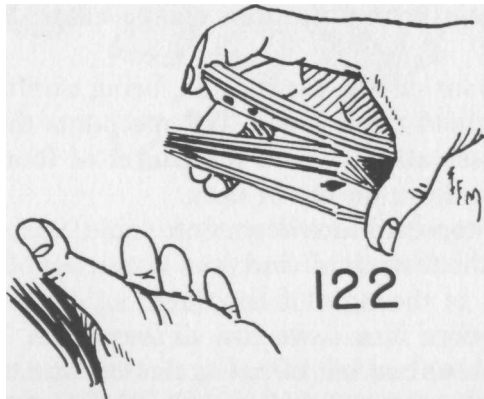
IF YOU feel that the contents of this book, so far, hasn't given you enough to practice; if you're the kind who likes to work on a routine (if it's good) for as long as necessary—here's one which has been a favorite of mine for some time. It's up to you to build it up with patter and presentation.

I'll give you what I think are the simplest ways of getting into the necessary positions. You will probably have better ways of accomplishing some. If so; do so.

Start with the four aces on the bottom of the deck. You need four spectators. Have each one select and remember one card. Have the cards returned, and control them all to the top, in order, with the four aces on top of them.

If you break the four aces from the bottom first, this can be accomplished via the Hindu Shuffle Control, or, you can do it this way: While the spectators are remembering their cards, thumb-count the four bottom cards, and get a little finger break between them and rest of deck.

Right hand takes deck from above, thumb retaining the break. Cut deck like this: The right forefinger tip lifts the top half of deck and moves it to the left, so that the left hand can take it comfortably, in its thumb crotch. (See Fig. 122.)



Extend left hand to have chosen cards returned on top of this half. Take the fourth spectator's card first, then the third spectator's, and so on.

Now, place right-hand half onto the left-hand **half**, but get the left little finger into the break above the aces. Just double-cut to the break, and you have the aces on top of deck, with the four chosen cards directly beneath them. A few jog shuffles will assure the audience that the chosen cards are lost.

Get a break beneath the four top cards (**aces**), while you tell the audience that you will try to cut to each of the chosen cards. Ask first spectator to name his card. When he does, double-cut to the **break—bringing** the aces back to the bottom, and leaving the chosen cards on top.

Turn top card; show it's correct and leave it face up on table. Ask second spectator to name his card. When he does, double-cut in this manner: cut the deck, but hold a break between the halves. Now just double-cut to the break. You've cut the deck three times, but haven't changed or moved a card.

Show top card to be correct. Place this, face up to the right of first card. Repeat exactly with third and fourth **spectators'** cards.

You now have the four chosen cards in order, face up, from left to right. Turn deck face toward you and get a break between the two face aces and rest of deck. (**Don't** expose the aces on **face**.)

Pick up the chosen cards with the right hand, by picking up card on right end of row first. This is laid on next card, these two on the next one, and so on. Hold them in a slight face up fan, telling spectators that you want them each to remember where his card lies.

As you talk, square the four cards against the deck in left hand. Add the two aces behind the four chosen cards. Place deck face down on table.

Spread the four chosen cards again, being careful not to expose the two aces behind the last one. Tell spectators that you're about to test their observation. Square the packet of **four(?)** cards, and place them face down on top of deck.

Slowly deal top card face down onto table; second card is dealt to the right of the first; third card goes to the *left* of these two, and the fourth goes to the right of the three.

This gives you a face down row of four cards. The two in the center are **aces—card** on left of row is the first **spectator's** card, and card on right of row is second spectator's card.

Tell the spectators that this is too easy, and you're going to make it a bit more difficult. Using both hands, switch the positions of the two center cards, then switch the positions of the two end

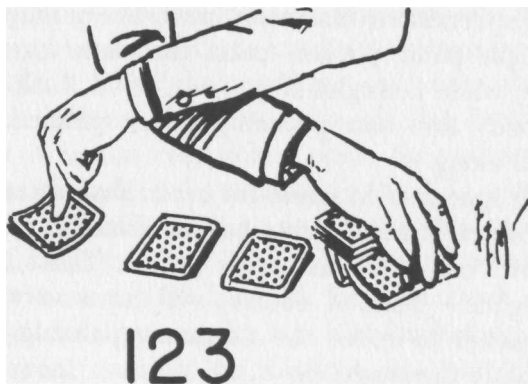
cards. (This gets the audience accustomed to the criss-crossing of your hands.)

Turn to the first and second spectators and ask them if they have any idea which of the four face down cards are theirs. As you talk, palm off the two top cards of deck (**third and fourth spectators' cards**), and get them into right-hand pants pocket. You should be gesturing with your left **hand**, which holds the deck, as you do this.

If either the first or second spectator knows the location of his card, tell them you'll make it tougher. If they **don't** know (and they **shouldn't**) where their cards are; just tell them they're not observant, and you'll give them another chance.

Show them their cards by turning the two end cards face up. Leave them face up. Tell them that you're going to switch the cards around, and they must watch closely.

Bottom card (ace) of deck has been made ready for the turnover change. Pick up the card on the right end of row with the right hand; card on left end, with left hand. Turn them face down, switching their positions, and executing the cross-over change. (See Fig. 123.)



Now, immediately switch the positions of the two center cards. This looks as if you simply switched the two end cards, and then the two center ones, just as you did before.

Turn to the *first* spectator and ask him if he knows where his card is. As you talk, bottom palm the bottom card (second spectator's card) in the left hand, and get it into left pants pocket.

Whether he guesses right or wrong, turn over card at left end; get bottom card ready for the change. Tell first spectator that you're really going to confuse him this time. Switch his card to

the right end of row, and card on right to left end. Execute the change with left hand.

You do the same action as before, only the card on right end is *not* turned over as it's switched to left end.

As soon as these two have been switched, change the two in the center again, as before. Then switch the two end cards **again—do** this a few times. You're supposed to be confusing the audience as to where each card is.

Now ask all four spectators if they have any idea where their cards are. As you talk, shuffle the bottom card (first spectator's) to the top.

Whatever they answer, ask first spectator to take a guess as to where his might be. He's seen *his* card on the table, throughout. Whichever he points to, tell him to turn it face up. Let him turn the other three cards over, and the four aces are exposed.

As he's turning the cards, palm the top card in the right hand. Now, you can end the routine any way you like. Here's how I do it:

Ask first spectator to name his card. Reach into your jacket with the right hand, as if you're going into the inside pocket. Produce the palmed card—**throw** on table.

Ask third spectator to name his card. Show hands empty and reach into right pants pocket; palm the outer card of the two already there, while acting as if you can't find it. Slide right hand along your body into *rear* pocket. Produce **palmed** card as if it were there all along.

Ask fourth spectator to name his card. Show hands empty and take card from right-hand pants pocket. Finally, produce second spectator's card from left-hand pants pocket. That's it!

Afterthoughts:— You, of course, will have to work out your timing and patter to cover the necessary palming, etc. But the routine is exactly the way I do it.

Well, you wanted something that had to be **practiced!!**

Note:— Saying the routine is *exactly* as I do it, is stretching the truth just a little. My control of the four cards is a bit different and I don't locate *all* four with the double-cut. I like to locate each one differently. Viz: **One—I** double-cut **to—another**, I expose by dropping the deck, as in “**Quinella!**”—and so on.

Also—I keep my wallet in my left pants pocket—and my finale is producing the second spectator's card from the wallet. I didn't want to explain all this in detail, because it would take much too much space. I'll leave it to your ingenuity.

AUTOMATIC MIND-READING #2

HERE'S a quickie which I've been using lately, and having much fun with. It won't take much space to explain, so I thought I'd include it.

The patter and presentation are almost exactly the same as in "Automatic Mind-Reading," already described. The main difference is the use of the cross-over change instead of the double-lift. The handling, if done smoothly, is pretty and logical.

Use two decks, one red and one blue backed. You know the top card of each deck. Using the exact patter as in "Automatic Mind-Reading," have spectator shuffle one deck and hand it to you.

Look through it and find the card which matches the top card of the other deck. Place the matching card *onto* the other deck, and keep that deck on your left. Let's call this Deck A, and we'll assume Deck A is the red-backed deck. So you are placing the matching blue-backed card (assume it's the **KS**) onto Deck A.

Place Deck B on the table to your right, and pick up Deck A. Spread it and have spectator take out any card without looking at it, and place it on top of Deck B. Replace Deck A. Here's the situation: Deck B on your right, is a blue-backed deck with a red-backed indifferent card on top. Deck A, on your left, is the red-backed deck with the blue-backed **KS** on top, and the red-backed **KS** directly under it.

Pick up one deck in each hand, and hold them face down in dealing position. Deal the top card of each deck half way off, so spectators can see the contrasting colors. Now deal the top card of Deck A (deck in your left hand) face down onto table to your *right*.

The right hand is now going to deal *its* top card onto the table to your left. In order to do this, you must withdraw the left hand. Do do, and *as* the right hand is dealing its card down, the left hand gets the top card ready for the turnover change.

Now do the *cross-over change*, turning each card face up, and changing the card which was at your left to the KS, of course. The hands return to normal position, placing their respective decks face *down* on the table.

Two **KS's** are now lying face up. During your last sentence of *patter*—"Well, there you are, you read my **mind**"—**turn** the kings face down to show that they are with decks of contrasting color. (**The** red-backed king will be with the blue deck, and the **blue** king will be with the red deck, if you've followed this **correctly**.)

Afterthoughts:— The entire ending to this must be done in a smooth flow of action. The spectator's mind is confused without his realizing it. Actually you're simply dealing each card back to its own deck, and then doing the cross-over change to switch them back again.

Each move is beautifully covered. The **get-ready—while** the right hand is dealing its card; and the cross-over change supplies its own cover.

Practice this until it's smooth and without hesitation, and I think you'll like it.

See "Automatic Mind-Reading" for the *patter* and presentation; they need just some slight changes to fit this.

ON SPECTATOR'S HAND

CARD men, for some time, have been trying to find a way to change a card on a spectator's **hand**, without the spectator's knowledge. Well, at first you may feel a bit leery doing the turnover change on a person's palm. If done correctly, however, he will have no idea that you've changed the card.

One difficulty you may encounter is that the card may fall off the hand as you make the change. To overcome this, simply hold the card on his **hand**, as soon as it has been changed, with your other hand. Then immediately take *his* other hand and place it **palm** down on the card.

This will come to you, I'm sure, the first time you try it. Try holding the spectator's hand steady with one hand, as you do the move with the other. Also, be sure the spectator's hand is held **stiffly** to facilitate the change.

Here's an **effect** in which you require one duplicate card. Let's assume you have two Five of Hearts in the deck. Have them both on the bottom and keep them there. Spread the deck, giving the spectator a free choice of a card. Make sure he doesn't take one of the fives. (You should have no trouble forcing one of fifty-one cards.)

Place the chosen card face up on the person's palm, and have him initial it on its face. While he's doing this, get the bottom card ready for the change. Now turn his card face down on his palm, executing the change. Put his other hand palm down on his(?) card, and tell him to hold it tightly.

He is now holding a 5H, while his initialed card is on the bottom of the deck. The other 5H is second from the bottom. Do a regular overhand shuffle, running the last few cards singly. This brings the chosen card to the top, and the 5H to second from the top.

Do a double-lift, saying, "You have a card, now I'll select one—I'll use this 5H." Show the 5H, then replace **double-lift**. Slide off the top card (chosen card) and place it face down on your own palm.

Recapitulate what has been done. Snap your fingers, and show that spectator is now holding your 5H, while you hold his initialed card!

The duplicate 5H is on top of the deck. If you desire, you can palm it off, and the deck can be examined.

Afterthoughts:— If you make sure that the spectator's hand is held **stiffly** enough, you can create perfect misdirection by reaching for his free hand with your free hand, *as* you do the change.

TORN CORNER TRANSPOSITION

WHILE on the subject of duplicate cards, here's another effect utilizing one. (I'll get back to changing a card on the spectator's hand in the next effect.) Assume you are using a deck with two Ten of Spades. Have these two cards on the bottom of the deck. Sign your name across the face of the bottom one. That's all the preparation necessary. A regular unsealed envelope is also handy.

Have spectator take any card. Make sure he doesn't take one of the duplicate tens. He places his card, face up on the table, and signs his name across its face. As he does, get the bottom card (signed 10S) ready for the turnover change.

After he's signed his card, place it face down under any object, executing the change as you do so.

The 10S with your name on it, is under the object on the table. The bottom card of the deck is the spectator's selected and signed card. The duplicate 10S is second from the bottom.

Shuffle the deck, as in the preceding effect, so that the spectator's card is now on top, while the duplicate 10S is second from the top.

Do a double-lift, showing the 10S. Lay this card(s) face up on top of the face down deck. Sign your name across it, as the spectator watches, saying, "You identified your card; this will identify mine." Make sure you sign your name in the same position as on the other 10S.

Turn the card(s) face down on the deck. Push top card (spectator's card) slightly off deck to the right. With your right fingers, tear off the upper right index corner of this card, making sure the audience doesn't see the index. (They think this is your 10S.)

Patter: "Not only will I sign my card, but to assure you that there is no 'monkey business' involved, I'll identify it further by tearing off one corner and letting you hold it."

Place the corner, face down, on the table, and let your assistant put his finger on it. Place the mutilated card in the envelope (don't expose face of **card**), and seal same.

Reconstruct what has been done, thus building up the impossibility of these two cards changing places. Now, have spectator look at what he thinks is his **card**, under the object on **table—he** sees that it is your signed 10S. Let him tear open the envelope to find his signed card, with a corner missing. The corner he has been holding matches his card perfectly!

Afterthoughts:— This is a simple transposition of two cards, and basically the same as "On The Spectator's **Hand**"—**but** the rigmarole of signing the cards, the torn corner, and the envelope, makes it stronger to the layman.

RED ACE-BLACK ACE

THIS is Herb Zarrow's handling of a neat little effect. It could be done on a table, but I believe **it's** much more effective when done on the **spectator's** hands.

Set up the four aces as **follows**: A red ace on the bottom of the deck; a black ace second from bottom. A black ace on top of the deck; a red ace second from top. Have the spectator standing opposite you, and tell him to hold his hands palm up. **Make** sure his hands are held stiffly, so you can work on them.

Now, do a double-lift, showing a red ace. Replace the double-lift, and place the top card (**black ace**) face down on his *left* hand, saying, "I'll place one red ace here." Turn the deck face up, holding it in glide position. Show the red ace on bottom. Turn the deck face down and act a bit **suspicious—but** really place the red ace, face down, on his right palm, as you say, "And the other red ace here."

Follow this action closely now, to see how perfectly the misdirection is used. The deck is in your left hand. Your right hand turns the red ace on the spectator's right hand face up, saying, "I know what you're thinking. You think I **cheated—but**, I wouldn't do that."

While talking and turning the red ace over, your left hand drops to your side and gets the *bottom* card (black ace) ready for the turnover change. Now both your hands approach the aces, as you say, "But you see, *this* ace is now black."

During this sentence, your right hand turns the black ace on his left hand face up, and your left hand turns the red ace on his right hand face down. Do the turnover change with your left hand. Please remember that the two aces are turned simultaneously, with your attention on the black ace on his left hand.

Pick up the face down card on his right hand, tap it on the face up black ace on his other hand; say, "All I have to do is touch this red ace to the black one, and this turns black, too." Show this to be so.

You can end right here. But I usually drop this ace face up on his left hand with the other one, and say, "If you're wondering where the red aces are, they're right here." You're holding deck in left hand, fingers below and thumb above. Toss the deck smartly into the right hand, applying *light* pressure with the left fingers. This will cause the two red aces to remain in the left hand.

Turn these face up as you finish your last sentence, and drop them onto his right hand. That's it!

Afterthoughts:— Go over this carefully, until you're sure as to when you are working on his left hand, and when you're on his right. Everything follows logically in step, and the misdirection fits in beautifully.

At the finish, the spectator is left with two red aces on his right palm; two black aces on his left palm, and a stunned expression on his face—if you've done it correctly and well. It's a good lead-in for a four ace routine.

I think you'll have to try it to appreciate it. It's a pretty effect. Do it exactly as explained and I'm sure you'll agree.

THE TURNOVER CHANGE

FANTASIA

FEEL like putting in some more practice time? Okay; then work on this one. Get the moves down perfectly, do the routine smoothly, and you'll have one heck of an effect.

A little preparation is necessary, but it's worth it. The best way to handle this is to switch decks (see **Afterthoughts**) when you're ready to do it; but I'll leave that to you. Remember however, that if the switch creates *any* suspicion, the effect is ruined.

From a red-backed deck take the four aces and any other card. For this description's sake, we'll assume you're using the 5S. Discard the remainder of the red-backed deck; that isn't used at all.

In a blue-backed deck, set up as follows: four **blue-backed** aces on top and the blue 5S directly under them. Be sure the AS is the bottom ace; in other words, fourth from top; the 5S is fifth from top. Also, corner crimp the top ace. Place the red-backed 5S on top of all (**top of deck**). Lose the **four** red-backed aces into deck. So, the set-up, from top down, in blue deck is:— Red 5S, blue ace, blue ace, blue ace, blue AS, blue 5S, and four red aces lost in deck. Have a pencil in handkerchief pocket.

When ready to perform, hold deck face down so that audience sees red back. Then turn deck face up and Center Hindu Shuffle, keeping top stock intact. Say that you need the four aces for this trick. Spread deck face up from hand to hand, stepping up the aces as you come to them. Be careful not to expose the other aces at top of deck.

Strip out the four aces and toss them *face down* (this is to stress the red backs, but don't mention it) on table. Square deck as you tell spectator to examine the aces. Tell him to make sure the backs aren't marked. Center Hindu Shuffle once or twice while he's so occupied. Turn deck face down so that audience sees red back. When spectator is ready, turn deck face up and make a pressure fan. Again, be sure that aces at top are not exposed.

Tell spectator to place the aces into different parts of fan. Leave them protruding. Close fan, square deck (it will help in **squaring**, if you tilt the protruding aces to one **side**) and turn it face down. Now push the aces flush. All this must be done carefully so that no blue backs are exposed. Audience sees red backs at all times.

Turn deck face up and Center Hindu Shuffle once or twice. Now hold deck with faces toward audience (**making** it obvious that *you* can't see the **faces**—without mentioning it), and say, "I told you I need the aces for this trick."

As you talk, spread the cards from hand to hand (top part must be pushed off in a block so as not to expose blue-backed aces). As you come to the red-backed aces, step them up until you have all four. Strip them out and toss on table.

You'll fool even magicians here. They **can't** figure how you find the aces without looking at the faces. So if you think the rest of the routine is too difficult, gather all the cards, put them **away**, and quit.

However, for the brave **ones**:— While spectator is examining the red aces, you do what I guess you might call a reverse slip-cut. The problem is to get the top stock to center of deck, while retaining the red 5S on top.

Hold deck in left hand, face down as for dealing. Obtain a little finger break anywhere near center. Holding deck with backs tilted toward you, the right hand, from above, pulls out (to the **right**) the top half of deck. Left thumb holds the top (**red-backed**) card in place. In a regular slip-cut the right-hand half would go on top of deck; in this case, it goes to the *bottom*.

Don't try to hide this. It looks like a straight cut from audience's view. Although nobody should be paying too much attention to it anyway.

Now you must prepare for the *Push-Through Change* with the four tabled aces. This is why you corner crimped the top blue-backed ace. If you care to hold a break after the slip-cut, you can eliminate the crimp.

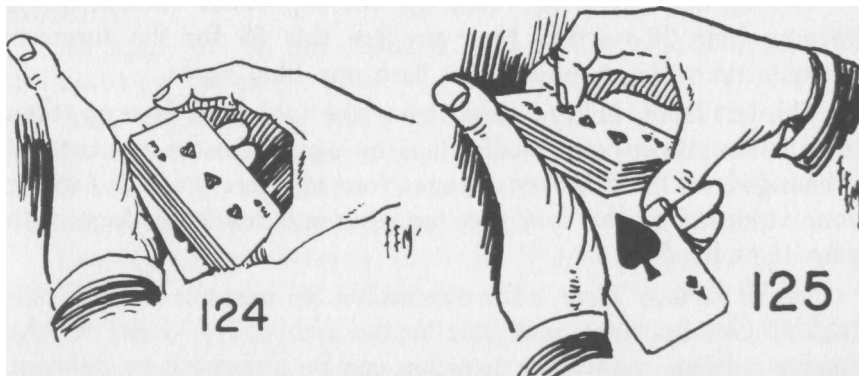
Set the aces into the deck for the change, making sure that the AS goes in last. When you fan them slightly just prior to the change, show deck back and front. Everything is as it should be. Incidentally, let me warn you about watching your angles as aces are inserted. Be careful not to flash any blue backs. Your best bet is

to hold the deck face toward audience as your thumb riffle breaks for insertion of aces. As the aces are inserted, patter about trying to lose them again.

Now you do the Push-Through Change, but opposite to the way I've taught you. **Hold** the deck *face down* instead of face up for the change. When the change is done, the deck is *face up* in left hand, with four aces still protruding. In other words, you are turning the face down deck face up during the change. The AS still shows at face of protruding cards, and so far as audience is concerned, nothing has happened. But, you've changed four red-backed aces to four blue-backed aces.

Your misdirection, of course, is to get the pencil out of your handkerchief pocket with your right hand. Have spectator initial each face up ace.

You can let him initial the aces while they're still in deck, or strip them out, and lay them face up on table, and have them initialed then. What you have to accomplish is this: get a break under the card *under* the four protruding aces. It's easy enough to get the break under the protruding aces; so you can lift one extra card while they're still protruding; or strip them out, holding break, and *then* lift one extra card from lower half. I'll leave this part to you. When aces are placed on table you might patter about the audience *knowing* you can find them any time you like, so you'll have them marked, and leave them in full view.



Anyway, cut or double-cut to the break. Your position **now**, is this: Four initialed face up blue-backed aces are on table. Deck is face up in left hand. Red-backed aces are on top (**nearest palm**), blue 5S is fifth from top, and red 5S is somewhere in center of deck.

You now have to get rid of the four red-backed aces. The Erdnase bottom palm is probably best. I use either that or a 'gambler's' palm. I don't want to go into detail on this, but basically the 'gambler's' palm is this: Right thumb thumb-counts four aces at bottom, and left little finger holds break. Right thumb retains break as right hand lifts deck momentarily, to place it cross-wise onto left palm so that outer end of deck is below forefinger part of palm. (See Fig. 124.) Now slide all cards above the break, up and forward. Left palm contracts slightly, holding aces in place. (See Fig. 125.)

That's the 'gambler's' palm basically. If you watch your angles, it's a perfect steal, and takes no time at all.

The right hand now spreads deck face up on table. Try not to expose the 5S on top. The four aces palmed in left hand are pocketed *as* the right hand spreads deck. Or, if you are using the 'gambler's' palm, you can rest the left hand on table edge, then simply allow aces to fall into your lap. Again, I leave this part up to you.

As you spread deck face up, say that you need one card, other than the aces, as a representative. Here you take the 5S from center of spread and toss it face down onto table. Toss it slightly toward the left. Don't make an issue over taking out this card. It must be done nonchalantly, to appear as if any card would do. This further impresses the audience (*subconsciously*) that all the cards are red.

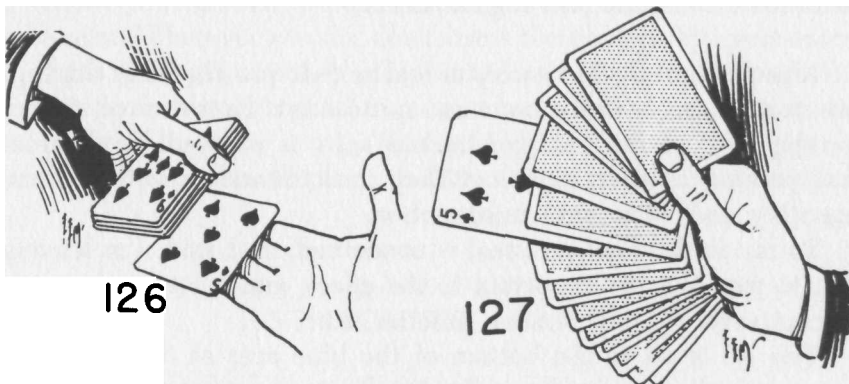
Pick up deck, keeping it face up, and slip-shuffle once or twice, keeping blue 5S on top. Now prepare this 5S for the turnover change. Again, be careful not to flash any blue backs.

The left hand, holding deck, turns the tabled 5S face up; then turns it face down, and finally, face up again. On the last turn, it is changed via the turnover change. Your misdirection is in turning your attention to the four face up aces and touching them with your right hand.

You're saying, "Here is the red-backed 5S; here are the four red-backed initialed aces, and here is the red-backed deck," as the change is being made. No suspicion can be aroused here, since as in the Push-Through Change, nothing has happened so far as the audience is concerned. A 5S is shown and is still there after the change. Also, this is the *first* time during the routine that you mention color. If the audience is not aware that this is a red-backed(?) deck by now, they never will be.

Do one or two slip-shuffles, keeping top card intact. Turn deck face down so that red back is seen. Hold deck in left hand up near fingertips, stressing the red back.

Pick up the tabled 5-spot, saying, "Watch the red-backed five." Hold it cross-wise on right fingers. Right hand is held stiffly, palm up. Don't expose blue back as you lift the five. Slowly, turn the left hand over, turning deck face up, and place the deck flush on the face up 5S. (See Fig. 126.)



Left fingers do not release the deck. Now turn both hands over together, so that deck turns face down. But twist the right hand during this turn, so that it lies properly over the deck, hiding the top card. Slide the hand off the deck slowly, as in a regular color change, exposing a blue back. This is a startling change, if done correctly.

All right; the 5S has changed from red to blue. Now double-lift and turn the card(s) face up, leaving it slightly jogged on top of deck, momentarily. Remark that the next card (card under double-lift) has also turned blue; pick up double-lift and tap top card with it, for emphasis. "As a matter of fact, the entire deck has changed to blue-backed cards."

During the last sentence, the right fingers are holding the face up 5S(s) as one card. Left thumb riffles deck so that the five(s) can be placed in center. Leave it protruding at least half way, face up in face down deck.

Now do a one-hand fan with the right hand. You'll find that the double-lifted cards will stay perfectly aligned. (See Fig. 127.) Turn hand so that both sides of fan are seen. Everything looks as it should. Take the double-lifted card(s) with left fingers; place it face up on top of face down fan (right thumb holds double-lift

down on fan so it can't spread); now close fan. Point to face up aces on table.

"Here are the four aces which **you've** examined and initialed. If you'll turn them over, you'll find that *they've* changed color, too!"

As spectator verifies **this—top** palm the top card. Again, this cannot arouse suspicion, since a face up 5S will still be seen after **the** palm off. Spread deck on table with left hand as right hand pockets the palmed card. Leave everything to be examined. You're left with a complete and regular deck!

Afterthoughts:— I'm sure you realize that you shouldn't attempt this routine until you've practiced quite a bit. Every move, except for the steal of the four red-backed aces, is covered by the fact that nothing obvious happens. They must, however, still be done smoothly and with good misdirection.

So far as the four ace steal is concerned: as I said, I'm leaving that to you. But it's important to the effect, and must be done **im-** perceptively. So, put in some practice time.

The AS is set to the bottom of the blue aces at the start only because I always put the red AS in last, in preparation for the Push-Through Change. It could be any ace; just be sure to insert that same suit last, later on, so that the same suit shows after the change.

At the finale, instead of a regular top palm, you can use the Double-Lift Palm I've described at the beginning of the book in the "necessary sleights" section. The only difference would be that the card is palmed as the double-lift is turned face down. Which-ever way you use is okay; just don't call attention to it. The effect is *aver* at this point.

Please be sure that the faces of the cards from the other deck look exactly the same as the deck you're using. **I've** seen too many card tricks using stranger cards—**where** the faces of the stranger cards were either dirtier or cleaner than the faces of the rest of the cards. They'd stand out like sore thumbs and telegraph (and **ruin**) the effect. If you're using a fairly new deck, don't take the stranger cards from an old deck with which you've been practicing waterfall shuffles! Be sure all the faces look the same.

Since I've mentioned a deck switch here; and since I'm often asked just how I go about switching decks—**let** me give you my complicated method of doing so.

Have the deck to be switched in its case in your outside jacket pocket. Be sure you know the name of the face card of the deck. When you're ready for the switch, do any effect wherein you force the duplicate of the known face card.

After the effect, ~~leave~~ this card on face of deck. Place deck in case, making sure it's facing the same way as pocketed deck. Place it in your **pocket**—**then** come right out with the other deck, as if you just thought of something else you wish to demonstrate.

When you remove the deck from its case, allow the face card to be seen. Whatever you do, don't stress the obvious by mentioning it. That's it! That's about as complicated as I get for a deck switch.

Get the acting right, and it's as good a switch as any. It can also be delayed. In other words, leave the deck in your pocket for a moment or two, *then* think of the other trick you wish to show.

JUST (BUSINESS) CARDS

As MENTIONED before, effects utilizing business cards can **come** in handy. Therefore, before leaving the turnover change (as done with *one card*), I want to include these two quickies.

SPIRIT WRITES

On the blank side of the bottom card of a packet of your business cards, write, "You will choose the (name of card ready to force on top of regular **deck**)."

The packet of business cards is held printing side up. You **can** show all of them on this side. You can even shuffle them using the slip-shuffle to keep the bottom one in place. Be sure you don't turn the packet so as to expose the writing.

Patter: "You know, some people think that everything about a magician should be magical; and they're right. For instance, here are some of my business cards."

Take off the top one, or let a spectator choose any one of them (**except** the bottom one), and place it on the table. Allow it to be examined, then make sure it is lying blank side up.

"Just looking at this card, you couldn't see any of its magical **properties**, I know. But allow me to demonstrate for you."

While talking, get the bottom card ready for the change. As you finish the sentence, turn the tabled card over, executing the change. The printing side of the changed card will show. Place this card under an ashtray as you turn it (The change is done exactly the same as with playing **cards**.)

Leave the packet of business cards on the table (they can be examined) as you reach for the regular deck of cards. Force the card you predicted in the most convincing manner you know. (See criss-cross force, or Lorayne **Force**.)

Now, after a bit more patter about the magical properties of your business cards, have the chosen card named. Let the spectator turn over the business card under the ashtray; he finds your spirit message!

FLASH PRINTING

Get a packet of blank cards, the same size as your business cards. Place one of your own cards, printing side down, on the bottom of this packet.

There is no need to go into detail **here**. Using the same handling as in the preceding effect (with a **change** in patter, of course), you proceed to give a demonstration of magical printing.

An examined blank card is placed under an ashtray, as you execute the turnover change.

Reach into your pocket, and bring out a little package of paper (this is a small piece of flash paper, which you've wrapped as if it were holding some **powder**).

Tell your audience that the paper has some powdered ink (**huh?**) in it. Place the paper in the ashtray which is on the card. Touch it with the tip of your lit cigarette.

After the flash, you exclaim, "Ah, the job is done!" Allow one of the spectators to turn over the card. He sees your regular business card!

Of course, you let him keep it as a souvenir.

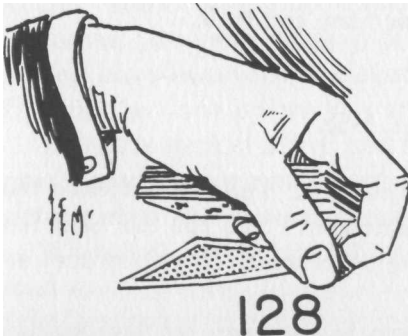
MULTIPLE CHANGE

I KNOW that card men have been trying for some time, to find a method for doing the turnover change with more than one card, at the same time. Up until now, no practical method has been devised. Most magicians tried to do it with more than one card in exactly the same way as with one card. They had trouble with it because only one of the readied cards would come out onto the table. I think you'll find that I've solved that problem here.

The move is practically the same as the turnover change with one card, except that three or four cards are changed as you turn them face up or face down. Therefore, there is no need to go into a complete description of the sleight. There is, however, one main difference in the get-ready, and one main difference in the execution.

Assume that you have three cards, squared and face up, on the table. You want to turn them face down, and change them to three different cards.

Get the three bottom cards of the deck ready for the turnover change. This is how I do it: The deck is held face up in the left hand. Right hand is resting on the deck from above. The right thumb breaks three cards from the face, and the third finger of the left hand goes into the break.



Bring the other left fingers over the three cards, so that you are in the get-ready position for the change. This position is now altered just a bit, to facilitate executing the move with more than one card.

The left hand goes to your side. Open the third finger slightly, so that the three bottom cards are separated from the rest of the deck. The tip of the thumb should be touching the inner lower corner of the packet of three cards. (See Fig. 128.) Push the packet downward with the thumb, until it is protruding about half an inch from the outer end of the deck; and bring the third finger back to face of deck. (See Fig. 129) to see how deck (and hand) should look if it were facing you.

You'll notice that these three cards have moved a bit diagonally, and that **basically**, the hand and the cards are still in the regular get-ready position for the change.

Now you can do the "multiple change" as if you were doing it with one card. **But—this** slight variation is necessary to do it with more than one:— Just as the change is being made, you'll find that a slight movement of the hand toward the **body—away** from the **table—helps** in allowing the readied cards to clear the deck.

What you actually do, is jerk the hand away from them, so that these cards are left in mid-air to drop onto the table. The third finger does *not* push them down. If you did that, only the top one of the three would come out. One or two tries will clarify this for you.

In action, you have to watch your angles. Don't **have** anyone on your left if you're doing the move with your left **hand—and** nobody on the right, if you're doing it with that hand. If you did, they would see the protruding cards just prior to the change.

I'm sure that you will find many ways of using the multiple change. For instance, for the classic four ace trick.

AMBITIOUS ACES

Place the four aces face up on the table. Tell the audience that the Ace of Spades will be the leader ace. Place the AS, still face up, to the right, and apart from the other aces. The three aces are in a face up, squared packet.

As you talk, get the three bottom cards ready for the multiple turnover change. Approach the three ace packet with the left hand, and turn it face down. Immediately turn it face up again, saying that perhaps it would be better if the audience remembered the suit order. Spread the aces slightly. This is the feint. Re-square the aces.

Now, *look at the AS*, **saying**, "Remember that this will be the leader ace." As you say this, turn the AS face down with the right hand, and at the *same time*, turn over the other three aces, executing the multiple change with the left hand.

Immediately spread these three **face down aces** (?) with the **left** hand. Shuffle the deck, bringing the aces to the top. Place three indifferent cards on each ace. The AS, of course, getting the three aces. Now you can finish any way you like, showing that the aces have joined their leader.

Afterthoughts:— You'll get the multiple change faster if you do it as if all you're thinking of, is picking up the tabled cards.

If you concentrate on that, the rest just about works itself. Simply pick up the tabled cards (**the way you would for the change, of course**), and move your hand away so that the readied cards fall to the table.

If you can do the turnover change with one card, just a minimum of **practice—and** you'll have no trouble with the multiple change with three or four.

THE TRAVELING JEWELS

A **LTHOUGH** those of you who know me will agree that I use plenty of patter with my effects, I don't usually go for the "story" type. I do, however, use this type for the following. Of course, you can change it if you like.

You have to reverse the second card from the top of the deck. This can be done before you start, or as I do **it:**—

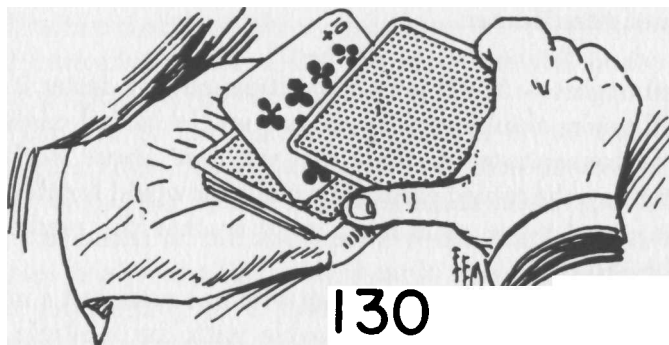
Have the deck **shuffled**, and while the cards are still in the spectator's hands, he selects a card. Tell him to place it face up on the table, and to sign his name across its face, or initial it.

While he's doing **this**, retrieve the deck and hold it in your left hand as for dealing. Left thumb starts to deal off the top card; the right hand takes it, holding it from above, fingers at one end, thumb at the other.

The left thumb deals the next card half way off the deck. At the same time, the left side of the card in the right hand is placed against the face of this protruding card. The right hand, using the card it holds as a lever, pushes the protruding card upward and

toward the left simultaneously, until the protruding card falls reversed, flush with the deck. (**The** left thumb acts as a fulcrum or leverage.)

The right hand continues to move until it drops its card on top of this reversed card. (See Fig. 130) to see the move just before its completion. The entire thing takes but a fraction of a second, and is done while casually toying with the deck.



It is also necessary to know the name of this reversed card. Since the above should be done *without* looking at the cards, you won't know what the card is. You can either shuffle a known card to second from top, before doing the reversal, or, simply lift the inner end of the top card, after the reversal, to see it. That's that.

Now, tell the spectator that the card he has just signed represents a bag of precious jewels. Have him push it *face up* into the center of the face down deck. Hold the deck squared, so that the reversed card second from the top is not seen. Say that the bag of jewels was being transported by train to a secret destination, and that two detectives were assigned to guard it.

As you talk, spread the deck in your hands (careful of the reversed card near **top**) until you come to the signed, face up card. Place this and the face down card on each side of it, on the table, slightly spread.

Say that the card on each side of the chosen card will represent the two detectives. As you talk, get the three *top* cards ready for the multiple change. Tell the spectators that perhaps it would be wise to remember the names of the two detective cards.

Turn the three tabled cards over, executing the change. This looks perfectly natural, since there will now be a face down card in the center, and a face up card on each side of it. The actual position

is this: the signed chosen card is face up, second from the top of the deck. The card you reversed and noted is now the face down card on the table.

I use the pencil with which he signed the card, as my misdirection. As I do the change with the left hand, my right hand picks up the pencil, and I use it as a pointer. **Also—I look** at the pencil as I go to pick it up.

Have the audience remember the names of the two face up detective cards. While they're looking at them, palm the two top cards in the right hand. The left hand extends the face down pack toward the spectator, riffing to the center with the left thumb, and holding a break.

Tell him to pick up the three tabled cards, square them (don't let him turn them over), and place them back in the deck. He places them into the break you're holding for him. While he is occupied with this, casually place your right hand into your pocket, depositing the palmed cards.

Patter: "Unknown to the detectives, some thieves were planning to steal the bag of jewels by switching it for a bag of paste stones." Lift the top card of the deck so that only you can see its face. Look at, but ignore, it and say that the (name card you reversed and noted at the start) will represent the bag of imitation jewels. Openly cut the deck twice (straight cuts) to lose this card.

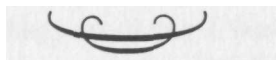
Continue your patter, saying that the train entered a dark tunnel, and presto, the job was done. To demonstrate this, cover the deck for a second with your other hand, **rifle** the corners for effect, and immediately spread the cards face down on the table.

The two detective cards will show face up, with a face down card between them. This is supposedly the chosen card. Slowly turn it face up, showing that the card you named (the imitation jewels) is now between the detective cards.

The real jewels have found their way to the thieves' hideaway. Reach into your pocket and slowly withdraw the bottom card of the two cards there (the one against your body). Show that it is the signed chosen card. "And nobody, to this day, knows how the thieves managed to switch the bags!"

Afterthoughts:— The subtlety of miscalling a card is a very handy piece of business—in this effect, and in others. It should be done casually, and no one will have any reason for suspicion.

At the finish of this routine, you will have a card in your pocket. You can either return it to the deck the first chance you get, or you can do an effect which necessitates having an indifferent card in your pocket.



There are, of course, many more effects which can be done (or **improved**) via the use of the turnover change—I've given only a few of them.

Whenever you do the move, please keep in mind that you should use some misdirection in conjunction with it. The thing I use most is placing the card (that I've just **changed**) under something. It's the movement of the opposite hand that creates the misdirection.

Actually, the two hands move toward each other. The left hand toward the object you're placing the card **under**—and the right hand picks up, and moves, the object toward the card. The right hand reaches for the object just as you're starting the move.

Turning over a card with the other hand is just as **good**—if you look at that hand, not the one that's doing the change. The cross-over change supplies its own natural misdirection.

So—I hope that the effects, ideas and routines I've described for you here will give you the incentive necessary to learn to do the change well and to use good misdirection when you do it. Do so, and you'll have a fine utility move at your fingertips.

LORAYNE'S CHALLENGE

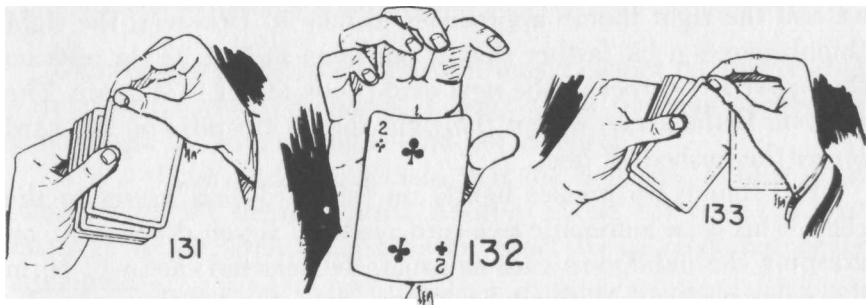
THE FOLLOWING move (for the record—"The JB Kard Kop") was given to me with the proviso that I come up with an effect utilizing it.

If you've read through the book, you've seen what can be done with good practical sleights—so far as creating new effects and routines is concerned. Now; I want to leave you with something to think about. As I've said, I don't like sleights just for sleight's sake—so I'm describing the move as I use it—in a "spectator stop" effect. Learn the sleight—then see if you can use it other than I have.

Limited space necessitates a short basic description—so it may be a challenge to do the sleight well, at all. I'll describe it in a couple of different ways, however.

Assume you've controlled a chosen card to, say, fifth from the top of deck. You start to deal cards from the deck onto the table, asking the spectator to stop you at any time. *During* the dealing, the chosen card is palmed in a form of the "gambler's palm."

First—the deck is held face down in dealing position in left hand. The right hand deals a card at a time to the table. The left thumb assists by pushing off each card. The right hand grasps each card near the upper end, with thumb on back of card near the *upper left* corner; first and second fingers on face of card, in same area. This looks similar to the second deal. (*See Fig. 131.*) The reason for dealing this way is to facilitate the move, as you'll see.



Don't try to deal the cards into a neat pile—as a matter of fact, you're better off leaving them slightly spread. **Now—**as you deal down the chosen card, the hand and card touch the tabled cards just as you've been doing—**but**, do *not* release the card.

Without hesitation, come up for the next card. As you do, extend the right thumb and then bend it inward slightly, grasping the card. If you're holding the card correctly, this will almost work automatically. At first, you might find it helpful to hold the card steady

with the right forefinger tip, as the right thumb extends. The card **should** now be pressed against the palm and held in palm position. The back of your hand will hide the card from spectator's view. (Fig. 132) shows you the approximate position of the card if you were to hold your hand to a mirror.

You'll also find that you can keep dealing cards comfortably, grasping each one just as you did before the palm. Keep dealing, watching your angles, dropping each card onto tabled pile. When spectator stops you, **pause**—holding that card, asking if he's sure he wants to stop at that particular card. (See Fig. 133) to see performer's view prior to dealing stopped card off deck.

When he says he's sure—the card is placed onto the tabled cards. However, the palmed card is added *onto* it as this is done. As the hand moves toward the table, the right forefinger pulls the stopped card *under* the palmed one. The two cards will almost align. (It's not necessary to get a perfect alignment.)

The card(s) is placed onto the tabled packet. Ask for name of card. Turn up the top one of tabled group, showing named card!

Please remember that the entire thing must be done in beat, with no hesitations. Now—another way of handling it:— Instead of placing each card to the table as you deal—in this method—each card is casually *dropped* to the table.

When you come to the selected card, the left thumb pushes it off and the right thumb approaches to take it. However, the right thumb moves a bit farther than it *has* been so that its tip rests on the upper left corner of the *next* card. Look at Fig. 131 again. The position is the same, except the right thumb tip rests on the card under the pushed off one.

The thumb tip presses lightly on this card—and moves to the right. This is an automatic two-card push off. If you concentrate on grasping the indifferent card as visual, the selected card will be in the palm position! Without hesitation, drop the indifferent card—retaining the palmed one, of course. Keep dealing and dropping cards until you're stopped. Then align and place on tabled cards.

There you have it. If done correctly, the move is imperceptible. Of course, the card could be lapped or pocketed, etc. You might also experiment with *combining* the two methods. In any case, by the time you've asked the spectator to say stop—the card should be palmed—and be sure you're addressing a remark directly to the spectator, *as* you do the move.

Now—see what *you* can come up with!

LAST WORD

AN AMERICAN violin virtuoso really believed that he could play so well that he could actually charm a savage beast. In spite of the warnings and pleas of his friends, he decided he would go to Africa, armed only with his violin.

He stood in a clearing in the dense jungle and began to play. An elephant received his scent, and came charging toward him; but, when he came within hearing distance, he sat down to listen to the beautiful music.

A panther sprang from a tree with fangs bared, but also succumbed to the music. Soon a lion appeared to join the others. Before long, many wild animals were seated near the violinist; he played on, unharmed.

Just then a leopard leaped from a nearby tree, onto the musician, and devoured him! As he stood licking his chops, the other animals approached, and asked, "Why did you do that? The man was playing such lovely music!"

The leopard, cupping his ear, said, "Eh, what did you say?"

Unfortunately, the most beautiful music cannot be appreciated if it can't be heard. Similarly, I don't think you can appreciate good magic by just reading it—and not trying it.

It is a cliché among magicians that the best way to hide good effects is to put them in print. Another cliché (or truth) is that many of us are often fooled by an effect we've read, but never attempted.

Well, that's up to you. If you've just read this book without practicing or trying the effects and routines, you've wasted your time, your money, and a bit of my time, too.

Another thing—a few of my effects have appeared in print before. Sooner or later, somebody would attempt to fool me with my own creation. Well, that's fine. But some of them wouldn't have fooled a rank layman—the way they performed it. They ignored my most stressed and important points.

Please—learn the **effects** and routines *exactly* as I teach them. After you've mastered them completely, you may want to change something here or there. But even then, be careful! As I said earlier—**most** of these are audience tested or "audience preferred." Why not benefit from my years of experimenting and performing experience with these particular effects, and do them as I do, or as I *tell* you to?

Don't try for short-cuts; I've already given you most of **them**. **In** most cases, another short-cut will ruin the effect. Make it easier to do, **perhaps—but** ruin it, nevertheless.

If there are a few sleights (or routines) which you feel are beyond **you—try** them anyway. You may be surprised at what some practice and perseverance will accomplish. I know that for years I avoided any effect which depended on a *perfect* faro shuffle, because I felt it was too difficult; too much trouble.

One day, I decided to sit down and make a serious attempt at it. I found it was much easier than I thought. You may find this to be true with most of the sleights described in this book.

Well, enough talk. I hope you're anxious to start practicing and doing these effects.

Go to **it—and** I hope you fool 'em all!

HARRY LORAYNE