

## MIRACLE CARD CHANGES

Nothing **in** the whole realm of card magic is as startling as the changing of one card **to** another. Now to a layman it matters not whether the Top Change, Double Lift, Mexican Turnover, Glide, Palm, Side Steal or the Second or Bottom Deal is used **to** accomplish the change as he is **only** interested in the overall effect, or **so** the average magician would argue. However, we are of the opinion that while basically the end result is the same, that is, one card changing to another, the effect on the person or audience is in direct proportion to the method used. This effect **is** also dependent on the presentation which is closely allied **to** the knowledge of the audience. In other words, changing a card by means of the top change, while informed cardicians are the onlookers, is bound to get less of a rise from them as compared to that of a layman. Of course, the cardicians in question may appreciate how well the top change **is** accomplished. **On** the other hand, should a layman happen to see what the cardicians see, he will only say, "I saw **how** you did that. That was one time the hand wasn't quicker than the eye."

Naturally the argument to be expected **is** Who cares about getting reaction from magicians. This type of attitude usually comes over into the tricks that are performed for the layman with the result that these souls seldom, if ever, get **to** witness effects accomplished by the better methods or techniques. In turn, the performer falls into the erroneous belief that one method is as good as another when actually he has not fairly given his audience any choice; therefore, **in** reality he is not getting the most out of **his** effect. Only when one has performed several methods of any effect can he then gauge by the audience reaction as **to** which method **is** giving him the best results.

With this in mind it **is** suggested that the cardician try the methods here described. We know that the magicians unfamiliar with the secret of their technique will be floored by them while the laymen will instinctively sense they have witnessed a high calibre of card magic.

## MIRACLE CHANGE NO. 1.....

Effect: **A** card held in the right hand is shown, then placed face down on the table. **A** spectator turns over the card and it **is** found to have changed.

**As** almost all these methods are dependent on a single basic move, we will explain it first, then follow with the various handlings of the sleight.

Step 1. Hold the deck face down in the left hand as for dealing with left thumb across middle of deck.

Step 2. With the right forefinger, seem **to** lift a card by the lower right corner. Actually the right forefinger **lfts** two cards, then turns them face up as a single card. This is, **of** course, the familiar double lift and any other method outside the one suggested may be used.

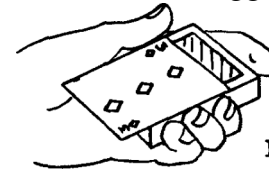


Fig. 1

Step 3. **As** the cards are flipped face up, they are made to fall in an in-jogged position. See Fig. 1. The cards are thus displayed momentarily.

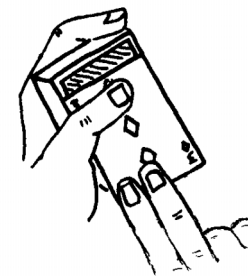


Fig. 2

Step 4. The right first and second fingers now grasp the cards **by** the lower non-index corner, fingers on the face of card and right thumb below. The right third and fourth fingers are curled in towards the palm. The left thumb **is** across the face of cards to more or less keep them in position. See Fig. 2.

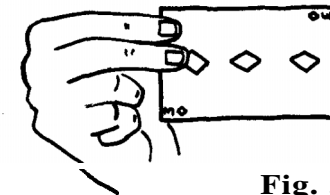


Fig. 3

Step 5. The cards are now **lifted** off the pack and displayed **as** apparently a single card **as** shown **in** Fig. 3. Note third and fourth fingers are **curled** in towards palm **of** hand.

Step 6. The right hand **now** placed the cards face down against the **table** as in Fig. 4. At this point **naught** as yet has **take** n place except that now the right third and fourth fingers move out and are now lying in line with the first **two**.

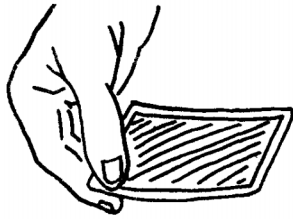


Fig. 4

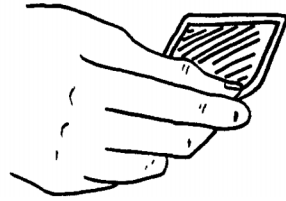


Fig. 5

Step 7. From the audience view they see what is shown in Fig. 5 at this stage.

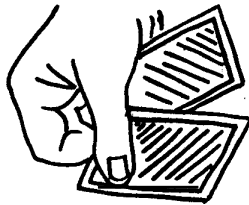
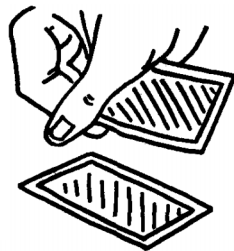


Fig. 6

Step 8. Right here the actual sleight starts to take place. The right fingers, pressing on the face card, move inwards towards the palm while the right thumb moves the top card of the two forward. Fig. 6 depicts the action here.

Result will be that a single card is face down on the table while the right hand will be more or less formed into a fist as shown in Fig. 7. At this time the right forefinger and thumb will have the original card nipped by the upper left corner while the upper right corner will be digging into the right palm.



7

Step 10. The right thumb now curls down over the upper left corner of the card. This leaves the right fingers free to straighten out. Naturally the card continues to be held between tip of thumb and base of palm as in Fig. 8.

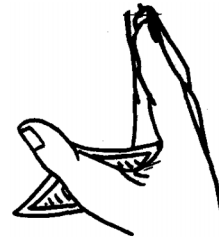


Fig. 8

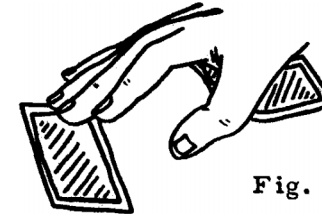


Fig. 9

Step 11. As the right fingers straighten out, the right arm moves backwards. This results in the right fingertips touching the upper right corner of the tabled card. Fig. 9 shows the right hand completely straightened out and touching tabled card.

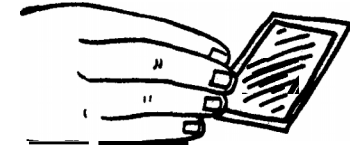


Fig. 10

Step 12. During the whole action, the side of right hand must touch the table. At the conclusion of the sleight, the picture the audience gets is that shown in Fig. 10.

The above, then, is the basic move and from here in, we will describe methods of performing it whether seated or standing as well as unloading the palmed card.

#### METHODNO. 1.

This method is for when one is seated at the table. After the sleight and just before effecting the change, as far as the audience is concerned, the hand can be shown devoid of any cards.

Step 1. Follow all the Steps from 1 to 6 inclusive as already explained and illustrated in Figs. 1 to 4.

Step 2. In placing the card against the table, as per Fig. 4, it must be placed nearer the edge of the table as this is important for what is to follow.

Step 3. Continue with Steps 7 to 12 inclusive, Figs. 5 to 9 inclusive, which are details of the actual switch.

Step 4. Because the card was originally placed near the edge of the table, the palmed card will automatically end up hanging past the table edge as shown in Fig. 11. TMs position is attained as the right fingers straighten out while

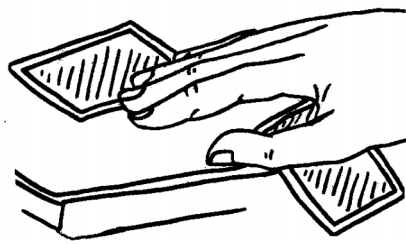


Fig. 11

the right arm moves back as described in Step 11 of Miracle Change No. 1.

Step 5. It is only necessary to release the pressure of the right thumb when the card will fall into the lap.

Step 6. As soon as the card falls, the right hand moves the card towards the center of the table. Later the righthand is shown empty in a gesture.

Step 7. It only remains to show the tabled card has now changed to another. This is done by using the right hand to slowly turn over the card. In the meantime, the left hand, deck still in hand, moves to the lap to retrieve the card to the top of the deck. One can see that timing here is most important but at the same time not too difficult.

METHOD NO. 2..

Seated or Standing at Table:

Step 1. Once more all the previous identical Steps are run thru to effect the change except that the pack is on the table during the actual change. In other words, only the card is in the hands at the time.

Step 2. Begin by lifting two cards at the back end of the deck with the right thumb. Take the deck with the right hand at the same time maintaining the two card break at the back. See Fig. 12.

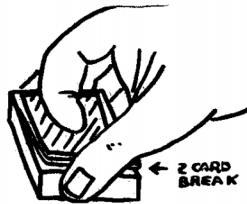


Fig. 12



Fig. 13

Step 3. From a height of about six inches, dribble the cards face downwards onto the table as shown in Fig. 13 which is the 'Dribble' in action.

Step 4. Continue until only the double card is left in the hand. This becomes an easy matter due to the original break at this point.

Step 5. The card(s) from the right hand is now placed face up into the left hand. This enables the right hand to obtain the correct grip in readiness for the change.

Step 6. Having taken the card, the right hand places the card face down on the table but in front of the deck as shown in Fig. 14. How far in front of the deck will become evident after the first trial of the next move.



Fig. 14

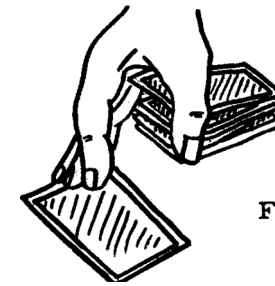


Fig. 15

Step 7. The secret moves, necessary or the exchange, are now made and it will be noted that following the original instruction of straightening out the right fingers and moving right arm back, that the palmed card will come at a point exactly over the top of the deck as in Fig. 15.

Step 8. Naturally the palmed card is released to fall on top of the pack. Due to the fact that the cards are not perfectly squared after the 'Dribble', it will not matter if the released card does not fall flush.

Step 9. Once the secret maneuver has been accomplished, the right hand moves towards the left hand. Both hands are more or less rubbed together. Next the pack is picked up by the right hand and placed into the left.



Fig. 16

Step 10. The left thumb ruffles the corner of the deck above the tabled card as shown in Fig. 16. Later the performer with his right turns over the tabled card to show the change.

Step 11. Naturally the above method can be used whether the cardician is seated or standing at a table.

METHOD NO. 3...  
Standing or seated:

Step 1. In this case the pack **is** at all times in the left hand.

Step 2. Execute all the moves for the change that Leave the original card in the rear palm of the right hand.

Step 3. The right hand with palmed card moves back towards the left hand until the palmed card is beneath the left thumb and above the pack as shown in Fig. 17.

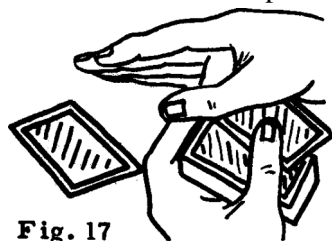


Fig. 17

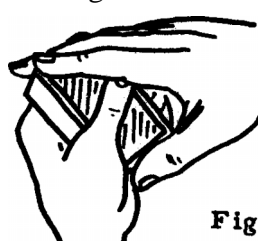


Fig. 18

Step 4. The left thumb now presses down on the palmed card, thus taking it onto the top of the deck. In the meantime the right hand immediately moves over the ends of the pack in a squaring motion as in Fig. 18 which also aids the adding of the card as well as squaring it with the others.

Step 5. The performer or spectator can turn over the tabled card to show the change. This, of course, depends on the particular manner in which the change is utilized.

METHOD NO. 4....  
Platform:

Step 1. In this case the performer will be standing, with perhaps a table or card stand on his left.

Step 2. The pack **is** held face down in the left hand while the card is displayed in the right hand.

Step 3. The performer now seemingly transfers the card face down to the left hand. What actually happens is that the cardician turns towards the left, right side now faces audience, at the same time the exchange move **is** executed



Fig. 19

This move leaves the original card in the palm while the left hand takes the card by the ends as in Fig. 19.

Step 4. Right hand now remains stationary letting the fingers assume a normal, slightly curled, condition. In the meantime, the left hand moves towards the card stand to place its card, back out, against it. Fig. 20 shows the view as seen by the frontal audience.

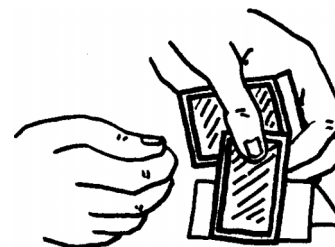


Fig. 20

Step 5. The left hand, after letting go of its card, moves back to the right hand and the card from right hand is added to the top in the way already shown in Figs. 17 and 18 of the Third Method.

#### A VARIATION WITH EFFECT.....

Quite a lengthy title for a card effect but we feel that what is about to be described has several new ideas incorporated in the routine. First, let us give the effect in pattern.

"What **is** your favorite card?" asks the cardician of a spectator. "The Ace of Spades, you say? Very well, I will cut the Ace of Spades to the top and place this paper clip on it for identification. Will you please also select a card and remember it? Now here we have your favorite card, the Ace of Spades with the clip on it. Will you please keep your eye on it. Now, for the first time, will you let me know the name of the card you selected? The Six of Hearts? Why, that **is** your favorite card with the paper clip on it." Here the paper clipped card is turned face up. It is the **Six of Hearts**.

Besides the innovation of actually changing the card while the clip is on it, a new idea is that of getting another card secretly clipped with the first although only one **is** clipped to start.

Step 1. Have a paper clip handy of the type pictured. (Fig. 21) A spectator is requested to name his favorite card.

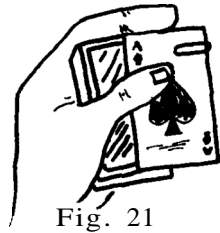


Fig. 21

This card is cut to the top and openly turned face up.

Step 2. In the example, the Ace of Spades is the favorite card. The paper clip is placed near the upper non-index corner of the Ace as shown in Fig. 21. Note that the clip must be in the correct position for the move to be successful. Do not

place it at center but above the center, yet not to close to the upper corner so as to leave room for the right fingers to grasp this corner.

Step 3. Turn the Ace of Spades, or any other favorite card, face down on top of the pack so that the paper clip is now at the upper left corner.

Step 4. The pack is proffered for a spectator to peek at a card and the break maintained by left fourth finger. Later the card is stolen by means of the Side Steal into the right hand.

Step 5. The right hand now replaces the card on top but in such a manner as to go under the clip. This is accomplished by the right palm pressing the stolen card flush onto the top of the pack while the left fingers drag the card onto the pack and eventually under the clip. The action is shown in Fig. 22 as the card is about to be loaded into the clip. The left thumb on side of deck prevents clip from being pushed off original card.

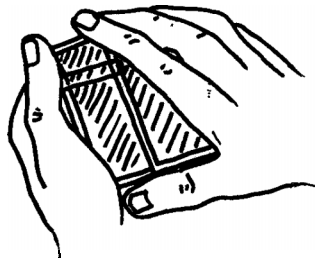


Fig. 22

Step 6. Both hands now square the pack to further insure the now two clipped cards of being aligned.

Step 7. Immediately after, the top card is flipped face up to show the Ace of Spades again.

Step 8. The right fingers grasp the card at the same corner that is occupied by the paper clip.

It is thus displayed being held in the now familiar change grip.



Fig. 23

Step 9. The right hand now places the card face down on the table; however, the change move is made when it will be found that while the original card goes into the right palm, the paper clip will remain, without moving, on the selected card. Fig. 23 shows the change of cards. Note that clip stays on the upper card which is the selection or hidden card.

Step 10. The palmed card can, of course, be disposed by any of the methods already explained such as in the lap or on the deck. Naturally the clip method can also be used for platform work.

Step 11. It remains now to finish as per the effect with the clipped card now being shown as the selection.

#### MIRACLE CHANGE NO. 2....

This change is ideal when standing and working away from all tables. While the methods and ideas of the First Miracle Change are strictly our own; however, the one to follow is based on an idea of Tenkai's from his Manipulative Routine published by Abbott's Magic Co. In the original manuscript he utilized the idea to produce a card after seemingly throwing away the last card; however, we have used it as a color change and added a method of unloading the hidden card to leave one free to clearly show the changed card. Later, after meeting Tenkai personally, we found that he also used the move to effect a change of cards. This still left us our own handling as well as a method of unloading. These are to be described now.

Step 1. The right thumb at back lifts up two cards secretly. These two cards are then moved over the side of the deck and are then held in place by the left thumb as in Fig. 24.

Step 2. The left hand turns back upwards and tosses the two cards as one, face up, into the waiting right hand as in Fig. 25. Note that the cards fall into a sort of mechanics dealing position in the right hand with the index corner coming between first and second fingers.



Fig. 24

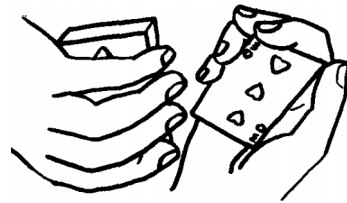


Fig. 25

Step 3. The left hand now drops to the side with the pack in hand as the right hand displays the face up card.



Fig. 26

Step 4. The right forefinger now curls under the **two** cards as in Fig. 26.

Step 5. The right thumb releases its hold on the right side of the cards with the result that the cards end up being clipped between the sides of first and second fingers. The lower right corners should be touching the palm at its base and the cards face the floor. See Fig. 27.



Fig. 27



Fig. 28

Step 6. With cards clipped as shown in Fig. 27, the right hand keeps turning until it is back up and the edge of card is facing the audience as per Fig. 28 but looking at it from the side, the position of the card is still as shown in Fig. 27.

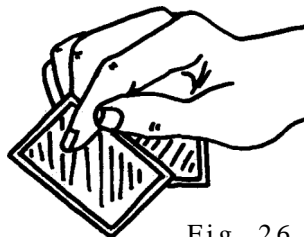


Fig. 26

Step 7. Press the right first and second fingers close together. **Now** move the right forefinger forward by merely straightening this finger. This will result in the top card pivoting forward as illustrated in Fig. 29, a side view. Remember the other fingers remain curled

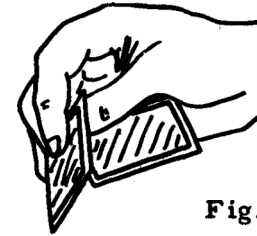


Fig. 30

during this move.

Step 8. Once the top card has moved forward enough, the right thumb goes between the **two** cards and by pushing forward further, forces the top card out to the front until it arrives at the position depicted in Fig. 30. This is the left side view.

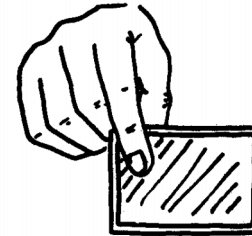


Fig. 31

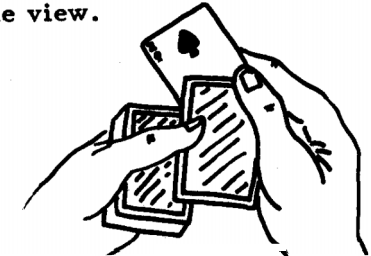


Fig. 32

Step 9. From the front the hand looks to hold a single card as in Fig. 31. The front card conceals the card still in back of it.

Step 10. The left hand, which has been idle at the side, now starts to move up. At the same time the right hand turns at the wrist. Both hands now move towards each other until they almost meet. It is at this time that the rear-concealed card will be above the deck as in Fig. 32.

Step 11. The left thumb pulls the concealed card onto the pack while the right hand moves forward in a gesture during which some remark appropriate to the effect at hand is made.

Step 12. As only one card remains, the right hand can be shown freely when displaying the changed card.

Some may prefer to turn to the left to conceal the switch of cards. This is a matter for performer to decide; however, we have found after much experimentation that the method outlined gives the best results at close quarters. The card can even be placed on the floor or under a spectator's foot and he will not see the change if properly executed.

We will now go into Miracle Change No. 3.

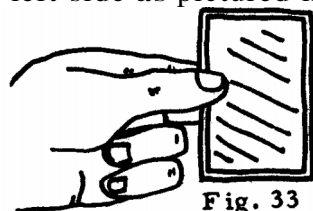
### MIRACLE CHANGE NO. 3.....

At this time we will go back to a card change entirely our own. With it we will also describe a couple of effects. **This** change is made without the pack in the hands. It is **made** standing and after the change, the hands are empty except for the card. We have demonstrated some of these methods and effects to the top experts of the country and have never failed to get that favorable reaction which implied that they weren't quite sure as to the method used. This, of course, has been mentioned to sell you on the move.

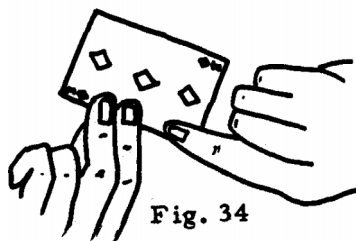
Step 1. Lift **off** two cards as one with the right hand. Place the deck aside with the left hand.

Step 2. Transfer the **two** cards, supposedly a single card, to the fingertips of the left hand. Cards are held face down.

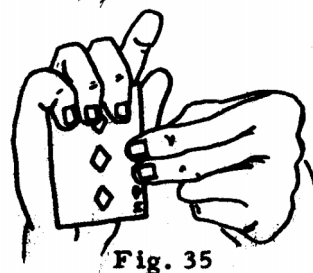
Step 3. The left fingers hold the **two** cards by the center of the left side as pictured in Fig. 33.



Step 4. The left hand now turns the card face towards audience while the right forefinger points to its face as in Fig. 34. Note right forefinger is touching non-index corner.



Step 5. The left hand now starts to turn the cards face down at the same time the right second, third and fourth fingers curls around the top end of the card causing the tips of these fingers to come in contact with the face of the card. The right forefinger remains straightened during this as in Fig. 35 which is more or less a bottom view.



Step-6. These right fingers bend at the first joint almost at right angles, at the same time the right hand moves forward. It will be found that the face card will move also as it becomes clipped in the first crease of the right fingers,

See Fig. 36 showing the face card in the act of being stolen.

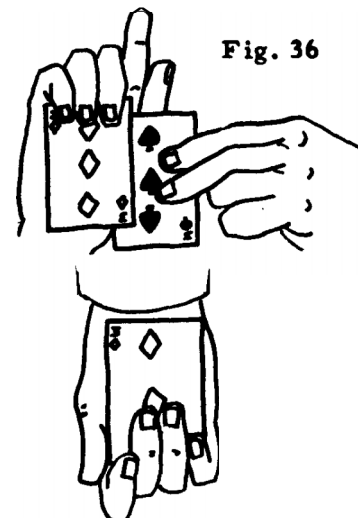


Fig. 36

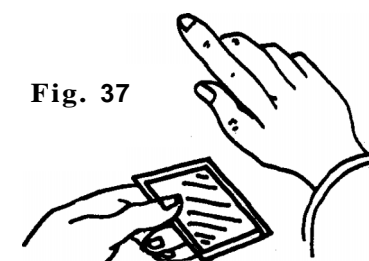


Fig. 37

Step 7. The right hand continues moving forward in a pointing gesture, thus completely stealing the card as viewed from the top in Fig. 37 which also shows the relation of both hands to each other.

Step 8. The right hand now drops to the side with card still clipped as originally stolen.

Fig. 38

Step 9. It will be found that the clipped card is directly beneath the sleeve. Not only that, but because it is rather high in the hand, it is very near the sleeve. See Fig. 38, a back view of the situation.



Fig. 39

Step 10. The right fingers now curl upwards moving towards the right wrist. This results in the card being pushed, for a greater part of its length, into the right sleeve as in Fig. 39.

Step 11. The right hand moves upwards now, still keeping the card in position as of Fig. 39 until the right arm is almost perpendicular. It is at this time that the right fingers release their hold on the card to let it fall into the sleeve. See Fig. 40.

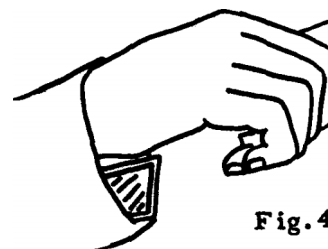


Fig. 40

**Step 12.** The performer's body turns **slightly to the left** during the time the right arm goes up. The left hand also moves upwards to bring the card it is holding to about shoulder height.

Step 13. The right hand approaches the card held in the left hand. With the right forefinger, snap the card on its back. See Fig. 41.

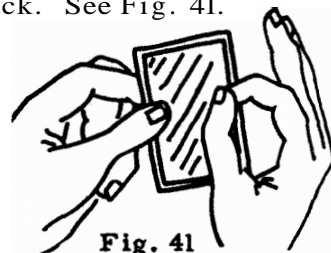


Fig. 41

Step 14. Right hand now takes the card by the lower corners as in Fig. 42. Left hand is omitted but at this stage it is still alongside.



Fig. 42

Step 15. Snap the card face towards yourself by releasing the corner of the card that is held by the right second finger. The card should end facing performer and held by the lower index corner.



Fig. 43

Step 16. Transfer the card back into the left fingers. The right hand slaps the face of the card with the back of the right fingers and both hands end up with palms showing as in Fig. 43 with performer's body turned slightly towards the left. Keep the right arm up for the time being until the emptiness of the hands have been emphasised.

Step 17. **Toss** the card down with the left hand while the right assumes a normally bent position

**at the waist.**

Step 18. **To** unload the card from the sleeve, the right hand **can** be dropped to the side and **the** card retrieved. Later it is added to the top of the deck **as** the cards are scooped off the table.

Step 19. **An** alternative method which, incidentally, is used in a later routine, **is** to pick up the pack with left hand, then transfer it to the right hand.

Step 20. The right hand holds the pack from above but **as** the right hand drops to the side, the right fingers straddle the pack **as** shown in Fig. 44 with the right thumb moving also to the side, thus leaving the whole back end open.



Fig. 44

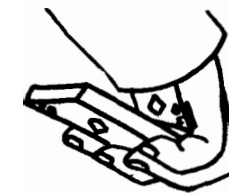


Fig. 45

Step 21. It will be found upon dropping the right hand that the card will fall from the sleeve and onto the deck as pictured in Fig. 45.

Those are the basic mechanics of the change which we will dub the 'Sleeve Change' in referring to it during the routines to follow.

#### **A MULTIPLE EFFECT.....**

Effect: Performer shows **two** cards. One is placed face down on the table, the other **is** held in the hand. **A** moment later the card in the hand has changed to the one originally placed **on** the table. The card that was in the hand **is** now produced from the pocket. Oh, yes — the tabled card turns out to be a card that was previously selected.

Step 1. Have a card peeked at and noted by one of the company. Control the card to the top by means of the Side Steal or any other method preferred by yourself.

Step 2. Turn to another spectator and request him to help you remember two cards. Upon receiving an affirmative, immediately do a Double Lift. (Hit Method Technique explained in Future Classic)

Step 3. Spectator is asked to remember this card. **It is** turned face down, then dealt onto the table. Actually the originally selected card **is** now on the table while the card just noted, remains **on** top.

Step 4. We will assume that the audience sees the tabled card **as** the Ten of Diamonds. Actually this card will still



be on top after the Double Lift.

Step 5. Make a second Double Lift disclosing a second card to be noted. Let's again imagine that this card is the Seven of Clubs.

Step 6. The **two** cards, as one, are taken by the right hand while the left hand places the pack aside. The card from right hand is then transferred to the left hand.

Step 7. At this stage the left hand hold the cards in readiness for the 'Sleeve Change'.

Step 8. The right hand points to the face of the card, held by left hand, as per instruction, for the Sleeve Change, just previous to stealing of the face card.

Step 9. The right hand steals the face card as it moves to touch the tabled card. Fig. 46 shows the position of both hands in relation to the cards.

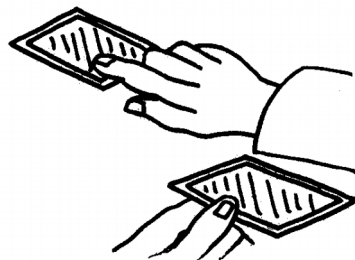


Fig. 46

Step 10. The right hand drops to the side, sleeves the stolen card, then comes up to take the card from the left hand in the manner prescribed in the 'Sleeve Change

Step 11. Show that the card in the hand is the one previously placed on the table. Show hands unmistakably devoid of any other cards.

Step 12. Drop right hand to side, retrieve card from sleeve, then produce from right coat pocket. Place this card face up alongside the first one.

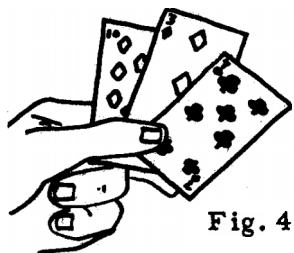


Fig. 47

Step 13. Pick up the tabled card, turn it face up, place it between the other **two** to display them as shown in Fig. 47.

The following brief patter presentation for the above will perhaps clarify the effect that is to be obtained.

Step 1. "Will you please peek at one card and remember it? Thank you."

Step 2. "I want someone to help me remember **two** cards. You see I have a poor memory; therefore, will **you** keep a picture in your mind of this Seven of Spades? I shall place it **on** the table for the time being."

Step 3. "This second card in my hand is **the Four of Diamonds**. **Now** let's see how good are our retentive powers."

Step 4. "The Four of Diamonds is clearly in my hand but does anyone remember the card **on** the table?"

Step 5. "The Seven of Spades, you say? I am afraid not. That card **is** here **in** my hand."

Step 6. "The Four of Diamonds **is**, of course, here in my pocket."

Step 7. "What **is** that? What about the card on the table? Why that is your selected card."

**As** one can see from the brief patter, that the effect **is** not long-winded but very startling.

The second effect is actually a climax to any Three Card Monte routine; however, we have described it **as** a single item.

#### FOLLOW THE ACE... ..

Effect: **A** spectator **is** asked to follow the Ace of Spades but finds himself behind the eight ball instead.

Step 1. Secretly **manage** to locate and sleeve any card with a value of eight. This **is** in your right sleeve.

Step 2. Have a spectator remove the two red Aces from **the** pack plus the Ace of Spades.

Step 3. Hold the three cards openly to **show only** three of them and openly place the Ace of Spades **in the center**. Hold these in a straddle position similar to **Fig. 44**.

Step 4. Have the spectator examine your right coat pocket. At the same time the right hand is raised to aid spectator in doing this.

Step 5. Have same **spectator now** shuffle the pack; however, while he is busy shuffling the cards, you drop your right hand with the three Aces to your side. This causes the card from the sleeve to fall atop the three cards in a manner similar to Fig. 45.

Step 6. Have spectator place the pack, face inwards, in your right coat pocket.

Step 7. Holding the three cards face down, really four, do a Double Lift to show the first red Ace. The Double Buckle can be used here in lieu of the Double Lift. (See 'The Cardician' in chapter on the Buckle.)

Step 8. Turn the two cards face down and deal the supposed red Ace to your left on the table. Actually the eight spot goes here.

Step 9. Another Double Lift (or a Single Buckle—See 'The Cardician') to now expose the Ace of Spades. Turn it face down and apparently deal black Ace face down to your right. Actually red Ace goes down but Ace of Spades remains in hand.

Step 10. Two cards remain, a red Ace and Ace of Spades, but spectators imagine it is the last card.

Step 11. Turn the two cards as one face up to show the last red Ace. Hold these cards face up in the left hand in readiness for the Sleeve Change.

Step 12. The following sequence of moves is important for a smooth steal of the Ace of Spades: The right forefinger touches the card on the left of table as you say, 'A Red Ace.' The right hand moves back and base of fingers touch the front end of cards as in Fig. 48. Naturally, the right hand is in proper position for stealing of the bottom card.

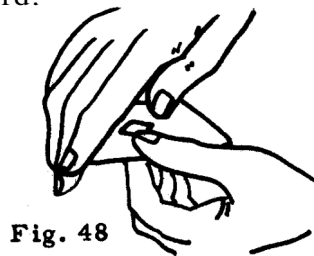


Fig. 48

Step 13. As the right hand touches the card as per Fig. 48, you say, 'A Red Ace.' Without any hesitation, the right hand with now stolen card moves to the tabled card on the right, touches it lightly as you say, 'And the Ace of Spades.\*\*'

20

Step 14. After touching the supposed Ace of Spades, card on right of table, the right hand drops to the side in readiness to sleeve the actual Ace of Spades.

Step 15. Having pointed out the position of each Ace, you now ask, "Where is the Ace of Spades?" As Spectator gives answer, you sleeve the Ace of Spades as you bring the right arm up to take the red Ace from left hand.

Step 16. The left hand turns over the card on the right, the obvious choice of the spectator, to show it is a red Ace.

Step 17. Transfer the red Ace from the right hand back to the left hand. Hold the red Ace face down in the left hand.

Step 18. At this stage a very obvious Mexican Turnover Switch is made of the red Ace in your hand for the tabled card. Naturally, spectator will assume that you now have the Ace of Spades in your hand; however, actually you have an eight spot.

Step 19. After the proper reticence to reveal the card in your hand, you do so as you sagely remark, 'I am afraid you have placed me behind the eight ball.'

Step 20. Under the surprise, the right hand is dropped to the side and the Ace retrieved. Later the Ace is loaded into the deck as the cards are removed. Ace will be reversed due to the way pack was placed in pocket.

Step 21. Naturally Ace of Spades being reversed in the pack, it only remains to show that it has been there all the time, although some may prefer to worry the audience by not reproducing the Ace of Spades.

Many years ago we showed Paul Rosini our method of getting the last few cards to the pocket. After having admitted that he wasn't quite sure what happened, we explained the modus operandi. All that Paul could say, in effect, was, 'I've been doing cards to the pocket for a long time but I never thought of using sleeving for the climax of the routine.'

There is, of course, a special handling when doing this, what we call, Climax Sleeving. While not in the category of Card Changes, we felt that as long as the subject is sleeving, we might as well throw this in for those who may

have read this far.

### CLIMAX SLEEVING.....

Effect: A card or several cards are placed in the left hand from where they vanish. Both hands are shown empty previous to reproducing these same cards from the pocket.

Step 1. The card to be vanished is held as in Fig. 49 which is the standard back palm clip except that the card projects outwards from the back fingers and the card faces the audience.

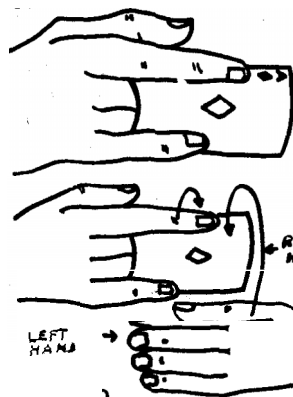


Fig. 50

Step 2. Both hands are now brought up to chest high, whereupon both hands start to revolve around each other. This action is depicted in Fig. 50. The arrows show the direction of movement.

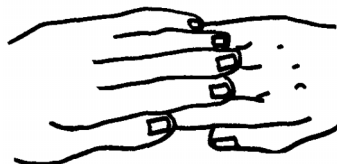


Fig. 51

Step 3. Suddenly the right hand with its card goes behind the left hand as in Fig. 51.

Step 4. Behind the left hand, the right middle fingers pivot the card so that it arrives in the front palm. The left fingers simulate the taking of the card. The position of both hands, after the pivoting of card, is as in Fig. 52. Note fingers and thumb of left hand are actually grasping right fingers.

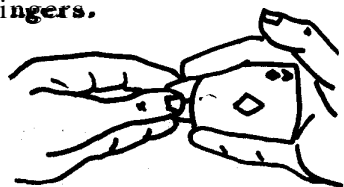


Fig. 52

Step 5. The right hand, with palmed card, drops to the side while the left fingertips are brought forward close to the mouth when they are breathed upon. During this, the right arm swings back and slightly

out of sight to cover the action of the right hand shoving the card further up the sleeve. Fig. 53 shows the body position of the performer at this time.



Fig. 53

Step 6. Right arm once more moves upward complete — its sleeving at the same time, to join the left hand again. Both hands are now shown repeatedly on both sides with hands in front of face as in Fig. 54.

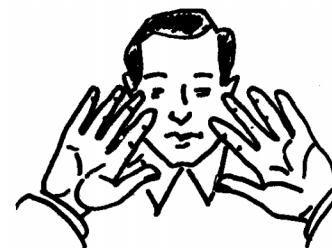


Fig. 54

Step 7. The right hand once more drops to the side while the left hand grasps left coat lapel.

Step 8. Slightly open the coat on this side, at same time the head inclines towards it as if looking inside.

Step 9. The right hand, which by now has reclaimed the card, reaches behind the coat and seems to produce the card, or cards, from that side.

Step 10. The card is tossed out to audience for the climax.

It is evident that we have only scratched the surface possibilities of the various changes herein. Effects such as unbelievable transpositions, ambitious card routines, vanishes, changes, etc., only limited by the imagination of the cardician who puts them to use.

As an example, an astounding 'transposition **is** possible by mastering Miracle Change No. 2 with both hands. In this way one hand seems to hold, let us say, the Ace of Spades while the other has the Ace of Hearts. Of course, behind the Ace of Spades is a duplicate Ace of Hearts while behind the visible Ace of Hearts is the duplicate Ace of Spades.

**Of** course, both Aces are displayed one in each hand. The hands are held far apart and placed on **two** stands. Naturally the Change moves are made with the result that the opposite cards end up on the stands. The cards that are now **in** the palm are disposed of behind the stands. This will be found easy of accomplishment as a trial will show and both hands are **now** free of cards.

All that remains is to build up the effect, then later show the amazing transposition that **has** taken place.

**This** now brings **us** to the conclusion of our first chapter on "Revolutionary Card Technique".

Cardially yours,

Edward  
Marlo