

# AFTERTHOUGHTS

*by*

HARRY LORAYNE













CARDS  
Lorayne

# AFTERTHOUGHTS

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AFTERTHOUGHTS  
by HARRY LORAYNE



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AFTERTHOUGHTS

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\* *Last minute author's note: "A Riffle Shuffle Cop" was written and set into galleys (as was this entire book) long before a quite similar Ross Bertram take-off by Ed Marlo appeared in a magic magazine.*



## FOREWORD

This book is *not* for the beginner. So, if you're just starting to learn card magic and you're reading this—put the book down! Don't buy it; it's not for you.

Fortunately, I don't need the money. I'd rather keep your friendship and good will, than have you spend your hard-earned dollars on a book that won't do you much good. And the dealer or bookseller won't be too upset; there are a few others of my books that you can buy that *are* for you. You can buy this one in a year or so.

If, on the other hand, you've been doing card magic for a while; if you've read my other books, and learned most of the effects and routines you found there, you may find some gems here.

And yes, my last book, *Rim Shots* (which, incidentally, is a "gaffed" book. The 21st word is the same in *every* effect, also the Foreword and the Last Word), was to be my last book on magic. Well, perhaps it's a compulsion, or perhaps I simply have to purge myself every once in a while. So; I wrote this one. At the moment, my feeling is that this *will* be my last book on cards. But, before you either jump for joy or send me "say it isn't so" letters—who knows? I may get the compulsion to purge myself again some years from now.

This book really began when I decided to try to teach The Ultra Move. Many cardmen had asked me to do so. When I had written the basic move and the routines and effects using it, I decided I'd include another sleight or two for those who wouldn't, or couldn't, learn The Ultra Move. By that time, I had too much material for a pamphlet, and not quite enough for a book. So, I added some more of my own stuff (some of which really hurt me to give away), and "begged or borrowed" a couple of routines from others. Credit, of course, is given where due.

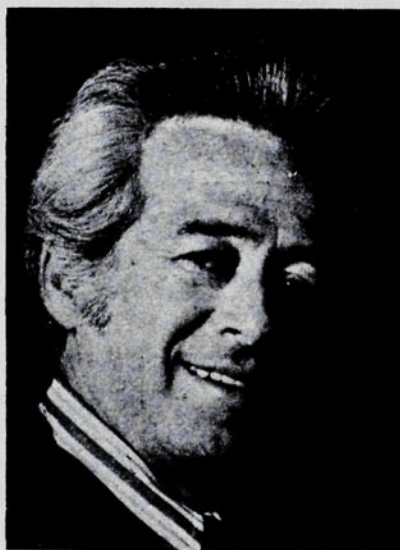
It would be easier, and time-saving, not to bother with credits. That seems to be the trend nowadays. Some of the current writers of books, and for magazines, just couldn't care less. There's one—oh well, read my Last Word; I'll talk about it there. In this book, as in my others, you'll find credit given where due. And no effect or routine appears without permission.

There are some new, young, people in the New York City area who are excellent close-up workers. I've made it my business to select a few effects from some of them. They're good, and if I can be of some help in making their names known to you, I'm pleased.

I must assume that most of the people who read this book have read my others—or will, sooner or later. My theories pertaining to close-up magic, and to my methods of teaching it, have not changed. So it would be repetitious to talk about them here. If you're interested in them, read my other books—I wrote them for you!

Finally, I gotta' tell you this: If you can learn and use The Ultra Move, you've received infinitely more than your money's worth. Ask me to do it for you any time we bump into each other.

HARRY LORAYNE



## Chapter one





## Contents of Chapter One

- The Ultra Move**
- The Ultra Move for the Ambitious Card**
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- The Ultra Sandwich Routine**
- Ultra Aces**
- Ultra Aces to Kings**
- Ultra General Card (& Impossible Location)**
- Ultra Potpourri**
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- The HaLo Cut Cop**
- The Spread Cop**
- One From Three**

## THE ULTRA MOVE

This is a utility card sleight that I've used for a long time, but never included in any of my other books. There are two reasons for that omission. First, I was fooling all magicians with it, and I wanted to keep it to myself. But the main reason is that, frankly, I felt (and still feel) that very few people would master it (it is *very* difficult to do, even badly!) and that all the others would send me nasty letters saying that it is impossible to do. (I speak from experience. For example; I've received a few letters stating that The Spread Palm, out of *Rim Shots*, doesn't work. Well, I've been using it since I was fourteen years old, and it works beautifully.)

After I'd perfected and used this for some time, I was told that the basic idea had already appeared in print. I checked, and it had. It is mentioned, under the title, A Different Card Change, in Arthur Buckley's *Card Control*. It is also mentioned in a letter written by T. Nelson Downs in the early twenties. From that mention, it can be realized that the move he's referring to is similar, but *not* the same. I've never seen it mentioned anywhere else.

It has, obviously, been overlooked by cardmen. I've been around quite a bit by now, and I've never seen it attempted, and I've never heard it mentioned—not until I started doing it, and fooling magicians, some time ago.

I'm not surprised. Buckley gave the move four short paragraphs, and I believe it would be impossible to get anywhere *near* executing it from that. He suggested one routine (Mass Hypnotism) utilizing it, and that was described in one paragraph. Frankly, my feeling is that he himself never really used it, nor did he see its possibilities.

I have mentioned it before (*Close-Up Card Magic*, in Lorayne's Ambitious Card Routine) but as a flourish, not as a hidden sleight. I must tell you here that when it is performed correctly, *it is the best change of a card in existence*. Now, *there's* a statement that will bring lots of mail. Please save your stamps until you've seen it done correctly!

The main problem is that when you start practicing and learning it—at one point, a card is in mid-air, and you'll feel as if you want to repeal the law of gravity.

The basic idea: The deck is held naturally, face down in dealing position, in the left hand. The top card is pushed over to the right. As the hand is raised in order to show the face of this card to the spectator, the left thumb moves the second card from top *over and onto* this pro-



truding top card. (See Fig. 1) for performer's view. As the hand drops back to natural position, the protruding card is allowed to slide back flush with the deck, by relaxing the pressure of the left thumb. It is now in second-from-top position.

The strength of the move: a) it is *completely* imperceptible; b) it is one of the few changes I know where the vital card, the *actual* (say) selection is the one that's actually shown to the spectator. When you're performing a double lift, the card you display is the wrong card; it is about to change to the right card. In The Ultra Move, the card the spectator sees up until the last second is the "right" card. It's even stronger. The spectator may handle it, etc., which is not so with a double lift.

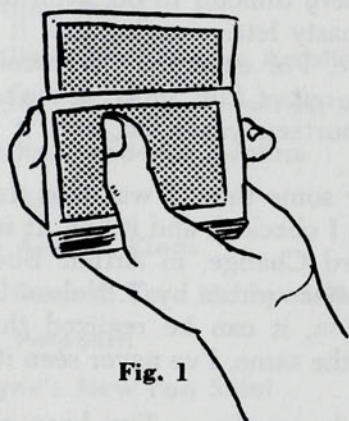


Fig. 1

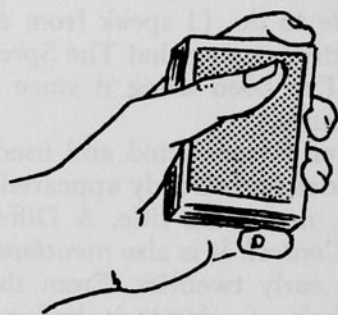


Fig. 2

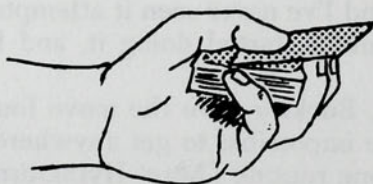


Fig. 3

All right; the deck is held in straddle position, ready for dealing, in left hand. (See Fig. 2). The "straddle" is not essential, as you'll see, but you'd better learn it that way at first. The left thumb pushes the top card to the right, as in a normal pre-dealing action. The tips of the left second and third fingers act as a gauge here, making sure that only one card moves. (See Fig. 3).

The card you just pushed off may be raised off the deck, just a bit, at its outer long side, because it's resting on the second and third fingertips. This card should *not* protrude more than half its width. Also, the thumb should be lying straight (and flat) across, as seen in the figure. The second and third fingers make sure that the deck proper is pushed into the thumb crotch. All this is shown in Fig. 3. The correct position (although it's a natural one) is important.



In order for you to start getting this right, I'm going to have to teach it incorrectly at first. I'll straighten out the timing, and correct the handling, later.

The second card, the one on which the lower part of the thumb rests, must be pulled *back and onto* the protruding card. The correct *mental* attitude is important here. At first, you'll think that the second and third fingertips have to move the protruding card farther to the right. That is *not* the case. That protruding card remains almost stationary, it is the second card that does most of the moving.

Simply move the thumb backward, applying a *light* pressure on the top of the inner long side of the second card with the inner part of the thumb. (See Fig. 4) for a "stop-action" view as this move begins. Although it can't be seen in the illustration, the second card is now drawn back about a half inch off the deck. (It's the part of the thumb right at the thumb crotch that actually starts moving that second card.) Note that the thumb starts to bend as this is done. It will happen automatically and naturally.

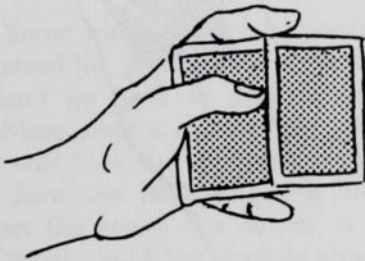


Fig. 4

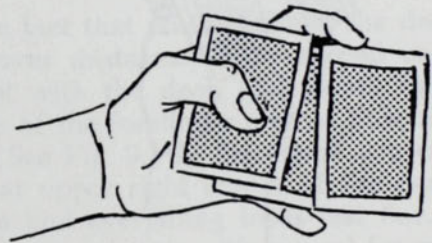


Fig. 5

Just a bit more now, and the left inner corner of the protruding card will "clear" and fall to the deck proper. (See Fig. 5). Now the thumb simply moves its (second) card back (its a matter of about a quarter of an inch, or so) flush with the deck and *onto* the protruding card.

That's the basic sleight. To repeat: The mental attitude is important. Do *not* think of moving the protruding card farther outward, then back *under* the second card. If you think that way, you'll never get the move to work properly. Think of moving (with the thumb only) the second card back, up slightly (this will happen automatically), and *onto* the protruding card.

With practice (lots of it) this becomes an instantaneous action. The second card moves surprisingly little. This will be particularly so, if you use a *slight up and down* or forward and back motion of the hand as the move is being executed.

Work on this a bit before you continue. Get it working, and it will enable you to work on the routines that follow.

Doing the move with the deck in horizontal position is tantamount to exposure (although it happens so quickly that I've experimented doing

it that way, and I've gotten away with it); it must be done *as* the hand (and deck) move upward to show the face of the protruding card to the spectator. The hand moves straight up toward the left ear.

Here's the problem: You cannot start the move (the pullback of that second card) while the deck is in horizontal position, because it would be seen. It must be started (and completed) just as this second card goes out of the spectators' range of vision. The reason this has been difficult for me to teach, even personally, is that this action cannot be slowed down. If I were to slow down (for teaching purposes) the protruding card would fall. Because, in action, and for a split second, that card is in mid-air. (See Fig. 6), in which I've tried to show that split second.

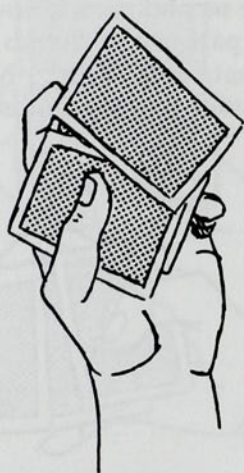


Fig. 6

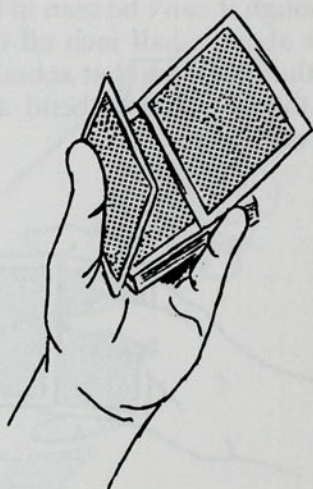


Fig. 7

In action, and done properly, it is at this precise moment that the outer side of the second card opens slightly (because it has started to move backward just prior to this moment) and "*catches*" the protruding card. It's almost as if a "mouth" were opening to catch that card. (See Fig. 7) for performer's view. The angle of the top card, in this figure is *greatly* exaggerated; it's actually about a fifteen degree angle—one eighth of an inch. In performance, my hand tilts to the right as it displays the card, which is a more natural position. (See Fig. 8), which is exactly the same as Fig. 1. It will not seem more natural to you, but it looks more natural to the spectator.

That's basically it. The protruding card can't fall because the second card comes up and onto it, catching it. The entire thing is a perfectly natural movement to show the face of the protruding card, and it happens *instantaneously*.

Reverse the hand movement (moving back down to dealing position); relax the thumb pressure as you do this, and the protruding card slides flush under the second card. It's a *perfect* illusion.



Occasionally, I let the exposed card drop back (seemingly to the top, but really to second from top) before my hand goes back (down) to dealing position. In that case, I do not tilt my hand to the right, as in Fig. 8. I keep it straight up—fingers pointing to the ceiling. When the exposed card has been noted I simply relax my thumb, allowing the card to fall back to the top(?). Then, I lower my hand to dealing position. This is not as good as allowing the card to slide flush as the hand returns to dealing position.

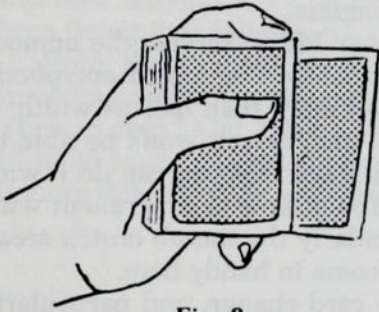


Fig. 8

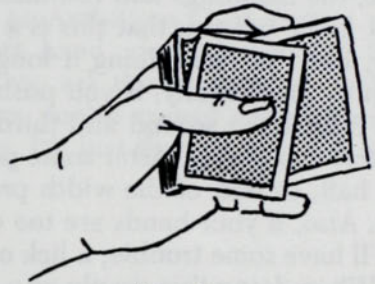


Fig. 9

Some more important points: The fact that you're holding the deck in straddle position will, at first, cover mistakes. If the second card doesn't go back in perfect alignment with the deck (this won't be a problem after a short while), the tips of the forefinger and/or little finger will hide the protruding corner. (See Fig. 9.) In this figure you can see how the little fingertip hides that upper right corner of the card. From the front, the corner is hidden and everything looks just fine. I ordinarily hold the deck in straddle position anyway; it's natural for me. But, I do the move with the deck in "normal" position, too. (See Fig. 10)

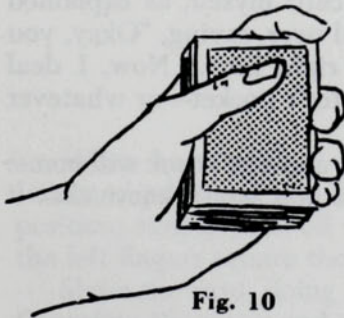


Fig. 10

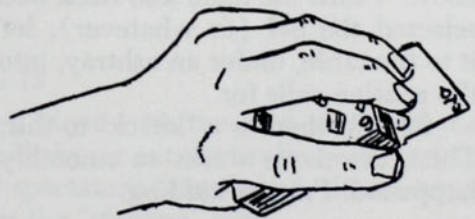


Fig. 11

Once you become accustomed to the move, you'll see that you can continue the movement of the hand (in an arc, down and to the right) until the back of the hand is up, so that you can see the protruding card also. (See Fig. 11) for performer's view. This is the way I usually (not always; it's according to the routine) do it. To help you accomplish this: Think of it as a slight (*very slight*) pause just as you've completed the basic move, as in position shown in Fig. 8. Then—the hand continues

the arc; downward and to the right. It will take some practice before you get this to look smooth and natural.

Tip: *Don't* think of doing this by simply turning the hand over to the right. It's almost impossible to do it that way without the move being seen. Take my word for it. You must move the hand *upward*, as in the basic move—and *then* downward and to the right.

*Afterthoughts*:—I'll be teaching you some handlings and routines based on this sleight—but you'd better practice, and learn it, first. Otherwise, the handlings and routines are meaningless.

I gotta' tell you that this is a *superb* move. Please forgive the immodesty, but I've been doing it long enough to know. I've fooled *everybody* with it. Incidentally, if you push the card off more than half its width, it will fall off the second and third fingertips; and/or you won't be able to control it properly. After some practice, you'll see that you can do it with just half, or less, of the width protruding. You'll have to experiment with this. Also, if your hands are too dry (particularly the thumb crotch area) you'll have some trouble; a lick or two will come in handy here.

When doing this simply as a (selected) card change, and particularly for other magicians—I want the spectator to handle the card. Here's the strength of this: If I simply push off a card, etc., and it changes, a knowledgeable cardman will think of a two-card push-off. When he handles the card himself, it's a mind-boggler.

Have a card selected in the normal way. Square the deck and hold it in position in the left hand. Now, have the card replaced onto the deck. You'll find that it's easy to simply take the card with (and under) the left thumb and keep it in protruding position, ready for the move. Now, do the move as you say, "Please remember the card." That's the reason, the logic, for doing the move. You're simply showing the card again.

That's all—it's done. I usually look at the card myself, as explained above. I turn the hand and deck back down and over, saying, "Okay, you selected the 8H (or whatever); let's leave it right here." Now, I deal it to the table, under an ashtray, into the spectator's pocket—or whatever the routine calls for.

Finally, there is a "knack" to this. Keep at it, and the knack will come. Then, the move works so smoothly, that even *you* won't know that it happened! I'm *not* kidding.



## THE ULTRA MOVE FOR THE AMBITIOUS CARD

This is fairly obvious, of course. The Ultra Move is perfect for an Ambitious Card routine. Simply showing the top card (which you *really* do, except that it becomes second from the top at the move's completion) and then burying it(?) to center of deck, etc., is good enough—but I've been doing it as follows, for the start of an Ambitious Card routine.

Hold the shuffled deck in your left hand, dealing position. Start spreading cards into the right hand, as you ask the spectator to "tell me when to stop." Get him to stop you after you've spread anywhere from 13 to 20 cards. No counting is necessary. It's just that, at first, the move is more difficult to do with fewer cards.

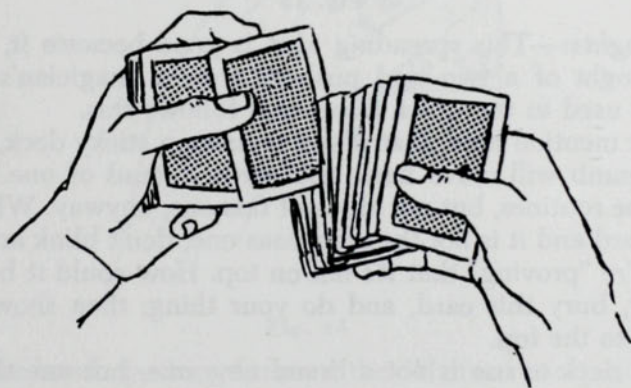


Fig. 12

When he stops you, do The Ultra Move with the card on top of the left-hand portion. You'll find that you'll almost automatically be in perfect position; simply push off the card at spectator's "stop." And, if necessary, the left fingers square the deck under the "stopped" card.

Show the card, doing the move. You can look at it or not, as you like. Complete the move and push this(?) card into the center of the slightly spread right-hand packet. (See Fig. 12.) The card protrudes upward; your patter is, "Here it is; keep your eye on it," etc.

Now, the entire right-hand packet goes into the center of the left-hand deck proper. One of the left fingertips helps to facilitate this by **pulling**

down half of the left-hand cards. (See Fig. 13.)

Finally, push the protruding card flush, square the deck, snap your fingers, etc., and show that the ambitious card is back on top.

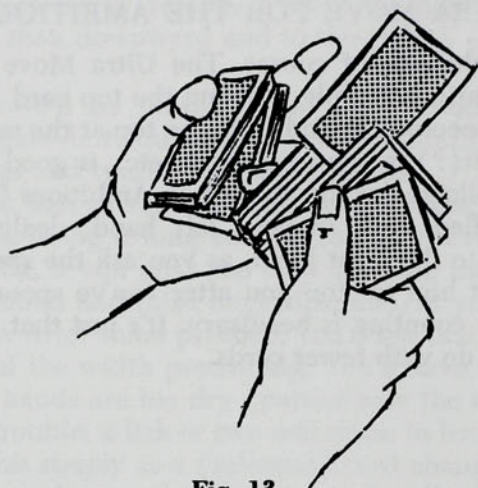


Fig. 13

*Afterthoughts:*—This spreading idea is good because it, too, eliminates the thought of a two-card push-off from a magician's mind. This same idea is used in the quick effect that follows this.

I'd better mention here, that if you're using a sticky deck, it's possible that your thumb will move back *two* cards instead of one. This would louse up some routines, but not all—not this one, anyway. When you turn up the top card and it is not the ambitious one, don't blink an eye, simply act as if you're "proving" that it's not on top. How could it be? It's in the center. Now, bury this card, and do your thing; then show that it has now arrived to the top.

The best deck to use is not a brand new one, but one that's **already been used** and is not sticky.



## THE ULTRA MOVE AND THE FAST PASS

A young magician asked me if I'd be kind enough to show him my classic two-handed pass: He now thinks I do the greatest pass there is. This is what I did:

Get the 6H and 7H to the top (any 6- and 7-spot of the same suit will do). The 6H on top, 7H second from top. Be sure that the extra pip of the 7-spot is inward, toward your body. This is all done without the spectator's knowledge, of course.

To perform: Cut about 12 to 15 cards from the bottom to the top, holding a break beneath this packet. Now spread cards into the right hand, as in the preceding routine, ostensibly to stop just anywhere.

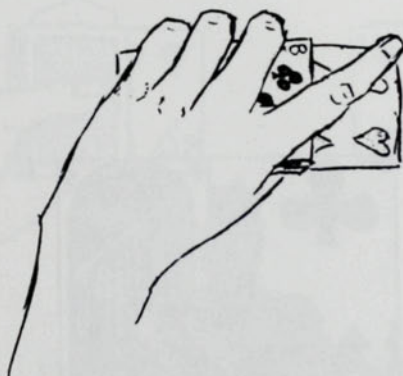


Fig. 14

Stop at the break, pushing forward the 6H. You're in position for The Ultra Move. You're going to do, basically, what you did for the Ambitious Card routine, but as follows:

Do the move with the 6H, acting as if this could have been any card. "Let's use the . . . 6H. Keep your eye on it." Do exactly as you did for the Ambitious Card: Push the 6H (its now the 7H, of course) into the center of the right-hand cards, leaving it protruding upward. Now the entire right-hand packet goes into the center of the left-hand deck proper. This is all very convincing, incidentally.

"Now, there's the 6H, just about dead center." As you say this, you flash the 6H(?). Turn the left hand (and deck) over as the left forefinger straightens out. It will almost naturally cover the indice corner of the 7H. (See Fig. 14) for performer's view. So far as your spectator is



concerned, he's seeing the 6H.

Turn the hand down, push the protruding card flush, and pretend to do the fastest, silentest, smoothest pass in existence! Show the 6H on top—and that's what your magician-spectator should believe you did!

*Afterthoughts:*—The forefinger cover of an indice just fits perfectly here. Do the entire thing smoothly, and you'll have your fellow magician talking to himself.

The same action, of course, can be used for the Ambitious Card move. All you have to set—is two cards.



## THE ULTRA SANDWICH ROUTINE

I've been given credit for starting the sandwich effect craze. (I don't know if I want to accept it!) I supposedly started it with One-Eyed Jack Sandwich, in *My Favorite Card Tricks*, way back in 1965. (It goes even further back; check Card Sandwich, The Traveling Jewels, and the Afterthoughts of Reverse Location, all in *Close-Up Card Magic*.) Of course, as is often the case, some of the methods I've read since then have moved further and further from the cleanliness and simplicity I worked so hard to achieve.

The One-Eyed Jack Sandwich is a method of changing a card already between two face-up cards. This is simply the addition of a (selected) card between two face-up cards. The use of The Ultra Move, plus a bit of natural handling, can arm you with just about the cleanest possible way of achieving this kind of sandwich effect.

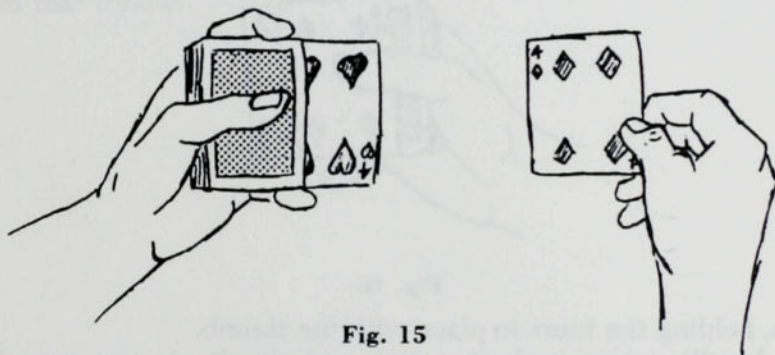


Fig. 15

This is exactly as I present it: Ask the spectator to suggest a number between 1 and 13 (if he says 11, 12, or 13—that would represent jack, queen, or king). Assume he says, "4." Now ask him to indicate red or black. Assume he says, "red." You say, "Fine; the two red fours. Here they are." Find the red fours and leave them face up on the table.

Have a card selected, remembered, and returned. Control it to the top. I'll leave the control to you; if you're reading this, I must assume that you can control a card so that the spectator *really* believes it's lost. I will tell you that I always finish with my Status Quo Shuffle (out of *Rim Shots*).

Ask the spectator to hand you the red fours. This is important; his handling the cards eliminates any suspicion of hidden cards lurking between the fours. Place the fours *face up* onto the top of the deck (which is in Ultra Move position in the left hand).



As you say, "Remember, you selected the two red fours, and they're now face up on the face-down deck," do The Ultra Move. It's done this way: Deal the top 4-spot into the right hand. As soon as the right hand has grasped this first 4-spot, the left thumb starts pushing off the second one. (You can look at it as just explained, or—the left thumb pushes off both cards, in spread position, at the same time. The right hand takes the upper one.) Now; *both* hands are raised simultaneously to show the *backs* of the fours—the left hand performs The Ultra Move. (See Fig. 15) for performer's view.

Just as the hands are about to start coming down, the right hand places its 4-spot on top of the deck. It is placed so that it also protrudes to the right, but not as much as the other 4-spot. It covers the result of the move. Exactly as in (Fig. 16). The left hand moves back to natural

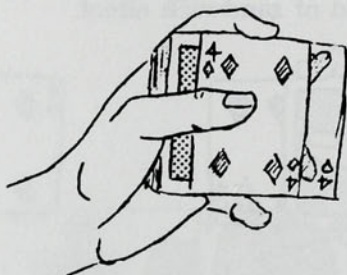


Fig. 16

position, holding the fours in place with the thumb.

The handling now is short, sweet, and simple. As you repeat, "Remember, the fours are face up on the deck," turn the left hand over to show the backs of the fours again. As you turn the hand, the thumb

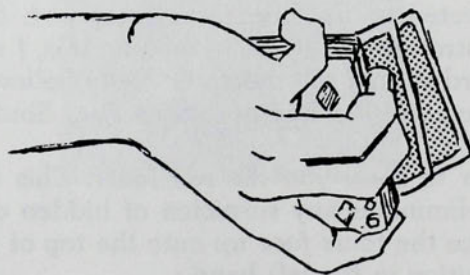


Fig. 17

pushes the top 4-spot outward so that it now protrudes farther than the other 4-spot. This is actually a combination of the thumb pushing outward and the left second and third fingertips pulling inward. The result is as in (Fig. 17). Now the hand turns back to position, reversing the

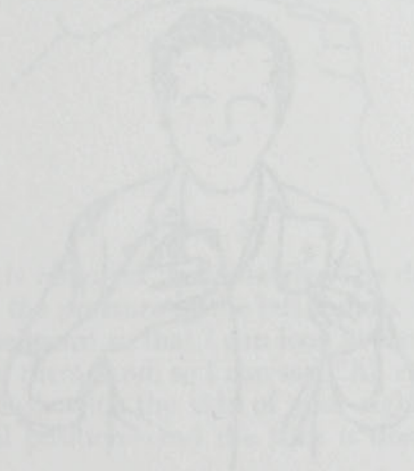


push-pull action. You're back to the position in Fig. 16.

Don't make a big issue over this. Just do it naturally. You're simply showing the fours, back and front. It's a perfect illusion of two face-up cards only. Done correctly, the thought of a card between the two face-up cards just can't exist in anyone's mind.

The trick is done. Square the face-up fours flush onto the top, cut (or have spectator cut) the deck. Go into your build-up, then ribbon spread the deck face down. There's a face-down card between the face-up fours. Ask for the name of the selected card, and show that the fours "caught" the correct one.

*Afterthoughts:*—I don't know of a cleaner sandwich effect (of this type) or cleaner method. It's an almost perfect routine, if you'll forgive my saying so. There are no false, or illogical, moves. That is, if you do The Ultra Move cleanly. Using both hands almost makes the move easier to do, after you get used to it. The same action is used in the four-ace routines that follow.



## ULTRA ACES

I'm sorta' proud of the two methods that follow. They sure are foolers. The effect is old, the method(s), brand new. The effect is the old "observation test"; you know—"Which red ace is on top?"

The first method is the easier of the two because The Ultra Move is used only once. Openly remove the four aces and place them on top. All you have to make sure of is that the two aces of one color are in the center. Let's assume that the two red aces are at center; a black ace is beneath, and one is above, the two red aces. Show the aces as you place them on top of the deck—nobody ever remembers which color is where. Or if you prefer (and as I usually do), let the spectator find the aces, then you place them on top. If you're going into this from another 4-ace routine (the aces are already out), let the spectator hand them to you. The point is—he sees for himself that there are no hidden cards.

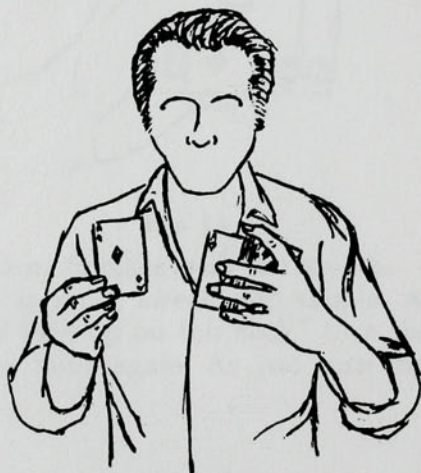


Fig. 18

Now, with an appropriate opening remark, like, "I'd like to test your observation"—do this: Deck is in Ultra Move position in the left hand. The right thumbtip lifts two cards at the rear, allowing the left little fingertip to momentarily secure a break under them. The right hand shifts slightly so as to grasp the two top cards (as one) at the inner right corners; thumb on top, first and second fingertips underneath. (All you're doing here is a double lift.)

The right hand moves this top card(s) to the right as, at the same time, the left thumb pushes the (now) top card to the right. Lift both



hands, exposing the two faces. The left hand performs The Ultra Move. You'll be showing (in this example) two red aces. (See Fig. 18.) This is a spectator's view, obviously.

As you say, "Watch these aces" (and while both hands are still raised), the right hand appears to simply place its ace (two cards) on top, onto the left-hand ace. What actually happens is that you place the right-hand ace(s) onto the left-hand protruding ace, but underneath the actual (now) top card; simply slide it under. From the front it looks perfectly natural, as if you're sliding that ace under the left thumb. (See Fig. 19) for performer's view.

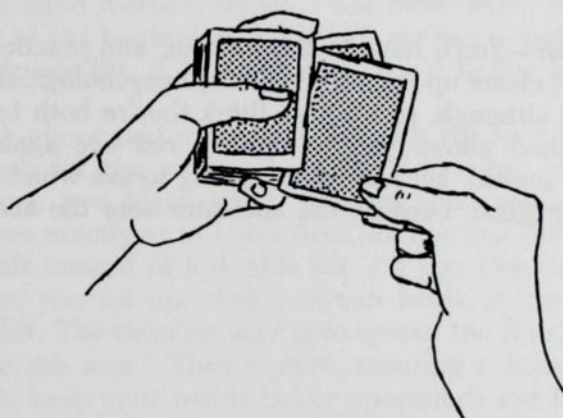


Fig. 19

The right hand is removed immediately. The double-lifted card stays in place because of the pressure of the left thumb. At this point, I usually tilt the left hand backward so that I can look at the aces. Up to this point I haven't really seen them. And, so I can say, "All right; the two red aces."

Push the aces flush with the side of your right forefinger, lower the left hand to normal position—and the trick is done. The black aces are now on top!

To end, deal the two top cards, slowly and obviously, and in spread condition, into the right hand. Place them to the table, as you say, "Which red ace is on top, hearts or diamonds?" Show that your spectators can use some observation training, because those are the black aces.

This next method uses The Ultra Move twice, but it is psychologically more sound than the first method. (Both are terrific; the choice is yours.)

The set-up is exactly the same. So is the showing of the two red aces the first time—up to the position in Fig. 18. This time, to replace the right-hand ace(s), allow the hands to move downward. The protruding left-hand ace is allowed to slide flush, under the top card, and the right-hand ace(s) is placed flush on top of that. In other words, the right-hand ace(s) actually goes on top.



Without much of a pause, deal the top card into the right hand. Push off the (now) top card with the left thumb, raise the left hand, performing The Ultra Move and exposing a red ace. As you do this, say, "This red ace will go on top." (Never mention suits.) This last is not easy to do. It's almost like patting your head with one hand, and making circles on your stomach with the other. At first, the tendency will be to raise both hands. You can't do that, of course, because the right hand is holding a black ace at this point. So, you must hold the right hand steady as you raise the left hand, which does the move and shows a red ace.

The left hand comes down, allowing the protruding ace to slide flush. Now deal it(?) onto the right-hand card. Place to table, and end as before.

*Afterthoughts:*—You'll have to think about, and practice, that second method before it clears up for you. It is more psychologically sound than the first method although, as I said, I think they're both terrific. Mainly, the second method allows you to show a red ace again, at the last moment. This is logical, because you're going to ask which ace is on top. And it's quite magical, because the spectator sees the ace up until the last second

## ULTRA ACES TO KINGS

If you've learned The Ultra Move well enough to perform Ultra Aces, here's a "gasper" for you. There are a few ways to present this; I'll mention a couple. There's a six-card set-up involved in each case but that's no problem, since you do it as you say that you're finding the aces. To save words, I'll leave the set-up and most of the handling to you. It's all based on Ultra Aces.

This is the basic method, which I use most often. It entails doing a quadruple lift at the beginning. Later, I'll explain a method that eliminates this quadruple lift, if it scares you. You'd better learn it this way, first.

As you talk about performing a trick with the four aces, and as you supposedly look for the aces, set up the following, from top of deck down: Red king, two black kings, two red aces, red king. Now, show the two red aces exactly as in Ultra Aces, except that the right hand does a quadruple lift instead of a double lift. (If you like, you can injog the first red ace as you set up; then you can break at the jogged card to facilitate this lift. The simplest way is to spread the four top cards as you say, "Here are the aces." Then square, securing a break.) To hide the extra thickness, keep your hands below spectator's eye level until you're ready to raise both hands. That way, he's looking down at the backs and then directly at the faces. There's no reason for him to see the thickness at the edge.

Display the red aces, then place the right-hand ace(?) onto the left-hand ace—and beneath the actual top card, just as in the first method of Ultra Aces. A little extra pressure by the left thumb assures that the quadruple lift stays put for that moment. Square and deal the two top cards to the table.

Now say, "And here are the black aces." As you say this, flip over (face up) the two top cards—they are the black kings. "Wait a minute, these are the black kings. Well, at least I *know* these are red aces." Turn up the two tabled cards. "Hold it; these are the red kings! The heck with it—I can't do this trick." The red kings are placed onto the spread black kings so that all four are displayed for a moment. Then turn them all down, shuffle, and go into your next effect.

This is a good example of the fact that laymen don't usually remember what they see, but what they *think* they see, or what you make them think they see. I've heard laymen describing this to friends within a half hour of seeing it—"I'll be darned; I saw those black aces on top and the



red aces on the table, and they all changed to kings!"

There are ways to actually show the black aces but, believe me, it isn't worth it nor is it necessary.

This is exactly the same effect, except that you show the red aces on top before showing that they've *changed* to the black kings. (I guess it's not *exactly* the same effect.) This fits the "I can't do this trick" presentation just a bit more precisely. The set-up is exactly the same. So is the displaying of the two red aces. They are placed to the table.

But now, when you say, "And here are the black aces," instead of showing the two black kings on top right away, do a *triple* lift with the right hand and show the two red aces *again* by doing the same action for the first display—but *don't* do The Ultra Move with the left hand. "Wait a minute; *these* are the red aces (place back to top of deck); then these must have changed to the black aces." Turn up the two tabled cards. "These are the red kings! Well, I'll work with these." Turn up the two top cards of the deck. "Hold it; now these are the black kings. I can't do this trick!"

Of course, instead of showing the red aces back on top as I've just described, you can simply do a four-card turnover onto the deck, then spread one red ace to display both of them. Then turn the four cards down again. I prefer it as described because the handling is the same as the first display of the red aces.

To eliminate the quadruple lift at the start, set the two red aces between the two red kings; the two black kings are beneath these four cards. Perform either method of Ultra Aces (starting with a double lift with right hand), displaying the two red aces. Place them(?) to the table.

To show the black kings on top of deck, do a triple lift with the right hand and then display the kings as described before—without doing The Ultra Move. Replace to top, then show the red kings on the table.

Or, do a quadruple turnover; spread one black king to expose both of them. Hold them in place this way as you turn over the two tabled cards with the right hand, to show the red kings. Place these face up onto the black kings, then turn all (six cards) over and face down, to end.

*Afterthoughts:*—The first method described is, as I've told you, the one I use most often. If I don't use that, I'll use the second method described, where the two red aces are shown back on top before they change to the black kings.

I can only tell you that this is an effect that takes seconds to perform, but is long remembered. I've used it, as a throw-away, many times—and it often was the thing most talked about.



## ULTRA GENERAL CARD (AND IMPOSSIBLE LOCATION)

If you know the basic "general card" effect, you should also see how The Ultra Move fits perfectly. You'd just have to make sure that each of your three spectators are situated so that each can see only the card you show him.

Have the deck shuffled, take it back, approach the first spectator and show him the top card, doing The Ultra Move. Ask him to remember the card as you move the hand down and deal it(?) face down in front of him. The vital card (let's say it's the 5D) is now back on top. An indifferent card is in front of the first spectator. The Ultra Move is taking the place of a second deal, here.

Shuffle the deck casually, keeping the 5D on top, as you approach the second spectator. Show him the top card (5D) doing The Ultra Move. Do exactly as you did with the first spectator, then approach the third spectator, and repeat.

Each spectator thinks the 5D is in front of him. Have the three cards replaced into the deck. You have plenty of time to palm, and pocket, the 5D if you like. End as you wish. The spectators shout out the same card when you ask them to name their cards; you act surprised and pull it out of your pocket, or what have you. (This is the basic effect described by Buckley, in *Card Control*.)

I've been using the same idea as an impossible location effect. Do as above, except it isn't necessary to do The Ultra Move for the third spectator. For him, do the same actions, but really place that, say, 5D, in front of him. Have the three cards replaced anywhere, shuffle—or let a spectator shuffle. This seems impossible from here. The cards are lost (really) and, from the spectators' point of view, there's no way you could know the cards.

When I present this, I always turn my head aside as I show each card. Otherwise, it's so strong that I'd be accused of using a marked deck. The only thing you need to know is the top card before you start. You can either shuffle a known (peeked) card to top, or peek it as you shuffle after the first spectator's card is placed to the table.

After the three cards are replaced (make sure that none of these flash—it's best to replace them yourself), and the deck is shuffled, glance through the deck for a moment, saying, "Even if I looked at the cards, I wouldn't know which cards you're thinking of." What I do here is cut the 5D to a known position near the top; say, 6th. I do one more shuffle,

keeping that card at position.

Spread the deck face down on the table, sighting that sixth-from-top card. Say something like, "I'll try the impossible; I'll go by pure chance. Watch!" Quickly push out three cards, one of which is the sixth card from top (5D), of course.

Pick these up and hold them in spread (or fan) condition, face down. Hold the fan up for the first spectator (only) to see. "Did I find your card?" After his affirmative answer, turn to the second spectator, asking the same question. Finally, get the affirmative response from the last spectator. As you remark, "Will miracles never cease," shuffle the three cards into the deck, and go into your next effect—before the spectators can discuss it!

*Afterthoughts:*—Sure, the same effect can be achieved with the second deal, but try it with The Ultra Move; you'll see how much cleaner it is. With the second deal you'd have to show the top card, replace it and then deal it again. The Ultra Move makes it all more logical. The card is shown and dealt to the table; period. The top change would also accomplish it; it's the original "general card" method. But I've yet to see a top change that wasn't telegraphed, or where it didn't look as if the performer was doing a pirouette.

The handling can be manipulated anyway you like. You can spread to a card, as in the Ambitious Card move, for the first spectator, and/or for each spectator. You'd simply cut a small packet from bottom to top, holding a break, each time. Then spread to the break, doing The Ultra Move with the card beneath the break—the vital card. This is exactly as described in Ultra for Ambitious Card and Ultra and Fast Pass, except that the card is placed to the table after it's shown, instead of into the right-hand packet. The spreading simply makes it all appear more haphazard, as if it doesn't matter which card the spectator notes and remembers.



## ULTRA POTPOURRI

If you've practiced The Ultra Move, by this time you realize as well as I what a devastating move it is. There are many effects you can achieve with it. I don't, of course, want you to prostitute it—use it too often, but I do want you to realize how utilitarian it really is. It can be used in lieu of the double lift, second deal (for magical purposes), or top change.

If you've mastered the move with the left hand, and if you'd like some more practice—try doing it with both hands at the same time! I've used it this basic way: A spectator shuffles the deck, then places a half deck into each of your hands. Push off each top card, then raise both hands to expose both cards. Do The Ultra Move with each hand.

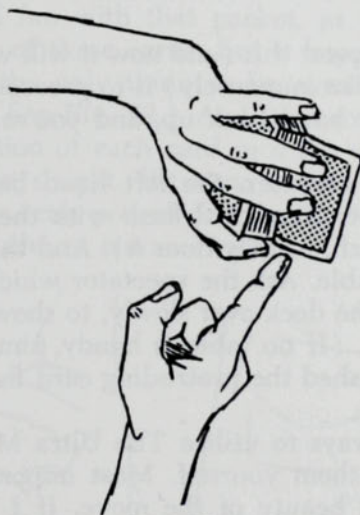


Fig. 20

Bend both hands backward a bit so that you can look down and see the two cards. Say their names a couple of times so that the spectators will remember them. Bring both hands down, allowing both cards to slide flush. Deal them(?) simultaneously to the table. Repeat the names, snap your fingers, and show that they've both changed.

I've even used The Ultra Move as a straight face card color change. There are better color changes, but this ain't bad, and it's a good method of practice. If you can do the color change smoothly, and fool people with it—you'll know that you're doing The Ultra Move pretty well.



Hold the deck *face up* in Ultra Move position. Push off the face card. Point to it with the right forefinger, mentioning the card's name. Try to keep all attention on that, and away from the second card from face, which is also exposed. Raise the left hand doing The Ultra Move, pause, and turn the hand over to show the card's back. Point to the back with the right forefinger, and repeat the name of the card. (See Fig. 20)

This next part takes just a little bit of proper timing. The right hand is already near the deck because you've been pointing to the back of the protruding card. As you turn the left hand back to normal position, allowing the protruding card to slide home, the right hand covers the face of the deck in color-change position. (You'll have to get the left thumb out of the way.)

If your spectator believes that the named card is still at the face of the deck, under your right hand, you've done the move well, and you've got it made. Repeat the name of the card—"Watch the 8S"—and slowly slide your right hand off the deck. The face card appears to slowly change.

Another way to present this (and now it will work almost like a glide, which is a move I dislike immensely) is to proceed up to the point where you've turned the left hand back up, and you're indicating the back of the protruding card.

At that point, do not turn the left hand back to normal position. Instead, push the protruding card flush with the side of the right forefinger (one tap, or push, usually does it). And then drop the deck, as is, face down onto the table. Ask the spectator which card is at the face of the deck. Then turn the deck over slowly, to show that the face card has changed, or vanished. (If no table is handy, simply hold the deck face down, after you've pushed the protruding card flush.)

There are many ways to utilize The Ultra Move. Work with it and you'll come up with them yourself. Most importantly, I hope I've impressed you with the beauty of the move. If I have, then you should also be inspired enough to practice it. Yes, you'll have to put in plenty of practice—but that's good! If no practice (or very little) is necessary, then everybody would be doing it. This way, you may have an "exclusive" within your group!

## LORAYNE'S NEW FAN STEAL

I think it's easier to find a new card steal than it is to find a cardman who wants one! Nevertheless, here's a new card steal (or "cop").

Hold the deck face down in the left hand; the forefinger is curled under the deck. The left thumbtip ruffles down on the outer left corner, as you ask the spectator to stop you. Try to have him stop you no more than twenty cards down. About thirteen, or so, cards is just right.

When you're stopped, the right hand takes the "broken" packet from above in one-hand fan position; second and third fingers at outer end, thumb at inner end, forefinger and little finger "straddling." Lift it as shown in (Fig. 21), as you indicate the face card of this packet (4C in figure).

Now, do a one-hand fan with that packet, as you say, "You could have stopped me at any of these cards; but it happened to be the 4C." When you do the fan, the only thing to be sure of is that the 4C is separated just slightly. (See Fig. 22.) And, that extra separation is not essential; normal separation of each card in a fan will suffice, once you become familiar with the sleight. It's easy enough to make sure, however; simply apply a little extra pressure on the face of that card with the right fingertips. It works almost automatically.

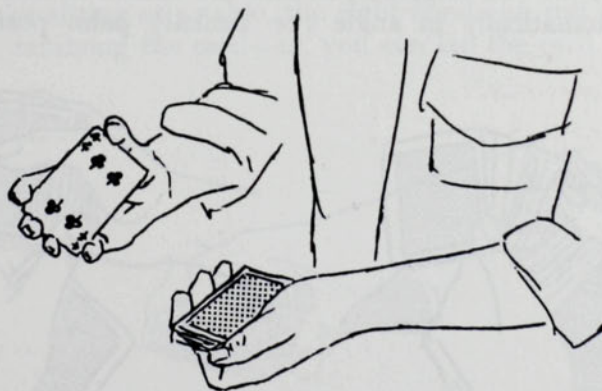


Fig. 21

Now, the steal: You're going to close the fan onto the deck proper. Approach the deck with the fan. The only thing you have to think about is that the upper left corner of the *second* card from the face of the fan butts into, or against, the left thumb crotch. (Fig. 23) is a close-up, performer's view of the right-hand fan moving to that position.

In performance, there is no pause here. It is a completely natural



action, but even so, I'd suggest you make sure your hands and the cards are exactly as in the figure. Start closing the fan against the left thumb crotch. The beauty of this is that you really don't have to *do* anything, except perhaps apply the slightest pressure on the face card of the fan with the right fingertips. Enough pressure to keep that card *in place*. In other words, as the fan closes the face card (4C) simply stays in place in the right hand. It moves along with the hand, of course, but it doesn't

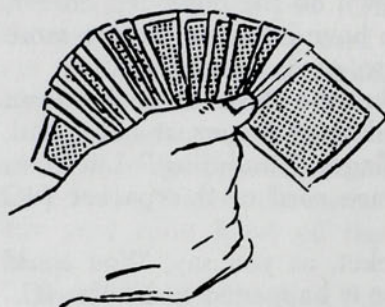


Fig. 22

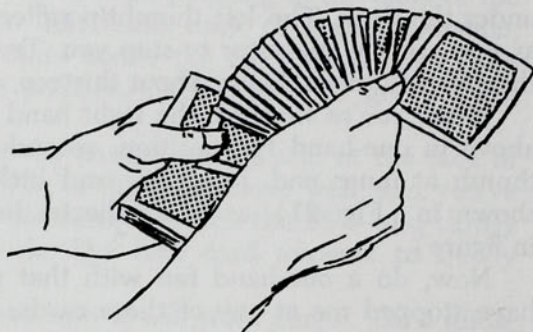


Fig. 23

alter its position *in* the hand. (See Fig. 24) for a stop-action performer's view halfway through the move. Continue closing the fan. (See Fig. 25), which shows the move just at its completion.

Finally, the right hand continues moving in the same direction for another inch or two. The fingers open and the thumb relaxes naturally. The card is automatically in angle (or Tenkai) palm position. (See Fig. 26.)

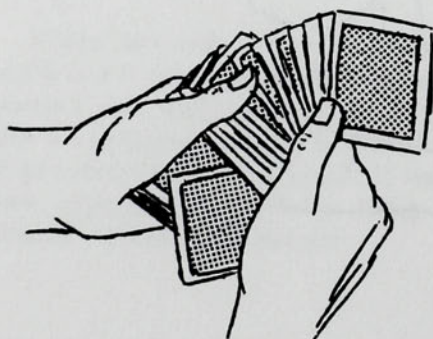


Fig. 24

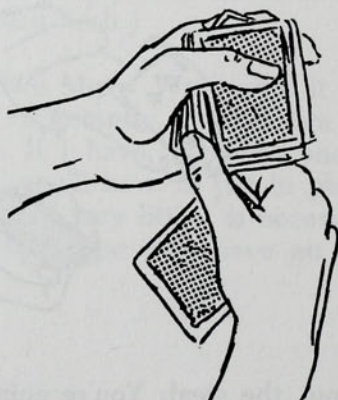


Fig. 25

That's the basic move. Handling and presentation must be left up to you; they've got to fit your way of working, and your personality. It's obvious that they must also fit the routine you happen to be doing. I use a variety of handlings. One of these is to do exactly as explained above and then grasp the deck from above with the right hand. (See Fig. 27) After a patter line, or two, the left hand takes the deck and hands it to



the spectator for shuffling.

Another handling is to hand the deck to the spectator, with the left hand, immediately after the steal. The right hand remains stationary for a beat so that all attention is on the left hand (larger movement covering the small one, etc.). The presentation here is simple. You're at the point

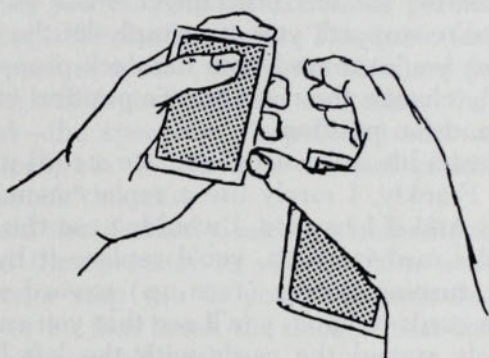


Fig. 26

where you're displaying the face card of the fan. Then the move is done, the deck handed to the spectator during these two sentences, "You could have stopped me at any card, but it happened to be the 4C (close fan). Since I know approximately where it is, why don't you shuffle the deck?"

If you're sitting at a table, the right hand can rest at the table edge, naturally, retaining the card—or, you can lap the card instantly.

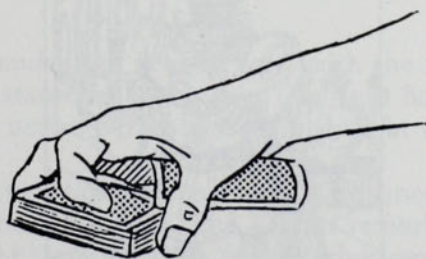


Fig. 27

If you work on the angles a bit (after you've practiced the move), you'll have either one of the fastest and cleanest steals of a card from a fan, or one of the fastest and cleanest laps from a fan—or both!

*Afterthoughts:*—The steal can be done with the deck face up, although I've found no good reason, or use, for that.

If you want to steal the top card of the deck with this move for some reason—have the spectator stop you as explained. Now, flip the packet

over (face up) onto the deck, but hold a momentary left little finger break. Take the face-up packet with the right hand and do the fan. Indicate and name the top card, the one at the left end of the fan. Do the move, but keep a momentary left little finger break under the face-up cards. Then flip these over (face down) with the right fingers (this is fairly easy, even with the card palmed in the right hand). You've stolen the top card of the deck.

Instead of holding the left little finger break as you flip the packet face up, after you're stopped, you can simply let the packet fall onto the left thumb, which you've moved onto the deck proper. All you need is a second to slightly change the right hand's position in order to grasp the packet in one-hand fan position.

Finally; it's just a bit awkward to replace a card palmed this way, but it can be done. Frankly, I rarely use a replacement. (Once I steal that card—it's gone!) And if I have to, I wouldn't use this palm.

As soon as the card is stolen, you'd replace it by grasping the deck at its outer end, turning it over (face up) toward you, end for end. If you try this with cards in hand, you'll see that you can replace that card. Then immediately spread the cards with the left hand into the right hand, as you say, "Your card is somewhere in the deck." The card has been replaced to the top. As I said; a bit awkward, but practice makes smooth.





## THE PEEK LAP

There are certain moves that may not be of great practicality, but can be considered "moves that are fun to play with." This is one of those, and yet—who knows, you may find it extremely practical. You must be sitting at a table, opposite the spectator. The basic idea is simple. You have the spectator peek at a card, using the standard peek handling. By the time you've finished saying, "Please remember the card," the card is in your lap. And—the spectator (hopefully) sees nothing; no extra movement of the deck, etc. It will take a bit of practice, and "playing with," before the "knack" knocks.

To perform: Hold the shuffled deck in standard peek position. Both hands move toward the spectator as you ask him to say, "Stop." (You can have the spectator stop you as you riffle back on the upper right corner of the deck, or let him break the deck at that corner himself. Use the method you're comfortable with.)

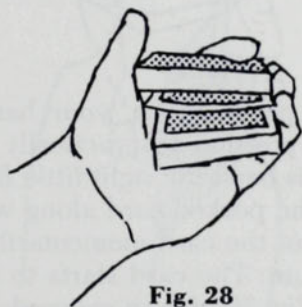


Fig. 28

Obtain a break under the peeked card with the tip of your left little finger; again, this is standard procedure. The right hand rests on the deck (standard squaring action) from above; fingers at outer end, thumb at inner end.

The following action takes place as the hands move back toward your body, and toward the table edge, and as you remark, "Please remember your card." The right thumbtip lifts, gently, the upper half deck—at the break. Allow the bottom card of this half (peeked card) to fall off the thumbtip and rest on the flesh of the left little fingertip. This will happen almost automatically. (See Fig. 28) for a stop-action performer's view. In this figure, I've removed the right hand for clarity purposes, and exaggerated all to enable you to understand it. In performance, the top half wouldn't be raised nearly that much, and you wouldn't see any of this because it would be happening beneath your eye level.

At this point, your hands (and the deck) are reaching, and practically resting on, the table edge. As you move toward the table edge, the left little fingertip bends inward, pushing the peeked (broken) card toward the left. This causes two things to occur. The lower left corner of that card butts against the fleshy part of the left palm (lower thumb) causing the inner end of the card to bend slightly. And—this causes the *upper right* corner of the card to separate ever so slightly from the upper half.

If your right hand is resting naturally on the deck, you'll find that your right little fingertip is resting just on this separated corner. (See Fig. 29) for an exposed and exaggerated front view. You'll have to look in the mirror to see if your hands are in the correct position.

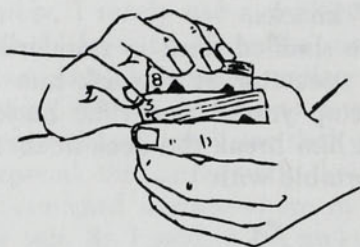


Fig. 29

At this moment, during performance, your hands are touching the table edge, and you are in position to practically *shoot* that card into your lap! All you have to do is bend the right little finger downward (and backward) sharply, taking the peeked card along with it. What happens is that the lower left corner of the card momentarily uses the fleshy part of the left thumb as a fulcrum. The card starts to leave the deck at the deck's right long side. (See Fig. 30) for an exposed and exaggerated view of the card starting to come out.

The sharp downward bend of the right little finger will snap that card out of the deck (off the fleshy part of the left thumb) right into your lap!

The right little finger moves back to normal position, and the right hand squares the deck as you move both hands and deck away from the table edge and toward the spectator. Hand him the deck for shuffling.

*Afterthoughts:*—This has been one heck of a thing to describe in print. I've tried to break it into steps for you although it is one, instant, smooth motion from start to finish. The card is peeked, the hands move back toward you as you square and make a remark, and the hands move back toward the spectator. All smooth, no pauses.

The reason I've told you to practically rest your hands on the table edge as you snap the card out is that it assures that the flight of the card is hidden. If your hands were too high at the moment of truth, the move would work as well, but your audience would catch a glimpse of the card



flying through the air.

Please take my word that the card practically shoots out of the deck. When you get the knack, it will probably hit you in the stomach and bounce from there into your lap. If it moves out of the deck slowly, then you haven't found the knack yet, and the card will probably "hang up" and simply remain stuck (and exposed) in the deck. Practice bending the right little finger backward *sharply*. It's an instant backward "snap."

There may be just a little bit of action, or motion (an opening at the break) at the front end of the deck. After some practice, you'll find that you can keep this to a minimum, eliminate it entirely, or cover it with the right fingers. You'll also find that you can tilt the front end of the deck downward, so that any motion there is covered. When done correctly (with a direct remark to the spectator at the moment of execution), the action is so quick that it really won't matter.

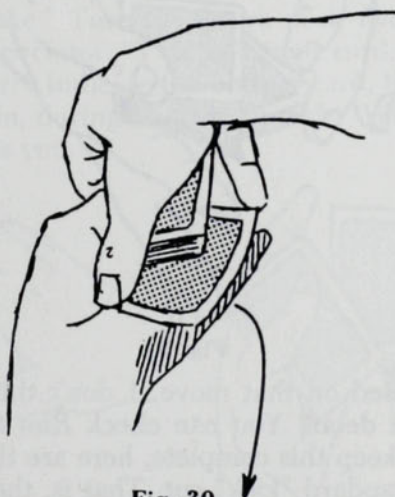


Fig. 30

The move works just as well (maybe better for *you*) if you get your original left little fingertip break *above* the peeked card. That is, the card is peeked and you allow it to drop before you take your break. In this case, the right thumbtip lifts up on the top card of the lower half, in preparation for the move. The inner right corner of this card hits the flesh of the left little fingertip in the same way—just as described in the text. From there, the move is exactly the same.

Another way, incidentally, to hide any opening at the front end of the deck is to cut the deck just at that point, and at that moment. In other words, in almost the same action, the card shoots into your lap, the right hand cuts the top half deck to the table, returns and takes the left-hand half, places that on the tabled half, and pushes the deck toward the spectator, for shuffling. In this way, whether the opening exists or not, or whether it is seen or not, becomes immaterial.

I hope you have fun "playing" with this.

## GOIN' FISHIN'

In my last book, *Rim Shots*, I described the HaLo Bottom Slip Cut, which is just about my favorite utility sleight. It is simply a matter of cutting the deck once but keeping the bottom card in place. The secret (and beauty) of the move is that absolutely no get-ready is used.

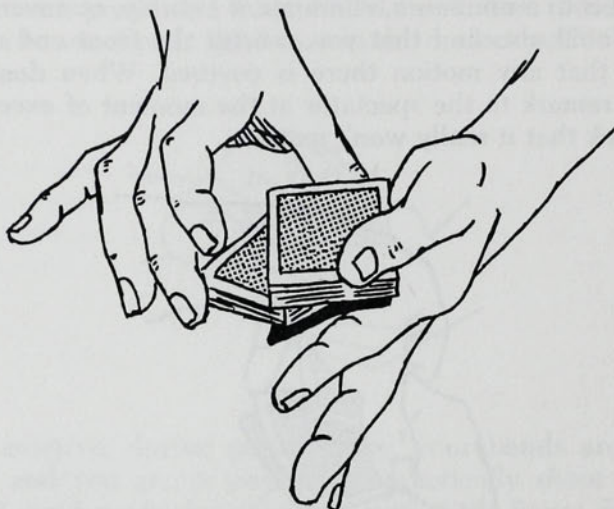


Fig. 31

This effect is based on that move. I don't think it's fair to describe the sleight again, in detail. You can check *Rim Shots* for that detailed description. But, to keep this complete, here are the bare bones:

Simply do the standard "kick" cut. That is, the right hand is holding the deck from above; the forefinger swivels (or kicks) the top half to the left. This top half will be "taken" by the left thumb crotch. As this is done, the lower part of the left forefinger (exact spot is according to the size of the performer's hand; you'll have to experiment) hits the face of the bottom card at its upper left area. As the cut is executed, that bottom card practically clings to the flesh of the left forefinger. (See Fig. 31), which is a stop-action, exposed, view of the action just as the right hand is moving the bottom half out and onto the top half, leaving the bottom card where it is. Yes; it takes practice to do the move properly—and boy, is it ever worth it. Check *Rim Shots* for some fantastic routines utilizing it.

I use the HaLo Cut as the ending of this effect, and also as the basic control. It has fooled many magicians who *knew* the move. This is exactly how I perform and present it:



Have a card selected by riffling down at the upper left corner with the left thumbtip until you're stopped. When you are, lift all cards above the "stop" with the right hand. Lift this half up toward the spectator and ask him to remember the card (face card of upper half). Replace this half, holding a momentary left little finger break, then double-cut to the break. The noted card is now at the bottom.

I usually do one or two fast overhand shuffles here, retaining the bottom card. Then; I do the HaLo Cut a few times. This also keeps the card at the bottom, and if done properly, will fool anybody. The card is lost. Finally, double-cut one card from top to bottom. The selected card ends up second from the bottom.

That's the control; now the ending. "I sometimes get lucky and can cut your card right to the top." (Here I do a false cut; or if you prefer, leave the last double-cut for now.) I turn up the top card. "And here it is!" The spectator denies this. "Oh wait, I know what happened—I cut it to the bottom by mistake." Turn the entire deck over. "Here it is now, right?" "No," says the spectator. "This isn't your card, here at the bottom—and this isn't it, either?" Indicate the bottom card, turn deck face down and show top card again, during this last remark. "What was your card?" Spectator hopefully tells you.

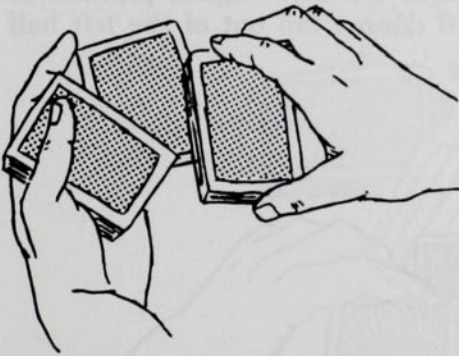


Fig. 32

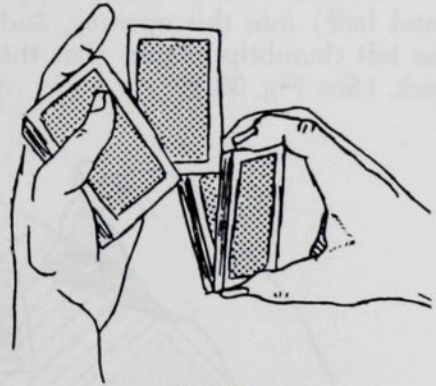


Fig. 33

"Oh, the (say) 4H. I'll have to go fishin' for it!" Now comes the difficult-to-describe part, so you'd better read with cards in hand. Do the HaLo Cut, but—as the right hand moves away with the bottom half, the left fingers open and contact the face card of the right-hand half (the selected card). The left fingertips keep that card stationary as the right hand moves. What this accomplishes is to leave the selected card protruding from beneath the left-hand half deck—it's really second from bottom. (See Fig. 32) for position at this moment.

The right forefingertip lifts up the top half of its half, forming an opening. (See Fig. 33.) The right hand approaches the protruding card and takes it, at its lower right corner, into the opening of that right-hand half. If you place the right forefingertip onto the back of its half deck, near the upper left, and press down a bit, you'll be able to come away

with the selected card. (See Fig. 34.)

At this moment, I usually say, "Oops, I think I've caught something!" The left hand turns over (back up), turning its half face up. As you do this, riffle upward with the left thumbtip at its corner. Riffle halfway, and stop. This creates an opening. (See Fig. 35) for stop-action view.

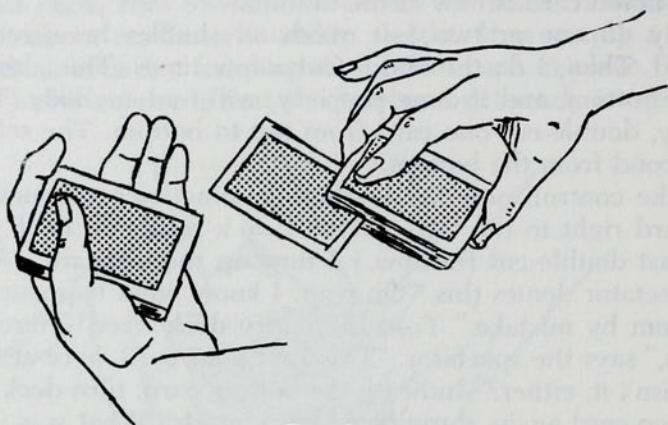


Fig. 34

Take the card (which now protrudes from the center of the right-hand half) into this opening, and remove the card. Again, pressure of the left thumbtip assures that the card doesn't fall out of the left half deck. (See Fig. 36.)

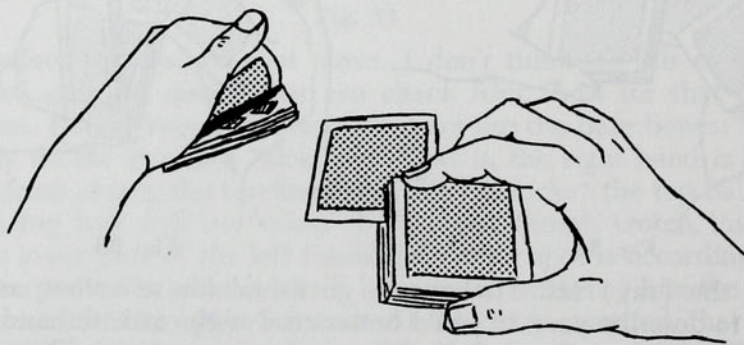


Fig. 35

The left hand starts to place its half to the table. As it does, it flips over the entire half, including the protruding card. This is easy enough. Simply push with the left thumb. If it is in position as shown in Fig. 36, pushing with the thumb will snap the half face down (and the protruding card face up).

Place this half to the table, and ribbon spread the right-hand half face down, starting at a corner of the tabled half. As this is done, I say, "I **think** I caught the right one." (See Fig. 37.)



*Afterthoughts:*—It is the rapidity, and the rhythm, that makes this ending entertaining and confusing. It's a fooler because, if done correctly, it is almost impossible to tell where that card is coming from. The rhythm, the beat, is important. There are no long pauses—the entire ending takes a second or so.

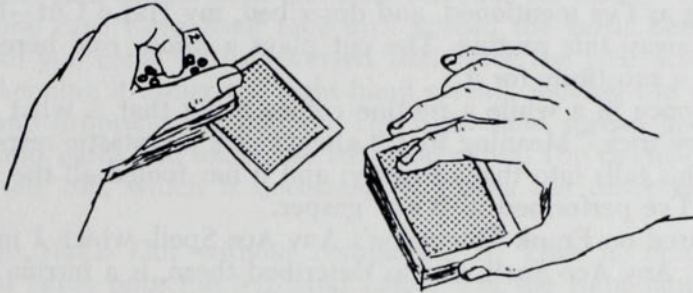


Fig. 36

At the point where the left fingertips contact the selected card in order to slide it out, let the left fingers open a bit first. If they contact the card too soon, the selection will still protrude from beneath the left-hand half, but not enough to look good.

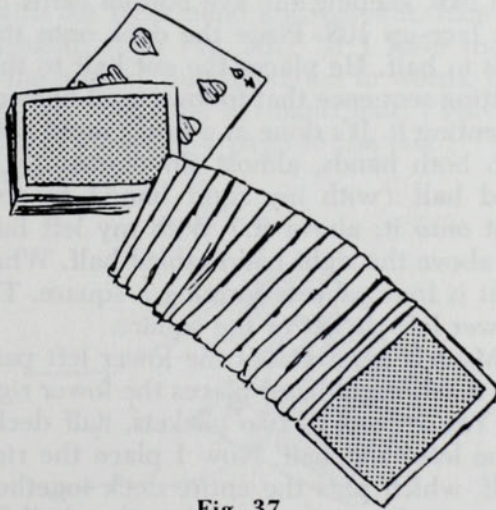


Fig. 37

You realize, of course, that *all* you're really doing is sliding out that second-from-bottom card. The rest is embellishment. Finally, the same ending can be accomplished without the HaLo Cut. Simply control the card to the bottom. Then, for the ending, do a regular kick cut (as in the start of a double-cut), sliding out the bottom card of the right-hand (lower) half with the left fingers. Then continue as described. The trouble with this is that you can't show that the selected card is not at the bottom before "goin' fishin'"; it's not quite as strong. As a matter of fact, it's not nearly as strong.

## SNAPPY FLUSH

As long as I've mentioned, and described, my HaLo Cut—I might as well give away this routine. The cut plays a minor role here, you can easily find a substitute for it.

Every once in a while a routine comes along that is what I refer to as a "money trick." Meaning that it always gets a fantastic response from laymen. This falls into that category; and it has fooled all the magicians for whom I've performed it. It's a "gasper."

It is based on Frank Thompson's Any Ace Spell, which I included in *Rim Shots*. Any Ace Spell, just as described there, is a terrific routine. I like the following much better; but then, I'm partial of course.

A small set-up (five cards) is necessary. From the face of the deck, moving upward, set the following: AS, KS, 10S (reversed), JS, QS. The AS is the bottom card, then the KS, then the *reversed* 10S, then the JS, and the QS is fifth from the bottom. This is easy enough to do; I'll leave the preparation to your ingenuity.

Shuffle, if you like, keeping the five bottom cards in place, and without exposing the face-up 10S. Place the deck onto the table and ask a spectator to cut it in half. He places the cut half to the right of the bottom half. The cutting sequence that follows is all hogwash, but it's exactly as I've been presenting it. It's done at a fairly rapid pace.

Working with both hands, almost simultaneously, I cut half of the right-hand tabled half (with my right hand) to above the left-hand tabled half. (Not *onto* it; above it.) With my left hand, I cut half the left-hand half to above the right-hand tabled half. What you have on the table at this point is four packets forming a square. The set-up is at the bottom of the lower left packet of the square.

Continuing: My left hand places the lower left packet (set-up) onto the packet above it. My right hand places the lower right packet onto the packet above *it*. You're back to two packets, half deck each. The set-up is at center of the left-hand half. Now I place the right-hand half onto the left-hand half, which puts the entire deck together again. Finally, I give the deck one complete cut, cutting less than half from top to bottom. The point is to end up with the set-up near center.

All this is done rapidly, and with the following remarks: Just after the spectator has cut the deck into two halves, I say, "Fine; it doesn't matter, of course. You could have done this, or this, or this, or this . . . etc." I say an "or this" each time I do a cut or replacement.

Now, I could have performed the entire routine four times in the



time it took me to describe this cutting procedure. Actually, just having the spectator cut and complete the cut would put you in the same position. But, I wanted to describe it exactly as I present it. It makes it all stronger. It seems impossible that you could control anything (or that a card is face up) during all this. And it takes no time at all.

All right; pick up the deck and riffle the ends for effect. "Whenever I do that, one card turns itself face up." Spread the cards between your hands until you come to the reversed 10S. Place the 10S face up to the table by keeping it under the right-hand spread, moving the right hand forward and dropping the 10-spot. The right-hand spread goes back to the left-hand cards and *under* the left-hand cards. You've cut the deck at the reversed 10S, which is necessary. It places the other spade cards properly.

Do the HaLo Cut without completing it. That is, don't put the right-hand cards onto the left-hand cards. Use the right hand (and its cards) to point to the tabled 10S, and say, "It's strange that it should be the 10S that reversed itself—because if I have the ten (at this point, drop the right-hand half, face down, to the table), I might as well get the jack." As you say this last, snap your fingers, and flip the entire left-hand half face up. The JS appears. Deal the jack onto and overlapping the 10S.

Leave the left-hand half face up in your left hand. Lift the tabled half from above with the right hand and place it, face down, to the fingertips of the left-hand. (See Fig. 38.) "If I have the ten and jack, I might as well get the queen." Suiting action to words, flip the face-down half over (face up) and onto the left-hand half. (This is done with the right fingertips; it's like turning a page to the left.) The QS is exposed. Deal it onto the ten and jack.

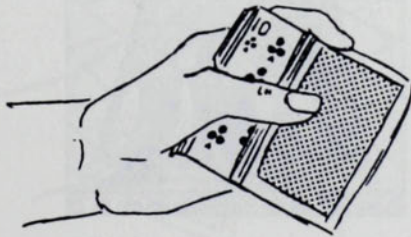


Fig. 38

"If I've got the ten, jack, queen, I might as well get the king." Flip the entire deck face down, and flip over the top card. It's the KS. Deal it onto the other three spade cards. As you deal down the KS with the right hand, the left thumb pushes off the (now) top card in preparation for the standard "drop" of the deck—the one where air pressure turns over the top protruding card.

"If I have the ten, jack, queen, and king, I might as well go for broke, and get the AS." Time patter and action here. As you say, "AS," do the drop; the AS flips face up onto the dropped deck, and you deal it onto the other four spades—to end!

*Afterthoughts:*—This is one of those routines that cannot possibly read as well as it looks. You'll have to take my word for that only until you learn it and try it. It is fast and beautiful. If you don't learn it, you're making a mistake.

The drop at the end is the "kicker"; the finale. Make sure you do it right. It's perhaps one of the oldest moves in card magic, and one of the most poorly done. I described, in detail, the proper way to do it in *Close-Up Card Magic*, in a routine called Quinella! You might want to check that out.





## THE HaLo CUT COP

For some time now I've been using a left-hand rear palm (or cop) from the bottom of the deck. It's instantaneous, it's done during a cut, and it really can't be detected. It's also so simple that it's almost self-working—if you can do the HaLo Cut.

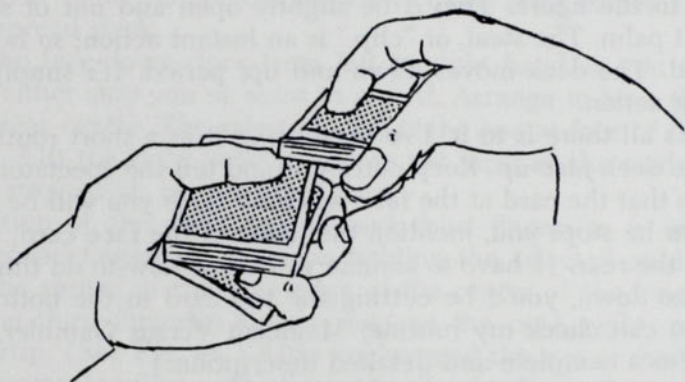


Fig. 39

You've controlled a selected card to the bottom. Execute the HaLo Cut. Just as the right-hand half is leaving the left-hand half, the left little fingertip bends in and above the bottom card (the one that's been "slipped"). This is easy and almost automatic because the slipped card

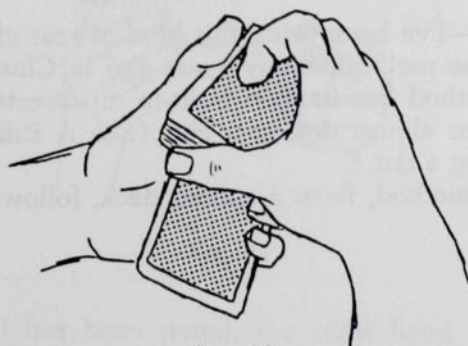


Fig. 40

is always just a bit out of sync, or off-center, with the rest of the left-hand cards. All the left little fingertip has to do is pull down slightly and move in. (See Fig. 39) for a stop-action view just before the right-hand half is placed onto the left-hand half. In action, there is no pause. You simply

cut the deck, is all.

In a continuing action, the right hand (which is, at the completion of the cut, resting on the deck from above) moves the entire deck downward (inward). The right thumbtip, again just about automatically, has taken over the break (of the bottom card) at the rear. The deck is moved to below left forefinger level, and then up (or outward) again—but the bottom card is simply left below forefinger level, in the left hand. The deck is now in normal position; right hand squaring it from above. (See Fig. 40.) In action, the left third and fourth fingertips would not be seen as in the figure. They'd be slightly open and out of sight beneath the right palm. The steal, or "clip," is an instant action; so fast, it couldn't be timed. The deck moves down and up, period. It's simply part of the squaring action.

That's all there is to it. I've been using it as a short routine, like this: Hold the deck *face-up*. Keep cutting it and tell the spectator to stop you. Tell him that the card at the face when he stops you will be his card.

When he stops you, mention the name of the face card, then double-cut it to the rear. (I have to assume you know how to do this. If the deck were face down, you'd be cutting the top card to the bottom. If necessary, you can check my routine, Magician Versus Gambler, in *Personal Secrets* for a complete and detailed description.)

Do a shuffle or two, with the deck face up, and retaining the rear card. Now do one or two HaLo Cuts. The card is still at the rear. Finally—"I have no idea where that (say) 2D is, but if you think I've kept track of it, why don't you shuffle the deck yourself?" As you say this, do the HaLo Cut Cop and hand the deck to the spectator with your right hand. End however you like.

*Afterthoughts:*—I've been using this kind of rear clip for a long time. I talked about some methods many years ago in *Close-Up Card Magic*. This particular method has its own built-in misdirection because of the fact that it happens almost during a cut. (See A Riffle Shuffle Cop for another steal during a cut.)

Another "cop" method, from a spread deck, follows.



## THE SPREAD COP

This came about while playing with a move that Dennis Marks gave me for *Tarbell* #7. (He uses it mostly in order to turn cards end for end in a stripper deck routine.) The end result is that a selected card ends up in clip position as in the preceding effect. The card comes from the center of a spread deck.

Spread the face-down deck from left to right hand as you ask your spectator to either stop you or point to a card. Arrange to have this done somewhere near center. The selected card is the one at face of the right-hand spread. Lift the right hand to expose the faces of the cards, and to indicate the stopped-at, or indicated, card.

The position of the right second and third fingertips is important here. The second fingertip should be holding the selected card against the rest of the spread at the very edge of the center of the long side of the card. The third fingertip simply rests on the card, right under the second fingertip. (See Fig. 41.) After you've read the rest of this description, and become familiar with the entire sleight, you might try using the first and second fingertips instead of the second and third; that may work better for you. I use either/or.

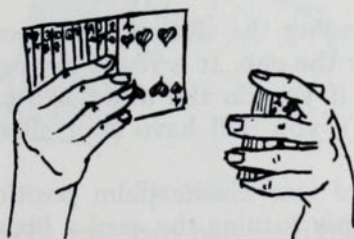


Fig. 41

When the card has been noted, the right hand starts to lower in order to place its cards back onto the left-hand cards. As it moves, and as soon as the faces are below the spectator's eye level, the third finger stretches a bit and then its tip pulls back on the selected card. This action, plus the second fingertip acting as a fulcrum, causes the card to start to turn, or tilt, counter clockwise.

This clears, or frees, the upper left corner of the second card from the

face of the right-hand spread. This corner hits the left-hand half deck at its lower right corner. Press down gently with the right hand, and the selected card automatically is beneath the left-hand half. (See Fig. 42).

From here, you've got it made. The right hand squares its spread onto the left-hand half. What will automatically happen is that the selected card will be injogged at the bottom of the deck, and practically palmed in the left hand. (See Fig. 43.)

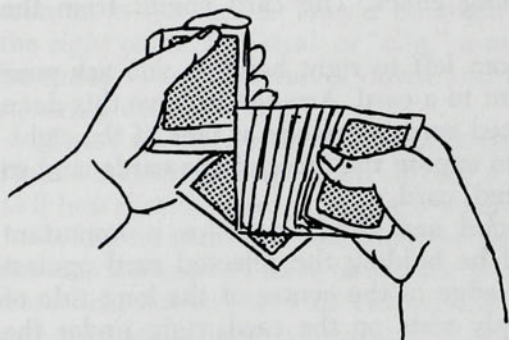


Fig. 42

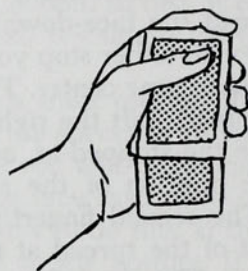


Fig. 43

The right hand shifts position slightly so that it can grasp the deck (except the jogged card) from above, thumb at inner end, fingers at outer end. Hand the deck to the spectator for shuffling, as the left hand tilts slightly toward your body. The selected card has been "copped."

*Afterthoughts:*—Handing the deck to the spectator affords built-in, natural, misdirection for the cop. It is really an imperceptible move. You realize, of course, that if you do the move except for the cop (simply square the entire deck), you will have controlled the selected card to the bottom.

You can get the card into classic palm position, in either the right or the left hand, by simply turning the card a little more. That is, bringing it to horizontal position as you do the move. You simply pull the third finger farther back.

Try it. Spin the card to almost horizontal position as you follow the description above. As you square, the card is lying in almost regular palm position. It will be as in Fig. 43, except that the long side of the card is protruding from the rear instead of the end of the card. The left hand need only open flat to be in position to (classic) palm the card. For a right-hand palm, the left fingertips hold the card in place as the right hand opens to take the card. In both cases, the card will be classic palmed, face to palm.

I, personally, like the clip, rear palm, or cop much better.



## ONE FROM THREE

I occasionally use the HaLo Cut Cop to present a fairly standard effect; the effect where three face-up cards, one of which is the selected card, are placed into one half of the face-down deck. When this half is spread again there are only two reversed cards; the selection has magically flown to the other half deck. Since I described the HaLo Cut Cop before, I might as well describe this.

A card is selected and shuffled into the deck. You have to either force it, or peek it during the shuffle. Tell the spectator to remove three cards, one of which is to be his. Tell him not to give you any hint, or indication, which of the three is his.

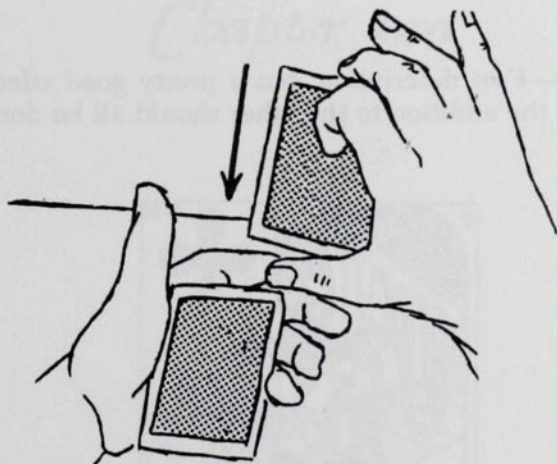


Fig. 44

Have him cut the deck into two halves. Ribbon spread one of them face down and tell him to separate the three cards, face up, into the spread. You note approximately where the selected card goes. Usually, the spectator will separate them fairly widely (or tell him to do so), so all you need to remember is top, middle, or bottom.

Gather and square the cards. What you have to do now is to cut the selected card to the bottom of this half. Since it is face up, and you know approximately where it lies, this should present no problem. A Charlier pass would do it, or a regular cut, or simply riffle up at rear until you find it, then cut. A cut without looking is best.

Then, do the HaLo Cut once or twice, keeping the card at the

bottom. Finally, cut once more, doing the HaLo Cut Cop. The right hand immediately drops the half deck to the table and, without a pause, scoops the other half deck into the left hand, and onto the copped card. (See Fig. 44.) This half is then ribbon spread, face down, on the table. Careful not to expose the bottom, face-up, card. Gather and cut once.

All this is covered by patter, of course. While cutting the first half, you're talking about the fact that three cards are reversed in it; one of them is the selection, which you couldn't know, and so on. As you pick up, spread, gather, and cut the other half, you're talking about the fact that there are no face-up cards in that half, etc.

You're set to end. Have the card named and go through the motions of causing it to magically travel from one half to the other. Spread the first half, showing only two face-up cards; the selection is gone. I usually spread the other half face up, showing the one face-down card. Then domino turn the spread up to show that it is the selected card. This is to build suspense. If you prefer, ribbon spread it face down right off the bat.

*Afterthoughts:*—Fast description, but a pretty good effect. The steal from one half and the addition to the other should all be done in a fairly rapid rhythm.



## *Chapter two*



## Contents of Chapter Two

### Double-Cut Series

## Easy Indicator

## A Flourish Deal

## The Regal Royal Flush

### Source

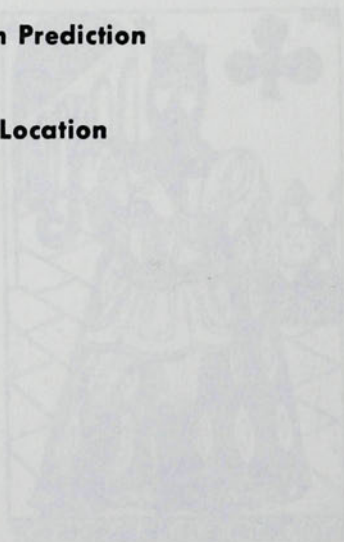
### Any Ace Spell Variation

## Combination Aces

## The Lorayne Force Open Prediction

## Think Of Any Card

### An Instant Three-Card Location





## DOUBLE-CUT SERIES

No effect or routine here; just some off-beat ways of using the double-cut principle. Each of the four has fooled, or confused, magicians. I include them for whatever they may be worth to you.

This first idea retains the top stock only; it exchanges the center and bottom stocks. The two methods following this one are based on this but retain the entire deck in order.

Cut 1: Start a regular double-cut. That is, kick (to the left) the top half into the left hand, and the left hand places its half beneath the right-hand half. The left little fingertip holds a momentary break between the halves. The right thumbtip takes over the break as the right hand holds the deck from above. Ordinarily, the left hand would now double-cut the lower half to the top.

Get to that point (you're holding the deck from above with the right hand; right thumbtip maintains the break). Cut the lower portion of the lower half to the top; but, don't complete this first cut. Start to place the packet to the top (under the arch of the right hand), but the left thumb doesn't completely release it.

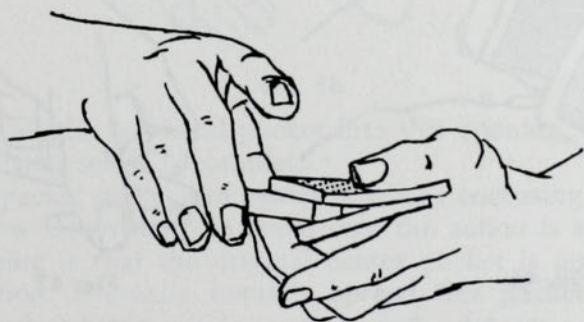


Fig. 45

At this moment, the left fingers are automatically in position (under the deck) to grasp the remaining cards that are below the break. Take this remaining packet, *and* the packet that's still in the thumb crotch at the same time, as the left hand moves to the left. (See Fig. 45), which shows this happening. Actually, it's a combination of the left hand moving with its two packets, and the right hand moving with its half deck.

The left little fingertip almost automatically goes between its two packets as the right hand places its half on top of all. The right thumbtip

again maintains the break as the left fingers double-cut the cards below the break (less than half the deck now) to the top. The top stock (approximately a quarter of the deck) has been retained on top. The entire cut is done without pause or hesitation, and is confusing to the onlooker. (At the moment, I'm sure it's confusing to you!)

Cut 2: This is the same as Cut #1, with one extra step. This extra step makes it even more confusing to the onlooker, and also puts the entire deck back in order. Do Cut #1 up to the point where you're removing both packets with the left hand. This is the point depicted in Fig. 45. The left little fingertip obtains its break as described.

When the right hand places its half deck onto all, it places it farther to the left than usual, toward the left thumb crotch. The left thumb facilitates this by straightening, if necessary. At the same time, the right thumbtip and third fingertip are in position to grasp the packet above the left little finger break, and move it out toward the right: (See Fig. 46) to see this happening. The only reason for moving that right-hand half farther to the left, as explained, is to facilitate this; to enable you to do it cleanly. If you can do it cleanly without moving the right-hand

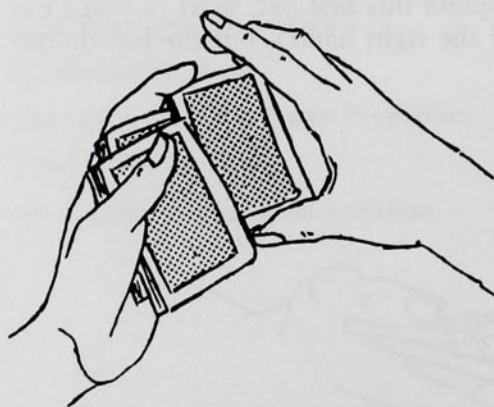


Fig. 46

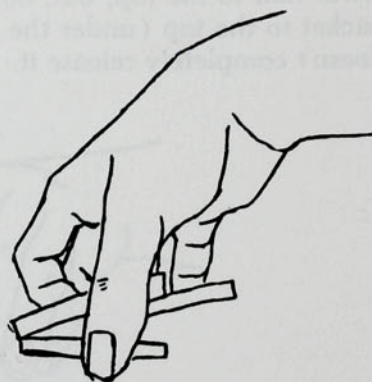


Fig. 47

packet farther to the left—fine; do it your way. Also note that the left thumb now presses down near the upper left of its top packet, keeping it in place. The left little fingertip break is maintained throughout (the packet above the fingertip is simply changed during the above).

The right-hand cards go on top, the break is momentarily transferred to the right thumbtip, and now you double-cut the cards below the break to the top. You've added that one extra step (exchanging two packets, actually), and you've kept the entire deck in order.

Cut 3: This also keeps the entire deck in order, and is the one that most confuses magicians. Start to do Cut #1, up to position shown in Fig. 45. As the left hand moves its two packets beneath the right-hand half deck, it moves them farther to the right than usual. The upper (left-hand) packet is left under the right-hand half; simply push up with the



left little finger. The right fingertips grasp, and hold, this packet in place. The lower left-hand packet is moved back (to the left) flush with the right-hand half, and slightly tilted to give you a break, or opening, at the right. (See Fig. 47 which is a rear, exposed, and exaggerated view of the situation at this moment.) The back of the right hand hides the stepped (to right) packet from view.

Double-cut the packet that's "broken" to the top. These cards are placed to the top, under the arch of the right hand. This automatically creates a separation because the upper left corner of the packet protrudes, as usual—when doing the double-cut.

Now; the left fingers reach under and grasp the stepped (to right) packet. Move this packet out (to the left), then up, so that its lower right corner hits the underside of the protruding top packet's corner. This lifts the top packet slightly, creating an opening. (See Fig. 48) for

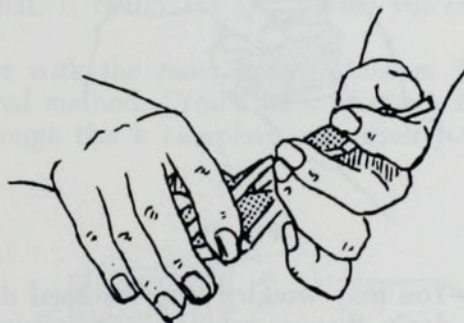


Fig. 48

front view. Push the left-hand packet into this opening, and square the deck. The cutting series is complete.

That last packet going into center is what's confusing to a magician. (I usually slow down here, to make sure the action is seen.) Actually, what's happening is that the original center packet is going back to its original position. I usually casually *spread* this packet with my left fingers as I push it home.

I realize that the description is confusing; just go over it carefully with cards in hand.

Cut 4: This is entirely different than the first three. It is a combination of a table cut and a double-cut, and it keeps the entire deck in order.

"Kick" cut the top half to the bottom as if starting a regular double-cut. Cut fairly deeply here. In other words, the larger portion is cut from top to bottom. As the right hand places the original bottom half to the top, the right thumbtip lifts off about half of the (now) lower portion. (See Fig. 49.)

The right hand moves to the table, where it drops its lower half (up to the break) onto the table and then comes back to the left hand with

its upper portion. This right-hand packet goes onto the left-hand portion, but the right thumbtip maintains a momentary break. Double-cut to the break, and square the cards.

The right hand, holding this portion from above, places it onto the tabled packet, but stepped to the left (the tabled packet is therefore stepped to the right). Without a pause, the right hand brings the entire deck to the left hand. (The back of the right hand hides the stepped condition of the deck.)

The left little fingertip obtains a break at the step; now double-cut to the break. The deck is back to its original order.

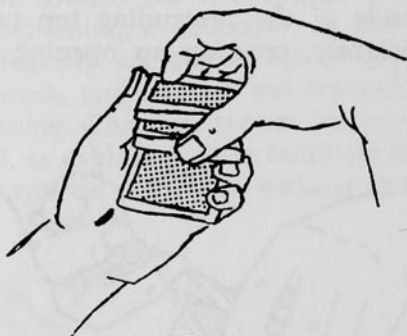


Fig. 49

*Afterthoughts:*—You may wonder *why* we need different double-cut methods. Well, we don't; they certainly aren't essential. It's just that I, personally, usually grow tired of doing (and seeing) the same standard moves. I therefore, occasionally, try to break away from that "standard," to do it a bit differently just for my own personal satisfaction. Frankly, if people didn't get that feeling every once in a while all progress would cease, in my opinion. If I didn't feel that way about Out Of This World, for example, I never would have come up with Out Of This Universe (*Close-Up Card Magic*).

There isn't much more I can tell you about these cuts. They *are* confusing to the onlooker, and they get away from the standard double-cut that's used so often. Cut #4, which should be done fairly rapidly and in rhythm, really looks as if the deck is being thoroughly shuffled or mixed.

Have fun!



## EASY INDICATOR

I included two of my favorite routines in *Deck-Sterity*, Foursome and The Indicator. The integral part of both of these was a cull of four cards (technically three cards, since one is openly removed) from a shuffled deck.

The Indicator culled three like cards into "spelling" position *before* a card was selected by the spectator. The selection of the card (which was a force) was difficult for some of my readers. Well, since *Deck-Sterity* came out, I've worked out a much easier method, which sets the cards *after* the selection. There are two ways of culling the first card, and there are many ways to present this—so it's going to take some time and space. Stay with me; you won't be able to make an intelligent judgment as to which, or what, is better for you unless you're familiar with all the ideas.

I'll teach it first with the same presentation as The Indicator, and imitating the original method. (You'll have to check *Deck-Sterity* to see the difference, although this is complete unto itself.) Afterwards, I'll get into the variations.

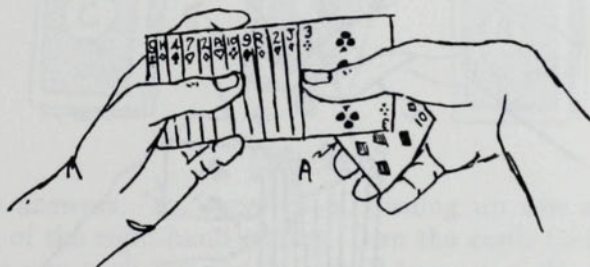


Fig. 50

Assume a card has been selected and you've controlled it to the top. Let's also assume that it's the 6C. Peek it during your control, or as you turn the deck faces toward you in order to spread the cards between your hands.

"Each and every person has a specific 'indicator' card. I usually can tell which it is when I see it." This, or anything like it, is said as, and is your reason for, looking through the deck. What you're going to do, of course, is to cull the sixes. You're spreading from left to right hand (I spread from right to left, but I'll teach it for the majority).

When you come to the first 6-spot, keep spreading two cards past it—because you're setting the spelling of s-i-x. In other words, since "six" spells with three letters, you have to spread the 6-spot plus two more, to get three. Then the right hand, with its cards, moves under the left-hand spread as the left hand, without a pause, continues spreading onto the right-hand cards. (Fig. 50) will make this clear to you.

When you come to the next 6-spot, step it upward (up-jog it) as you say, "This may very well be your indicator card, but I'm not sure yet." Keep spreading, looking for the third 6-spot. (You're in the same position as in Fig. 50, except that a 6-spot is up-jogged.) When you reach it, spread *one* card past it. (This is a constant. You'll always spread one card past the third of the cards you're looking for. This is to set the spelling of the word, o-f.)

The culling is done. All that remains is the "lay down," which is instant, but which will take some explaining. As soon as you've spread one card past that third 6-spot, and as you say, "I think my first choice was right; this is your indicator card," do this: The left hand, with the cards it still holds, removes the up-jogged 6-spot. (See Fig. 51.) In this figure, Packet A is hidden by Packet B.

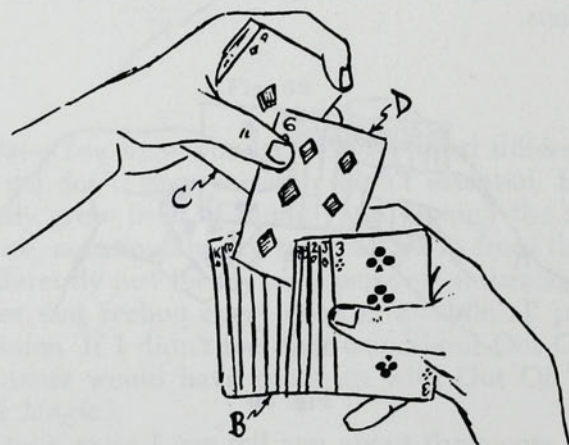


Fig. 51

The left hand immediately places this six face down to the table. Place it a bit forward, or away from yourself, to leave room for what follows. Without a pause, two things now occur. The left hand returns and drops its packet, face down, to the table. At the same time, the right hand turns palm down and places its cards face down to the table in two packets. You "break," automatically, at the group that you originally brought beneath the left-hand spread. This packet (now, the top packet) goes to the right. (See Fig. 52.) It appears as if you cut the deck into three packets, quickly and haphazardly.

You're all set to spell "s-i-x o-f" from the top of the two *right-hand*



packets. The left-hand packet has the selected card on top. When I do this, spreading from right to left, I'm set to end by moving, and spelling, from left to right as is usually done. In this description, you'll have to move from (your) right to left for the ending. One sentence about doing it so that the spectator (who is opposite you) can follow more easily, and it no longer matters.

Patter: "Cards understand 'coincidence,' and although few people realize it, the only language they understand, is spelling. If I wanted to spell your card I'd spell the value first, then the word 'of,' and then the suit. I want to spell your card. What was its value? Was it a four, a seven, a king—what?"

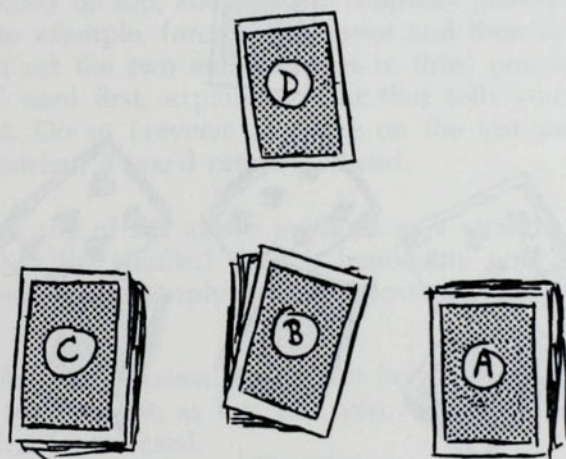


Fig. 52

When he answers, "six," spell s-i-x, turning up one card at a time, from the top of the right-hand packet. Turn the cards face up in front of the packet as you spell. On the "x," you'll turn up a six. As you do, say, "If *this was* a six, that could be called a coincidence." Start to spell "of," in the same way, from the top of the center packet. On the "f," a six will show. "If *this was* a six, that's a bit more than just coincidence."

Pick up the last packet, as you say, "Now I have to spell the suit of your card; what is the suit?" In this example, he'll answer "clubs." *Reverse* spell the suit, place the spelled packet face up to the table, place the remainder of this packet back to position, so that this looks the same as the other two packets. (See Fig. 53.) "This is your card. That's no longer coincidence, that's magic!"

To end: Pick up the face-down card—the indicator card—tap it on the three sixes, saying, "And if this happens to be the fourth six (snap it face up), then *that's* a miracle!"

The reverse spell of the selected card's suit will throw a magician trying to work this out, since the others are spelled legitimately—and

you should make sure that that's noticed, without stressing it. And yes, it's possible to set this card into spelling position, but it isn't worth it, take my word for it.

If you'll forgive my saying so, this is probably the easiest and fastest cull there is. It's one fast spread-through of the deck. The other way to do this is to eliminate the moving of the right-hand cards (as you set the first card) to beneath the left-hand spread. A down (inward) jog takes its place. This slows down the "lay down" at the end by a split second, but some cardmen to whom I've shown this, feel that it doesn't matter—they prefer this down-jog.

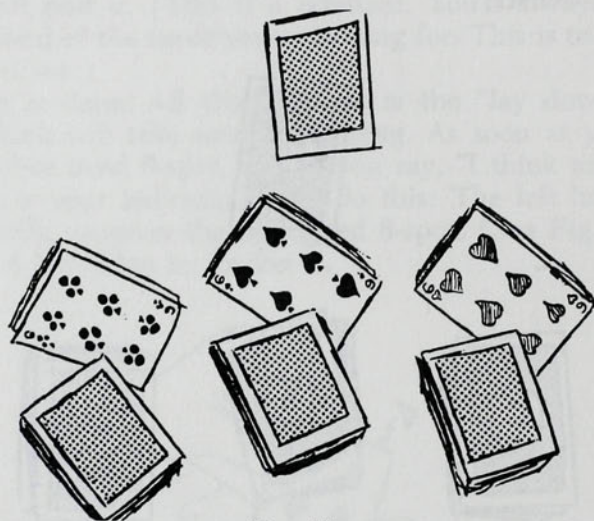


Fig. 53

When you've spread the first six (this example), and two more cards, the left thumb down jogs that third card. That's all. Then keep on going, looking for the next six (indicator) which you'll openly up-jog. You might also want to down jog the first card (face card of spread). This is to hide the card that you will eventually *have to* down-jog. You'd use this only if you're spreading so that your spectators can see the faces of the cards. If you're not, then it isn't necessary.

The "lay down" is the same as described, except that after the left hand puts down the indicator (up-jogged) card and its packet, the right hand flips its cards over (face down) into the left hand. Then you cut these into two packets; the right thumbtip simply presses down on the jogged card, forming a momentary break, and you cut at that point. You're in "finale" position.

I prefer to force a card when I go into this routine. This necessitates an extra, partial, spread-through of the deck; but this goes unnoticed, and the force does make it a stronger routine. Force the card and let the spectator shuffle to his heart's content. What I do here is to take back the deck and start spreading it, faces of cards toward me, as I say, "Now,



ordinarily, a magician would run through the cards like this, trying to find yours." All I do is find the card and cut so that it comes to the top, as I finish—"But, in this case, it would be impossible . . ." Here I do a few jog shuffles, keeping the card on top. "So, I'll have to find an indicator card for you . . ." Etc. Don't leave out the jog shuffles, or whatever shuffle you use, after you've cut the card to the top. Now, do the routine, as described.

You realize, of course, that you can simply cull the cards to the top of the three packets, instead of setting them to spell. Then you can just turn them up, to end; or build it up anyway you like. You can cull them into *any* position. Remember, it's actually only *two* cards that must be set—one is already on top, and another is openly placed to the table.

You can, for example, force a three-spot and then do the routine as explained—but set the two culled threes to third position. Then; show the "indicator" card first, explaining that that tells you to count three in each packet. Do so (reverse counting on the last packet, or in this case, the *first* packet, if you'd rather), to end.

You can use any of the above methods as a straight cull, without a selected card. As the shuffled deck is handed to you, and as you talk about an indicator card, simply note the top card, and go from there.

*Afterthoughts:*—I, personally, use the first method and presentation taught in the text; except, as I've told you, that I spread from right to left—and, with a forced card.

I honestly do believe this to be the fastest cull around; at least, the fastest I've ever seen. There is some thinking involved of course, and that thinking shouldn't show. In a short while, you'll know just how many cards to spread in order to set any value for spelling; three cards for ace, two, six, ten; four cards for four, five, nine, jack, king; five cards for three, seven, eight, queen (in each case, *including* the vital card).

The only problem you may encounter at first, is the way the vital cards are situated in the deck. If they're spread singly throughout, as they usually will be in a shuffled deck—no problem. There are, of course, other situations with which you may be faced. They can all be handled. The more familiar you become with the idea, the easier, you'll be able to handle any situation.

The obvious ones are: You see two sixes together near the face of the deck. (We're going along with the example in the text; the 6C is on top of the deck.) The problem here is to set the first six for spelling. It can be done, but I don't want to take the space to go into it in detail. Basically: Handle the first 6-spot as if you were culling all the sixes to the top. Up-jog the next six, then keep spreading. At any time, before you find the third six, simply move the left hand to beneath the right-hand cards, spread off two, then move back to continue spreading onto the right-hand

cards. This can be covered with patter; you're having trouble deciding on an indicator card. It does, however, take away from the smoothness of the one fast spread-through idea.

You have two other choices: The first is to simply re-shuffle as soon as you see the two sixes together. The second, and better, idea is to forget the spelling (you haven't mentioned spelling yet, so it doesn't matter) and cull the sixes to the top.

If the second and third sixes are together, that's no problem at all. Up-jog the first of the two, spread two more cards (the third six and another card) and end as described. If you're culling to the top, simply up-jog the first of the two sixes, spread the next six—then end.

If the third six is right under the selected card (two sixes on top)—end as explained. You'll have to reverse spell the "of," and the selected card will be the only card in its packet. You'd simply turn that over; obviously you couldn't spell the suit. If you're culling to the top, the problem ceases to exist. You'll just have a one-card packet, is all. All you have to do is set up each of these situations, go through my explanations once, and it will all become quite obvious to you.

If you find three sixes together at any position, forget this culling method, because you've got an almost automatic miracle. I don't think I have to go into detail here. You should know how to take advantage of the fact that three-of-a-kind are together in a shuffled deck, while the fourth (of a kind) is on top.

Finally, you can do the spread-through allowing the spectators to see the faces of the cards. If it's all done smoothly, they won't see anything. Obviously, you won't want to do this if the "indicator" card is to be the surprise ending. You'll have to decide what's best according to the



## A FLOURISH DEAL

This is simply a “flourishy” way of dealing one card at a time to the table. The deck is held in normal dealing position. (I find it more comfortable to hold the deck in straddle position.) Deal off the top card about halfway, so that its underside is resting on the tips of the second and third fingers.

The right hand approaches to take the card, but it approaches from above, palm down, and back of thumb over the ready-to-be-dealt card. (See Fig. 54) If you strike the projecting card at its outer long side with the back of the thumb, it will flip over (face up). The fulcrum of the left second and third fingertips causes this to happen.

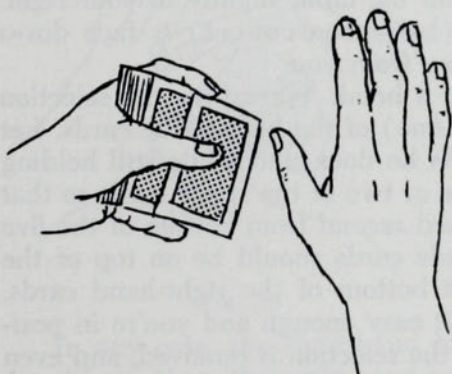


Fig. 54

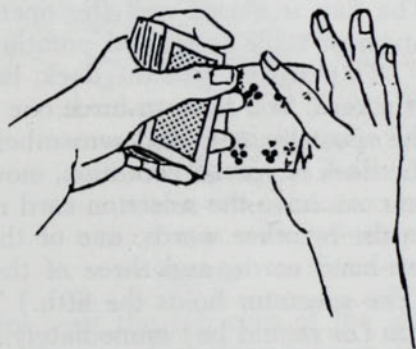


Fig. 55

And, more importantly, it will flip over right into the arch of the right thumb and forefinger. (See Fig. 55.) From this position, simply grasp the card with the thumb and forefinger (the forefinger moves down to grasp it) and deal it face down to the table. The right hand will turn the card face down automatically. It starts turning outward as it moves to the table. It has no choice.

The goal to reach for is to try to get the entire deal done in one fluid motion. The right hand moves down and to the table without a pause or hesitation. Once you’ve “got” that, you can do it as a continuous deal. It’s a pretty flourish.

This has got to be the shortest description of *anything* I’ve ever written in magic!

## THE REGAL ROYAL FLUSH

Derek Dingle has contributed some fine routines for a few of my books. He fought like a tiger, but I finally managed to get this one for this book. It is not an easy routine to do, but then neither are any of the routines and moves in this book. The effect, basically: A selected card (which will be a high spade) seems to appear everywhere; top, bottom, center, then reversed at center. Four of these (same card) are shown; then another one is found in the cardcase. Finally, four of these change to the proper cards to form a royal flush.

I'll explain it just as Derek does it, but I'll include some substitute (easier) moves where I feel it might make it easier for you. The only preparation is to get the 10, J, Q, K, and Ace of Spades to the top, in any order. The cardcase should be lying on the table slightly to your right. The flap is closed and the opening (half-moon cut-out) is face down (nearest table top), and pointing away from you.

To perform: Cut the deck, holding a break. Spread for the selection of a card. You have to force one (any one) of the high spade cards. Let the spectator note and remember it. As he does, and while still holding the deck in spread condition, move one or two of the spade cards so that you can have the selection card replaced *second* from bottom of the five cards. In other words, one of the spade cards should be on top of the left-hand cards, and three of them at bottom of the right-hand cards. (The spectator holds the fifth.) This is easy enough and you're in position (or should be) immediately after the selection is removed, and even before it's looked at. (Of course, if the second from bottom of the five is the one selected, have it returned to the same spot.)

Extend the left hand and have the spectator replace his card on top of its cards. As the right hand places its (spread) cards onto the left-hand cards, and onto the selection, one card from the bottom of its cards is added onto the selection, the deck is squared, and a left little finger break is held above this added card. Just to clear this up—if you were to cut at the break, you'd have two of the spade cards on bottom, and three on top. The selected card would be at center of the three on top; that is, second from the top.

All right; do the classic pass at the break, and say, "I think I have a duplicate of your card here on top." (If doing the classic pass frightens you, do any pass, or simply double-cut to the break.) Double turnover the two top cards, saying, "This is yours, isn't it?" (Let's assume it's the JS.) Turn the card(s) face down, and deal it, face down, to the table.



As you deal this card to the table with the right hand, the left little fingertip obtains a break anywhere near center. As you say, "There's another one here," do the classic pass but don't release the right-hand half. Use it to lever over (face up) the top card of the left-hand half (JS). To make this clear: Doing the pass necessitates holding the bottom half from above and at the ends with the right thumb and fingers. As the pass is done, lift the right hand, and its half, slightly upward then down again, to flip over the top card of the left-hand half. If, again, you don't want to use the classic pass here, use any cut or false cut. The action here is pretty fast, and certainly confusing to the spectator, so it doesn't really matter that much. The swivel cut, the one where the side of the left forefinger swivels the top half of the deck outward, will do fine. (See Fig. 56.)

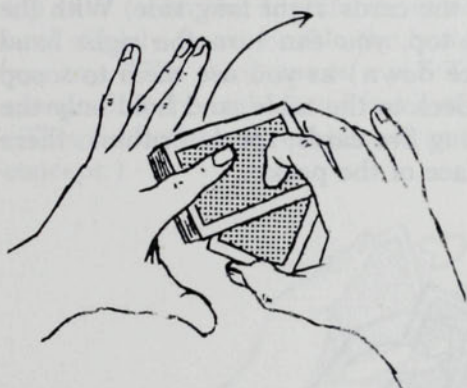


Fig. 56

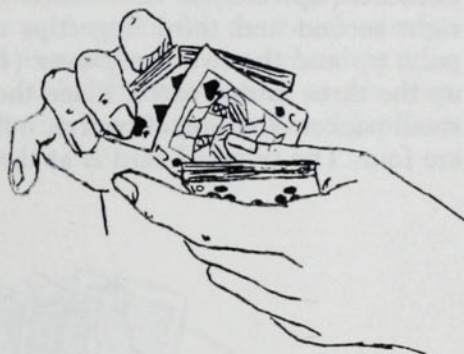


Fig. 57

In any case, the right-hand half flips over the top card of the left-hand half. Now, the right-hand half flips it over (face down) again, but—as it turns over, the left thumb pushes it up and to the face of the right-hand half, where the right fingertips hold it in place. (See Fig. 57), which is a stop-action view of the move during execution. Immediately, deal the top card of the left-hand half to the table, onto and overlapping the one already there. This move is just the opposite of the old Dunbury Delusion move, where you drop a card (or more) onto the displayed card as it is turned face down. (I believe that doing it as described here is an Ed Marlo concept.)

The left hand has just dealt its top card to the table. When the two halves come together, the right-hand half goes beneath the left-hand half, as you immediately turn the entire deck face up. "And there's one here at the bottom." Keep the deck face up in the left hand.

Do a *triple* turnover, allowing the card(s) to fall flush. The top card (supposedly the JS) must be dealt to the table. Since there are two face-down cards beneath it this must be done so as to hide that condition. The right thumbtip lifts the top single card at the inner end, so that the left little fingertip can hold a momentary separation at the lower right corner. The right first and second fingertips go into this separation, and

with thumb on top, deal the card to the table, onto and overlapping the two already there. The moment the right fingers grasp this card, the left hand turns palm down and the deck face down. No extra backs are seen.

Cut the deck, completing the cut (or, do a pass) as you say, "There's another one face up here in the middle." Suit action to words here. Lift lightly at the ends of the deck, and you should cut at the two face-up cards. The JS will show. This, of course, is standard procedure; the deck cutting automatically at a reversed card. But, if you're afraid of it, you can simply riffle up at the inner end with the right thumb, looking for the JS—and lift there.

Place the right-hand (lifted) cards to the bottom; in other words, complete the cut. Lift up the two face-up cards at the rear, with the right thumbtip. (You're going to do a double lift.) Slide the thumbtip outward (upward) to near center of the cards' right long side. With the right second and third fingertips on top, you can turn the right hand palm up and the two cards over (face-down) as you use them to scoop up the three tabled cards. Place the deck to the table, and hold only the small packet. You are, of course, holding five cards; spectator thinks there are four. The selected card is at the face of the packet.

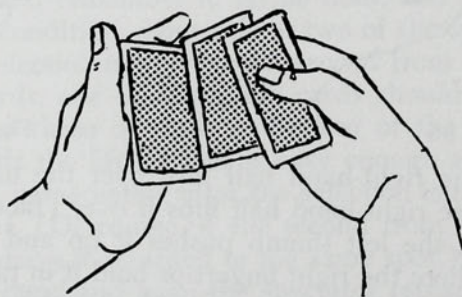


Fig. 58

Turn the left hand over to flash the selected card. Turn the hand back to position; the packet is face down. Now, you're going to count these cards as four, and at the same time, get the selected card to second from face of the packet. Derek uses the Jordan count. Packet is held at right long side by the right fingers. The left thumb takes the top card, counting "one." The left thumb takes the next card onto the one it already has, counting "two." The left hand now approaches to take the next (third) card. What actually happens is this: The two left-hand cards go flush *beneath* the right-hand cards. The moment they're flush, almost at the same time, the right thumb does a block push-off (into the left hand) of all but the bottom card, counting "three." Finally, the remaining right-hand card goes onto the left-hand cards, as you count "four."

That's the Jordan count, which serves the purpose admirably. If you like, however, you can use the Elmsley count, counting five as four. Then



you'd count again, keeping the last two cards together as one, and placing the counted three (which can be counted straight or in a reverse count) to the bottom. This accomplishes the same thing; the JS is second from the face.

"So, I've shown you four jack of spades." Single buckle the bottom card and flip over all the others (as one) with the right fingers, exposing the JS. As you do this, say, "The first one is a JS." Turn the block down again, and deal the top card into the right hand. The bottom card is buckled again, as the right fingers, under the card they're holding, flip the block over (onto the single left-hand card). "The second one is a JS." (See Fig. 58), which shows the block in the process of being flipped face up.

Flip the block over (face down) with the right fingers, and deal the top card (with the left thumb, of course) into the right hand, under the card already there. Buckle the bottom card again, flip the block over, as you say, "The third one is a JS." This is a repeat of the preceding step, except that the right hand holds two cards, slightly spread, as it's done. (This method of showing each card to be the same is a Larry Jennings concept.)

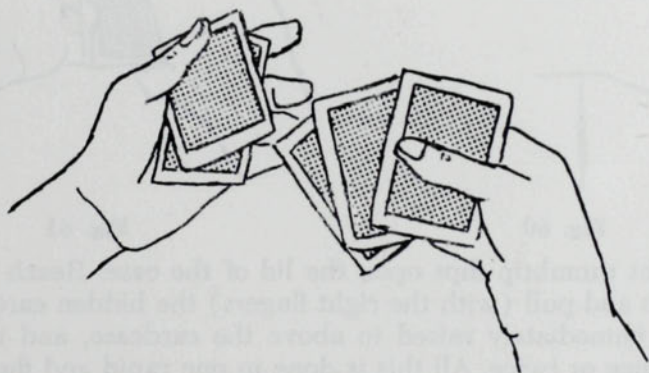


Fig. 59

Flip the block (two cards) down, and deal the top card into the right hand, under the two already there. The three cards in the right hand are spread. What you have to do now is steal the bottom card of the two in the left hand. It is done as you gesture toward the spectator with the right hand (and its cards), and as you say, "I'll bet you don't think this fourth card is a JS; well, it is." Derek takes that bottom card as in an ordinary bottom-deal action. I prefer to draw back (and up) the top (of the two) card with my left thumb. That way, I can take the bottom card cleanly at its lower end, with my right fingers, to under the three fanned cards. (See Fig. 59.)

The stolen card is covered by the three fanned cards, and by the gesture of the right hand. It's done quickly. It's one of the few instances where the hand is quicker than the eye. The left hand flips its card (JS) face up as you finish your last remark. Flip it face down and place it

beneath the right-hand cards. As you square the packet, side steal the bottom card into a right-hand palm.

The left hand drops the packet face down to the table as the right hand (with the palmed JS) moves to the cardcase. Rest the hand on the case; arched and sideways to it. (See Fig. 60.) Start a patter line: "As a matter of fact, I think I left a card in the cardcase." During the patter, lift the case and place it to the left fingertips. As soon as the left fingertips have it, the right hand opens flat onto the case; the right fingertips pointing toward the flap end. Both hands turn over together, as the left fingertips retain the card against the (now) underside of the case (although the right fingertips also hold the card against the underside, because during the turning over, they simply swivel on the deck of the hidden card. They end up pointing toward the bottom of the cardcase). (See Fig. 61.)

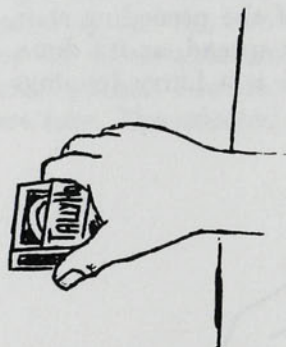


Fig. 60

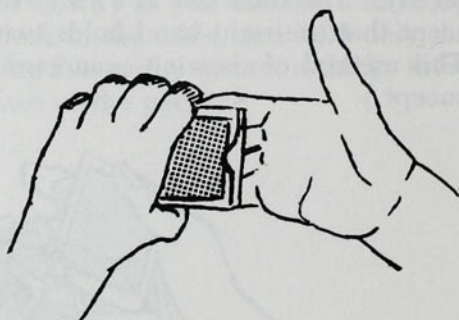


Fig. 61

The right thumbtip flips open the lid of the case. Reach in with the right thumb and pull (with the right fingers) the hidden card out with a snap. It is immediately raised to above the cardcase, and moved back and forth once or twice. All this is done in one rapid and fluid motion—from the time the right hand lifts the case, to the moment the selected card is removed(?). And during the patter, which ends, "Yes, here it is; another JS." The entire thing is a perfect illusion of a card coming from inside the cardcase.

Finally, say, "And what goes with the JS?" Flip the four tabled cards over and face up with the face-up JS, to display the royal flush.

*Afterthoughts:*—Despite this lengthy description, this is a fairly short, and fast-paced routine. Go over it a few times with cards in hand. Become familiar with it, and it will become easier to do.

If you'd rather not use the cardcase ending, you don't have to, of course. You can produce the fifth(?) JS (or whichever spade card it is) from your pocket, your wallet, anyplace; then end as described. I wish you could see this routine being performed, just as I'd like you to see any of the stuff in this book performed—then I know you'd put in the



necessary practice time.

To aid in that practice, at first, here are the basic steps of this routine:

- Set spade royal flush on top.
- Force one of the high spades.
- This is replaced to second from face of five cards.
- Classic pass one card above selection.
- Selection shown on top via double lift. Place to table.
- Classic pass to show selected card at center.
- Changed as flipped face down; deal to table.
- Show selected card at bottom.
- Triple turnover; deal to table.
- Complete cut, then cut to face-up selection.
- Scoop up three tabled cards.
- Count five as four.
- Show each of four being selection via buckle and block turnover.
- Side steal selected card.
- Remove selection from cardcase.
- Show royal flush.

## FOURCE

After this book had already been "put to bed," I was traveling through Europe. I spent some time with Tony Binarelli in Rome. During one session, he performed this routine for me. It is excellent layman magic, and I've surprised a few magicians with it, too.

The basic idea owes something to Vernon's "Fingerprint" effect, but the routine that follows is all Tony's. There's an eight-card set-up involved, but it's easy to do. There are some double lifts (and one quadruple lift) and double-cuts necessary—I have to assume that you can do those easily, and well.

At the face of the deck, from the bottom up, set the following: Any jack, the 4H, any jack, the 3H, the 2H, any jack, the AH, any jack. You may prefer to set from the top (of the packet): jack, AH, jack, 2H, 3H, jack, 4H, jack. Then place this packet to the bottom of the deck. There will be a jack at the bottom (let's assume it's the JC), the 4H is second from the bottom, and so on.

To perform: Shuffle the deck keeping the set-up in place. Force the bottom card (JC) via the standard Hindu Shuffle force. IE; Hindu Shuffle and tell the spectator to stop you. When he does, show him the face card of the unshuffled portion. He's to remember that card.

Drop this portion onto the shuffled portion. Place the deck onto the table and let the spectator cut (complete) a few times.

Now you try to find the selected card. What you do is to cut the eight-card set-up to the top of the deck. Jog shuffle here if you like.

"I'm not sure; let me trust to luck. This may be your card—the AH." Suit action to words. Double lift, showing the AH. Replace, and deal the top card, face down, to the table.

Double-cut the top card to the bottom (a slip-cut will do as well). Double lift, showing the 2H. "Or it may be the 2H." Replace the lift and deal the top card onto the table to the right of the first card. (You're going to form a face-down row from left to right.)

Double-cut the top card to the bottom. Now do a four-card lift showing the JC (selected card). As I replace and deal the top card to the table, I mention the name of this card and say, "How did that get in here?"

Without giving the spectator a chance to say anything (not that he would, usually; he thinks you've goofed), double lift—you do *not* double-cut the top card to the bottom this time—showing the 4H. Replace, and deal the top card to the end of the row. "Or it may be the 4H."



Double-cut the top card to the bottom. Do a double lift showing an indifferent card. "But I think *this* is your card." Replace the lift and hold the top card, face down, in your hand as the spectator denies that it(?) is his card.

Ask for the name of his card. He'll say "JC," and probably indicate the third card in the tabled row. If he doesn't indicate it, you do. Indicate it with the card you hold—"You mean *this* JC?"

In either case, flip over this tabled card with the card you hold, showing the 3H. "No, no; I thought you knew; this is the 3H—to match the other heart cards." Snap over the card you're holding, "I told you, this is your card."

You've hit your audience with three things here. You've changed the selected card into the 3H, you've changed an indifferent card into the selected card, and you found the selected card. Let this sink in for a moment—a beat or two. Then flip over each of the three face-down cards, exposing the other three jacks for the first time. "You see, I couldn't have gone too far wrong!"

*Afterthoughts:*—Even magicians, who were aware of the lifts, were surprised when they saw the three jacks. Showing the ace, two, and four of hearts is a good psychological red herring.

There are other ways to handle the routine, the force, etc. For example, I usually use The Ultra Move to switch the AH to a jack. A slight change in set-up is necessary, and it eliminates one double lift.

The way I've described it is exactly how Tony Binarelli showed it to me. Learn it and try it. You'll be pleasantly surprised at its affect on laymen, and at their reactions to it.

## ANY ACE SPELL VARIATION

Darwin Ortiz is one of the younger, better, New York City cardmen. What he does, he does extremely well. He has been doing a variation (for the ending) of Frank Thompson's Any Ace Spell, out of *Rim Shots*, for some time after the appearance of that book. When I first saw it, it confused me a bit—and I certainly know the basic routine.

Since the basics are taught in *Rim Shots*, I'll give you just the bare bones of the beginning of the routine. The four aces are inserted into the deck in CHSD order. They are controlled to 10th, 11th, 12th, and 13th positions, in the same order. (All that's necessary is to get nine cards onto them. See *Rim Shots* for methods.)

You are now in position to spell any ace, one card at a time. Each one will appear on the final "s," except the AS, which would be the card after the final "s."

Most of the ending is based on Neal Elias' A Cutting Discovery, which appeared in *Ibidem*. Here's a quick description: Assume you're holding the deck face down in the left hand. The left little fingertip has a break at center. You're going to cut the top half to the table with the right hand.

Do just that, but begin by sliding that right-hand half to the right and then downward to the table. As the top half slides to the right, the left fingers extend so that the fingertips contact the bottom card of the top half, and hold that card in place. In other words, you're sliding out (to the left) that bottom (of top half) card. The top half moving downward pushes the right side of this card downward, too. Because of the fulcrum of the left fingertips, the card snaps face up to the table. (See Fig. 62), which is a front view of the card starting to turn face up. The right-hand half must move directly to the table top, and to the right, in order to get that card to land face up on the table.

Practice a bit. Done correctly, the card appears face up instantly, and it's difficult to tell where it's coming from.

All right then; you've supposedly shuffled the aces into the deck. Now ask the spectator to "name any ace and I'll spell it." Here's the action for each ace, in CHSD order.

*Spectator names the AC:* Spell "ace of clubs," one card at a time, from the top of the deck. Each card is dealt face down to the table, one onto the other. The final "s" card is snapped face up; it's the AC. Place it face up to the table—a bit forward, or away from you, to make room



for what follows.

Two cards must be “broken” at the top of the left-hand deck proper. Darwin uses a “pinky” count to do this. In other words, the left little fingertip allows two cards to spring free at the inner right corner of the deck. It’s the same as a thumb count at the upper left corner, except that the pinky count can’t be seen. As soon as the two cards are broken, the tip of the little finger is inserted.

You can do it that way, or spread two cards to the right with the left thumb, then as they’re pulled back, insert the tip of the left little finger. Use what’s best for you. But do it either as you deal the AC to the table, or as the right hand picks up the tabled (spelled) packet.

This packet is placed back on top of the deck. The two broken cards become the bottom cards of the packet. The ending is done in the second or two that it takes you to say, “Of course, you could have named any of *these* aces.”

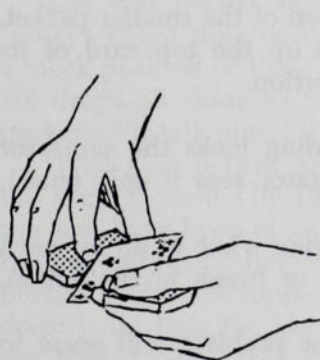


Fig. 62

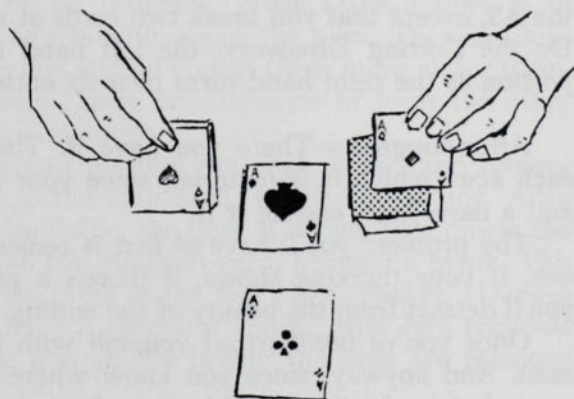


Fig. 63

Here’s what happens almost instantly and simultaneously: Cut at the break, doing the Cutting Discovery. As this ace (it will be the AS in this example, although you don’t have to think about that at all) falls face up to the table, each hand is placing its packet to the table, to either side of this ace.

Almost as they touch the table, the left hand turns over (end for end) the top card of its portion as, at the same time, the right hand turns over its *entire* portion. (See Fig. 63 for spectator’s view.)

That’s it; it’s instantaneous, and it’s a stunner! Now that you have the basic idea, it will be easier for me to describe the action for the other three aces.

*Spectator names the AH:* Spell the named ace. This time, break only one card at the top of the left-hand deck proper. Continue as for the AC;

do the Cutting Discovery but, this time, the left and right hands turn up the top cards of their packets.

*Spectator names the AS:* The action for this, and for the AD, is a bit different—but it looks the same to the spectator. Spell the AS, turning up the card after the final “s.” Deal the AS, face up, *onto* the dealt packet as the left hand drops the deck proper to the table. The right hand picks up the dealt packet and places it into the left hand.

Deal the face-up AS to the table with the right hand. As you do this, break one card at the top of the left-hand packet. The difference here is that you’re breaking from the smaller, dealt, packet rather than the deck proper.

Pick up the deck proper with the right hand and place it onto the left-hand packet. From here on, the action is the same. Do the Cutting Discovery, and turn up the top card of each portion.

*Spectator names the AD:* Spell the named ace. Handle it just as for the AS, except that you break two cards at the top of the smaller packet. Do the Cutting Discovery; the left hand turns up the top card of its portion as the right hand turns over its entire portion.

*Afterthoughts:*—There you have it. The ending looks the same for each ace (which is immaterial, since your spectator sees it only once), and a darn good ending it is.

The problem you’ll have at first is remembering what to do for each ace. If your thinking shows, if there’s a pause or break in the action, you’ll detract from the beauty of the ending.

Once you’ve familiarized yourself with it, the problem will cease to exist. And anyway, since you know where each ace lies, logic will tell you what to do. Any thinking you have to do, at first, should be done before you spell the named ace. Patter, or stall, here is all right; whereas it would ruin the fluidity of the ending.

It might help you if I point out that you break two cards, and turn up the top card of the left-hand portion and the entire right-hand portion for both the AC and the AD. The difference, of course, is that you break from the deck proper for the AC, and from the spelled, or dealt, packet for the AD.

You break one card, and turn up the top card of both the left-hand and right-hand packets for the AH and AS. The difference, again, is as above.

Remember that the AS is the only ace that falls on the card after the final “s.” To repeat; for detailed description for losing the aces, etc., and for comparison—check *Rim Shots*.

Don’t be a fool! Practice and learn this routine!



## COMBINATION ACES

Darwin Ortiz has combined a method I included in *Close-Up Card Magic* (Vernon's Aces) and a Gene Finnell principle to come up with an interesting four-ace control. You must be able to do a perfect faro shuffle in order to present it.

The four aces are removed from the deck and placed face up to the table. The deck is then cut into a row of four face-down packets. There must be exactly 12 cards in each of these packets. There are, of course, many ways to accomplish this. The thing to do is to select a way that doesn't *look* as if you're counting.

The first packet should be no problem. What Darwin does is to "pinky" count nine cards as he's talking about the aces. Then he does a block push-off of these nine, and spread-counts three more under them. He drops all these to the table. Then he continues to form the other packets; I'll talk about that in a moment.

What I do is this: As I spread through the deck to find and remove the aces, I count (by fours) to the 12th card, which I down-jog. After the aces have been placed to the table, the deck is turned face down; the right thumbtip pushes down on the injogged card, forming a break. This broken packet is dropped to the table as the first (left) packet. (Darwin doesn't use this. He likes to have a spectator shuffle after he's removed the aces. I think that having him shuffle before the aces are removed is just as good.)

The next two 12-card packets are formed while pattering. Simply spread off four cards at a time. The reason for stopping the spread (at four cards) can be, once or twice, to gesture toward the aces with the hand holding the cards. Another reason, is to simply pause to make a point, drop the four cards, etc. Form two packets this way, then drop the remaining cards to the right end of the row. Basically, I've got to leave the forming of the four 12-card packets to you. If your counting is obvious you'll detract from the effect. And, of course, the whole thing takes only a few seconds.

All right; the four aces are face up on the table, and there's a row of four face-down packets in front of you. You're going to work from (your) right to left with the four packets. Ask the spectator to cut some cards from the right end packet, and hand these to you. The number of cards he cuts is immaterial, so you can stress that point.

As he hands you this small packet, tell him to place an ace face down onto the remainder of that tabled packet. In performance, you simply indicate packets; to teach it I've got to keep telling you which packet I'm talking about. And, the aces will be controlled in the order in which they are now placed. Let's assume then that you're working the aces in CHSD order. Indicate the AC as the first ace to be placed.

The bottom card of the small group you're holding must be corner crimped. You've plenty of time, so do it whenever you like. I use my One-Hand Instant Crimp, out of *Rim Shots*. As one of the aces is to be placed, I indicate it with one of the cards I'm holding; it is corner crimped in that instant. I then replace this card, either directly to the bottom, or to the top and then I shuffle it to the bottom.

Back to the routine: The AC has just been placed onto the remainder of the right end packet. Tell the spectator that he's to bury that ace by taking some cards from the next (second from right) packet, and dropping them onto the AC. In all cases, he can take a small or large group of cards. It doesn't matter. Take advantage of this fact; keep telling your audience that you're doing it this way so that you couldn't possibly know where the aces are.

Instruct him to place the AH onto the remainder of the second-from-right packet. He cuts a group from the third-from-right packet and places it onto the AH. He places the AS onto the remainder of the third-from-right packet; cuts a group from the left end packet and places it onto the AS. Finally, he drops the AD onto the remainder of the left end packet. You say, "And to bury that ace, I'll drop these cards you gave me onto it." Do just that; drop the small packet you've been holding (bottom card of which is corner crimped) onto the AD.

Pick up the packets from *left to right* (the AD packet becomes the top of the deck). When the deck is assembled, there will automatically be 12 cards between aces throughout the deck! Say something about the fact that you couldn't know where the aces are because your assistant buried each one with an unknown number of cards. But; you'll *really* make sure that they're hopelessly lost. Give the deck two perfect "in" faros. That is; you must cut exactly at center and the top and bottom cards become second from top and bottom, for each faro.

The four aces will now be directly under the crimped card! Cut the crimped card to the bottom and the aces are on top in CHSD order. Use any ending line you like as you turn up the aces one by one. I usually say, "After years of practice, I've learned to keep the AC, the AH, the AS, and the AD just where I want them." As you name each ace, deal it face up to the table.

*Afterthoughts:*—There isn't much more I can tell you about this, except that if it's done correctly and smoothly it's a stunner when you turn up the aces.

You realize, of course, that you can present this with four selected



cards, instead of the aces. Have four spectators each select a card, then cut into packets of 12, and you're off and running. Or; cut the deck into four packets of 13 cards each to start, then let each spectator select any card from his packet. Since you'll end up with the four selections on top, in order, you can end anyway you like.



## THE LORAYNE FORCE OPEN PREDICTION

The "open prediction" effect is *not* one of my favorites. There are, however, certain kinds of audiences for whom I'd present it. Innumerable methods have been devised to obtain the desired effect; the easiest and most straightforward (for me) is my own method. It makes use of the Lorayne Force, which I've described in a few of my other books (the most detailed description is in *Close-Up Card Magic*). It also uses a one-card reverse during an overhand shuffle; this, too, is described in the aforementioned book. I'll include a short description of each at the appropriate times.

Peek the bottom card, predict it, and shuffle it to the top. The basic idea is to name your prediction aloud before anything is done. You can do that, or write the prediction, or simply place the duplicate (from another deck) of the peeked card face up to the table. I've also presented it where I let the spectator name any card; that becomes the prediction—he predicts it himself. It's easy enough to find that card and get it to the bottom or top during the preliminary patter. In any case, let's assume that the 6D is on the top, and that's the predicted card.

You've been shuffling; one more overhand shuffle puts you into opening position. That required position is this: The deck is face up, and the 6D is reversed (face down) second from the top (face) of the deck. You can get to that position in any way you like. This is how I do it: The deck is held face up; it's held from above, by the right hand, near the left side. For the first move of the shuffle, the right hand moves toward the left hand which is palm up. The left fingers are open, and their tips contact the bottom (rear) card. As the right hand turns the deck clockwise as the start of the shuffle, the left fingertips keep the bottom card stationary. (They can push it slightly to the right. This happens automatically.) The bottom card sort of "wraps around" to the face of the deck. (See Fig. 64.)

At this point, the right fingers drop some cards, from the top of deck, onto the reversed card. That's the first move of the overhand shuffle. Now continue, and finish, the shuffle. The 6D is reversed at the bottom of the face-down deck. Do one more face-down shuffle, keeping the 6D in place. Now double-cut one card from top to bottom, then turn the entire deck face up. You're in opening position.

Take two cards as one from the face of the deck and deal them to the table, as one card. Again, you can do this any way you like, a two-card push-off, etc. I lift them from above, as in (Fig. 65). The natural break



at the reversed card makes this easy; or get a left little fingertip break first, if you like. Deal some more cards, singly, onto this. These are dealt in the same manner as the first one(?), and slightly askew, so that if the two cards (as one) should spread, these cards would hide it.

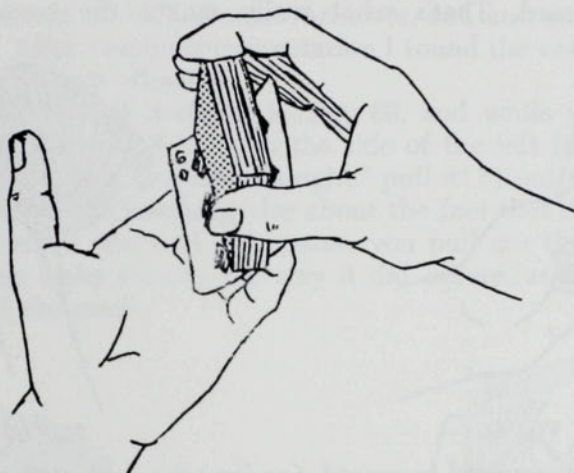


Fig. 64

Your patter while doing this is: "Let's find that 6D." Deal a few more, then hand the deck, *face down*, to your spectator. "Here, would you do it for me?" He's to continue dealing, face up, from the face-down deck. After he's dealt a few, say, "Oh, and whenever you feel the urge, deal one card face down (onto the already dealt cards) without looking at it." This almost assures that the card he reverses will be near center, although it doesn't really matter.



Fig. 65

He deals one face down, and continues dealing face up onto that. Let him go through the entire deck as you use appropriate patter, such as, "We should come to the 6D soon" or "That's strange, I haven't seen the 6D yet," and so forth.

When he's dealt through the deck, pick up the face-up deck (careful not to expose the face-down 6D at bottom) and do the Lorayne Force.

### Quick description:

The face-up deck is held in the right hand exactly as in (Fig. 66). The move is just a bit smoother if the bottom card is injogged about a quarter of an inch, as shown. What is not seen in the figure is that almost the entire outer side of the right forefinger rests, naturally, on the underside of the bottom card. That's what really makes the move work almost automatically.

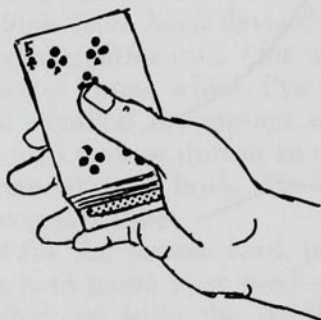


Fig. 66



Fig. 67

The left fingers start to spread, (or fan) the deck at the upper left corner. (The deck is held horizontally, so that everyone can see the faces of all the cards.) The thumb pushes to the right and the fingers pull to the left. It's exactly as if you were opening a poker or gin hand. The right forefinger applies *light* pressure (if any at all) and the bottom card simply remains stationary. It, in effect, "rides" beneath the spread. (See Figs. 67 and 68), which is a spectators' view and an exposed view of the underside of the spread, respectively.

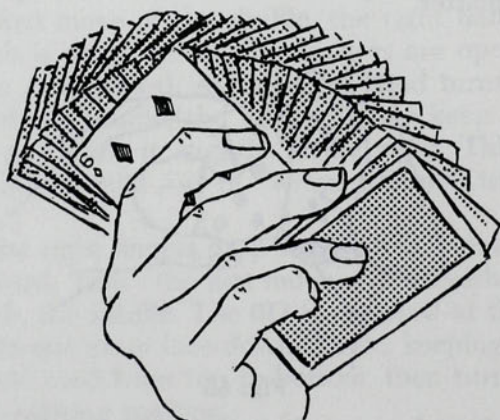


Fig. 68

That's the Lorayne Force. And, you're spreading the deck to show that there is only one face-down card in the face-up deck. As you point this out, remove the cards that are beneath (to the left of) the reversed card. Place these face up to the table. (Fig. 69) shows the situation in the



right hand. What is not seen, either by you or the spectator, is that the face-down predicted card is now directly under (and angled to the right of) the exposed face-down card.

From here, there are many ways to end by showing that the spectator reversed the 6D. For example; you could square this half deck, turn it face down, exposing the 6D. Double turnover, cut, and end. That is *not* the way I do it. After much experimentation I found the easiest, and most obvious, to be the most effective.

As you hold the half deck, as in Fig. 69, and while you're talking, push the face-down card flush with the side of the left forefinger. (See Fig. 70.) Now, sort of as an "afterthought," pull it(?) out again with the left fingers, as you say something else about the fact that this is the card the spectator himself reversed. Of course, you pull out the now bottom card. Everything looks *exactly* the way it did before, as in Fig. 69, but you've switched the card!



Fig. 69

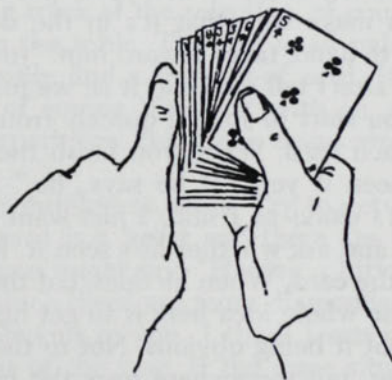


Fig. 70

Place the face-down card to the table with the left hand and let the spectator turn it over, to see the 6D. Make an appropriate remark like, "No wonder we couldn't find it" or "You're amazing; I'll never know how you managed to do that," etc.

By this time, you should have placed the tabled half deck onto the face-up half deck you're holding (this keeps the hidden reversed card at the bottom) and done the overhand shuffle described before, re-reversing that bottom card. You're clean.

*Afterthoughts:*—As I've said, if I do this kind of open prediction at all, this is the method I use. You might check Half-Force Open Prediction (*Rim Shots*) for my open prediction method for three cards.

The Lorayne Force fits perfectly for the routine described here. Through the years, and through several books, I've described quite a few effects utilizing it. Although I call it a "force," I rarely use it as such. It is an easy sleight to learn. Practice it and you'll have a pretty good utility sleight on your hands.

## THINK OF ANY CARD

Lenny Greenfader is an old friend. I saw him do a routine for a group of laymen; they were flabbergasted. He gave me permission to use it here. There are no sleights involved, really; it's a bold thing, but it's a fooler when done properly. I couldn't make up my mind as to whether it belonged in this book because of the fact that no sleights, per se, are involved. The reaction it received from laymen, plus the fact that proper timing and execution are necessary, helped me to decide.

As you shuffle, say something to this effect: "A magician usually asks you to select a card either by removing it from the deck, peeking at it, or writing it down—among others. I'd like you to simply think of any card in the deck." When your spectator says that he has one in mind, say, "Let's make sure that it's in the deck." Start to spread the cards from hand to hand, faces toward him. "Just let me know when you've seen your card. Don't tell me what it is; we just want to make sure that it's here."

You start to spread quickly from the top of the deck. Be sure he can see each card. When you finish the last sentence, pause and say, "Have you seen it yet?" If he says "no," start spreading (and talking) again. "That's okay; as I said, I just want to make sure it's here." Spread some more and ask whether he's seen it. Keep doing this until he says that he's seen the card. When he does, cut the deck at that area.

The whole idea here is to get his card to near the bottom of the deck without it being obvious. Not *to* the bottom, or second or third from the bottom, but somewhere *near* the bottom. The key is to shuffle immediately after the cut, keeping the bottom stock in place. There should be no suspicion in anyone's mind that you have any idea as to what or where the card is.

Now; tell the spectator that you'd like him to remove five cards, but one of them must be his. Start spreading as before, and talking. "I want you to take five altogether, but be sure that one of them is yours. Don't worry if I pass it, I'll come back again."

Now it's a matter of timing and "feel." Lenny usually lets the spectator take three cards, and then he spreads over a large block so that he's spreading cards near the bottom (face) of the deck. Sometimes he'll let him take four before moving to the bottom area. I usually let him take three, then one from near bottom, then I re-spread near top or center.

You must be sure to note what he's doing with the cards he removes; whether he's holding them or placing them to the table, etc. The point is: You'll know which (not what) his card is when he, almost carefully, re-



moves one from the bottom area. Now you'd better know *where*, among the five, it lies. Of course, you mustn't show any obvious interest in this.

That's really all there is to it. The spreading is done fairly rapidly as you keep talking. There's a nonchalance necessary; your attitude must be one of not caring which cards he takes, or from where he takes them. It should almost appear as if you're not looking at him or the cards. This shouldn't be too difficult since you really don't care, except for the one vital card.

If, incidentally, he does not take a card from the bottom area when you first spread it, don't be concerned. Since he must take his card eventually, he'll go back to that area himself. (As a matter of fact, even if you should lose his card in the deck, after some experience you'll still know which is his! He'll take indifferent cards quickly, with no thought or hesitation. The one he takes deliberately, first spreading a card here and a card there, has to be his.)

Take the five cards from him. You can either deal them right into a face-up row, or mix them first, keeping track of the selection, of course—then deal them into a face-up row on the table. The rest is all baloney. "Many people ask me how I can possibly find a thought-of card. It's all based on psychology and reasoning, of course. To do it with an entire deck takes years of knowledge and experience. But I can demonstrate it easily with five cards."

Now you simply eliminate the four indifferent cards. Try to get some logic(?) into it. For example, if his card is a heart and there are three diamonds and two hearts altogether, you might say, "Having a little inkling into your character, I'd say that since there are more diamonds than hearts, the diamonds would be too obvious to you. I think I can safely eliminate them." Push them aside, out of the row. If the same situation exists and his card is a diamond, just change the patter accordingly. "Since there are more diamonds, the odds are you'd think of one of them."

You can do the same with clubs and spades, reds and blacks, odds and evens, spot cards and picture cards, and highs and lows—to eliminate two or three cards immediately. Just keep doing this until you eliminate all but his card. If you're left with two cards of the same suit and only slightly different values, simply say, "Knowing your character, I know you wouldn't think of the lower (or higher) one," and eliminate it. If there's one picture card or one ace among the five (which isn't the selection) eliminate that immediately as being too obvious. Finally, when you're left with one card, make a definite statement: "Going by my knowledge and experience, *this* has got to be your card!" Push it toward him as this is said.

*Afterthoughts:*—Easy; but look out for the easy ones. There's really no way to practice this sort of thing except to do it. You may find that it takes a bit of doing to get it moving along smoothly. In any case, the

shuffling after the spectator says he's seen his card is what makes this a fooler to laymen.

The patter for the elimination of cards at the end will also become easier, more glib, with experience. I'm sure you're aware of the fact that you can *always* eliminate four out of five cards with *some* semblance of logic. The fact is, logic isn't really essential.

Try this routine; you may be surprised at the reaction you receive.





## AN INSTANT THREE-CARD LOCATION

Richard Kaufman, who did the illustrations for this book, is part of the small group of young New York City cardmen. He's an excellent sleight-of-hand man who will be doing his own book on card magic eventually. The stuff he does is not easy, but looks easy in his hands. This is a good example of just that. You won't do it after the first reading or after only one or two tries. But, if you feel like practicing. . . .

This is based on J. K. Hartman's Popover which, in turn, is based on Neal Elias' Another Cutting Discovery, which is based on Kelly's Bottom Replacement, which is based on (or is) Ovette's Master Move, which is based on the glide, which is based on—and on, and on!

Have three cards selected, remembered, and replaced. Control two of them to the bottom, and the third to the top. Hold the deck from above, with the right hand, in position to do Kelly's (or Ovette's) bottom replacement move. Except that for this, all the fingertips, including the little fingertip, are curled over the outer end so that the pads of the fingertips rest on the face of the bottom card.

As you tilt the deck outer end downward, and move it toward your body, you prepare for the move. Do the bottom replacement move with the bottom card—the right fingertips move the bottom card to the right until its inner end clears the thumbtip. (See Fig. 71.)

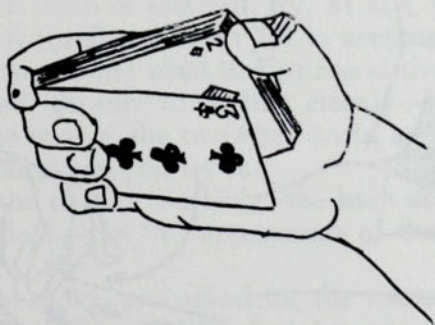


Fig. 71

As soon as it does, the little fingertip bends inward and pushes down on the back of the bottom card (the fingernail is what contacts the card) at the upper right corner. It moves in above this card and then bends up so that the pad of the fingertip contacts the face of the upper right corner of the second card from bottom. Bend all the fingertips inward; the little

fingertip moves the second card from bottom along with the bottom card, so that the inner end of that card also clears the thumbtip. (See Fig. 72.) As you can see, both cards now move together; they are practically aligned except that the little fingertip is between them. The upper

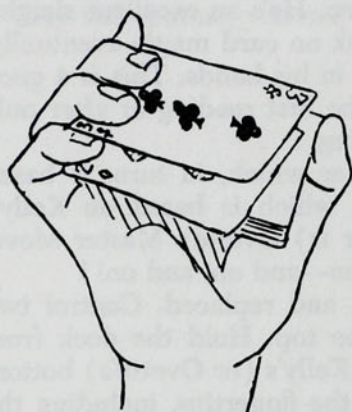


Fig. 72

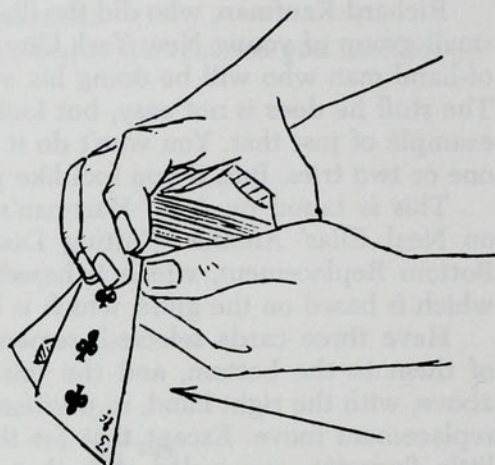


Fig. 73

right corner, of both moved cards, should rise higher than the bottom of the deck. If you've ever used the bottom replacement move, you know that it's easier to "clear" the bottom cards if the fingertips move them outward and slightly to the right at the same time. As soon as they clear, they're moved back in line with the deck.

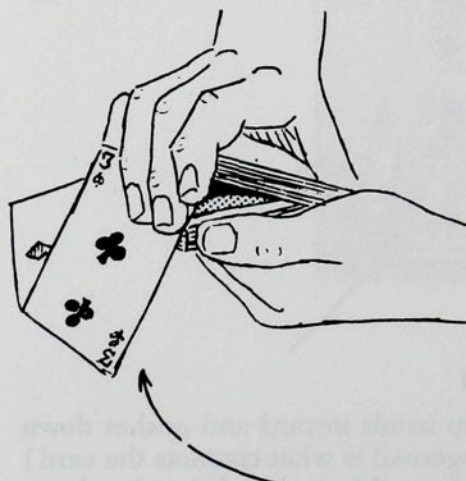


Fig. 74



Fig. 75

The left hand, which has been waiting to meet the deck, moves into the space created. The hands move forward now, and the left hand moves closer to the outer end of the deck (See Fig. 73) until the thumb and forefinger can pull down the lower half of the deck at the outer end



only. It's almost like a mouth opening. The right fingers have been bending up and inward, to make room for the left hand. So, at this moment, the two separated cards are almost at right angle to the deck. (See Fig. 74), which is a stop-action, exposed, view of the situation at this moment. The right fingertips sharply bend directly inward now, into the "open mouth" at the outer end. (See Fig. 75) to see the action starting. This causes the two cards to *snap over* (face up) and into the separation. They do snap over instantly. And, they do so in "V" shape, as in the figures. As this is happening, you remove the right fingertips and allow the "open mouth" to close. (See Fig. 76.)

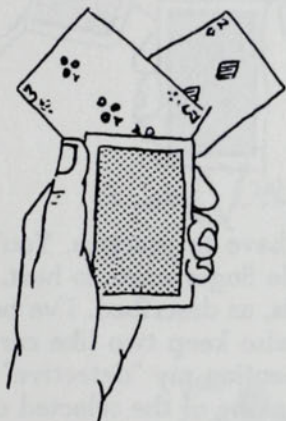


Fig. 76

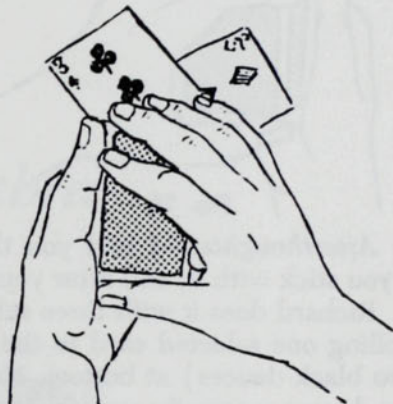


Fig. 77

The cards will fall when you first try this. Keep at it. I got it to work cleanly at about the tenth or eleventh try. At first, you may want to use the straightened left forefinger as an aid in keeping the cards from falling. After a while, you won't need it. I've found the key to be the opening of the outer end. Be sure to do that cleanly—no loose cards. Loose cards will get in the way of the two vital cards, as they snap over. You'll see just what I mean when you try it.

When you get the rhythm working—the back and forward movement of the hands and deck—the "V" appearance of the two cards is instant and magical.

Just prior to the move, you asked for the names of these two cards. Now, stay in position. The right hand makes any necessary adjustments and then rests on the deck as in (Fig. 77).

Ask the third spectator to name his card. As he starts to do so, the right fingers grasp the top card as in (Fig. 78). The backs of the fingers hide the card.

It is carried outward and to the right as the thumb releases the inner end. (See Fig. 79.) Move back to grasp the two face-up cards; the released end of the hidden card slides between them. (See Fig. 80.)

Grasp the two cards (and the hidden one), pull them out of the deck and slap them to the table. This action automatically turns over the small

fan. (See Fig. 81.)

The appearance of the third card, face up between the other two, is eerie—and magical. As usual, I've broken the move into steps but, in action, it's one fluid move, and takes less than a second. Just as the first part, the snap-over of the two cards, is all done without a pause.

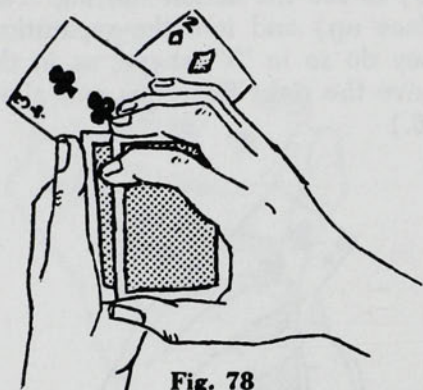


Fig. 78

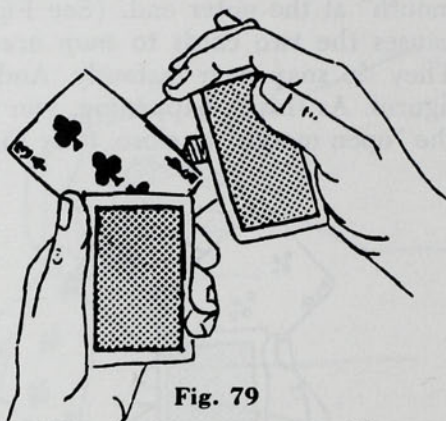


Fig. 79

*Afterthoughts:*—I told you that you'd have to practice. You'll get it if you stick with it, and after your right little finger starts to hurt.

Richard does it with three selected cards, as described. I've been controlling one selected card to the top, as I also keep two like cards (say, two black deuces) at bottom. Now, as I mention my "detective" cards—the deuces magically appear. I ask for the name of the selected card and do the last move.

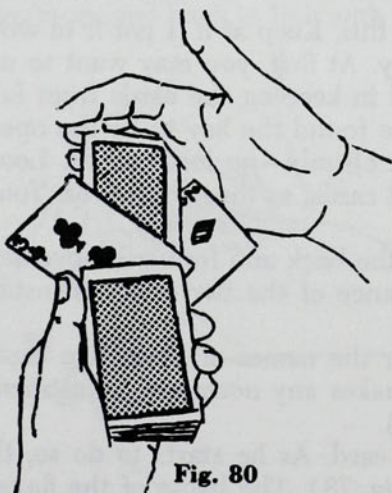


Fig. 80

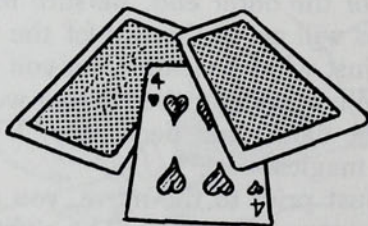


Fig. 81

And, if you want a fast four-ace disclosure, try this: Two aces are at bottom, two on top. Do the two-card snap-over disclosing two aces, they're placed to the table and a third ace magically appears between them. Without a pause, the right hand drops the deck to the table, and the fourth ace magically appears face up on top. You do the air-pressure turnover, as in Snappy Flush, of course. It's fast, and pretty.



## Chapter three



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**Tally-Ho Ace Locator**

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## TWO-GETHER AGAIN

Ken Krenzel and I go back a long way together; long before I had written any books and long before he earned his doctorate. He's given me two routines for this book; this one is basically a non-sleight of hand, non-mathematical version of Smith's Myth. The one that follows is pure sleight of hand, and not too easy to do.

What you need for this one, besides two spectators, is one duplicate card. Now, I know that I rarely use, or teach, effects with either gaffed, or duplicate, cards. There are, however, always exceptions to the rule.

Assume, then, that you have two 3C's in the deck. Ken pencil dots them for a reason I'll mention later. I don't usually bother.

Shuffle the deck, keeping the two 3C's on top. What you have to do is to give each spectator half the deck; each half has a 3C on top. Ken does a simple slip cut to accomplish this. You can get one of the threes to center, with a break above it, and cut at the break. I use my Half Force, which I described in *Rim Shots*. You'll have to check that book; I don't think it's fair to detail it again, here. You can use the HaLo Bottom Slip Cut. Turn the deck face up and do the HaLo cut; it doesn't matter that the face card of each half is seen, and there will be a 3C on top of each. Use any method you like, of course.

Now, you proceed to allow each spectator to force the 3C on himself. This is a concept devised by the late Henry Christ, which has become fairly standard. Tell the spectators that you want each one to remember a card. You don't want to touch the cards, nor do you want to have anything to do with the selection of the cards.

So; tell each person to cut a small packet from the top, and to reverse (turn face up) that entire packet back on top. Now, each person cuts deeper (than the first cut) and reverses (turns over) all these on top. Finally, each spectator spreads the face-up cards on top until he comes to the first face-down card. This is the card each remembers. Each remembers the 3C. They are cautioned (obviously) not to show each other their cards.

Tell them to turn all the face-up cards face down, and to shuffle their halves thoroughly. To make sure the deck is really shuffled, the halves are put together and one spectator shuffles the entire deck. Now, he cuts the deck into halves again, and each spectator holds one half.

Keeping up the patter about not wanting to touch the cards, have them place their halves face down to the table. Instruct them to turn up cards from their respective halves, one card at a time, and to do it

simultaneously. When either person sees his card, in *either* half, he's to shout, "Stop!" (This stays within the "I won't touch the cards" patter theme. However, you can turn the cards yourself, simultaneously from each half; do it with just the thumb and forefinger of each hand, so there can be no suspicion of sleight of hand.)

As the first few cards are turned face up, patter about the fact that it would be impossible for anyone to control which card falls where; particularly since they each shuffled their half decks, then these were shuffled together, etc.

Of course, as soon as a 3C shows in either half, both spectators will shout, "Stop!" You pick up the two cards that were just turned face up, hold them up for display, and say, "Amazing! The 3C and 7H (or whatever the other card is)."

Turn all cards face down, put the deck together, making sure that the 3C you hold goes on top. Palm it off and get rid of it—and you're clean. (Go into another effect right away!)

*Afterthoughts:*—The odds, of course, are against it, but it's possible for the two 3C's to really fall simultaneously. That's why Ken pencil-dots them on the backs. He watches the backs so that he'd know when, and if, they were about to be turned together.

Then, he stops the spectators and says, "Just in case you think I've done anything sneaky, why don't you each shuffle your remaining cards?" That solves the problem. I don't think you have to worry about them falling simultaneously again!

As I've told you, I don't bother with the pencil dots. The odds are so high against the two cards falling together that I simply take the chance. If it ever happened, I'd probably act surprised, and say something like, "Now how did two 3C's get into this deck?! I guess I must have put one in from another deck by mistake. But isn't it amazing that each of you selected one of them? And that they fell together after all your shuffling!?"

What the heck; why not take advantage of that kind of coincidence?!



## THE SQUARE REVERSE

This is the second of Ken Krenzel's routines. It was the sleight (a single card reverse) that originally interested me. It's a fine move in his hands. I'll describe the sleight first, then a routine that utilizes it.

You're in this position: The deck is face down in your left hand. You're holding a break, near center and below a peeked or controlled selection, with the left little fingertip. Your left thumb lies on top of the deck, along the left side; the thumbtip rests near the upper left corner. You're about to do a squaring action with the right hand. It is during this squaring that the selected, or peeked, card is reversed at position. (Now you know the "why" of the title.)

The right hand rests on the deck, fingers at outer end and thumb at inner end. The right thumbtip finds the break and rests nearer the left side of the inner end. All the right fingers are covering the outer end; the side of the forefingertip rests against the left thumbtip. (See Fig. 82) for performer's view.

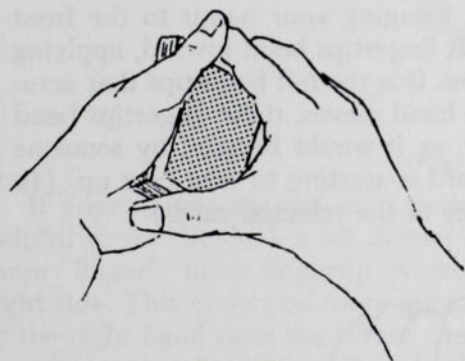


Fig. 82

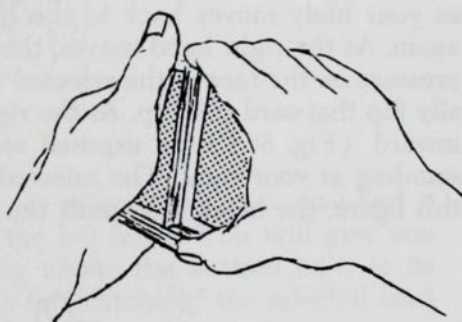


Fig. 83

The action looks as if the right thumb and fingers square once to the right and back again. As the two hands move slightly upward, and as you turn slightly to your right, bringing your left side toward the spectator), the right hand moves the entire top half (all cards above the break) to the right. The thumbtip and fingertips actually ride on the ends of the bottom half. Since your right fingertips hide the outer end of the top half, the illusion of a squaring action is perfect. (See Fig. 83), for performer's view at this moment and (Fig. 84) for spectator's view. Remember that both hands have moved to the right as your body turned slightly to the right.

The figures are stop-action views; in practice, of course, there is no pause. The right hand keeps moving to the right; the left long side of the top half rides along the top of the lower half. The right hand keeps moving until the left fingertips "stop" the top half at almost right angle to the bottom half. The left fingertips rest on the face of the bottom (selected) card of the top half. (See Fig. 85.) The right hand has been moved upward exposing part of the upper half, in the figure, just for clarity's sake.

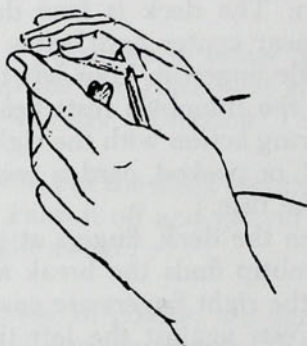


Fig. 84

The right hand starts to return (the squaring movement to the left) as your body moves back to the left, bringing your hands to the front again. As the right hand moves, the left fingertips bend inward, applying pressure on the face of the selected card. It is the left fingertips that actually flip that card face up. As the right hand moves, these fingertips bend inward. (Fig. 86) is an exposed view, as it would be seen by someone standing at your right. The selected card is starting to turn face up. (In this figure, the black represents the face of the selected card.)

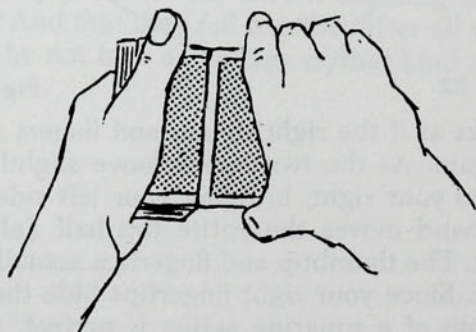


Fig. 85

As the top half comes directly over the bottom half, the card will practically snap itself face up because of the left fingertip pressure. The right-hand half is squared onto the bottom half, and onto the reversed card. At that moment the deck is back in normal position; the outer end toward the spectator. Ken stops right there—just the one back and forth



squaring action. You may want to do one more back and forth squaring movement; a legitimate one, this time.

The selected card starts to bend, lengthwise, just a bit when the move starts. It shouldn't bend any more than that; if it does, you're not doing it correctly. The right-hand half sort of "rides" over the card as it's turning, and just as that right-hand half comes to rest. There is a "feel" involved; it will come to you after a few tries. Part of that "feel" is the wrist action, the swing, back and forth of the right hand. It moves, with its half deck, to the right and back to the left without a pause. This is something that really is impossible to describe. If you understand the move, it will happen almost automatically. (Try this: Put a tennis ball on the table. Put your right hand down onto it. Using the wrist only, move the ball to the right, almost as far as you can, then roll it back again. That is the approximate action of the right hand for the move.)

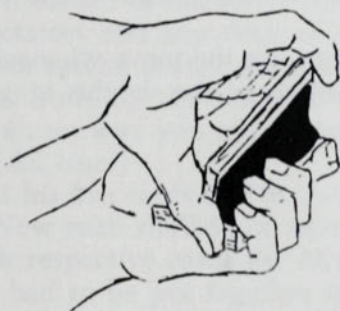


Fig. 86

If your fingers are not long enough, as mine aren't, you may find it helpful to set the deck a bit deeper in the left hand. This will give you more "finger"; more fingertip protruding above the bottom half, at its right side. This gives you more purchase for "catching" the selected card as the right hand does the return (to the left) squaring movement.

I know that if you saw Ken do this sleight, you'd practice it!

I told Ken that I wanted a routine utilizing the sleight. I suggested the effect I wanted. This is what we worked out together. I'm assuming that you can do a spectator peek, and a spectator-peek force; otherwise the description would be too long.

You're going to have each of three spectators peek at, and remember, a card. The first spectator does so. You hold a break beneath the peeked card, and as you tell him to remember his card, do The Square Reverse. Except that you get a left little fingertip break above the (now) face-up card as you square. This, again, is almost automatic. Simply keep the little fingertip bent inward as the right-hand half comes to rest.

Approach the second spectator and peek-force at the break. Do the same squaring action as for the sleight, but *don't* do the sleight. Drop

this card off the right thumbtip, at the rear, and maintain the left little fingertip break above it. Peek-force at the break for the third spectator. Do The Square Reverse with this card.

You've reversed the first and third spectators' cards. Ask the second spectator to name his card. Ribbon spread the deck face up to show this card sandwiched between two face-down cards. Pull the three cards from the spread as you ask the first and third spectators for their cards. Turn over the three-card fan to show their cards at the sides of the second spectator's card.

*Afterthoughts:*—Do practice the sleight. It's not only pretty, but makes you feel good when you do it right. You can make the routine easier (because you'd do The Square Reverse only once) if you do the move with the second spectator's card only. Then you'd spread to show his card face up in a face-down deck. The first and second spectators' cards are at its sides. This is all right, but not as effective as the method described.

And, obviously, you can use the move whenever you have to reverse a card at center. Just as many of the sleights taught in this book, this is a utility sleight.



## THE FASCINATING TRAVELERS

This is a routine I'm quite pleased with. Basically, the effect is that two thought-of cards, one in each of two packets, magically travel from one packet to the other. I'd been doing it for some time, and fooling *everyone* with it. I did it for Ken Krenzel and he informed me that he had been using the basic idea in his own routine. He also told me that *he'd* gotten the idea from an H. A. Adams effect in an old (1953) Phoenix. This used the entire deck; Ken's version uses half the deck.

My routine uses only ten cards and, frankly, that makes it practical. But what really makes it worthwhile is the *physical* transposition of the thought-of cards, which neither of the above contained.

You need two spectators and any deck of cards. Let one spectator shuffle the deck. Ribbon spread it face down and ask each spectator to take out any five cards. Build up the fact that they have absolutely free choices, and that there's no way you could know any of the five cards each one now holds. (All true.)

Tell each to look at his five cards and to think of any one, and to be sure to remember it. Now each shuffles, or mixes, his packet; even they don't know where their respective cards lie. At this point, I had a problem. The two packets had to be put together in such a way that when the ten cards were again dealt, alternately, into two packets of five a thought-of card would fall into each packet. In other words, if both fell into the same five-card packet, the effect would not work. I wanted to do this, remember, without knowing the positions of the thought-of cards. The solution I came up with is almost too good to be true—simply *alternate* the cards in the packets right now! And it *doesn't matter* where the two cards lie in each packet.

There are a few ways to handle this smoothly. One is to take the packet from each spectator, fan one in each hand, and then "fan butt" them; put them together so that they interlace. The trouble with this is that I had to touch the cards, which I didn't want to do at this point. So; this is how I handle it: Each spectator has just shuffled his five-card packet. Acting as if I want to really mix them, I tell one spectator to put one of his cards (any one) onto the table. The other spectator puts one of his cards onto this one. Then the first spectator puts another onto these, and so on, alternating until the ten cards are in one sloppy packet on the table.

Remember; they can put down *any* of their cards, at any time, as this is done. I have them do this pretty rapidly, and it's certainly convincing.



Now the packet is cut. And now I pick it up for the first time, and cut it a few times. It can be cut (complete cuts) as often as you desire. With a small packet, it's easier, and more convincing, to spread cut. Although I don't think it's wise to overdo a good thing (because it sure is convincing up to here), you can do a Charlier shuffle. That is; spread a few cards into the right hand; now spread some from the *bottom* of the left-hand cards *onto* the right-hand cards; then from the *top* of the left-hand cards to *beneath* the right-hand cards. Continue until all cards have been used. Doing this a few times with a small packet looks as if the cards are really being shuffled. In fact, they're being cut only.

Use your own judgment; don't belabor it. There's no way you can be suspected of controlling the thought-of cards in any way. Tell the two spectators that you will deal the ten cards into two packets of five. It is important that each one remembers into which packet his card falls. Stress the importance of remembering the packet.

As you talk, fan or spread the ten cards facing you. Tell the spectators to listen carefully. Now; you're going to miscall every one of the ten cards! It will take a bit of getting used to in order to do this smoothly and without hesitation.

Note the face card of the fan. Deal the *top* card, face down, to your left calling it the bottom card. But, as you do, note it's real name. Deal the next (top) card to your right, calling it the first card's name. Deal the next card onto the one to your left, calling it the preceding card's name, and so on, until all cards have been singly and alternately dealt into two five-card packets.

What you've accomplished is: *All* the cards that are thought to be in packet A are in packet B, and vice versa!

"Do you each remember which packet contains your card? Good. They may have fallen one to a packet, or both in this one, or both in this one." (Not true, of course. They *must* fall one to a packet.)

Address one spectator, "Where is your card?" He may indicate either packet—let's call it Packet A. Pick it up as you say that each packet has five cards again. Count, or fan, the cards you're holding to prove this. Ask for the name of his card. Do a magical gesture as if taking an invisible card from the packet you hold and tossing it into the one still on the table. Repeat the name of his card as you do this.

"Now; where there were five cards a moment ago, there are only four—because your card is gone!" Prove(?) this by doing any false count of five as four. A buckle count, double buckle, block push-off, or the simplest way—spread three cards from one hand to the other. The last two stay squared as one. Do it with faces toward the spectator. Don't let the second spectator see the faces (or he'll most likely see *his* card, which isn't supposed to be there).

The first spectator sees four faces, and his card is gone. It has to be—it was never there! Place these cards back on the table, at original position, in a face-down packet. Pick up the other packet. "And, where there



were five cards here a moment ago, there are now six." Do a false count (face down) of the five as six. Any false count will do. You can use the Biddle Count, if you like, although it's not one of my favorite moves. The simplest way is to count from hand to hand, and at one point when you take a card, *don't* take it. Count it, but don't take it. (See Afterthoughts.)

"Of course, the extra card is your card." Turn over this packet and remove his card (which has been there all along). Be careful here. Don't fan or spread the cards neatly, because only five will be seen. A safe way is to turn the packet face up and keep ducking cards from face to rear until you come to the named one. Also, don't let the second spectator get too good a look at these. Remember, his card is supposed to be in this packet.

Very obviously, place the first spectator's card back(?) into Packet A, as you remark that now there are five cards in each packet again. The beauty of this is that you're now, automatically, all set for the ending with the second spectator! There are now six cards in Packet A, and four cards in Packet B.

Turn to the second spectator, asking which packet contains his card. He'll indicate Packet B. At this point, you can finish with the packets on the table, or—pick up Packet B, hand it to the spectator and tell him to hold it tightly. Ask him to name his card.

Hand Packet A to the first spectator with the same instructions. Now do the magical transposition again—from Packet B to Packet A.

Let the second spectator count his cards. There are four. His card is gone. Let him (or first spectator) count Packet A face down; there are six. Turn these over to show that the second spectator's card has traveled—and to end!

*Afterthoughts:*—I didn't expect this description to take this much space; it's really a simple concept. Please practice the miscalling of the ten cards. That's the key to the routine, and it's thoroughly effective if done smoothly and without making any big fuss over it.

Do the miscalling and the two false counts cleanly, and you've got one heck of a routine. Also, be sure to always replace packets into exact position. If you move them around too much (or at all) you'll confuse your spectators (and yourself!)

If you feel that you can't do a decent false count of five as six, just leave that out. There are a few strong points in this routine—the two cards are really freely thought of; the handling is such that you really can't be accused of knowing what or where the cards are; the two thought-of cards are automatically transposed, so you can give all your attention to presentation; and at the end, there are already four and six cards in the packets. *That's* what will be remembered—so you can leave out the count of five as six without hurting the routine too much.

When I present this, I usually mention the word "saw" once when

talking to the second spectator. After he's holding his packet, I'll say, "All right; you saw your card in that packet. . . ." I don't stress the word, I practically glide over it. But it subliminally gets across. You'll be surprised how many people will *swear* that they *saw* their card being dealt into a particular packet!

I'm really quite proud of this routine. Practice, and do it right, will ya'?





## FLASH REVERSE

I guess that one of my aptitudes (with card magic) is the ability to present a simple, non-earth-shattering effect in such a way that it appears to be a miracle. So I've been told, anyway. This is one of those.

I've combined The Square Reverse and the idea from The Fascinating Travelers for this simple quickie. The effect is that a selected card is pushed face down into the face-down deck by the spectator. The performer *instantly* spreads the deck to show that the card has turned face up.

There are, obviously, many ways to accomplish this. All that's necessary is to have the selection reversed *before* the spectator inserts what he *thinks* is his card. I've presented it often using The Ultra Move and the "Wrap Around Reverse" (as explained in The Lorayne Force Open Prediction).

Play with this idea: The spectator removes any three cards from the shuffled deck; he has a completely free choice. He looks at all three, and thinks of one of them. Let him mix the three cards. You take them and mix them some more. Then fan them so that only you can see the faces.

"I don't know which of these you're thinking of. But please note where it goes as I place all three to the table." Miscall all three cards, just as in The Fascinating Travelers." Deal them into a face-down row from (your) left to right. This, of course, is the key; it's done casually *exactly* as if you were calling the cards correctly. I usually repeat the names I just called, pointing to each face-down card as I do. With only three cards this is no big memory problem.

"You're thinking of one of these. Please place your hand on your card."

Whichever card he places his hand on, you know that his thought-of card is really the card immediately to the left (your left, if you're opposite him) of his hand. IE; if he puts his hand on the right-end card, his card is really at center. If he puts his hand on the center card, his card is really at the left end. And if he puts his hand on the left-end card, his card is really at the right end.

Pick up the deck and drop it on the card that *isn't* his (of the remaining two), then drop the entire deck on his (really his) card. In other words, the selection is now at the bottom of the deck.

Assume I've called the AC, JD and 4H, in that order. He's put his hand on what he thinks is the JD. As I pick up the cards, I say, "Okay; you thought of the JD, not the 4H—or the AC." You'll have to remember **which** card you called at which position in order to do this. It isn't essen-

tial. You can simply say, "You thought of the JD, not this one—or this one" as you pick up the other two cards. It is, however, not as effective that way. Naming the cards as you pick them up "locks" it all into the spectator's mind.

If you've done this correctly, there should be no question in his mind **that** his hand is on his card. Don't belabor the fact(?), or you'll force **him** to try to look and check.

The moment you've picked up both cards, and as you talk, cut the deck and hold a left little finger break between the halves. Get into Square Reverse position (you're almost automatically there). Do The Square Reverse as you give all your attention to the card under his hand.

In this case, you don't have to turn to the right as I explained while describing The Square Reverse. The spectator's attention is on the tabled card, or should be. Moving your hands slightly to the right as you do the squaring motion, and the reverse, is all that should be necessary.

Have him pick up his card and push it into the outer end of the deck, near center. I usually let him push it halfway in, then I push it home, slowly, with my left forefinger. As I do, I say, "Watch **that** JD (or whatever)."

The moment it's flush, I spread the cards to show the selected card face up. "That card is uncontrollable!"

*Afterthoughts:*—I've left most of the presentation up to you. I can only tell you that if you do present it properly, it's quite a fooler.

Any reverse of the card will do. but there should be no fidgeting or stalling *whatsoever*. You're in perfect position for The Square Reverse when presented as I've described.

And, again, the miscalling is the key. If you do that well—if you get by with it—you've got 'im!



## BUST-OUT!

Gene Maze, of New York, is an excellent card handler. I'm pleased, and proud, to be able to introduce you to some people of whom you may not have heard before. Check the names of some of the young people whose effects I've described in this book. They all deserve some recognition. This routine is all Gene's and contains two moves that are good utility sleights.

Here's the set-up: From the face of the deck, moving upward—any ace, 9S, any ace, 10S, any ace, JS, any ace, QS, indifferent card, KS. The aces may be in any suit order, and the spade straight flush may be in any value order.

Since the two sets of cards (aces and high spades) must alternate, it's obvious that you can use a faro shuffle to aid you in setting them—either prior to, or during, performance. I've been keeping the spade cards together near center, and the aces at the bottom. Then, as the first shuffle during performance, I break the deck so that the spade cards are at the face of the upper half. I faro so that the lowermost spade becomes second from bottom—and I'm set. (See The 29th Card for explanation of "peeking for break" and faro handling.)

You're sitting at a table opposite your spectators. Patter about stacking cards during a shuffle; and that this comes in handy for a "bust-out" deal; usually the last hand of the evening; no drawing cards, everybody plays the cards originally dealt.

It's during this patter that I do the faro and then any shuffles keeping the set-up at the bottom. Always include a riffle shuffle or two. If you start with the set-up at bottom, simply shuffle keeping it in place.

"I've stacked, and controlled, the four aces to the bottom." Turn the deck face up and hold it in dealing position. An ace shows at face. "Ordinarily, I'd have them on top of course; but since I'm demonstrating this, I'll do it face up so you can see it happening."

The next sequence appears this way: You name each ace (plus one indifferent card) as you deal it face down to the table. In reality, the five high spades end up on the table and the aces plus the indifferent card end up in your lap. Here's how:

This is the "second-deal lap," and don't let it frighten you if you don't deal seconds. Try it, and you'll see that it's much easier than dealing seconds. The left hand (holding deck) rests on the table top (near the table edge). The back of the hand, the side near and above the little finger, is what rests on the table. During the dealing sequence, the hand

does not lose contact with the table top; it turns toward you and away from you, as you deal, utilizing wrist action only.

All right; name the exposed face ace. Turn the left hand inward as the right hand approaches as if to take it in a normal deal. The left thumb moves the ace downward so that the right thumbtip can contact the second card at its upper right area. The left thumb releases pressure as the right thumb and fingers take the second card and deal it face down to the table. The ace, automatically, flies into your lap.

In action, the left thumb practically deals the ace into the lap as the right hand takes the second card. The right hand contacts the table top (at its right, outer, side) as it takes the card. The right fingers rest, momentarily, on the backs of the left fingers. This is to cover the flight of the ace into your lap. (See Fig. 87 for a stop-action performer's view, just at the crux of the action.)

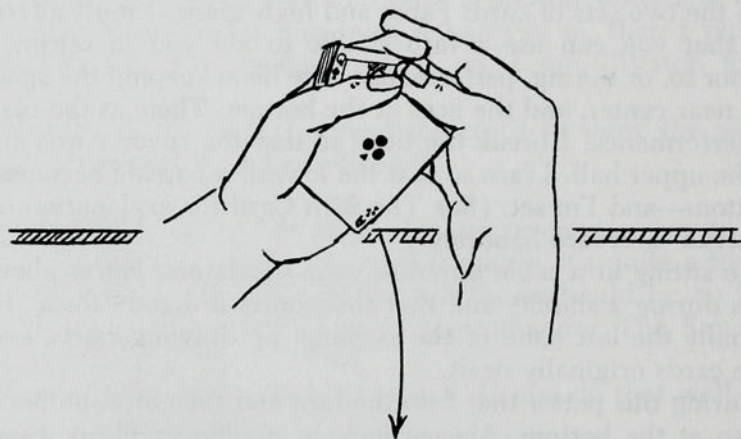


Fig. 87

The left hand moves back to normal position as the right hand deals down its card. This exposes another ace. Name it, and repeat the second-deal lap. Name the next ace, then the fourth ace, repeating the move with each one. Finally, name the indifferent card and repeat the move for the last time.

This entire sequence should be done in rhythm, and it is imperceptible when done correctly. Be sure that the "taking" hand contacts the table and touches the backs of the fingers of the "dealing" hand as each card is taken, as in the figure. The cover, then, is more than adequate. You now have a hand of five cards face down on the table. Your spectators think these are four aces and an indifferent card. They are actually the high spade (straight flush) cards. The aces and the indifferent card are in your lap.

Ribbon spread the deck, face down, from left to right as you say, "Would you select your own hand? Push out any five cards." Let one



spectator push five cards toward you. This gives you plenty of time to drop your left hand into your lap, straighten the five cards into a face-down packet, and hold them, as a block, down on the palm, and so that the upper end of the packet lies just at, or slightly beneath, left forefinger level. (This will clear up for you when we get to the next illustration.)

Your right hand gathers the five "selected" cards into a packet and slides, or scoops, them into the left hand, which moves up from the lap to meet them. The indifferent packet goes directly onto the left-hand packet—except that the pads of the left third and fourth fingertips keep the two packets separated. This separation, or break, is at the rear only; the front edges are together and squared, so that nothing unusual is seen from the front. (See Fig. 88) for an exaggerated rear-side view. It may not be clear in the figure, but all four fingers are together at the right long side of the packet(s), nearer the outer end. The fingertips are resting against the separation; no tip is *in* the separation.

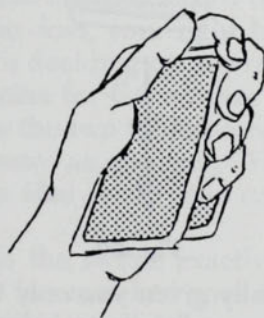


Fig. 88

As you say something like, "I can let anyone win, and I can make that decision at any given time. Even though I've just dealt myself the four aces, I can still decide to let you have them"—do this switch:

The left hand rests at the table edge. The right hand approaches to take the packet of cards at its upper end. The right thumbtip on top and first and second fingertips under the packet. At the moment the right hand is about to grasp the packet, the left hand moves inward as if to facilitate the action and the left fingers simply relax; the upper packet (indifferent cards) will fall to your lap. The right fingers grasp the lower packet at precisely the same moment. This is easy, because the upper packet has started to fall, exposing or clearing the upper end of the lower packet. (See Fig. 89), which is a stop-action performer's view at this moment.

The right hand, without pausing of course, places its packet, face up, to the table—and spreads the cards. These are the four aces plus the noted indifferent card.

Patter: "Of course, I may still decide that I want to win this 'bust-out,' even after I've allowed you to get the four aces. If so, I might change my hand to (turn over your cards and spread them slowly)—a straight flush in spades!"

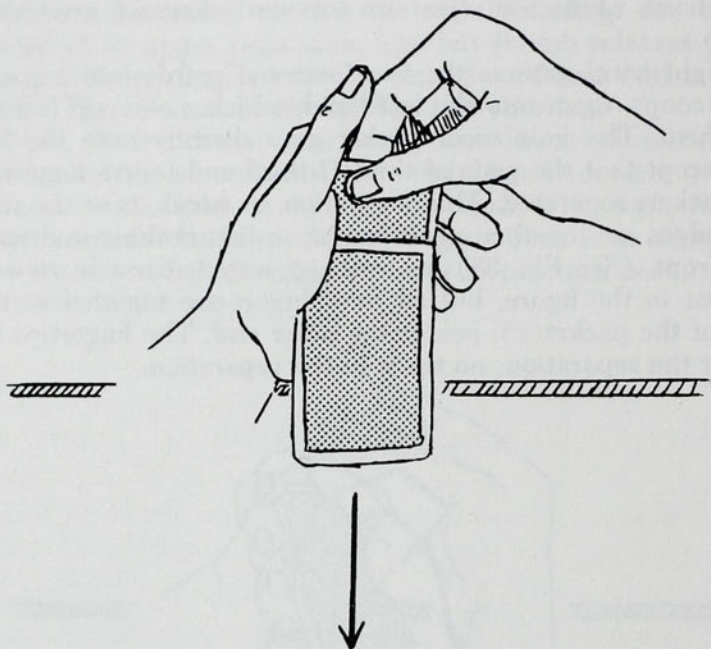


Fig. 89

*Afterthoughts:*—I've really given you only the bare bones of the routine, and a bit of patter here and there to help it flow. I'll leave it to you to present it properly.

The two sleights are good utility sleights. The second-deal lap can serve beautifully in lieu of a double lift and palm off. For example; control a selected card to second from the bottom. False cut and say that you've cut the selection to the bottom. Turn over the deck. Spectator says this is not his card. Do the second-deal lap. You now have the selection face down on the table, and the card just seen is in your lap. You can end as you like, of course.

Or, use the move as a straight lapping of a selected card. Control it to the top, and as you say, "Here's your card," do the move, turning it(?) face up. Spectator, of course, denies this—but you have the selection in your lap.

Gene feels that the second-deal lap is a bit easier to accomplish with half the deck. I don't particularly agree. But you can try it that way; or practice that way to get the "feel" of the move.

The switch is a handy one whenever you want to change one packet for a lapped packet. I'm sure you'll find many uses for both of these sleights; that is, if you give them the practice they deserve.



## MATCH UP

In *Rim Shots* I described Derek Dingle's Lap Switch. I've been using that for a "match up" effect. I still do. But now, I also use Gene Maze's switch as described in *Bust-Out!* It fits perfectly. There are two methods of presentation. In one, a spectator matches the performer's card; in the other, one spectator matches another spectator's card. The preparation and the sleight are exactly the same for each.

You're sitting at a table opposite your spectators. The preparation consists of getting two like cards into your lap, without the spectators' knowledge, of course. (This can be done three or four tricks back.) Assume they are the two black deuces.

Ribbon spread the shuffled deck, face down, closer to yourself than to the spectator. Pull any card out of the spread, toward you and leave it face down about five or six inches from the table edge.

Ask the spectator to push any other card out of the spread. Stress the free choice angle. When he does, your right hand squares the two cards. At the same time, or as he's deciding on a card, your left hand grasps the two lapped cards in readiness for Gene Maze's switch.

Your right hand scoops the two tabled cards into your left hand, onto the two black deuces. Pause; as you say, "You have no idea what my card is. And, you have no idea what your card is—and *I* have no idea how you managed this!"

As you say this last, do the switch exactly as described in *Bust-Out!* showing that the spectator has matched your card in suit and value.

The second presentation is exactly the same except that you have the first spectator push a card toward you from one area of the spread, and the second spectator pushes one toward you from another area (or half) of the spread.

You do the switch showing that the second spectator has matched the first spectator's card in suit and value.

*Afterthoughts:*—Simple, fast, and effective. It takes a couple of seconds to perform and never fails to impress—at least in my experience. Obviously, the two matching cards must be deposited in the lap without causing any suspicion.

The misdirection for the switch, although you don't need much, is the talking (and indicating) about the fact that they each could have removed any card from the spread. Your attention is on the spread as you do the switch. It's a fooler!

## A RIFFLE SHUFFLE COP

Pat Cook is one of the fine young New York City cardmen. He is a fine close-up worker. He gave me permission to include this fine sleight. He tells me that his inspiration was a Ross Bertram steal and recovery. A close-up pad, or any soft surface will help.

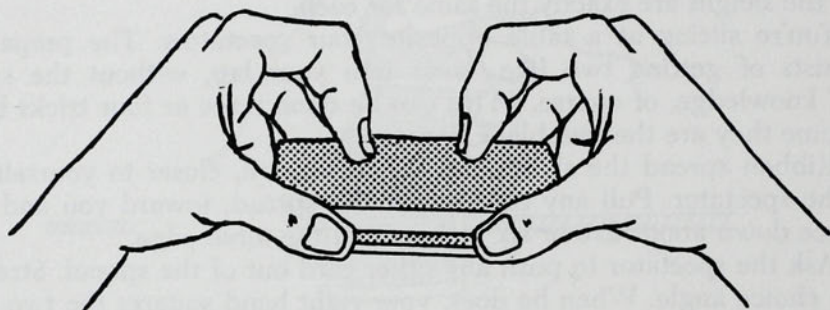


Fig. 90

Assume the four aces are at the bottom of the deck; you want to steal them. Split the deck for a riffle shuffle, the bottom half going to the right.

Let the four aces fall first, off the right thumb; then, about ten cards are released by the left thumb, and then finish shuffling normally. As you

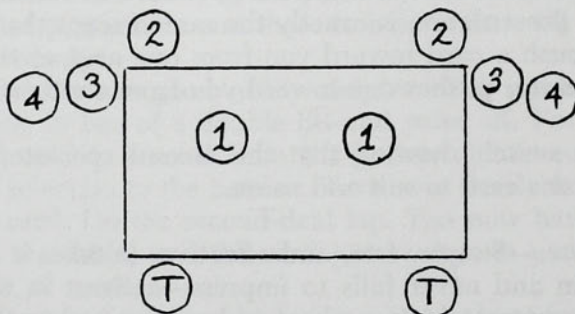


Fig. 91

square, after the shuffle, the left hand lifts the deck proper slightly, at the left end, so that both thumbtips can secure a break over the aces. Square the deck, maintaining the break. (See Figs. 90 and 91.)

From this position, what you're about to do appears to be one simple



straight cut of the deck. It is, in fact, exactly that, except that the steal of the aces is done at the same time. The cut itself, and the sliding of the deck toward the spectator with your left hand—is the misdirection.

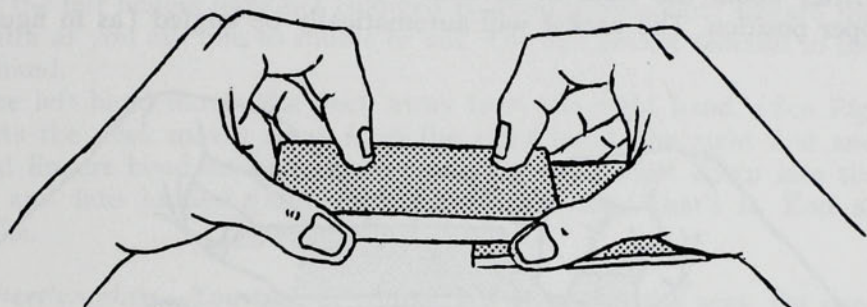


Fig. 92

The left hand moves the deck proper (not the ace packet) to the left, and slightly forward (away from you). At the same time, the right fingers relax and open, particularly the third and fourth fingers, as the right hand moves along with the deck. The ace packet does not move. (See Fig. 92.) The right (outer) side of the right palm lowers to, and then maintains contact with, the table top. This keeps the packet hidden from view.

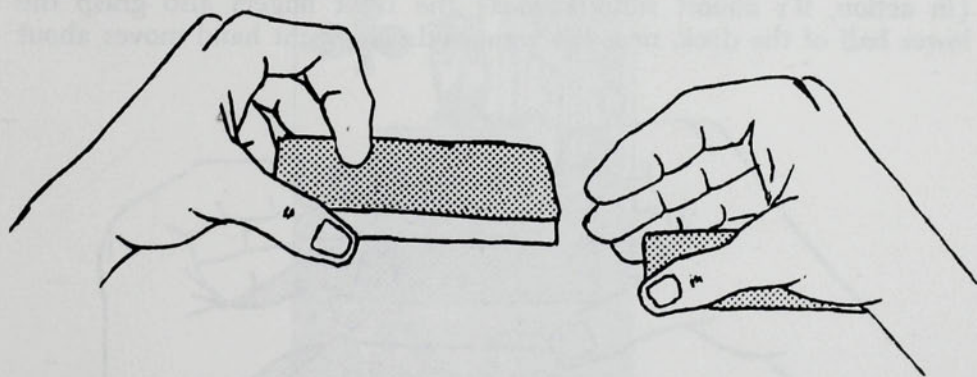


Fig. 93

Both hands move until the right thumbtip reaches to just below the left lower corner of the ace packet. When it does, the thumb pushes the packet upward and angled slightly to the right so that its opposite corner butts into the pad of the right third fingertip. The packet is held firmly this way. (See Fig. 93.) In the figure, the left hand, and deck, have been moved farther to the left than in action, just for clarity's sake. Also, the right thumbtip would be a bit lower than the lower left corner of the ace packet, in action.

Also note that the right side of the right hand continues to rest on the table. If you don't do this, the right outer corner of the packet would

be exposed—particularly if your hand is as small as mine.

Speaking of small hands—when I first tried this I had to stretch my third finger in order for the left outer corner of the ace packet to contact it. After about the sixth or seventh try, the finger “learned” to be in proper position. The packet will automatically be angled (as in figure),

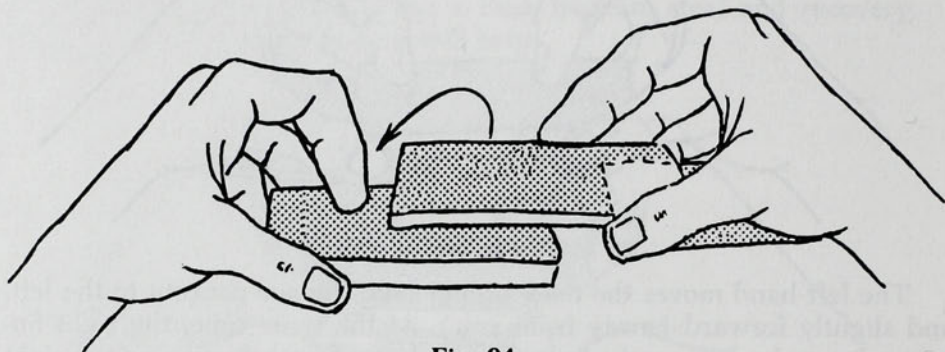


Fig. 94

and there are three points of contact—thumbtip at side near lower left corner, upper left corner at third fingertip, and upper right corner at inner right side of palm.

The moment the right hand has grasped the ace packet as described (in action, it's almost simultaneous) the right fingers also grasp the lower half of the deck, near the right end. The right hand moves about

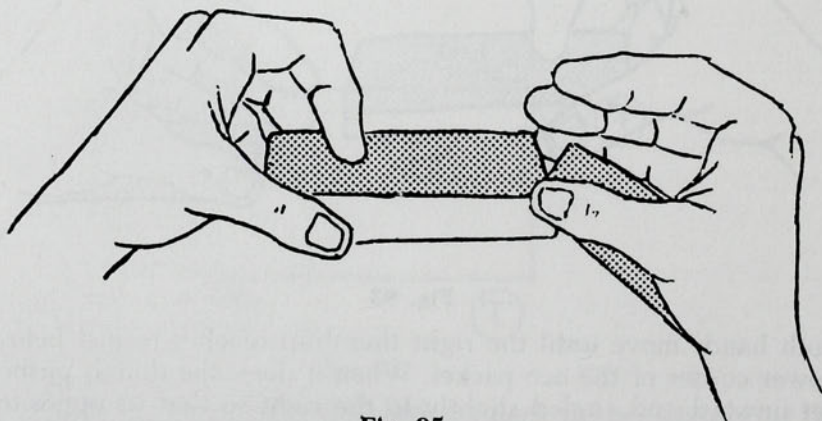


Fig. 95

a half inch to the right (with the ace packet) in order to do this. And it's easy because the deck is raised slightly; the right fingers can grasp the lower half even as they hold the ace packet. Basically, the same two fingers do the grasping; the third finger gets a bit of help from the second finger.

Draw out (to the right) this lower half deck, as the start of a cut.



Complete the cut. (See Fig. 94) which shows position just prior to completion of the cut. The ace packet is angled out between the two halves of the deck—but covered by the right fingers. The left hand moves the deck (the left fingers have not changed position throughout) toward the spectator as you ask him to shuffle or cut. The ace packet remains in the right hand.

The left hand moves the deck away from the right hand. (See Fig. 95.) As the deck moves away from the right hand, the right first and second fingers bend inward (close), moving the packet down into the hand and into hidden (and angle palm) position. That's it. End as you like.

*Afterthoughts:*—You can, of course, lap or pocket the aces. Pat does neither; he goes into a routine where the spectator removes four cards from the deck and these are switched for the hidden aces. You can, if you like, lap the aces, then do the switch described in Bust-Out!



## THE RIBBON SPREAD GRAB

Tim Wenk is another of the young (very) New York City cardmen. He did this off-beat thing for me, and gave me pause. It's a fooler because it really can't be seen when done right. Basically, the idea, or effect, is that a specific card is instantly located in, and plucked from, a face-down ribbon spread. In *The Cardician*, Ed Marlo described a similar effect called, Grab It, in which a card is actually plucked from the pyramid as the spread is in the middle of its "domino" turnover. This is an entirely different method, and much easier to do.

First the move, then a routine I built around it: The card you want to locate is at the top of the deck. Ribbon spread the face-down deck from left to right; make it a fairly long spread. The left fingers go under the bottom card (left end of spread) and start to turn over the spread in standard "domino" fashion. The palm of the left hand "rides" the apex of the pyramid toward the right. The fingers are pointing, more or less, diagonally to the left, away from you, and the thumb is straight out, pointing to the right. When the left thumb is over the left side of the top card—pause. This will happen when the pyramid is about at center of the spread, or nearer to the right end, according to the length of the spread. (See Fig. 96), for spectator's view.

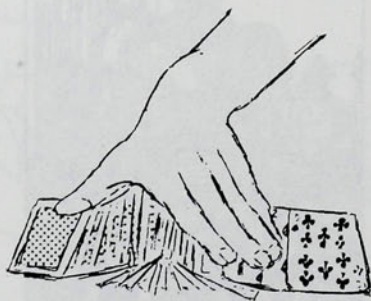


Fig. 96

You're supposedly looking for a particular card, so you can bend forward and look at the pyramid as you ostensibly try to locate it. You can remove the hand for a moment as you look because, as you know, the pyramid will remain upright. This is impressive to laymen. Then, of course, replace the left hand and move the pyramid back and forth once or twice. Acting as if you think you see the card, the left hand moves



smartly down and to the left, turning all cards (to the left of the pyramid) face down again. But; as the left hand starts to move, the left thumbtip contacts the top card (right end of spread) and moves it along to the left. That top card rides, under the thumb, and over the spread to the left; it stops when the left hand stops. Remember; the left hand moves quickly. It's almost slapped to the table, onto the spread.

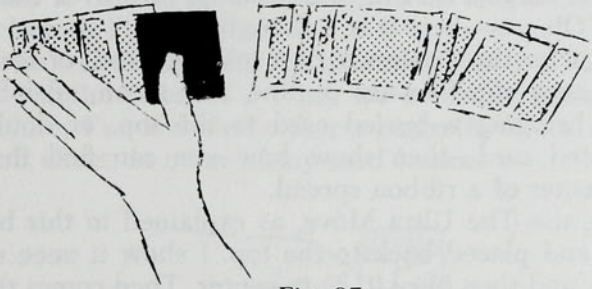


Fig. 97

The movement of that card is too quick to be seen, particularly since the other cards and the left hand are also moving. A couple of things may happen; either the spread will break into two parts, and the selected card will be lying on top of the left-hand portion, which is the ideal situation (See Fig. 97), or the selected card will lie on the spread, near center (See Fig. 98). In each of these figures, the left thumb is lying on

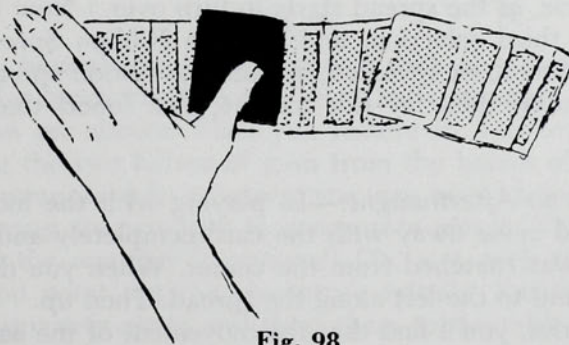


Fig. 98

the selected card—the original top card. In either case, it appears exactly as if you did find and grab that particular card. Occasionally, the selected card will slip into the spread near center, or nearer the left end of the spread—which, again, is ideal.

*Afterthoughts:*—There are many ways to use this. Tim miscalls a card to good advantage. For example; you might lead into it by talking about keen eyes and quick hands being necessary to do card magic. Take the

shuffled deck, spread it faces toward you, glimpsing the top card. Talk about using any card near center—"Oh, all right; here's the 5H." Name the top card as you look at the center area; do it off-handedly, as if it doesn't matter which card you use.

Now ribbon spread, do the domino turnover, stare into the pyramid as if looking for the 5H, then do the move. You might lift some cards at the right (of where the 5H actually is now), bend over as if you're looking at the faces (you lift with the right hand, of course), as you say, "Is it here? Let's see; no this isn't it," etc. Finally, turn over the card under the left thumb. "Oh, yes—here it is; I thought so."

You can use it for the disclosure of a selected card, or for finding the last of the four aces in a four-ace routine, and so on, ad infinitum. You can do a pass, bringing a buried card to the top, or double lift and bury(?) the noted card—then show how you can find that card, instantly, in the center of a ribbon spread.

I, very often, use The Ultra Move, as explained in this book. I have a card selected and placed back to the top. I show it once more, doing The Ultra Move, and then bury it(?) to center. Then comes the build-up, and finally The Ribbon Spread Grab.

I've been using the idea as part of a three-card location effect. Three cards are selected and controlled. I control one to the bottom, one to the top, and one *reversed* at about a quarter of the way up from the bottom. The spectators name their cards. I do a face-down ribbon spread exposing one selection—the reversed card (nearer bottom than top; I reverse this at that position so that it isn't near center and not involved in the pyramid when I do the move). I start the domino turnover and act surprised myself when another selection is revealed at the face. (This is exposed, of course, as the spread starts to turn over.) Now I act as if I'm looking for the third selection, and do The Ribbon Spread Grab. So; three cards are found, or revealed, within one ribbon spread.

Learn the move, then try this routine; I've found that laymen are fascinated by it.

*Afterthought to Afterthought:*—In playing with the move, I discovered that I could come away with the card completely and still make it appear as if it was snatched from the center. When you do the sleight, move the left hand to the left along the spread. Then *up*.

After some tries, you'll find that the movement of the card to the left will break the spread into two parts; the left section may be face up, which is just fine. And, the selected card will adhere to your left thumb long enough for the other fingers to close on it. The left hand moves about four to six inches above the tabletop.

In action, or while practicing, don't think of the spread at all. Concentrate on grabbing that top card as your left hand moves left and up (it's one quick move) and it will start happening for you. When it does, it is a perfect illusion of that card being plucked out of the center of the spread.



## THE GREAT STICK-OF-GUM-RESTORATION MYSTERY

Tim Wenk has come up with what is probably a new concept. At least, I haven't been able to find any effect where the magic is done with, and to, a stick of gum. Finding a bill or a card in a stick of gum—yes; but then the gum has to be prepared. This is completely impromptu, and self-contained. It can be done with any stick of gum, at least with the many major brands I've checked.

You may be wondering why I'm including this in a book that is all on card magic. Simple! Because I think it's a terrific piece of magic. I've done this before; I've included either a cigarette effect, a coin effect, or a rubber band effect, in other of my card books.

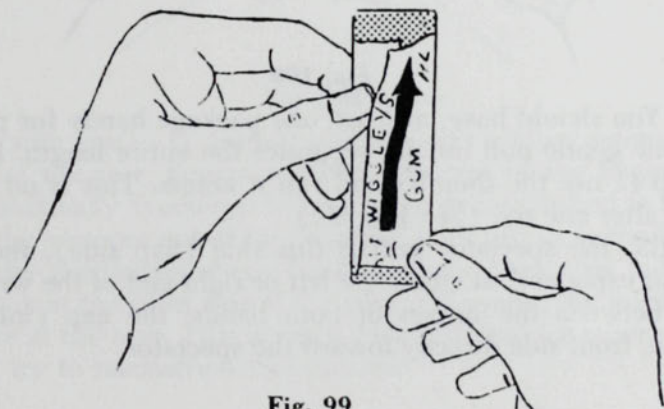


Fig. 99

The effect, basically, is: You borrow a stick of gum. The wrapper is initialed by the spectator. You tear it in half—wrapper and gum. Two separate pieces are shown. Then you restore it! You tear it again; this time removing the two halves of gum from the halves of wrapper. Now you tear the wrapper into quarters; you can even drop one quarter to the table, proving the wrapper is in separate pieces. This is picked up, replaced, and the wrapper is restored! Oh, and each time you do the restoration, you point out the spectator's initials. Finally, you tear the wrapper into quarters again and drop them to the table with an appropriate closing remark.

If I were selling this as a separate item, I'd tell you that there is no switch; the effect can be done seated, standing, or in the nude; no preparation is necessary. Get yourself a stick of gum; follow the instructions, and enjoy!

Examine the stick of gum. Note that the wrapper stays put (tubular)

because of a minimal amount of light "stickum" at the edge of the paper tube, along the upper length of the wrapper. Take a moment to locate this edge.

Since there is only a minimal amount of "stickum" it's simple, and a matter of a split second, to loosen the "flap." All that's necessary is to insert a fingernail, or a fingertip, and pull it back. Try it with one stick

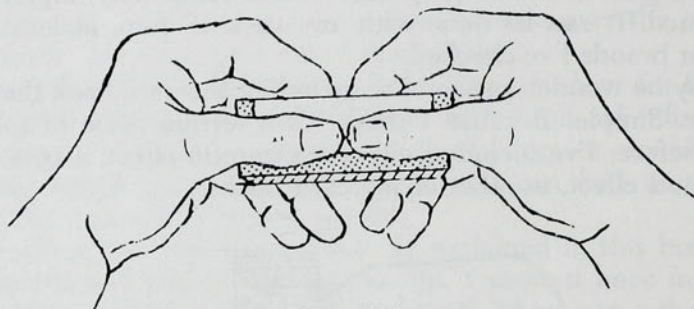


Fig. 100

of gum. (You should have, at least, one package handy for practice purposes.) One gentle pull usually separates the entire length. If not, insert a fingertip (I use the thumb) and run it across. This is no problem, as you'll see after one try. (See Fig. 99.)

All right; the spectator initials *this* side (flap side), the one you'll separate, as explained, at either the left or right end of the wrapper. Hold the stick between the fingers of both hands; the flap (initialed) side toward you, front side directly toward the spectator.

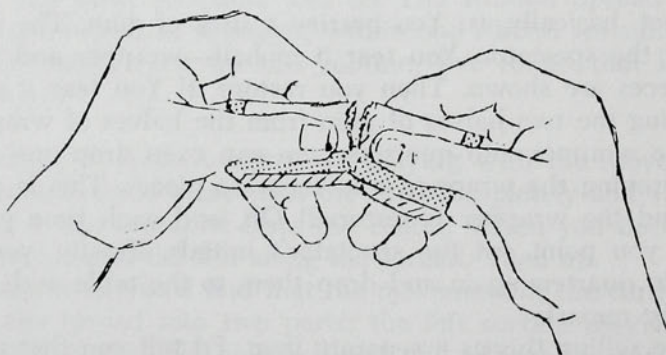


Fig. 101

What you have to do as you talk, and just before you grip the stick for tearing (as I'll explain in a moment), is to loosen the flap, as explained. Since that side faces away from the spectator, all is hidden. Loosen it, and then the thumbs bend it back, toward you—as if folding a bill in half—lengthwise, and from the top downward. In other words, it is folded in half along the center of its length. Crease the fold with



your thumbs. Now bend back the entire lower length—the folded part. Bend it back so that it's at right angle to the stick of gum. This folded flap rests on the upper sides of your third fingertips. (See Fig. 100.) In all the figures, the foil is indicated with dots, and the dashes indicate the folded flap. This is all hidden, and takes a second or less, although you have time here; simply keep talking until it's done.

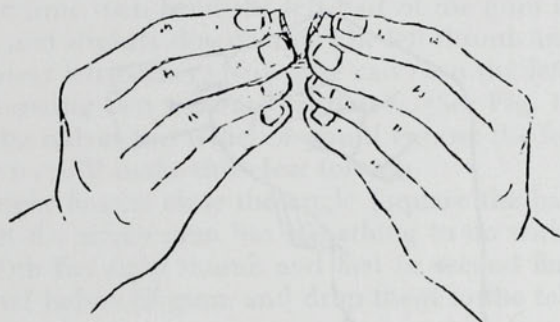


Fig. 102

Now, be sure you're in tearing position—it's almost automatic. Your thumbs are at the rear, fingers in front. The tips of the fingers of both hands are practically touching. What you've accomplished is to get the rear flap of the wrapper out of the "tearing" path just as in the last figure.

Look under the fingers of one hand, and say, "Are your initials here? Yep!" You look at the front side of the stick. Of course, the initials are not there; they're at the rear. This is just a little subtlety for other magicians, in case they try to reconstruct this routine.

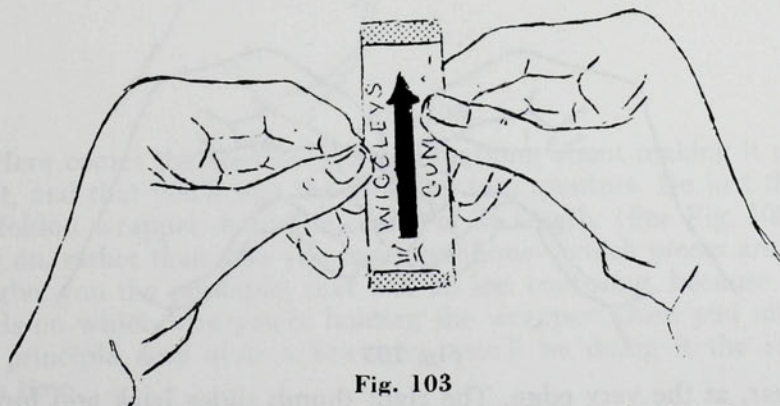


Fig. 103

To tear the stick, bend both hands downward; the left hand to the left, and the right hand to the right. You actually tear the gum, and the front side of the wrapper, forming a V shape. The gum and the wrapper tear down to the lower edge—but don't tear through the paper at the lower edge. (See Figs. 101 and 102), which are performer's view and spectator's view, respectively.

This is done practically under the spectator's nose. Be sure he (or they) sees that gum and wrapper are actually torn. The fact that your fingers are so close together hides the fact that the lower edge is not torn or separated. You can bend back the first and second fingers a bit to allow the tear to be seen clearly.

Bring the torn edges together by reversing the hand movement. As you do, two things happen: The thumbs bring back the rear, angled,

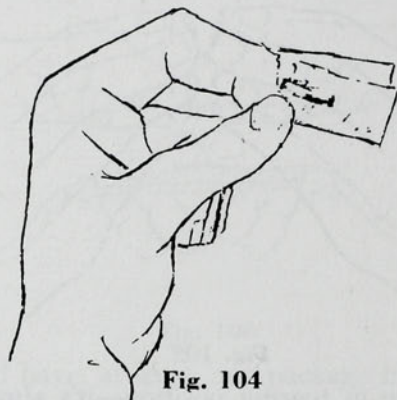


Fig. 104

fold and then open the fold itself, so that the rear flap is back to the way it should be. And, the fingers of one hand (say, the left) move just a bit to cover the tear.

The right fingertips rub near the tear, as if you're restoring it. Now, the right hand moves the right end of the stick slightly upward, turning the entire stick to the left as the left hand turns downward (outward) turning over the stick; and the left thumbtip and first fingertip hold just

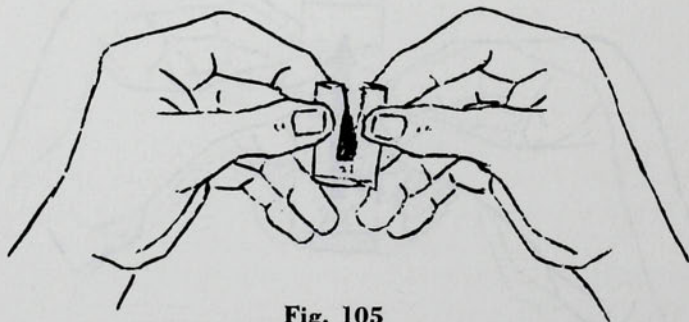


Fig. 105

at the tear, at the very edge. The right thumb slides back and forth on this side, showing it restored. Point out the spectator's initials. (See Fig. 103.)

The left thumb and first fingertips hide the slight tear that would show at the center of the left edge. You're showing a cleanly restored wrapper because that side of the wrapper hasn't been torn. The effect, at this moment, is that you've restored both the wrapper *and* the gum.



Twist the stick back into tearing position; your fingertips hide the tear. The thumbtips re-fold and bend back the rear flap just as before. Say that you'll do it again. Here, act as if you're tearing the stick, make it look just as you did before. All you really do is open the same tear, back into V shape.

Now, bend back to position (flat against the gum) the angled piece (I use the third fingertip of each hand)—do *not* unfold the creased piece—as, at the same time, you bend the left half of the gum *inward and onto* the right half, and slightly downward. The left thumb and first fingertips hold at the lower left corner. Now you can turn the left hand over and back again, showing two separated(?) halves. (See Fig. 104.) Don't make the angle of the halves too wide, or you'll expose the folded part of the wrapper. One try will make this clear for you.

With the right fingers close the angle (square the halves). Say, "You may think that the sticky gum has something to do with this—so let me remove it." With the right thumb and first or second finger pull out the two foil-covered halves of gum, and drop them to the table.

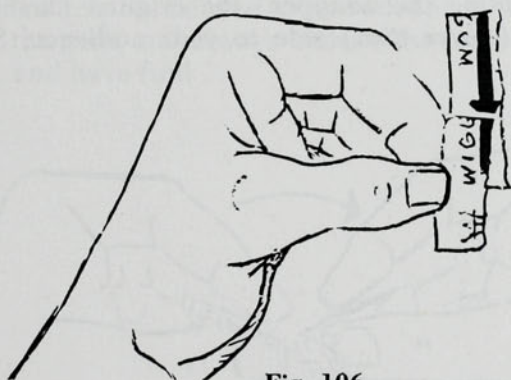


Fig. 106

Here comes the convincer. Say something about making it more difficult, and that you'll tear the wrapper into quarters. Do just that. Tear the folded wrapper down the center of its length. (See Fig. 105.) From here on, rather than give you exact positions—which pieces are where—I'll give you the principle; that will be less confusing, because it all depends on which way you're holding the wrapper. Once you understand the principle, and after a few tries, you'll be doing it the same way each time.

At this moment, you have two quarter (long) pieces in each hand. One hand holds two separate pieces, while the other holds two attached pieces. Look down at the ends; the pieces with the least folds are the separated pieces. You can drop one of these, just to prove they're separated.

If you do, pick it up and replace it to where it was. Now place these separated pieces, together, *into* the folds of the attached pieces. They

must nest into either of the end flaps, or folds. If you look at the little bunch of attached pieces, you'll see that there's a single layer (or fold) at the front and at the back—sort of like butterfly wings, if you were to open them.

The packet of separated pieces goes into either of these, but—you must check to see which end of the packet of attached pieces is the *center*. This sounds complicated, but isn't. Check and see. If you like, open the packet, then it becomes obvious.

Okay; the packet of separated pieces goes into a fold, as explained, and *up-jogged* from this center of the attached pieces packet. (See Fig. 106.) It's a bit neater if the untorn sides of the separated pieces packet go inward, as in the figure. This description holds if the center is pointing upward. If it's pointing downward, then the packet of separated pieces goes into a fold and *down-jogged* from center. Or, you might prefer to turn the attached pieces, end for end, so that the center is always up, etc. I must leave this to you.

Now, to restore: Holding the combined packet horizontally, open one fold of the attached pieces, so that the packet of separated pieces remains at the rear. (See Fig. 107.) Then open upward (or downward; according to the way you're holding the wrapper) the original (first) fold. This exposes the restored (never torn) side to your audience. Smooth this out with your fingers.

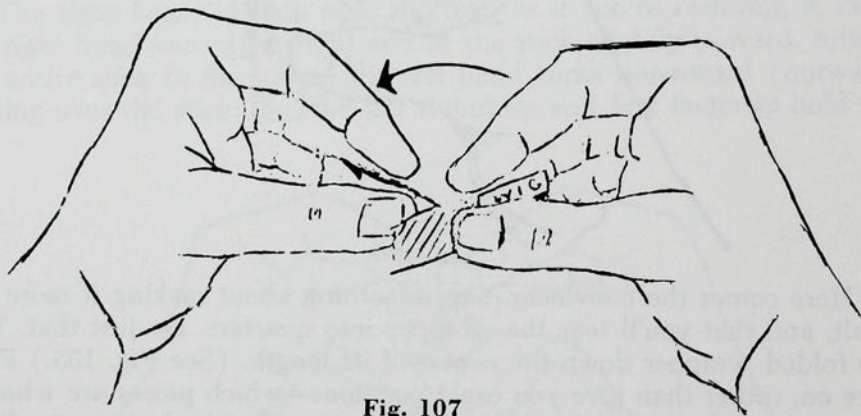


Fig. 107

The packet of pieces is at the rear and will stay in place. You can hold the restored wrapper at an end; the pieces won't fall. Point out the spectator's initials on the front, of course.

To end, push the hidden packet flush to an end with your thumb as you tear the wrapper in half. Place the halves together and tear them in half again (the long way) so that all pieces are now about the same size. Let all the pieces dribble to the table, as you say something like, "I doubt if anyone could do anything with these quarters now," or whatever closing remark you prefer.

You're clean!



*Afterthoughts:*—This has been quite difficult to describe, but don't let that deter you. It's excellent magic, done with an item that's quite common, and usually handy for borrowing. It takes a few attempts to get familiar with the idea and the routine. All that's really happening is that the rear flap is folded or bent out of the way so that it doesn't tear.

When you do become familiar with the routine, you can change, or add to, it of course. For example; you may also want to do the folding in half of the stick, as in Fig. 104, after the first tear. Except here, you can fold the flap all the way back to position, and fold the halves at a wider angle. This is really convincing (although it may be gilding the lily), and the initials will show.

Also, at the end, just after the final restoration (of the quarters), you can smooth out the wrapper—thumbs on top, sides of bent forefingers underneath. As you smooth, first one side, then the other, the wrapper will bend (ends downward) ever so slightly; the wrapper forms a very slight arc. Now it can be placed on the table for a moment just to display it. Then pick up, and end.

I have found that anyone at all knowledgeable of magic, and some laymen, will think you're using the Chinese Laundry Ticket principle, or some kind of switch. So, be sure to let both hands be seen empty throughout, borrow the gum, and always include the initialing.

Practice, and have fun!

## TCAA #5, THE SECOND

In *Reputation-Makers*, in an effect titled, *To Catch An Ace #5*, I described a method for changing three indifferent cards to aces. I also mentioned, fleetingly, that the same move could be used as an add-on, changing three aces to indifferent cards and leaving the three aces on top.

I'm partial, of course, but it really is an instant and imperceptible change of three cards. And I believe that it has been overlooked by the card-manipulating society.

Anyway; I've been using it lately to not only change three of four aces, but to (at the same time) lap the three aces. It's an interesting concept, and I want to include it here, again, as something "to play around with." It also gives me the opportunity to describe the basic change again, because you can't do the lap move until you learn the basic idea. I'm not including any routines here; just the sleights. I consider them utilitarian.

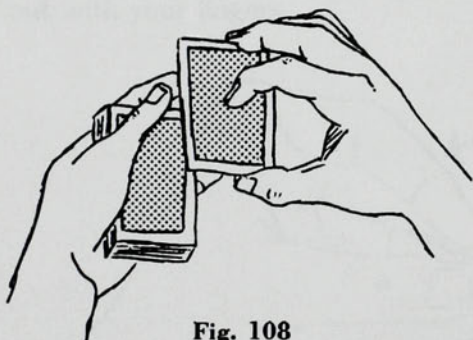


Fig. 108

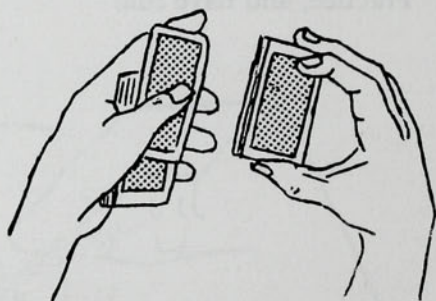


Fig. 109

Say the four aces are on the table, and that you have a left little finger break beneath the top three indifferent cards. The deck is held a little lower in the left hand than usual. Display the aces and place them face down and squared onto the deck. The right thumbtip and second fingertip grasp the block (of seven cards) from above, at the right corners. (See Fig. 108.) What you're about to do is to simply deal-count the four aces from right to left hand, as you say, "Here are the one, two, three, four aces."

The right hand moves the packet to beneath the left thumb, which raises to allow this. The packet is out-jogged. The right hand moves to the right as the left thumb holds back the top card of the packet. It pro-



trudes outward about halfway. (See Fig. 109.) Note that the left forefinger is straight and rests near the upper end of the protruding, and counted, card.

Three cards are counted this way, one onto the other. A fairly rapid rhythm is established by the right hand as it moves back and forth in short strokes. In action, the left hand moves up and down slightly as the thumb takes each card. The move is executed at the count of four.

As the block of four cards remaining in the right hand is brought to the left hand, and as you say, "... four aces," three things happen simultaneously. The left forefinger snaps down the three protruding cards, the block of four cards is placed between the side of the bent left forefinger and left thumb, protruding just as the others were (See Fig. 110) for stop-action view at this moment, and the thumb fans or spreads the cards by moving upward. (See Fig. 111.)

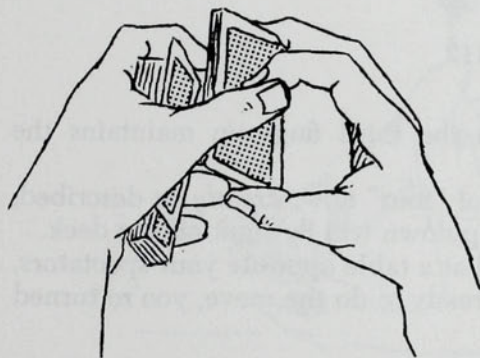


Fig. 110

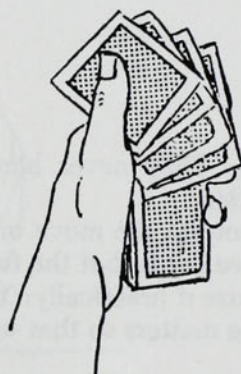


Fig. 111

It sounds complicated, but it is an almost automatic procedure, once you understand it. The three things do happen simultaneously, and it is impossible to detect the move when it's done correctly. It is important to stay within the rhythm of the count and the right-hand movement. In other words, don't hesitate before counting "four."

The top card of the four fanned cards is an ace, the others are indifferent cards. The other three aces are on top of the deck. So, you're ready to go into an ace assembly routine.

If you've practiced the basic move, here's how to accomplish the same thing, except that the three aces end up in your lap as three indifferent cards take their place.

Proceed exactly as described up to taking the top card of the block with the left thumb. It's taken the same way, except that the left *third* fingertip bends in under it. The second fingertip holds the card in place by simply resting at the side—pushing it against the inner, lower part of, the thumb. (See Fig. 112.)

Take the next two cards onto the first. The action has been exactly the same, except that the three cards are separated from the deck by the

third fingertip. That is the only difference.

It will take a bit of practice to get that third fingertip beneath the first counted card, cleanly. After a few tries, the finger will "learn" the action. The left little fingertip can maintain the separation as well, and that's a bit easier to do, but I find that the cards can "hang up" when

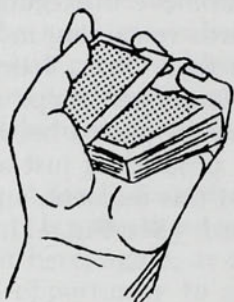


Fig. 112

lapping. They never hang up when the third fingertip maintains the separation.

If you do the move on the count of "four" now, *exactly* as described, the three cards that the forefinger snap down will fly right off the deck.

To use it practically: You're seated at a table opposite your spectators. Arrange matters so that when you're ready to do the move, you're turned

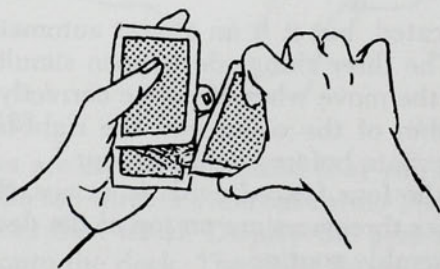


Fig. 113

slightly to your right, from the waist up. Your left arm, from elbow to side of hand, rests on the table, parallel to, and near, the table edge. The outer end of the deck points slightly upward—this is automatic.

You can get into this position even if you face directly forward, turning your head to the right, looking at the deck. The slight turn to the right, however, seems more natural. (See Fig. 113), for performer's view of the situation, just prior to the count of "four." (See Fig. 114), for spectator's view.



Do the move exactly as described, and the three aces will snap right into your lap!

*Afterthoughts:*—As I've told you, I'm partial to the change alone, and the change and lap. Frankly, it's one heck of a move—either one of them, that is. You may want to experiment with the angles of the lap move. The way I've described it is best for me. It covers the flight of the three cards from the front perfectly.

If you'd rather not maintain a break under the three top cards, you can crimp them at the inner end only, which is how I taught it in *Reputation-Makers*. Then no break is necessary, of course. After you've placed the aces on top, simply lift at the crimp with the right hand, and go into the count—and the move.



Fig. 114

Incidentally, you might experiment with doing the lap move with the aces and deck *face up*. You couldn't do the upward thumb-spread of the four cards, of course—and that is instrumental in making the move as good as it is. *Never* omit it, ordinarily. But, try it face up without the thumb-spread. An ace ends up on top of the squared packet, and the fact that it's done face up may just compensate for the omission of the thumb-spread.

As long as I've mentioned the face-up idea—you can do the basic move (not the lap) with the deck face up.

Do the move without the thumb spread, then the right fingers grasp the four-card packet at the center of the right long side and flip it face down to the table.

The three aces, at the face of the deck, won't be seen because of the way the deck is naturally held. Try it and see.

Also, if you like, you can have two like cards properly set to hide the steal of three cards. For example; one red 9-spot at face, and the other one fourth from face. This way, just in case the face is seen, it doesn't matter. Try this once, and it will all clear up for you.

Recently, I've been toying with a routine where it is necessary, at the end, to change two cards of a four-card packet. I solved the problem by using the TCAA move just a bit differently.

Assume you had a four-card packet consisting of two aces and two queens; the two queens are on (above) the aces. You want to count the four cards and then show them to be four aces.

The other two aces are on top of the deck; you have a break beneath them. Steal them as explained.

Count the cards from right to left hand, just as I've described, but with this one important difference. Count and take one, count and take two (second card)—on the count of three, do the push down. In other words, you push down two cards, and only one card is held by the left thumb, above the deck, for a split second.

On the count of four, the right-hand three-card packet is placed onto this one card and the left thumb-spread is done—also as explained. That's it. The four cards are now the four aces.

You'll be surprised at how convincing this is.



## THE 29th CARD

This is a routine I've kept pretty much for myself. I've used it for laymen only until recently, when I decided to include it in this book. It's a combination of two little-known principles, either of which is a sure fooler. If you'll forgive my immodesty, I think the combination makes this one heck of a card routine.

You have to be able to do a perfect faro, and you also have to be able to spread-count cards without making it too obvious. I'll try to help you with these two areas at the proper times. There are a few ways to present this. I'll teach you the basic routine first, but you may prefer the other ending (and method variation) which I'll include in the Afterthoughts. Be sure to read it.

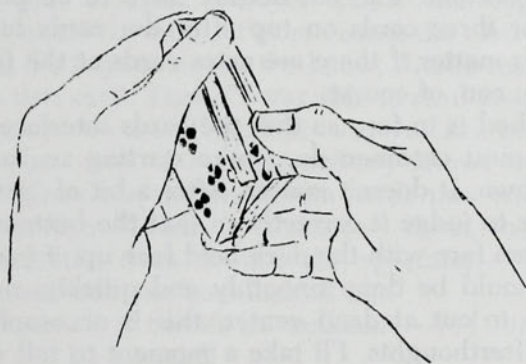


Fig. 115

A full deck (no jokers) is shuffled by the spectator. Take the deck and place face down to the table, the first 2-spot and 9-spot you find quickly. Or, preferably, place the two cards to the table and then let the spectator shuffle. Say that these are your prediction cards. As you speak, you have to glimpse and remember the card that's at exact center of the deck.

This is one of the crucial spots of the routine. There must be no suspicion that you've memorized any particular card. If you can do perfect faros, this shouldn't present any problem. Simply start to break the deck for a faro (perfect cut), glimpse the card (See Fig. 115), and allow the break to close. It takes a split second. And, since you're working with a 50-card deck, you'll have glimpsed the 25th card from the top. In the Afterthoughts, I'll mention another way to accomplish this, but it's not as good as this.

Although it isn't essential, at this point I do any shuffle that keeps that center card in place. There are many that would serve; my favorite is to simply do one jog shuffle. The first move is to take less than half the cards from bottom; injog the first card you run; then shuffle off; break at injog and shuffle to the break.

Now; place the deck face down, and squared, to the table. Ask the spectator to cut deep, leaving a "smallish" packet on the table. You take the deck proper. (The small tabled packet is the original bottom of the deck.)

Tell your assistant to count the cards in the small packet. He's to do it under the table or behind his back, so that you can have no idea as to how many cards he has. Then he's to keep those cards out of sight. When he starts to count his cards, you do a faro shuffle with the deck proper. I have to take a moment to discuss this shuffle. Whichever method you use, what you have to accomplish is to shuffle so that the original bottom cards stays on bottom. The cut doesn't have to be perfect; if there's a block of two or three cards on top after the cards interlace, it doesn't matter. (It *does* matter if there are extra cards at the face.) Get as close to center as you can, of course.

If your method is to faro so that the cards interlace from the bottom up, as I know most cardmen do, you're starting an "out" shuffle. I faro from the top down. It doesn't matter. After a bit of "getting used to," it's a simple matter to judge it correctly so that the bottom card remains on bottom. (You can faro with the deck held face up, if you like.)

This faro should be done smoothly and quickly; no fidgeting. Since you don't have to cut at dead center, this is accomplished easier than usual. In the Afterthoughts, I'll take a moment to tell you how to avoid "unlacing" and re-shuffling if you see that you're one card off. It's a simple matter to compensate for this.

Although the faro should be done smoothly and quickly, it should also be timed properly. You want the spectator to see the deck being shuffled. Immediately place the deck to the table. Patter: "Have you counted your cards? Fine. You therefore have a comparatively small number in mind, which I couldn't know. Whatever that number is, please count down to it, from the top of the deck. Remember the card at that position, and please leave it at that position. If the number is 8, remember the eighth card from the top; if it's 12, remember the twelfth card, and so on. I won't look, of course." Let the spectator do this. The card he will note and remember is *the card you originally glimpsed at the center!* (I believe this is an Alex Elmsley concept, although I've never found it in print.)

When he tells you he's ready, pick up the deck. What you must do now is to move exactly 21 cards from the top to the bottom of the deck, without reversing their order. In the Afterthoughts, I'll explain a more standard way to do this, but here's how I do it, and it's much better, in my opinion. I start to talk as I spread cards from the top. "You counted



to your number this way, then you looked at and remembered the card at that number; right?" By this time, I've spread off, one beneath the other, three 4-card groups. I square, obtaining a momentary break, then double-cut to the break. (You can do a regular cut to the break if you'd rather.) Then; "There's no way, of course, that I could know exactly how many cards you counted." As I say this last, I spread two more 4-card groups, plus one card (a 4-card and a 5-card group). These are also cut to the bottom.

That's all. I always do it that way; three 4-card groups, then two 4-card groups plus one. With a little practice this can be done as you talk, paying hardly any attention to the cards, and certainly hiding the fact that you're counting. Although it isn't necessary, if you can do a good false shuffle, do one here.

The work is done. I usually end this way: "There's no way I could know what, or where, your card is. If you concentrate on your card, perhaps I can catch that thought. Oh, yes; you're thinking of a red (or black) card; it's a (name the suit); it's the (name the card)."

Let this sink in. To anyone not in the know, there's really no way you could have known that card. Then; "I was able to read your mind because you concentrated on your card. There's no way you can help me as far as discerning *where* your card is, because nobody knows that. But, sometimes I get lucky. These are the prediction cards that were placed here before anything was done." Turn up these two cards, showing that you predicted "29." Push the deck toward the spectator. "Why don't you count to the 29th card; let's see how lucky I am."

Let him do it—aloud, if there's an audience—and turn up the card at 29th position. It will be his card!

*Afterthoughts:*—The strength of this: You force a card without knowing how many cards the spectator has cut, or is counting down in the deck. The cut-off packet is never replaced. This is strong for magicians, too. If that packet were replaced, it would turn that part of it into a simple mathematical stunt. You position a card that's at an unknown number to a definite and desired number. The whole thing is really an impossibility to a layman. Think about it.

As I've told you, the glimpse of the center card is a key point. It must be done in a split second. I always do it as described in the text. But; you can count to the 26th card from the face (that would be the 25th from top) as you're spreading through looking (ostensibly) for a 2- and a 9-spot. To me, that takes away some of the "off-handedness" of the presentation; I'll leave it to you. If you do use it, be sure to shuffle afterwards, keeping the center card in place.

The standard way of having a spectator note a card at an unknown (to you) number from the top is to spread and count, hand to hand, one card at a time, faces toward spectator. If you do this (after he's secretly counted his cut-off packet), you can count aloud to, say, 15 or 16. Then



spread six or five more, bringing you to 21. As you say, "Did you remember the card at your number?" cut these cards to the bottom. Now you don't have to do any spread-counting at all.

This may seem easier to you, but I prefer to let the spectator do his own counting. It makes it all stronger, in my opinion. I prefer the spread-counting. One final point on that. When the spectator has counted to his number and remembered the card (while your head is turned), you can shuffle the deck. (Sometimes I do, and sometimes I don't.) Keep the top stock in place, and after one or two shuffles (no more, or it might look as if you're counting the cards), run a few cards. These must be less cards than he originally cut; simple estimation will help you there. So; if you run six cards, you'd have to spread-count only 15 cards afterwards.

Before I get into another presentation, let me tell you how to compensate for the faro (if it's incorrect), in the interest of keeping it "fidget free." Let's assume you've done it and the bottom card falls second from bottom instead of staying at bottom. (You've done an "in" instead of an "out" shuffle.) No need to "unlace." Finish the shuffle and then simply double-cut one card from bottom to top. If you see two cards beneath the bottom card, double-cut two cards to the top. You'll be in correct position.

If you see that the bottom card is at bottom, but there's an extra card above it (in other words, you started the faro too high)—finish the shuffle, then double-cut one card from *top to bottom*. If you've miscalculated by two cards, double-cut two cards from top to bottom. If you miscalculate by more than two cards, you shouldn't be attempting this routine!

Now; same basic method, but a different presentation: I most often use a Tally-Ho deck when I do magic. So; dig this: Forget about the prediction cards and the mindreading. Do the same effect (this time when you glimpse the center card, it will be the 26th card), except that you spread-count 23 cards instead of 21, after he's remembered his card. His card is, again, 29th from the top.

And; the four main words on a Tally-Ho cardcase—A. Dougherty, Tally-Ho, Playing, and Cards, spell with a total of 29 letters! Make up some patter about the cardcase doing the trick for you (?!), and have him spell those four words, *in any order*, from top of deck, one card at a time. His card will fall on the last letter. Take full advantage of it.

Finally; there is a digit "9" prominently displayed on every Tally-Ho cardcase. It's rarely noticed; except if you've read Tally-Ho! in *Reputation-Makers*. If you'd like to involve that "9," do this: Make sure the spectator cuts deep enough to leave himself *less* than 14 cards. Proceed with the routine but after he's remembered a card, spread-count 14 cards and cut them to the bottom.

To end: The spectator spells the four words on the Tally-Ho case, in *any order*. He turns up the last card. It isn't his. You look surprised



and/or disappointed, and then say, "Oh, of course. I forgot about this number 9 (point it out). We've utilized the four main words, but it won't work unless we utilize that 9. Please count to the 9th card."

He does and, of course, the 9th card is his!

If you'd rather stay within the spelling theme, you can. Spread-count 19 cards, and then the thought-of card will be fourth from the top after he's spelled the four words. Now, you can have him spell "nine" to arrive at his card.

Just in case you feel you may forget how many cards to spread-count for the different endings, the mathematics is simple. In each instance, all you have to do is subtract the desired position from the number of cards in the entire deck. The reason you spread-count 21 when you're predicting 29 is that 29 from 50 is 21.

For the spelling of the four words only, 29 from 52 is 23. For the spelling of the four words and counting to 9, you're setting the card to 38th position ( $29 + 9$ ); 38 from 52 is 14. For the spelling of the four words and spelling "nine," the card is set to 33rd position; 33 from 52 is 19.

You should, of course, have these in mind so that you don't have to do even these simple calculations at the last moment. Once you decide which presentation to use, and use it all the time, then of course this will no longer be a problem.

Well, there you have it; and, obviously, the effect is nowhere as long as the explanation. It's one of those routines I'm kinda' proud of. I use both the 29th card prediction and the Tally-Ho cardcase ideas, according to circumstances.

## TALLY-HO DETECTOR

Having mentioned the Tally-Ho cardcase in the preceding routine, I was reminded of this. It's another routine that I'm loathe to part with. It can only be done if there's a Tally-Ho cardcase handy. The effect, basically, is that a selected card is completely lost in the deck; the spectator spells any word on the cardcase and finds his card. He has a completely free choice, and the performer never has to make any sleight-of-hand adjustments. A faro shuffle is necessary, but it need not be perfect. The basic routine:

From the face of the deck, moving upward, set the following: An indifferent card, the 9C, the 9H, an indifferent card, the 9D. That's all; a really easy set-up for a fascinating effect. It can be done easily during a previous routine. Just to make sure—the 9C is second from face, the 9H is third, and the 9D is fifth; the 9S is not needed in the set-up. (CHSD order, without the S.)

Shuffle the deck, keeping the three nines in place near bottom. Place the deck on the table and ask the spectator to cut it into two fairly even halves. You can do some adjusting if he cuts unevenly by asking him to move a card, or two, from one half to the other. Any cards moved from the top of one to the top of the other, and back if necessary, is immaterial. It does not disturb the set-up at the bottom of the one half. You must be sure to know which is the original bottom half.

Ribbon spread each half, and say, "You have a choice; you can take a card from either half." Let him do so, and tell him to remember the card. "You have another choice; you can put your card on top of either half, then we'll bury it." Let him place the card onto either half. At this point, you push the cards in each spread back into a packet, and you continue according to the half on which he places his card. The object is twofold: The set-up must go onto his card, and must end up at about a quarter of the way up from the bottom.

If he places his card onto the "set-up" half: Simply cut that half (or let him do it), complete the cut, burying his card, then place the other half onto this half. You're in required position. If he places his card on the "unset-up" half: Place the set-up half onto it, then cut a quarter of the deck from bottom to top. You're in required position. In either case, it's all done nonchalantly, and it does appear as if the selection is hopelessly lost.

"There's no way I could know what your card is, nor where it is. To make sure, let's give the deck the fairest possible shuffle." Here you do a



faro, but you needn't worry about "in" or "out" shuffles, nor must it be a perfect cut. As a matter of fact, only the center portion of each half must interlace properly, and that usually occurs even if you're not too good with faros. Cut as close to center as you can, quickly—and do the faro.

Place the deck face down in front of the spectator. "I will not touch the deck again. I think you'll agree that your card is hopelessly lost—and the fact that I won't touch the deck again eliminates any use of sleight of hand." Build this up anyway you wish, because you really don't have to touch the deck again.

Pick up and display the Tally-Ho case. "Since your card is really lost, the only way I can find it is by using the trusty Tally-Ho case. (Obviously, you use your own words; I'm giving you the highlights of my own patter.) As you see, there are many words on the case. There's 'A. Dougherty, Linoid, Finish, Tally-Ho, Playing' and 'Cards.' You will, eventually, spell one of these words. So, you have another choice. Which word would you like to use? Take your time and decide on one of them. It's an important choice. Remember that 'A. Dougherty' spells with five more letters than 'Cards,' and so on. Decide on any word on that cardcase." (See Fig. 116.)



Fig. 116

The spectator decides on a word. I do quite a song and dance about whether he'd like to change his mind, and that I have witnesses to the fact that I'm allowing him to do so, etc., etc., I'll leave this to you. He can change his mind, but he finally settles on one word. Let's assume, for explanation's sake, that he decides on the word, "Linoid."

"All right. 'Linoid' is the word you've decided on, and the word you'll spell. Now, very few people ever notice that there's a '9' on every Tally-Ho cardcase. Well, it's there for a purpose. That '9' tells me that I must use a *nine* as my detector card. Of course, there are four 9's in a deck, I always use the 9H." This is the key. You name one of the three

9's—according to the word he's selected! I'll finish this description and then explain the handling for each of the other words.

"Now, I told you that I wouldn't touch the deck again. So, would you pick it up and deal the cards onto the table, one at a time, and face up. I want you to stop when you deal either my detector card, the 9H, or your card, which I don't know. Whichever falls first is the one at which I want you to stop dealing."

He deals from the face-down deck into a face-up packet. The 9H will appear before his card does. If you've followed my instructions, the nines start appearing at approximately a quarter of the way down in the deck, in this order: 9D, X, X, X, 9H, X, 9C. You don't have to think about this at all and, of course, in this example, he'd stop (you watch and make sure he does) at the 9H.

"Ah, there's my detector card. I assume you haven't seen your card yet. What was your card, please? Fine. You decided on the word 'Linoid.' Please spell it one card per letter from where my detector card was."

He spells the word (dealing face down) from the top of the cards he's holding. Let him turn up the card at the last letter (the "d" in this example). It will be his card!

All right, then. If he decides on "A. Dougherty," you name the 9D, and his card will fall on the "y." If he decides on *any* of these four, "Linoid, Finish, Tally-Ho, Playing," you name the 9H. The first two spell with six letters each, so you'd handle "Finish" exactly as you handled "Linoid." But; for "Tally-Ho" and "Playing," which spell with seven letters each, you casually replace the 9H to the top of the cards he's holding. This is okay, since he's to spell from that card, and you had made no mention as to whether he'd start the spell with the 9-spot, or with the next card. It shouldn't even be noticed. Now, the spelling of either "Tally-Ho" or "Playing" will end on the selected card. If he decides on "Cards," you name the 9C and handle it as for "Tally-Ho" or "Playing." In other words, place the 9C back to the top of his cards.

That's it, and it's easy to remember. I always use CHSD order for suits anyway, so moving upward on the cardcase, I know that the first word (Cards) goes with clubs. Hearts takes care of all the others up to A. Dougherty. And since I'm not using spades, diamonds takes care of that.

*Afterthoughts:*—Except for the one sleight (faro), and your knowledge, the effect is self-working. The fact that the 9S may show up anywhere, as the spectator deals, is a throw-off. Although I don't think throw-offs are necessary. This is a fooler. A few presentation ideas: If you make the statement that you always use a certain 9-spot, then you couldn't repeat the effect for the same person. Not that I think it should



be repeated. If, however, you present it by saying, "*This time I'll use the nine of —,*" then you're off the hook.

To my mind, the arbitrary selection of a nine is the one weak spot. I go by it so quickly and casually that it simply doesn't matter. But, if you like, you can do one of the following: As you do the faro, try to spot the suit of the bottom and/or top card. If one of these matches the suit of the nine you must name, again—you're off the hook. Say that since there are four 9's, you'll use the one that matches the bottom (or top) card. For that matter, you can say you'll use the suit that matches the card second or third from top or bottom—if you can spot and remember those during the faro. You can even do a fast, face up, ribbon spread after the faro, and spot one of each of three suits, and remember where they are. Take it from here.

Here's another way: Have a large cut-out of a heart pip in the cardcase. You can draw this on a blank card, or on any piece of cardboard. Or, you can use a heart-shaped *anything* that will fit into the case; even a piece of jewelry. Since the 9H is the one you'll use most often (because it takes care of four of the words), all you have to do is to remove it from the case, and say, "There are four 9's, but for this particular cardcase, it's the 9H I must use."

For the 9C: Look at the word "Playing" on the cardcase. Directly to its right there is what looks like a plus sign (+). This is in that position on every Tally-Ho case I've ever seen. I have no idea what it means. It does, however, look enough like a club pip so that you can point it out and say that that tells you to use the 9C.

For the 9D: On the back of the case, draw a small diamond in the center of each long side margin, and another one in the center of the bottom end margin. If you have to use the 9D, flip over the case, point out these diamonds and say that for this particular case you have to use the 9D. Flip it over again, and go into the ending.

So, if you have a heart pip in the case and the diamonds drawn on its back, you're all set; the "club" is built in. Use any idea you like, if you think any of them is necessary. For instance, if the spectator decides on the word "Cards," you can say that since it begins with a "c" you'll use clubs, which also begins with a "c." The word "Finish" ends with an "h," which gives you a lead-in to "hearts." So does the "h" in Tally-Ho. And the "D" in A. Dougherty can serve for diamonds. If your first or second name (or the spectator's) begins with either c, h, or d—you can take advantage of that.

Once, a wiseguy layman (a magician would never do this!) said, "Okay; I want to use this," and he pointed to "Reg. U.S. Pat Off.!" Look right under A. Dougherty and you'll see it in small letters.

Without blinking an eye, I said, "Sure, why not? If the cardcase is supposed to help find your card, *anything* on it should work." Of course,

I was counting the letters mentally. There are eleven; no problem. I used the 9D, and went into the ending. I placed the 9D onto his cards; he spelled "Reg. U.S. Pat. Off" and there was his card!

So, you see, the spectator can decide on any word on the case *including* "Reg. U.S. Pat. Off." I wouldn't suggest you mention that, however. Hold it in abeyance for the wise guy.





## TALLY-HO ACE LOCATOR

Through the years, I've published quite a few routines that entailed losing the aces then spelling them (after a faro shuffle, or two) in order to locate them. As long as I'm talking about the Tally-Ho cardcase, I might as well include this routine, which is a combination of the cardcase idea and the spelling idea. It can be done with just the aces, or with the aces and the kings. First the basic routine, using the aces only. (Another way of "losing" the aces and "setting" the kings is explained in the Afterthoughts.)

As you spread through the deck (which must be a complete, 52-card deck) note and remember the 15th card from the face. Leave the aces face up on the table and square the deck.

Ribbon spread the deck face up from left to right. Acting as if the aces can be lost just any old way, place the AD to the left (behind) the card you noted before. In other words, the AD becomes 16th from the face.

Gather the spread. Hold the deck face down. Break three cards from the bottom and hold a left little finger break. Place the AS on top (the aces are lost in DSHC order) and double-cut the three bottom, broken, cards to the top.

Show that the ace is not near the top (you can show up to three cards); spread three at bottom and turn them up to show no ace at bottom. As you replace these, secure a left little finger break above them.

Place the AH on top of the deck, then double-cut the three broken cards to the top. Show that there's no ace near top or bottom just as before, except this time break four cards at the bottom.

Place the AC on top. Double-cut the four broken cards to the top. Show that there's no ace near top or bottom. If you want to check, the aces are in this position: The AD is 6th from bottom; AC is 5th from top; AH is 9th from top, and the AS is 13th from top.

You can do a false shuffle here, if you like. Then do one perfect "in" faro (top and bottom cards became second from top and bottom, respectively). You're set for the ending.

"I'm always asked how I find the aces after they've really been lost in the deck. Well, I can't find them—but I have a helper who can. (Display the Tally-Ho cardcase.) This is my magic ace-locator(?)." Continue, pointing out the four main words on the case.

To end: Spell "A. Dougherty," one card per letter, into a face-down packet. Turn up the card on the final "y." It will be the AC.

Spell "Tally-Ho" the same way and turn up the card *after* the "o." It will be the AH.

Spell "Playing" and turn up the card after the "g," exposing the AS.

Spell "Cards," and turn up the card *after* the "s." It will *not* be the AD. Turn this card down onto the spelled cards. Act surprised for a moment, and then—"Oh, of course. I forgot about this number 9." Point out the 9 on the case. "We have to utilize that in order to find the last ace. I'll simply count nine."

Count to the 9th card—it will be the AD!

To utilize the kings, they must be set as you originally search for the aces. I've explained this in detail in a couple of my books (check *Reputation-Makers*), so I won't go into detail here. For this routine, the kings are set as follows, all from the face up: The KS—23rd from face; KH—27th; KC—31st, and the KD—41st. And, of course, you still note the 15th card from the face.

Now, lose the aces exactly as explained. Spell "A. Dougherty," showing the AC, and place it above the spelled packet. Spell "Tally-Ho" as before, but start a new packet to the right of the first. The AH is placed, face up, above the packet.

Start a new packet for the spelling of "Playing" and place the AS above it.

Start a new packet for "Cards." Count to nine right onto this packet. Place the AD above the packet and drop the remaining cards *onto* this packet.

Now; you can turn up the top card of each packet to display the kings! Each one will match the suit of its ace!

*Afterthoughts:*—This is exactly how I perform the routine. I haven't included much on presentation; I'll leave that to you. Obviously, you'd point to each word on the case before you spell it, name each ace before showing it, and so on.

Here's another way to place the aces. You may prefer this because it eliminates most of the double-cutting, and it's easier to set the kings—they're set closer to the face.

Basically, without the kings: Show the aces and place them into a face-down row in CHSD (left to right) order. Deal 4 cards, 3 cards and 3 cards, respectively, onto the first three aces from left to right. Drop the entire deck onto the last ace (AD).

Pick up the deck, secure a break under the top five cards, and double-cut them to the bottom. This is to, ostensibly, lose the AD. Replace the deck to the end of the row. Now pick up the packets (one on top of the other, putting the entire deck together) from left to right, and you're in position for the faro.

To include the kings: Set them (as you search for the aces) as fol-



lows: KS—8th; KH—12th; KC—16th; KD—26th; all from face.

Of course, if you don't care about matching the suits of the kings and aces, you can place any king into the positions given. You can also lose the aces in any suit order. That goes for both methods.

I work with the suits of both aces and kings just as described. You can change the suit sequences any way you like.



## LAST WORD

The fact that many people, all over the world, use effects that I've devised and written—pleases me.

I've received many thousands of pieces of mail, and made many friends since I wrote my first book on card magic—that pleases me.

Being able to teach and communicate—that pleases me.

There's always the other side of the coin, of course. The small minority of back-biters and back-stabbers who get their kicks by nibbling, like piranhas, on the successful ones.

This, most likely, will be my last book on card magic. It may, conceivably, be my last chance to, publicly, take advantage of a soapbox—to get a couple of things off my chest.

I have been accused of having some ego. I've gotten to the point where I no longer try to deny that ego. I've finally realized that it's ego that forces accomplishment; if it weren't for my ego, I would not have achieved whatever it is I've achieved.

But, let's examine "ego" for a moment. I've only been accused of having it the few times I decided to fight back; to answer what were out and out lies, or to stop people from trying to ride on my back (just as I'm doing now. I *know* there'll be screams about my "ego").

Ego, you see, is all right—in my opinion—when it is not misplaced or misused. For example; I read an excerpt of a letter by a complete unknown; his name is something like Red Sickhard (I'm considered by some to have the most phenomenal memory in the world—but I do make exceptions occasionally). In this letter, he states that I did not edit Tarbell #7, and another inane remark or two pertaining to #7. All complete untruths, of course. He goes on to state that I can't write because I use too many dashes—instead of commas!

Now; examine his public statement. Here's a person who nobody has ever heard of, and who has never sold any writings—to my knowledge—telling me how to write. My books have sold ten million copies, in fourteen languages, so far.

I accept criticism—from my peers, from reviewers. My critics are Publisher's Weekly, Time Magazine, The New York Times, and the like. This Mr. Sickhard has the audacity to tell me how to write. *That's* ego, and obviously misplaced. Forgive me, my friend, but I'll continue to do it *my* way! (— — — — —)

This "authority" also stated flatly and definitely that I "lifted" all my memory work from somebody else. *That's* misplaced ego! This person



has absolutely no knowledge (nor the background) to know what I've contributed to the art of memory, the progress I've made with it, nor the epitome to which I've brought it. The public knows; educators know; students of the subject know—Mr. Sickhard, obviously, *doesn't* know. And ignorance is *not* bliss. Reading one book just doesn't make it, Mr. Sickhard.

I'm writing about this here and now because this drivel appeared in a yellow rag called, I believe, The Gallrakers Peeyoo—by Carl Fulpes. (I'm not sure, because I don't waste my money on rags like that.) I'm writing this here because I don't put out a muckraking rag every month—I don't have that kind of soapbox. I have to take advantage of my once-in-a-while-book soapbox. I'm no crusader, but I sure do think it's time *somebody* threw some of the stuff these people keep throwing at fans (and never quite reaching) back at them.

I always wondered how these people find the time in their busy schedules of biting off chickens' heads, twisting pigeons' necks, and tearing wings off flies (which is how I picture them, as they crouch in their dungeons) to, every so often, search out someone in the public eye, whom they usually don't even know, to back-bite and pin-prick.

One of these went into an unbelievable diatribe screaming that I stole a trick from him. He did this in a book(?) that had the depth of a grain of *sand*. I won't honor this by telling you that it's an unadulterated lie, but it's strange that the routine he's talking about—which I was performing at The Little Club in 1949, before I ever heard of this person—appeared in one of my books in the early 1960's. He didn't go into his maniacal diatribe (augmented and perpetuated by, you guessed it, The Gallrakers Peeyoo who, obviously, never checked it out with me) until 1973 or 4.

What he neglected to mention in his mud-slinging diatribe was that, at one point during those years, he'd asked me to lend him several thousand dollars. Which, of course, I refused to do. Could this have had something to do with his back-stabbing? I rest my case!

One so-so called magician—strange, another of the few friends of the producer of the yellow rag mentioned above (birds of a feather?)—thought he'd come off smelling like a *tall rose* if he somehow connected his name with mine. He saw an *illustration* for one of my books. It "looked" like one of his tricks. So he accused me of stealing from him. I asked him if he'd read my trick. *He hadn't*. Of course, my effect had nothing to do with his trick (he's come up with about five, maybe six). But, he just blithely goes along, in between biting off those chickens' heads and tearing off fly wings, accusing me of stealing from him.

Strange, isn't it? Nobody talks about the fact that a current (at this writing) magazine of magic—which will probably be kaput when you read this—uses tricks that I wrote; my *exact* words—no credit to me.

There are many instances of this; I'm just mentioning recent ones.

Carl Fulpes once wrote in his rag that "Harry Lorayne has done it again. He neglected to give credit for (a particular) trick." Of course, I had given the credit in the very first sentence—as I always do.

How come he doesn't write about the "faker" who just (June, 1975) put out a sponge ball routine with four small sponge balls. The entire routine belongs to Bob McAllister; he gets no credit. I wrote the entire thing for Tarbell #7; I get no credit. *That's stealing!* Words; writing is my *business*. This "faker" is selling *my* words. I repeat, *that's stealing*.

It's nothing new. There's one fellow in the mid-west who is very prolific. He's always putting out cheap, mimeographed, tricks and pamphlets. He's got time to be prolific because he takes No Time to give credit. I saw my Push-Thru' Change in one of his—er—things with pages; no credit to me. The illustrations were exact, *traced*, out of my book, *Close-Up Card Magic*.

I can give you many more examples—that are blatant, and *provable*—and that nobody writes about. Where, oh where, are the self-appointed guardians of our morals and ethics? I know, I know—busy biting off chickens' heads! And busy taking advantage of, and trying to hurt, nice people in magic whenever they find the time—the viciousness is always there. Like—a couple of the beauties mentioned here Xeroxing another magician's (a real nice eaSY going sort of guy) lecture notes; leaving out all the credits that this nice guy had included—and distributing them *free*. Even having them available where this magician was lecturing! I wonder when that lovely story will be told in the Gallrakers Peeyool!?

No, I won't give any more examples. I've taken advantage of my own book, and of you, to get some things off my mind. Now, I feel terrific!

If, incidentally, you don't try to learn The Ultra Move, Snappy Flush, Easy Indicator, The Fascinating Travelers, The 29th Card, Tally-Ho Detector, plus many of the other sleights, effects, and routines in this book—I think you're making a big mistake.

As usual, I'm already sorry I've given some of them away. Practice and learn the routines before I render the pages blank!





