



## Dick Jacob's Three Card Monte

This sensational expose of Three Card Monte is the first authentic explanation of the actual method used for years by Dick Jacobs, acknowledged to be one of the three greatest Monte men of the past generation. No prepared cards are used. It is entirely the original sleight of hand method that heretofore involved personal instruction owing to subtleties of the presentation of the feat. However, with the aid of numerous line drawings by a capable artist every move is presented clearly and precisely. Furthermore, the most difficult part of the effect—the psychological handling of the spectators—has been developed simply and concisely.

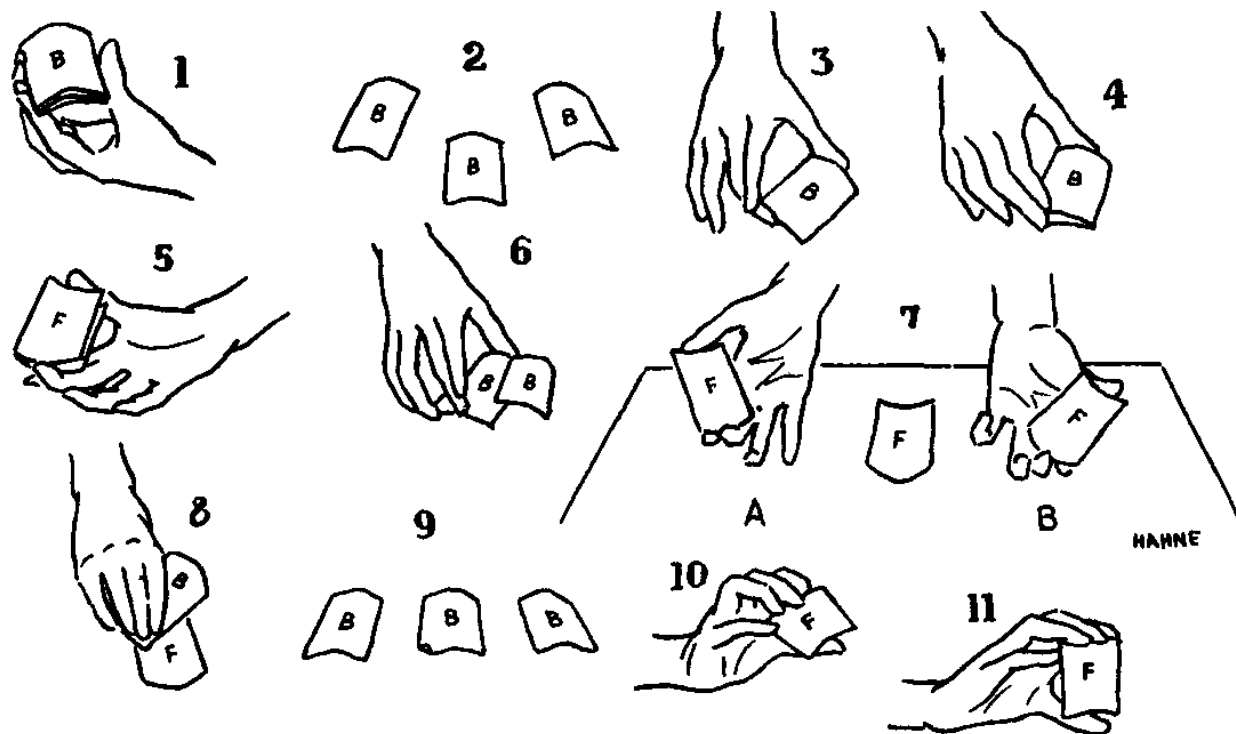
This effect is unquestionably one of the greatest ever known for arousing and holding spectator interest. As an "ice-breaker" it is unexcelled in instantly creating unlimited entertainment and discussion. It is not an exaggeration to say that even one acquainted with the secret will find it impossible to follow the cards.

Performer shows a black ace and two red cards. The three cards are placed face down on the table and the spectators, try as they will, find it impossible to pick the ace.

Once more the ace is shown and placed face down on the table and on either side of it are placed the two red cards, showing them one at a time. The cards are not moved, once they are placed on the table. The audience, this time sure of itself, again picks—a red card.

Again the trick is repeated and the "smart" spectators discover something. One corner on the ace is bent and they find that by looking for the bent corner they can always pick the ace. Yes, always until suddenly upon turning it over they find a red card.

*Provided for entertainment purposes only.*



Dick Jacobs, like all the leaders in his profession was little known by name to the lay public, although the tribute he exacted from that public in his contact with it was monumental in proportion. To the members of his fraternity he was famous for his Three Card Monte and this success was dependent upon his method of handling his "customers." While it is impossible to impart, by printed word, the personality of the man at least an outline of his procedure should be of assistance to those who would master this effect. Jacobs was more than a gambler—he was an entertainer of the first degree and the ability to entertain is the sine qua non of success in monte work.

Jacob's attitude was one of heartiness—with him monte was fun and it seemed like an innocent game to his victim, that is, until they were bitten. Even then it was hard to feel that he had won deliberately.

Monte must be done in an easy off-hand manner. The effect must be given that the throw is open and the position of the cards obvious. The performer must explain (apparently) where the ace is at all times, and a convincing, running fire of patter should accompany the throw. The performer must appear to be surprised that a spectator fails to find the ace and must encourage them to try again, allowing them to win occasionally, praising them when they do. The performer must not take the attitude of trying to beat them, but rather to explain the game to them so they can beat him.

### **NOW FOR THE SECRETS**

Use new cards as soiled ones are apt to give the secret away. We suggest that you take the cards in hand as you read.

Three cards only are needed, an ace of Spades, and two jack of Hearts taken from two similar decks. The reasons for the two cards alike will become apparent as you read further.

Holding the three cards together as in Figure 1, they are crimped slightly forming a quarter inch bow. This crimp is necessary for picking the cards rapidly off the table as in Figure 3. The letters F and B on the cards in the illustration stand for face and back of cards.

Before going on to the routine it will be necessary to explain the "Fake Throw". The cards are shown and placed on the table as in figure 2. Again pick the two Jacks up as in Figure 3 and show one in each hand as in Figure 7. But in this instance the ace is still face down on the table. When picking a card up the heel of the hand and little finger rest on the table, thus bringing the thumb level with the card. The card is held between the thumb and the middle finger. The grip of the middle finger should be as near the first joint as possible.

The ace is now also picked up in the right hand as in Figure 4 by placing the Jack directly over it and holding the two cards together. Notice how the front edges of the cards are perfectly even and touching while at the rear they are separated about a quarter of an inch. Notice that the cards are picked up with the thumb and middle finger only.

In placing the Jack over the ace the base and little finger of the right hand are actually resting on the table. The middle finger holding the jack about in the center or a little back of the center, but never ahead, and the ends of the finger and thumb press on the ace picking it up. The reason for the cards being crimped is now apparent.

The hand with the two cards is now turned over as in Figure 5, showing the ace. To make the fair throw the ace is now thrown on the table, but in making the fake throw the ace is apparently thrown on the table, but what really takes place is shown in Figure 6. As the throw is started from Figure 5 and under cover of the hand turning over, the third finger, at the first joint, closes on the corner of the ace, holding it while the middle finger releases its grip, thus permitting the Jack to fall on the table as in Figure 6. However, as the Jack leaves the hand the middle finger again grasps the remaining ace and the third finger releases its hold. Thus the middle finger and thumb are in the same position on the ace as they were on the Jack before the throw.

The routine is as follows: the cards are placed on the table as in Figure 2, turned face up and then face down. One Jack is picked up in the right hand and the other in the left hand. The ace is then picked up in the right hand and tossed to the left. The Jack in the left hand is dropped to the right of the ace and the other Jack to the left. The ace is shown in the middle. Now the move is repeated, making the fake throw retaining the ace (supposedly a Jack) in the right hand.

The ace is now apparently on the table and the Jack in the left hand is tossed face down on the table and picked up under the ace with the right hand, and is again shown as in Figure 5. It is then dropped on the table alongside of the other Jack and the remaining card which is the ace is also dropped face down on the table on the other side of the first Jack.

The audience is now requested to pick out the ace and of course they pick the center one which is the Jack. At this point do not show the faces of the other two cards, but gather all three cards up so as not to reveal the position of the ace. Immediately spreading cards again as in Figure 2, each hand picks up a card showing it and dropping it on the table. The card from the right hand being dropped to the performer's left and the right hand immediately picking up the remaining card while the left hand - drops a card on the performer's right. This alternate showing of the cards is continued while the performer explains that all the spectators have to do is to keep their eyes on the ace. After the cards are shown separately a few times they are picked up once again as for the throw, two cards in the right hand and one in the left hand. The cards are shown and again dropped on the table, this time in a "fair throw".

This handling of the cards accustoms the spectators to follow the movements of the ace. Now again the performer with a Jack in each hand picks up the ace in the right hand and making the "fake" throw apparently dropping the ace on the table. The left hand drops its Jack on the table and immediately it is picked up by the right hand which still contains the ace. This Jack is shown as in Figure 5. Again the "fake" throw is made, the Jack apparently dropping on the table, but in reality the ace does, the Jack still being retained in the right hand and is again shown and dropped on the table.

This final showing of the two Jacks convinces the spectators beyond a doubt that the first card dropped on the table is positively the ace.

### **THE BENT CORNER**

To prepare for this the cards are shown face up as in Figure 7. The ace now in the right hand, performer, while calling attention to the two Jacks touches them on the table, using the ace as a pointer as in Figure 8. During this maneuver, the corner of the ace is bent up slightly. The performer does not call attention to it or even notice it, but proceeds to deal the cards this time making a fair throw and of course the spectators this time easily find the ace and also discover that the odds are now in their favor, as somehow the corner of the ace has become bent and they can easily find the ace from now on.

In the deal this time one Jack is held in the right hand while the ace and other Jack are alternately dealt on the table a time or so. This gives the performer ample time to place a duplicate bent corner in the Jack in the right hand. This action is shown in Figure 10. The middle finger holds the center of the card and the tip of the third finger presses down on top of the card while the little finger catches the corner of the card and bends it up.

**Note:** We have never known an amateur monte dealer who could do the bent corner properly, owing to the difficulty of crimping the corner of the Jack with the little finger. We are giving here for the first time Dick Jacob's own method of crimping which is simple and easy of execution. This one move will make the bent corner effect available to any one who has this manuscript. The card is picked up as in Figure 10. One of the other cards is picked up in left hand and as the spectators' attention is drawn to that card the Jack in the right hand is momentarily laid on the table. The forefinger holds the card tightly against the table while the thumb and second finger hold the ends of the card clear. The little finger pushes the corner up and the hand is immediately raised.

The ace is picked up under the Jack and the fake throw made, the Jack with the bent corner falling on the table. The bent corner on the ace is straightened out and the ace dropped on the table with the other cards. Figure 11 shows the corner being straightened. The third finger tip curls under the card while the little finger tip presses down on the corner.

**Remember, all moves in this effect are deliberate, especially not quick or jerky.**