

richard kaufman



SECRETS
DRAUN
FROM UNDERGROUND

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Richard Kaufman

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SECRETS
DRAUN
FROM UNDERGROUND

The Wonderful Magic of Steve Draun

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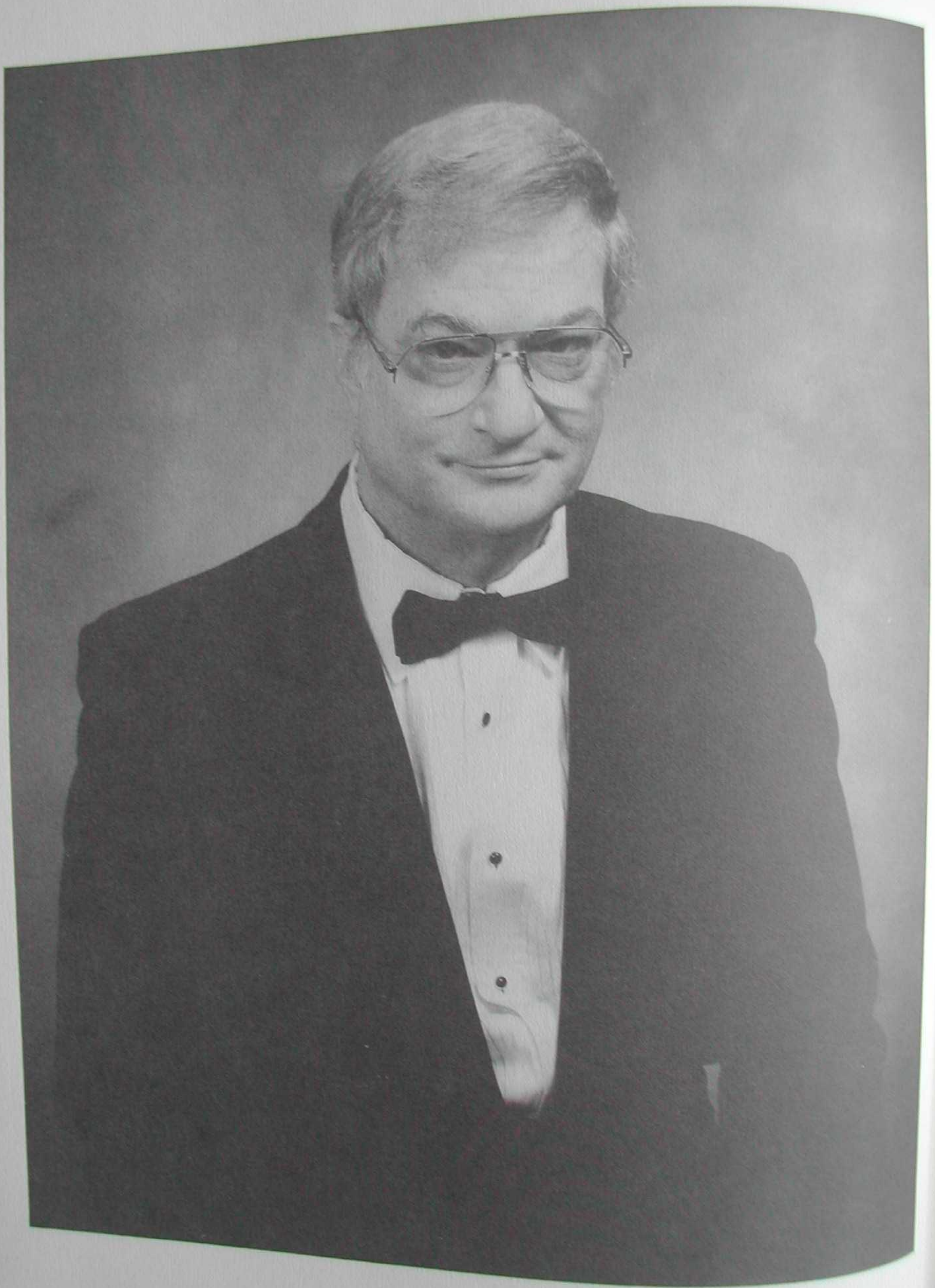
● *All The Best Books On Magic* ●

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For the ones I love most: my wife, Sherry, and my two sons, David and Colin



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FOREWORD

Some random thoughts about Steve Draun:

We met in 1970 and have been friends ever since.

He introduced me to Edward Marlo and, with his influence, stimulated a magic dialogue that we've had for twenty years.

He is the only person I know that learned most of his early magic from books without seeing someone else perform it. He even learned the Faro Shuffle this way.

Steve is well-read in magic and is an ardent student.

He has a good eye for effects from just reading.

He loves moves and loves to practice.

He handles cards, coins, balls, and linking rings flawlessly.

He knows his angles expertly and fools everyone.

He is very opinionated regarding magic theory and challenged Marlo about credits in an adversarial relation. Incredibly, he got away with it while always being Marlo's friend.

He has been my technical mentor.

As an aside, we have made wagers on the most incredible things. One that comes to mind is that Steve bet me that Evel Kinevel would die in the Snake Canyon. Needless to say, I went on a ten-year winning spree that was fabulous—most of the time he picked the favorites. Lately we are still betting, but the pendulum is swinging in his direction.

He is fun to be around, session with, and watch do magic.

I strongly suggest that you learn his techniques and apply them to your magic, or learn his effects, because with them I guarantee that you will fool everyone.

David Solomon

INTRODUCTION

Since the major part of the material in this book was developed from the time I first arrived in Chicago in 1969, I feel it is only fitting that I tell the reader a little about the magicians that have influenced me. For the past couple of decades, I have been a member of an informal group that meets on Saturday afternoons wherever Ed Marlo used to hold court. Among the other members were:

David Solomon: Not merely a Marlo student, but a graduate with honors, Dave was as close to the master's work as anybody. That Dave thoughtfully absorbed Ed's approach and attitude is apparent in many of the tricks he has contributed to books and magazines. He has been a great friend and real influence in my magic.

Simon Aronson: Who or what inspires this magician is beyond me. Although a member of our group from the beginning, he has taken a different path. His magic leaves no clue with which to uncover its diabolical secret. If you are addicted to getting fooled, and you're ever in Chicago, look up Simon.

Bill Malone: The only member of the table never to have worked for a living! Bill has always done what he loves most, a zany but technically demanding brand of professional magic. I've known him since he was the youngest member of the Saturday session. I thought he was just another kid playing magician. How was I to know that his wild talent and determination would make him one of the best entertainers in the business.

John Bannon: John is the newest member of our group. His books and lectures are known to most of you. I believe the reason for the popularity of John's work is the strong simple plots and direct easy methods common to so much commercial magic. His friendship and generous help with this book are appreciated.

Joel Brash: One of the original members of the session, Joel was the first to turn full-time professional. In the early days I was Joel's mentor, but now that I've taken up restaurant magic the tables are turned. Joel's willingness to share his vast experience in this field has been a great asset to me.

There were others who authored books or gave lectures such as Allan Ackerman, Randy Wakeman, and Don May. And now we come to the man who started the whole thing: Edward Marlo. Being with Ed was like being with a hundred cardmen! He could answer any question and solve any problem. He was very generous with his

knowledge, clarifying his own writing for any and all who asked. A good deal of the material in this book was inspired by Ed's work.

In 1987 I asked Ed to write something to introduce my lecture notes (in which a number of the items in this book originally appeared). The following is portion from the foreword of those notes:

Not too many people have heard of Steve Draun although he is quite well known among those in the inner circle of magic. Those who have had the good fortune to see him perform have witnessed some excellent magic as compared to the obvious finger flinging of so-called experts. This does not mean that Steve does not do sleights, but rather that the sleights are subdued, thus making a sleight-of-hand effect appear sleightless.

Steve is very discriminating in his choice of methods and effects. All the effects are direct and their plots are easily understood by laymen or magicians, but their methodology is skillfully concealed from even the most knowledgeable expert.

Marlo and I did not consistently see things eye to eye. I have always been aware of Ed's critics. Unfortunately he did nothing to dissuade them from their carping. One Saturday I listened to him complain about another author's lack of credits and I reminded him that his book *The Action Palm* contained **no** credits at all. He replied that **his** book didn't need credits. I recall from my youth a quotation from Samuel (Dictionary) Johnson: "A man of genius has seldom been ruined but by himself."

Ed was a controversial magician, but after time has sifted and distilled his massive contribution, I believe he will be remembered as the most significant influence in card magic in the twentieth century.



At this point I'd like to explain a little about my approach to card magic and the guide lines used to create the material in this book. First of all, in my opinion, if you are still using old techniques like those found in classic books such as *Expert Card Technique* or *The Expert at the Card Table*, you are using inferior handlings. Please do not misunderstand, I am not disparaging these old books, and many of the methods and effects are great and I have learned much from them, but we have not all been sitting on our hands for the last fifty or hundred years. *The sleights have been improved.* So if it's the best technology you're after, read the most advanced, modern literature.

There are many moves in card magic that require both hands to be on the deck at the same time. The usual excuse for this is to square the pack. The trouble is that the pack is probably *already* square. The moves I refer to are: palms, passes, glimpses, reverses, get-readies, etc. This excessive squaring is not at all surprising when you consider the standard text most of us learned from. For example, I have before me a copy of *Expert Card Technique*. It has four chapters on palming, with a total of twenty-six methods. Eighteen of these methods suggest squaring as the cover! It is not my intention, at this point, to offer substitutions, but the book you are reading has many two-handed moves, none of which use a squaring action on a

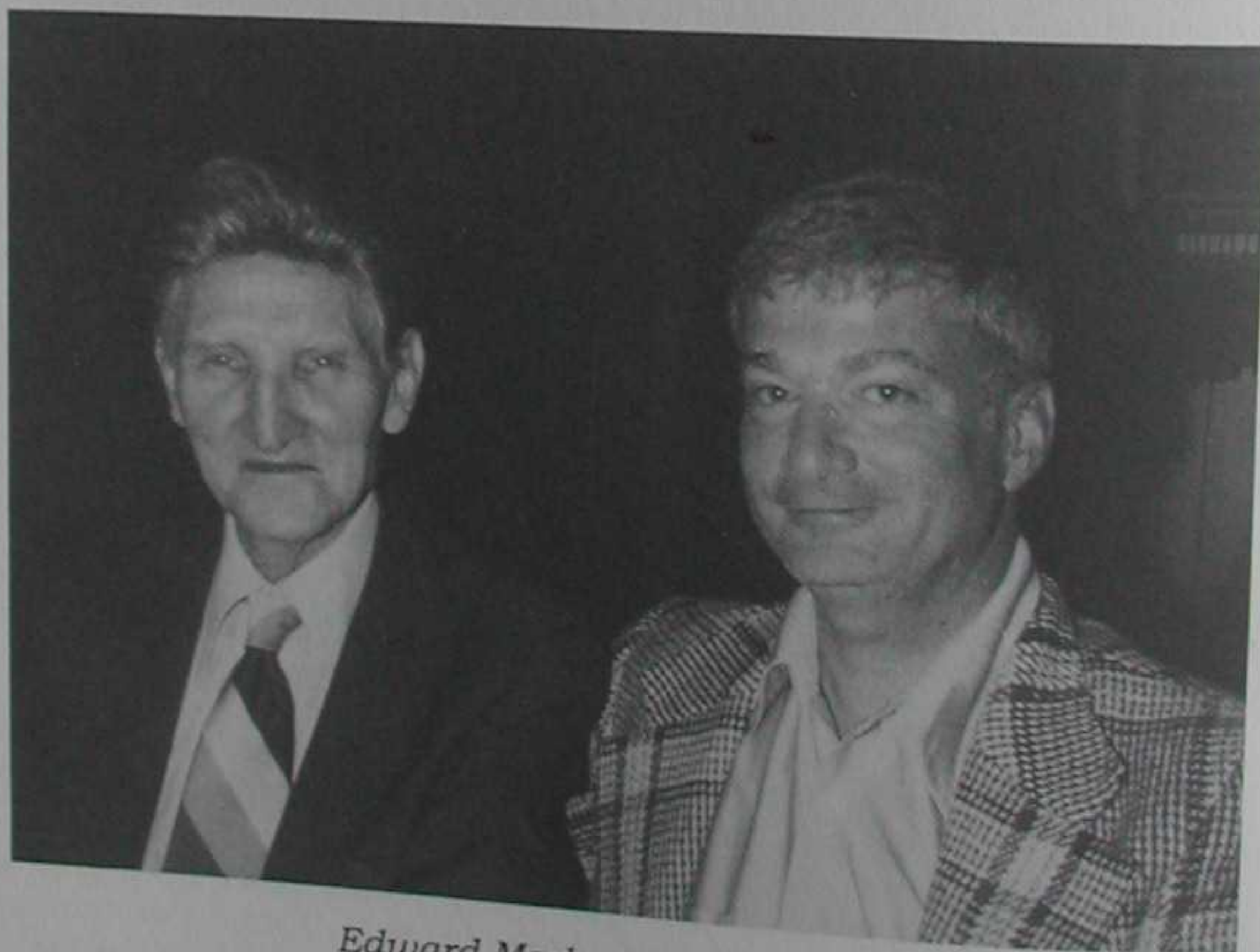
squared deck. In my opinion, if you would start now to expunge from your technology the action of squaring a squared deck your card handling will become more efficient and deceptive.

Finally, when it comes to palming, it is a personal quirk of mine not to hold out. I mean by this that I prefer to move **directly** from one packet to the other or from the deck to the pocket or wallet, card box, etc., rather than keeping cards in the palm even for a few seconds. I am not suggesting this is the only way, but that it's my way. I have seen some fine magicians hold out with great success, but I think you'll find that the procedures in this book will deceive anyone.

This book is Richard Kaufman's idea, and I'd like to take this opportunity to thank him. Without his prodding and patience, I would have been satisfied with a set of lecture notes instead of the finer presentation afforded by a real book.

As I write these last few lines I look around the room and see a lifetime collection of hundreds of magic books and realize that I don't know hundreds of tricks. Obviously some of these works did not have much meaning for me. I can only hope that somewhere in these pages you'll find something of lasting value.

Steve Draun
Chicago
March 22, 1993



Edward Marlo and Steve Draun

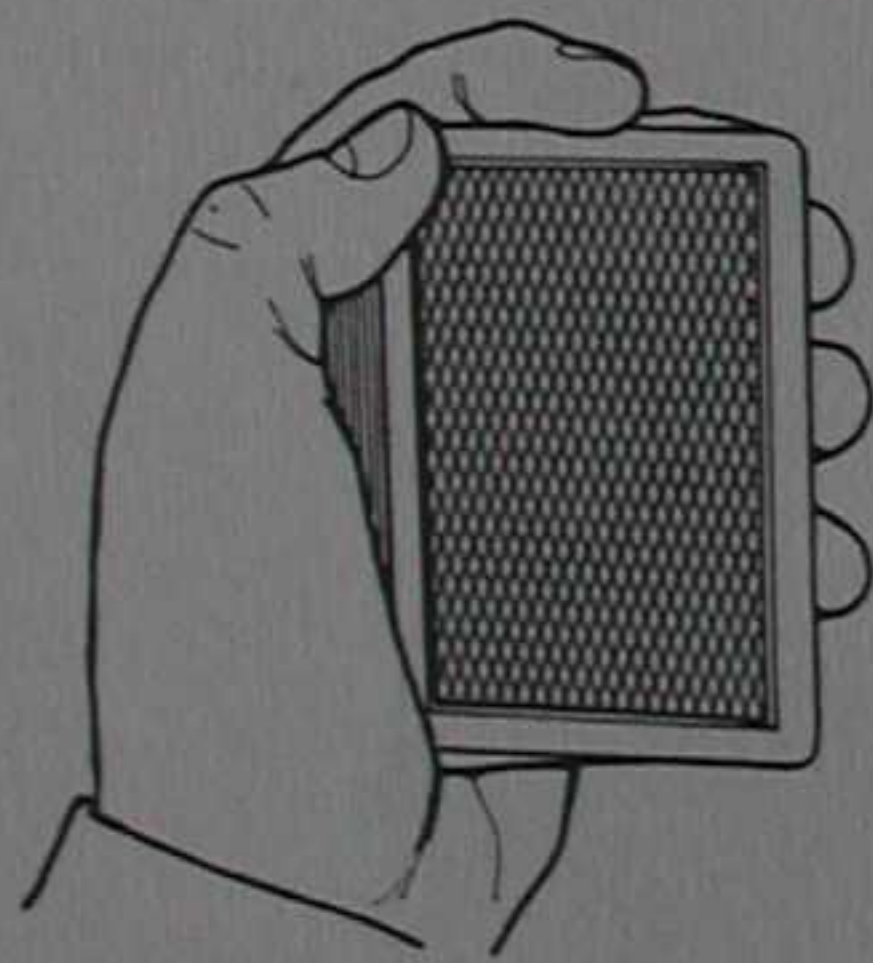
PART ONE

Tools

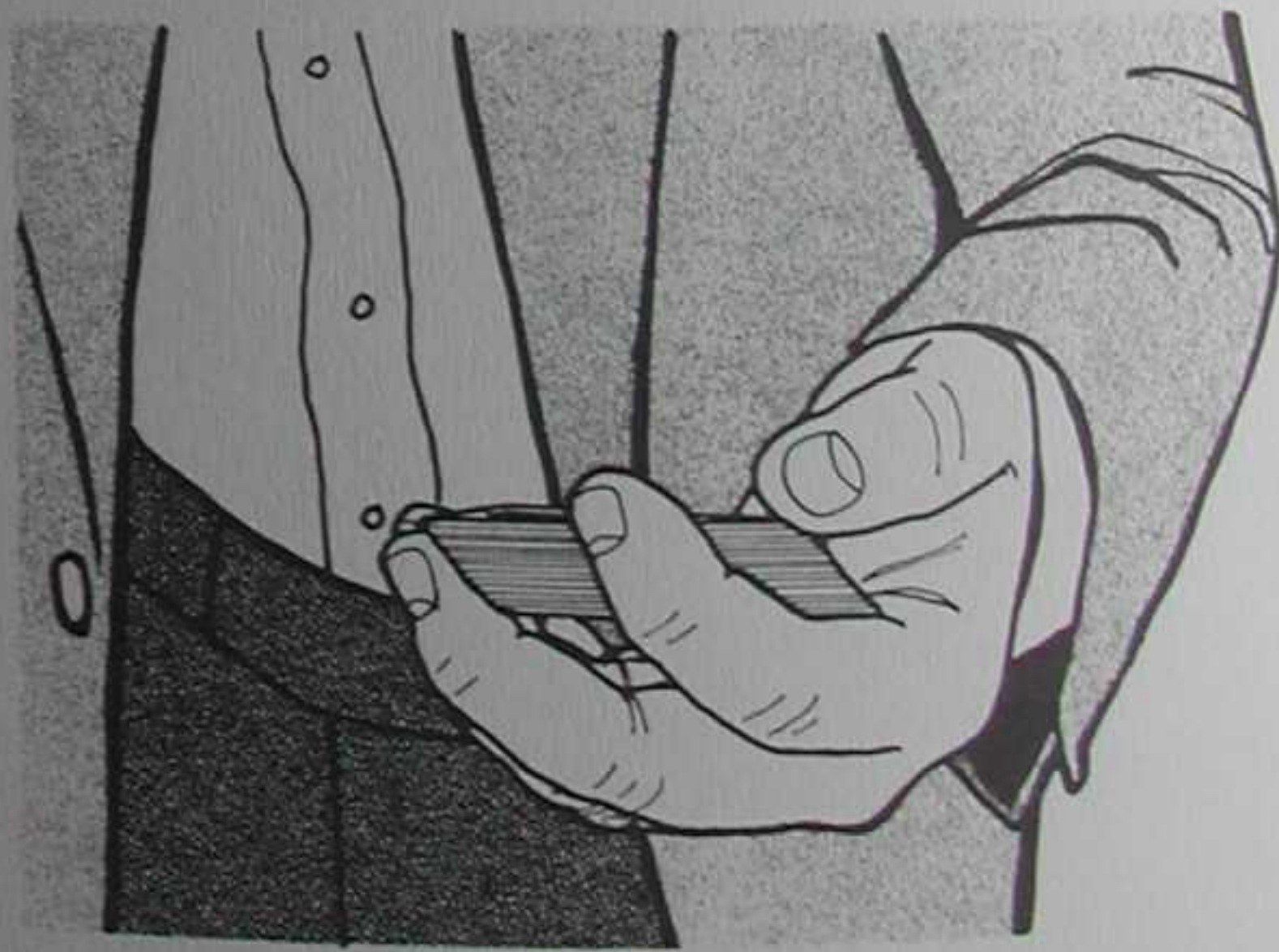
STUD TWO-CARD PUSHOFF LIFT

The idea of doing what appears to be a genuine Two-Card Pushoff Double Lift has teased cardmen for many years. There are some fanciful methods in print such as the one in *Expert Card Technique*, and then there is the more practical well-known simulation devised by Vernon. There are ways, of course, to completely sidestep pushing over two cards prior to lifting them off the deck, such as Daley's Hit Double Lift, where the cards are lifted at the right long side and dragged over. Marlo's attempt to turn that into a simulation of a Two-Card Pushoff by adding a fake left thumb push is a nice touch. Still, really being able to push over two cards rather neatly on demand would be nicer—Steve Draun does it about eighty percent of the time. The following method is designed to cover the "out" on the other twenty percent. It is similar in concept to a technique of Brother John Hamman's, and both are said to have been preceded by Tenkai.

The deck is held in face-down dealing position in the left hand. There is no particular grip used other than a normal one where the first finger is at the outer end and the other fingers are at the right long side.



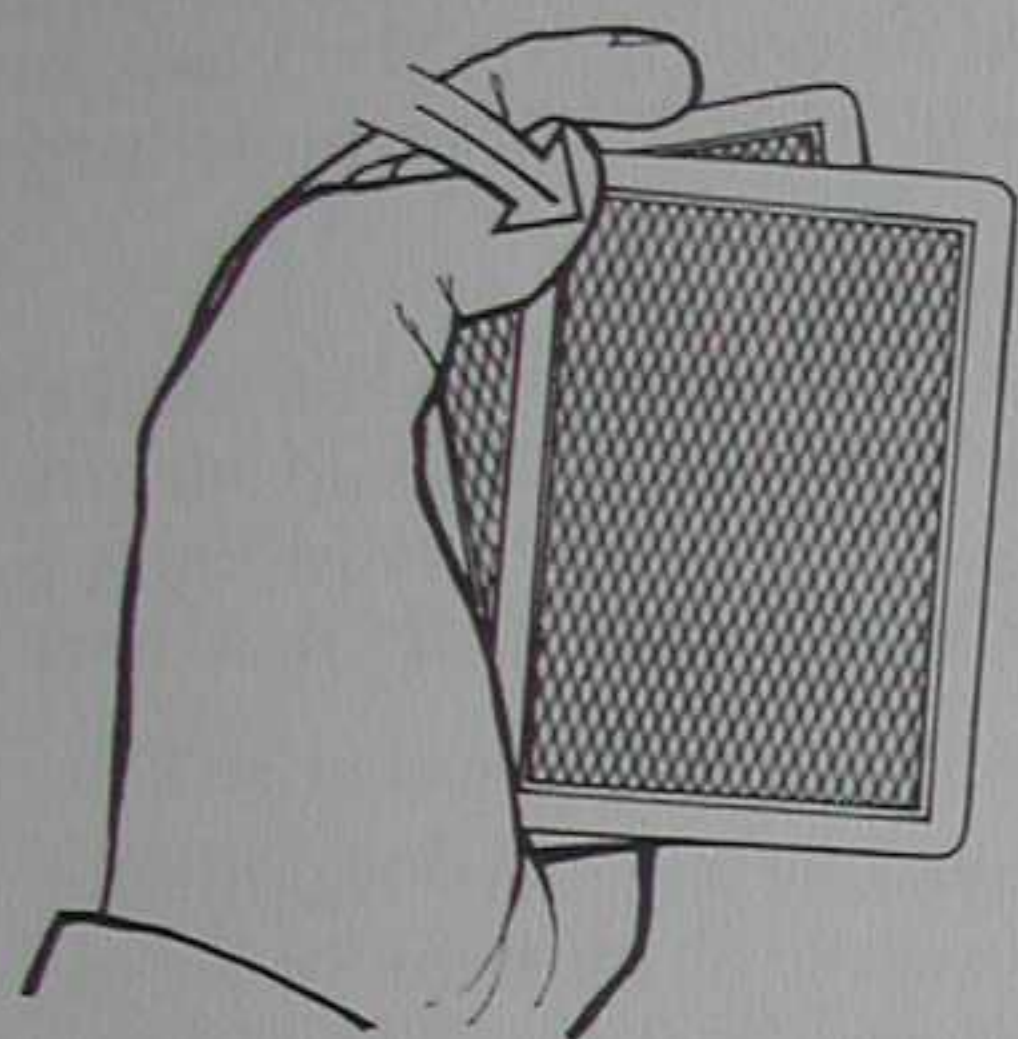
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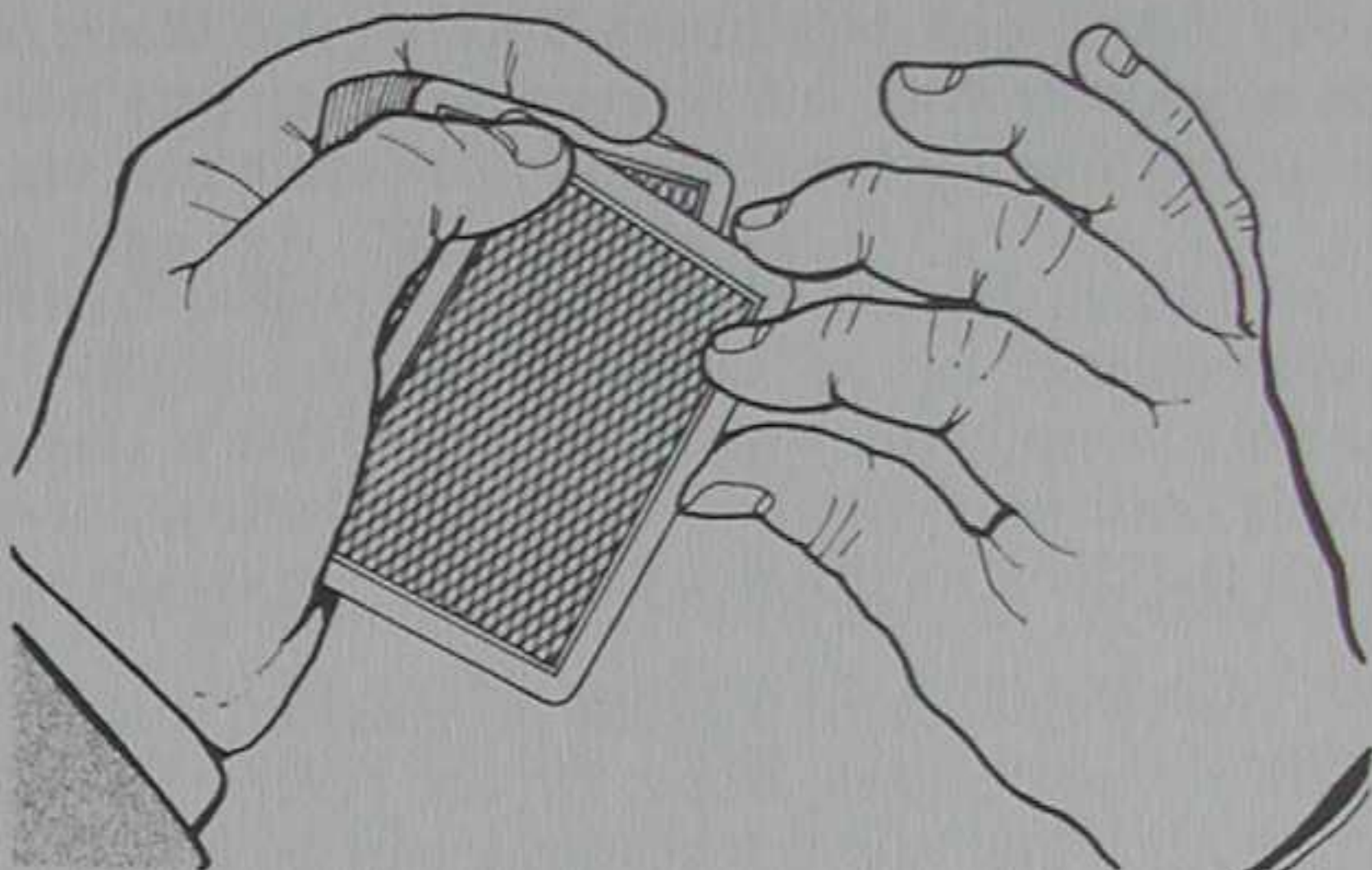
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The left thumb cocks back and the lower side of the thumbtip is lowered onto the outer left corner of the deck (fig. 1). The flesh must hang partially over the edges of

the top cards—hopefully, with quite a bit of practice, the top two (fig.2 is an exposed view from the outer end).

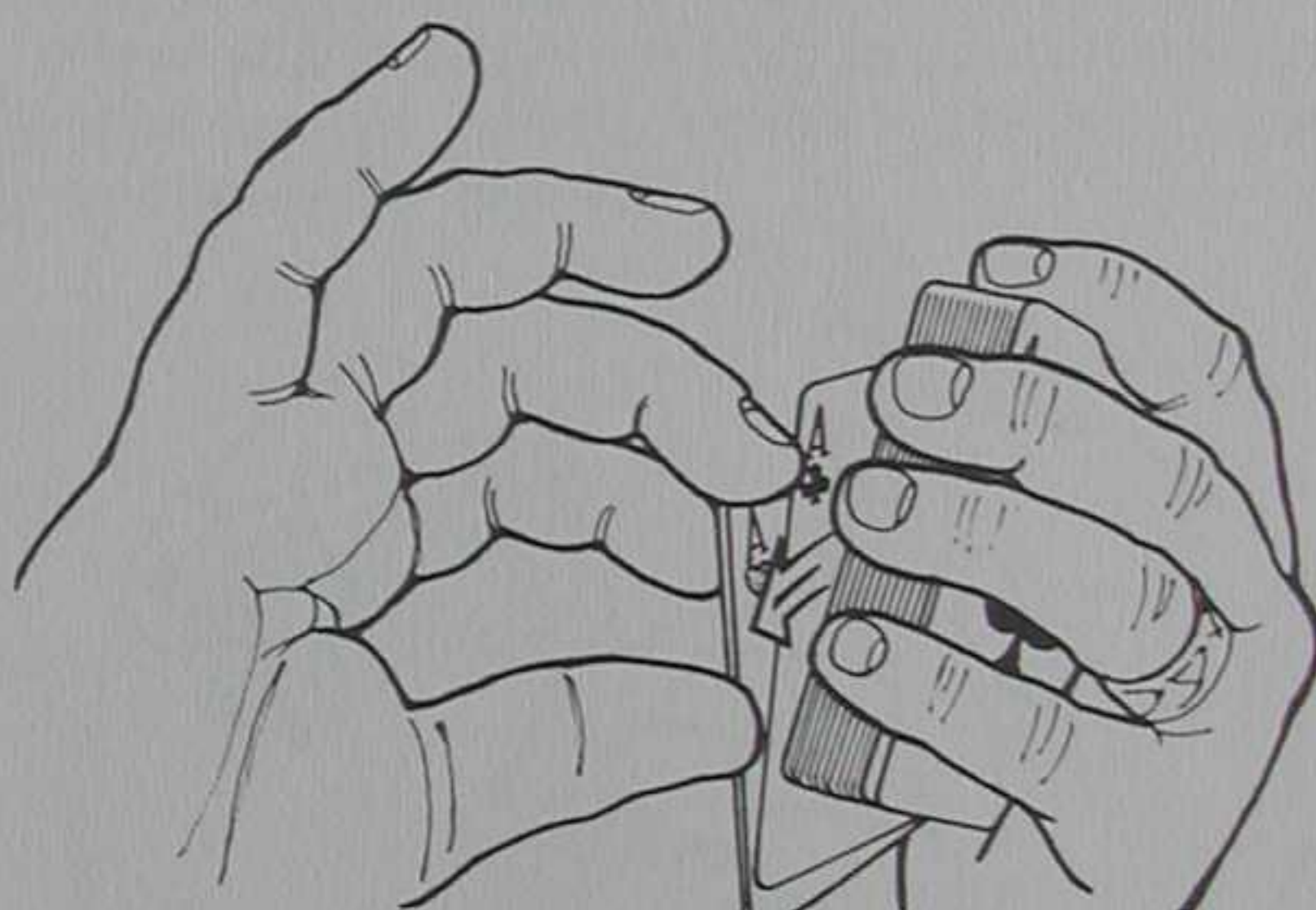


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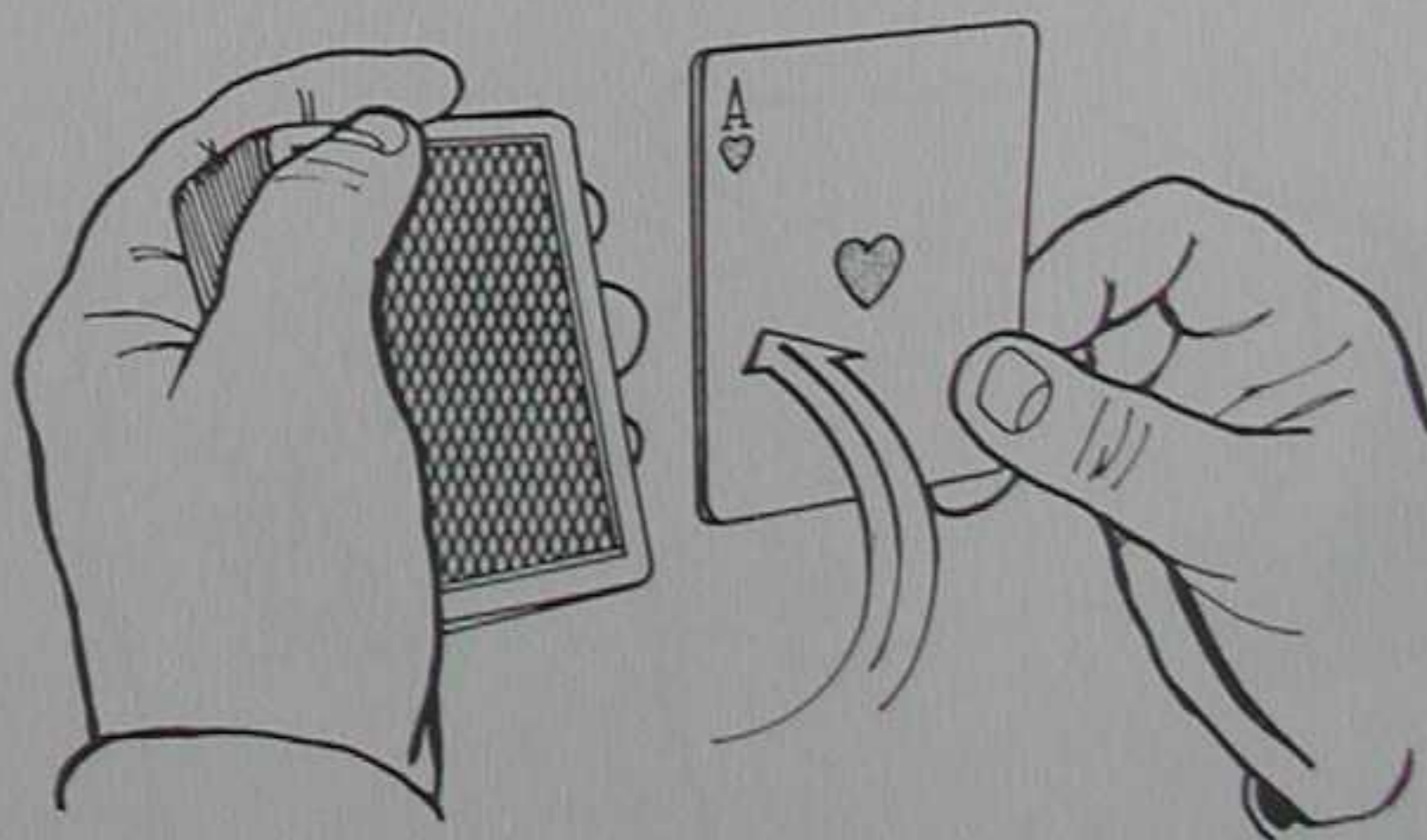
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With a gentle downward pressure, the left thumb pushes over the top two or three cards. This is done purely by feel, something that sounds outlandish until after you've practiced for several months and develop the needed sensitivity. For now, try to push over *at least* two: you will probably get three cards most of the time. The inner left corner of the moving cards pivots against the base of the left thumb (fig.3). Note that the alignment of the moving cards need not be perfect—that will be corrected if necessary in a moment.



5

Raise the left second and third fingers to beneath the exposed portion of the face of the pushed-over cards. At the same time, your palm-down right hand descends over the deck, lightly grasping the outer right corner of the moving block. That block is cradled between the second fingertip and thumbtip, with the first finger merely resting on top of the corner (fig.4). A slight squeeze with the thumb and second finger returns the cards to perfect alignment.



6

With practice, you will already have felt whether you have two or three cards. If you (happily) have two cards, then ignore the step described in this paragraph and proceed to the next. Otherwise, with a light downward pressure by your right hand, your left thumb continues to push the block of three cards to the right. The block is dragged over your left fingertips. They (the left fingertips) will hold the lowermost card in place, freeing the double to continue moving (fig.5).

To turn the double card face up, your right hand simply turns over so the card(s) revolves face up in stud-deal fashion (fig.6). The inner left corner will snap off the thumb base pivot point, giving the lift a crisp appearance. If you have held back a third card as described in the preceding paragraph, your left thumb pulls it square with the deck as the double card is snapped face up.

The technique of this lift is designed to seamlessly incorporate the "out" handling if a third card comes along for the ride. This makes it the safest of all true Two-Card Pushoffs. The same technique can be applied to a packet, and that handling can be found in *Marlo Magazine*, Volume 3 (1979), on p.250 as "Steve Draun's Packet Pushoff Lifts."

REVOLVE LIFT

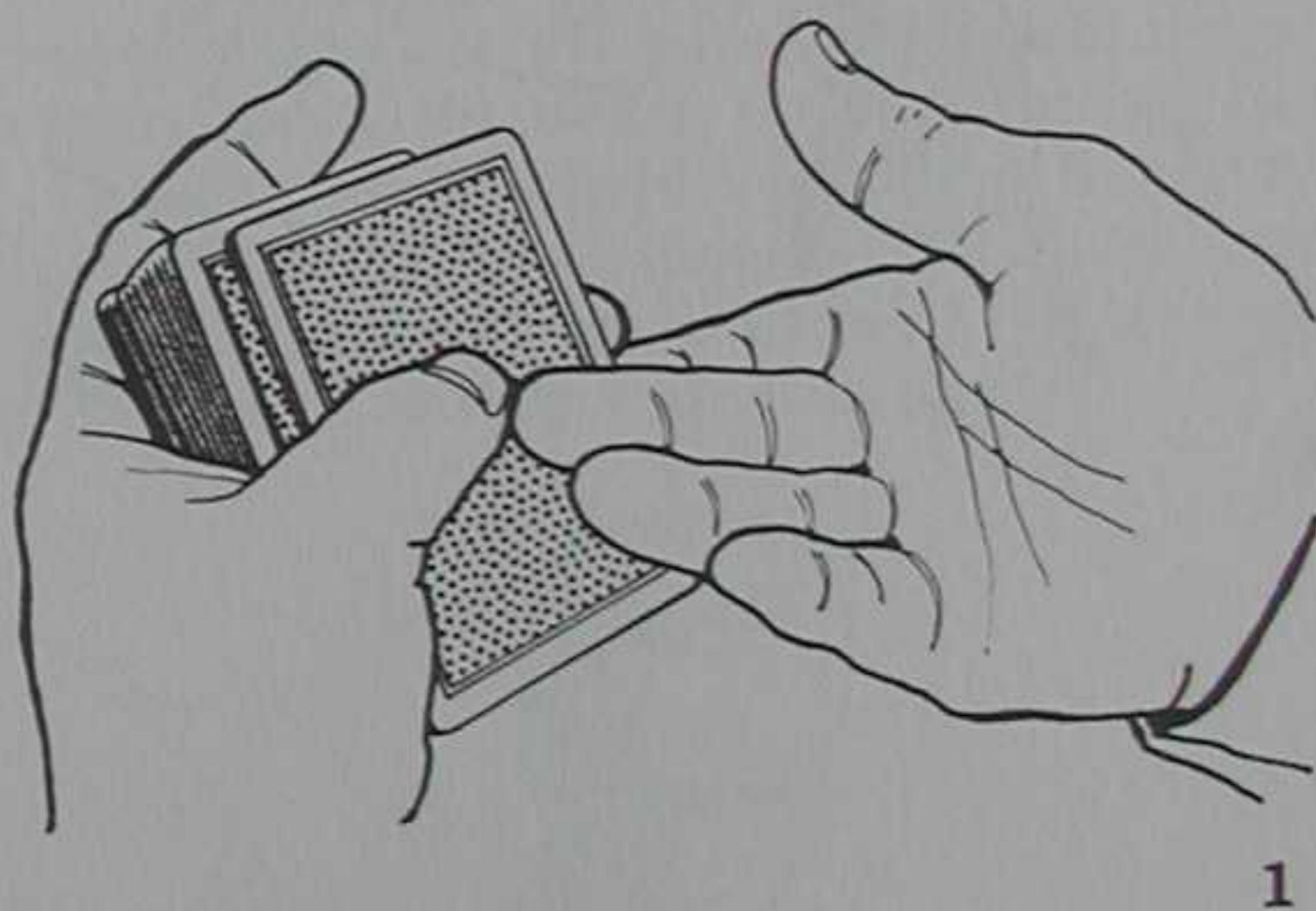
The opposite approach to the Double Lift is to abandon all attempts to recreate the natural and attempt some more flourished handling which relies on the thought "*that couldn't possibly be two cards.*" Most handlings of the latter type are extremely difficult to master, but that is not the case with this technique. If careful attention is paid to the instructions, you should be able to do this almost immediately.

The deck begins face down in left-hand dealing position. You have a left little finger break beneath the top two cards. (Steve will use this lift only in routines which enable him to obtain the break during the course of the action. He will never resquare an already squared deck merely to obtain the break.)

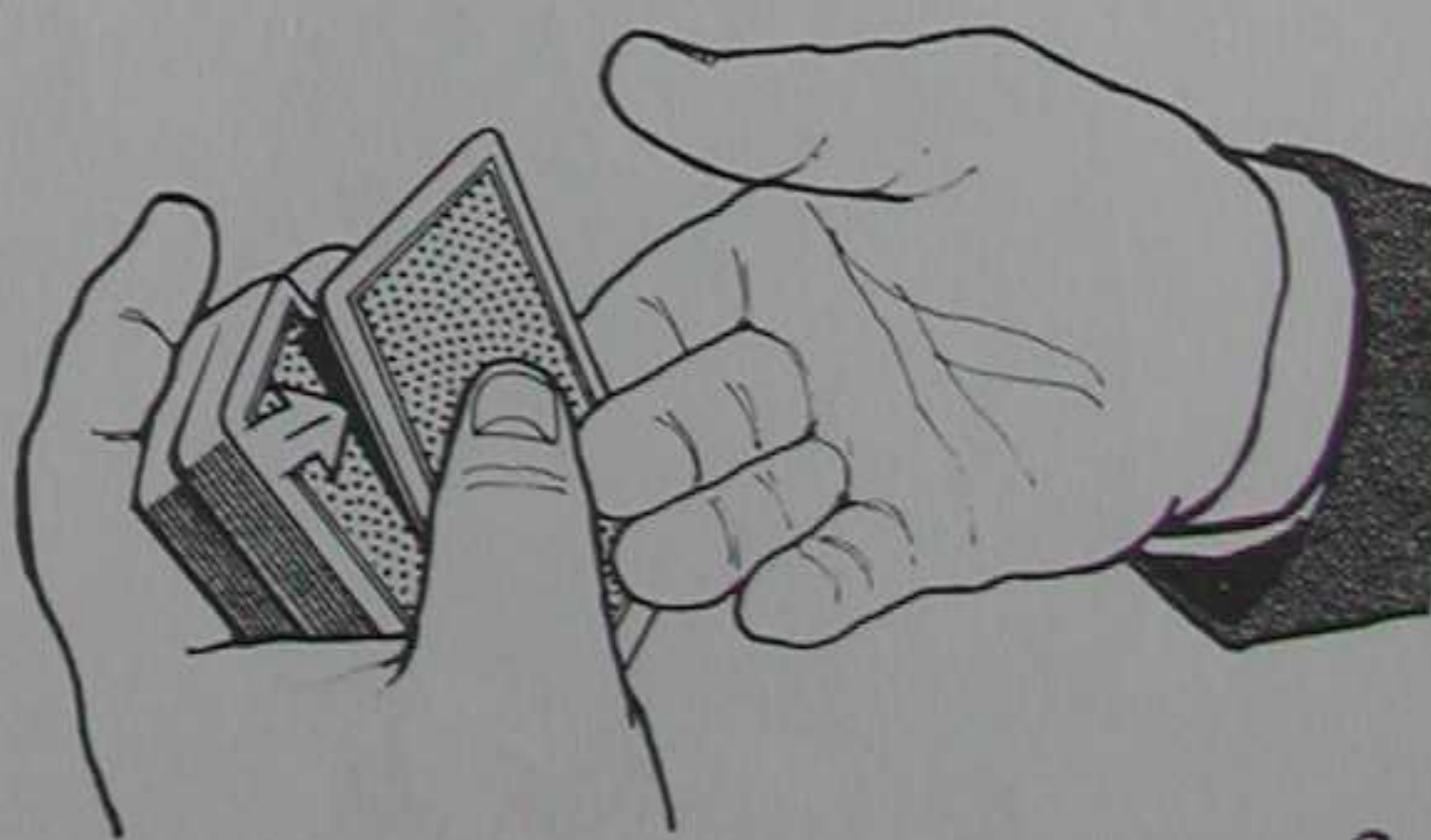
Begin by doing the Vernon Two-Card Pushoff, described in "Midnight Ambitious Card" (Illustrations 6 and 7). The double card will now be rightjogged off the deck, and its right long side will remain slightly elevated by the upward pressure of the left third fingertip. The left thumb rests lightly on the back of the pushed-over double card.

Turn your right hand palm up and slip your right first fingertip under the double card, just inward of the left third finger. At the same time, lower your right second finger on top of the double card (fig.1). The card is now clipped between these fingertips.

Raise your right hand an inch or two. The upward pressure of the right first fingertip will begin to lever the face of the double card up toward the audience (fig.2). So far, nothing has happened to cause the cards to move out of alignment. Move your right thumb onto the face of the

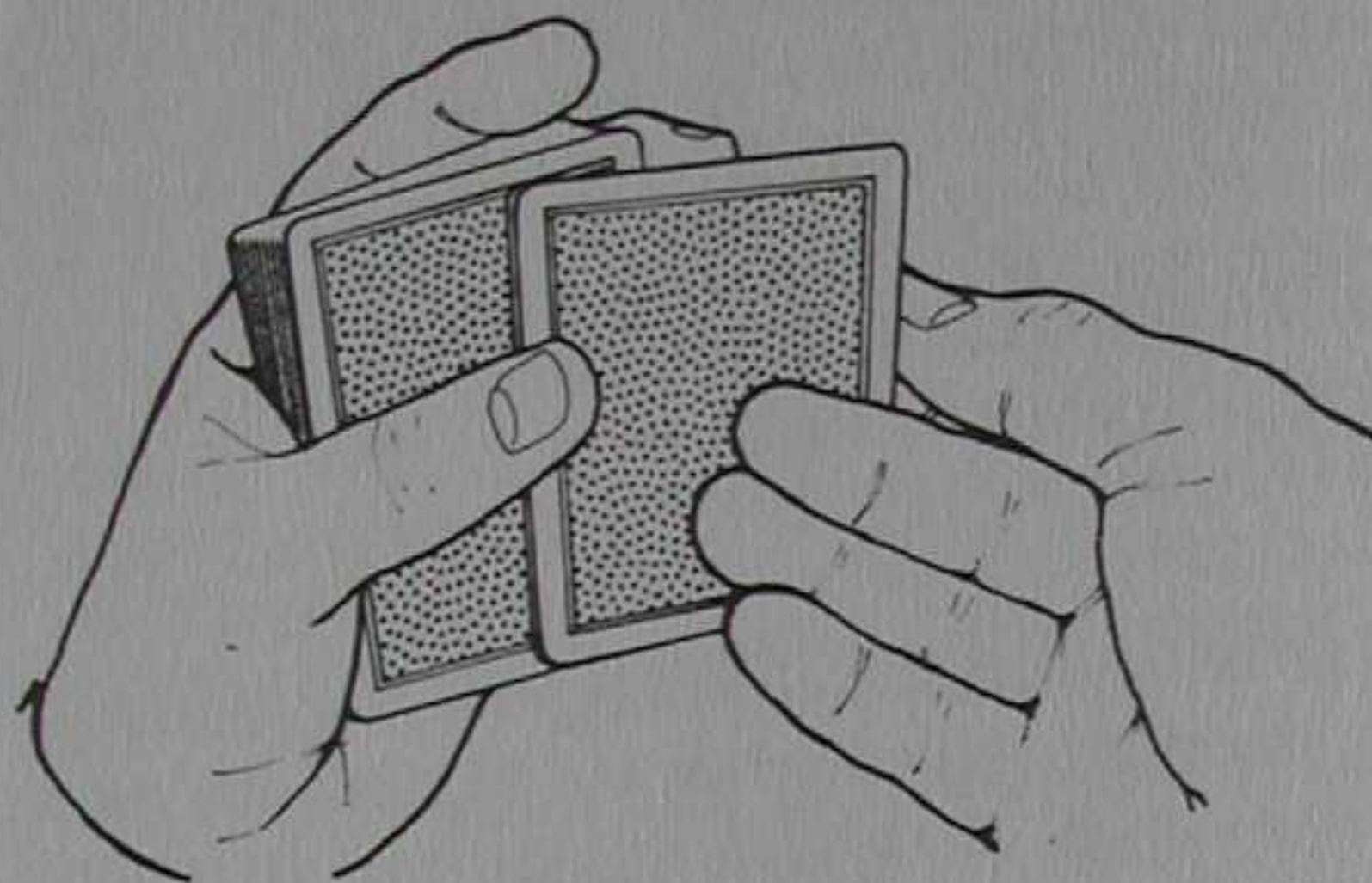


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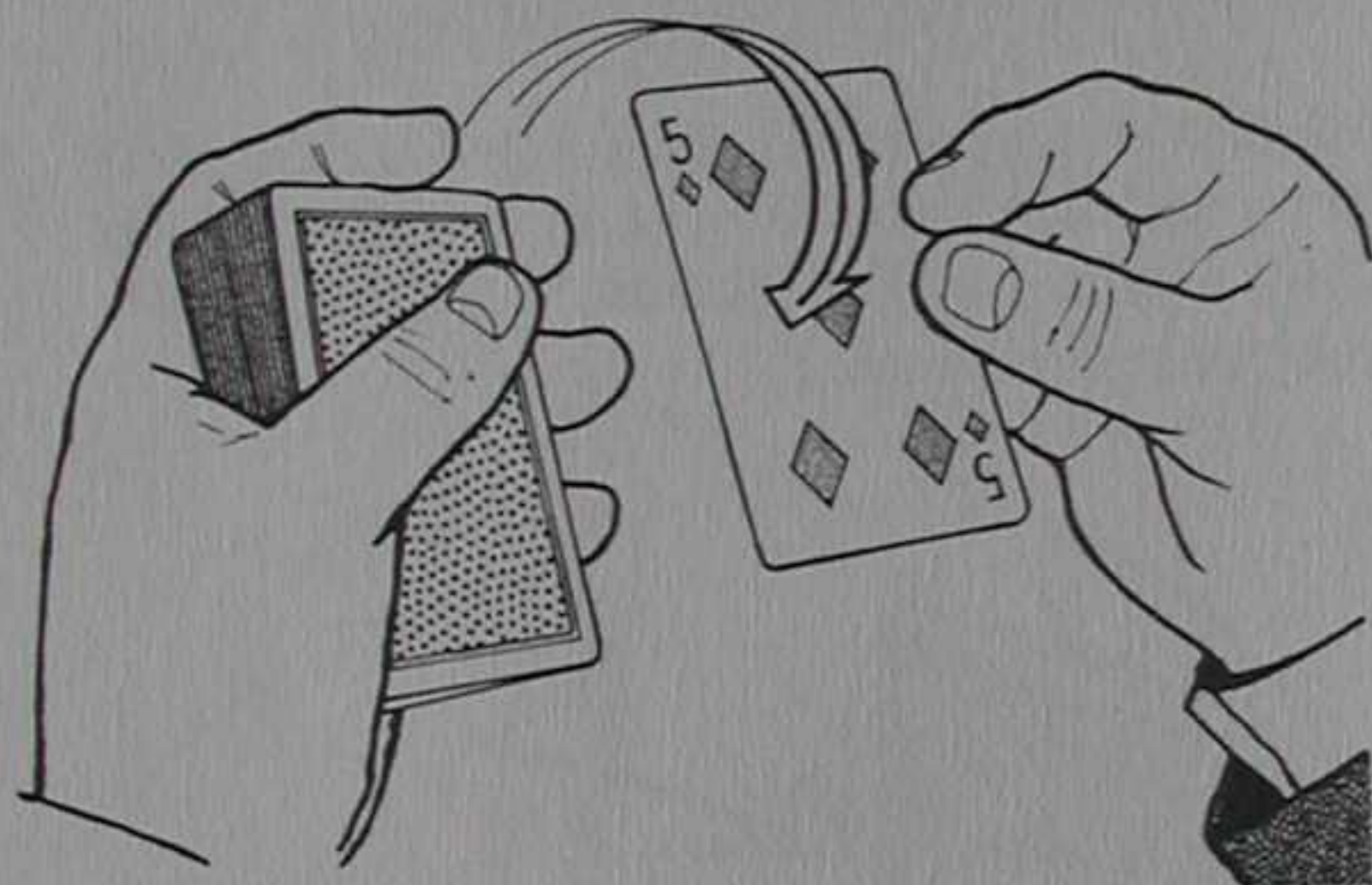
2

double card, higher than the second finger (fig.3). A light inward pressure will cause the card to belly outward slightly. The left thumb must press lightly on the double card, even after it has begun ascending, until your right thumb moves into position. The right hand pulls the double card to the right, clear of the deck.



3

Your right hand turns palm toward you, rotating the double card completely face up (fig.4). At all times, the double card is gripped firmly between the fingers. It is the hand, not the card, that is turning.



4

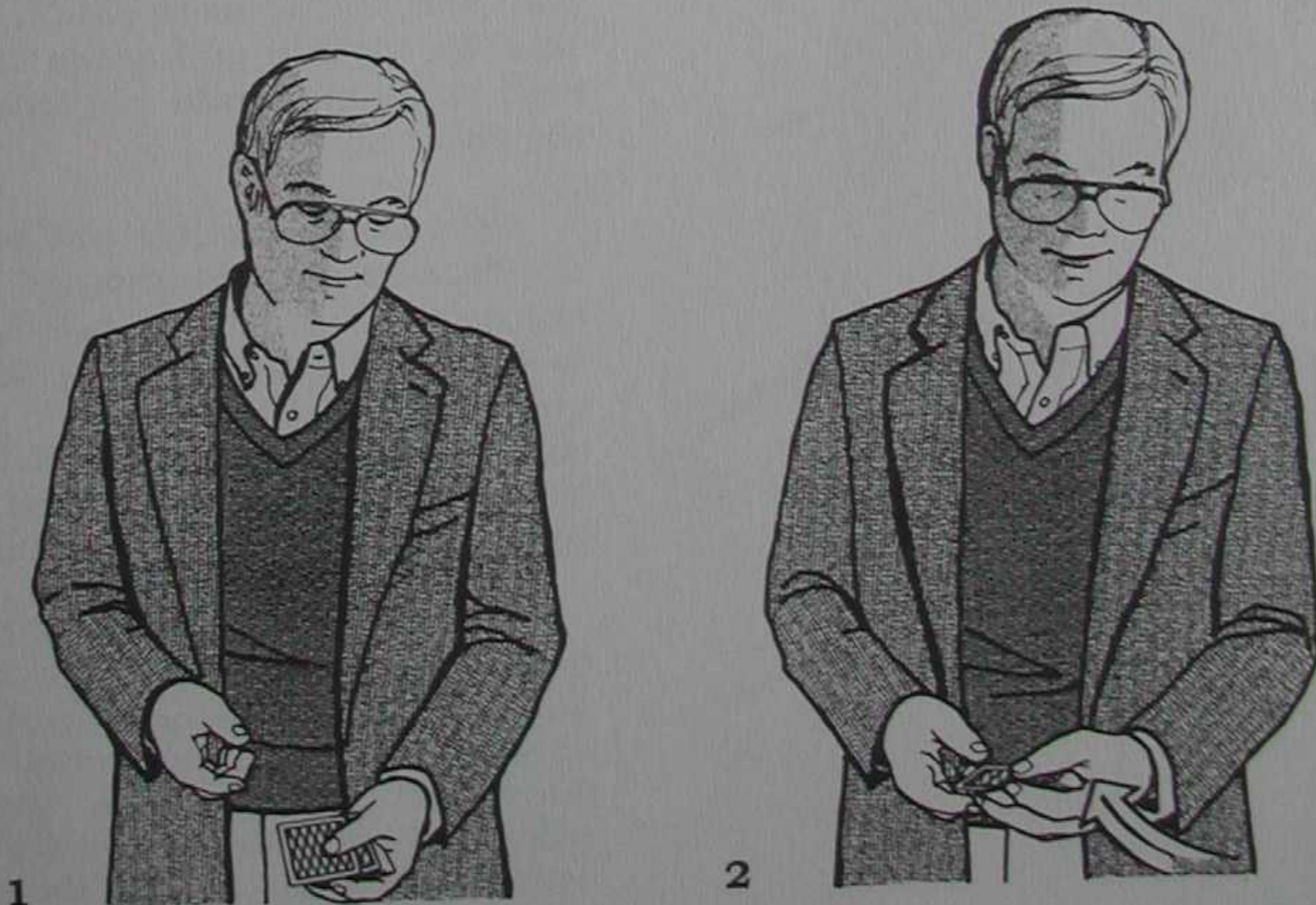
Lower your left thumb onto the left long side of the double card, pressing it in place partially on top of the deck. This frees your right hand and enables it to regrip at the center of the double card's right long side, thumb above and fingers beneath. Buckle the double card so it snaps off the left thumb, then flip it face down on top of the deck.

The secret of this lift, which has a beautiful smooth appearance, is to turn the double card face up in a seamless manner.

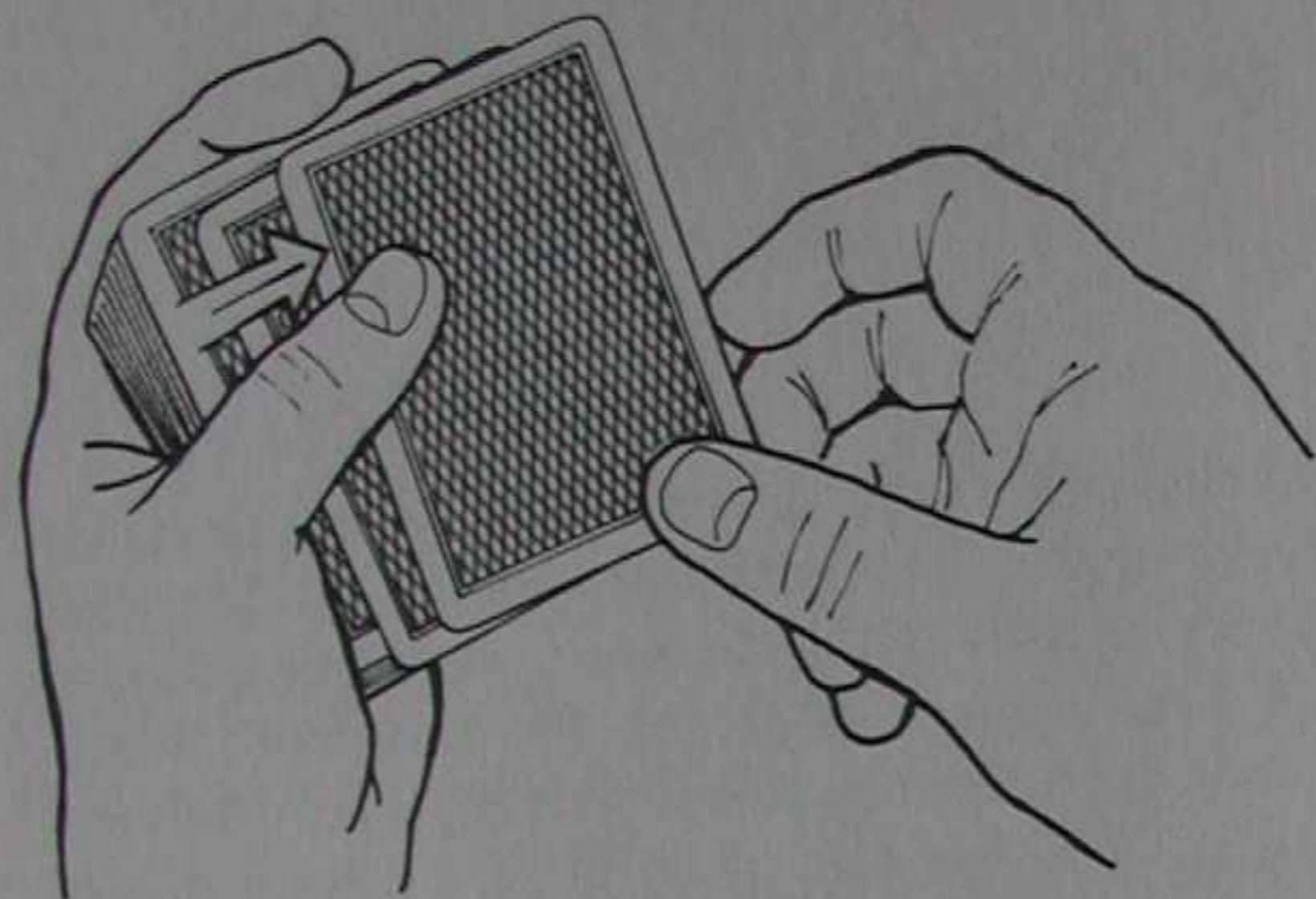
A HEAVENLY TURNOVER

A Double Turnover is an extraordinarily difficult thing to do well, as difficult in its own way as any Pass or Second Deal. Attaining the guilt-free light-as-air quality that a double card must have requires the mastery of difficult technique. It takes years of practice. Here is a handling which defies that idea—it achieves the required "light" look yet can be learned in a week or so. Here, it is timing, not dexterity, that must be mastered. This sleight's parent is "The Natural Double Lift" (*The Card Classics of Ken Krenzel*, 1978), an interesting idea which eliminates the need to obtain a break before the lift, but unfortunately also requires you to obscure the entire deck from the audience with the back of your right hand during the turnover. This claustrophobic moment is eliminated in Steve's open handling of the sleight.

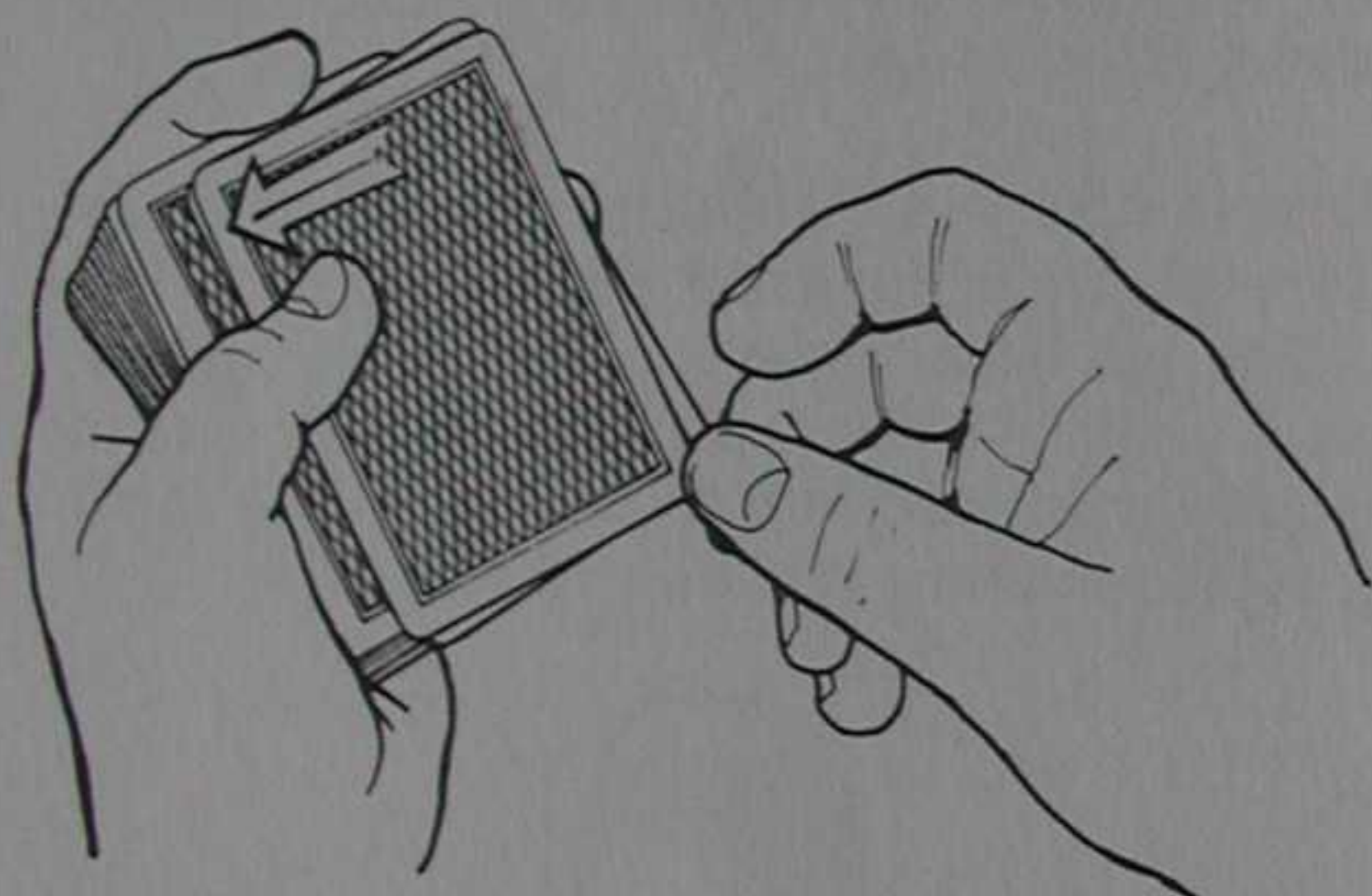
The deck begins in face-down dealing position in your left hand. The vital aspect of this lift is the swing of the left hand toward the right hand, for it is during this movement that the secret activity occurs. The left hand is held away from the body, tilted forward slightly so the top of the deck is visible to the audience. The right hand is held a little higher, and about a foot diagonally inward and to the right of it—near the body. Your left thumb pushes over the top card about half an inch (fig. 1).



The right hand does not move. The left hand swings up to meet the right hand (fig.2). Because the right hand is higher, the left hand must naturally tilt toward you a bit as it ascends (as shown in illustration 2). This takes the top of the deck out of the spectator's line of sight.



3



4



5

During that swing, your left thumb presses down a bit more and pushes over the second card as well (fig.3). It instantly reverses direction (*à la* The Allerton Move) and, with the thumb **tip**, pulls the top card back to the left (fig.4). You are *not* trying to align the cards, but simply preventing the audience from seeing, from beneath, that two cards have been pushed over.

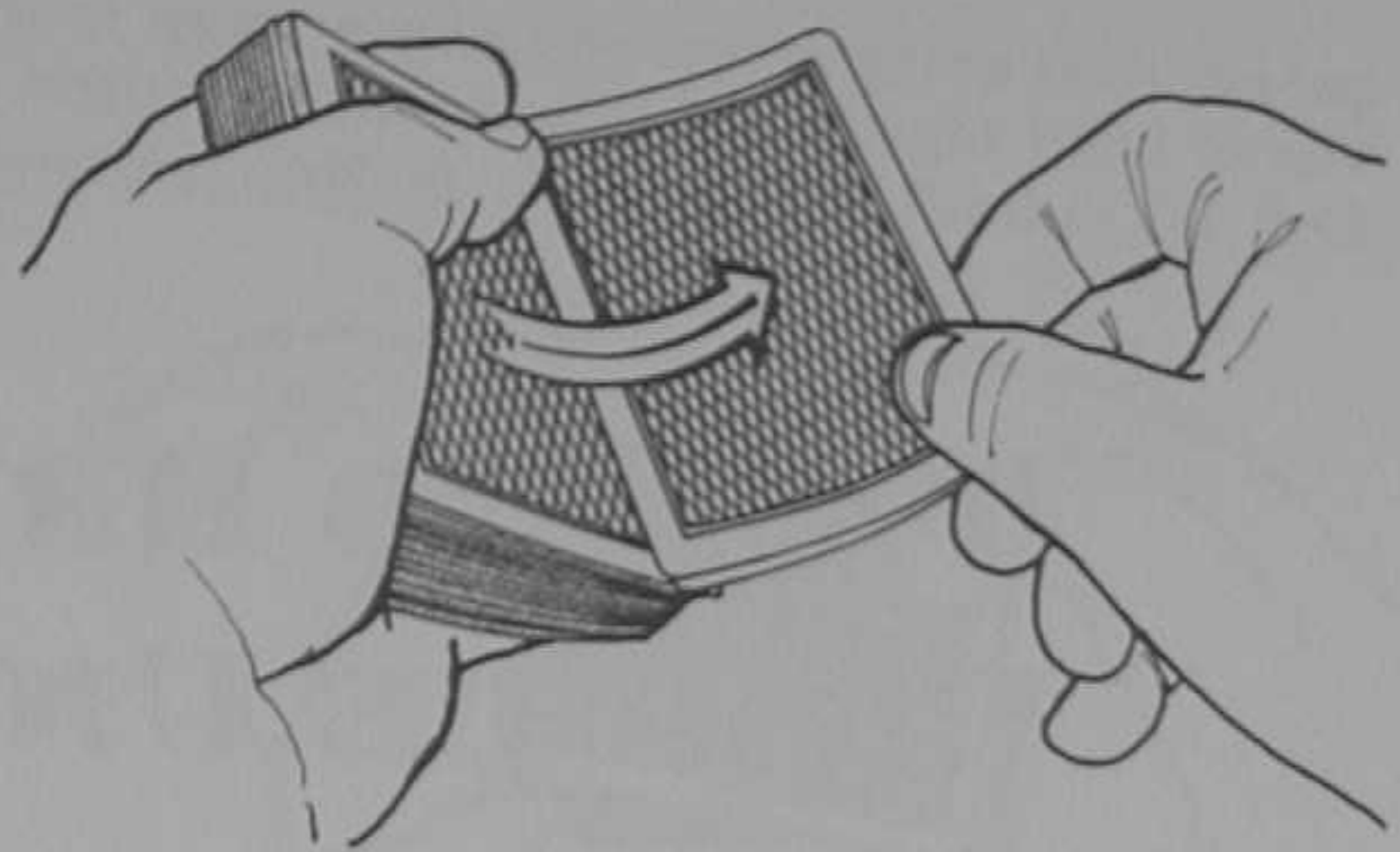
All of that occurs while the left hand is in motion. By the time it reaches your right hand, the cards should be in the position shown in illustration 4. Your left hand guides the deck so that the right long side of the pushed-over second card lands on top of your right fingertips, then your thumb descends to complete the grip (fig.5). Your right hand immediately drags the double card to the right, until its left long side meets the right long side of the deck (fig.6). During this, the right thumb pulls the upper card fairly well into alignment with the lower card.

Now, flip the double card over onto the deck so it falls outjogged about a quarter of an inch, *however*, the instant it is released, your left hand swings back to its original position (fig.7). You do **not** wait for the double card to land on the deck before reversing the swing of the left hand.

In order to obtain a break beneath the face-up double card, your left first finger moves to the outer end of the outjogged cards and pulls lightly downward on them as they are pushed flush with the deck. This causes the inner end of the double

card to rise as the card glides inward, enabling your left pinky to move beneath it. Steve turns the double card face down using the Vernon Two-Card Push Off described in "Midnight Ambitious Card."

A bit of practice in front of the mirror will quickly teach you how high the right hand must be held, how far to swing the left hand forward and back, etc. The sleight is done smoothly and at a relaxed pace.



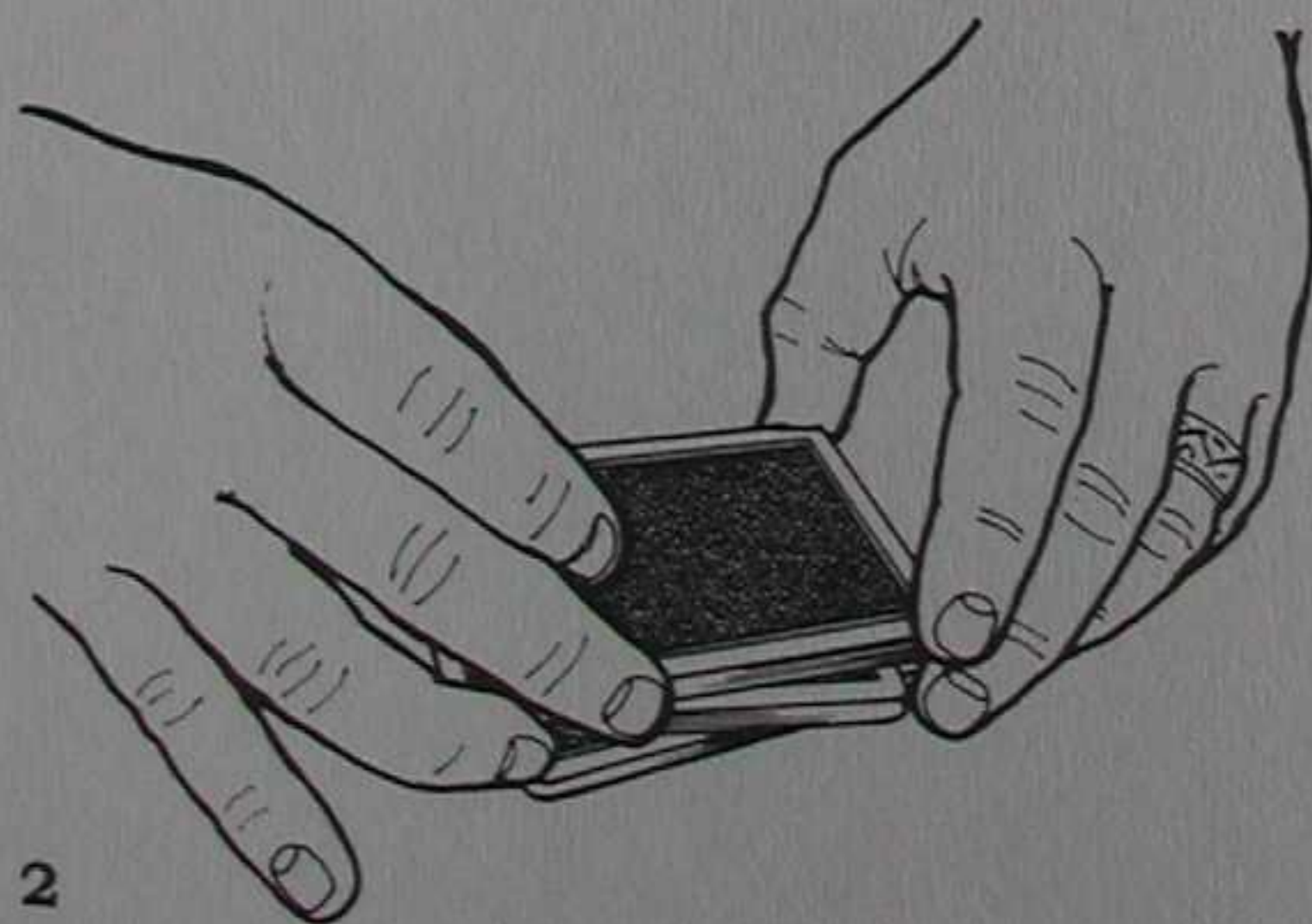
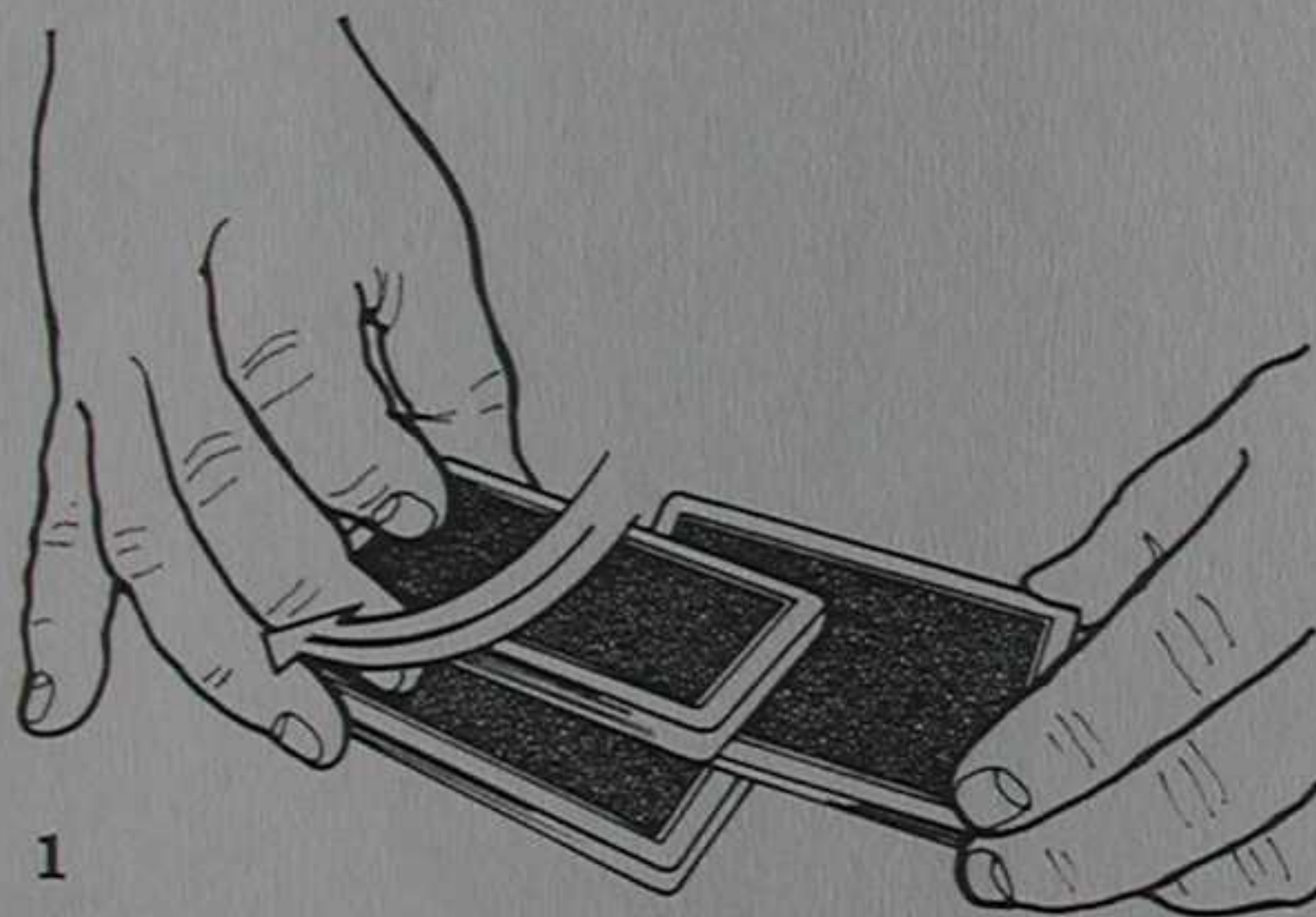
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7

TABLED BREAKLESS DOUBLE UNDERCUTS

There are only two of these, and each will control but a single card. Yet, they are powerful tools in the arsenal of the table worker. Dr. Daley is rumored to have had a method for Double Undercutting cards with a tabled deck that used no breaks, however he did not publish it before his sudden death in early 1954. These techniques which Steve has developed will increase efficiency and clean up any fiddling you may now be stuck doing for lack of a better technique.



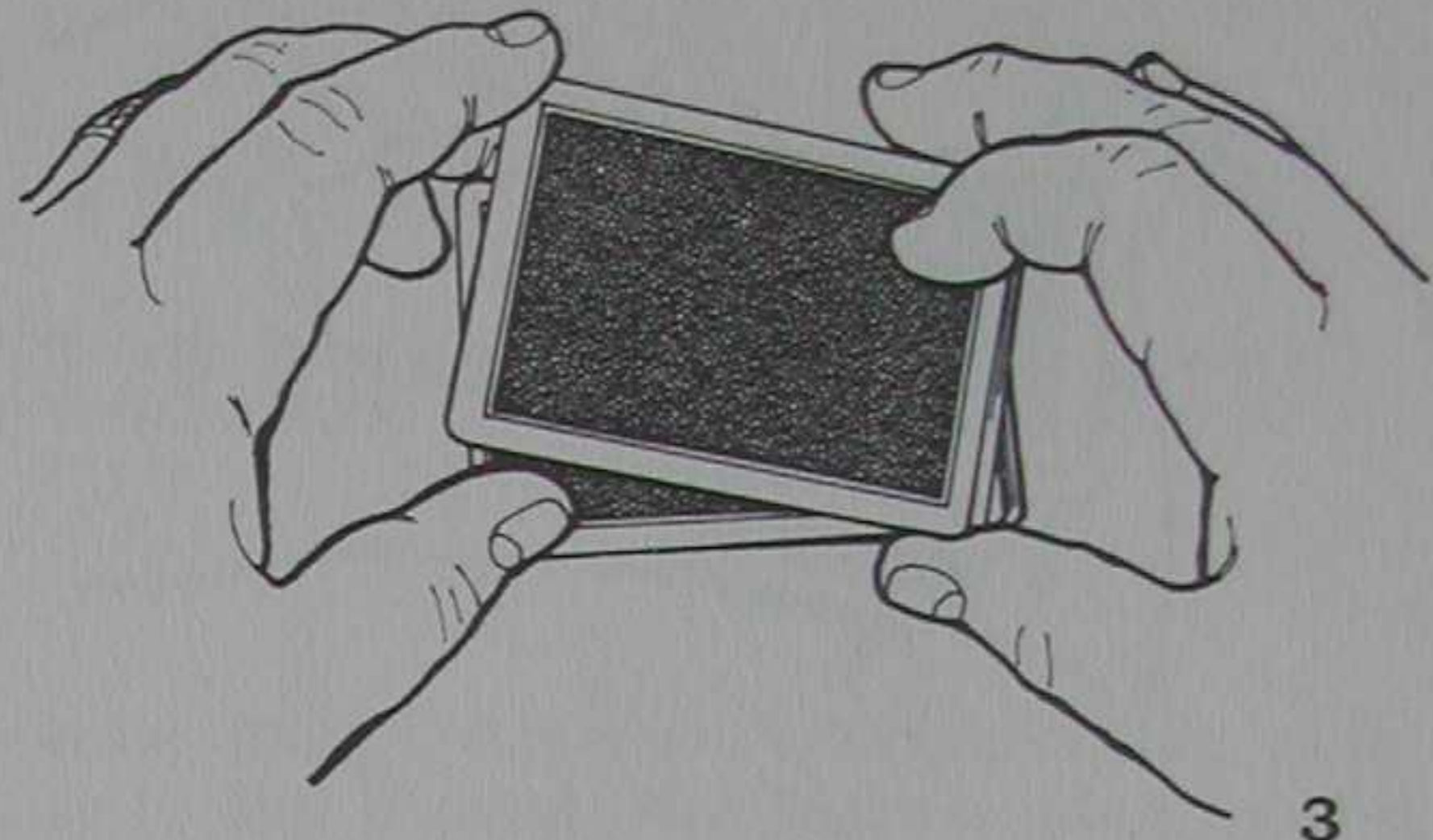
Top To Bottom

Begin with the face-down deck on the table in front of you in shuffle position. You will secretly transfer the top card to the bottom during Vernon's Cold Deck Cut which incorporates a new technique of Steve's for the transfer.

Grasp the ends of the deck and, with the right second finger, lift the upper third. This enables your left thumb and second finger to grasp *only* the center third. While your left hand holds its center third in position, the right hand, holding the upper and lower thirds, moves out and to the right (fig.1).

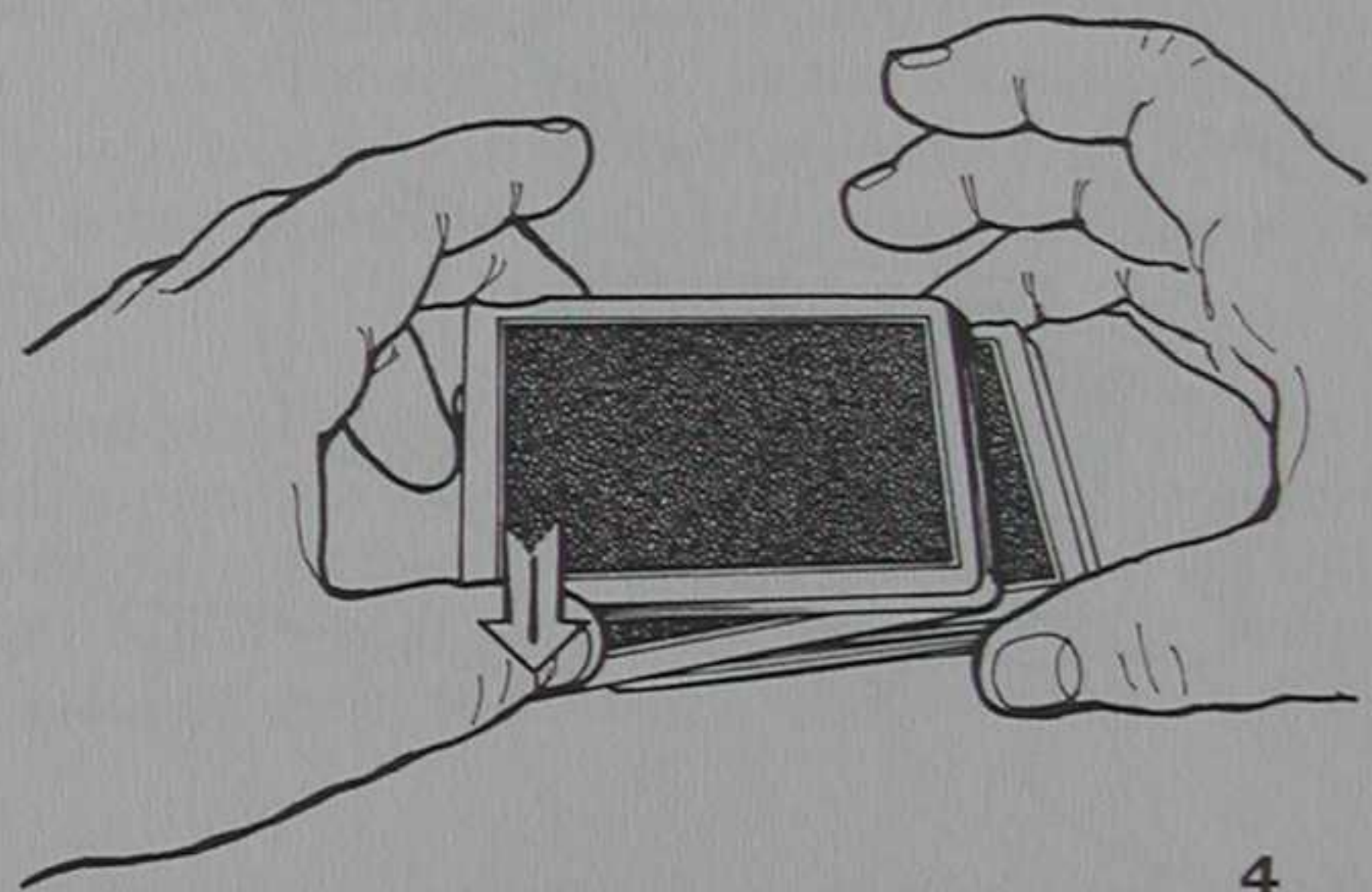
The right hand circles around and lands on top of the center third, still held by the left hand. As the right-hand cards touch down, the lower third (now in the middle), is allowed to angle counter-clockwise slightly (fig.2).

You'll find that your left thumb and first finger are in position to grasp both the top and center thirds (currently on top and bottom). This enables your right hand to now grasp only the lower third (now in the middle, angled). Pull out the third of the deck currently in the center and place it on top, angled as in figure 3. (The two thirds of the deck held by the left hand are allowed to fall together.) As the right hand places its cards on top, the left thumb moves onto the inner left corner of the top of the deck (currently in the center) as in figure 3.



3

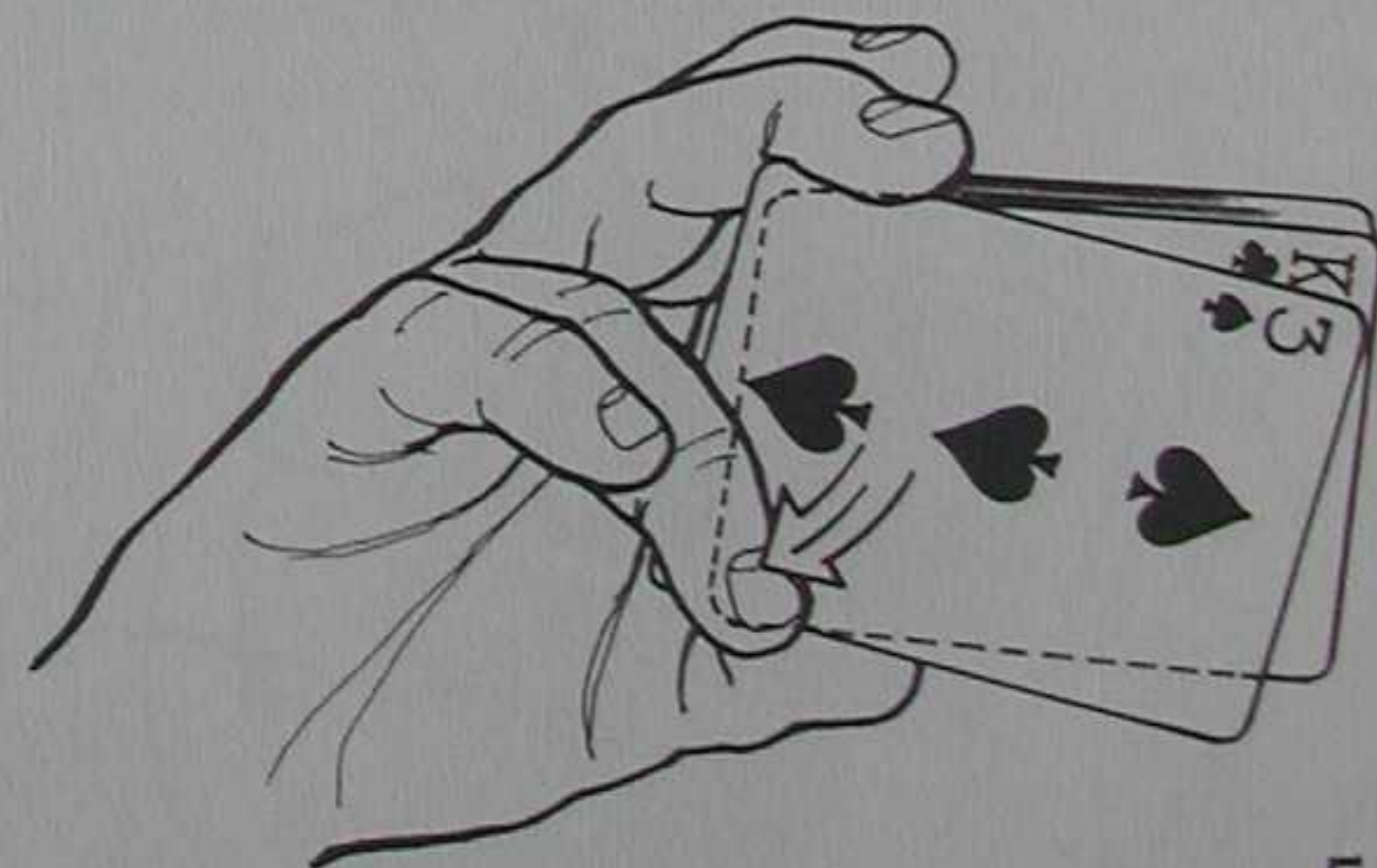
The left thumb presses lightly downward and shoves the card directly beneath it inward a fraction of an inch. Continued downward pressure by the left thumb keeps that card in position as the right hand pulls out all the cards beneath it (fig.4 shows this just starting). The third of the deck currently on top, with the pushed-in card beneath it, will fall to the table, and the right hand places its two-thirds of the deck on top. Square the cards. The top card is now on bottom and the order of the entire deck is otherwise the same. As a teaching aid, turn the top card face up so it is easier to follow its progress through the cutting.



4

Bottom To Top

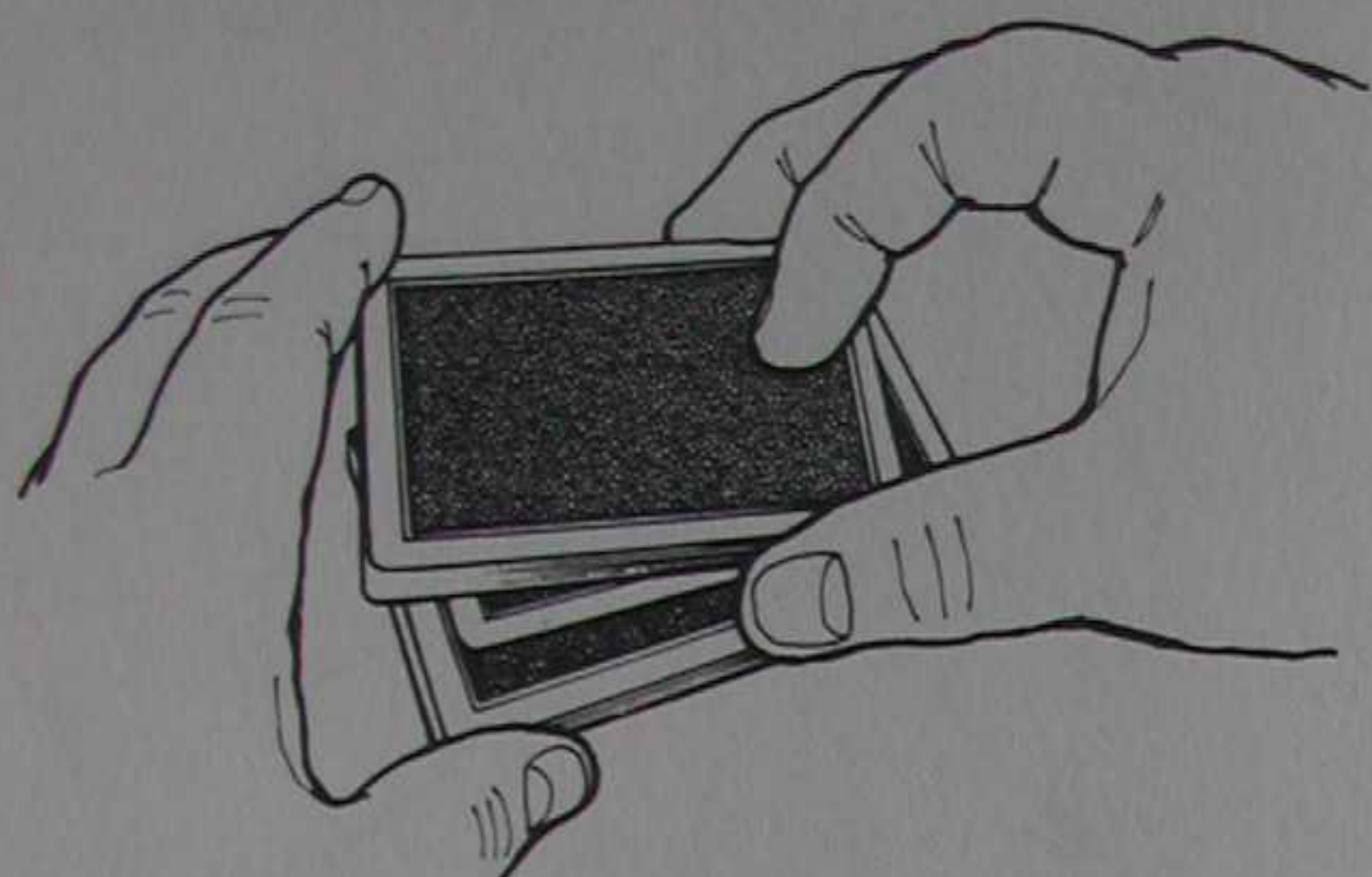
The deck begins, as before, face down on the table in front of you in shuffle position. The bottom card will be secretly transferred to the top during what is commonly known as The Gambler's Cut, using a technique of Steve's akin to a Kelly Bottom Placement get-ready.



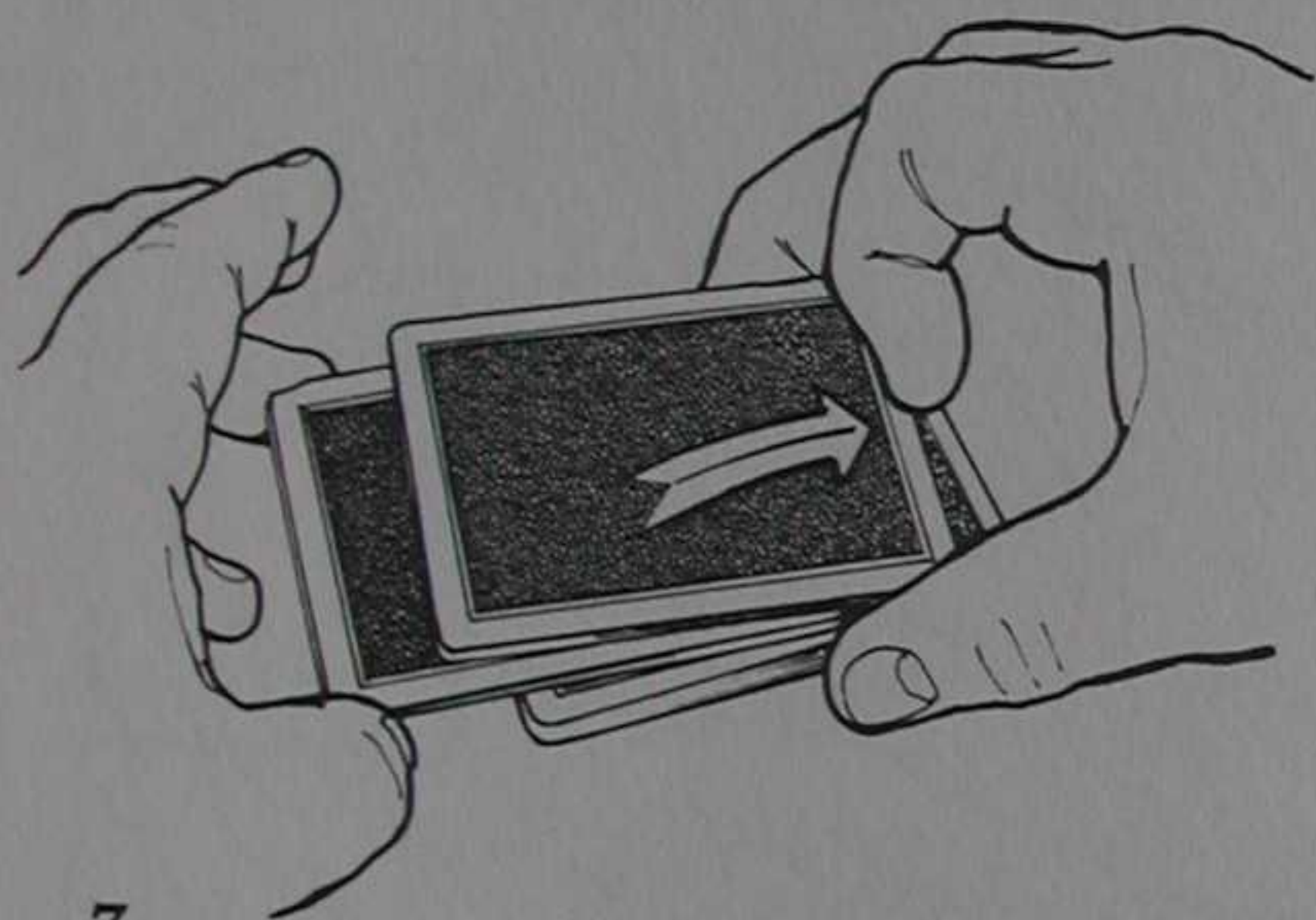
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Your hands grasp the ends of the deck. Your right thumb and second finger grip the lower third and pull it out from beneath the upper two-thirds. As the right hand circles around to place this third on top of the deck, the right third finger reaches beneath the inner right corner, onto the face card, and pulls it to the right, angling it a bit (fig.5 is an exposed view from beneath). The right hand lowers its

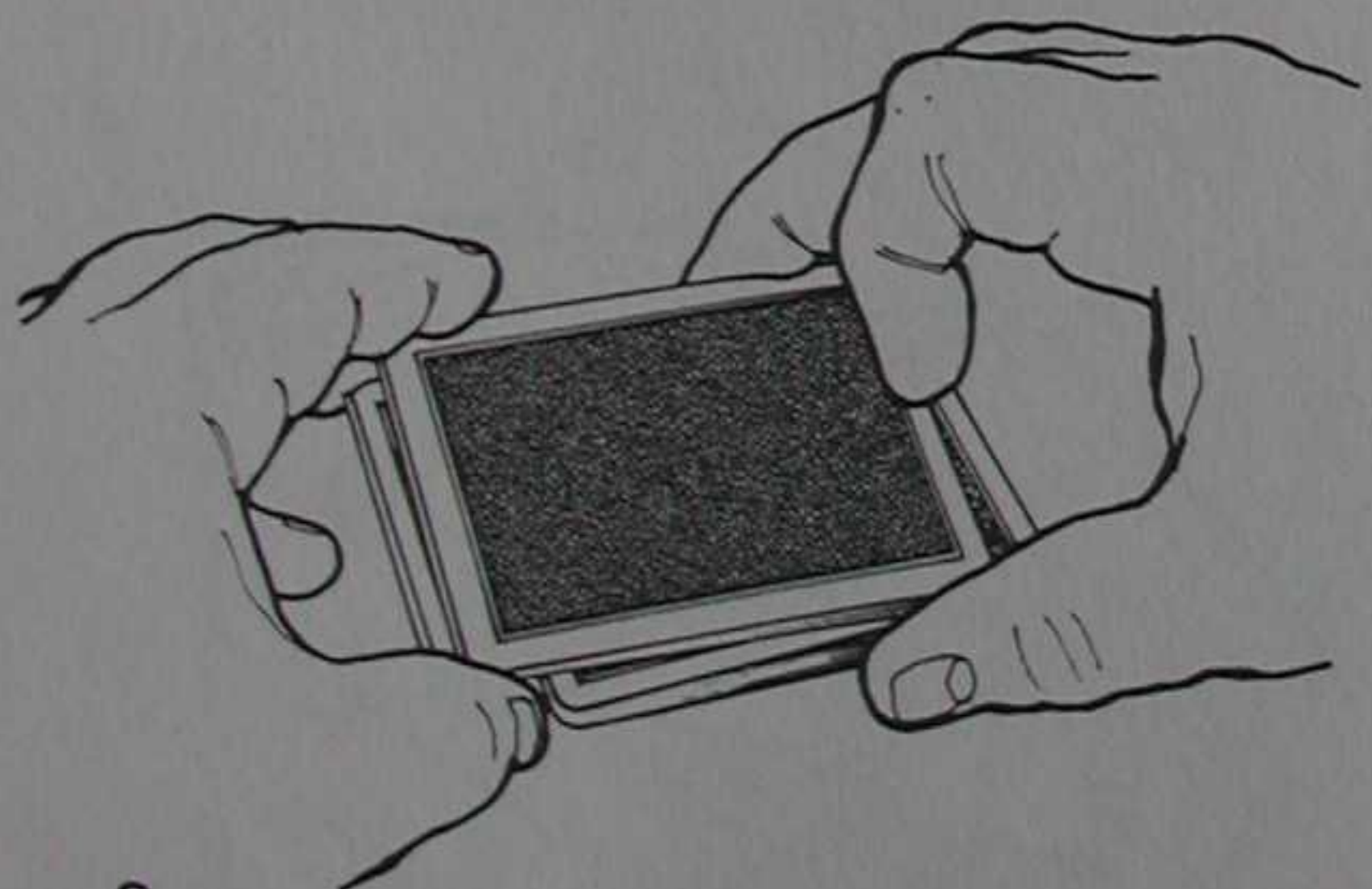
cards on top so that the angled bottom card lines up squarely with the two-thirds retained by the left hand (fig.6 shows the packets about to touch).



The moment the packets touch, the left thumb and fingers shift their grip and hold only the original lower half (*sans* jogged bottom card) of the third of the deck which the right hand has just placed on top. This can be confusing: your right hand has just placed a third of the deck on top. Your left thumb and fingers grasp *only* the bottom half of *that* third (so the left hand holds a sixth of the deck). This enables the right hand to pull everything else, consisting of the lower two-thirds and the upper sixth of the deck, to the right (fig.7 shows this just starting). The right hand circles around and places its cards on top of those retained by the left hand so that the left-hand cards and the small packet jogged to the left on top of the deck line up (fig.8).



The left thumb and fingers are now in position to hold both the upper and lower leftjogged packets, enabling the right hand to pull out the center two-thirds of the deck. The right hand circles around and drops its cards on top. Square the deck. The bottom card is now on top and the order of the entire deck is otherwise the same.



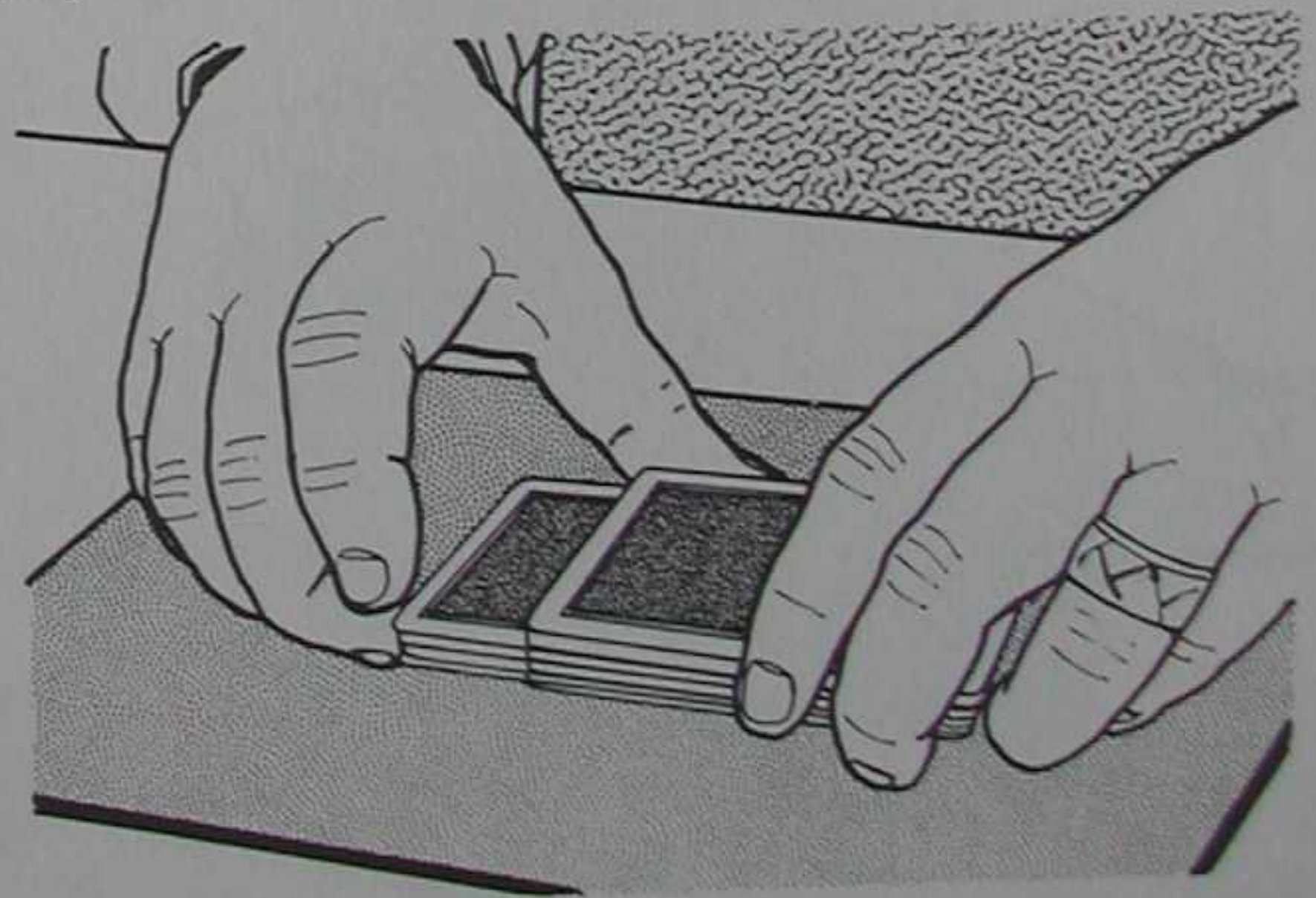
THE TABLED MULTIPLE SHIFT

There have been a number of methods for doing Dai Vernon's Multiple Shift while the deck is on the table, and Ed Marlo, in his booklet *The Multiple Shift*, credits Senator Crandall as the first to execute a shift in this manner (using the mechanics of Vernon's Triumph Shuffle). Subsequently, Jerry Andrus published another method in *M.U.M.* magazine, followed by Ed Marlo's "Push-Through Shift" in the aforementioned booklet, and a method of Martin Nash's was explained by Stephen Minch in *Ever So Slightly*. Steve Draun's method, while being the most straightforward and easy to accomplish, is also one of the most deceptive.

Remove the four Aces from the deck and place them aside. Table the deck directly in front of you, face down, in Riffle Shuffle position with one of the long sides toward you. Pick up one Ace and insert it, face down, into the right end of the deck about ten cards up from the bottom. Leave it rightjogged about an inch. Do exactly the same thing with the remaining three Aces, placing each one about ten cards above the other.

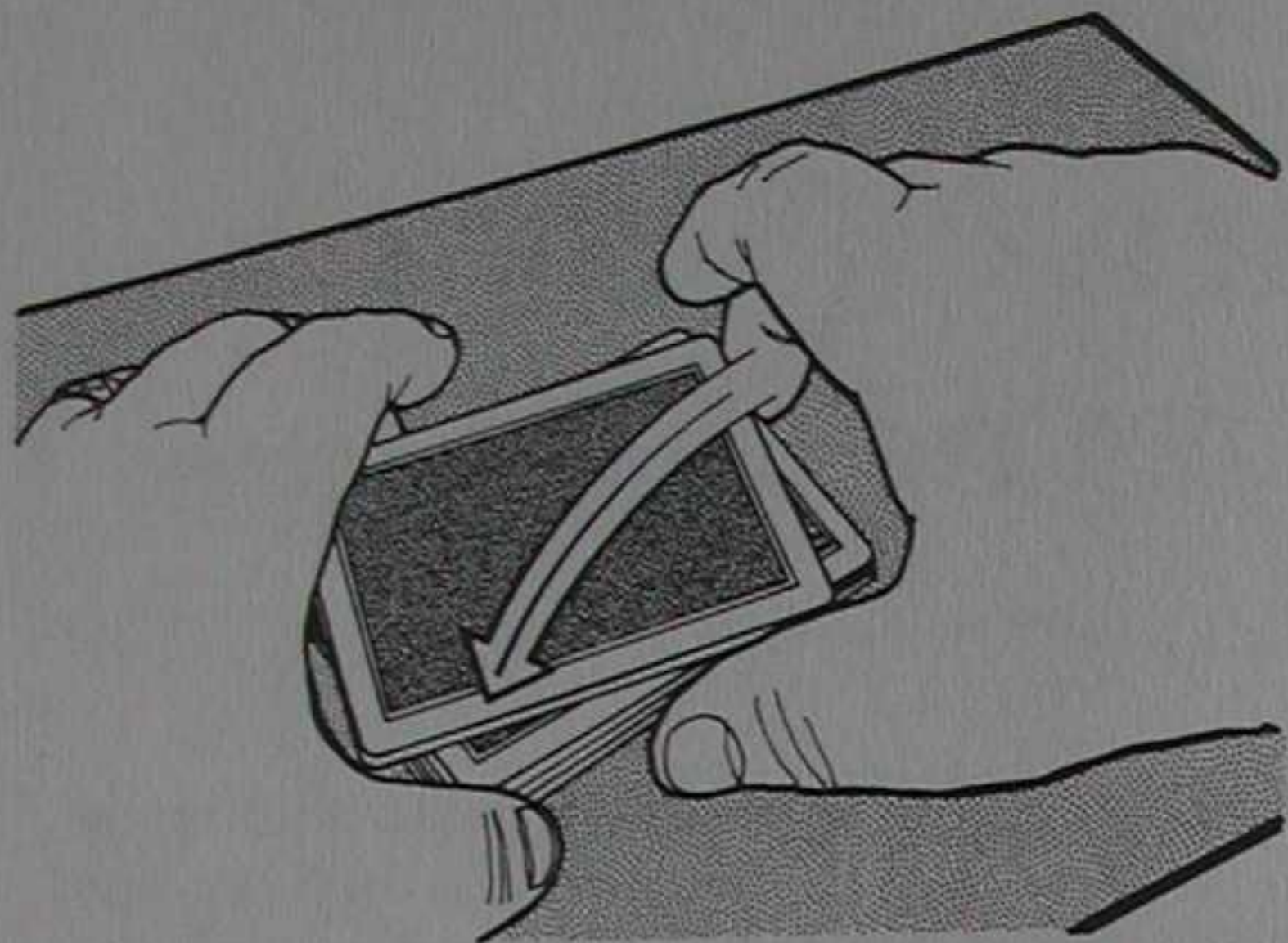
Position your hands over the deck as follows: your left grasps the left end of the deck between thumb, at the inner left corner, and second and third fingertips, which cradle the outer left corner; your right hand grasps the right end of the deck, thumb at inner right corner and second fingertip at the outer right corner of the rightjogged Aces (fig.1). The Aces are pushed to the left, apparently into the deck—however, since your right second finger does all the pushing, the left ends of the Aces will turn inward as they move, and their inner left corners will end injogged (fig.2). Your right second fingertip should now be pressing directly against the outer right corner of the deck as shown.

Check the position of your left third fingertip because it must be as far forward as possible—you'll see why in a moment. Also, relax your

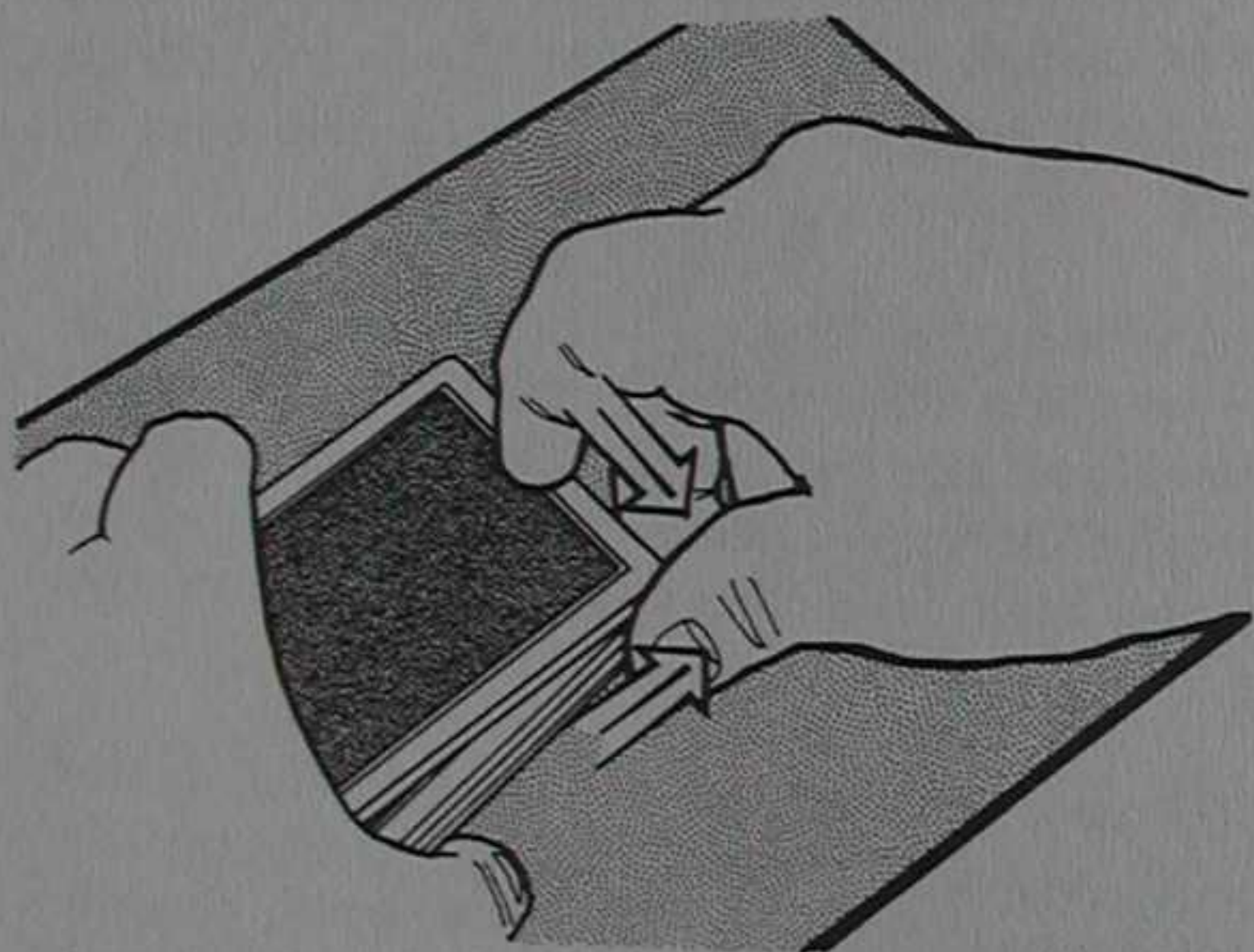


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left thumb slightly away from the inner left corner of the deck. Your right thumb and second finger now lightly pinch the deck and slide to meet one another at the inner right corner (fig.3). This pushes the Aces farther into the deck so that their outer left corners emerge from the left end of the deck, directly inward of your left third fingertip if it is properly positioned. The inner left corners of the Aces will also move out the inner left corner of the deck, and if your left thumb is pressing firmly against that corner it will prevent them from moving smoothly through. You will find that your left thumb and third finger are now automatically gripping the left ends of the Aces.

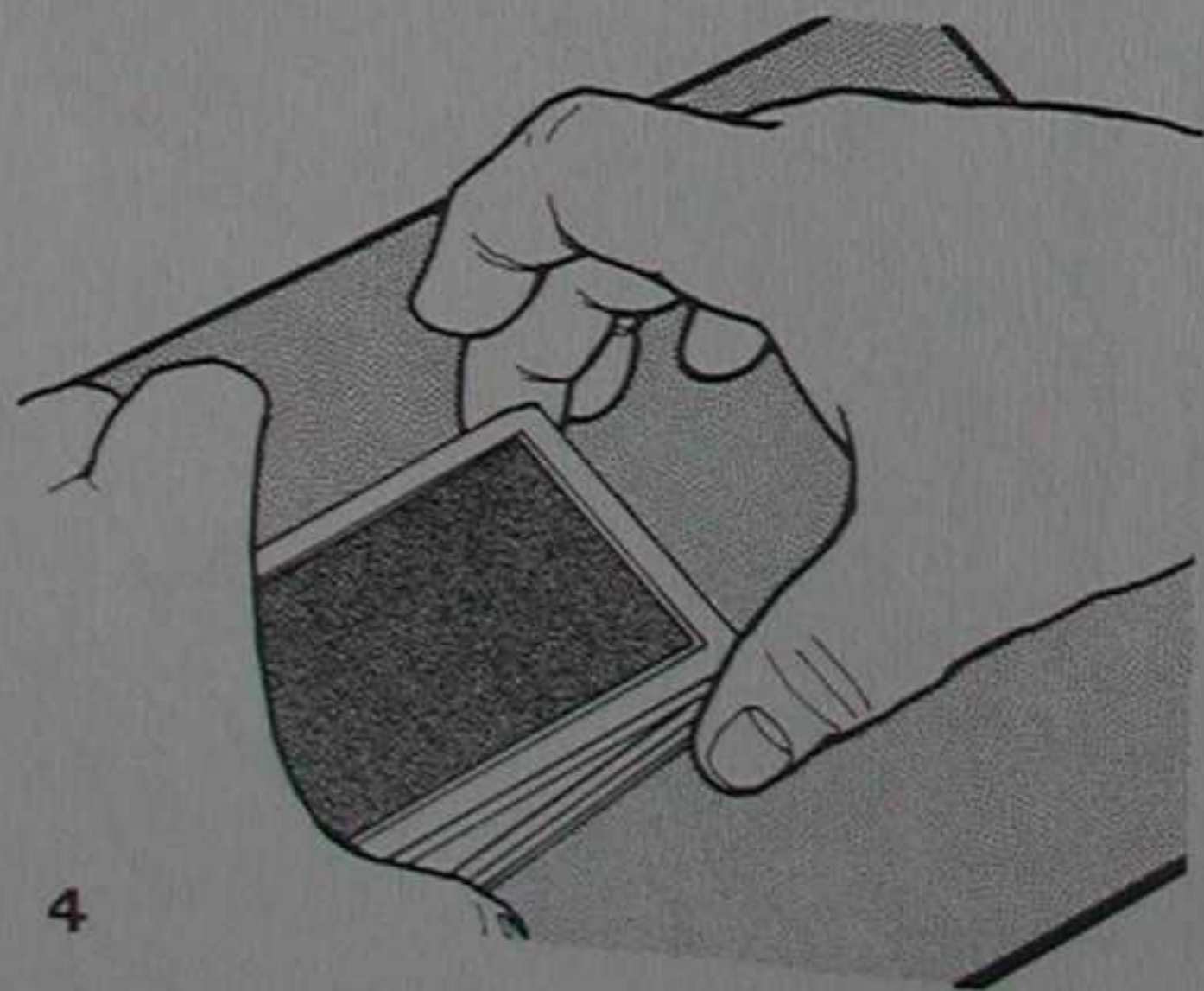


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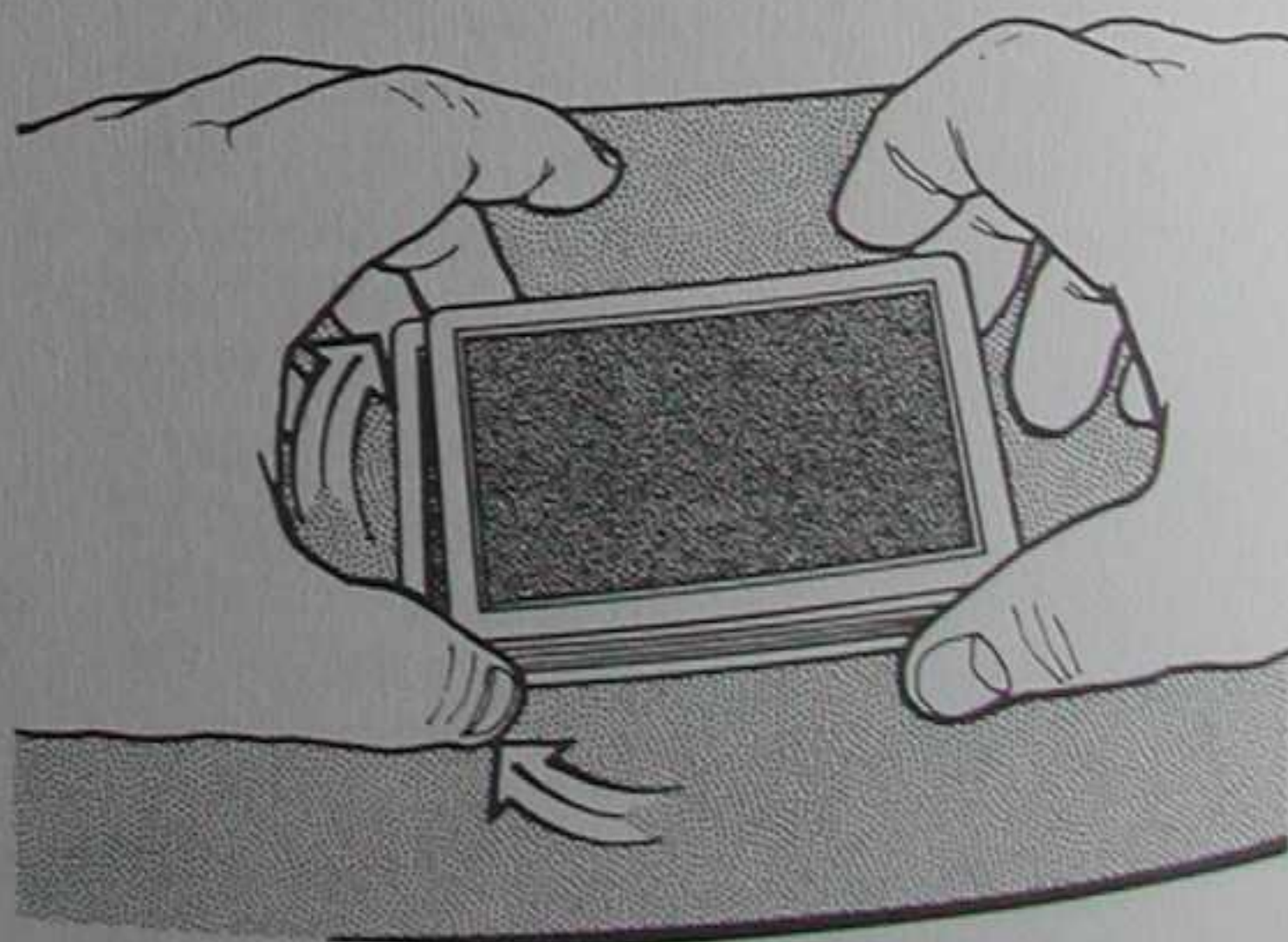


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Your right thumb is already in position at the inner right corner of the deck. Next, move your right second finger back to the outer right corner so that the right hand has a firm grasp on that end of the deck (fig.4). The left thumb and third finger now shift the Aces slightly clockwise until they are evenly leftjogged about a quarter of an inch (fig.5).



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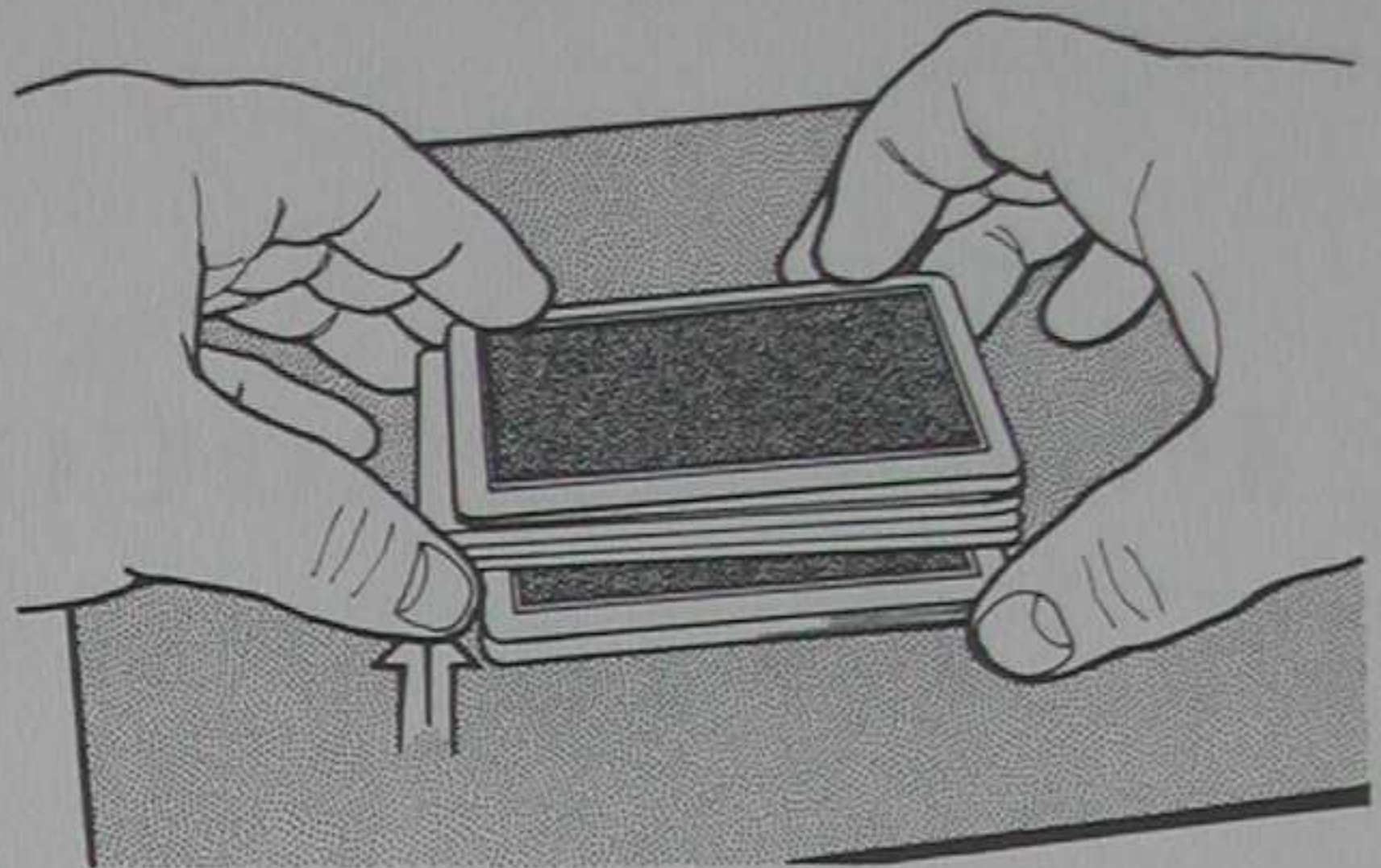
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You will find it an easy matter for your left thumb to slightly lift the inner left corner of the leftjogged Aces (fig.6). The break created above

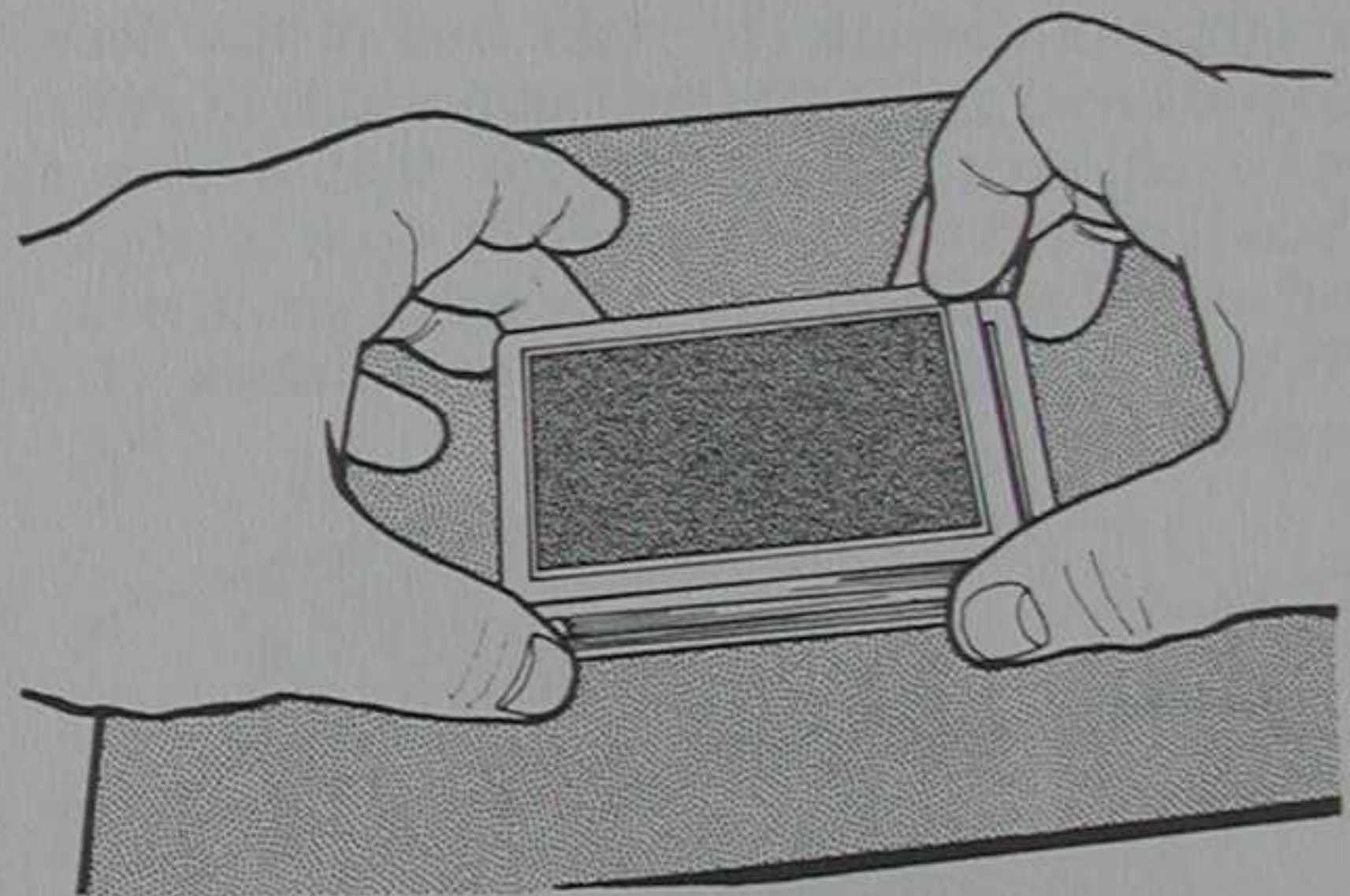
the block of indifferent cards beneath the lowermost Ace must run the entire length of the deck, to the inner right corner. Your right thumb and second finger can now grasp the right end of this isolated lower block of cards. Cut this block out from beneath the deck and place it on top, leftjogged a quarter inch and in line with the Aces (fig.7).

The grip of the left thumb and third finger on the Aces is now extended to the block of cards just placed above them simply by squeezing a bit more. With a light touch by both hands, your right thumb and second finger can now grasp all the cards between the Aces and draw them diagonally to the right and outward (fig.8). Pull them out completely, allowing the Aces and indifferent cards to collapse to the table. Place the right-hand cards on top of the deck and square. The Aces are now on bottom.

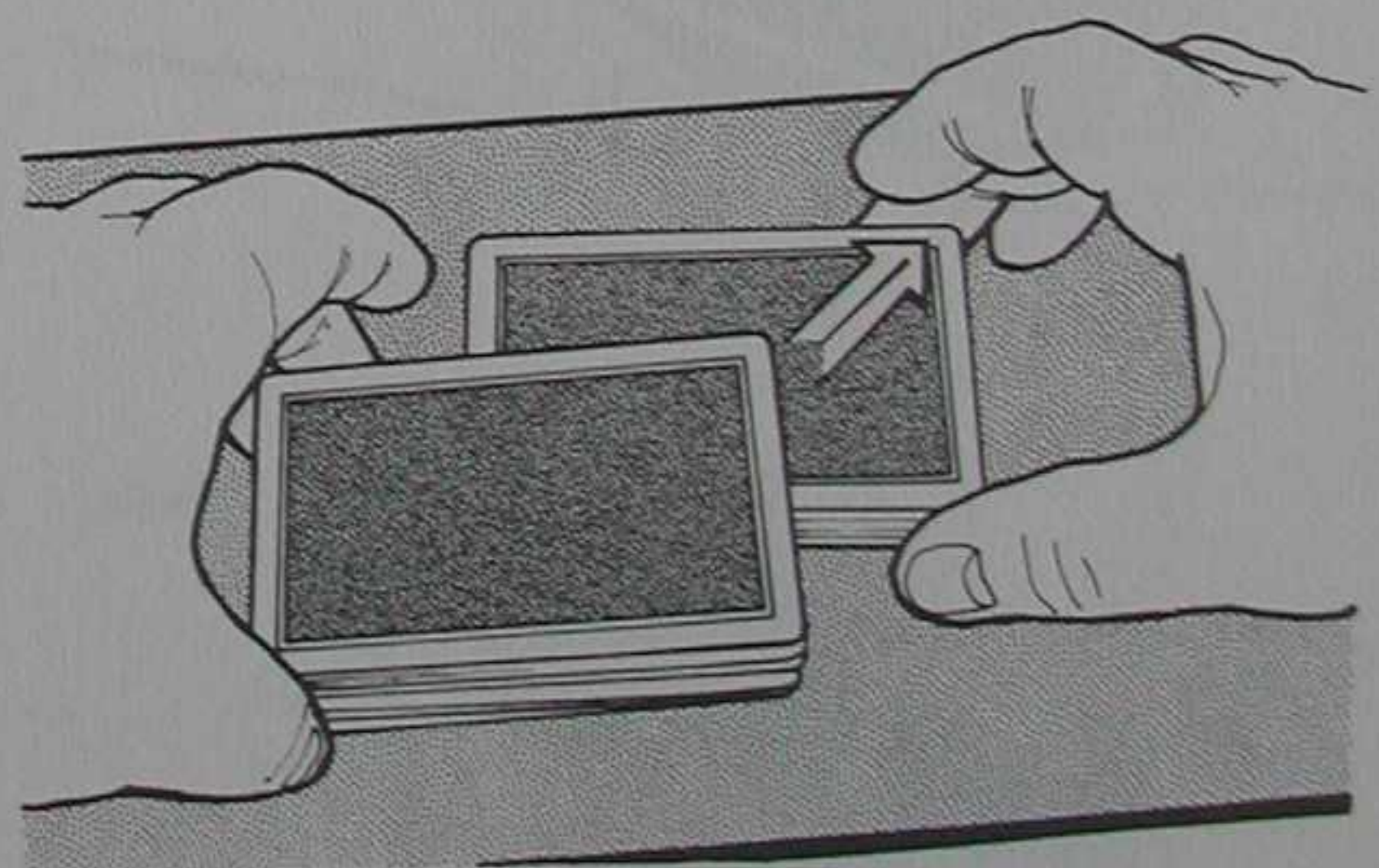
The final cut may be altered and extended slightly "Up The Ladder" style, resulting in a deck which is in exactly the same order as it was initially. After you have withdrawn all the cards from beneath the Aces, your right hand places them on top of the left-hand cards, but rightjogged a quarter inch. Without pausing, your right hand cuts the lower half of this rightjogged block out and to the right. It is placed back on top of the deck, but in line with the balance of the deck, farther to the left. This leaves a small block of cards rightjogged, and these are withdrawn by the right hand and placed on top. With this full-deck control/Multiple Shift, it is possible to do several routines where the Aces are lost and found, while retaining a full-deck stack.



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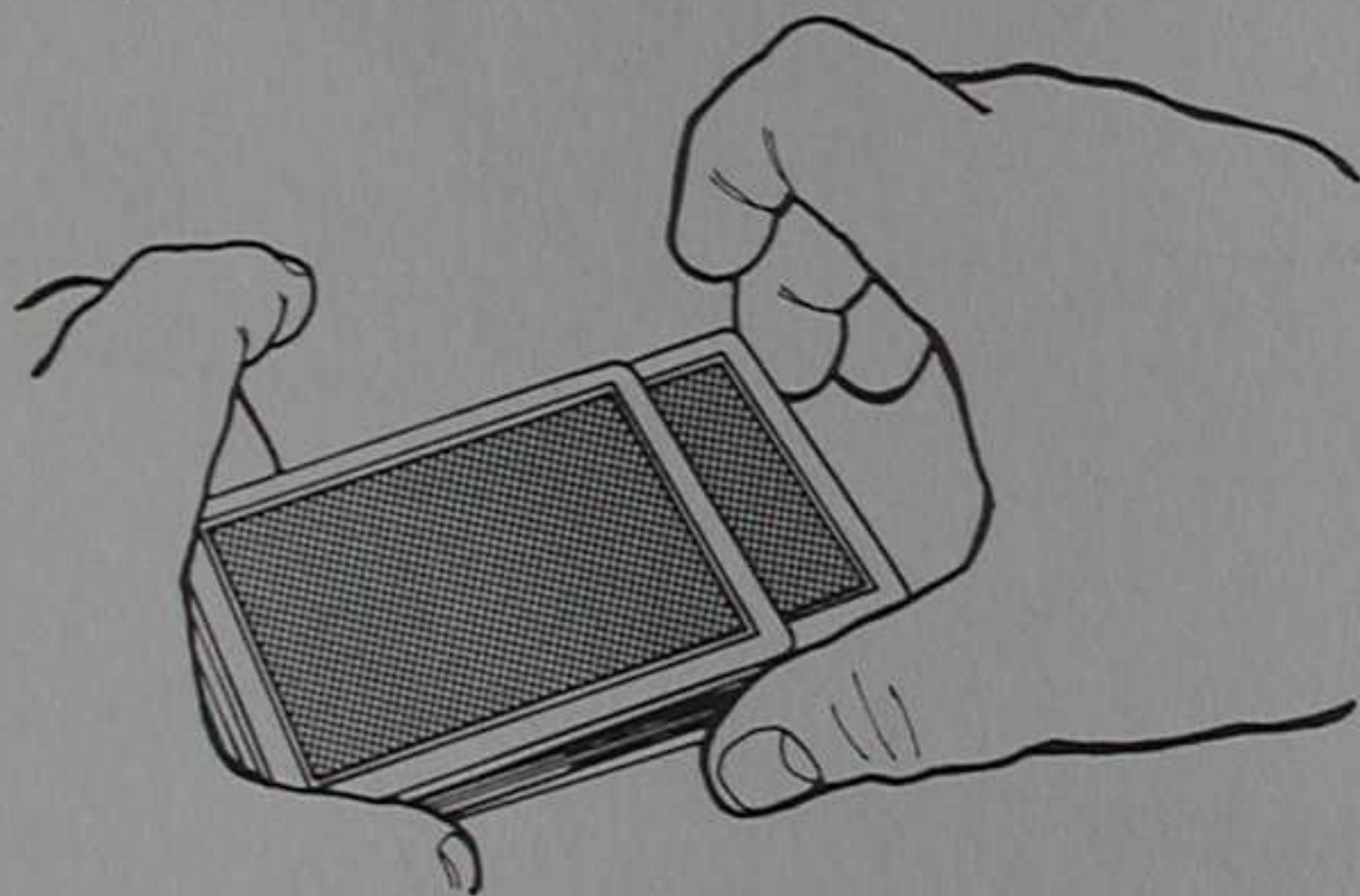
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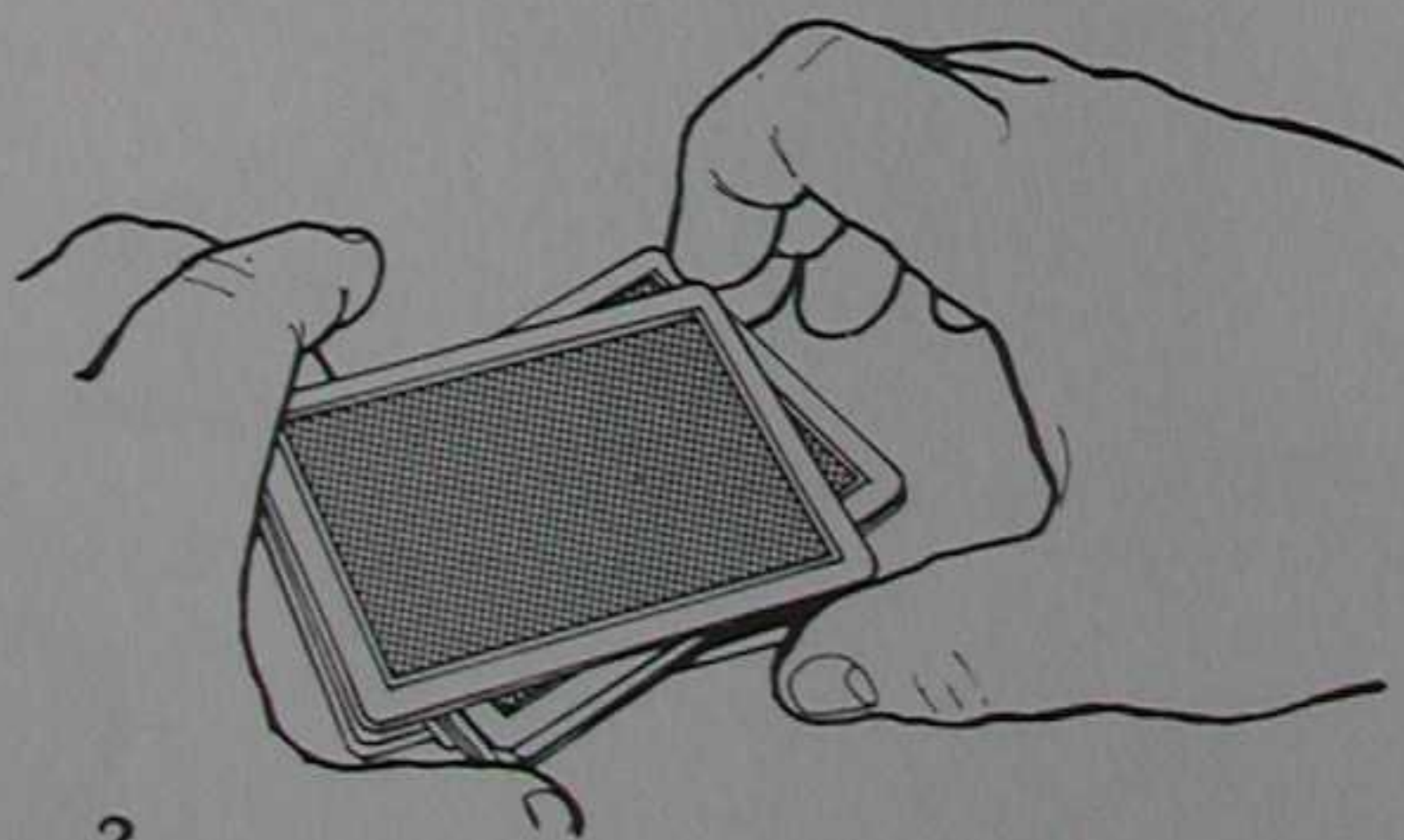
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PUSH-THROUGH SHUFFLE AND TRIPLE CUT

This uses the same technique as the Tabled Multiple Shift just described. The method of shifting the right half of the deck through the left half is not new, both Marlo and Vernon having explained it in print. It is the combination of this technique with an immediate triple cut that makes this so nice, and it is one of the few handlings where the top of the deck is apparently buried during the shuffle (the cut afterward resolving this). To avoid confusion, rather than merely asking you to do the Tabled Multiple Shift with two halves of the deck, the entire handling will be explained.



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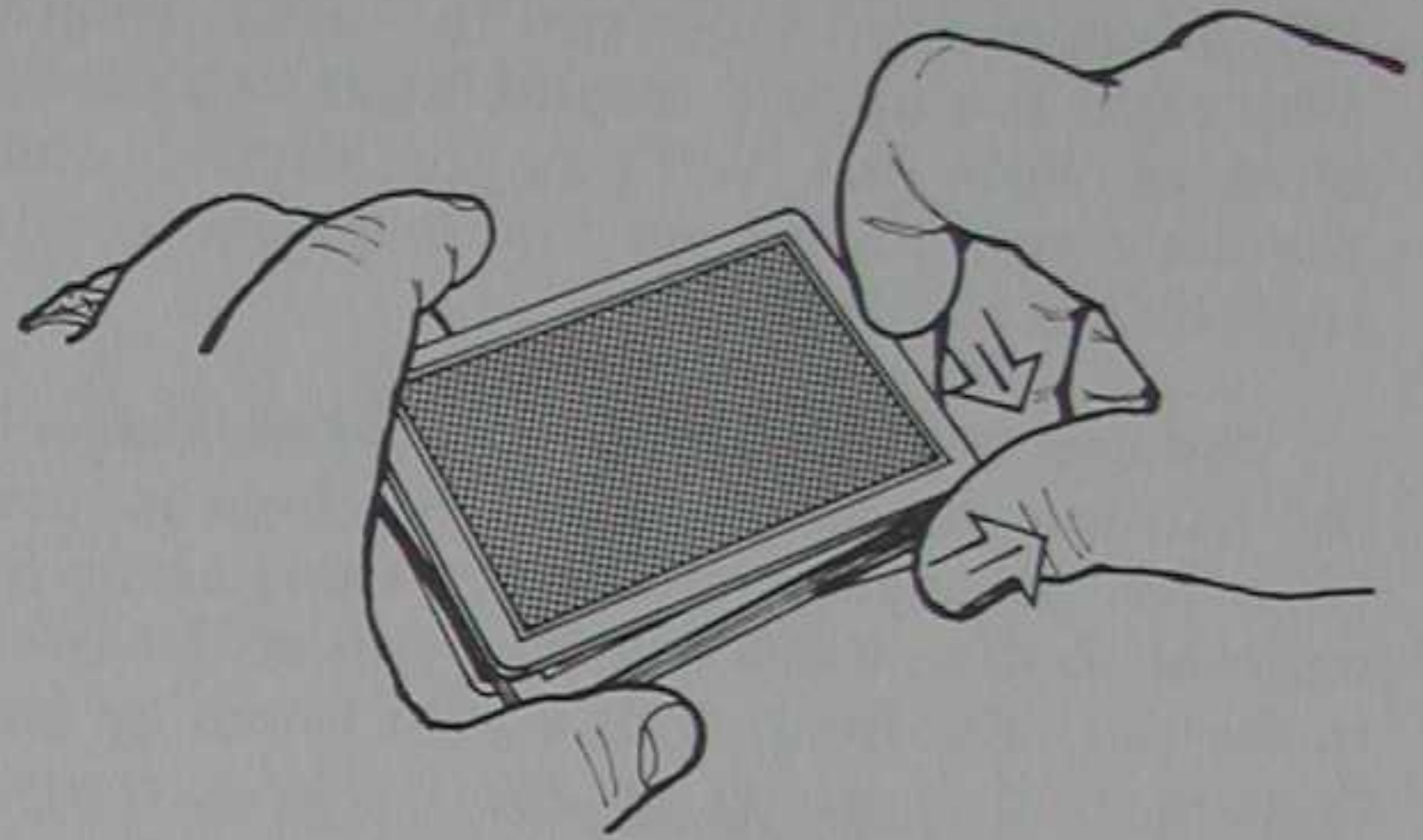
First, begin with the face-down deck on the table directly in front of you in shuffle position. Grasp slightly **less** than the top half with your right hand, lift it off, and table it on the right. Begin to riffle the inner corners together, allowing some cards to first fall from the left half to form a "bed," then shuffle evenly making sure to run out of cards from the right half first so that cards from the left half are the last to fall. There should be, in other words, small blocks of unshuffled cards on the top and bottom of the left-hand half. Begin to push the halves into one another and stop when one quarter of the right half still protrudes to the right.

Your hands should be in this position over the telescoped deck: your left grasps the left end between thumb, at the inner left corner, and second and third fingertips, which cradle the outer left corner; your right hand grasps the right end of the

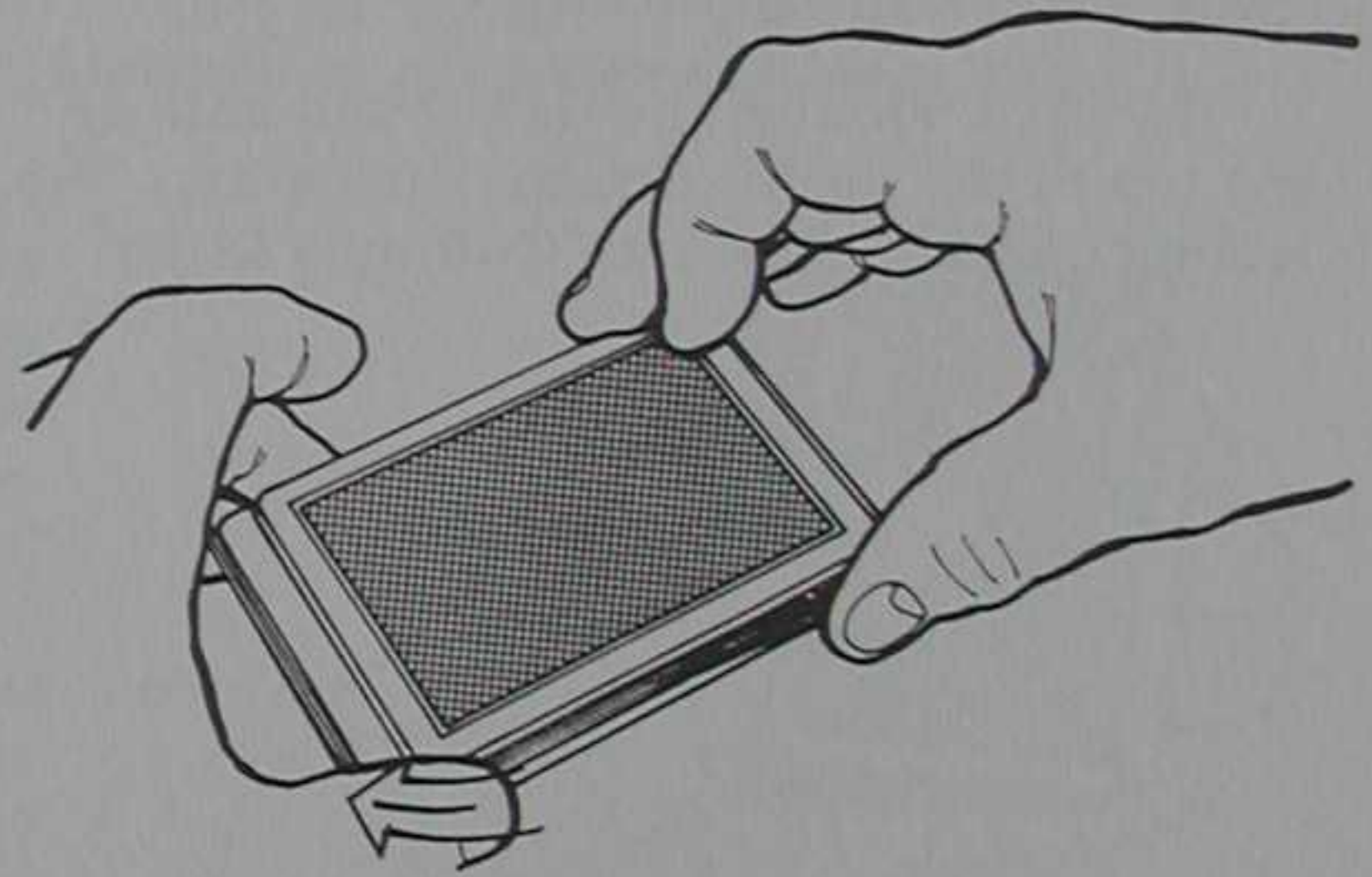
deck, thumb at inner right corner and second fingertip at the outer right corner (fig.1). The right half is pushed to the left, apparently into the left half of the deck—however, since your right second finger does *all the pushing*, the left end of the right half will turn inward as it moves, and its inner left corner will injog (fig.2). Your right second fingertip should now be pressing directly against the outer right corner of the deck as shown.

Check the position of your left third fingertip because it must be as far forward as possible. Relax your left thumb slightly away from the inner left corner of the deck. Your right thumb and second finger now *lightly* pinch the deck and slide to meet one another at the inner right corner (fig.3). This pushes the right half of the deck farther into the left half so that its outer left corner emerges from the left end of the deck, directly inward of your left third fingertip (if it is properly positioned). The inner left corner of the right half of the deck will also move out the inner left corner of the deck and, if your left thumb is pressing firmly against that corner, it will prevent it from moving smoothly through. *You will find that your left thumb and third finger are now automatically gripping the left end of the original right half of the deck.*

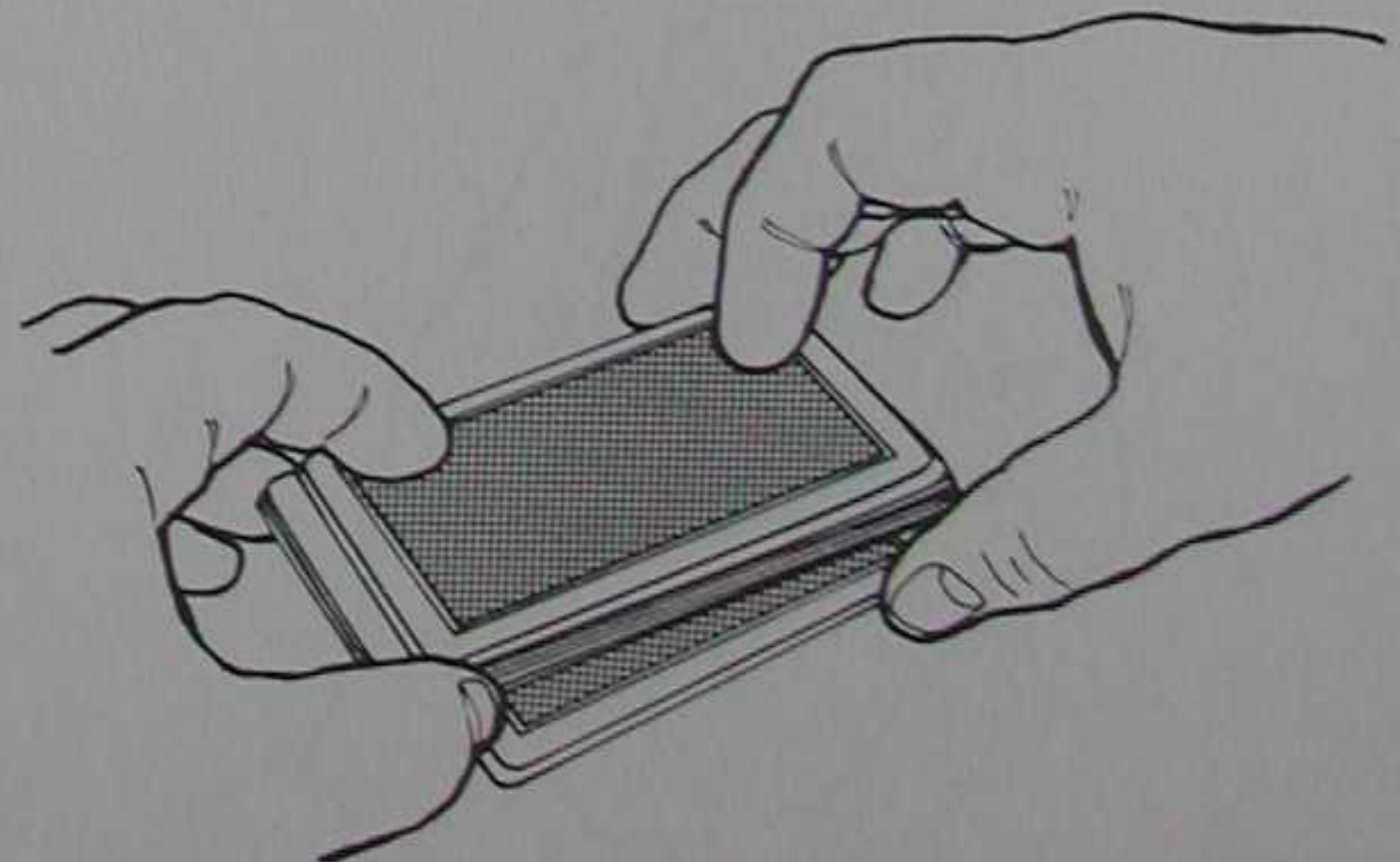
Your right thumb is already in position at the inner right corner of the deck. Next, move your right second finger back to the outer right corner so that the right hand has a firm grasp on that end of the deck. The left thumb and third finger now shift the original right half of the deck slightly clockwise until it is evenly leftjogged about a quarter of an inch (fig.4).



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With your left thumb, slightly lift the inner left corner of the leftjogged half (fig.5). The break created must run the entire length of the deck, to the inner right corner. Your right thumb and second finger can now grasp the right end of this isolated lower block of cards (the "bed") as just shown. *Cut No.1:* Cut this block out from beneath the deck and place it on top, leftjogged a quarter inch and in line with the original right half of the deck.

The grip of the left thumb and third finger on the original right half (now jogged to the left) is extended to the block of cards just placed above it simply by squeezing a bit more. Because you allowed some cards from the left half to riffle last during the original shuffle, there will be a gap at the left end beneath the packet you've just cut to the top. *Cut No.2:* With a light touch by both hands, your right thumb and second finger can now grasp all the cards currently jogged to the right and draw them diagonally to the right and outward. As these cards leave the deck, the gap at the left end is held open by the flesh of the left thumb, turning it into a break. Strip the right hand's cards out completely and place them on top of the deck in line with the uppermost cards.

Cut No.3: Finally, the right hand cuts all the cards beneath the left thumb break to the top of the deck. Square the cards. The deck is back in its original order. This technique will be used in "Quintuple Duke."

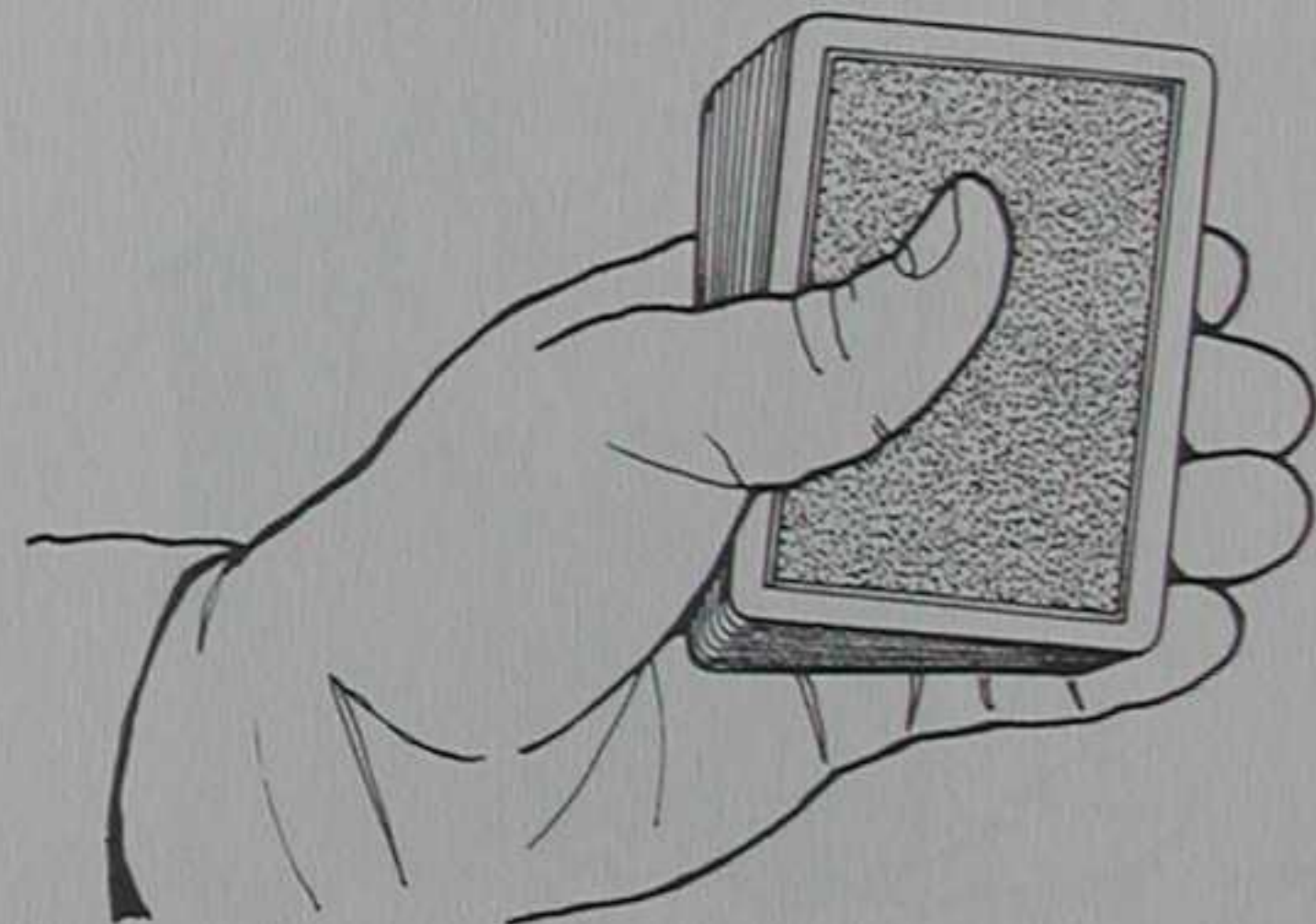
THE FAN GLIMPSE

More than one famous cardman has been overheard describing this as "devilishly clever." And so it is. Deceptive Glimpses are many, and the artful performer who uses such techniques will vary the moment and method of spotting the chosen card. This item, whose parent is The Gambler's Glimpse on p.97 of *Expert Card Technique*, is a worthy addition to your arsenal. It allows you to Glimpse a card in the action of making a Pressure Fan. This sleight was published in *Apocalypse* (June, 1987).

Place the deck into the left hand in position for a peek as follows: the deck is farther forward than when in dealing position, so the left fingers are together along the right long side and the pinky is at the lower right corner (fig.1). This way, no separation will be visible after the break is obtained. Raise your left hand until the face of the deck is toward the spectator and ask him to push open the deck at one spot and look at a card. Once he's done that, he is to allow the deck to close, and you obtain a flesh break with the tip of the left little finger beneath the selection. (How the card is selected doesn't really matter as long as you have a break beneath it afterward.)

Rotate your left hand so the deck is now vertical and the back of the top card faces directly toward you. Flatten the left fingers around the right long side of the deck, causing the upper cards, above the break, to step to the left (fig.2). The left thumb moves to the left long side of the deck, out of the way. This activity is concealed from the audience by the back of your left hand.

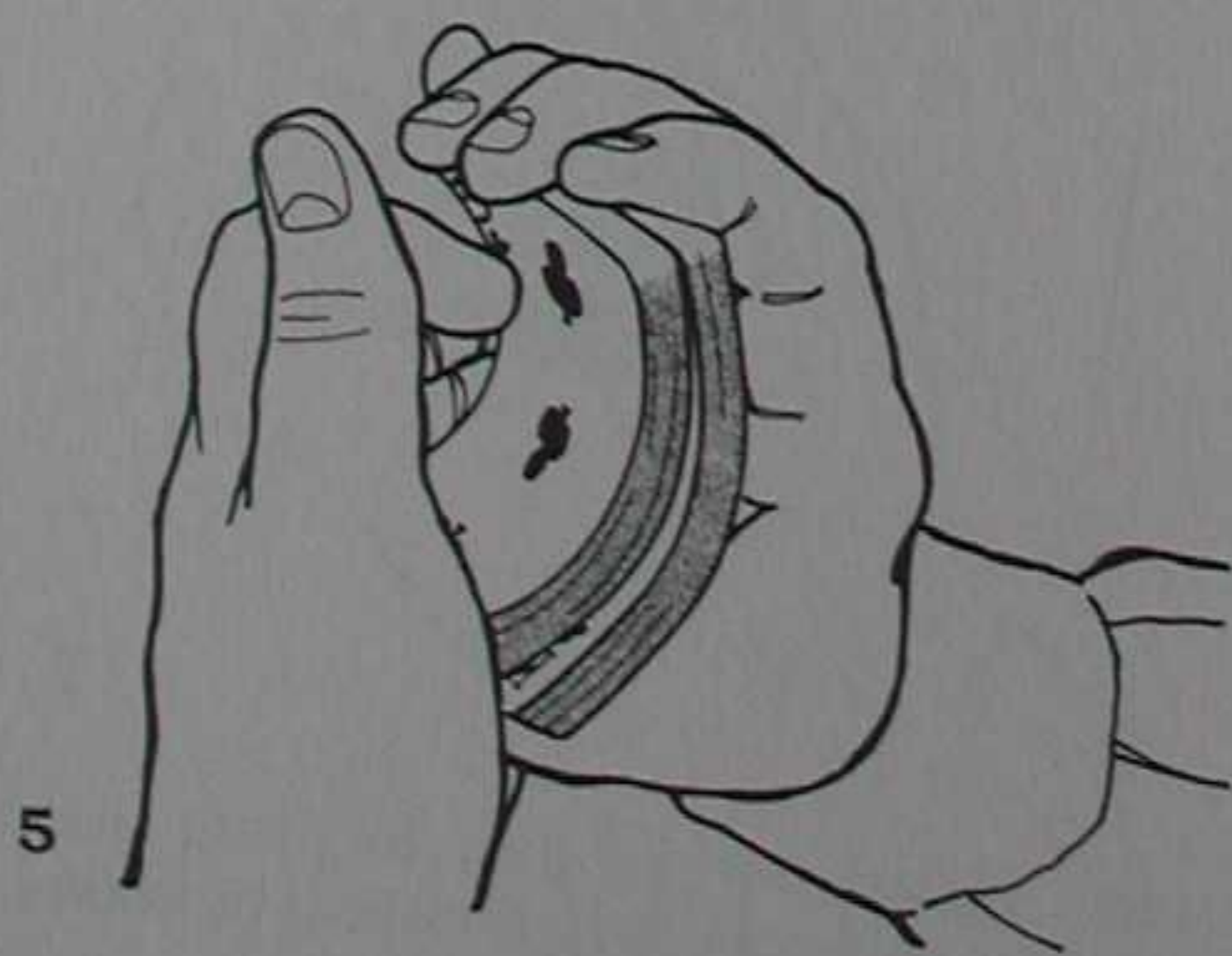
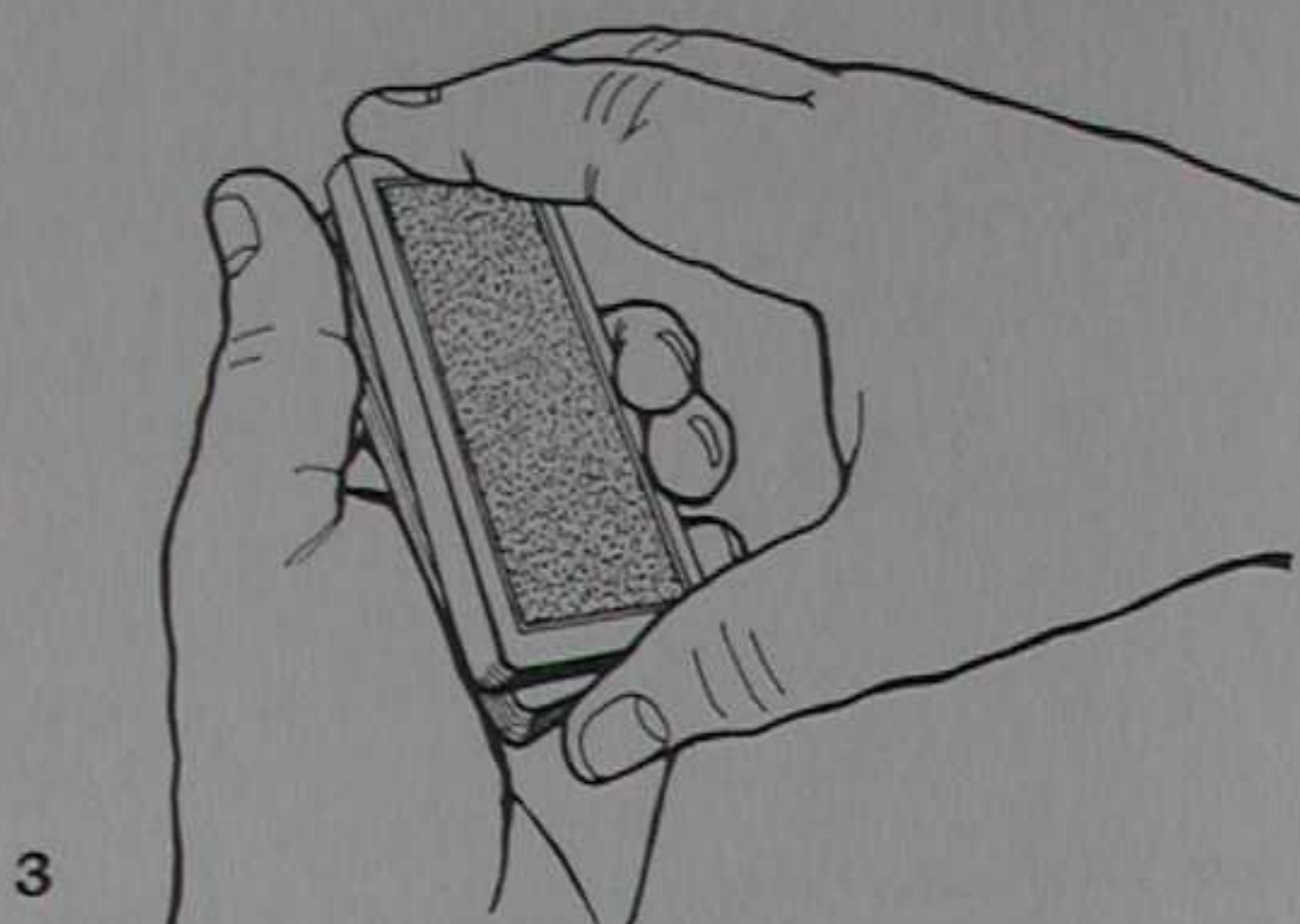
Your right hand, held palm toward audience, moves up behind the deck and grasps it, thumb at the lower end, fingers at the upper end—the grip required to make



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a Pressure Fan (fig.3). **A vital point:** both hands must now be tilted so the left long side of the deck turns toward you (fig.4 is a side view).

Look downward at the deck. This action is excused by the fact that *everyone* in the audience is also looking at the deck. Squeeze your right thumb and fingers together, flexing the cards in preparation for the fan. The index of the chosen card will be plainly visible at the lower left, stepped corner of the deck (figs.5 and 6). The instant you've identified the card, lift your eyes toward the audience and snap the deck into a Pressure Fan.

While it goes without question that laymen never suspect anything, this Glimpse is particularly valuable for toasting other magicians because it just doesn't occur to them that you could possibly be doing anything other than making a fan. There is no unnatural move to tip them off. Steve's great notion in adapting the technique described in *Expert Card Technique* is to give some motivation to the required flexing of the deck. In other words, he made an **unnatural** action a *natural* action by including it in the Pressure Fan, where you *must* flex the deck. (This, incidentally, is a perfect example of Dai Vernon's philosophy of naturalness put into action.)

Steve Freeman, upon seeing Draun's Glimpse, made the following interesting modification (subject to the lighting conditions on the left side). Instead of causing the deck to step at the break as shown in illustration one, he forces the right long sides of the two halves of the deck closed by pressing against the face card with his left fingertips. This creates a wedge-shaped break be-

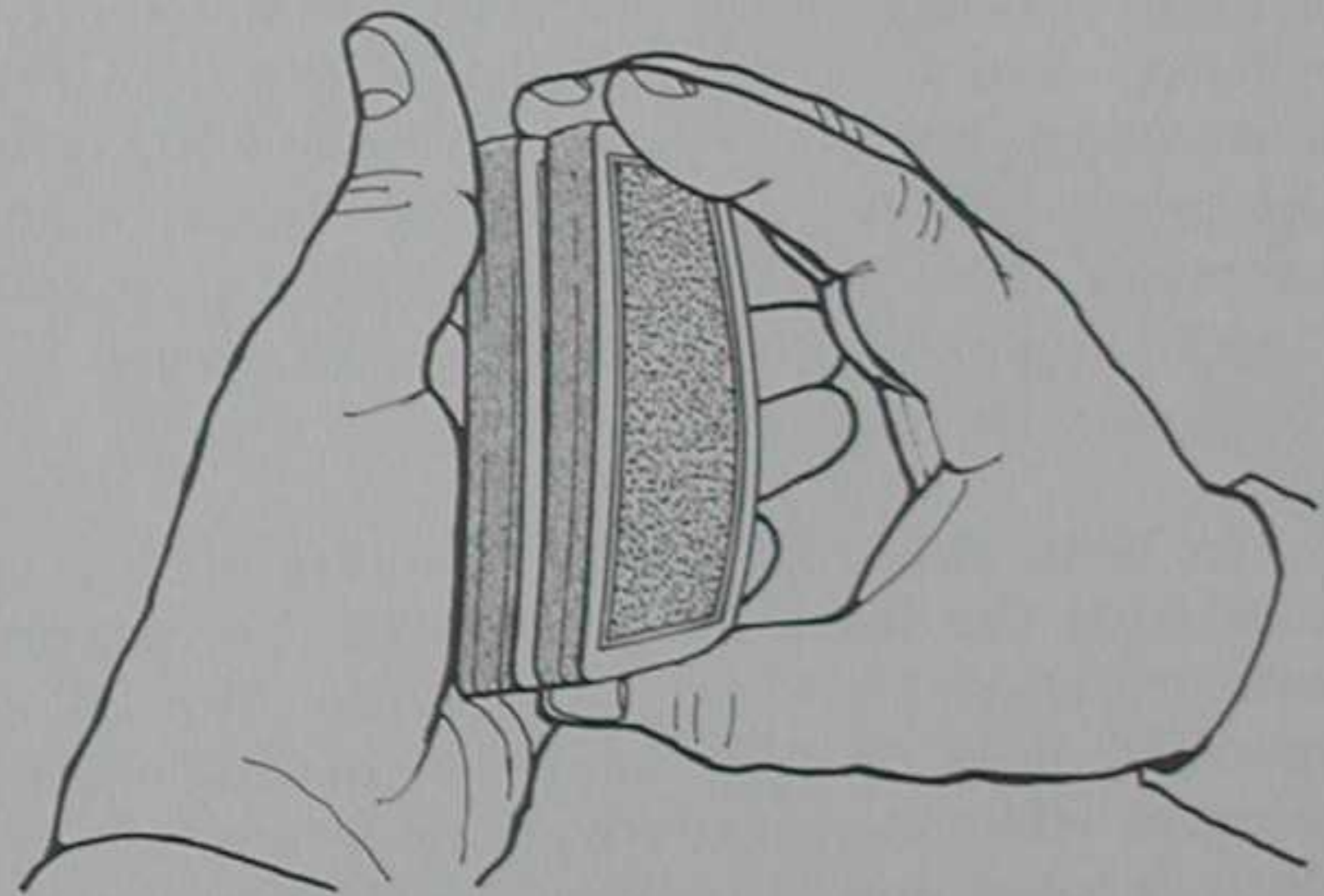
tween the halves, with the opening along the left long sides (fig.7).

Proceed with the Glimpse as before. Now, you will be looking down into a gap into the deck (fig.8), not at the card on the face of a stepped block. This eliminates the slightly unnatural look created by the step in the deck. Care must be taken, however, that there is sufficient light coming from the left side to ensure that you will be able to see into the gap. If the light shines only from the right, or front, the index corner of the card will fall in shadow.

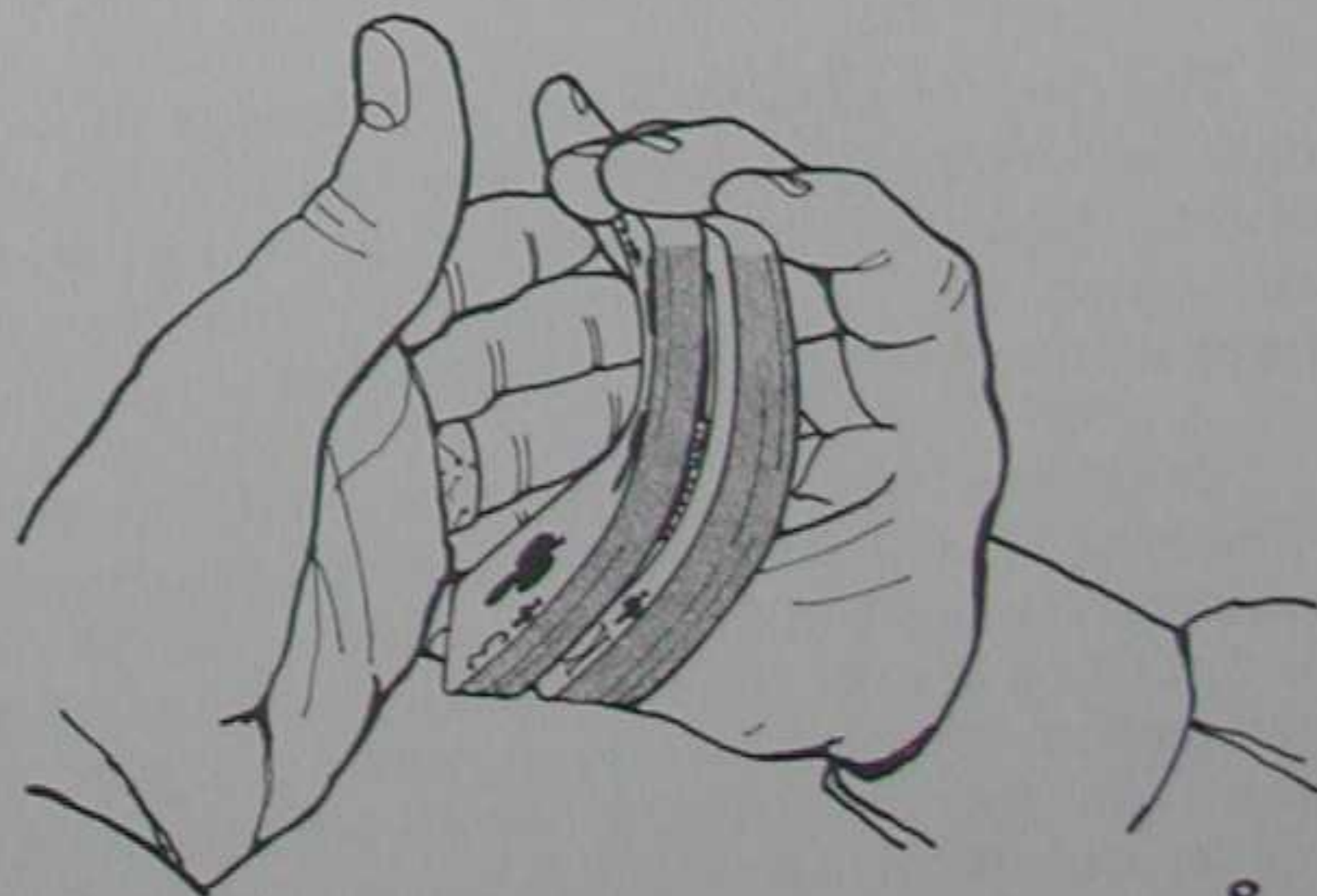
Steve Draun sometimes combines Freeman's technique with his own, both stepping the deck *and* widening the break.



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THE FLEX GLIMPSE

In *Card Control Systems* (1952) Marlo first published a series of motions to be used after a Spectator Peek that supposedly made it appear impossible for the card to be under any sort of control. Laymen, of course, really don't believe that a card can be controlled after a Spectator Peek, and Nate Leipzig, T. Nelson Downs, and many others between the late 1800s and 1952 got along just fine without going through all sorts of attention-calling displays and flexing of the deck to "prove" that the card is not under control. Unfortunately, all of these shenanigans to prove that you are not holding a break really just beg the question because of their inherently suspicious nature. You are pretending that you can hold the deck in all sorts of supposedly loose ways, but you cannot because your fingers are clamped around it to maintain the break, and it *looks* that way. The technique fails the idea. Simply turning to the spectator after you've felt him look at the card and saying innocently (as I've seen Derek Dingle, among others, do), "Have you seen one yet?" is the most psychologically disarming thing possible.

In 1956 Marlo published "The Square-Up Glimpse" in *Fingertip Control*. Steve has combined the Marlo Glimpse with the overproving motions from the Peek as a gag with which to fool other magicians. The following combinatorial technique succeeds precisely because it jettisons all the finger-flinging in lieu of an absolutely invisible glimpse which occurs immediately after the peek. All the flexing and bowing of the deck is loose and fancy free because no break is being held. It looks impossible for you to have any sort of control over the card, and that's because you **don't**.

The deck begins face down in left-hand dealing position. Bevel the cards to the right and extend your hand toward the spectator with the request that he use his left thumb to push open the deck at any point and peek at a card. He does this and you allow your left pinky to curl in an infinitesimal amount. When he lets go, you will have a fine pinky break in front of his card.

Once you have practiced this a bit, the following will all blend into a rapid blur. Teaching it requires breaking it down into steps that will mask its amazingly deceptive quality from you. Lower your hands until the outer end of the deck points upward at a forty-five degree angle. Rotate it to the right until what was the left long side is facing directly upward. First, curl your left first finger onto the face of the deck. At the same time, your right hand turns palm outward and grasps the upper end of the deck, thumb at the left side, first finger curled on the back, and second and third fingers on the right side (fig. 1).

Once the right hand has a grip on the deck, the left thumbtip moves onto the center of the left long side. During the preceding action, your left pinky is slipped farther into the break. While the right thumb and fingers tightly clamp the halves of the deck in place (for just a second), your left pinky pushes the halves apart at the inner end so you can glimpse the chosen card on the bottom of the upper portion (fig.2).

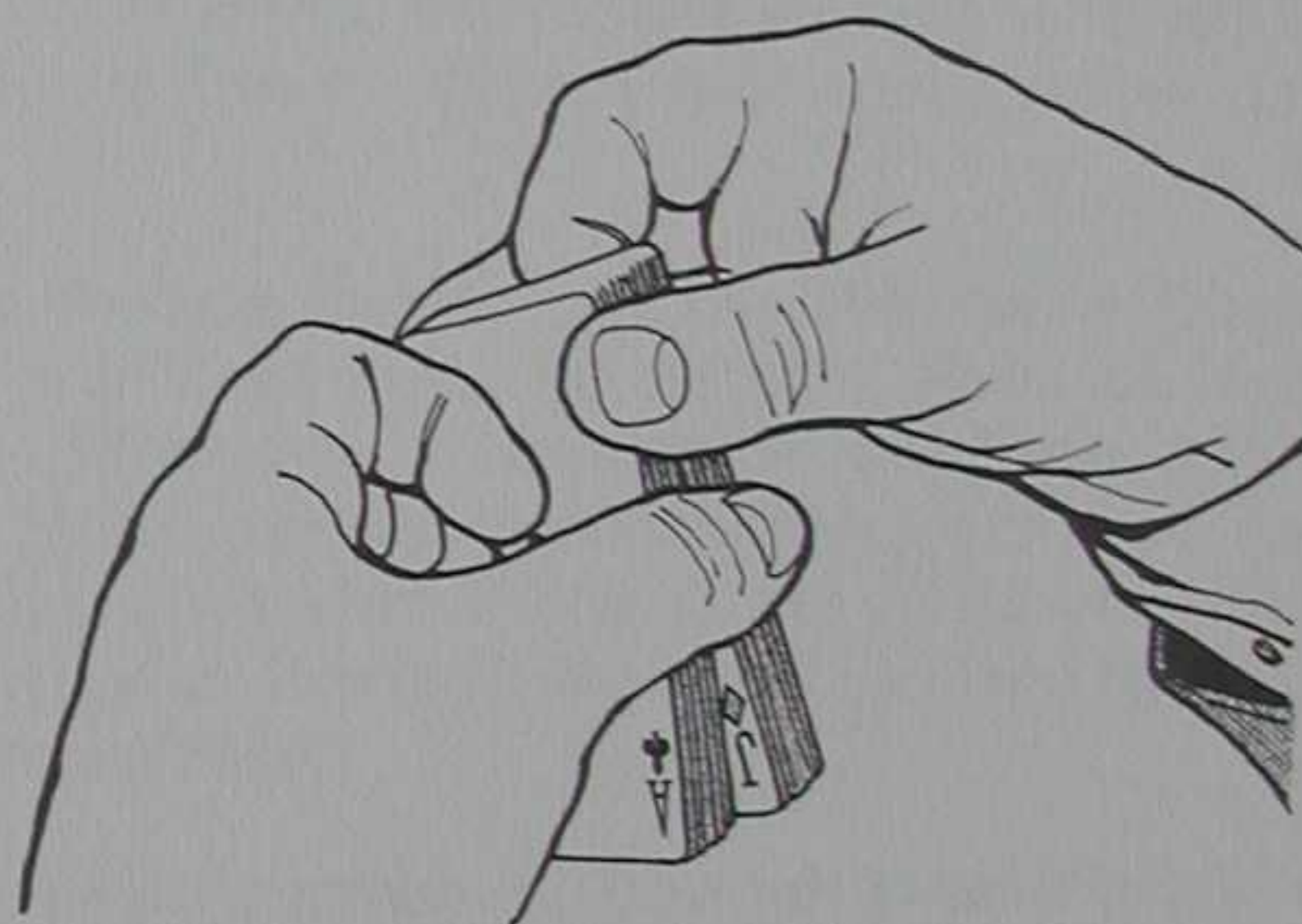
The instant you spot the card, release the break and give the deck a sideways flex, pressing the center of the cards (at the outer end) to the left with your right first finger (fig.3). (If the deck were face down, this would be a longitudinal concave flex.) Then, reverse the flex. Immediately rotate your hands so the deck is in a normal face down position and take it with your right hand in Biddle Grip. Grasp the center of the deck between your left thumb and first finger and flex it up and down. Finally, loosely dribble the deck from your right hand onto your left palm.

In order to get the most out of this, and avoid the usual "*it really looks like I don't have a break, doesn't it?*" feeling, you **must** execute the glimpse immediately after the peek and then *release the break*. Don't hold onto it like it's a long lost friend. Once the flexing starts, keeping your fingers as open as possible—give the deck air so it's plain that you're not secretly trying to hold onto something. By the time you dribble the cards, other magicians will be absolutely lost.

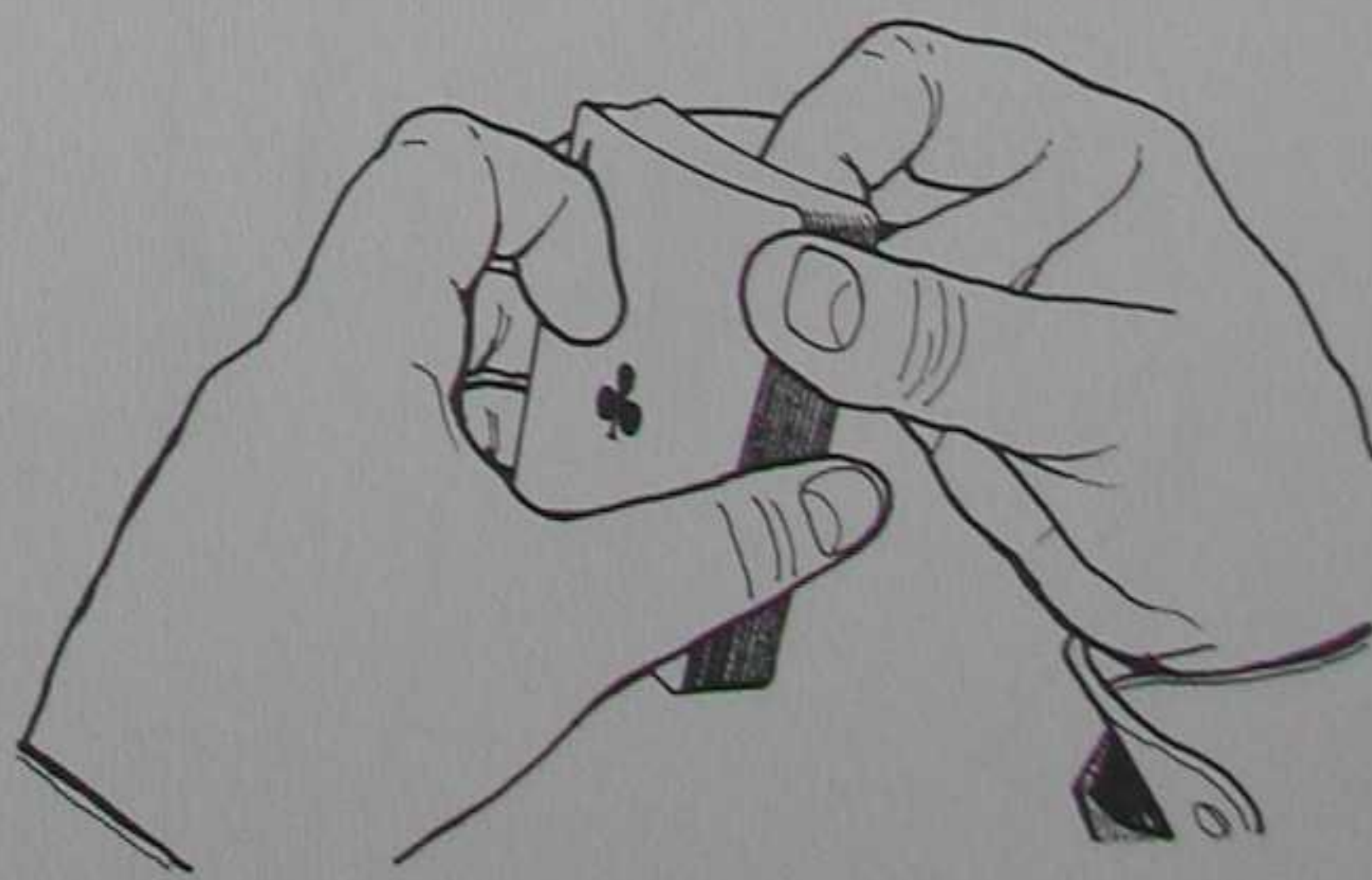
Steve will now make a fan or put the deck down and patter for a moment before controlling the card to the top or bottom of the deck. He does this in a straightforward manner. The deck is picked up and held in



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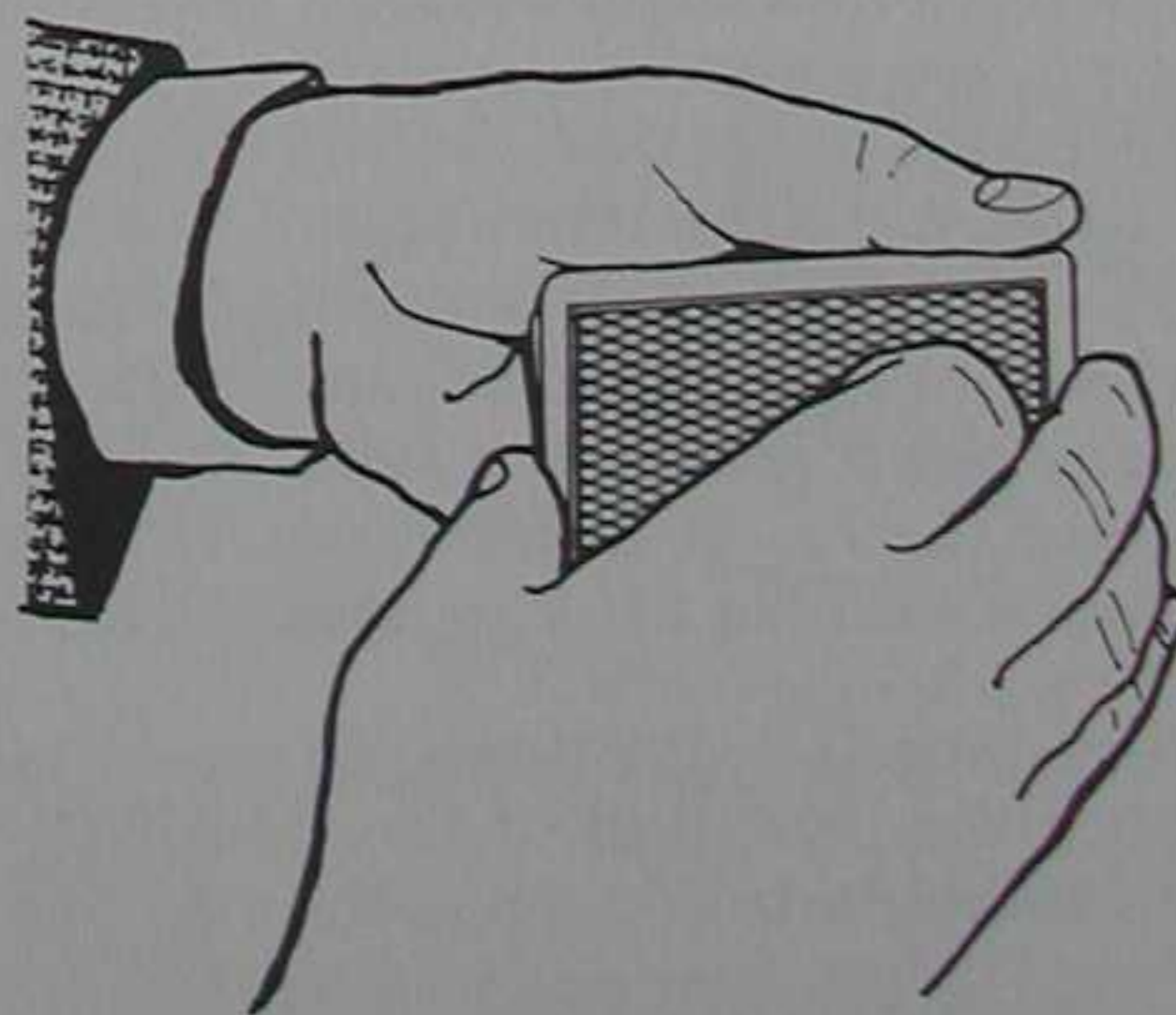
readiness to be split for a Faro Shuffle. You know approximately where the spectator's card is located, so begin to split the halves a little deeper (just a tiny bit at the inner end) with your left thumb and immediately riffle up the cards until you come to the selection. This takes only a moment. If you want the selection on the bottom of the deck, stop riffling when you see it. If you want the selection on the top of the deck, allow it to riffle off your right thumbtip before splitting the deck. Either way, without hesitating, cut the deck and do a Faro Shuffle so the required card goes to the desired position. This disarmingly simple method of regaining control of the card has fooled many magicians.

THE MIDNIGHT SHIFT

First published in the 1984 Winter Extra of *Richard's Almanac*, this version of The Herrmann Pass has received a great deal of attention, which was further boosted by its demonstration on the video tape *On The Pass* (Kaufman, 1989). In both of these instances the descriptions reflected the way of doing the sleight as taught to me by Derek Dingle, and *not* the way in which Steve Draun actually performs it. Here is a description exactly as Draun does it.

The great question confronting anyone doing a variation of The Herrmann Pass is how to conclude the sleight: how, in other words, to cover the moment when the lower half of the deck falls onto the upper half. While one of the earliest solutions was to turn the *deck* over, and later to turn the *hand* over, Steve is the first person to turn both deck and hand **around**. Most of the mechanics follow those outlined by Dr. Jacob Daley in "The Cavorting Aces," described in Series 7, No.3 of *The Stars of Magic*, until the final moment just after the halves coalesce.

The face-down deck rests in left-hand dealing position. The left thumb rests on the edges of the cards along the left long side of the deck. You have a left pinky break in the center of the deck. As the right hand descends over the deck to grasp it from above, the left first finger curls beneath the cards. The position of the right hand is important: it grasps the deck, thumb at inner end (at approximately center), second, third, and little fingers at outer end. The position of the second finger is dictated by the individual size and shape of the right hand. Steve places *his* second finger in the center of the outer end, though if your hand is not as wide as his, you will have to position your second finger a bit farther to the left (fig.1). The vital point here is that there is no gap between the right long side of the deck and the right thumb crotch. This would create a window through which left-finger activity could be seen. It is



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important, however, that the right second finger not be *too far* to the left, for this lessens the amount of right-hand cover.

Once in this position you are ready to begin the shift. It may be done in either of two positions: directly in front of the spectator like a regular pass, or by turning to the side as Roterburg describes the Herrmann Pass in *New Era Card Tricks* (1897). Steve turns to the left, and raises both hands to the side while keeping the top of the deck tilted toward the audience (fig.2).



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concealed cards upward until they meet the half moving toward them. The halves of the deck have now been brought back together.

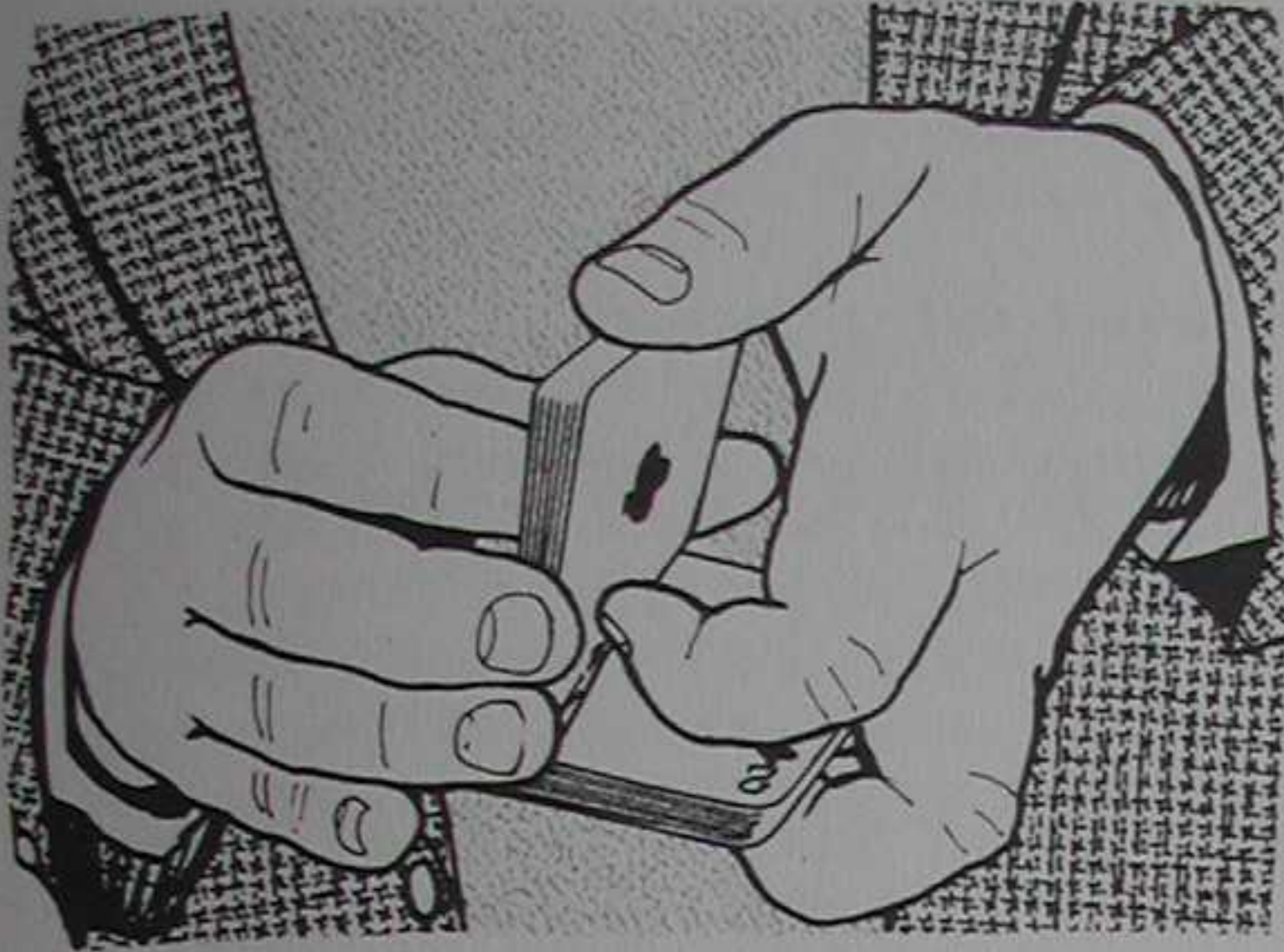
It is at this point that the technique diverges from that of Dr. Daley. The left hand now rotates until the outer end of the deck is facing directly upward (fig.6). (Note that this action, shown in illustration 6, actually occurs as the halves of the deck *are still being brought together*. For ease of learning, however, the steps have been separated.) The right hand grasps the deck in Biddle Grip, thumb at upper end and fingers at lower end (fig.7). It is lifted out of your left hand, which then turns palm up to a normal position (fig.8). The deck is placed back into left-hand dealing position.

There must be absolutely no pause between the steps shown in illustrations 4 and 5. Once the rear half of the deck has been brought around into position, the left thumb **immediately** pushes the visible half of the deck down onto it.

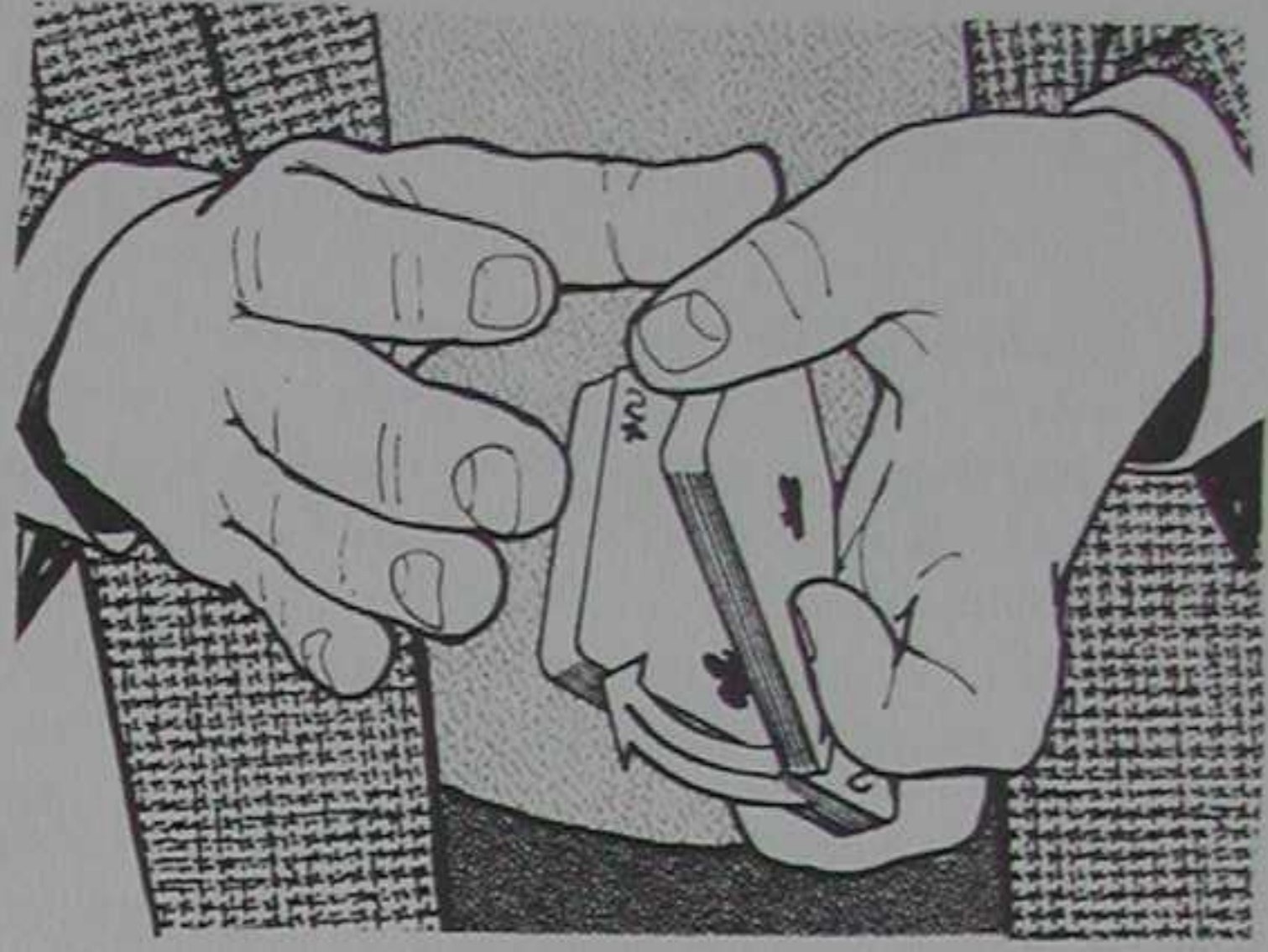
The sleight may be performed with the hands held directly in front of you with no change in technique. It also, in either position, makes an excellent color change if the cards are face up.

Begin the shift in the conventional manner, by lowering the left fingers and upper long side of the rear half of the deck. This is continued, with a little pressure from the curled left first finger, until the packet is resting horizontally (or flatly) on its back (fig.3). By continuing to push with the left first finger, and relaxing the other left fingers, the turned packet is lowered until its forward long side moves *below* the upper packet. Once this happens, the concealed packet is shoved forward a bit (fig.4). If done with the hands held beside the body as shown here, the preceding actions are greatly aided by gravity—just relaxing the left fingers and drawing them back slightly will allow the lower half of the deck to almost move into position by itself.

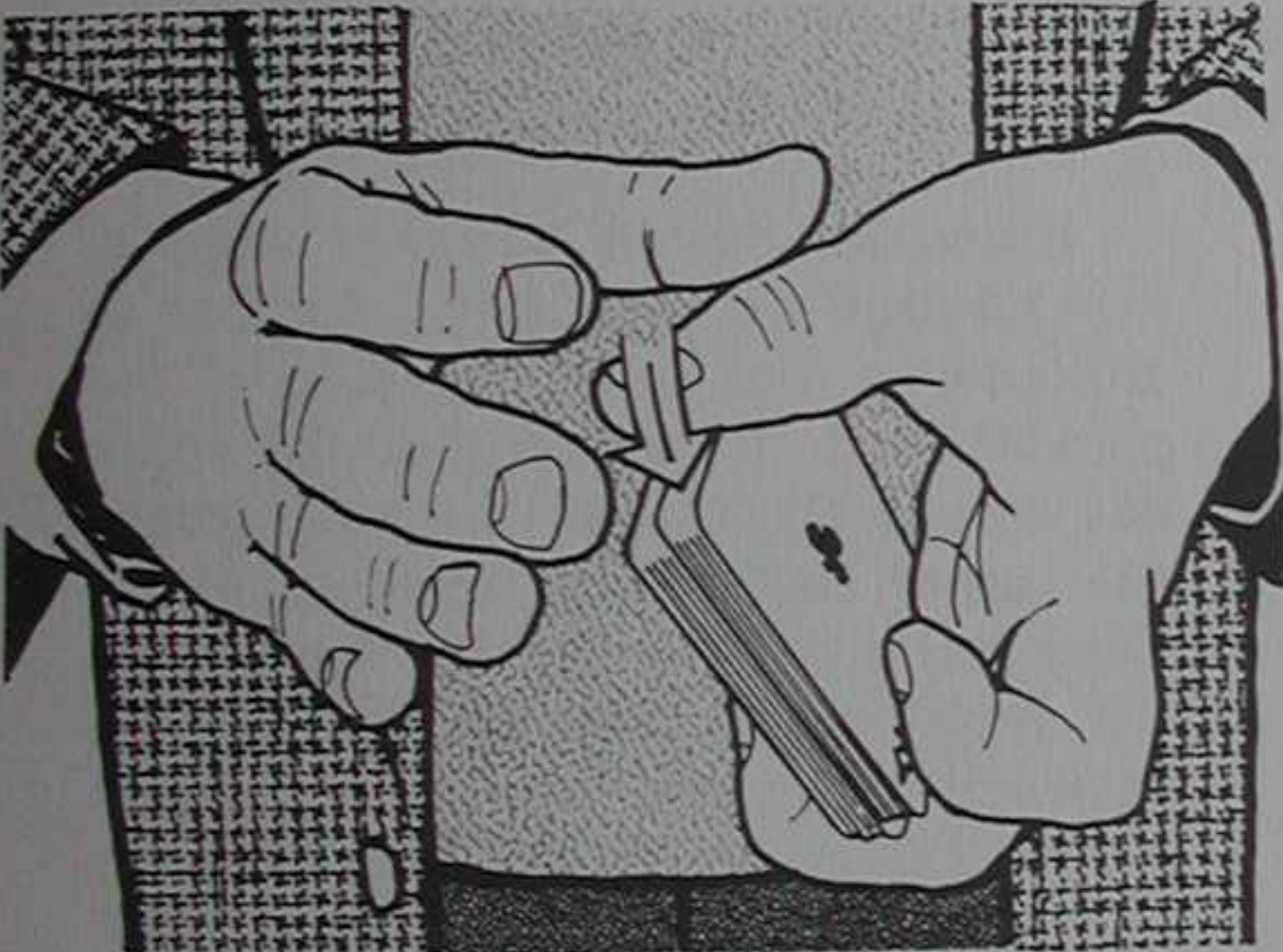
Continue the shift by using the left thumb to push the vertical (visible) half of the deck face down onto the concealed half (fig.5). The left hand must turn palm down a bit to do this comfortably. At the same time, the left fingertips press the



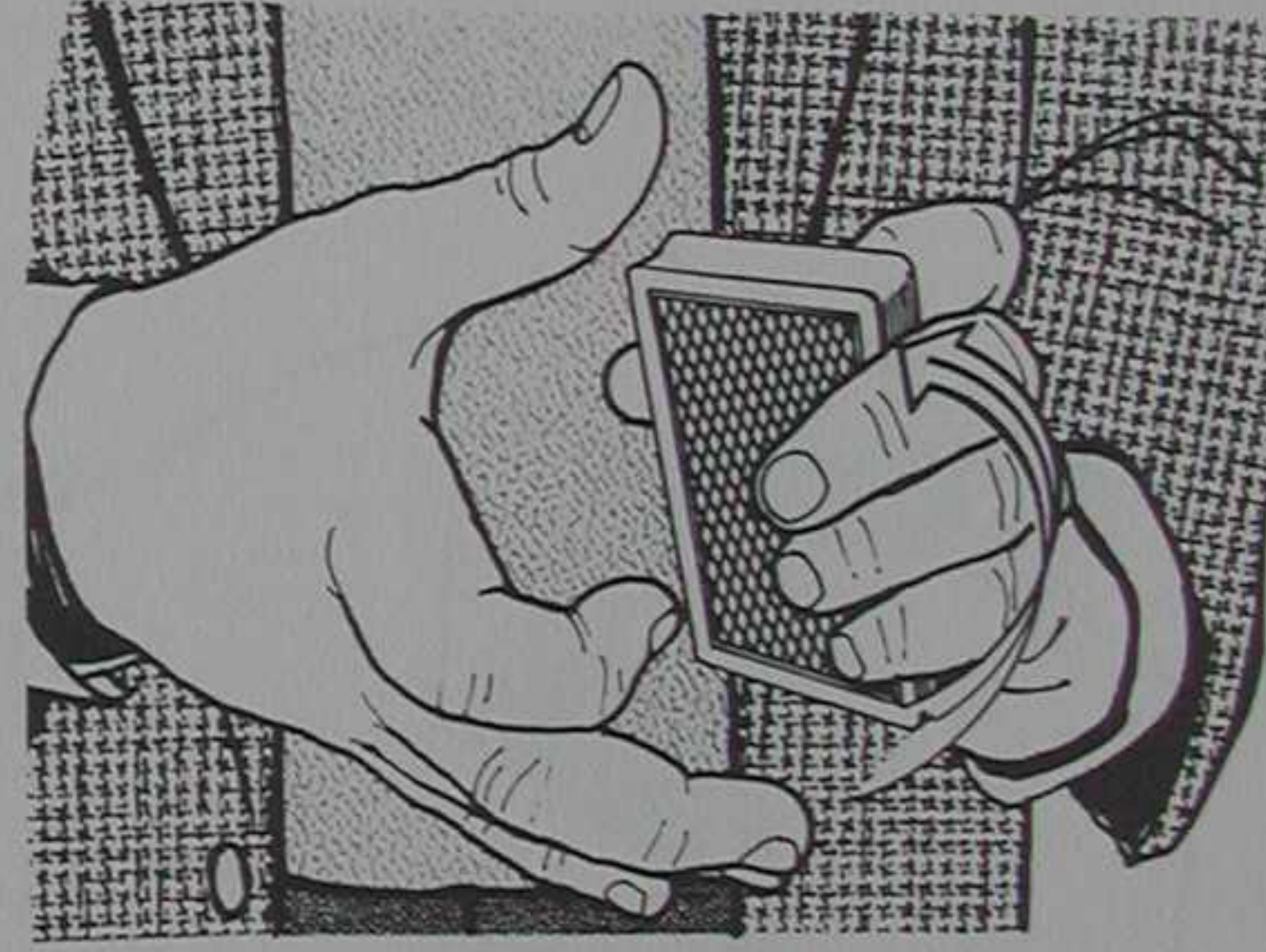
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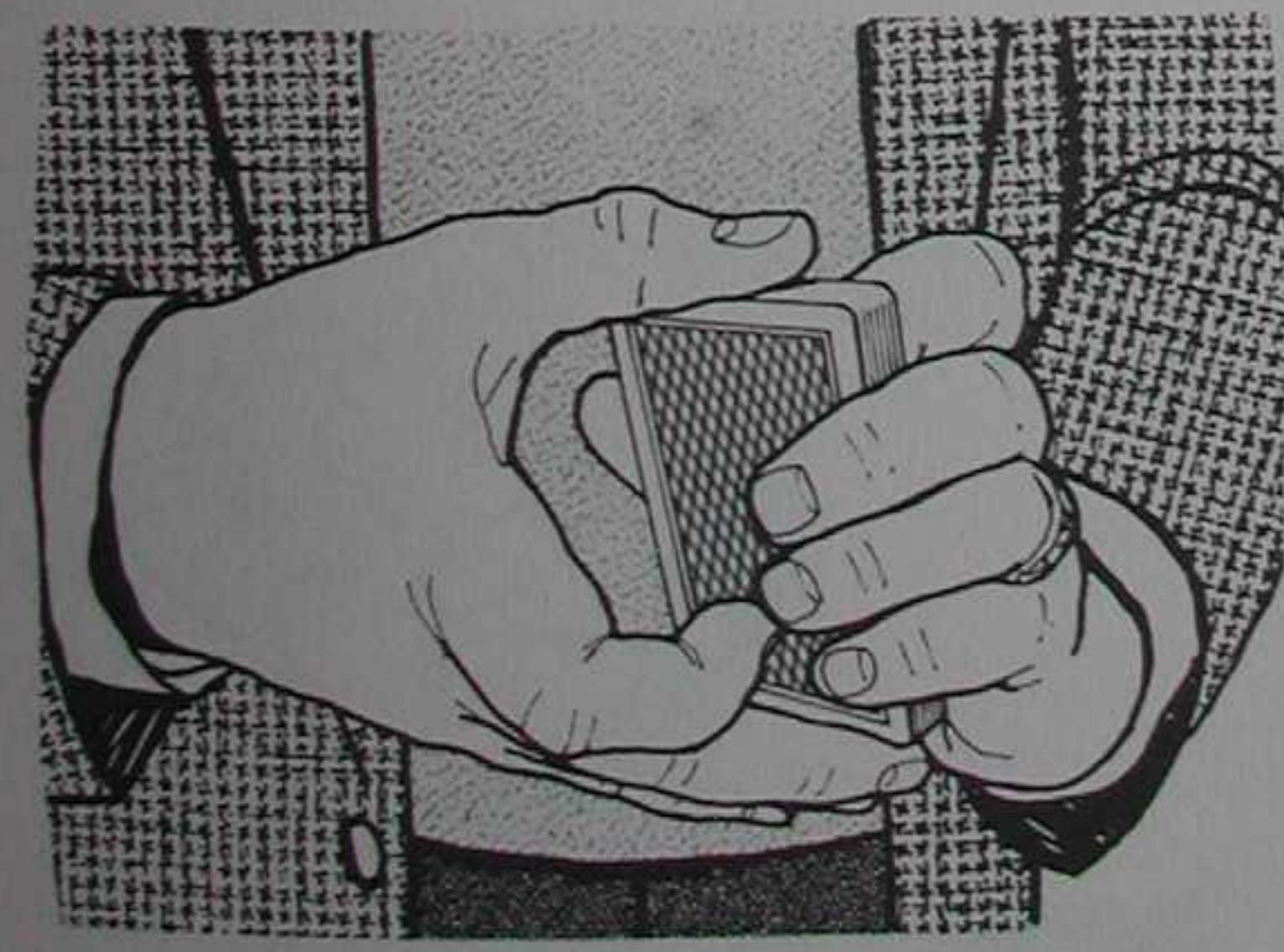
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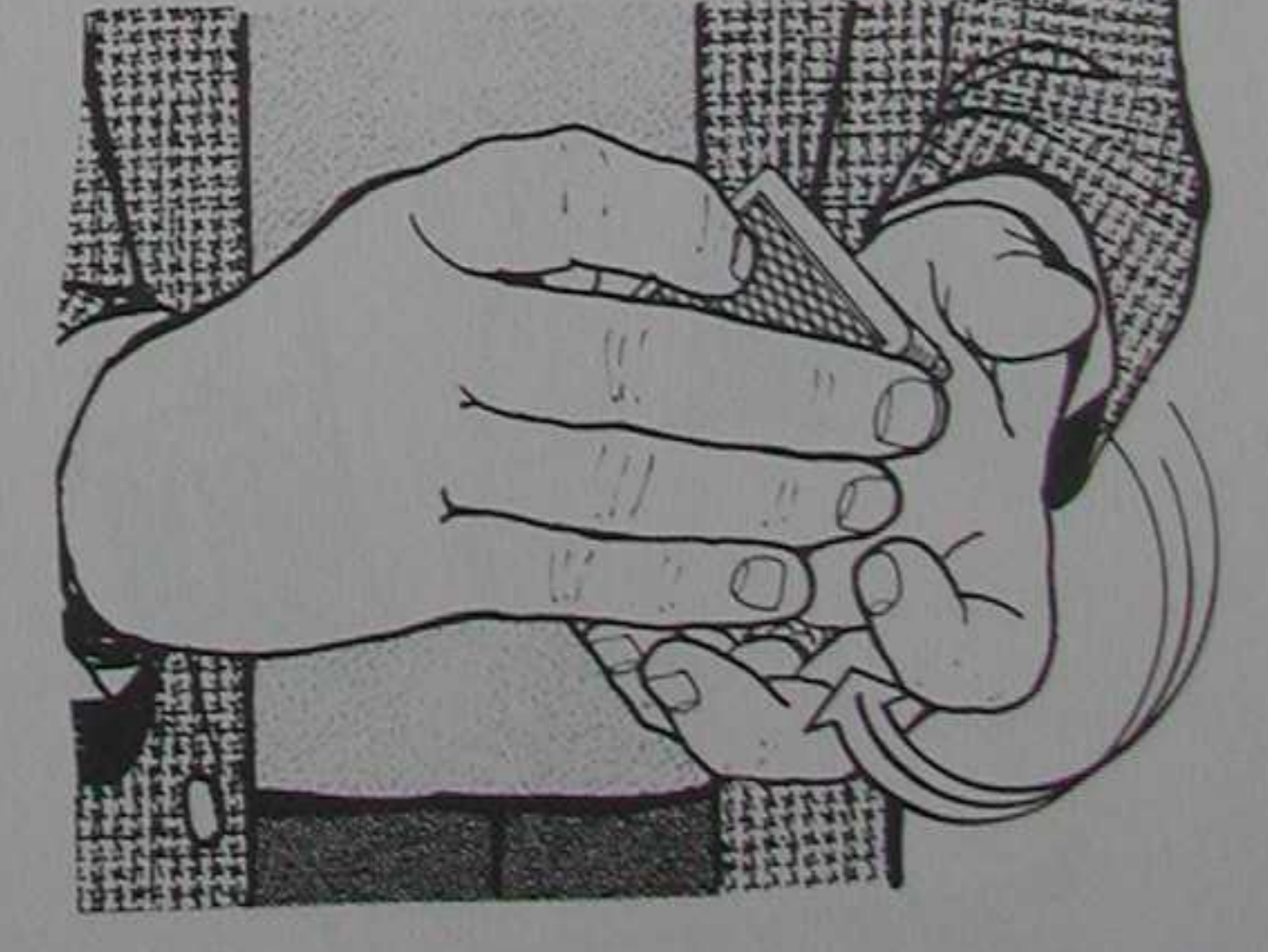
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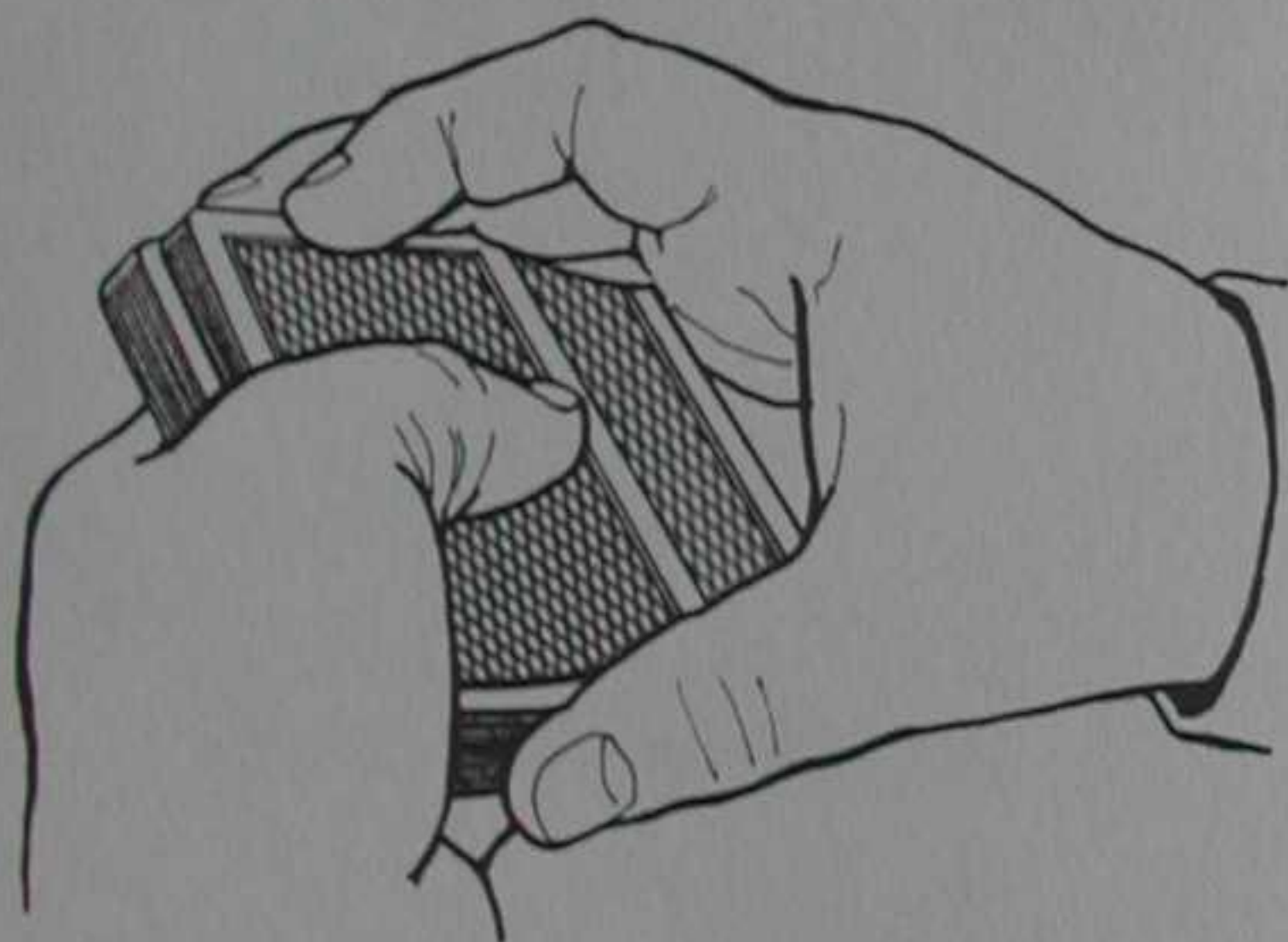


8

THE MIDNIGHT ECLIPSE

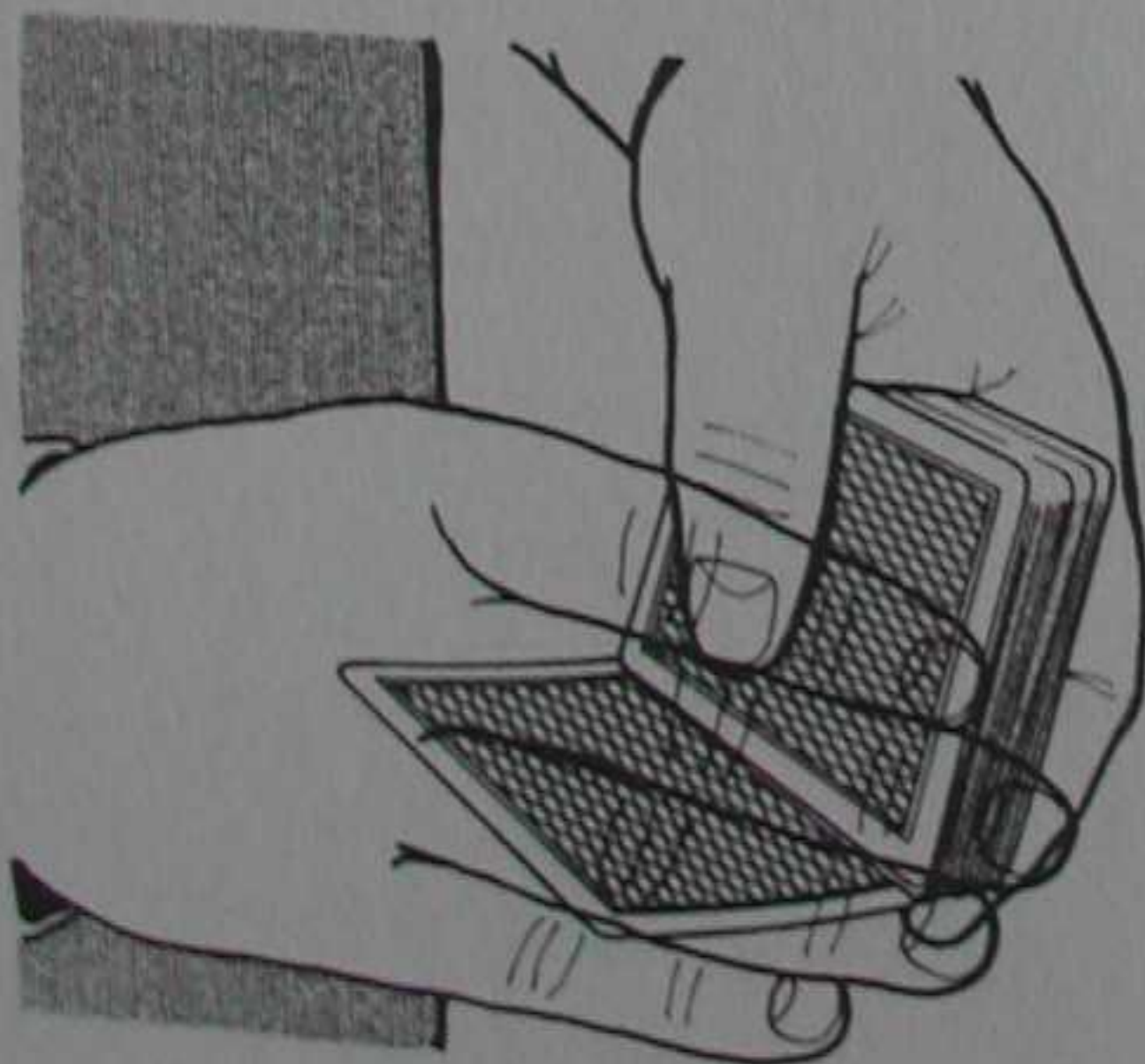
One of Steve's closest friends in magic is David Solomon, another Chicago cardman. Dave has applied the concept of "The Midnight Shift" to a Side Steal with surprising results.

The face-down deck is held in dealing position in the left hand. Raise the hand and allow a spectator to peek at a card. Obtain a left pinky break beneath the peeked card as the deck closes and lower your hands to normal position.

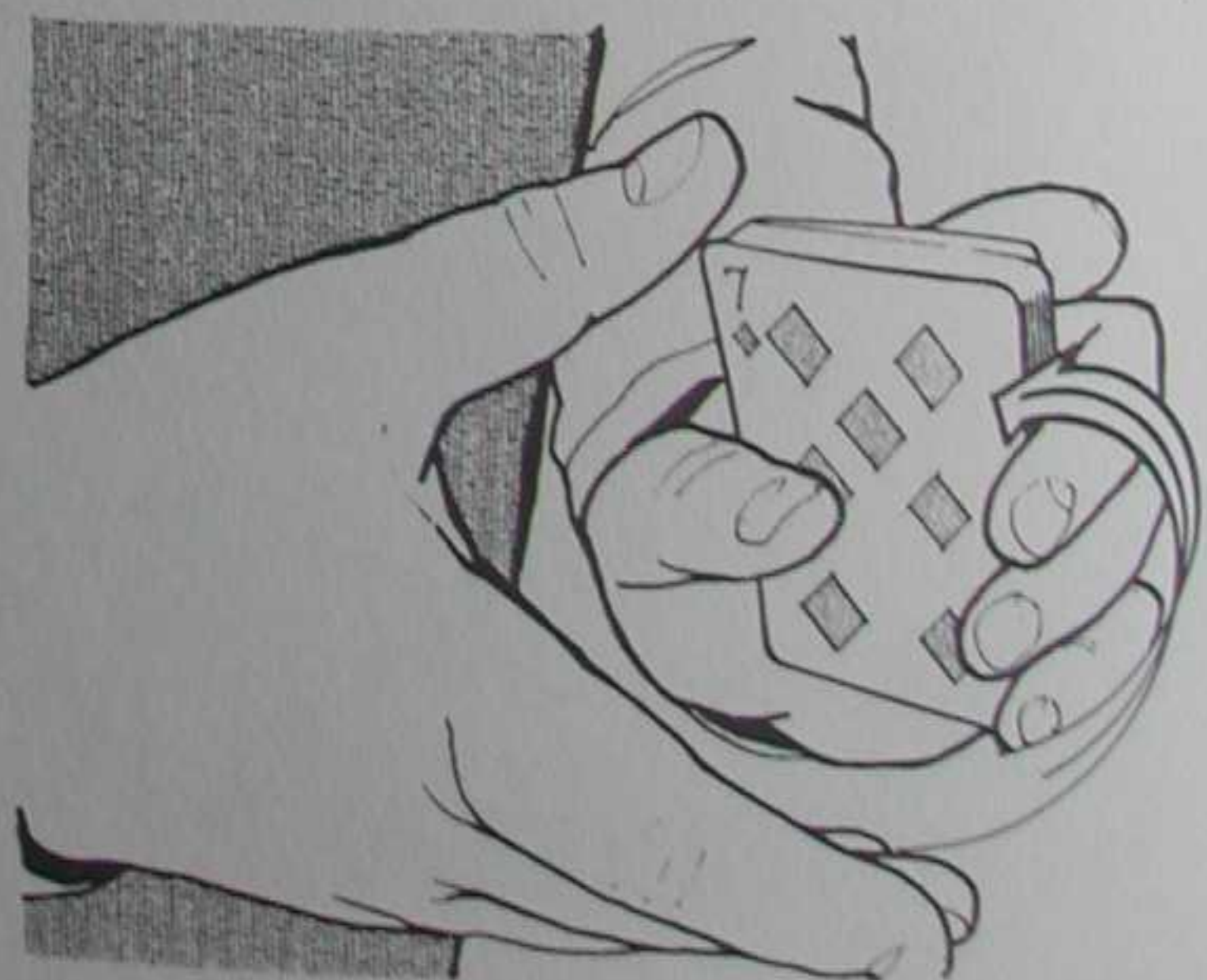


1

Allow the break to open slightly, just enough for your left fingertips to slip inside and onto the face of the peeked card. (Your left thumb, which lies across the top of the deck, keeps the upper half of the deck in place.) They push the card to the right until its outer right corner is clipped between the third and little fingers where they meet (fig. 1). This position is the Hatton and Plate Card Clip, first described in *Magicians' Tricks: How They're Done*, in 1910.



2



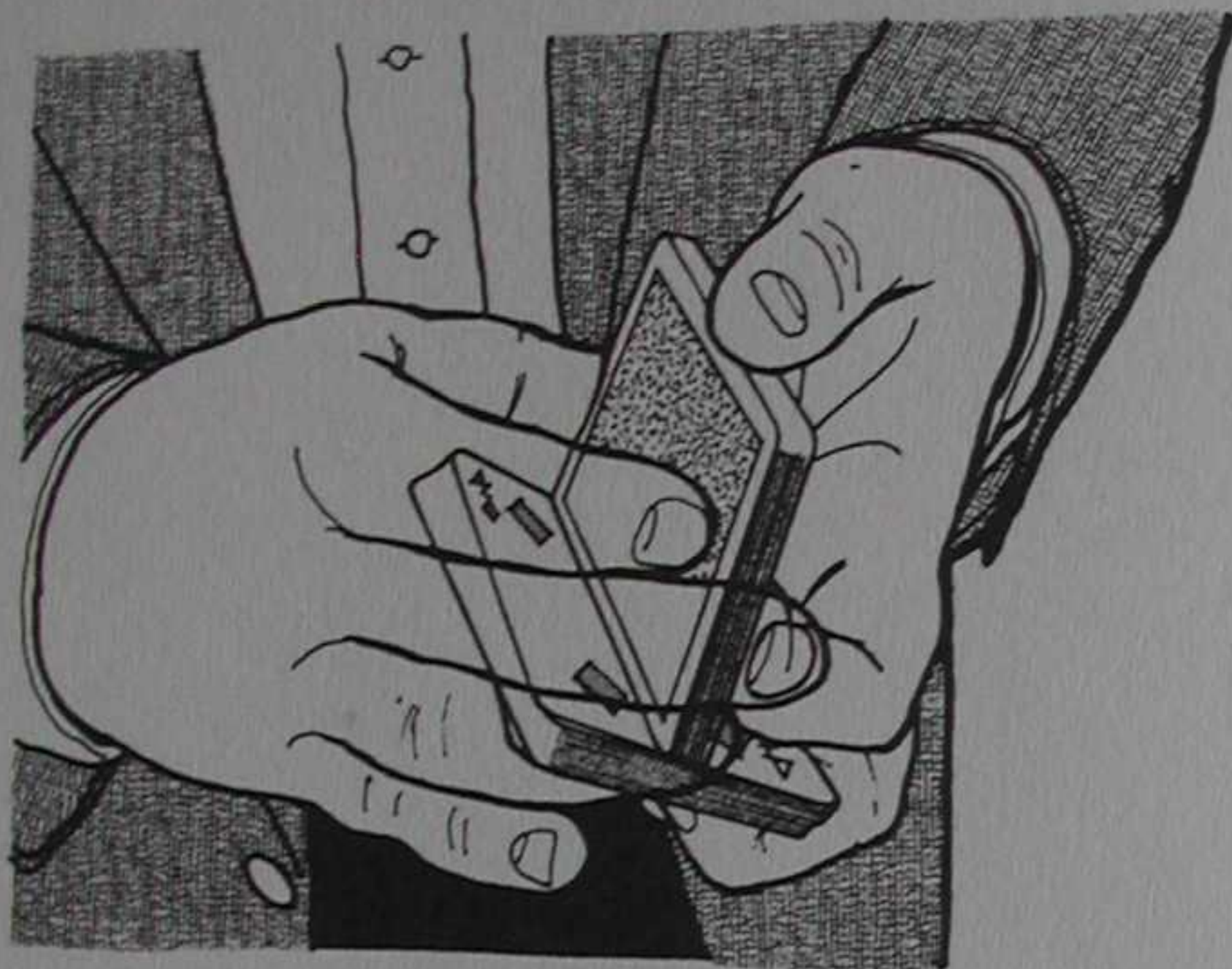
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Both hands now simultaneously turn so the fingers point more toward the floor. This draws the clipped card farther out of the deck until it is at right angles to it, in Herrmann Pass position (fig.2 is an x-ray view).

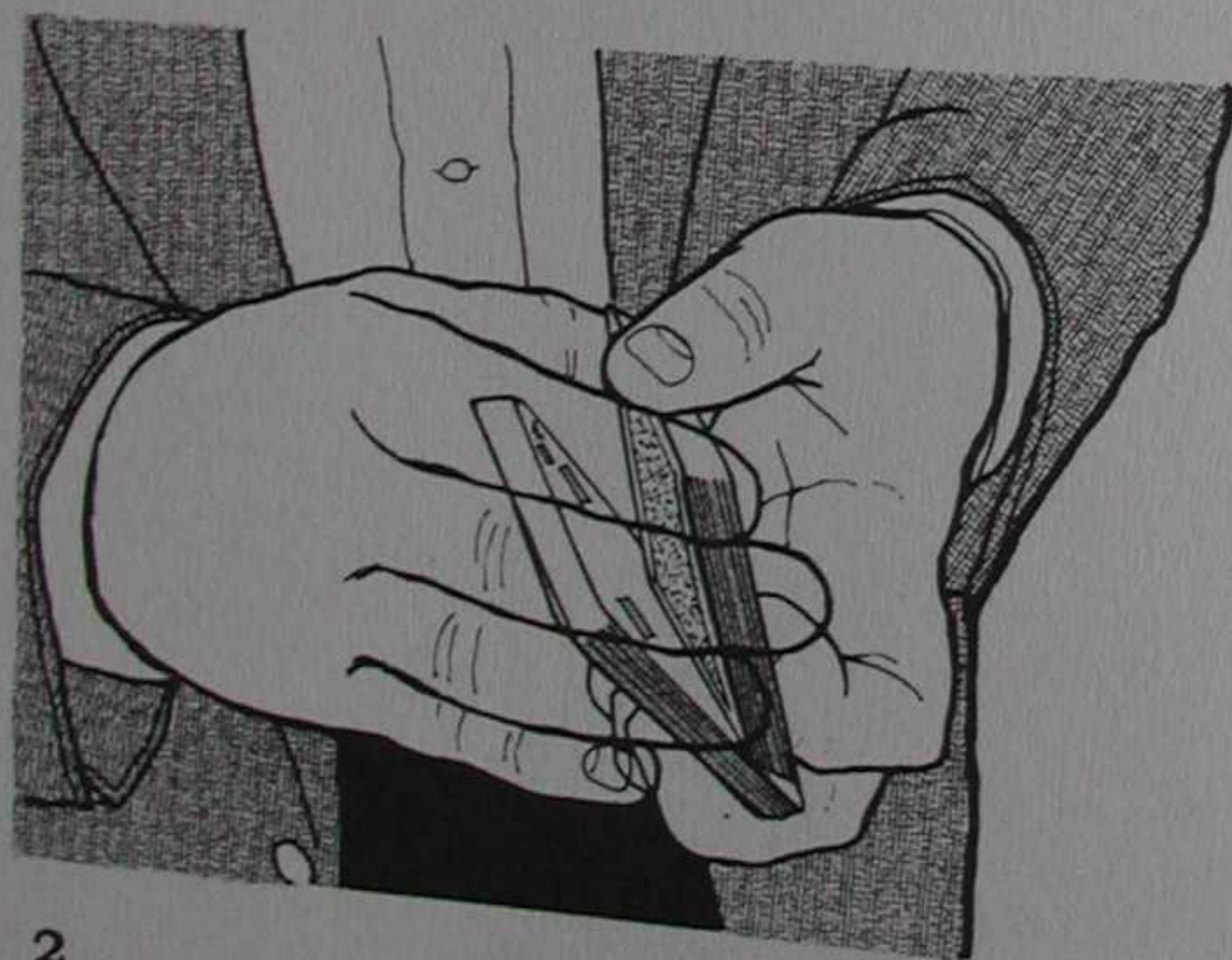
Conclude by executing "The Midnight Shift," bringing the card flush against the deck so it appears face up on top as the cards are turned around (fig.3). Note that your left thumb will have to move out of the way, to the left long side of the deck.

This method of producing the card face up on top of the deck is quite economical because it is a Side Steal rather than a Shift. This also leaves the order of the entire deck intact with the exception of the selected card—this might come in quite handy if routined with a trick involving a large setup.

THE MALONE SHIFT



1



2

Another person who has successfully covered the weak moment in the Herrmann Shift is professional magician Bill Malone. He has added an auxiliary action to the sleight which, while only applicable to certain tricks, renders the Herrmann Shift completely invisible.

Assume that you have displayed a particular card and inserted it into the center of the deck in preparation for causing it to return to the top. You are holding a left pinky break above the card.

Turn to the left. Begin by doing a Herrmann Shift exactly as already explained in "The Midnight Shift." The lower half of the deck, on top of which rests the chosen card, is turned at right angles to the upper half and brought along side of it, hidden beneath the right hand.

The pass is completed in the following way. The left thumb pushes the horizontal half to the right, so it begins moving beneath the upper half, and it disappears for an instant under the right hand (fig. 1 is an x-ray view). This results in the hidden cards starting to turn back to a horizontal position on top of the upper half (about to become the lower half).

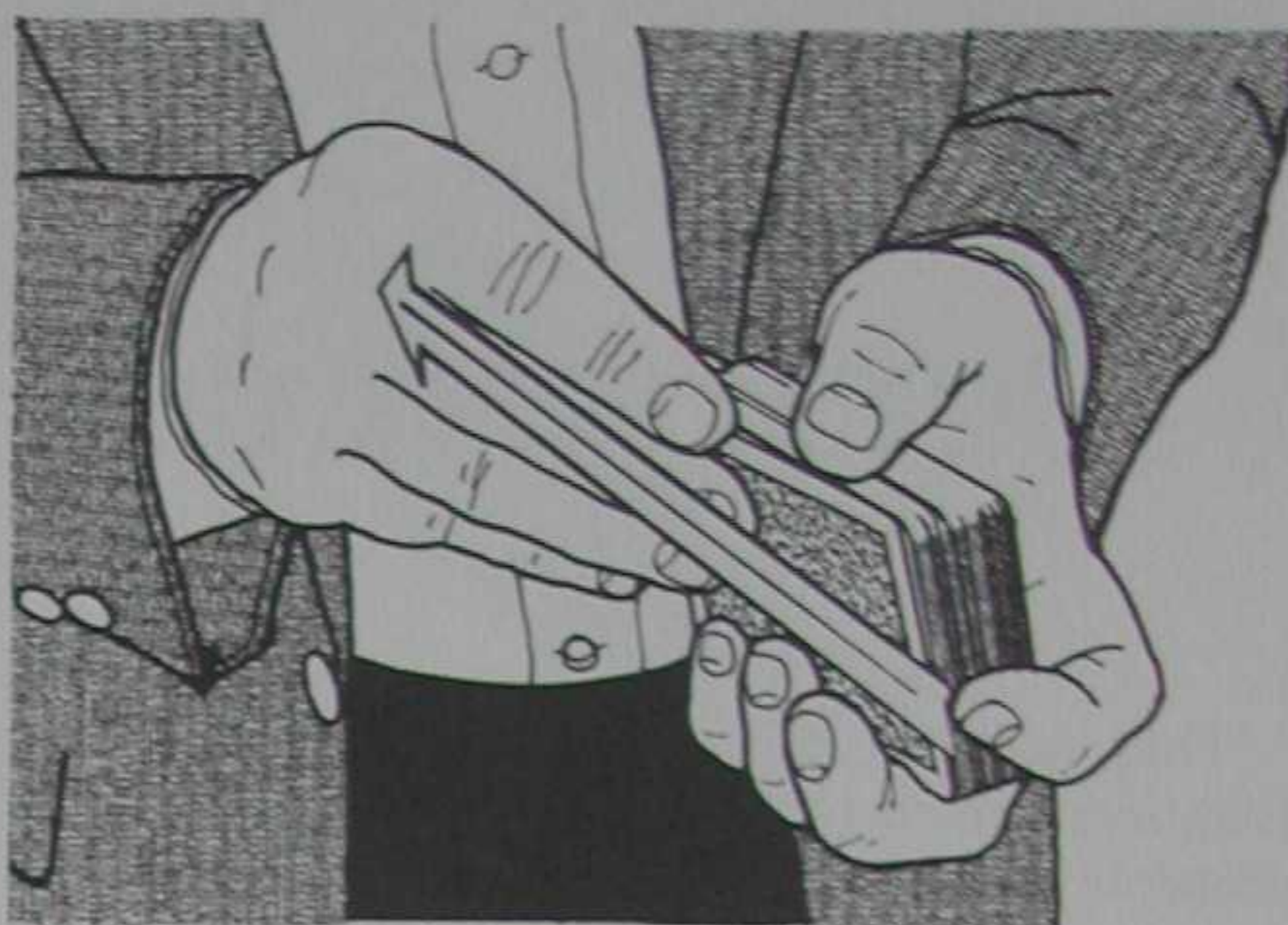
When the right fingers are directly over the left long side of the **visible**

half of the deck, obscuring it from the audience, the left fingers squeeze the halves of the deck together (fig.2 is an x-ray view).

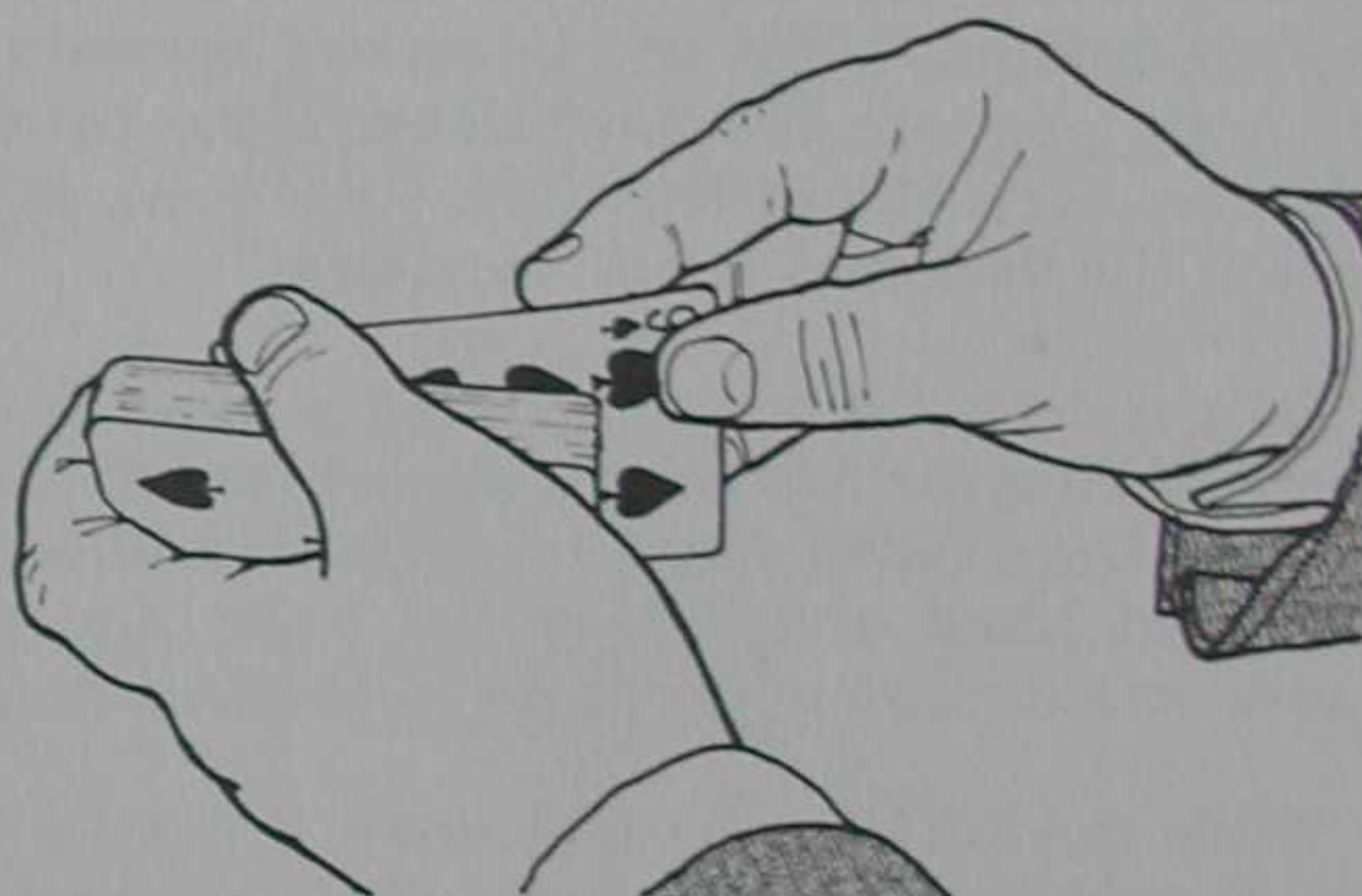
The right fingers immediately slide inward along the back of the top card (left of center) (fig.3). At the same time, the right thumb moves to the inner end of the deck to meet them.

The fingers draw off the top card, pulling it inward so the thumb can move beneath it (fig.4). The card is turned over to reveal that it has returned to the top of the deck.

This sleight is quite easy to do, and its success rests entirely upon timing. The moment the left fingers squeeze the halves of the deck together and the inward sliding action of the right fingers on the back of the top card must be perfectly coordinated.



3



4

THE FLUTTER PASS

This method of completing The Herrmann Pass is designed for a very specific situation: when outjogged cards are being pushed flush into the deck. Steve always completes Derek Dingle's handling of the Veaser Bluff Shift using this sleight, rather than openly cutting the deck. Here, a quick fluttering action by the right thumb and fingers covers the bad moment.

First, a brief description of the Dingle Bluff Shift (*The Complete Works of Derek Dingle*, Kaufman, 1982) will be given. Spread through the deck, openly upjogging the four Aces. Square the long sides of the cards without disturbing the jogged Aces. Strip the Aces out of the deck with your right hand, then move your left thumb beneath the deck and flip it face down.

Your right hand now flips the Aces face down onto the deck, sideways, your right thumb pulling the Ace on the face inward slightly before it loses contact with it. After the Aces have fallen onto the deck, face down, the lowermost Ace will be injogged. Your right hand arches over the deck, and lifts up on the injogged Ace with the thumb, enabling your left pinky to obtain a break beneath it.

While the left thumb riffles down the outer left corner of the deck, two other small actions occur at the same time. One: the right thumb is slid across the top card from inner end to outer left corner, simulating a drag-off of the top card. Two: the left pinky curls inward, kicking the four-Ace block's inner end slightly to the left. Your right thumb, first, and second fingertips grasp the outer left corner of the angled Ace block and lift it off the deck.

Insert the four cards as one into the deck about a third of the way up from the bottom—they go into the opening created by the left-thumb riffle. As the block is pushed into the deck so it is uniformly outjogged about an inch and a half, a Push-In Change is executed. The right second finger shoves the three lowermost cards into the deck, leaving only the uppermost Ace outjogged. The left hand immediately turns over to flash the face of the outjogged Ace, and then turns palm down again. The next three (indifferent) cards are removed from the top of the deck one at a time and inserted at various points above the protruding Ace. All four cards, apparently the Aces, are now uniformly outjogged.

Steve executes the preceding handling with his body turned to the left, holding the cards beside him as shown in illustration 2 of "The Midnight Shift." Now, spread the cards between the hands, keeping the backs to the audience, so the four outjogged cards are clearly seen in different portions of the deck. Spread until you reach the

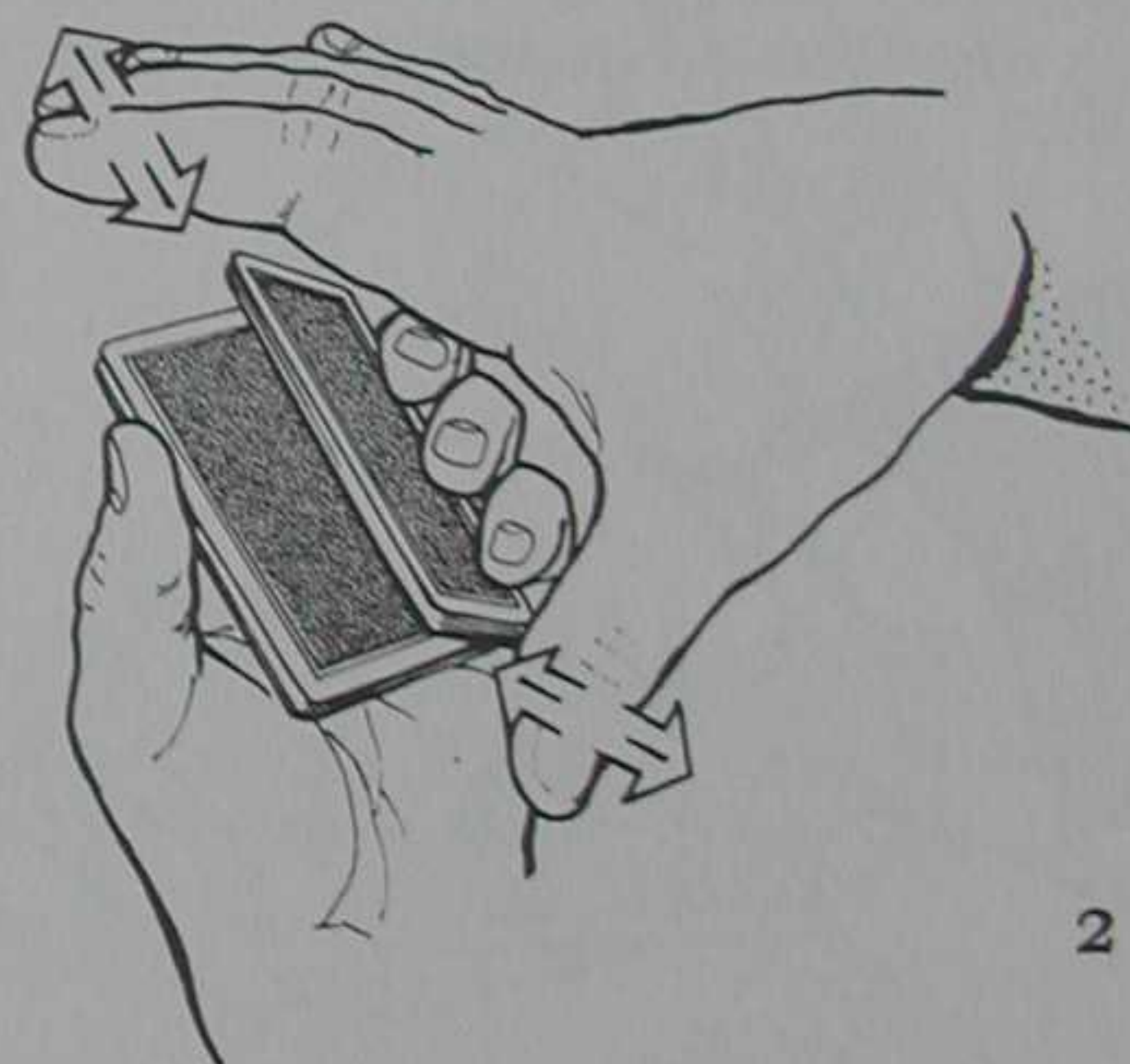
lowermost outjogged card. As you square the long sides of the deck (without disturbing the jogged cards), obtain a left pinky break above the outjogged card.

Here comes The Flutter Pass action. Once the deck is squared, your right hand arches over the cards, thumb at the inner end and fingers at the outer ends of the outjogged cards. The protruding cards are pushed into the deck with small fluttering finger and thumb movements, rapidly coming together and apart (fig.1). (The action is not unlike that of a butterfly's wings opening and closing many times in quick succession.)



1

At some point during this, **before** the cards are completely squared, your right thumb and first finger will be able to grasp the ends of the upper half of the deck. The instant that happens, the lower (or rear) half is levered downward until it is at right angles in the method common to all Herrmann Passes. Without pausing, the angled half of the deck is squeezed upward, onto the front of the visible half, while the right fingers and thumb release the visible half and continue the flutter movements (fig.2).

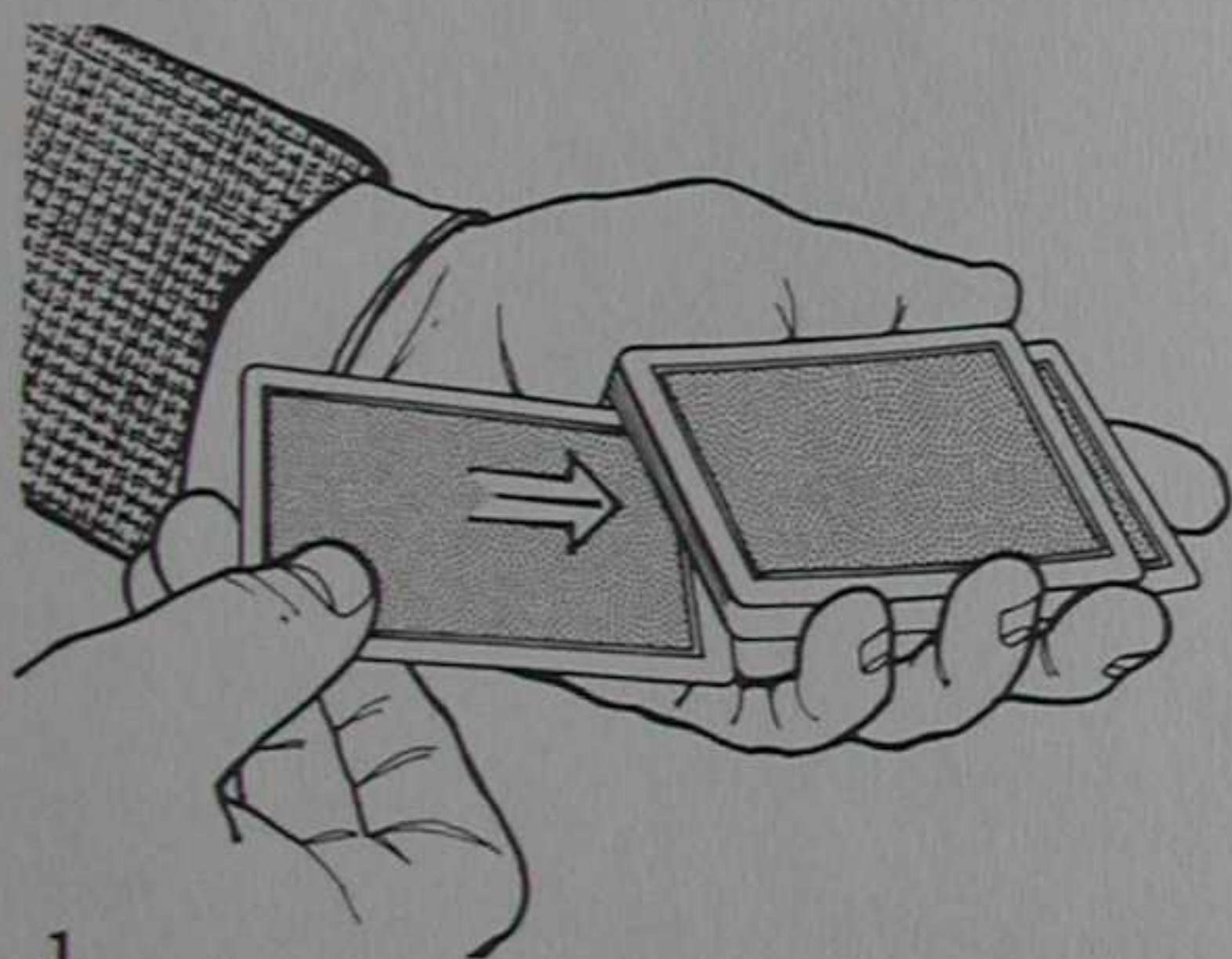


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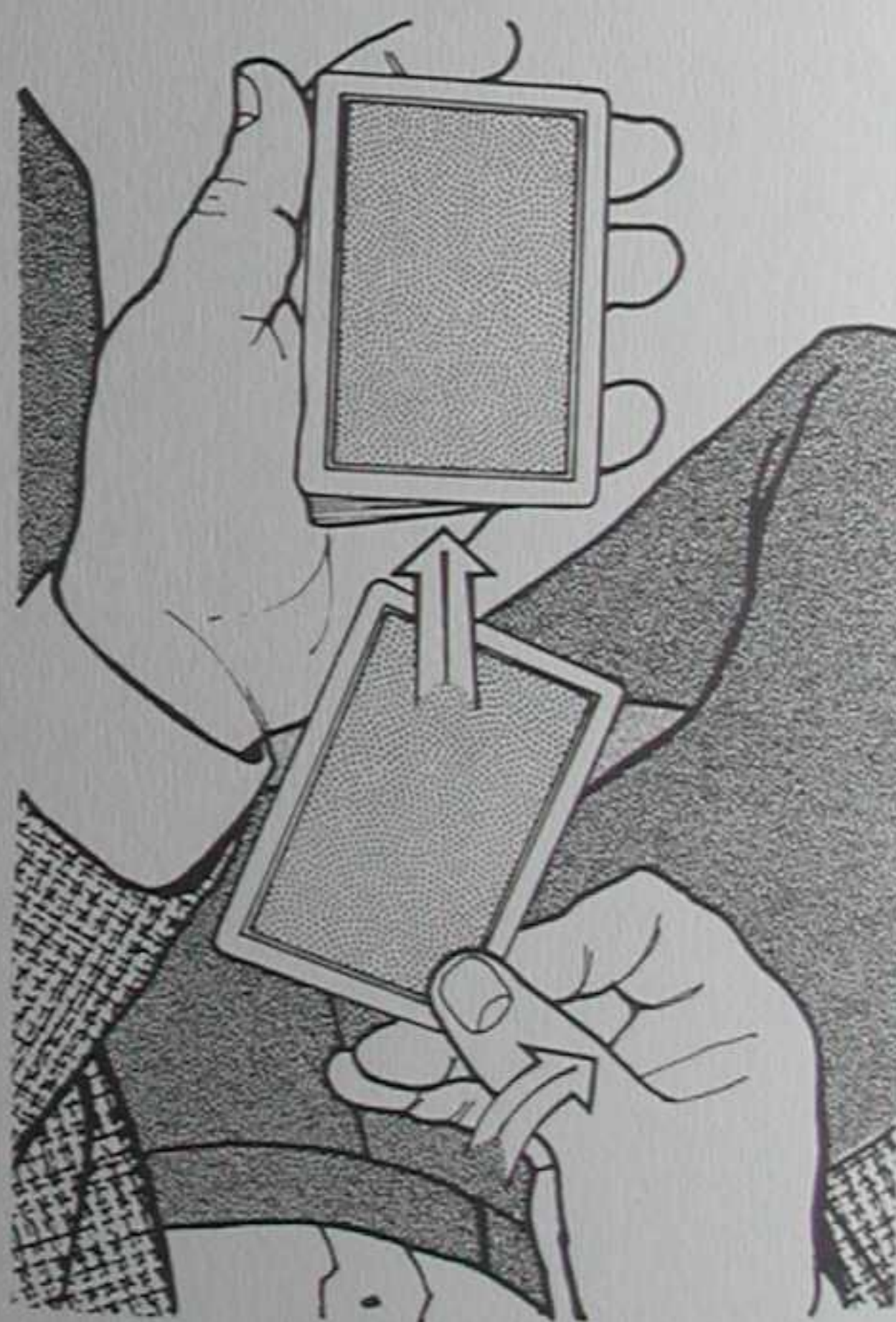
The activity off the right thumb and fingers provides a visual shield for the Pass that apparently gives the audience a clear view of the deck the entire time. The vital point in this Pass is that the left fingers do not pause after levering the rear half of the deck to right angles. It is immediately brought up in front of the visible half of the deck without any hesitation. It is not easy to do this, because it requires split-second timing. The visible half of the deck must be grabbed by the right thumb and first finger only long enough to lever the rear half to right angles. Then, they release it and continue the fluttering. When Steve does it, his right thumb and fingers appear to flutter without pausing—you do not see them stop and grasp the deck for a moment.

THE DEPTH-ILLUSION PALM

Dai Vernon's Depth Illusion has spawned many variations and interesting ideas, but Steve has blended it with an entirely different sleight to produce a subtle and deceptive palm. The card is apparently inserted into the center of the deck, yet it is actually placed beneath the deck directly in a left-hand palm. Steve's handling was inspired by an idea of Marlo's in which he *openly* placed a card on the bottom of the deck (from the side), and immediately plucked it off the bottom and stuck it in his pocket.



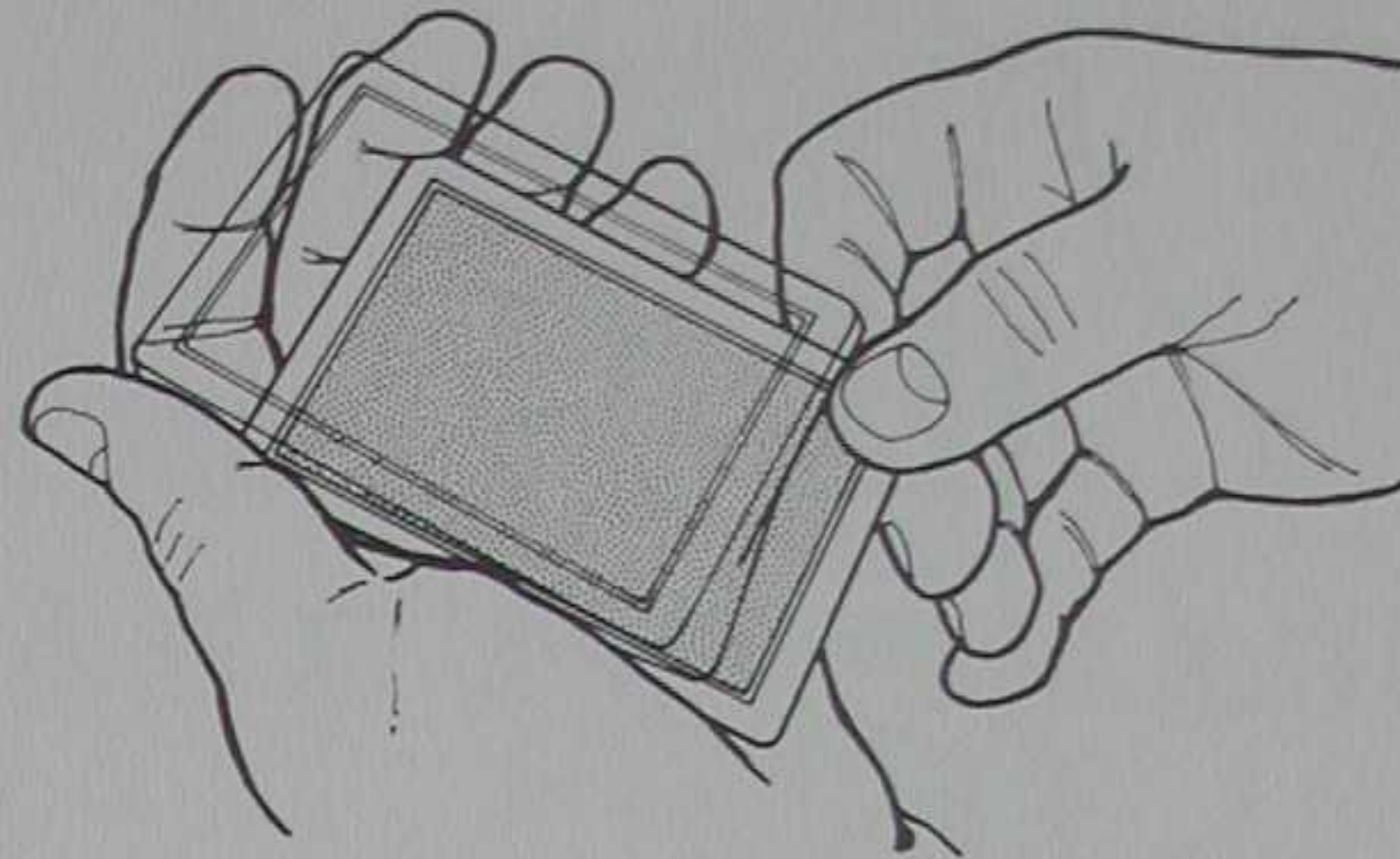
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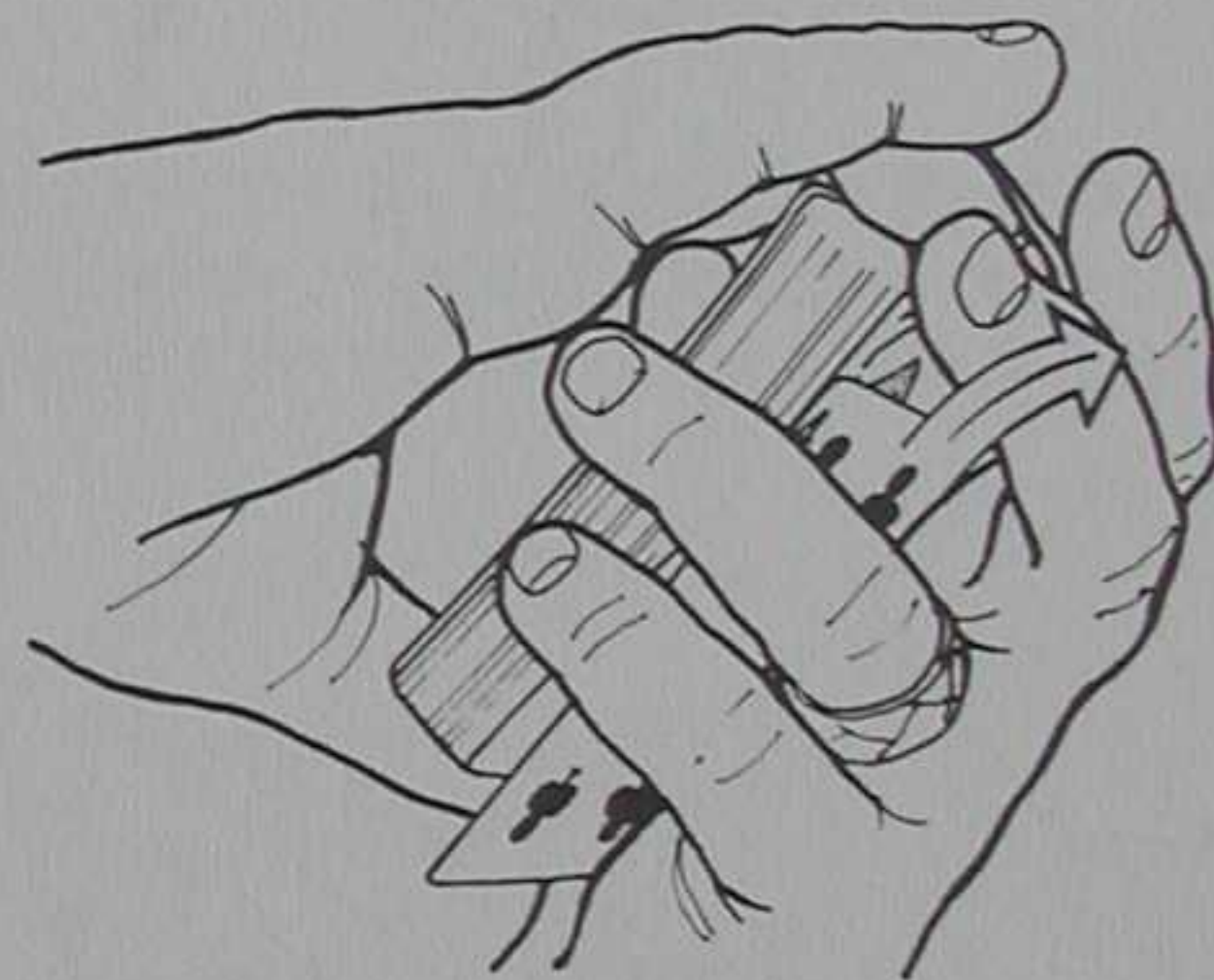
The deck is held in face-down dealing position in the left hand. The top card is taken by the right hand and held, face down, by its inner right corner, thumb above and first and second fingertips beneath. First, Howard Schwarzman's well-known subtlety is performed in the following manner. Press downward with your right thumb to slightly buckle the card. Act as if you are inserting it into the inner end of the deck, butting the outer end of the card against the inner end of a card or cards in the center of the deck and pushing these outward (fig.1). You have "missed." Withdraw the right hand's card from the deck.

Act as if you are going to do the same thing again and hopefully, this time, push it into the center of the deck (that should be your intention, as far as the audience is concerned). Turn your right hand very slightly just before you begin the insertion (fig.2). Shove the card beneath the deck until its outer right corner butts up against the left second fingertip—it is now in Gambler's Cop (fig.3, in which the deck is transparent).



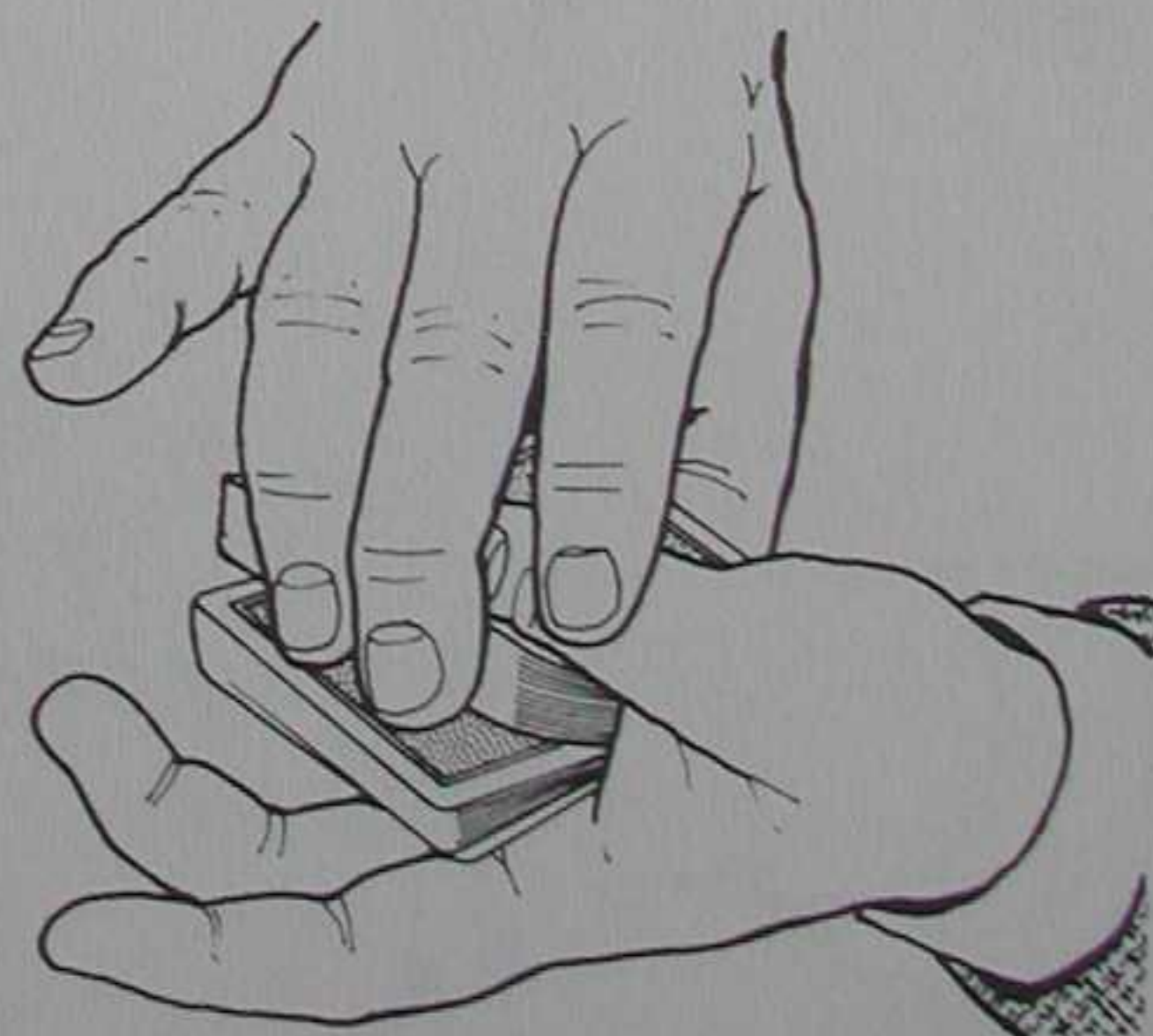
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Your right hand lets go of the card, turns palm down, and descends over the deck. Grasp the cards in Biddle Grip, your right fingers pushing the outjogged card or cards which remain from the Schwarzman subtlety square with the deck.



4

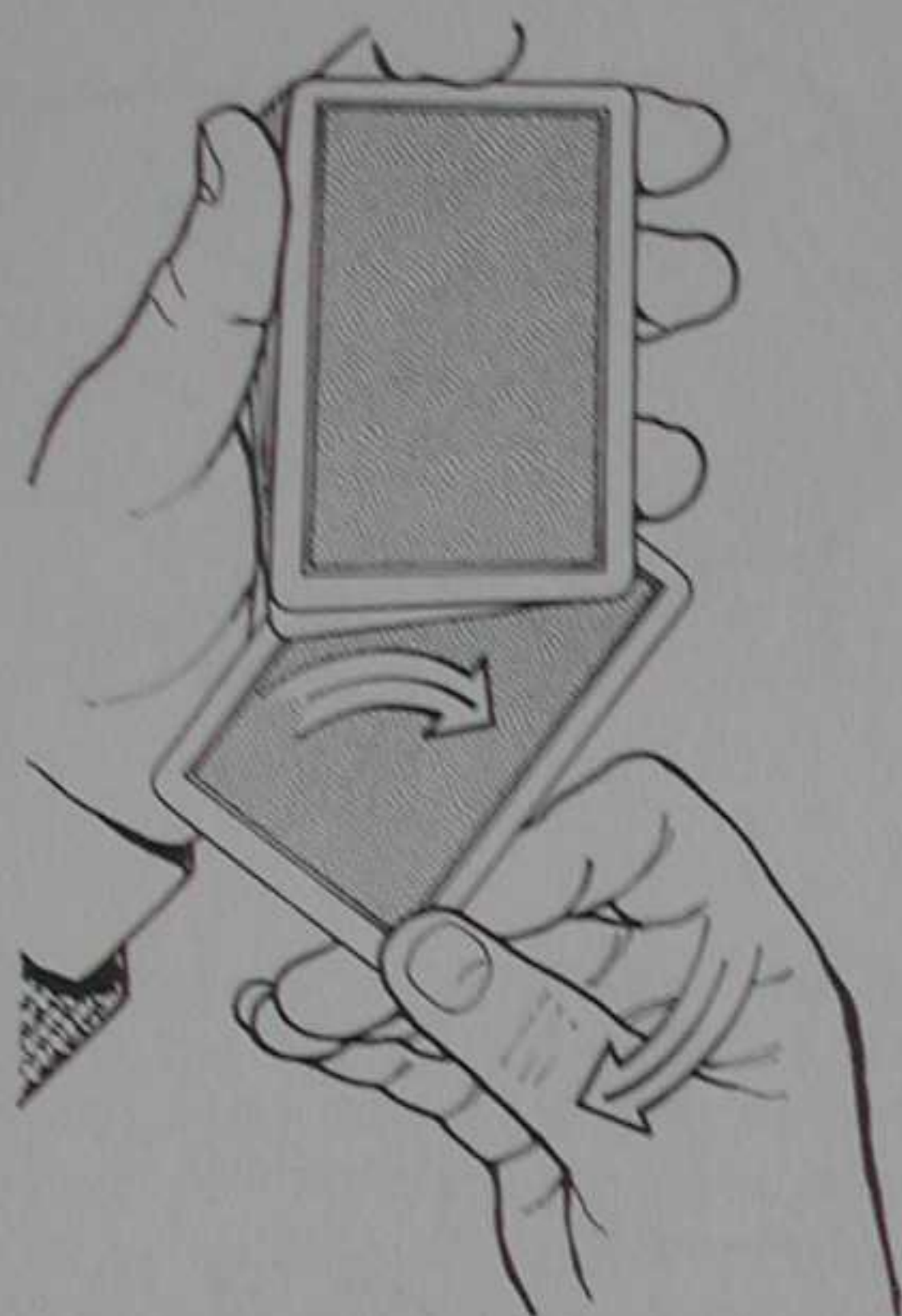
Extend your left first and second fingers out of the way (fig.4 is an exposed view from beneath). Your right hand lifts the outer end of the deck in preparation for a riffle—the audience sees your apparently empty left hand beneath the outer end of the deck (fig.5 is an audience view). *This is flashed only for an instant*, because your right fingers immediately allow the cards to riffle downward onto the left fingers as shown. This is a supremely convincing display.



5

As soon as the riffle is over, move your left second finger back to its position for the Gambler's Cop. Your left hand immediately drops away with the palmed card.

So, not only does the audience believe that the card is in the center of the deck, they have also apparently seen that your left hand is empty an instant before it leaves the cards.



6

The reason Steve places a card into Gambler's Cop is so that he can get that clean display shown in illustration 5. The sleight can also position the card in full palm in the left hand just as easily, but the riffle/show cannot be used.

To place the card into a full palm, the inner end of the deck must be elevated slightly in the left hand. The right hand then turns clockwise so the card to be palmed is already in proper position before it moves beneath the deck (fig.6). The card is then moved forward into full palm. The right hand lets go, grasps the deck in Biddle Grip, and the left hand can drop away.

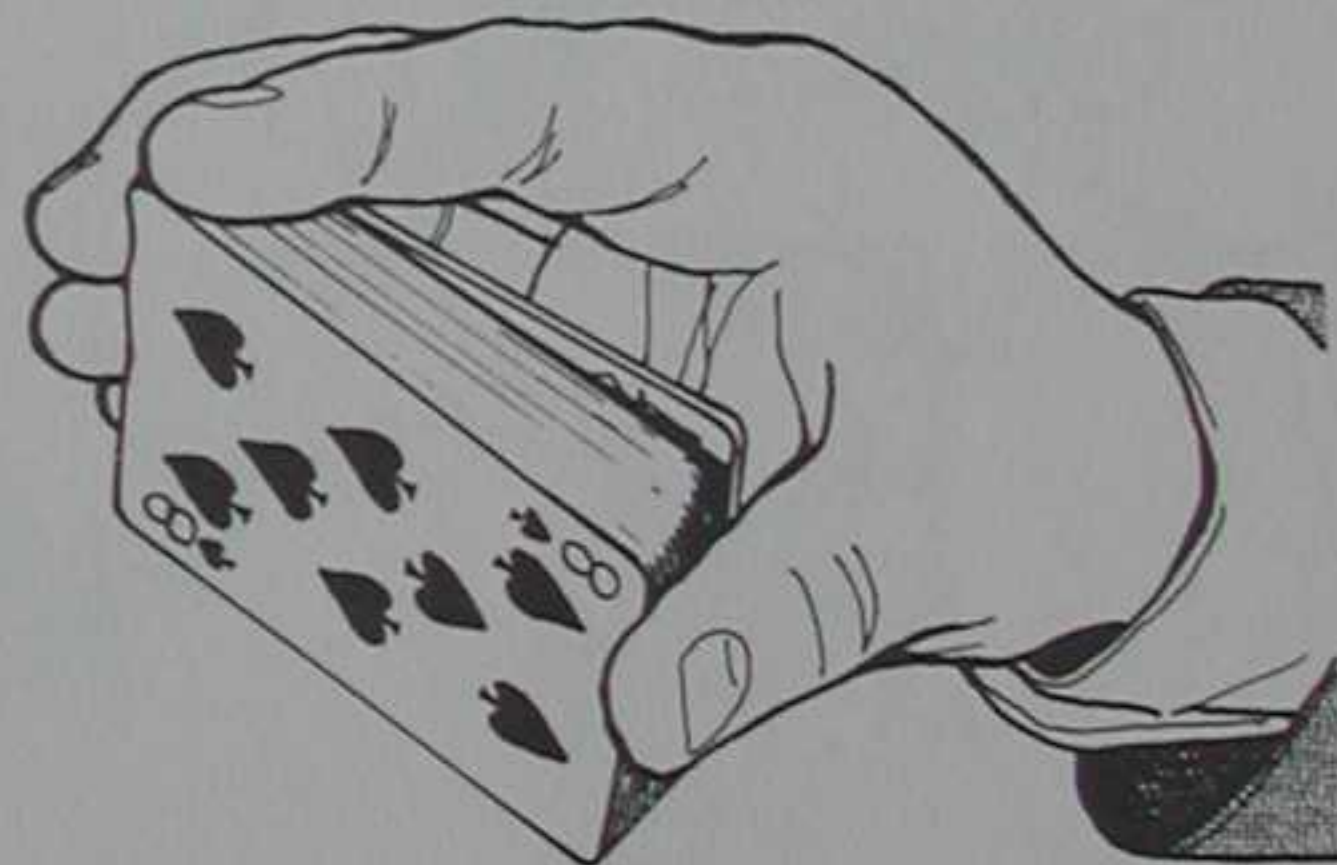
THE PUSH AND TAKE TOP PALM

One of the reasons Steve Draun is so good at palming cards is that there's never any "tell" just before the sleight. He does it on the "go." This Top Palm is perfect for any routine in which cards travel to a pocket accessible to the right hand. Its antecedent is Dr. James Elliott's Top Palm.

The card or cards to be palmed are on top of the deck, and you hold a left pinky break beneath them. (Let's assume that you wish to palm off the Aces.) The right hand takes the deck in Biddle Grip, assuming the break with the right thumbtip, and lifting it out of the left hand.

In order to conceal the large break that now runs down the upper long side of the deck, the right first finger moves first to the outer end of the upper side (fig.1) and then slides inward (fig.2). This forces the break, which is beneath the cards to be palmed, closed for most of the length of the deck. The left hand immediately swings down and pats the left side jacket or trousers pocket in a feint, as if feeling to see if the cards have arrived yet. At the same, the right hand turns so the bottom of the deck, and the palm, face directly to the left (fig.3 is an audience view).

After the feint, the left hand swings back up to the deck and opens as if to take it. The left thumb and fingers, however, go around the deck and grasp the sides of the cards above the break (fig.4). The right first finger straightens, moving back to the outer end of the deck.



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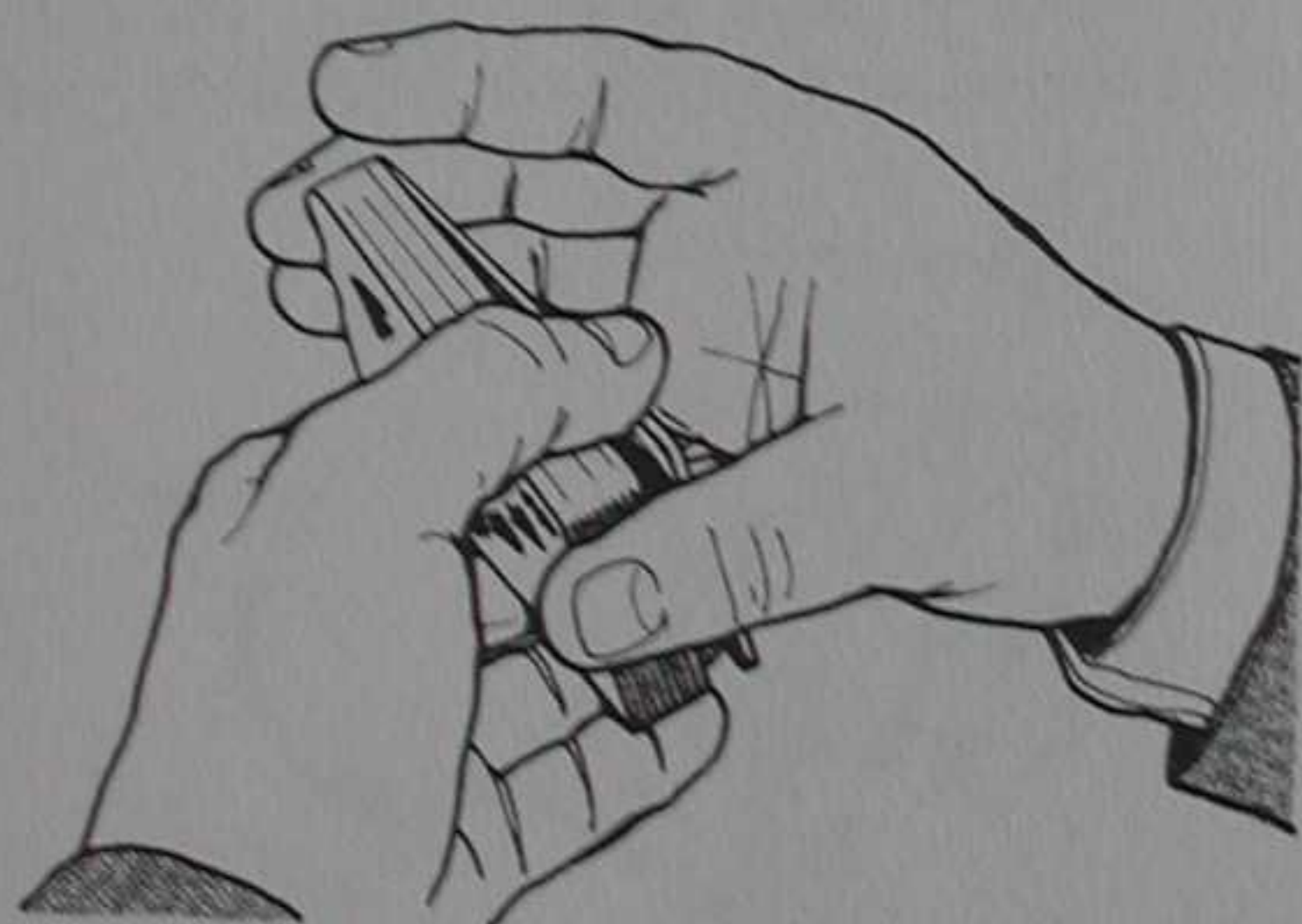


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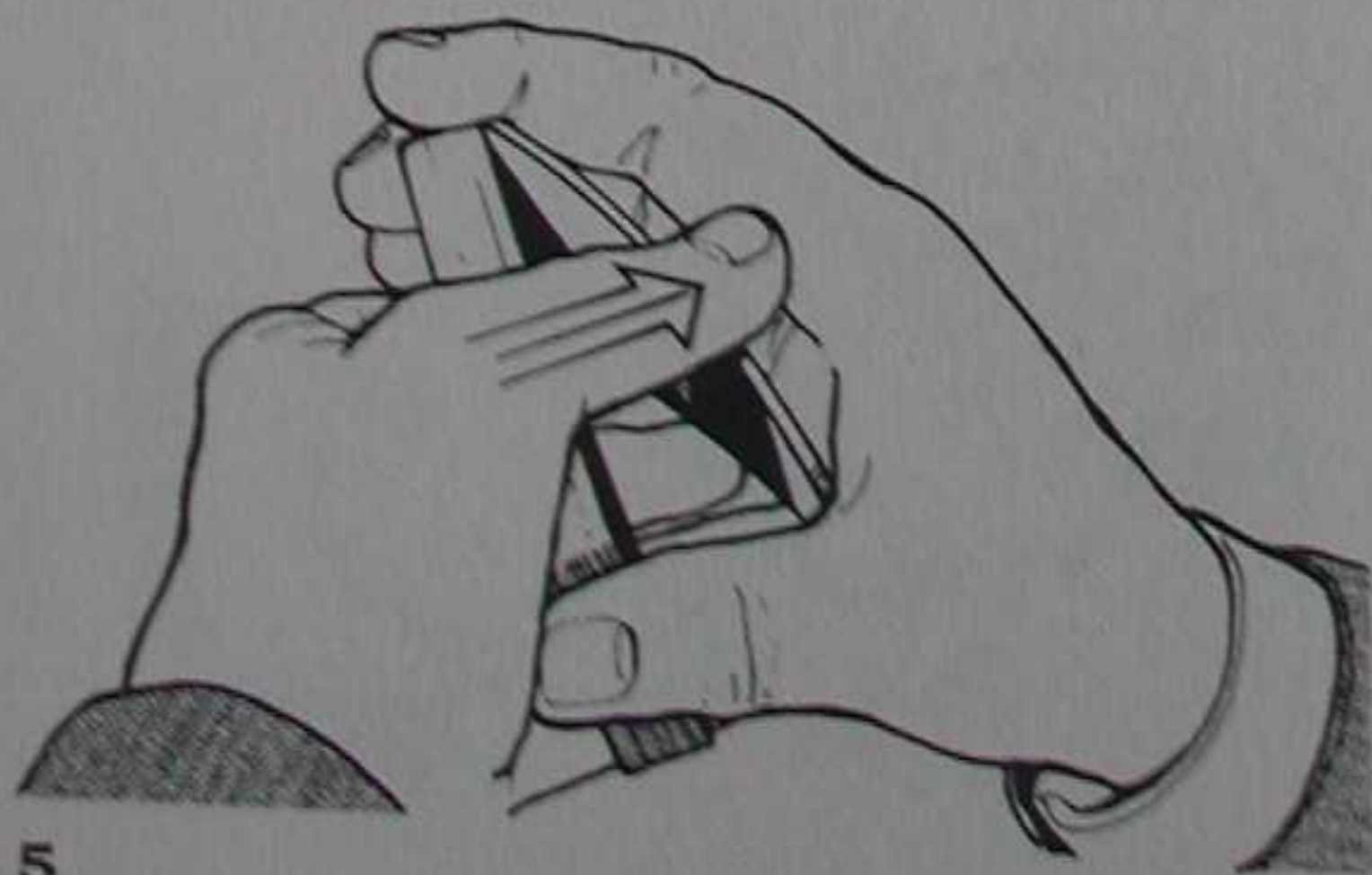
The left hand has not paused at any time, and it now shoves the separated cards into the right palm (fig.5).

This automatically leaves the deck in the left hand, pressing against the left palm. Simply close the left fingers and thumb around it. That frees the right hand and allows it to immediately drop away with the palmed cards, on its way to a pocket.

This is a beautiful sleight: the left hand swings down toward the pocket and then back to the deck, then the right hand swings down toward the other pocket. The movements are perfectly balanced and serve admirably to conceal the small action of the cards being pushed into the right palm.



4

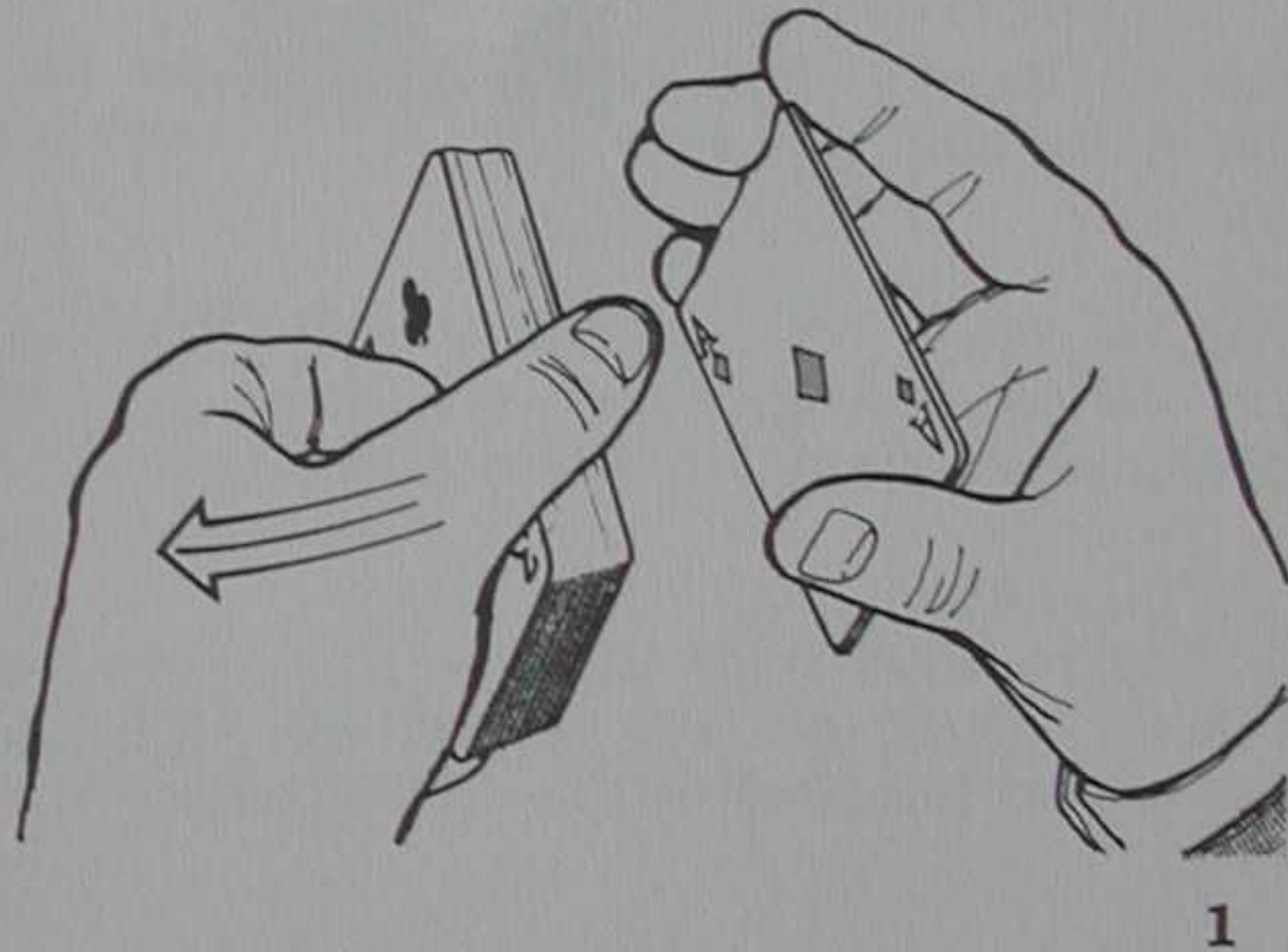


5

THE TAKE TOP PALM

"The Push and Take Top Palm" is almost perfect, but there is a way to change the vital moment, when the cards are pushed up into the palm. Steve feels that this method, which alters that instant, is an even quicker palm. It can be done only with two or more cards.

Proceed exactly as just explained in "The Push and Take Top Palm." The only difference is that your left fingers do not push the separated cards into the right palm—they simply remove the deck from the right hand (fig.1). This leaves the cards to be palmed held between the right thumb and fingers, considerably away from the palm. The lower end of the cards rest precisely in the joint in the center of the thumb.



1

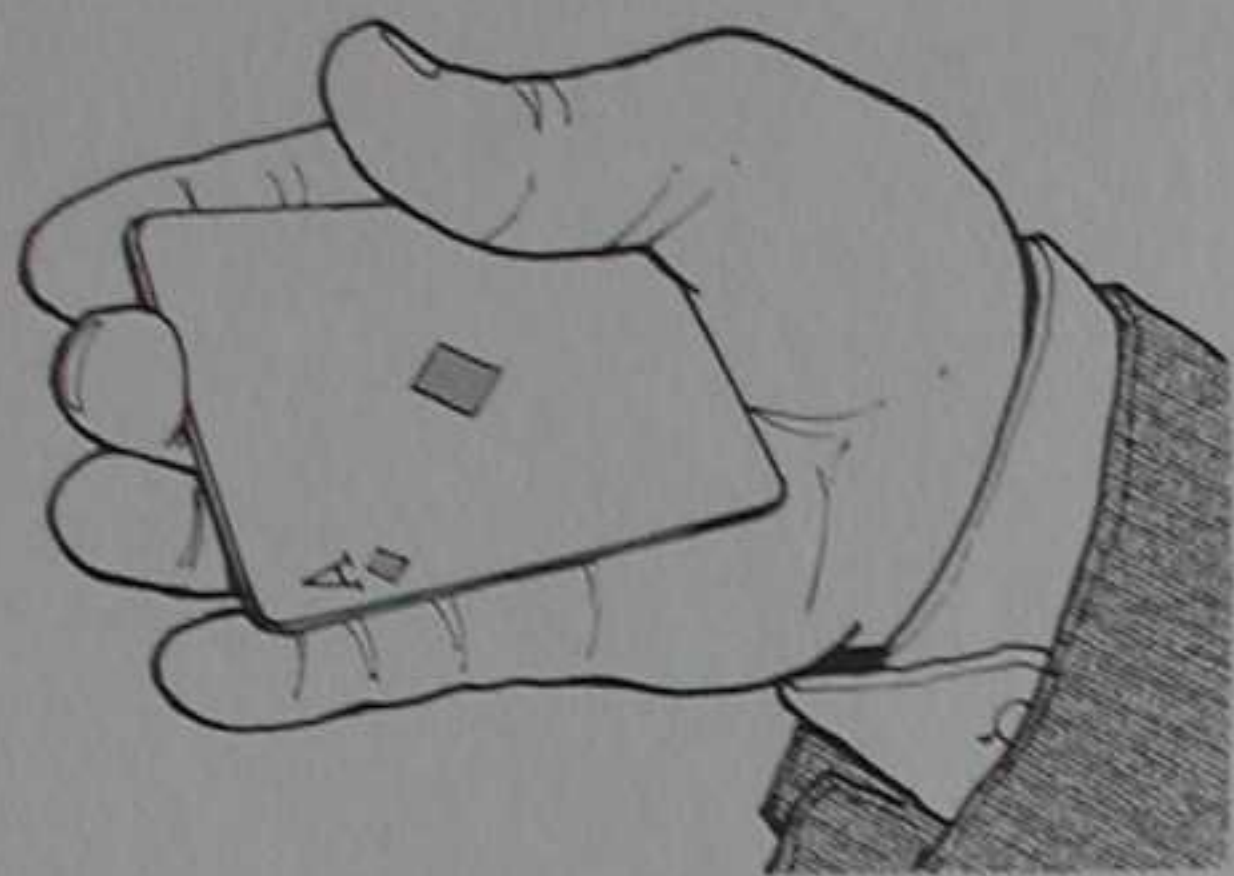
The right hand swings downward, turning palm down in the process (fig.2). Once the hand is palm down, and while it's moving, the thumb snaps inward, flicking the cards flatly against the palm (fig.3). The cards end up in a thumb clip akin to a gambler's flat palm. The hand is now ready to enter the appropriate pocket and bring out the palmed cards.

This technique transfers the time required to push the cards into the palm from when the left hand takes the deck, where there might be the slightest hesitation, to when the right hand is moving



2

toward the pocket. Since the right hand is engaged in another activity, its larger motion amply covers the smaller motion of the thumb (should anyone happen to be staring intently at it, which is highly doubtful).



3

One would think that this type of technique would, in this instance, be extremely vulnerable from the left side. A peek in the mirror will quickly show you, however, that the left hand and deck completely shield the interior of the right hand from anyone on the left side.

Dai Vernon also experimented with the notion of coming away from the deck with a card or cards not yet pushed into the palm, and then pushing them into position once the hand leaves the deck.

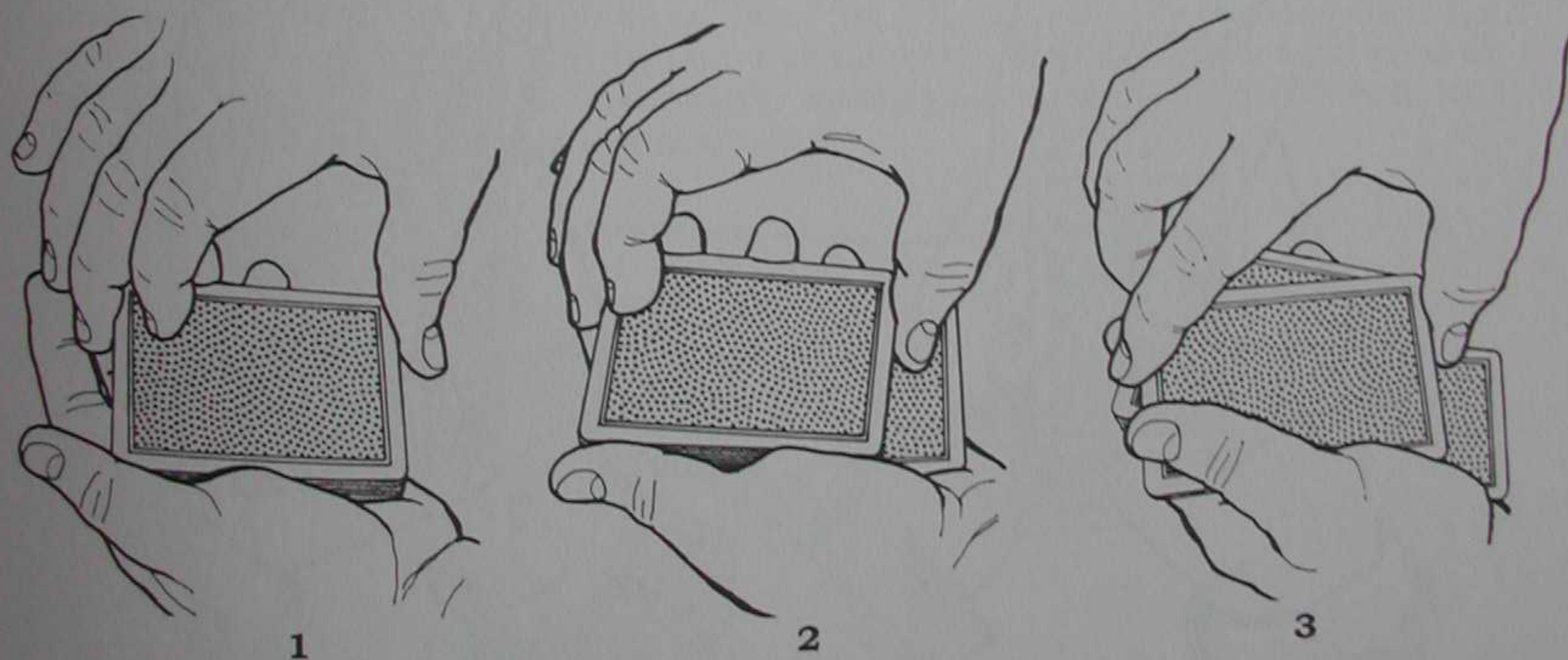
SWING-CUT ACTION PALM

Steve favors the type of misdirection for a palm where you openly do one thing and simultaneously palm a card (Marlo dubbed this form the Action Palm). In this case, he has combined the Swing Cut with a Gambler's Cop.

The deck begins face down in the left hand in dealing position. The card or cards which you want to palm are on the bottom of the deck, and you hold a left pinky break above them.

The right hand grasps the deck in Biddle Grip and lifts it out of the left hand. Some gesture is made, then the right hand lowers the deck back into the left hand, but well inward of the normal position, so the cards below the break are situated in Gambler's Cop (fig. 1).

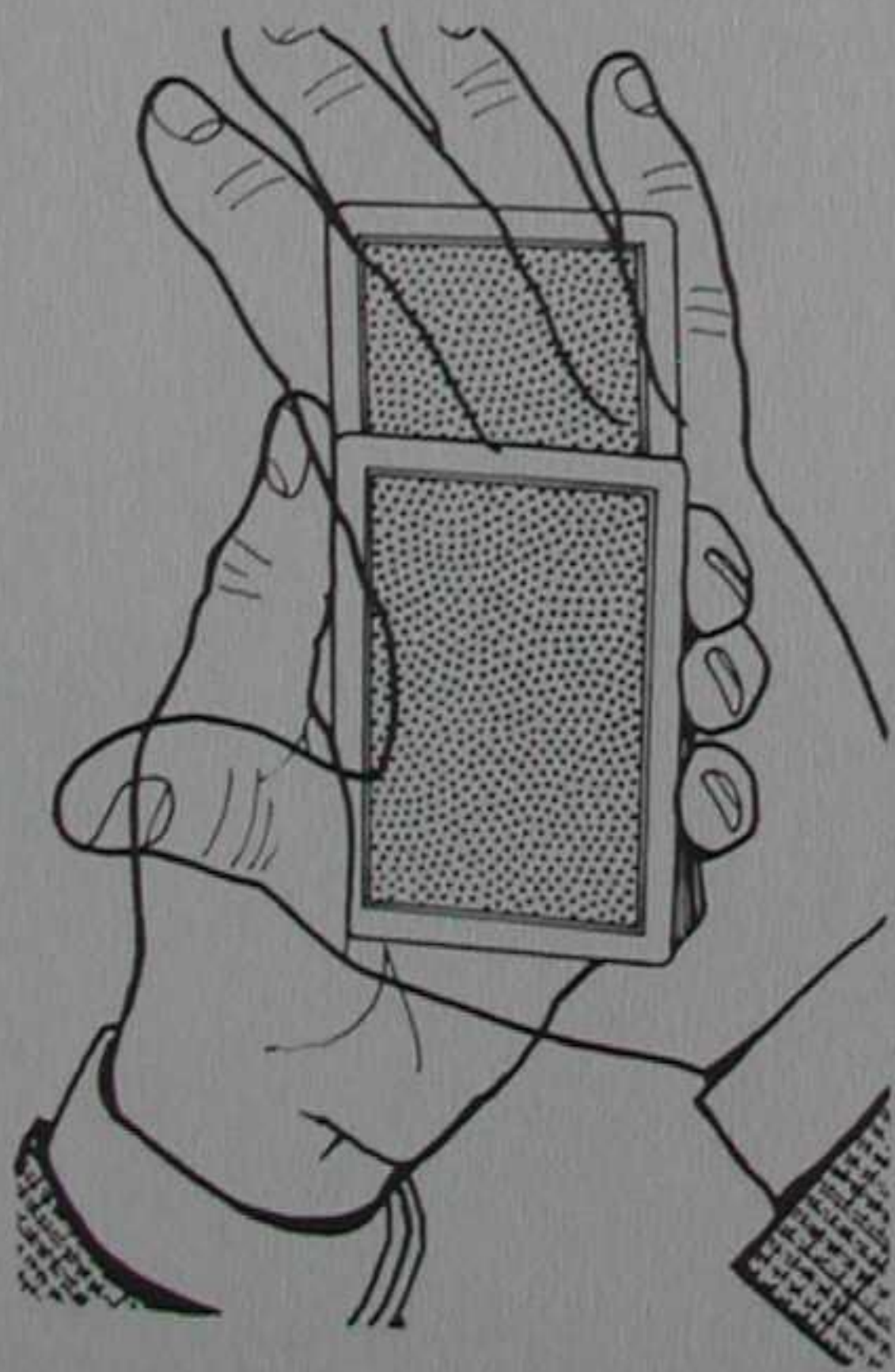
Leaving the cards below the break where they are, the right hand immediately shifts the rest of the deck forward into a normal dealing position (fig. 2). Then, the right first finger lifts a group of cards at the outer end of the deck and cuts it to the left, into the left thumb crotch (fig. 3).



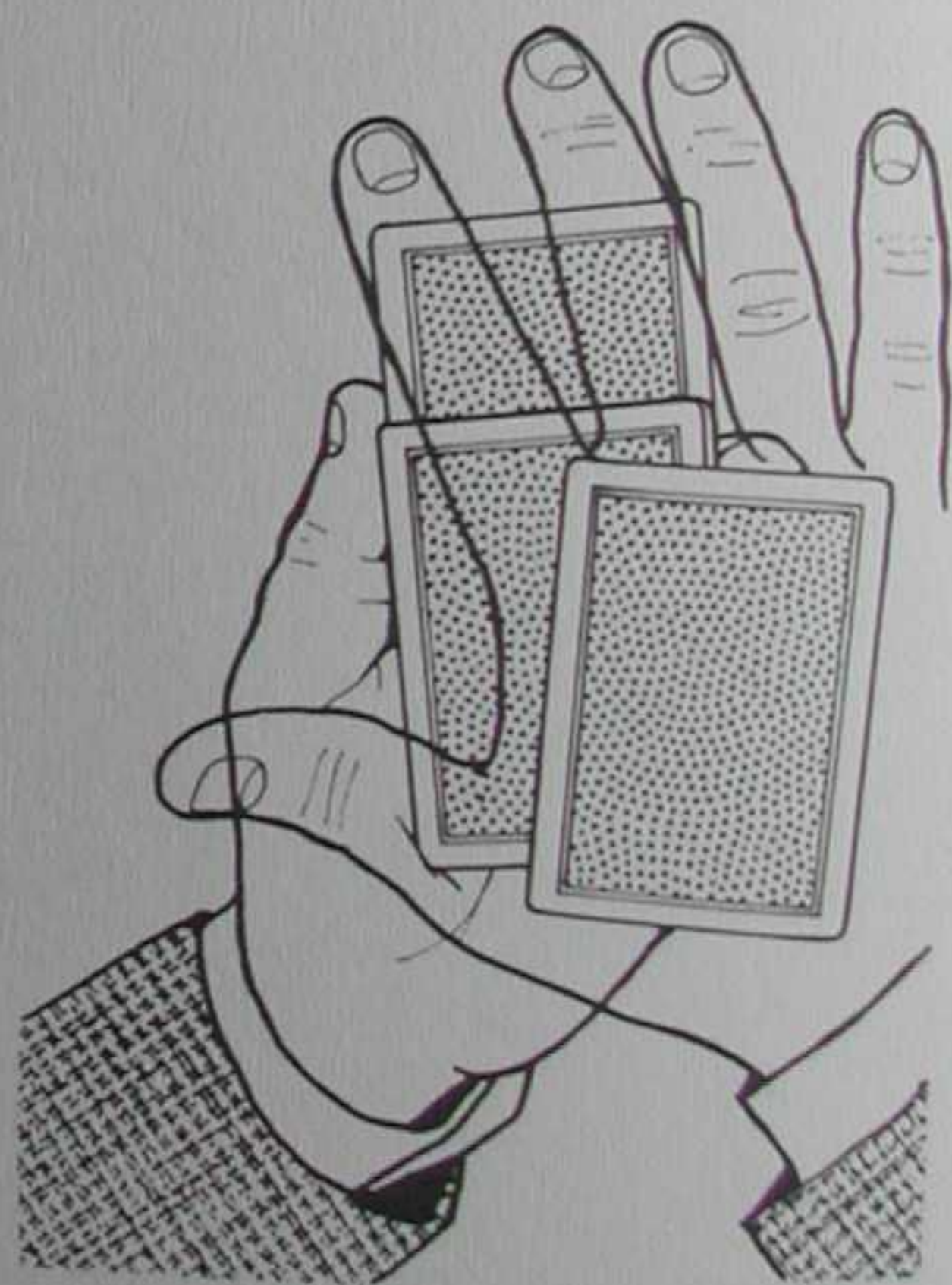
The lower portion of the deck, still held in Biddle Grip, is pulled out from between the cut-over portion and the palmed cards, then it is placed on top. Several small repeated cuts could also be made. Either way, the desired cards are now in Gambler's Cop.

REAR PALM MISDIRECTION PALM

After seeing Marlo perform his Misdirection Palm (*The Cardician*, 1953), Steve developed a method whereby the card is stolen in a rear palm instead of a classic palm. Some years later, in *The Collected Works of Alex Elmsley* (Volume 1, Minch, 1991), there appeared "The Misdirection Rear Palm," and Steve was rather surprised to discover that Elmsley had preceded him in the application of the rear palm to the Misdirection Palm. The Elmsley technique, however, is more difficult and cumbersome than the Draun handling, and requires activity by the left fingers to accomplish the palm. Steve's handling is much easier to do—it has less moving "parts." (The only thing to recommend the Elmsley handling over Draun's is that the former can be used to palm multiple cards while the latter cannot.)



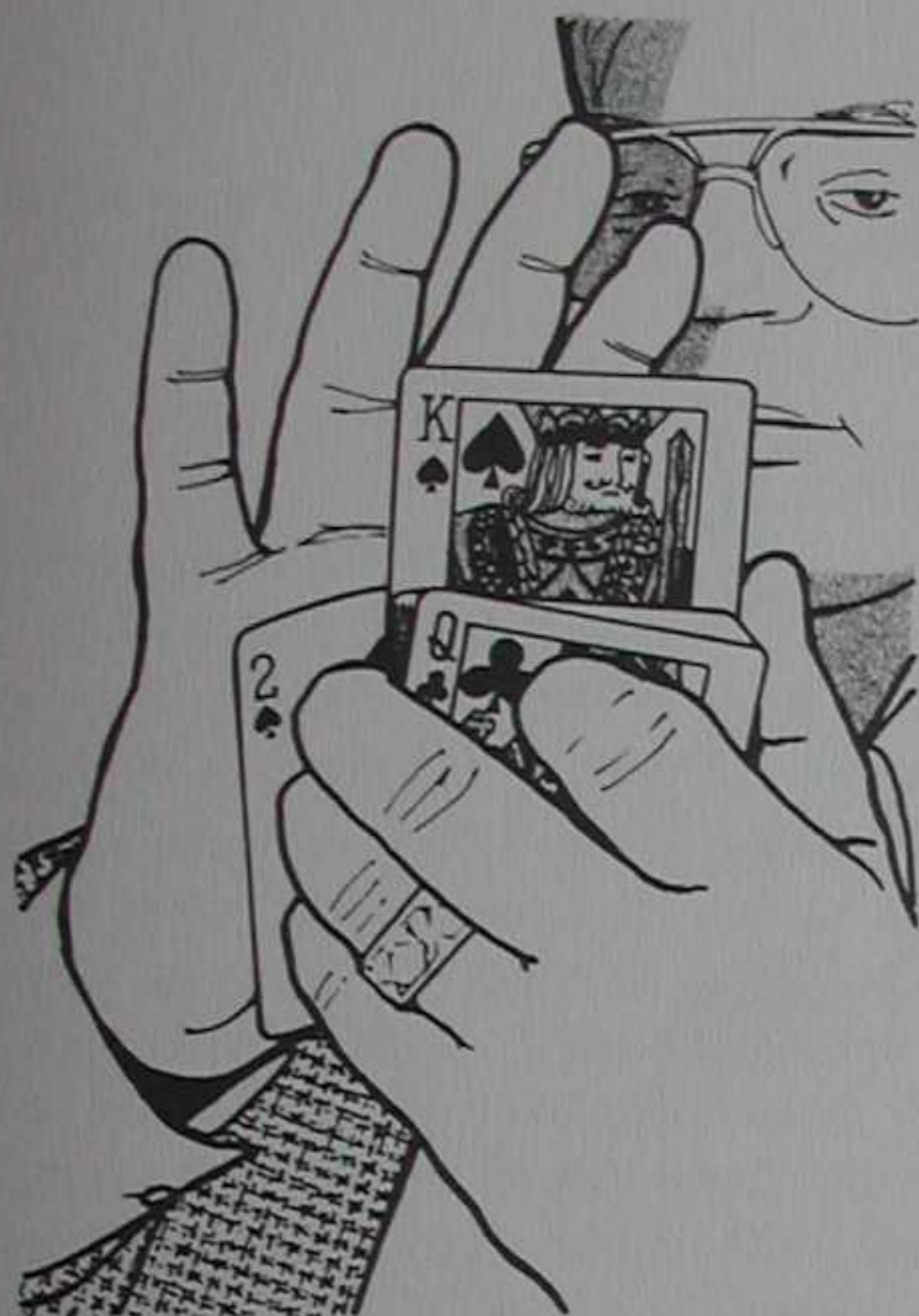
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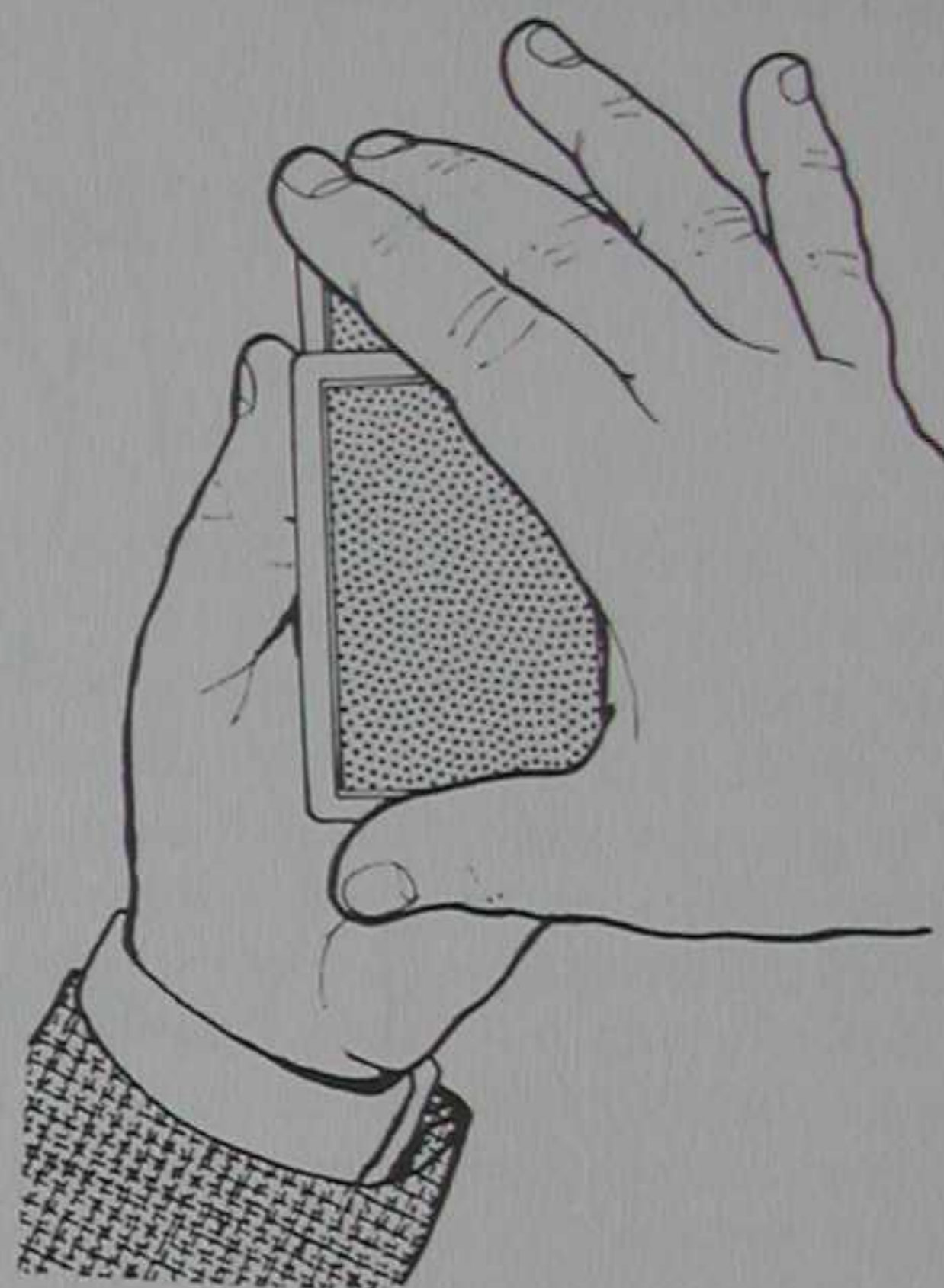
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The deck is in face-down dealing position in the left hand. Let us assume that the chosen card is second from the top of the deck. Do a Double Lift to display the

chosen card, then turn the double card face down, back onto the deck. The right hand takes the top card and inserts it into the outer end of the deck, leaving it outjogged about a third of the way.

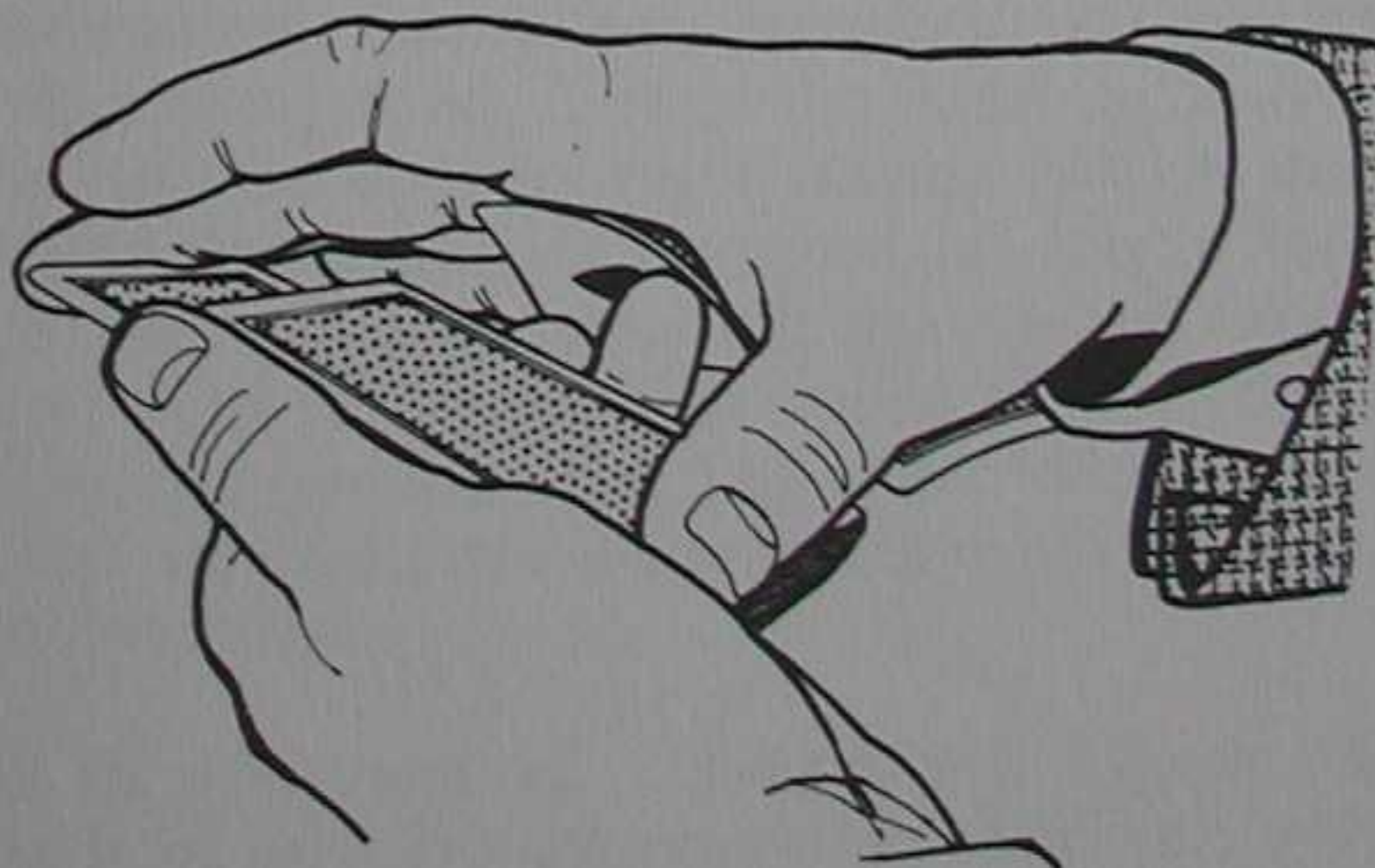


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In the action of pushing the outjogged card into the deck, the top card will be stolen into rear palm in the right hand. The palm-down right hand descends over the deck so the base of the right pinky contacts the top card of the deck at its outer right corner (fig.1, in which the right hand is transparent). With light downward pressure, the right hand glides directly to the right, sliding the top card of the deck beneath it (fig.2, in which the right hand is transparent).



5

As the top card begins to slide off the deck, the left fingernails press it up against the right palm (fig.3 is an exposed view). The card slides over the nails with little

friction. Without pausing, the right hand rotates counter-clockwise slightly until the right fingertips rest on the outer end of the outjogged card and the right thumb is at the inner end of the deck (fig.4). The right fingers push the outjogged card into the deck. During this, the left fingertips continue to press the card against the right hand (fig.5 is an exposed view).



6

The right hand now moves away from the deck, fingers spread wide apart (fig.6 is an exposed view). The rear palm is one of the most deceptive and least utilized of all the palms in card magic. It allows you to keep the fingers and thumb spread far apart, yet almost completely conceal the card in the hand. A slightly tacky hand is required—those who have hands which are dry as a bone will find this impossible to do. The only part of the card which is visible when it is palmed in this manner is the inner left corner, which can be seen just beside the wrist by someone standing on your extreme left. Otherwise, it is covered from all angles. Steve uses this sleight in his routine "The Rubber-Band Card," and the rear palm is utilized again in "The Starfish Change."

THE NEW THUMB SLIDE

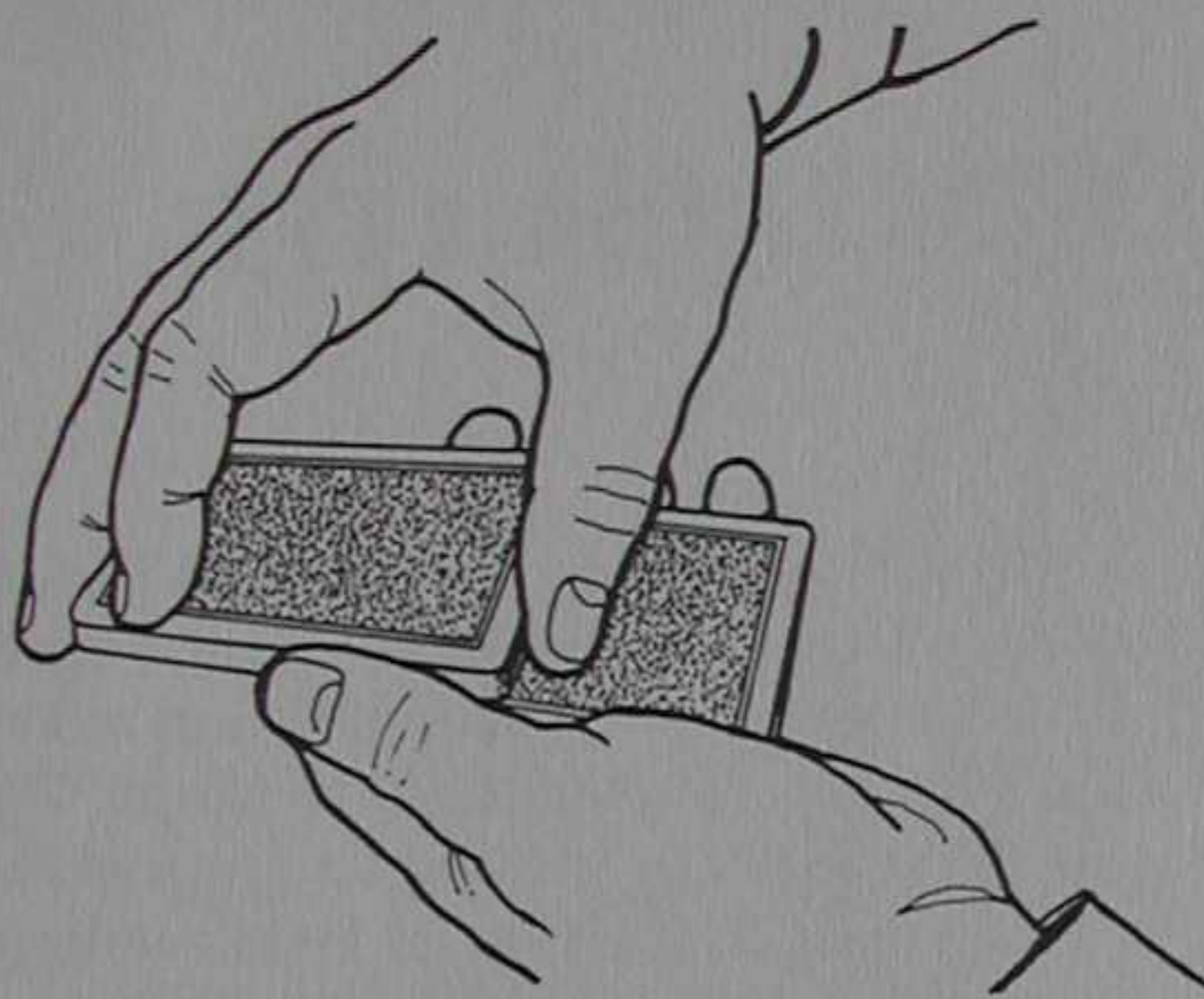
In *More Card Manipulations* No.3 (Hugard, 1940) a sleight titled "The Thumb Slide" is prefaced by the following historical information. *"This method of controlling a card after its return to the packet was, I believe, first described by Professor Hoffman many years ago in a footnote in Selbit's magazine 'The Wizard.' He credited it to Hartz, 'The Devil of a Hat Man.' The sleight does not appear to have found its way into any of the textbooks or to have come into general use . . ."* Joseph Hartz died in 1903, making the sleight almost a hundred years old. Very few people have experimented with the move since that time. This is not difficult to understand since, on the surface, it seems to be extremely awkward and dreadfully angly, not to mention difficult to do. Steve Draun has spent many years perfecting a handling of this sleight, which may be considered an early form of the Side Steal done from the inner end of the deck rather than the side, and has developed a technique which is completely invisible and relatively simple to do.

The face-down deck begins in dealing position in the left hand. Your right hand grasps the deck in Biddle Grip and lifts it out of the left hand. Ask the spectator to say "stop" as you begin dribbling cards back onto your left palm. When "stopped," extend your left hand toward the spectator in a gesture that tells him to look at the top card. The cards remaining in the hand are not squared.

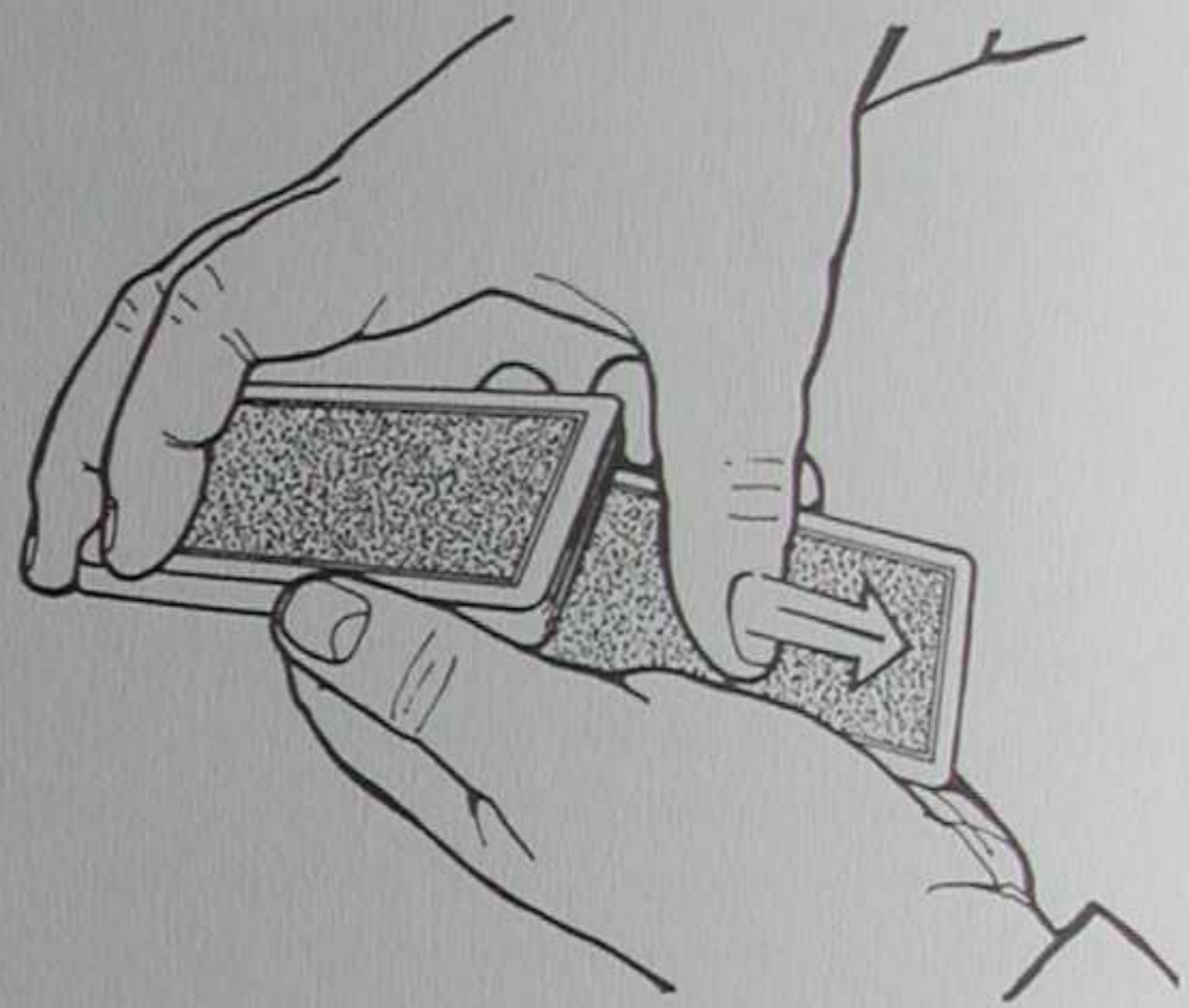
After a moment or two, extend your left hand and have the card replaced. It should land in an unsquared condition, enabling you to obtain a left pinky break beneath it as the cards **are** squared. Lower the cards in your right hand over those in your left hand so that the tip of your right thumb (which naturally hangs below the lowermost card) touches the center of the card on top of the lower half of the deck (fig.1). The instant the halves touch, your left thumb and second finger firmly grip the inner end of the upper half of the deck between them. The portions of the halves which overlap are *not* firmly pressed together. The left thumb and second finger keep the upper half elevated an infinitesimal amount—just enough to eliminate pressure on the top card of the lower half.

The selected card is now isolated between the halves. While your right hand remains exactly where it is, and the fingers remain perfectly still, the thumb slides the top card of the lower half inward until its outer end just clears the upper half (fig.2). Push the card just a bit farther until the right thumb begins to pass over the inner end of the lower half of the deck, and the change in balance will cause the chosen card's outer end to tip up like a teeter-totter (fig.3).

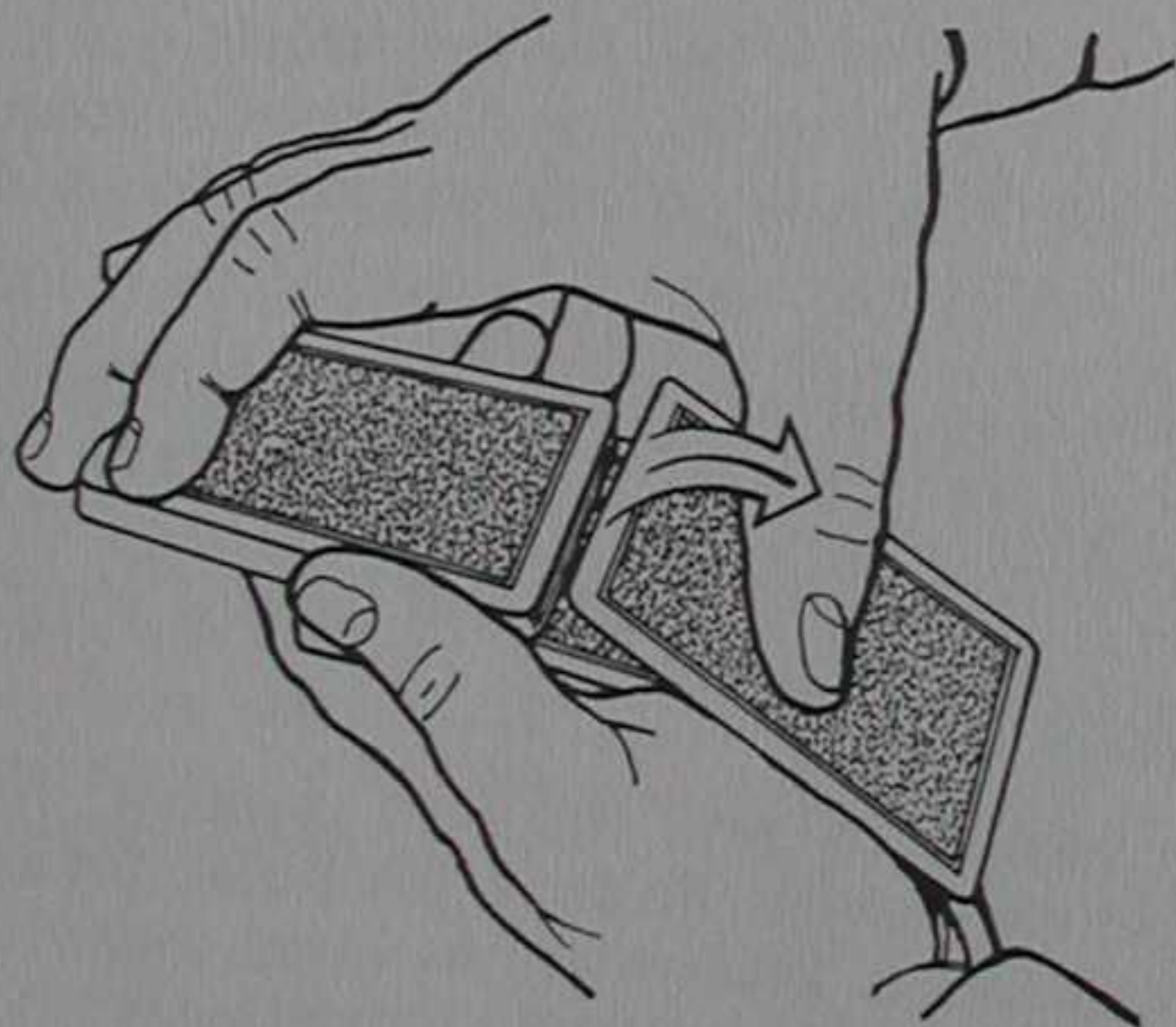
Without pausing, the right thumb reverses direction and pulls the selection forward while the right second finger pushes the upper half of the deck inward (fig.4). The selection travels on top of the upper half of the deck and all the cards square up neatly directly over the lower half.



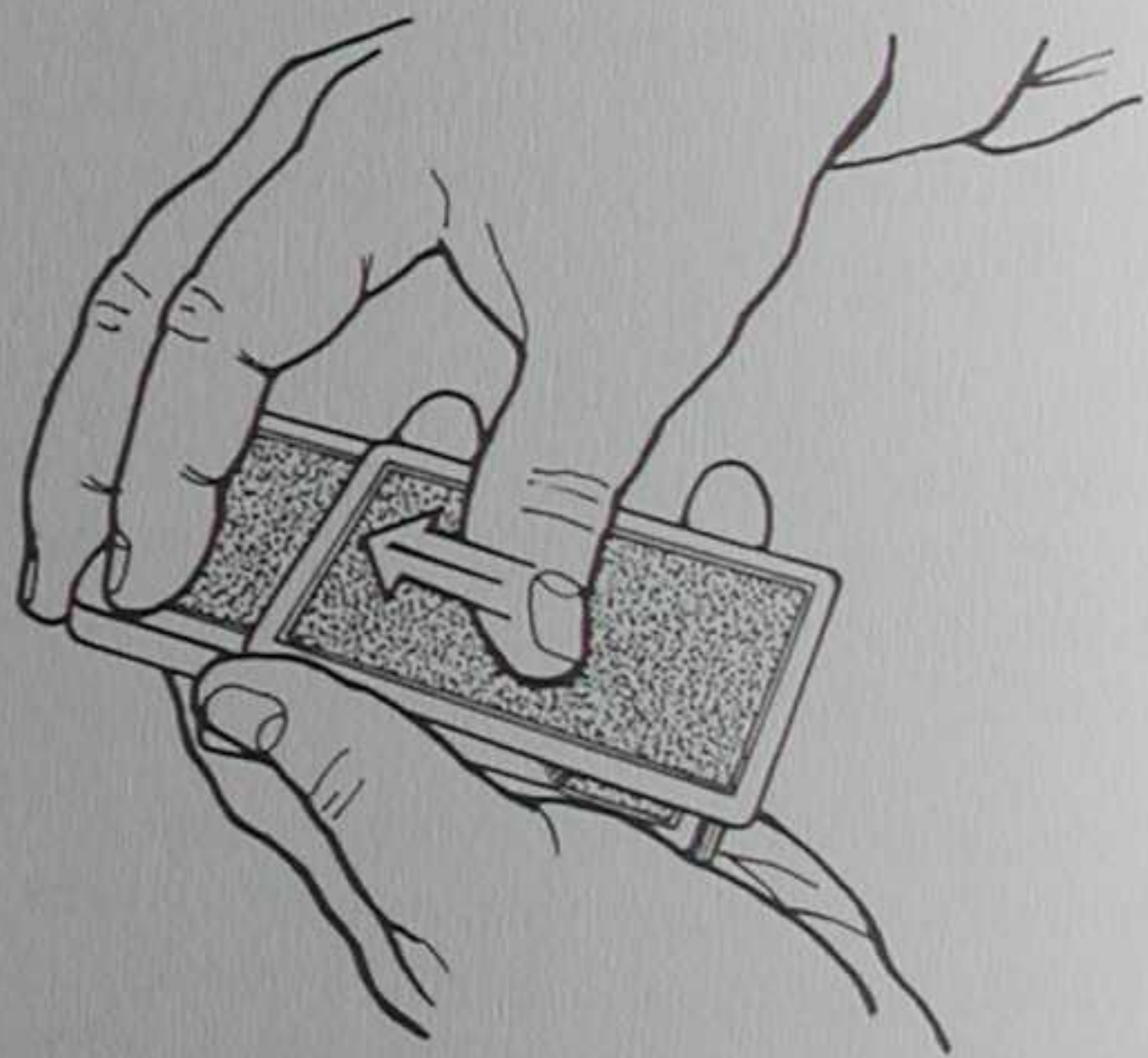
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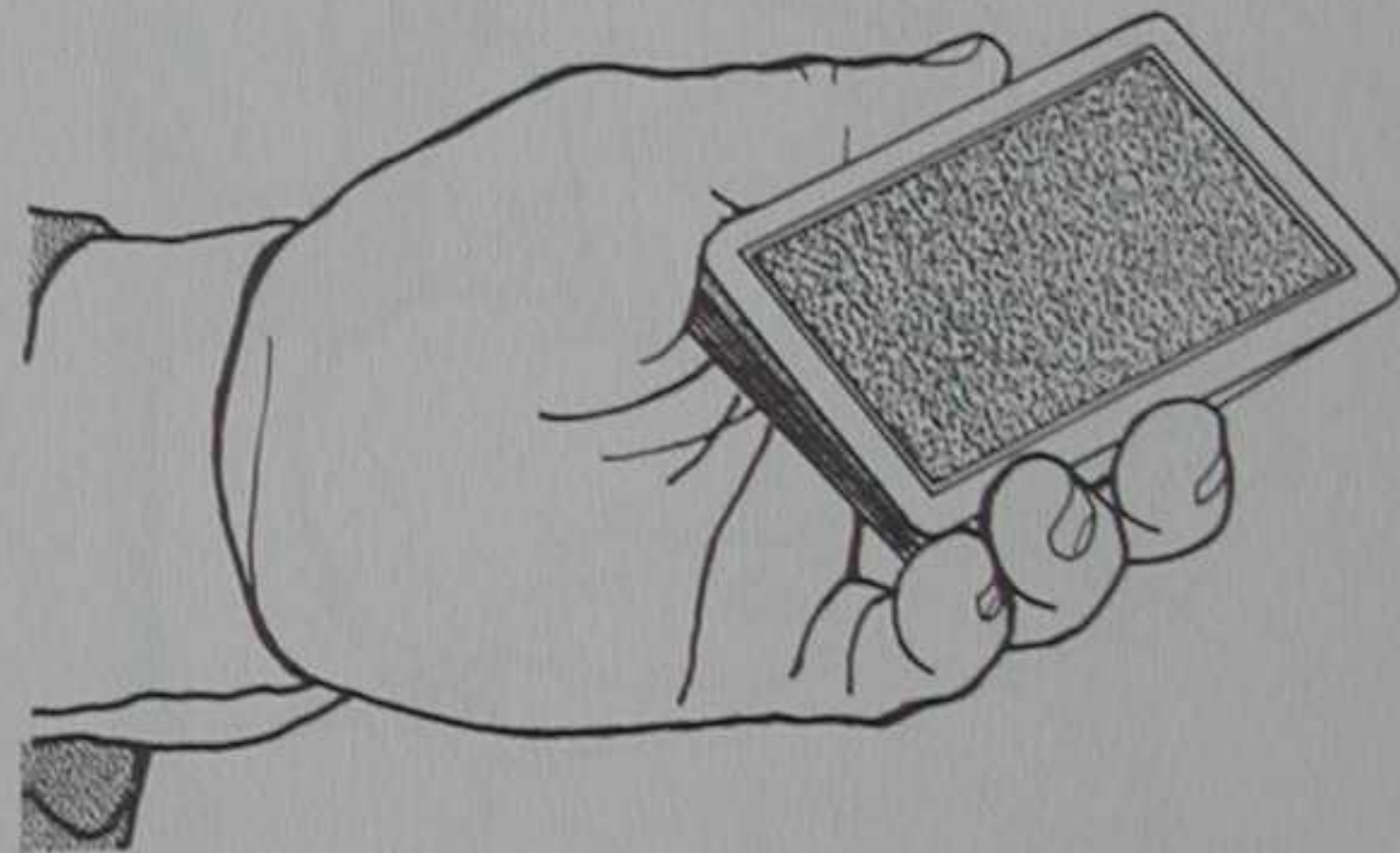
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Draun does this remarkably quickly: it is as instantaneous as any shift. It is also a most innocent-looking sleight; there is an extremely clean "air" about it. It has a look no shift or side steal can duplicate because there is no back of the hand to look at while the dirty work is done.

SPOOKY REVELATION

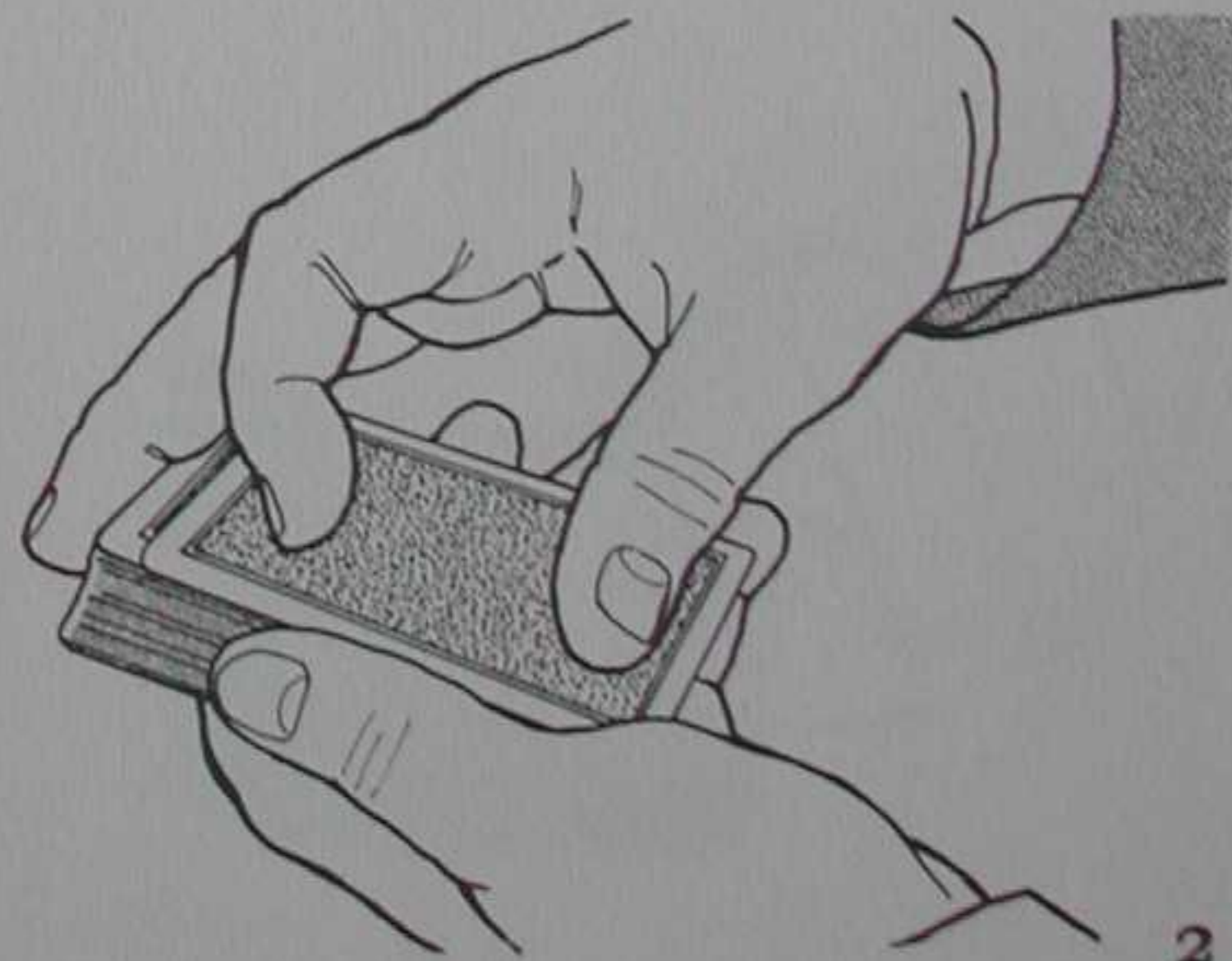
This original method of revealing a single card has been in Steve's repertoire for many years. It gives quite an eerie feeling when first seen, and is the easiest of all the different floating and/or animated type card revelations.

The card to be revealed is on top of the deck, which is held in face-down Biddle Grip by the right hand. The deck is lowered into the left hand, but farther forward than it normally would be (fig.1, in which the right hand has been removed for clarity). The left third finger presses against the inner right corner of the deck, while the inner left corner presses against the base of the left thumb.



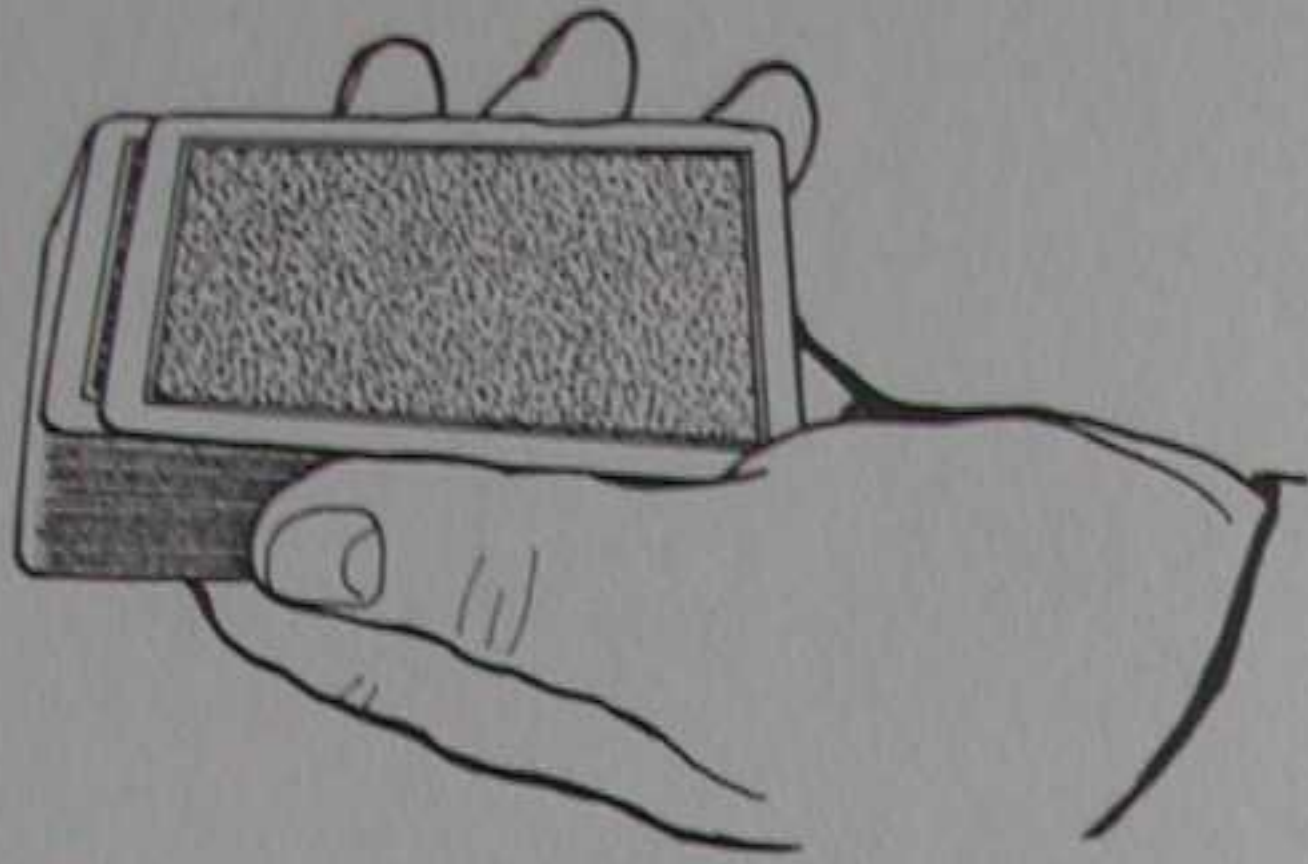
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Before it moves away, the right thumb injogs the top card about a quarter of an inch (fig.2). The top of the deck is tilted slightly toward you at the same time so the movement of the top card is not visible to the audience.

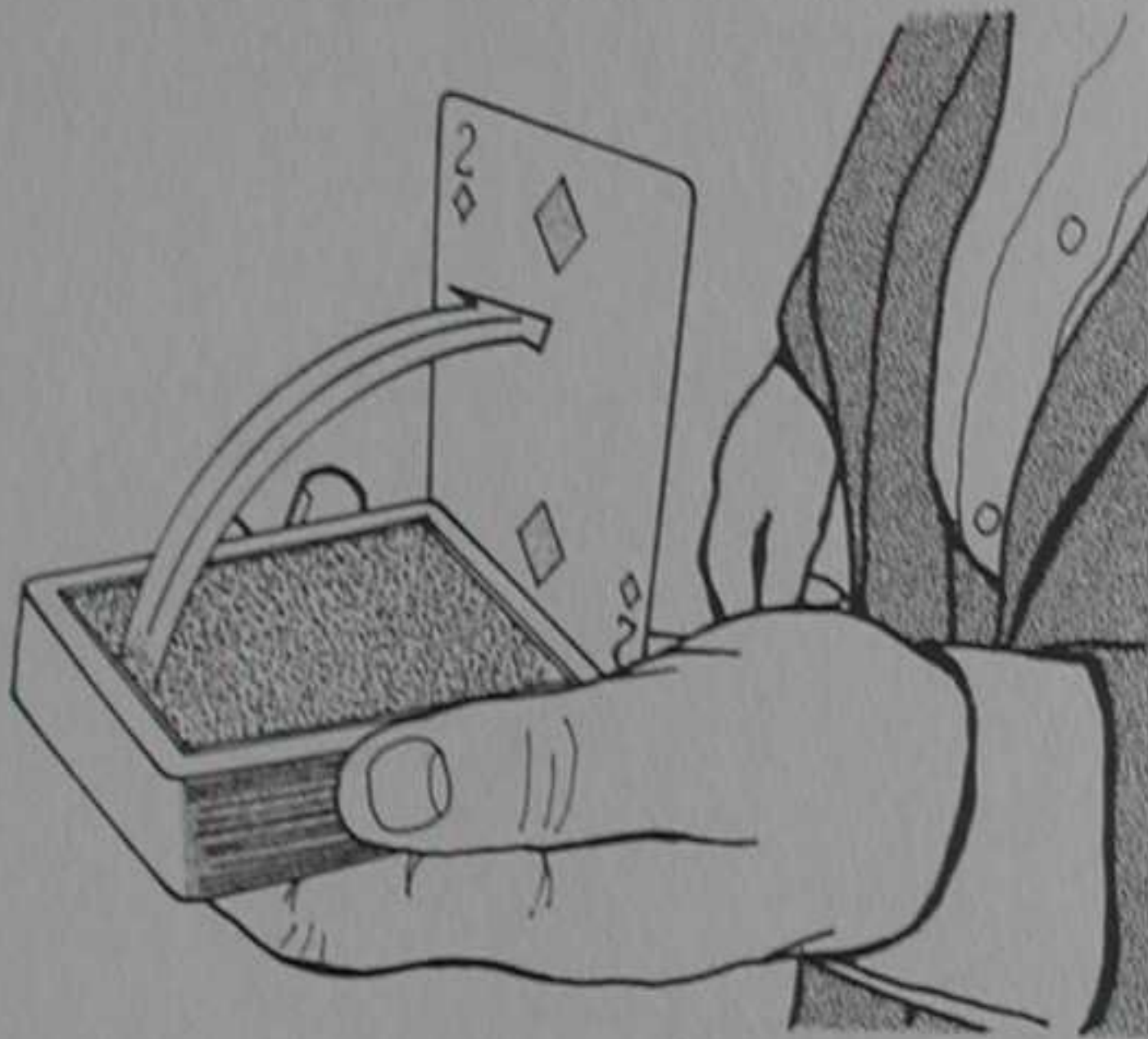


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The left pinkytip moves onto the inner right corner of the injogged card (fig.3). Pull **lightly** and **slowly** (*very slowly*) downward with the pinky, and the card will act like a teeter-totter, levering to an upright position (fig.4). This has an extremely strange appearance—as if the card magically floats upright. The very fine action of the pinky, and the levering action, impart a buoyant quality to the card that is hard to account for. During the rise, your



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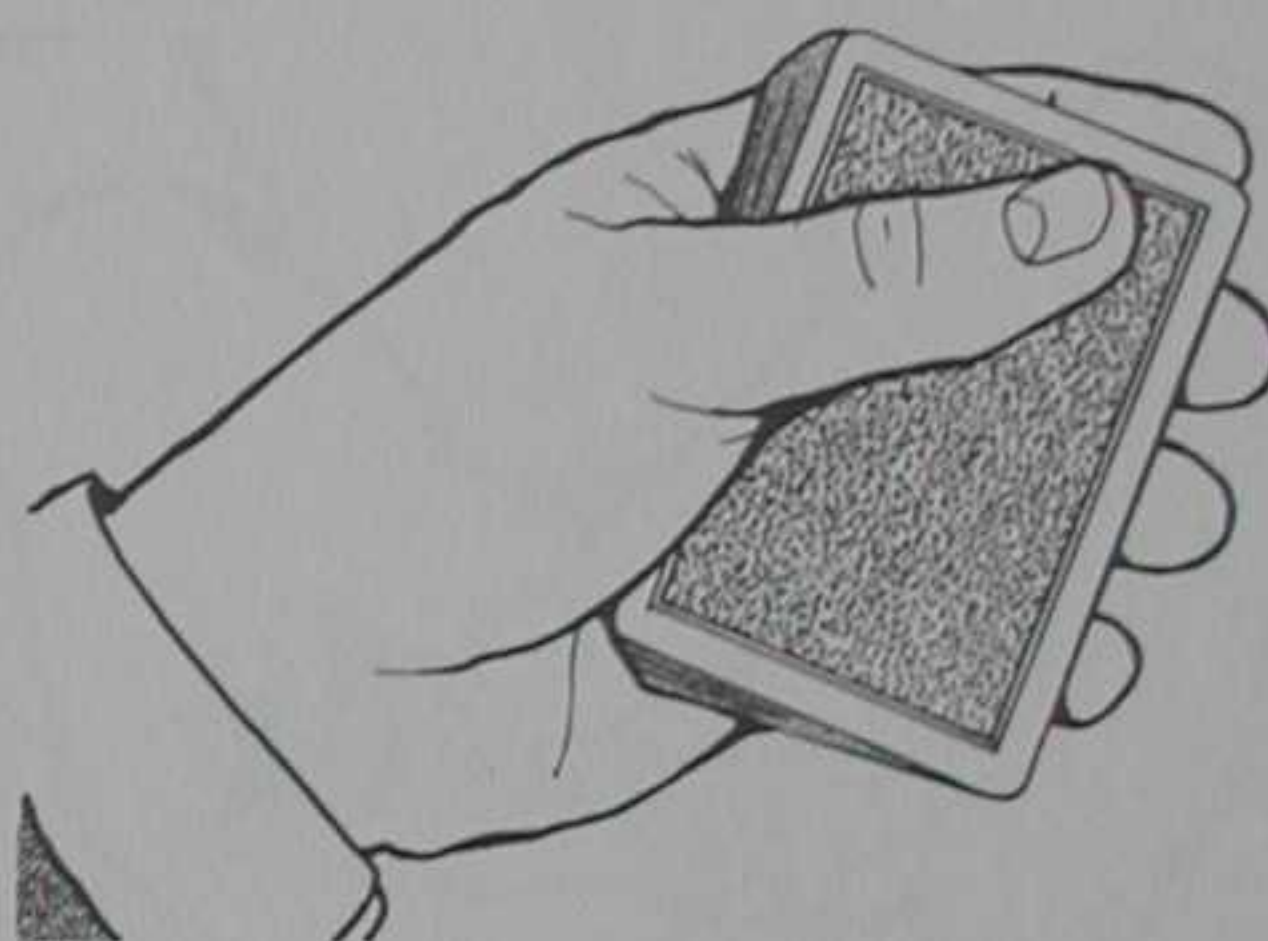
right hand makes magical gestures about a foot above the deck: rock the hand from side to side at the wrist.

It is vital, of course, that the deck is tilted back just a bit so the top surface remains concealed from the audience during the revelation. After the card has risen, the right hand grasps the upper end and pulls it away from the left hand, placing it on the table or wherever appropriate for the effect or routine in which it is being used.

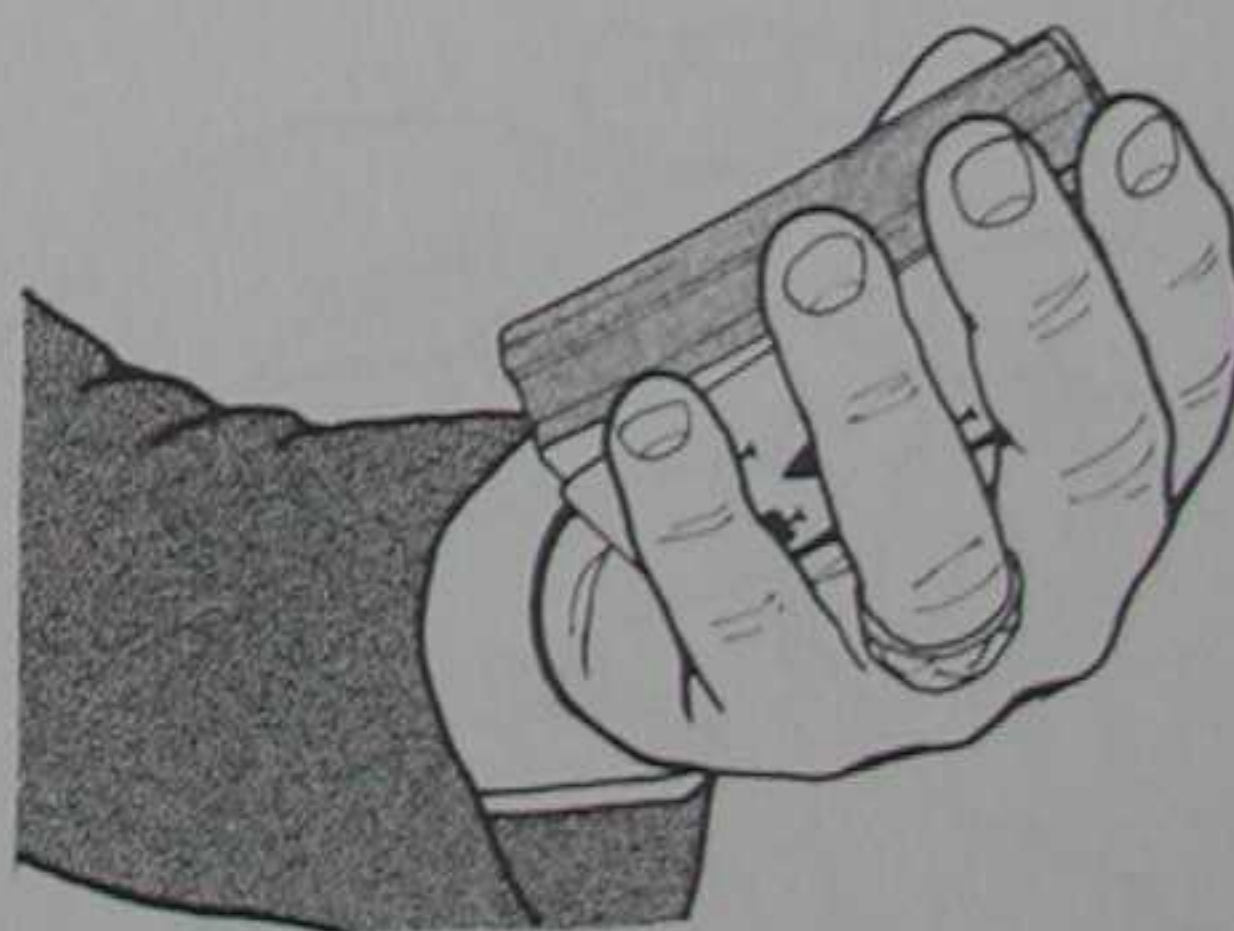
THE COMBINATION BOTTOM DEAL

Part Strike and part Pushoff, this Bottom Deal is invisible in Steve's hands. It takes well-known techniques and combines them in a slightly offbeat way. (It should be noted that Steve is not the first person to make this combination.) Like all of the most difficult card sleights (such as Passes and other forms of false dealing), the method you choose for the Bottom Deal should be based entirely on what suits you best; what feels best in your hand; whether you can hold the cards in the particular grip required without looking awkward, etc. This deal is perfect for Steve Draun, but only a bit of experimentation will tell you if it's perfect for you.

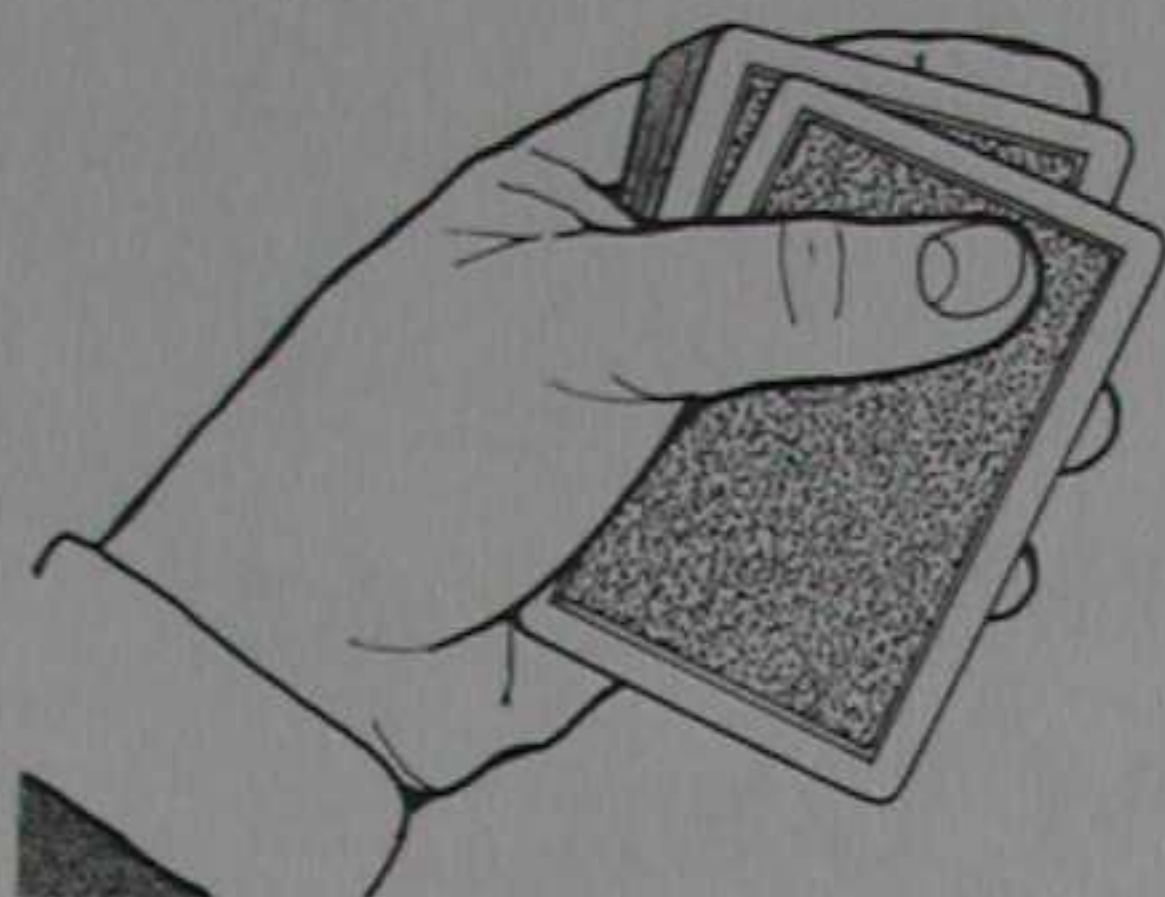
The deck is held in mechanic's grip in the left hand. The left first fingertip rests against the outer right corner of the **lower** cards and presses diagonally inward in a straight line toward the left wrist. The inner left corner of the deck presses against the lowermost area of the left thumb base (fig.1). This grip allows complete control over the deck by the first finger's inward pressure, freeing the other fingers. Note that it is only necessary for the first finger to actually contact and control the cards in the lower portion of the



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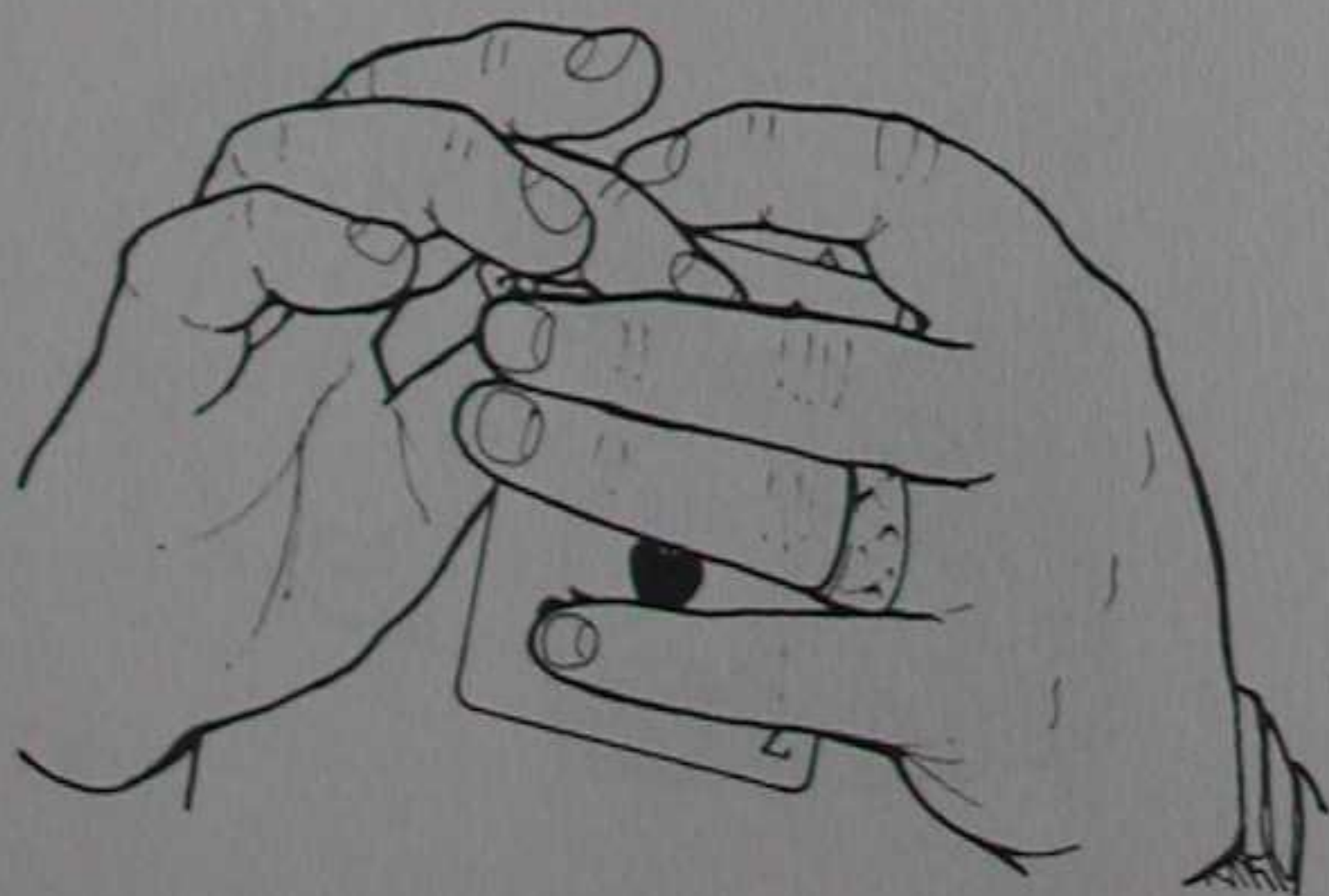
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deck. It does *not* curl up around the outer right corner of the deck like a C-clamp.

While the left second, third, and little fingertips are pressed lightly against the right long side of the deck (actually against the edges of the cards), the middle phalanx of those fingers can be pressed against the face of the bottom card to buckle it **slightly** inward (fig.2). The bottom card is loosened from the first finger in this manner, but it is **not** pushed out from beneath the deck. (If the fingers were relaxed, the bottom card would once again flatten out squarely on the bottom of the deck.)

As the hands come together, the left thumb pushes over the top card, whose inner left corner acts as a pivot point (fig.3). When the right hand moves away with the bottom card, the left thumb will pivot the top card back to its original position. If you are genuinely taking the top card, then the left thumb relaxes so the right thumb can pull the card out. When taking the bottom card, the right thumb simply slides diagonally off the left thumb and onto the bottom card as it emerges.

When the right hand comes over to take the card, it goes in "deep." The right thumb descends onto the top card at its outer end, just in front of your left thumb and slightly to the left of center (fig.4). At the same time, the right second finger moves between the left first and second fingers, onto the bottom card (fig.5).

The right second finger now does something commonly used in Strike Bottom Deals—it curls in-

ward, snapping the bottom card out from beneath the deck (fig.6). The left second, third, and little fingers relax at the same time, straightening a bit as they do. Both actions happen almost simultaneously. This allows your right hand to draw the card over the fingers until it is clear of the deck. The right hand immediately moves to the table with the card.

The goals with this Bottom Deal are the same as they are for almost all false deals: do not break rhythm when doing tops or bottoms; do not create a different sound between tops and bottoms; avoid the left finger flash as much as possible; and practice, practice, practice. You'll know you've practiced enough when you develop a permanent mark on your left hand where the inner left corner of the deck lays when in mechanic's grip.



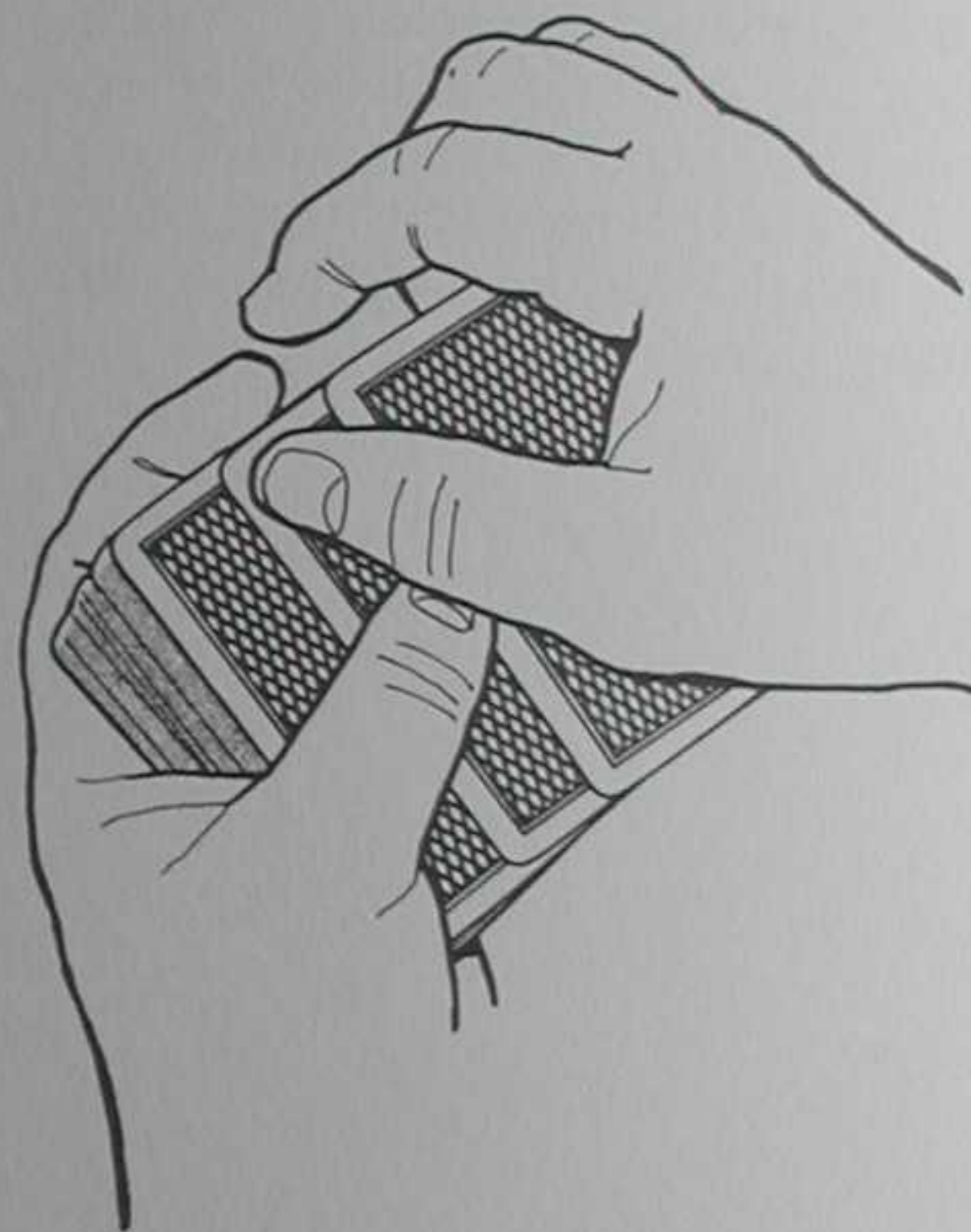
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THE MERCURIAL CHANGE

Steve's inspiration for this change is a Dai Vernon technique, modestly titled "To Exchange A Card" on p.77 in *The Dai Vernon Book of Magic* (Ganson, 1957). A related technique is Gene Maze's "The Deal Switch" (p. 308 of *Packet Switches Part Five, More Gene Maze Card Switches*, Fulves, 1977). Both the well-known Vernon switch and the Maze switch leave a card palmed in the right hand—Steve's ingenious method does not.



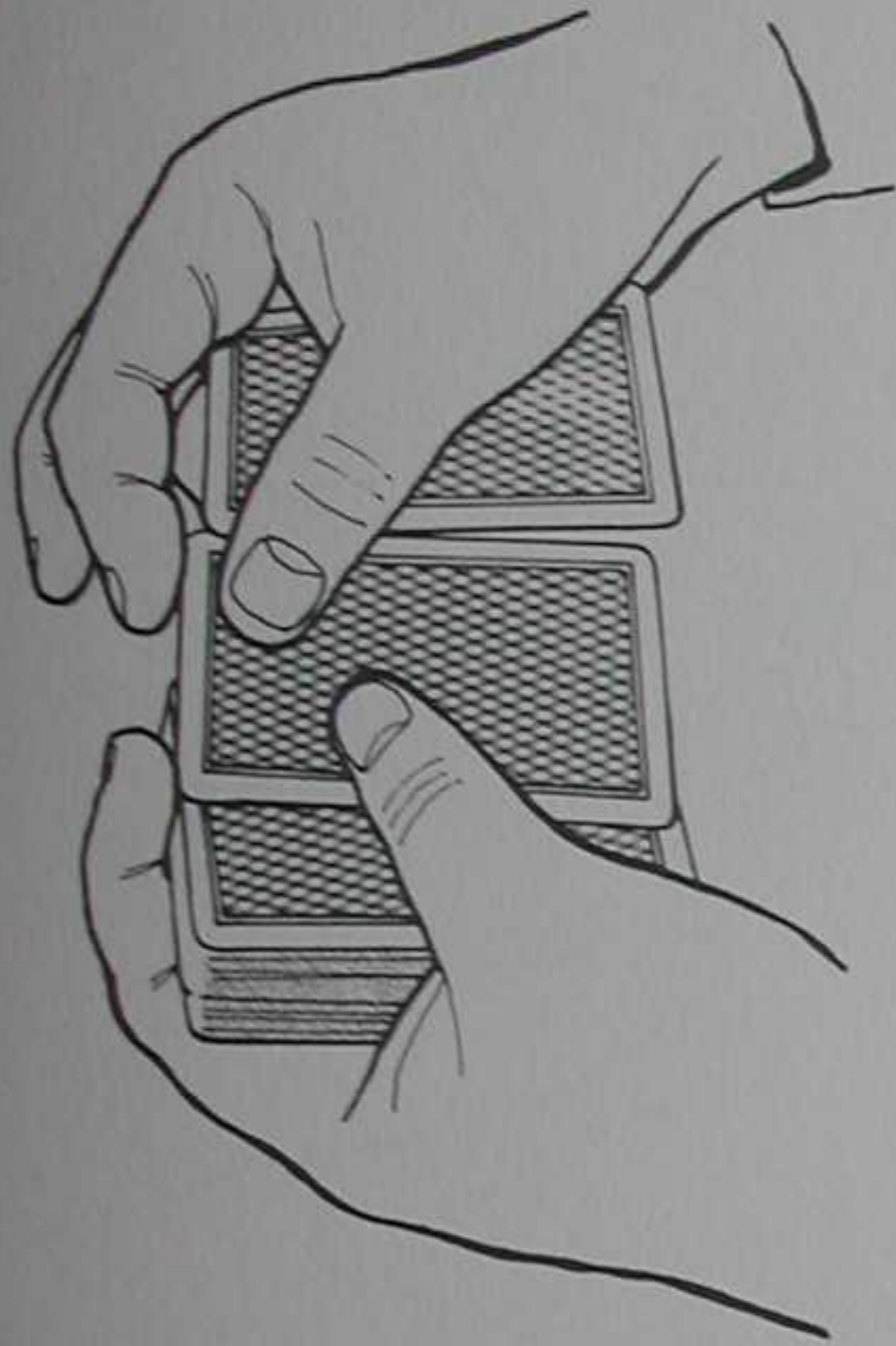
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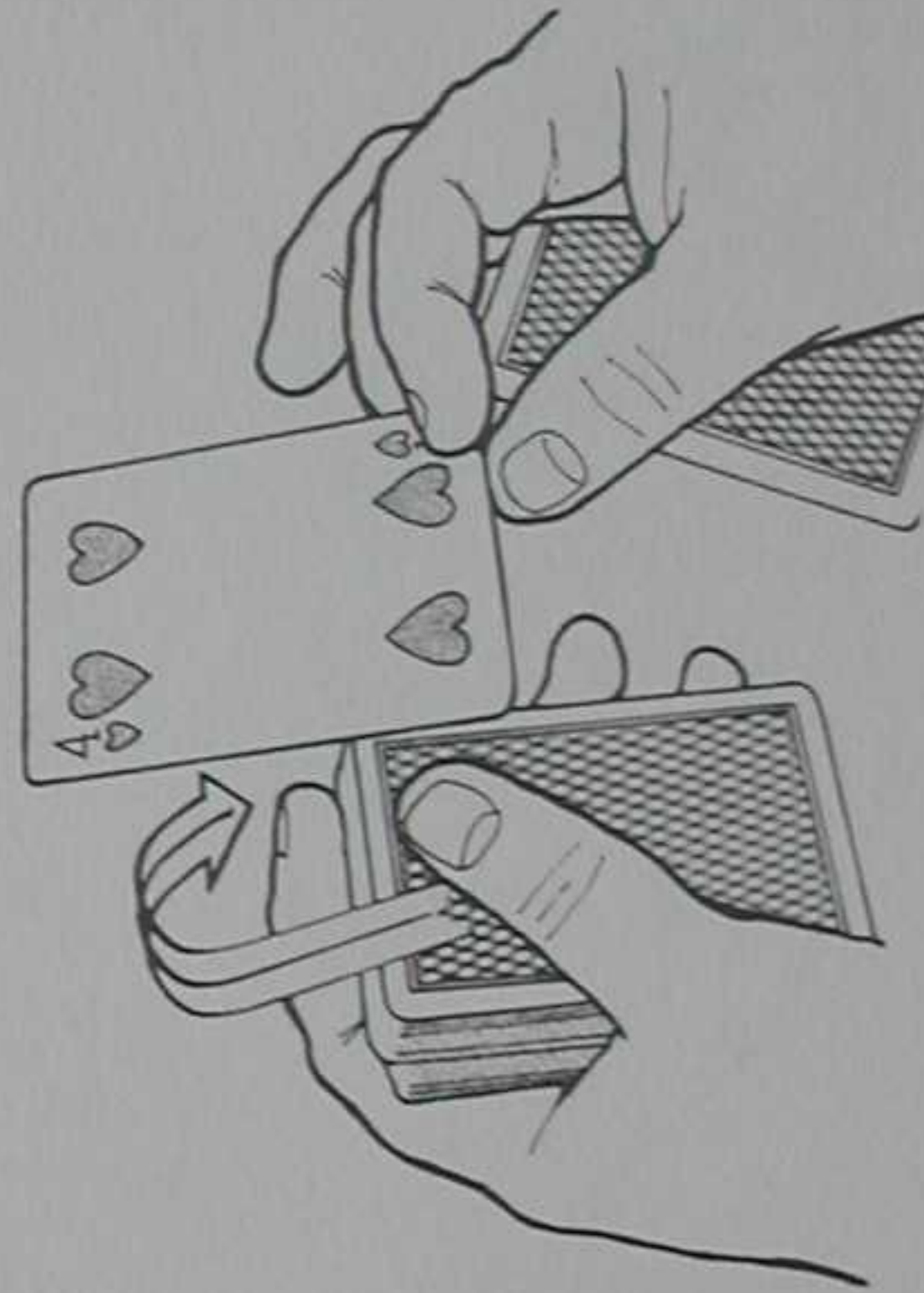
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The deck begins in left-hand dealing position. Turn to the left, so the right side of your body is toward the audience (fig.1 is an audience view). Shove over the top card of the deck half an inch or so with your left thumb. Your right hand comes over, apparently to take the pushed-over card. The instant your right hand obscures the deck from the audience, your left thumb pushes over the second card as well. Your right hand descends onto the top card so it is taken directly into the oft-used modified Tenkai Palm (fig.2). The right second and third fingers curl onto the outer end of the face of the card, pressing it up into the right hand as it moves about an inch back to the right.

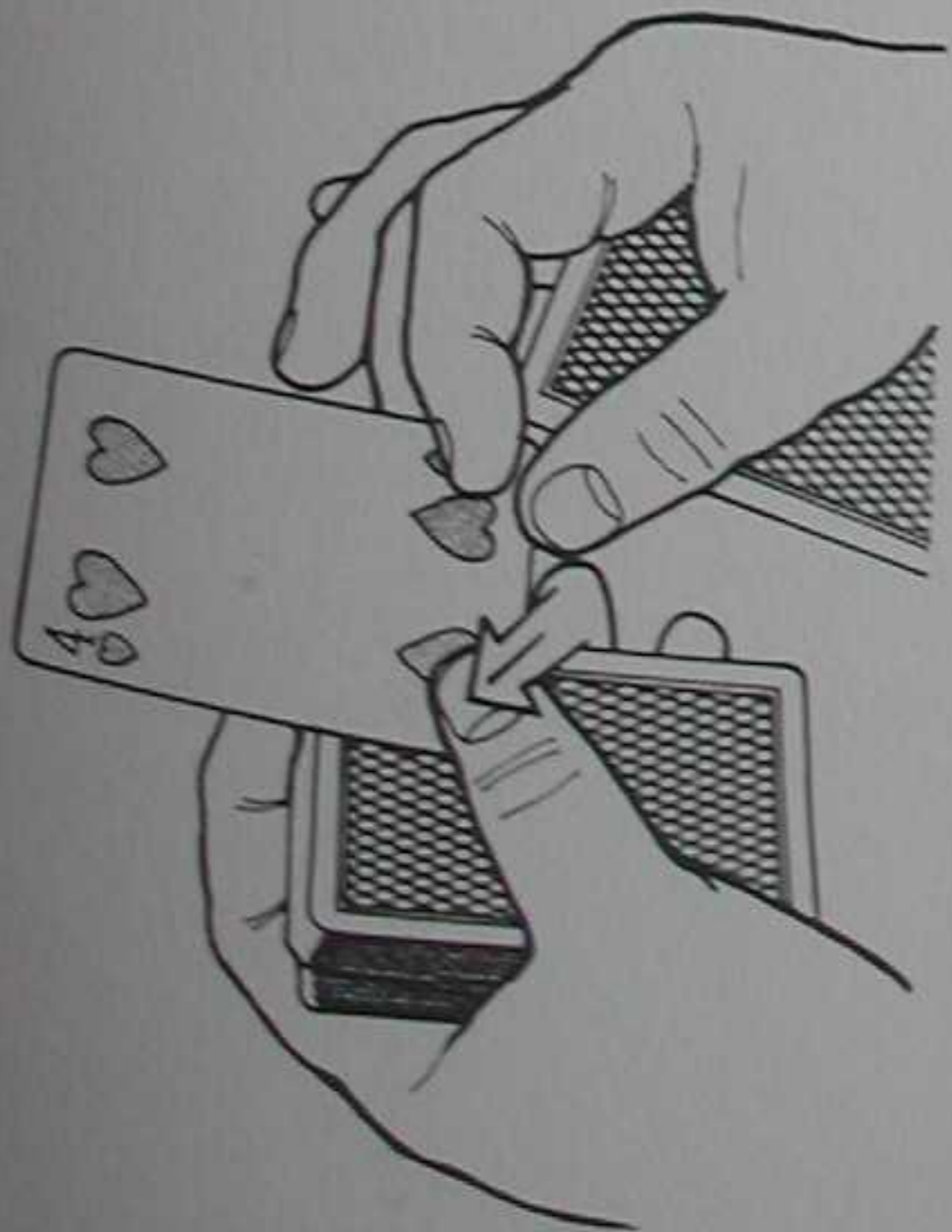
Without pausing, the extreme outer right corner of the second card is grasped between the right thumb, above, and first finger, beneath (fig.3). The right second fingertip curls inward and moves above the corner, beside the thumb. The second finger kicks outward, pivoting the card face up (fig.4). The face-up card is lowered in place by the left thumb (fig.5).



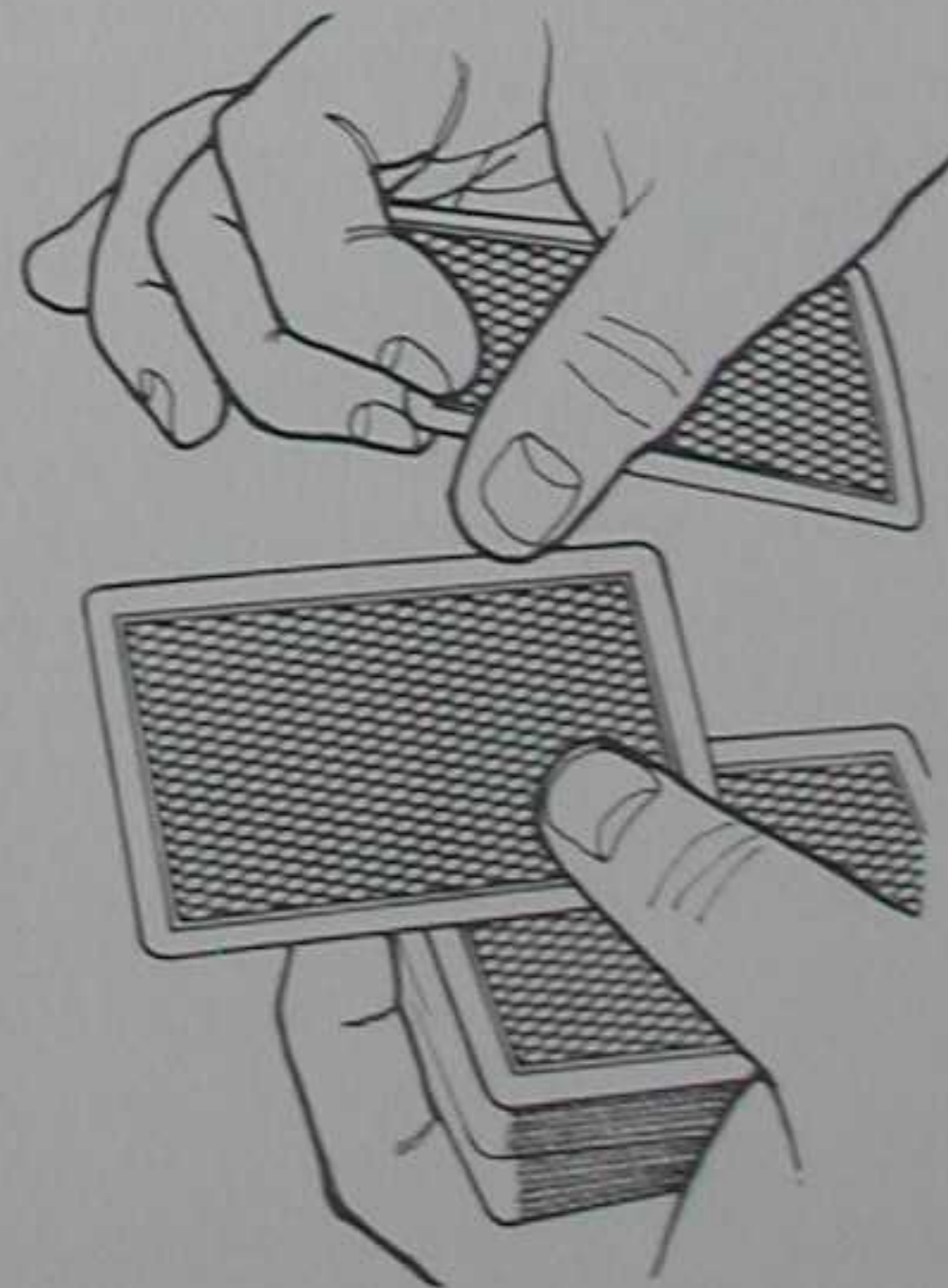
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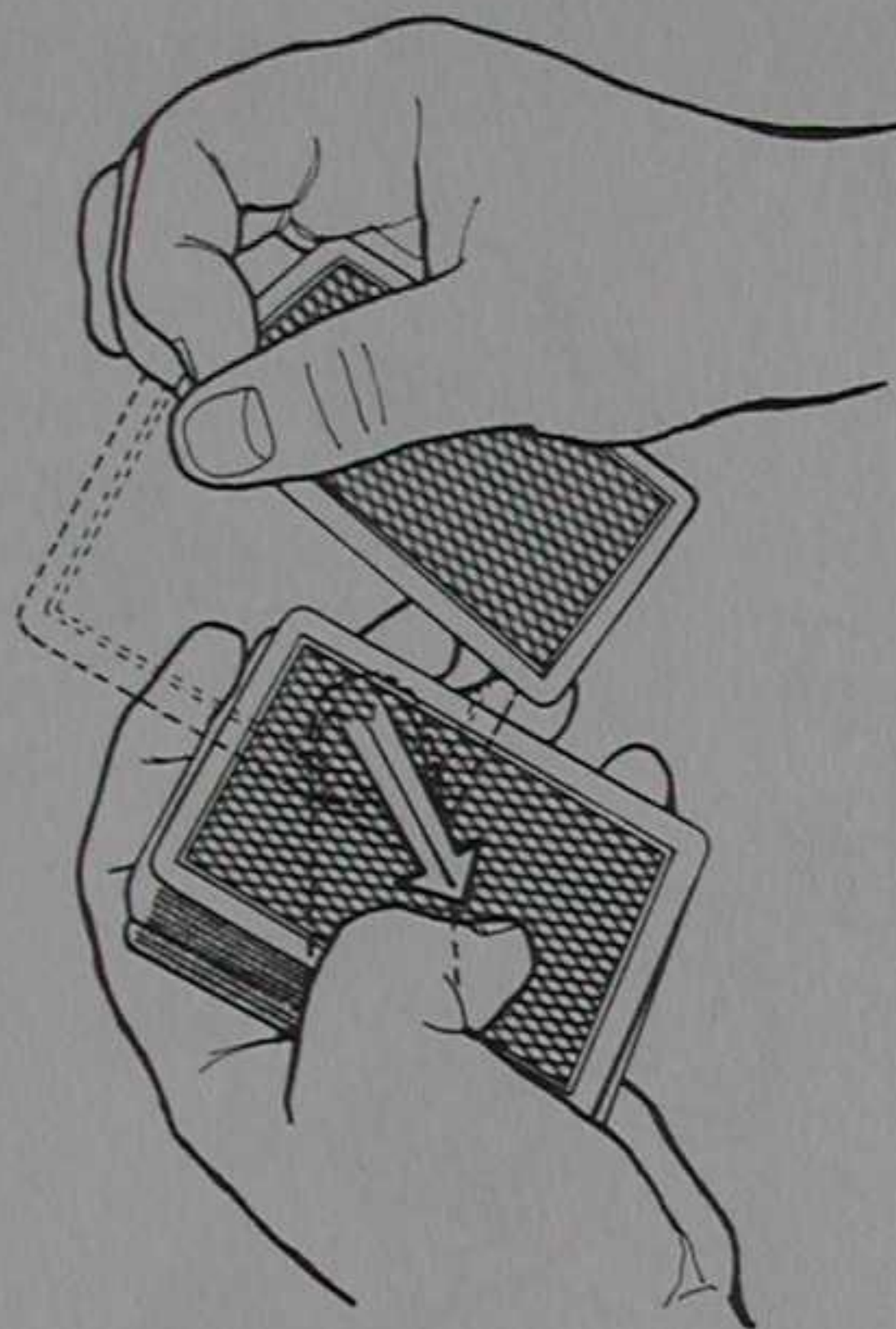
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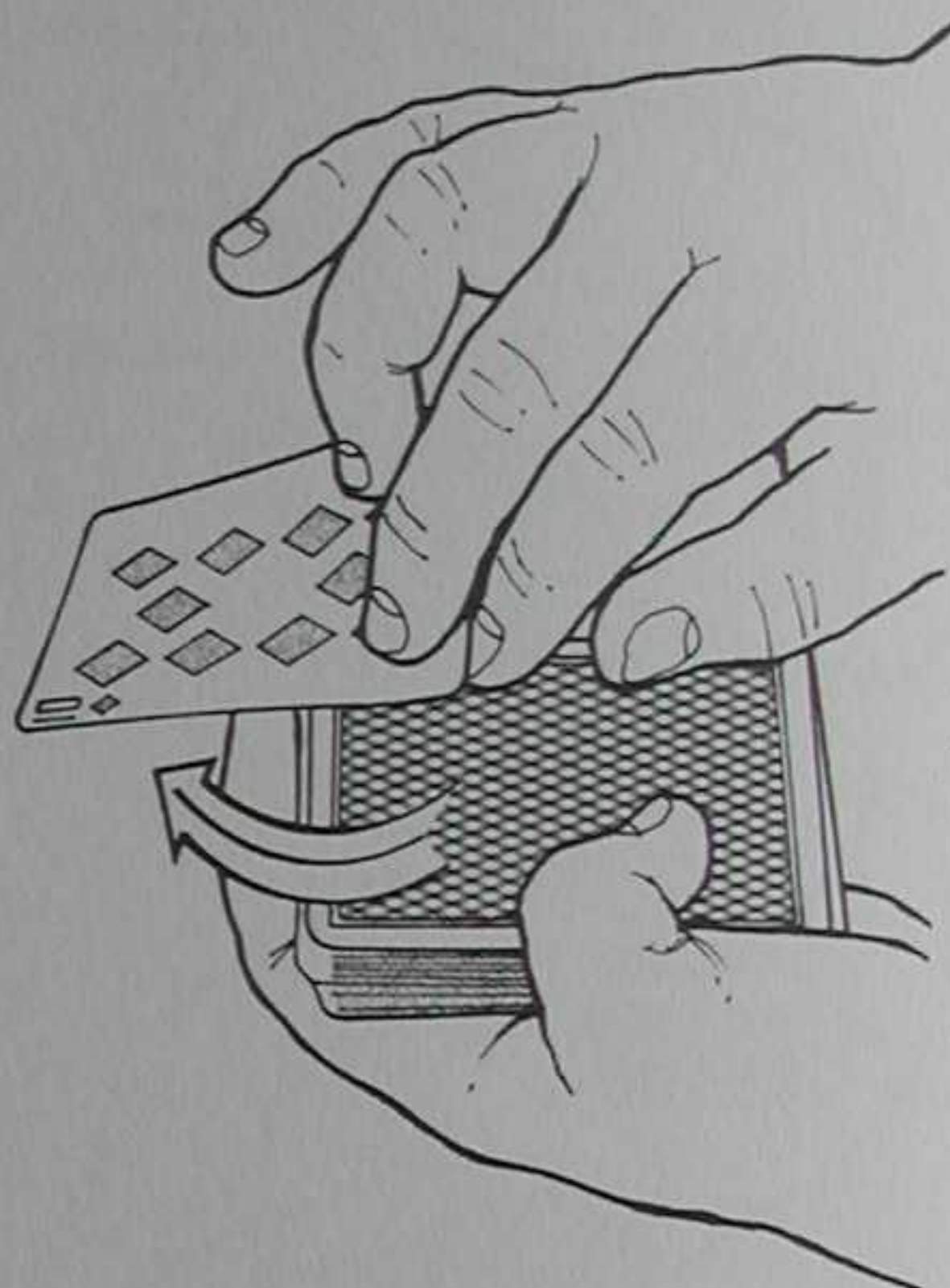
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Move the right hand away for a moment to allow the audience to get a good look at the face-up card. Your right hand returns to the deck and grasps the outer right

corner of the face-up card as described a moment ago, and pivots it face down by the same method shown in illustration 4. The card is replaced, now face down, diagonally outjogged over the outer right corner of the deck as shown in illustration 5 (though here it must be face down).



7



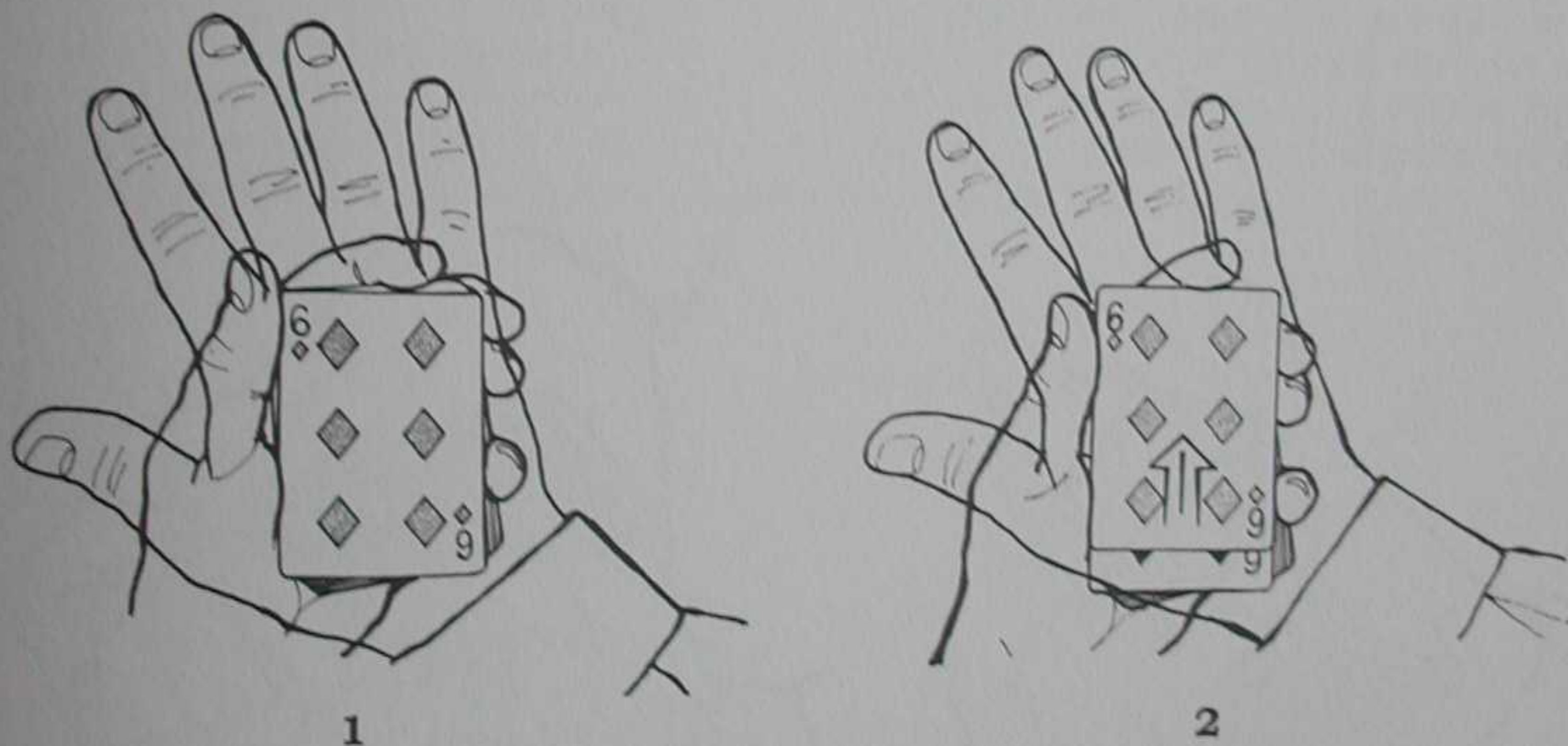
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The right hand moves forward as if to once again grasp the outer right corner of the face-down card in order to turn it face up. Instead, the card is switched. As the right hand moves over the protruding card, the right first and second fingertips curl inward and clip the outer end of the palmed card (fig.6). The instant the right hand shades the projecting card from the audience, the left thumb rapidly slides it inward, flush onto the top of the deck (fig.7). This must be done smoothly and with precision. Without pausing, the right first and second fingers straighten, rotating the palmed card face up and carrying it outward (fig.8). It is placed onto the deck in the diagonally outjogged position and retained there by the left thumb.

Even though there is a slight visual discrepancy, the switch is undetectable, and the surprised look on the face of most magicians when you turn your empty right hand over will please you.

THE STARFISH CHANGE

Color changes are crowd pleasers. They evoke a visceral reaction in the audience which, if you think about it, drives home the point quite well that simple tricks often generate the greatest response. When the French master Trewey (you can see his chapeauography act in Lang Neil's *The Modern Conjurer*, 1903) invented the color change as we know it at the end of the nineteenth century, he literally changed card magic forever. Steve's contribution to the *genre* is a dandy combination of Houdini's Change (a.k.a. The Erdnase Second Transformation) and the rear palm. If you have very dry skin, and cannot do a rear palm, then further reading will be academic.



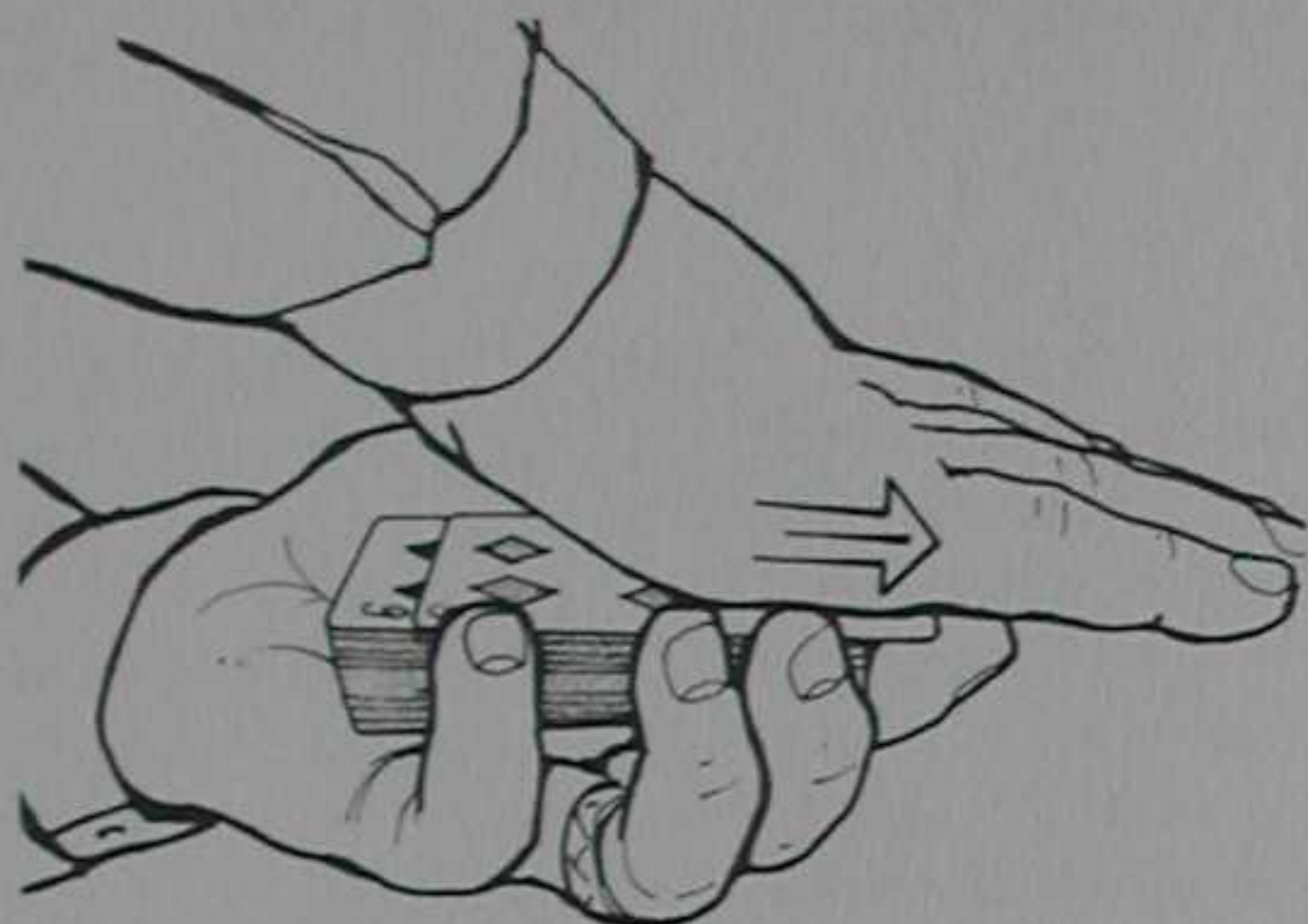
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Hold the deck face up in your left hand in dealing position. The change will be more effective if the card on the face of the deck contrasts greatly with the card second from the face. Begin by moving your palm-down right hand, fingers spread wide like a starfish over the deck (fig.1 is an x-ray view). The right hand comes to rest so that the pad at the base of the pinky is pressing lightly downward on the outer right corner of the face card.

Gently push the face card forward about half an inch under the right hand (fig.2 is an x-ray view). Figure 3 shows the same position from the side. This exposes the inner end of the card second from the face. The heel of the right hand is now pressed on the inner end of the second card and it is drawn inward. At the same time, the left first finger pushes the outjogged face card flush with the deck (fig.4 is an exposed view from the side).

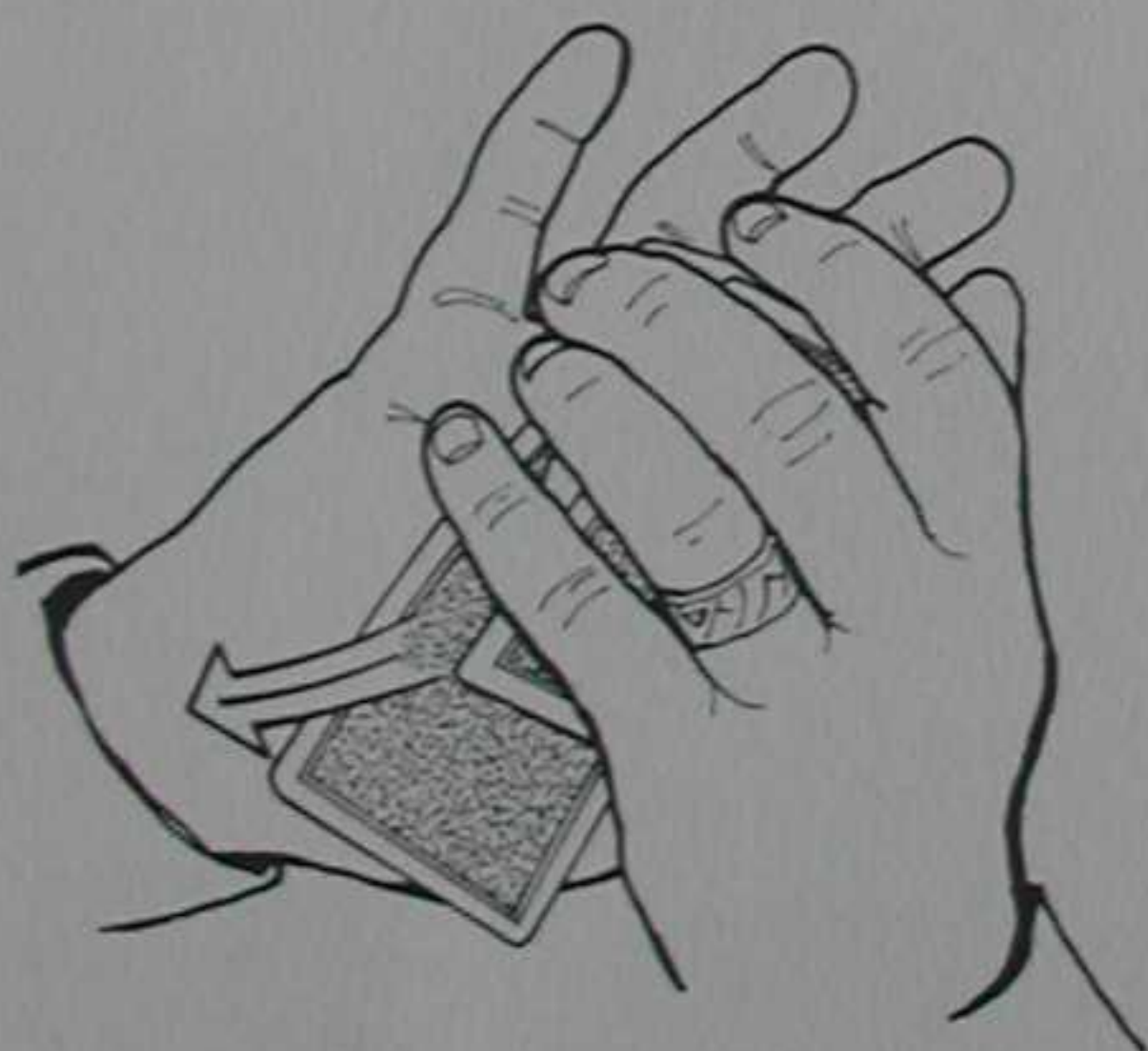
The right hand does *not* pull the second card straight toward you—it angles slightly counterclockwise so the outer end of the palmed card points toward eleven o'clock as the card continues to emerge. The right hand also glides smoothly to the right at the same time so that the inner right corner of the deck is almost directly under the center of the card (fig.5 is an exposed view from beneath).



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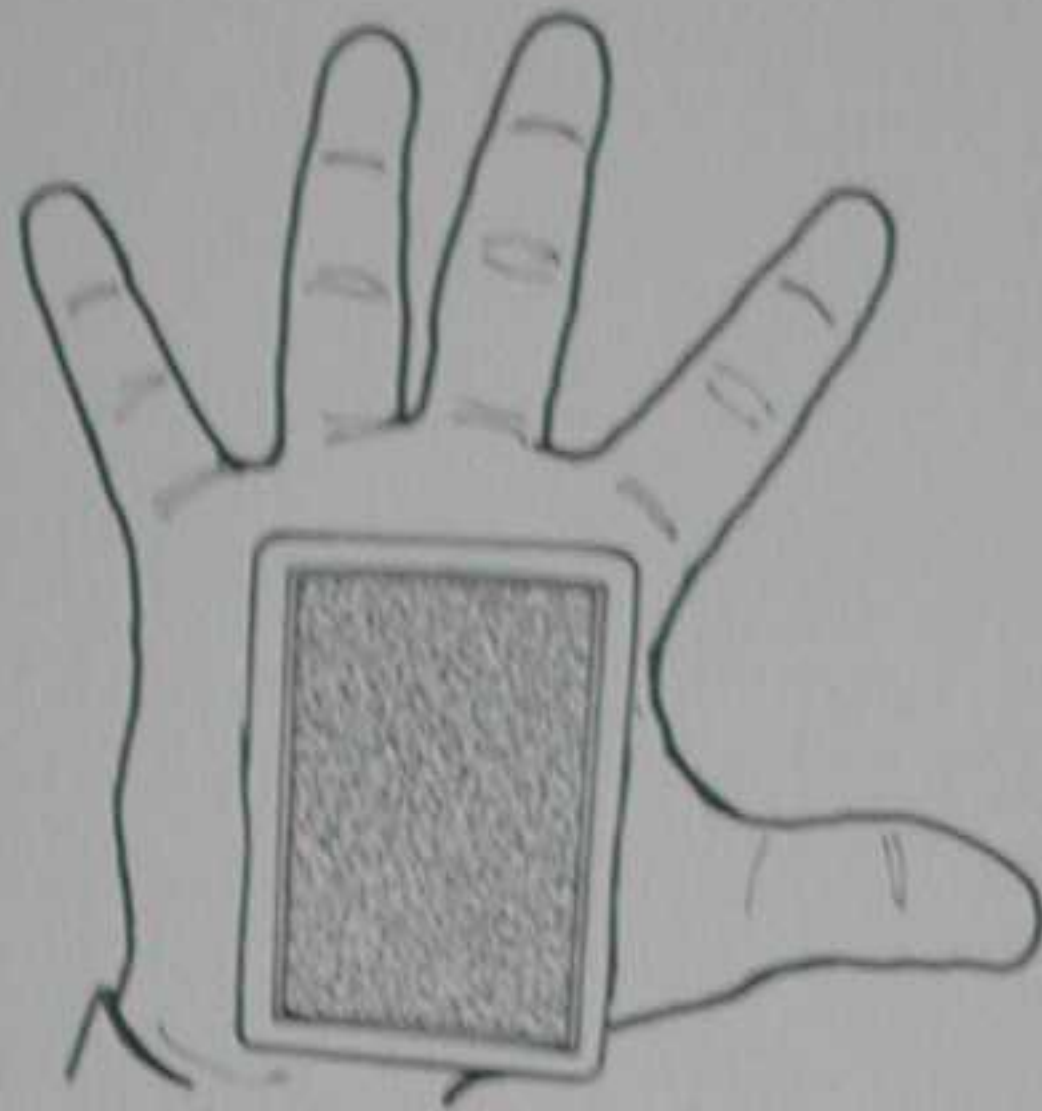
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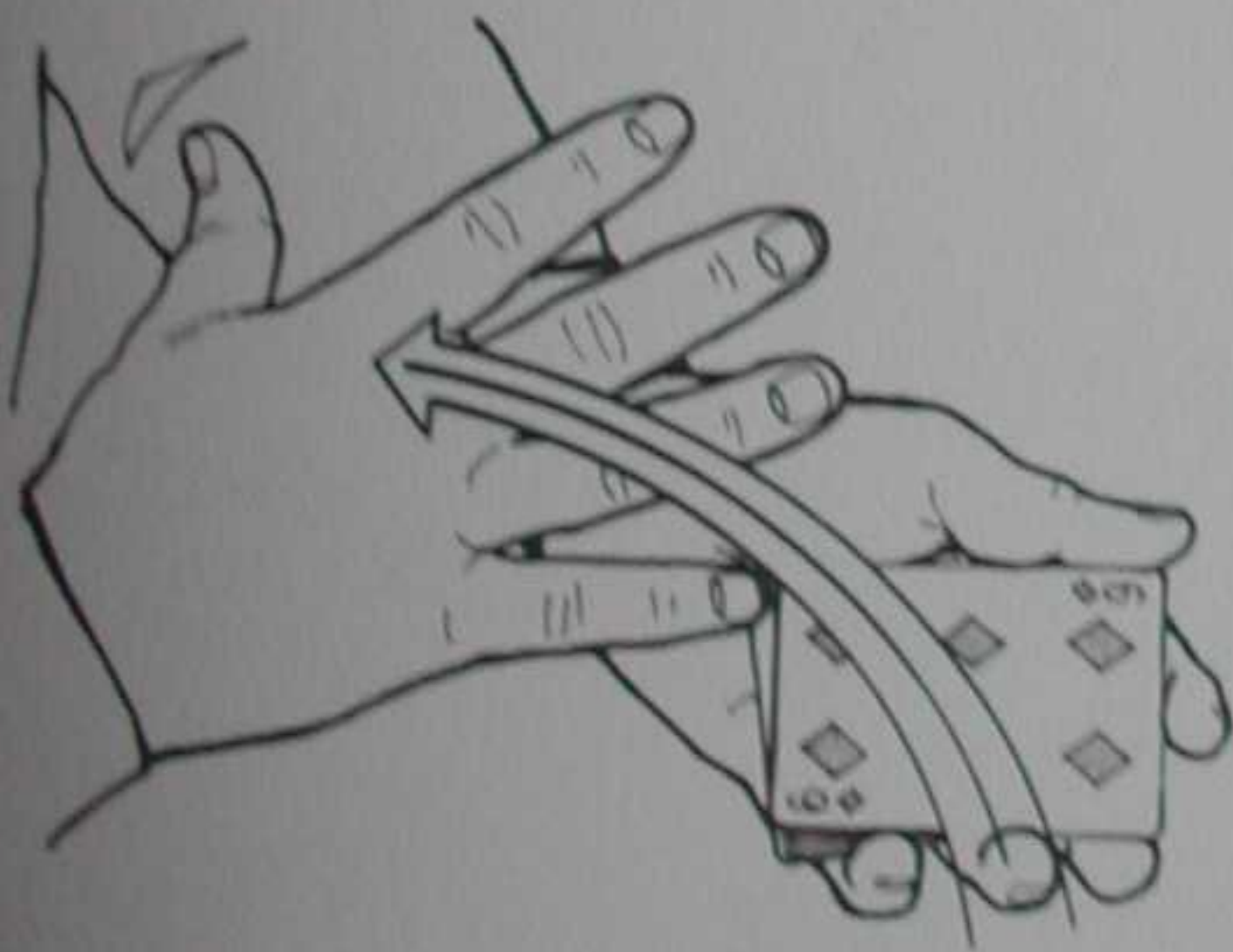
By tilting the left hand, you can use the inner right corner of the deck to actually press the card up into the right hand in rear palm position (fig.6). The card is concealed under the body of the hand between a slight contraction of the thumb base and the muscles along the pinky side of the hand. The tacker your hand, the lighter the grip. The rear palm allows you to spread your fingers wide so that, looking down on the hand, it seems perfectly flat and empty (fig.7 shows the card rear palmed, away from the deck just for the purpose of clarity).

Once the card is securely gripped, the right hand moves to the right and inward just enough for the palmed card to move completely out from under the face card.

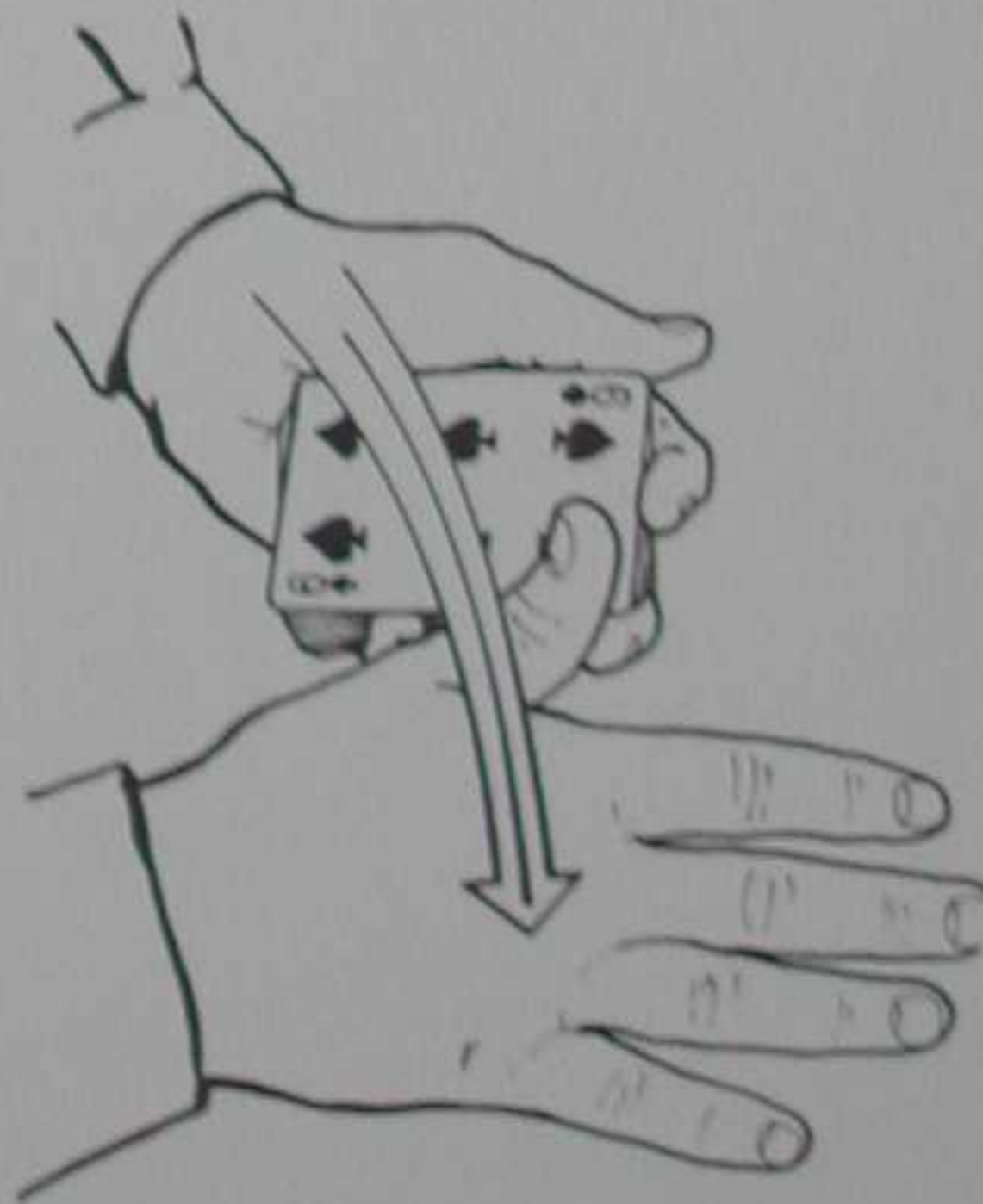


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Once the cards clear, the right hand reverses direction and sweeps up to the left forearm in preparation for the change (fig.8). The right hand again reverses direction, and slowly sweeps over the face of the deck, depositing the rear-palmed card on the face, and moving away afterward (fig.9). There must be no hesitation as the right hand moves across the deck. Successfully leaving the palmed card *aligned* on the face of the deck is almost as difficult as palming it in the first place.



8

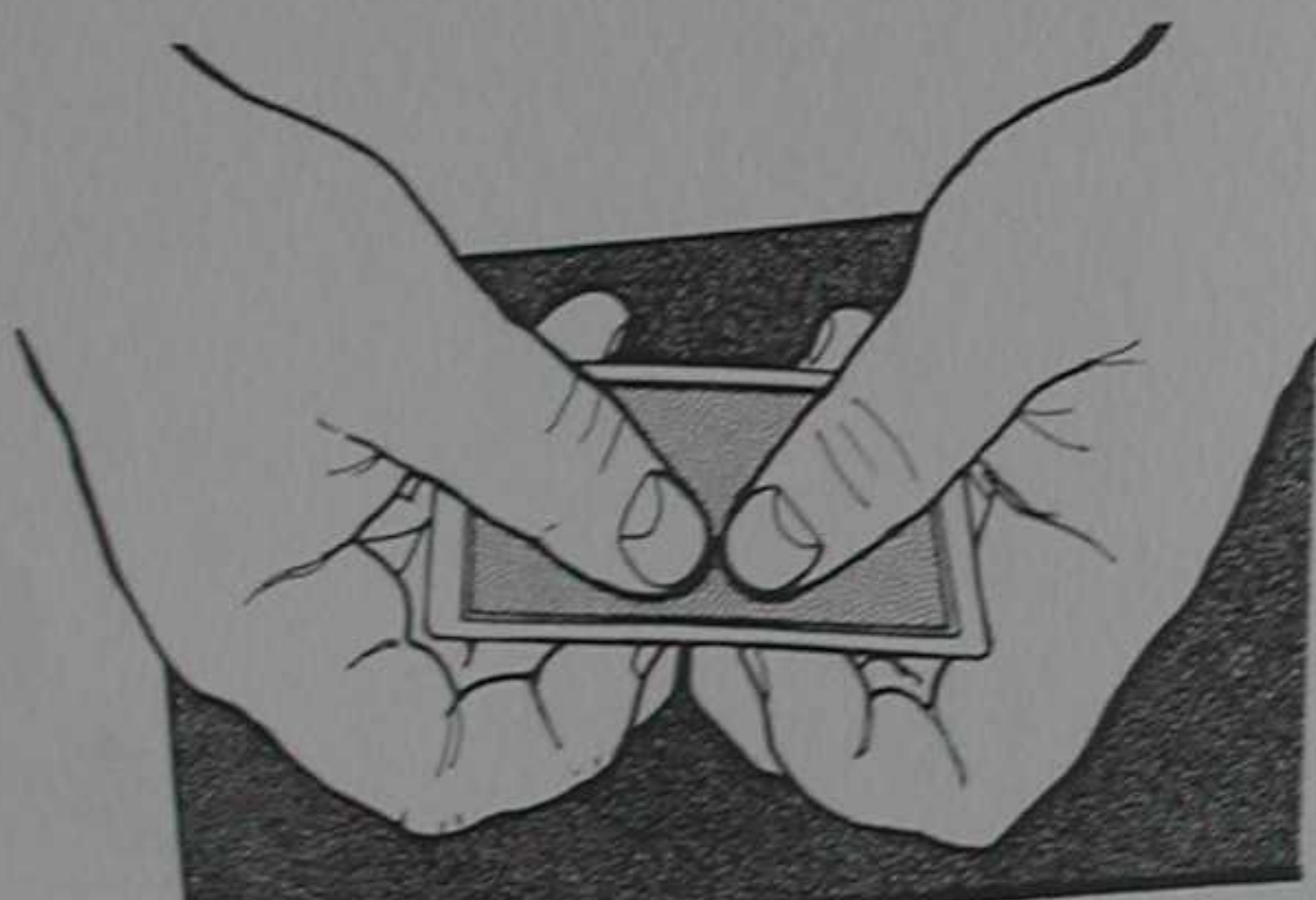


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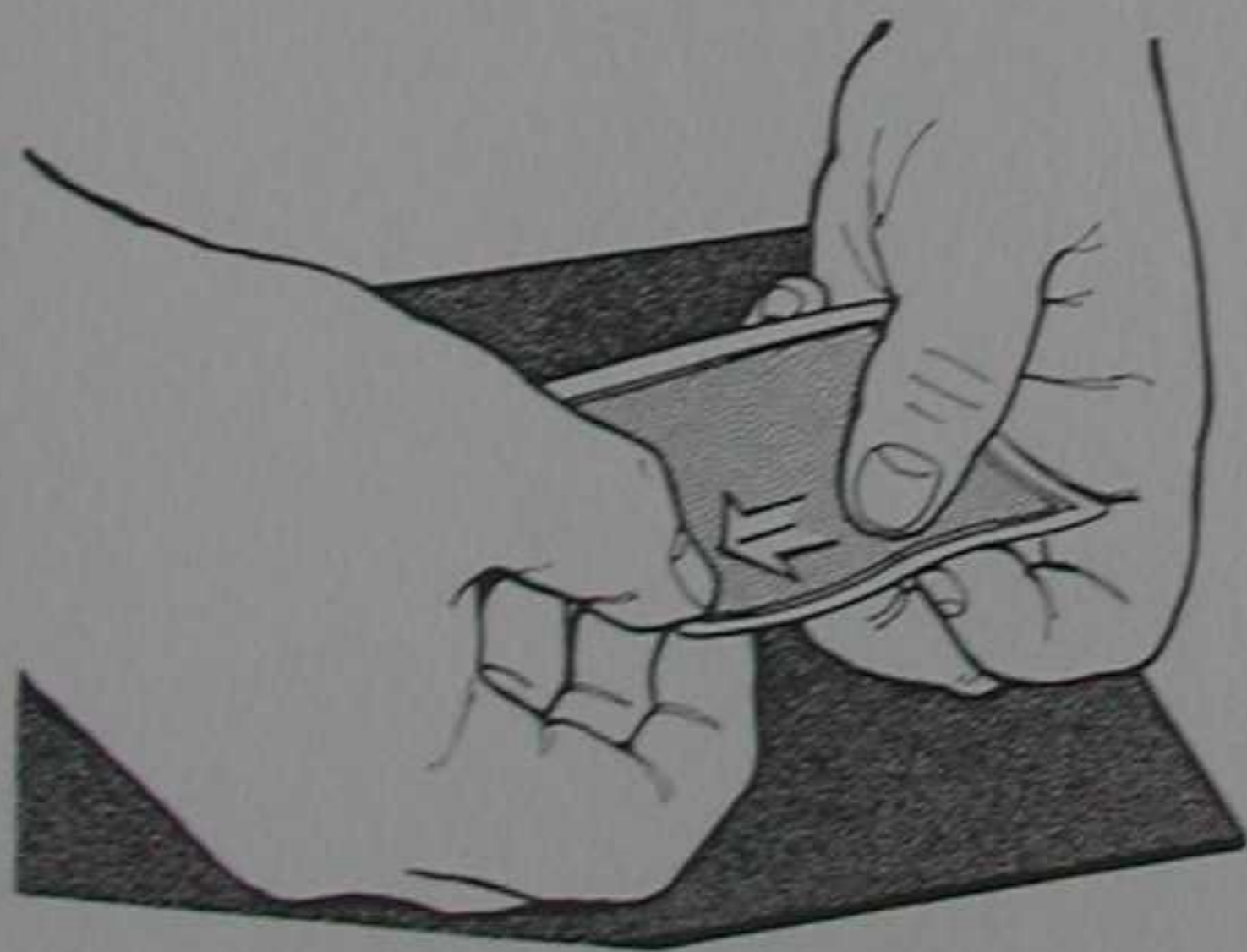
PART TWO

Tricks

THE W.E.B. SHUFFLE



1



2

Gamblers have been doing combined culling and stacking riffle work for many years using marked cards. In such a sequence, each card is spotted during a cut and then stacked during a shuffle. Working from a routine of Marlo's titled "Combination Cull and Stack" (see *Riffle Shuffle Systems*, Marlo, 1959), Steve Draun has devised a remarkably flexible procedure. He found the Marlo handling, which relies on edge-marked cards (marked on only one side) extremely unreliable and difficult to do, often resulting in failure. While Marlo used the four Aces, all of which must be located in order for the routine to succeed, Steve has substituted *eight* cards, Kings and Queens, so that in order to cull and stock a full house, *only five* of the eight cards must be found. Since there are double the number of possible target cards, it is fifty-percent easier. What makes Steve's handling one hundred percent more successful, however, is the ingenious substitution of an original wave (or snake) crimp instead of the edge-marked cards.

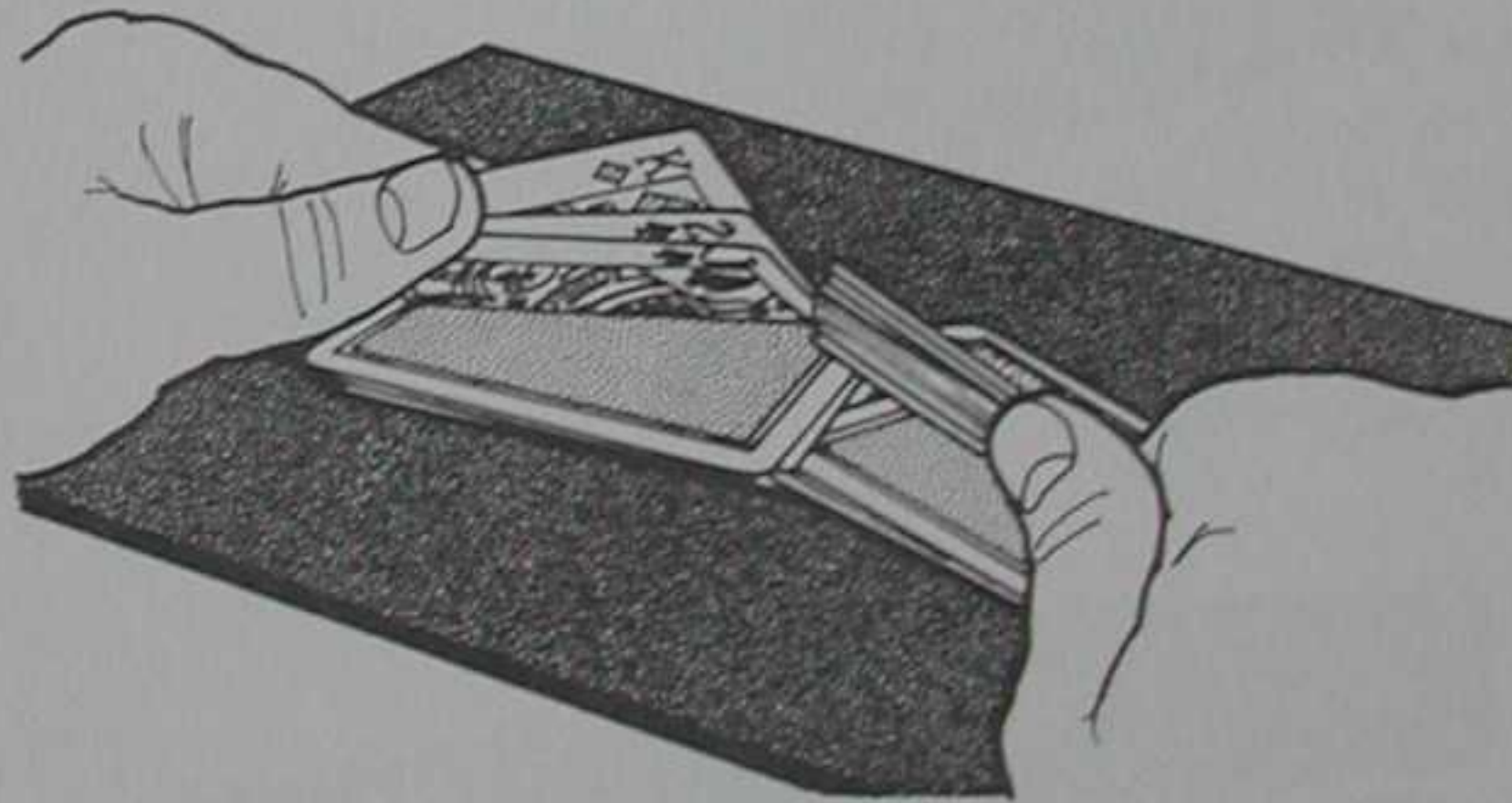
To put the *work* in the cards, use only a new deck (which allows for milder work) and remove the Kings and Queens from it. In the design of virtually all card backs there is a line of some sort running the length of the long side close to the white border. While holding one of the face cards between your hands, thumbs above (on this line), fingers beneath, run your left thumbnail off the left end of the card, followed by your right thumbnail off the right end of the card (figs. 1 and 2). Repeat

the crimp on the *other* long side of the card. Repeat with all eight cards. Insert the eight cards into the deck at different locations and use it for a while in other routines. In a few days, the *work* will almost disappear—no trace can be seen if the cards are examined. It is also permanent, and until the day you toss the deck away you will be able to instantly locate those eight cards without looking.

The culling and stocking procedure uses one, two, and sometimes three, different shuffle sequences: The **B**asic Shuffle, The **E**xception Shuffle, and The **W**asted Shuffle.

The initial step is to bring one of the eight target cards to the top of the deck. Table the cards, face down, in position for a riffle shuffle. Your right hand approaches the deck and, with a light touch, *plucks* off a portion of the cards between the thumb, at inner long side, and second finger, at outer long side. The light touch is vital in order to split the deck at one of the eight waved cards, which should be on top of the still-tabled portion afterward. This will require a bit of practice, however you need not be perfect on the cut, and that contingency will be explained under The Wasted Shuffle. For now, assume that you have succeeded in cutting to one of the eight target cards, and it is on top of the portion of the deck which remains on the table. Your right hand tables its cards to the right, and both hands grasp the halves in position for a riffle shuffle.

Begin an ordinary shuffle. Your left fingertips press slightly inward on the top few cards of the left-hand half, beveling them a bit. As the cards interlace, your left thumb smears the inner edges upward, allowing you to peek at the index corners of the top two or three cards (fig.3). You now know if you have been successful in cutting to a King or Queen. Allow the right-hand cards to run out first so the target card ends on top of the deck. Square the cards.



3

First the different shuffles will be broken down in detail, and then the routine will be explained.

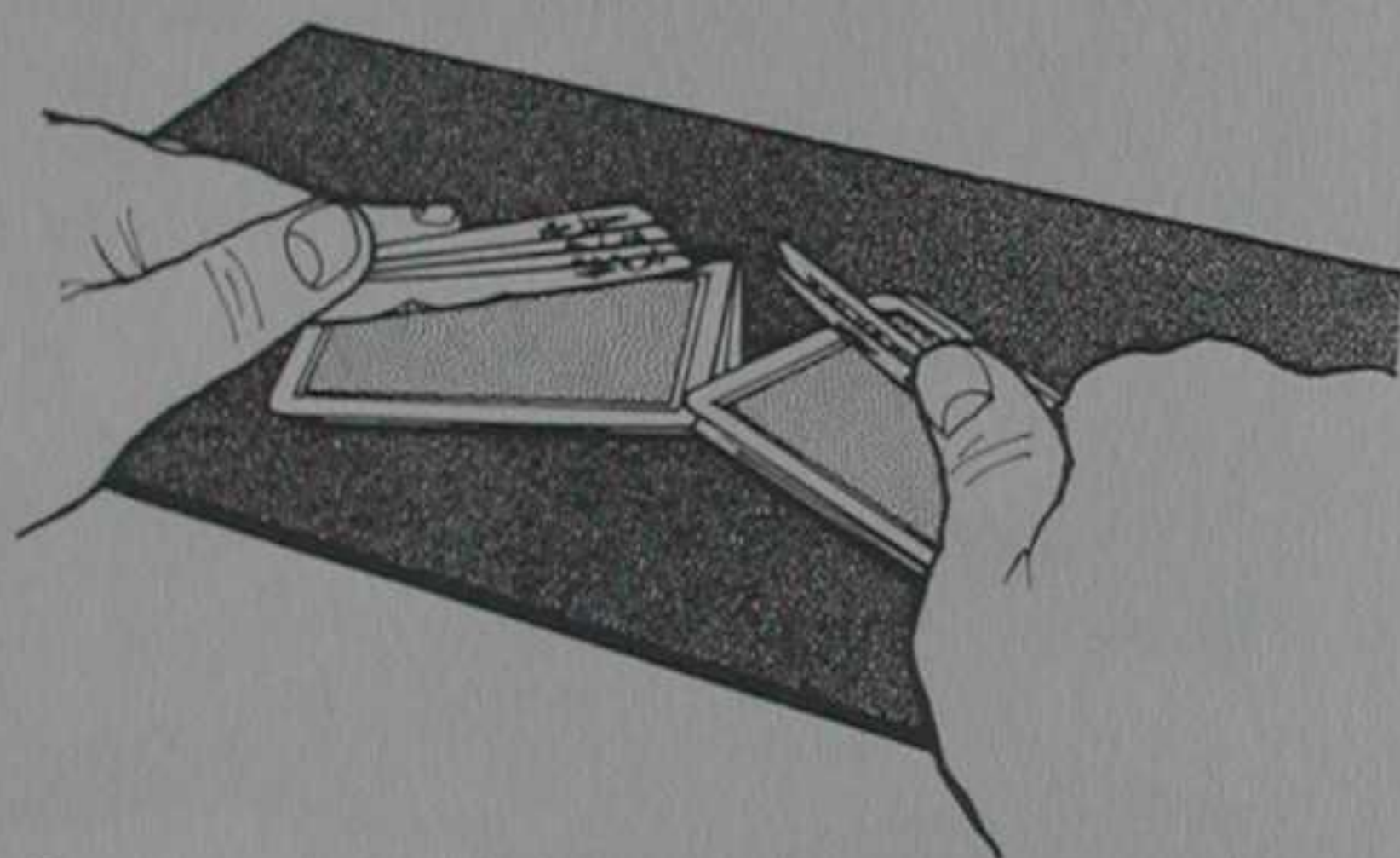
(Note: In the following shuffle sequences it is important to remember that you are building a stack on top of the deck. During the shuffles, this growing stack will be on top of the right-hand half of the deck. It is vital that you protect the stack by allowing the left-hand cards to riffle a bit faster and run out—except for those purposely being held back—so that none of them will be shuffled into the stack. This will become second nature after quite a bit of practice.)

The Basic Shuffle: If everything goes absolutely perfectly, four Basic Shuffles will enable you to cull and stack five cards. Using the technique just explained, your right hand cuts off half the deck and tables it to the right. One of the seven remaining hand cuts off half the deck and tables it to the right. Begin a riffle shuffle and target cards should now be on top of the left-hand half.

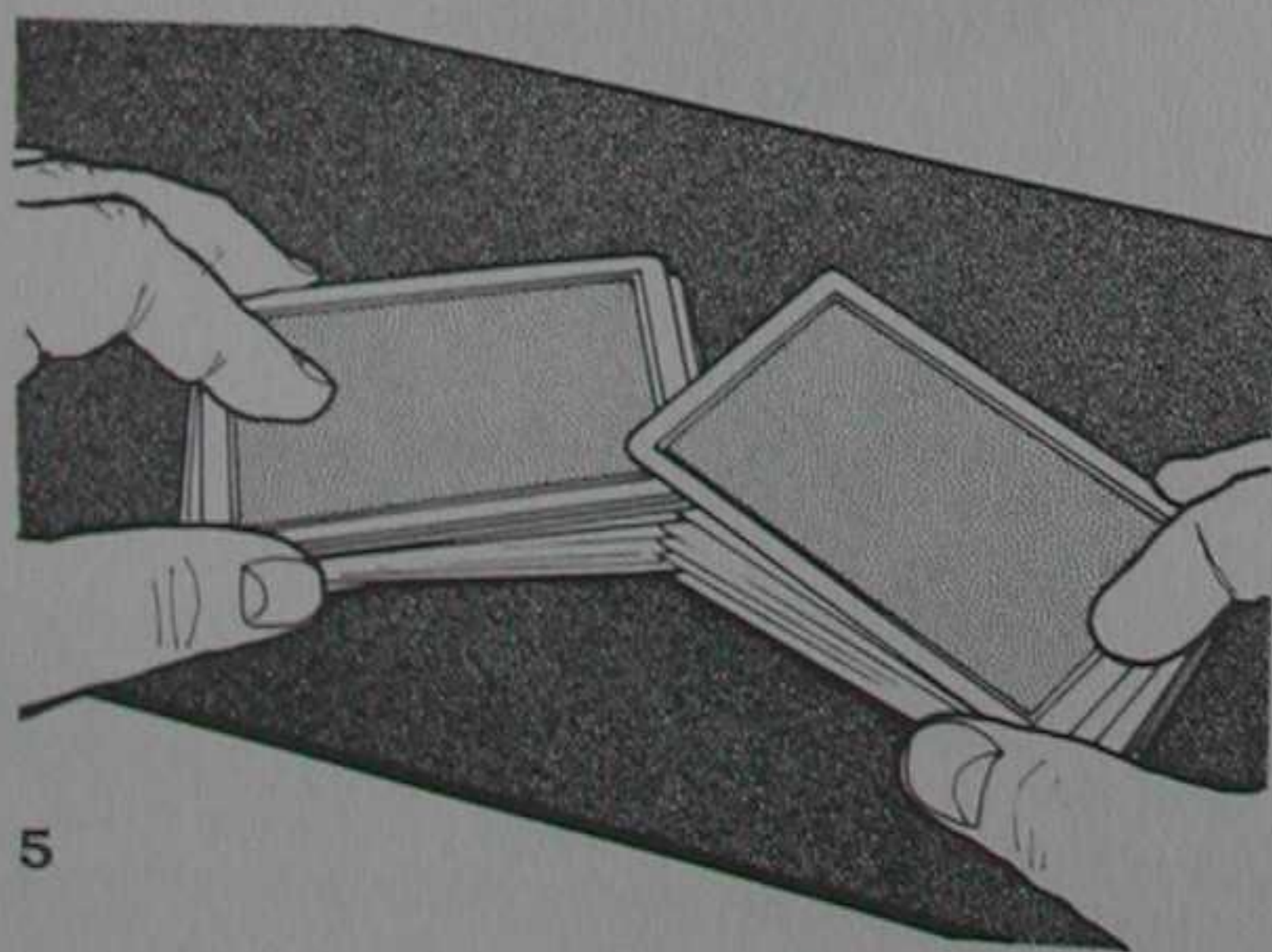
allow four cards to fall last from the left-hand half. Square the deck. A target card is now on top of the deck, with another fifth from the top.

Repeating The Basic Shuffle three more times (the final time only three cards are allowed to fall on top of the right-hand cards) will complete the cull and stack as long as you have never had the following happen: you cut the deck in preparation for a riffle shuffle, and, when shuffling, you see that there are **two** target cards on top of the left-hand half. If this happens, then you must do

The Exception Shuffle: The first step of The Exception Shuffle is, when you see that there are two target cards on top of the left-hand half, to simply note that fact and continue as if it is a regular Basic Shuffle. That is, allow four cards from the left-hand half to fall last, then square the deck. Two target cards are now on top of the deck, with whatever else you've culled and stacked so far directly beneath them.



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Shuffle. Eventually you will have five of the target cards culled and stacked on top anyway.

The Wasted Shuffle: On those rare instances when you fail to cut at one of the eight target cards, the shuffle is, literally, wasted. As the cards interlace, you will be

The second step in The Exception Shuffle is to cut the deck again, trying to *avoid* cutting to one of the target cards. It is not a problem if you do, however you will have to execute this second step of The Exception Shuffle yet again. Assume, for the moment, that there is an indifferent card on top of the left-hand cards. Begin a Basic Shuffle and end by holding back the usual four cards with your left thumb and, this time, two cards with your right thumb (fig.4). Allow one card to drop from the bottom of the four cards on the left, then let a single card drop from the right, then three cards from the left, then the final card from the right (fig.5).

Now let's go back a step and assume that you have accidentally cut to a target card. After The Exception Shuffle, there will still be two target cards on top of the deck. Perform yet another Exception Shuffle to split and stack them. This time, hopefully, you will have avoided cutting to a target card. If not, perform a *third* Exception Shuffle.

able to see the upper card of the left-hand packet. If it is not one of the eight target cards, simply allow the left-hand cards to run out early and a large block of cards on the right-hand side (the stacked group) to fall on top. This preserves the stack. The only problem which arises when you miss a cut and have to execute The Wasted Shuffle is that it takes up valuable time.

The routine, in which you apparently fail to cull the cards, but make good by having secretly stacked them as well, begins when you hand the deck to the spectator and ask him to thoroughly shuffle it as you say, *"I'm going to give you a demonstration of culling, and I'm going to see if I can cull, you won't believe it, a full house."* Take the deck back from the spectator. *"And I'm going to do it with a riffle shuffle, and I'm going to make the riffle shuffles look as innocent as I can."* Execute the first step, which is just to cut to a target card and do a normal shuffle so it ends on top.

As you say the following, begin with The Basic Shuffle and execute the other two shuffles as needed (if needed) to cull and stack the four additional cards, *"They're all going to look as innocent as that . . . I hope. I'll tell you in advance that I'm going to try and get Kings and Queens in as few shuffles as possible, but please bear with me because I'm not trying for four of a kind, but I'm trying for a full house. I think I've got them, but I'm not sure, let's see. I should have Kings and Queens—a full house."*

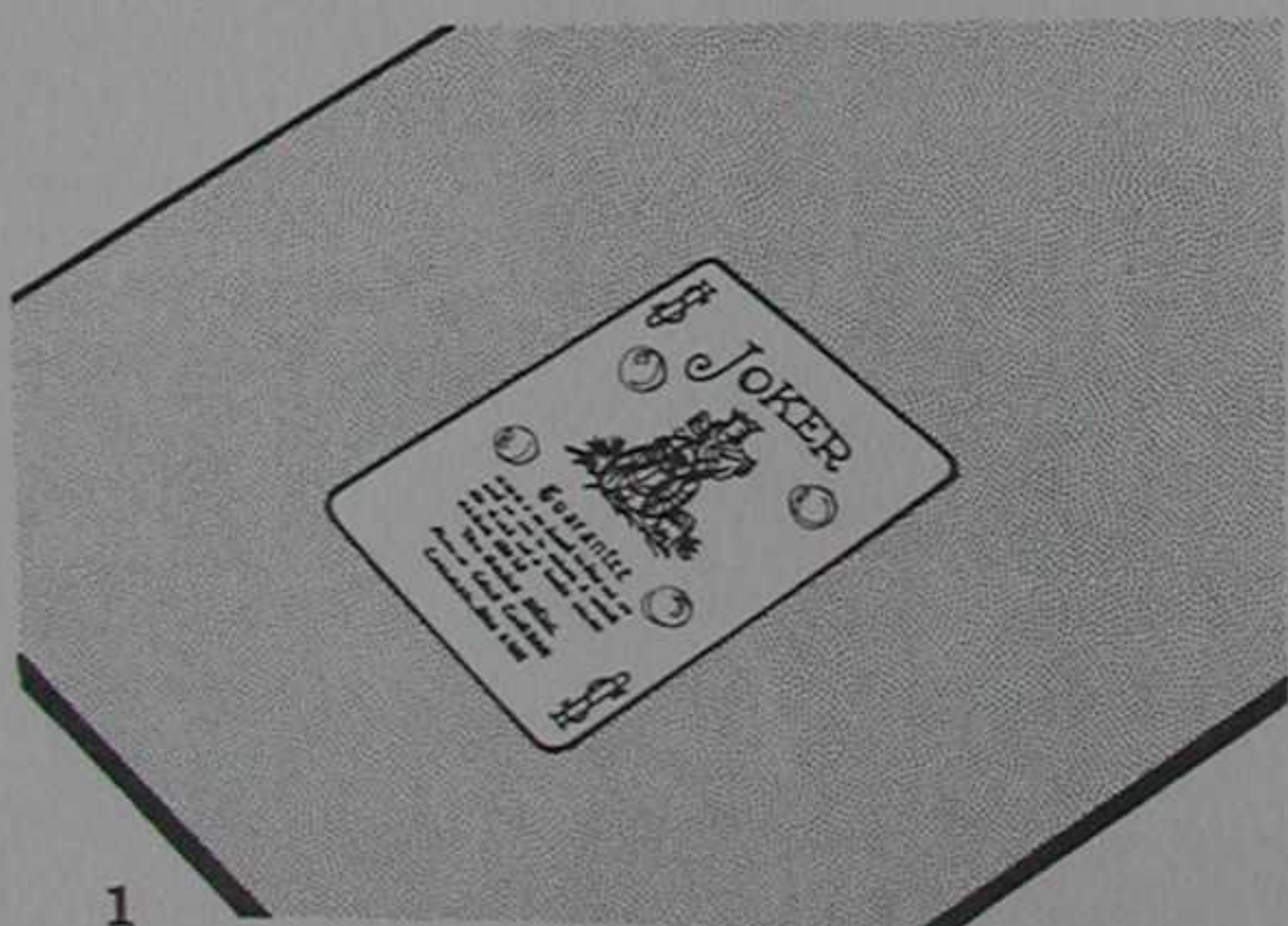
It doesn't take Steve long to do the minimum of six shuffles, and adding a shuffle or two more if needed only takes another few seconds. Remove the top five cards and display them proudly toward the spectator as if expecting him to see a full house. When his face fails to register amazement, look at the cards yourself for the first time and act a bit disappointed that you've apparently failed. Replace the cards on top of the deck and hand the cards to the spectator. Ask him to deal out four hands of poker, dealing the fourth hand to himself. When he finishes, ask him to turn over his hand to reveal the full house of Kings and Queens.

A SLICK TRICK

This is for a sophisticated audience—a group that knows a little about playing cards and maybe even a bit about cheating. The spectator is allowed to shuffle the deck and deal out five hands of poker, with all the cards face up. The performer states that it is at this point that most cheating occurs, because now is the time the card sharp looks over the hands to see what cards he can cull for the next deal. He explains that he is looking for Aces and Kings in order to deal a full house to his partner, who is one of the other players. He gathers the cards, and Overhand Shuffles them a few times, before dealing out five hands. When his partner's hand is turned over, it contains the promised full house.

This utilizes an old principle first discovered by gamblers that is now largely ignored among magicians—the slick card. For an early published reference see *Sharps and Flats* (J. N. Maskelyne, 1894), and for a more thorough discourse see

Greater Magic (Hilliard, 1938, p.105). At first, it seems, it was discovered that dampness alone did the job, increasing the likelihood that the deck would cut at cards (such as Aces) with less ink on the face. After this discovery, the applications began. First, soap, then wax, then varnish. By Hilliard's day, in the 1930s, the list had grown to include paraffin wax, Johnson's floor wax, and "Simoniz." Then, someone (Hilliard credits Ford Rogers, though it is highly likely that a gambler noticed it first) discovered that companies manufactured playing



cards with identical backs but different finishes, so you could simply take the four Aces from a deck with one type of finish and substitute them for the Aces in a second deck with a different type of finish. Unfortunately this can no longer be done. Magicians have since experimented with many things on the surface of a playing card, but not until Bob Nelson discovered that Clear Silicon Sealer did the trick did slick work once again become practical. In Steve's hands, *very* practical.

To prepare for this routine, obtain a few paper towels, a fingernail buffer, a tube of Clear Silicon Sealer, and a deck of used (*not* new) cards. Remove the Aces and Kings.

Treat each one of the eight cards as follows. On the face of each, squeeze out three or four small dollops of silicon in different spots (fig.1). Using the paper towel, rub the silicon thoroughly into the card (this will take about three minutes). It will be quite aromatic at first, but the smell will soon dissipate. Next, take the fingernail buffer and buff the finish to a fare-thee-well. This is repeated on all eight cards. At the end of this process, not only will you have created eight slicked cards, but also a handy-dandy dispenser of sorts, for the fingernail buffer now has enough silicon imbedded in its pad that you no longer need the tube all the time. After repeated use (though it takes quite a bit of work), the friction will begin to wear on the silicon coating. This is repaired by merely buffing the cards with the fingernail buffer. Four Aces in a borrowed deck could be prepared in the bathroom in half a minute. Cards prepared in this way will not have as long-lasting a silicon finish, but that doesn't matter because those on-the-spot applications are for one-time use.

Once the Aces and Kings have been prepared, allow them to dry (overnight, if possible). Then, insert them into different parts of the deck. The deck may be used for sundry other tricks before this one with no telltale clue that it is prepared (and it may make any number of other tricks considerably easier—The Multiple Shift, for instance, becomes unnecessary). If the deck is held face down, and pressure applied to the top as the cards are spread, the deck will break in blocks with an Ace or King at the face of each block. A very fine and subtle handling of Steve's for locating the blocks and culling the cards during Overhand Shuffles will be used during the demonstration.

Begin by giving the deck to the spectator and saying, *"Shuffle the cards. What I would like for you to do is to deal out five poker hands face up. And, I want you to know that when cheaters cheat, a lot of times people don't realize that the cheating starts about now. It starts after the showdown, when the pot is decided. That's when the cheat sees which cards he wants to get in his partner's hand on the next deal."* Guide him to follow your instructions so that the deck is shuffled and then he deals out five face-up poker hands. Say, *"I have seen the cards I want to deal to my partner, and I'm going to gather the cards up."*

Circumstance will almost always position at least one Ace or King (the target cards) either on the top or bottom of one of the face-up poker hands. Sometimes you will get lucky and two of the target cards will be in accessible positions. The former bit of mathematical good fortune will save you one Overhand Shuffle during the stacking sequence, while the latter will save you three. Let's assume for the moment that only one Ace or King is in a good position. Gather the five hands so that the target card is either at the face or rear of the reassembled cards. If it is at the rear, then turn the reassembled packet face down and do an Overhand Shuffle to control it to the bottom, then drop the balance of the deck on top. One target card is now on the bottom. If, instead, the target card is on the face of the reassembled packet, simply turn it face down and then drop the balance of the deck on top.

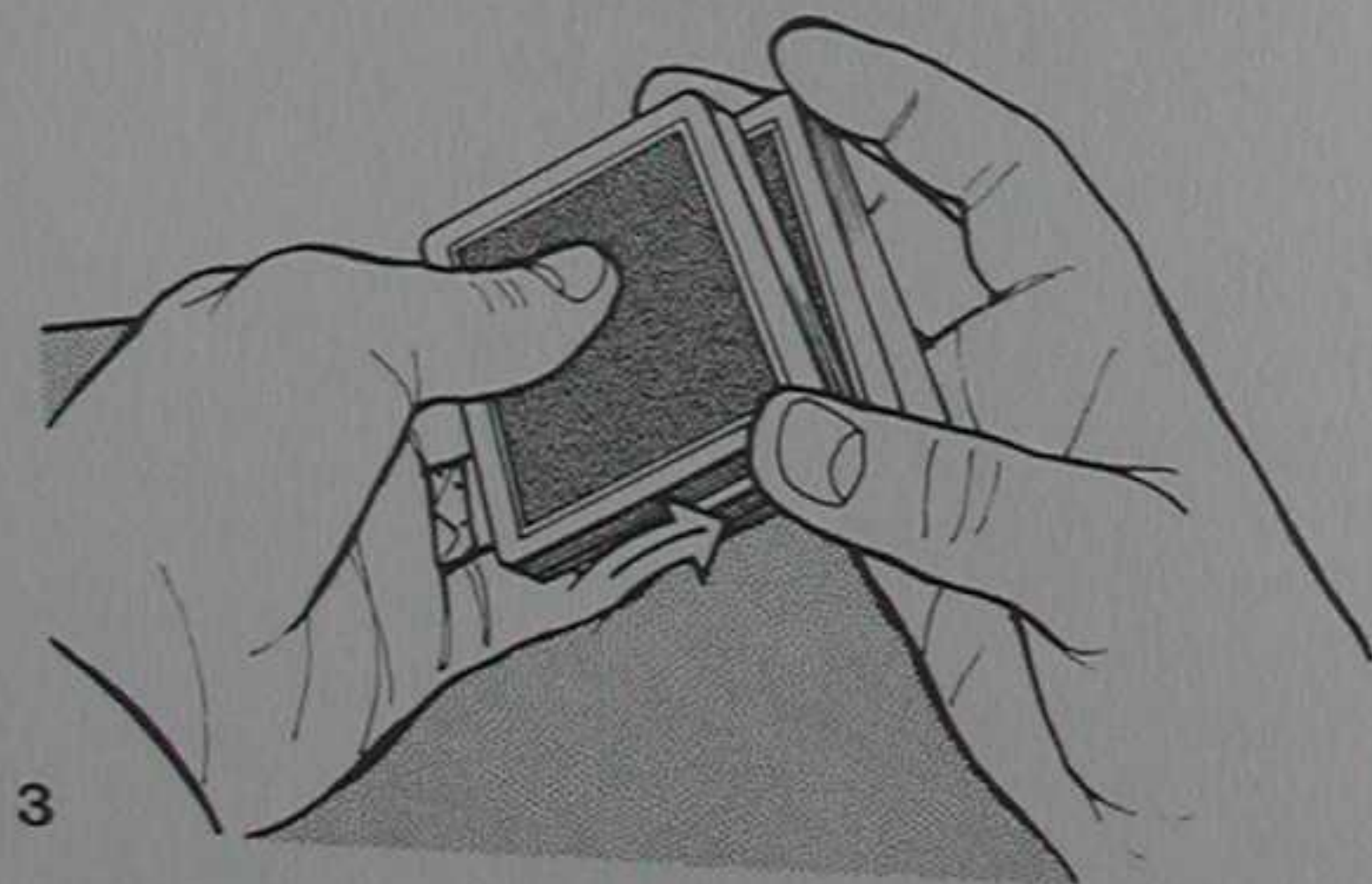
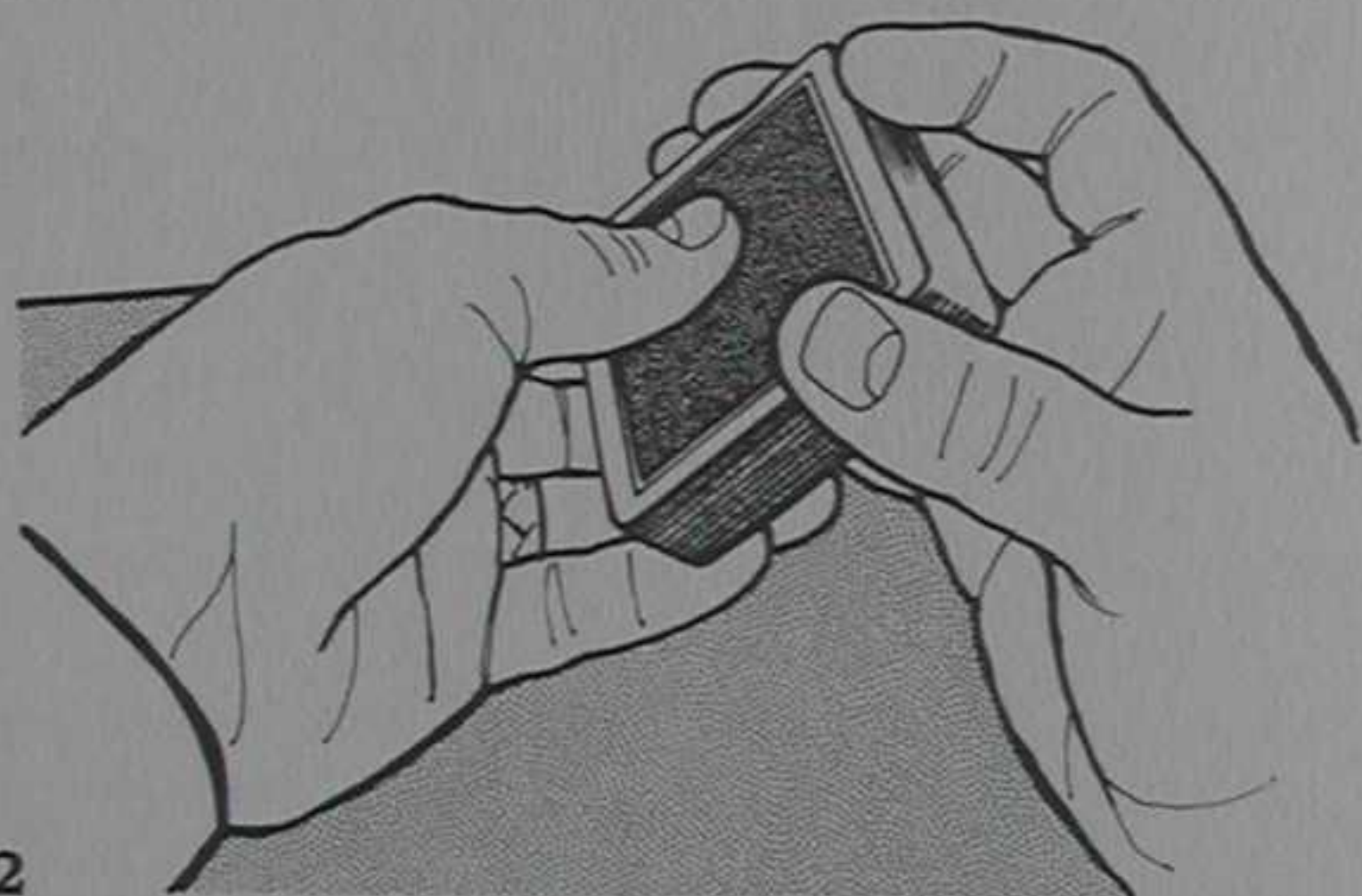
If there are two target cards in accessible positions, then some simple cutting of the hands (scooping up half at a time, etc.) will enable you to position either both at the face, or both at the rear, or one on the top and one on the bottom. Either way, a quick Overhand Shuffle will bring both to the bottom if necessary.

If there is no Ace or King on the face or rear of any hand, then the same procedure just described is used. In other words, as the packets are gathered or scooped up, half or most of the packet is scooped and some cards allowed to remain on the table. The packet is cut in this fashion, needless to say, to expose one of the target cards. Then the cards are gathered so the target card is brought to the face or rear of the reassembled group, and finally to the bottom.

It is difficult to describe this activity because it is different every time you do it. It is not hard to do, however, and merely requires a few run-throughs from a freshly-shuffled deck for you to become familiar with the different contingencies. The most important thing to remember is that the entire thing must appear fairly casual. You don't want to be fiddling around or seen openly arranging things. (This in spite of the fact that you are telling the spectators what you are doing.)

Let's assume that you have one target card on the bottom of the deck since this is the most likely scenario. Place the deck on the table, face down, and say, "I don't

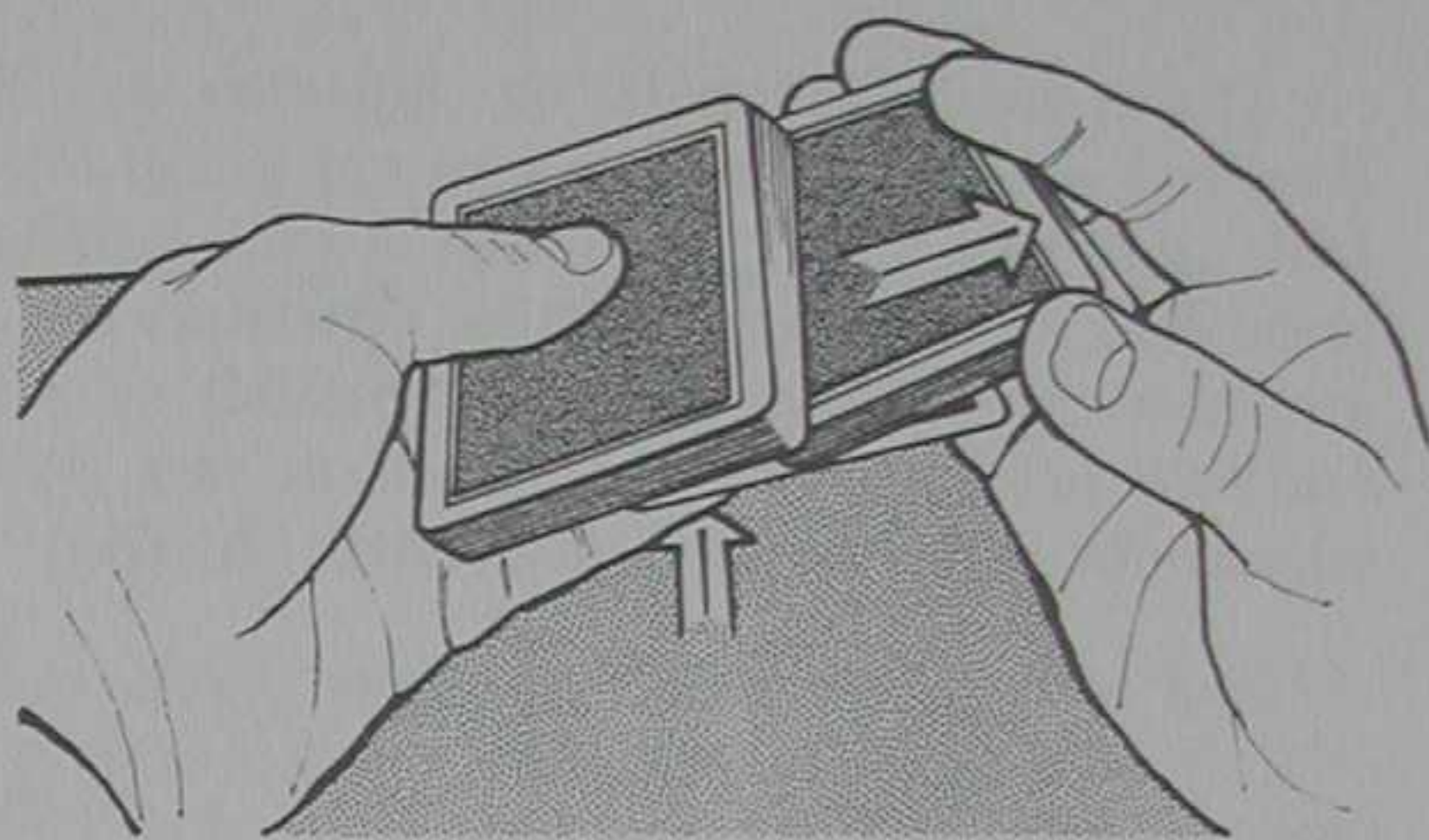
know if you noticed that there was a preponderance of Aces and Kings among the cards, so those are the cards I'm going to look for. I'm going to try and get them in an Overhand Shuffle."



First Shuffle: Pick up the deck and position it for an Overhand Shuffle. The cards are face down, gripped flatly between the left thumb, on the top, and fingers, on the face. The lower edges of the cards practically rest on the fingertips (fig.2). This position is vital. Squeeze the deck and push upward with the left fingers, causing the cards to step at one or two places where slicked cards lay (fig.3). Your right hand now grasps the stepped block at its upper side (also shown in illustration 3), and begins to slide it out from beneath the deck in normal shuffle fashion. If you did not already have a target card on the bottom of the deck, this would

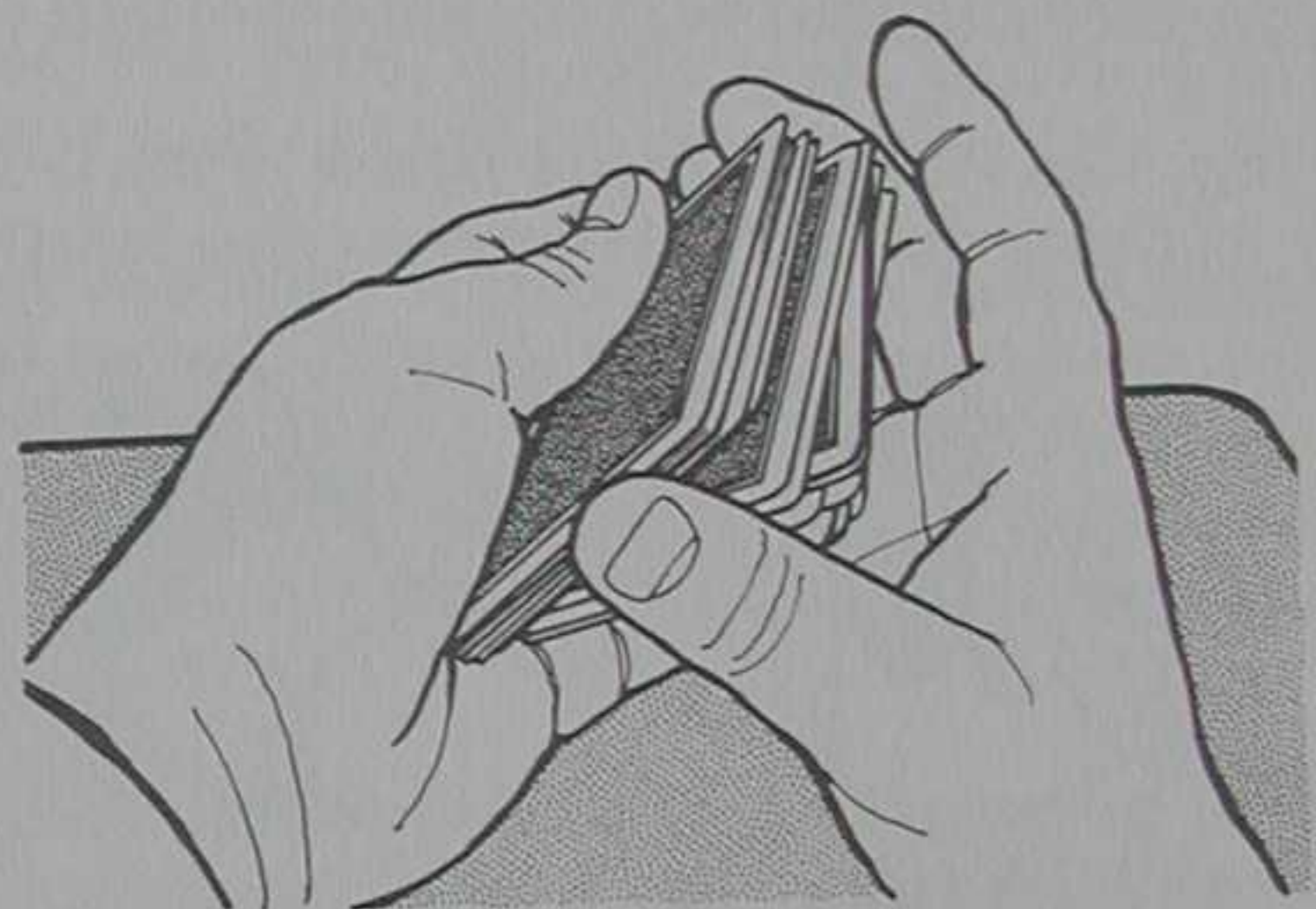
position one there, and the cards in the right hand would simply be shuffled off on top of the deck. In this case, however, since there is already one target card in position, your left fingers must move onto the face of the deck *before it is pulled away* and hold the lowermost card (a target card) in place as the right-hand cards are removed (fig.4). The cards in the right hand are shuffled off on top of the deck. This is commonly called a Slip Shuffle, and it will leave two target cards on the bottom of the deck.

The First Shuffle takes a second in actual practice. The deck is stepped, the Slip Shuffle is executed, and the cards in the right are given one or two quick chops before being dropped on top of the deck. Do not do long runs of single cards because time is of the essence if this is to appear casual. The patter to cover the following six shuffles (two each to locate the three remaining cards) will be given at the end. It sounds as if it will take you quite a while to do six Overhand Shuffles, but it won't provided you avoid long runs of single cards when shuffling off. One or two quick chops is sufficient, followed by tossing the balance on top of the deck. You'll see that each shuffle only takes a few seconds.



4

Second Shuffle: Because two of the target cards are now on the bottom of the deck, a Slip Shuffle will no longer suffice. The remaining three cards necessary for the full house are handled in exactly the same manner and will each require two shuffles. This is the first. Your left thumb and fingers squeeze the deck, causing it to step beneath another of the slick target cards. Your right hand begins the Overhand Shuffle by withdrawing



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the bottom of the deck (all the cards that have stepped) with the two target cards on bottom. Run a few cards on top of the deck, then toss the balance on top, injogging it slightly. The two target cards are directly above the injog, and the third target card is on the bottom of the deck.

Third Shuffle: Grasp the deck in Overhand Shuffle position, your right thumb pushing against the injogged cards to separate them from the lower half (fig.5). Execute a Slip Shuffle, your left fingers holding the third target card in place as your right hand withdraws the bottom of the deck. The injogged portion will now fall flush with the third target card, bringing the three located target cards together. The right hand completes the shuffle with two quick chops, then tosses the balance on top.

The Fourth Shuffle: Repeat the Second Shuffle. Squeeze the deck to step it at the fourth target card, then withdraw the lower half and injog as it is thrown on top.

The Fifth Shuffle: Repeat the Third Shuffle. Separate the deck at the injog and execute a Slip Shuffle to bring the fourth target card together with the first three, then shuffle off.

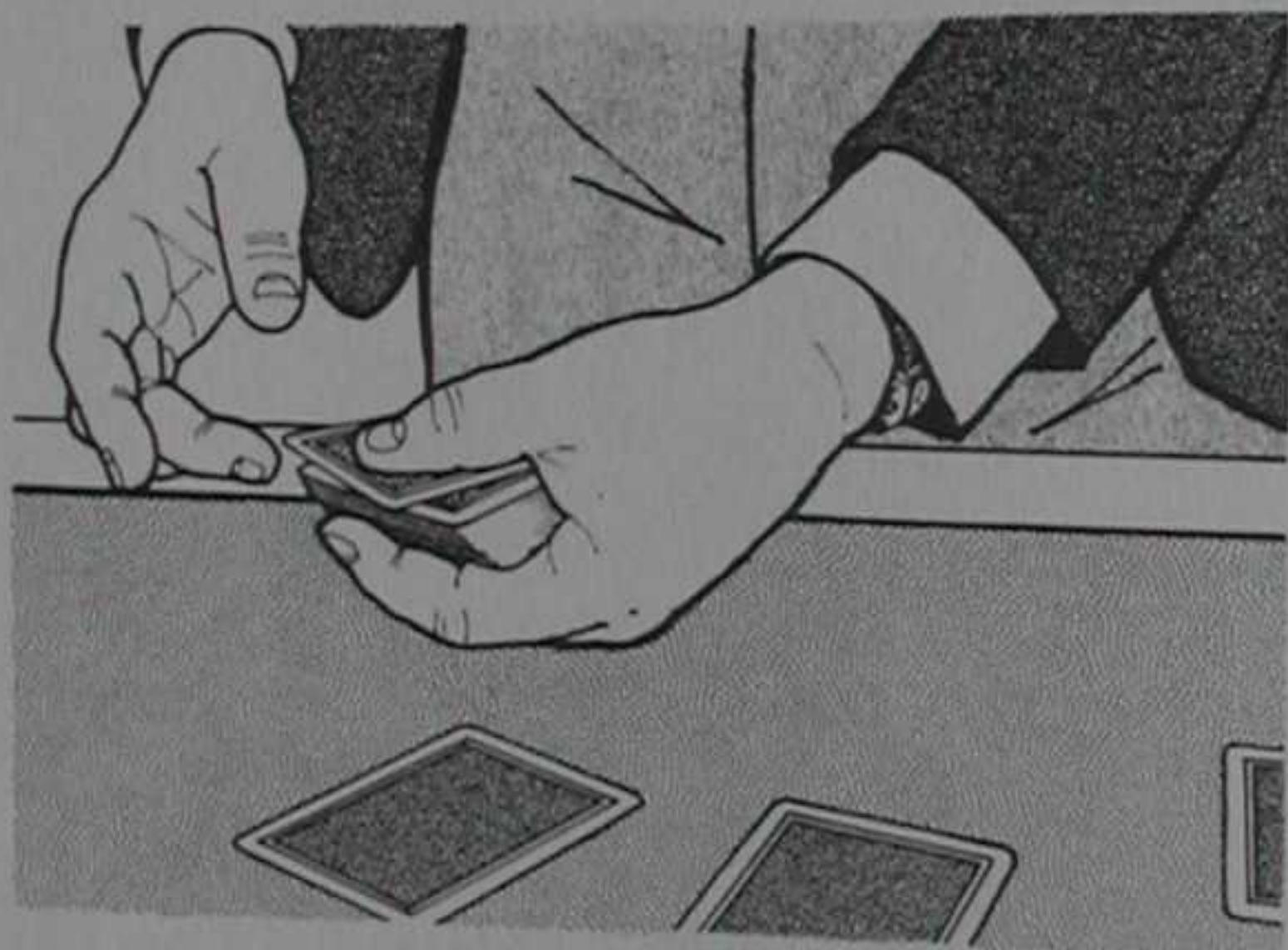
The Sixth Shuffle: Repeat the Second Shuffle. Squeeze the deck to step it at the fifth target card, then withdraw the lower half and injog as it is thrown on top.

The Seventh Shuffle: Repeat the Third Shuffle. Separate the deck at the injog and execute a Slip Shuffle to bring the fifth target card together with the first four, then shuffle off.

The covering patter for the shuffles is: "Now this Overhand Shuffle will look exactly like that—that is to say, you're not going to see long runs of single cards. It's going to look as innocent as I can make it, and as short as I can make it." **(Second Shuffle.)** "I hope that you will agree **(Third Shuffle)** that it looks fairly innocent. And I'm going to try and run off a hand **(Fourth Shuffle)** of Aces and Kings **(Fifth Shuffle)** for a five-handed game, which would mean my partner would get **(Sixth Shuffle)**, if I am successful, a full house." **(Seventh Shuffle)**

Five of the eight possible target cards, which should comprise either a full house or four of a kind, are now on the bottom of the deck. Steve's "Combination Bottom Deal" is used to conclude the trick. The slick cards make the Bottom Deal easier to do, for they slide out from beneath the deck with less friction.

Say, "So, let's say it's five hands of Draw Poker." Begin dealing out five hands from left to right, dealing a bottom to the fourth hand and the fifth card to you.



The "partner's" hand is positioned fourth because it is the farthest to the right. Both hands move around the table as you deal, the left hand trailing the right. The fourth hand, on the right, is the optimum position for your left hand to be in at the moment of the false deal since the right long side of the deck is completely obscured (fig.6). This can hide a multitude of sins.

After five cards have been dealt to each hand, place the deck aside and slowly turn over the

fourth hand to reveal the cards dealt to your partner, a full house or four of a kind.

The applications of the slick card to all routines where four Aces are cut to can bring a degree of fairness not otherwise possible. Cleanly insert the slicked Aces into different positions and allow the spectator to shuffle the deck. Now, you do one Overhand Shuffle to locate the first Ace and then reveal it as you see fit. A second shuffle locates the second Ace, etc., with a shuffle between each revelation locating the cards as needed.

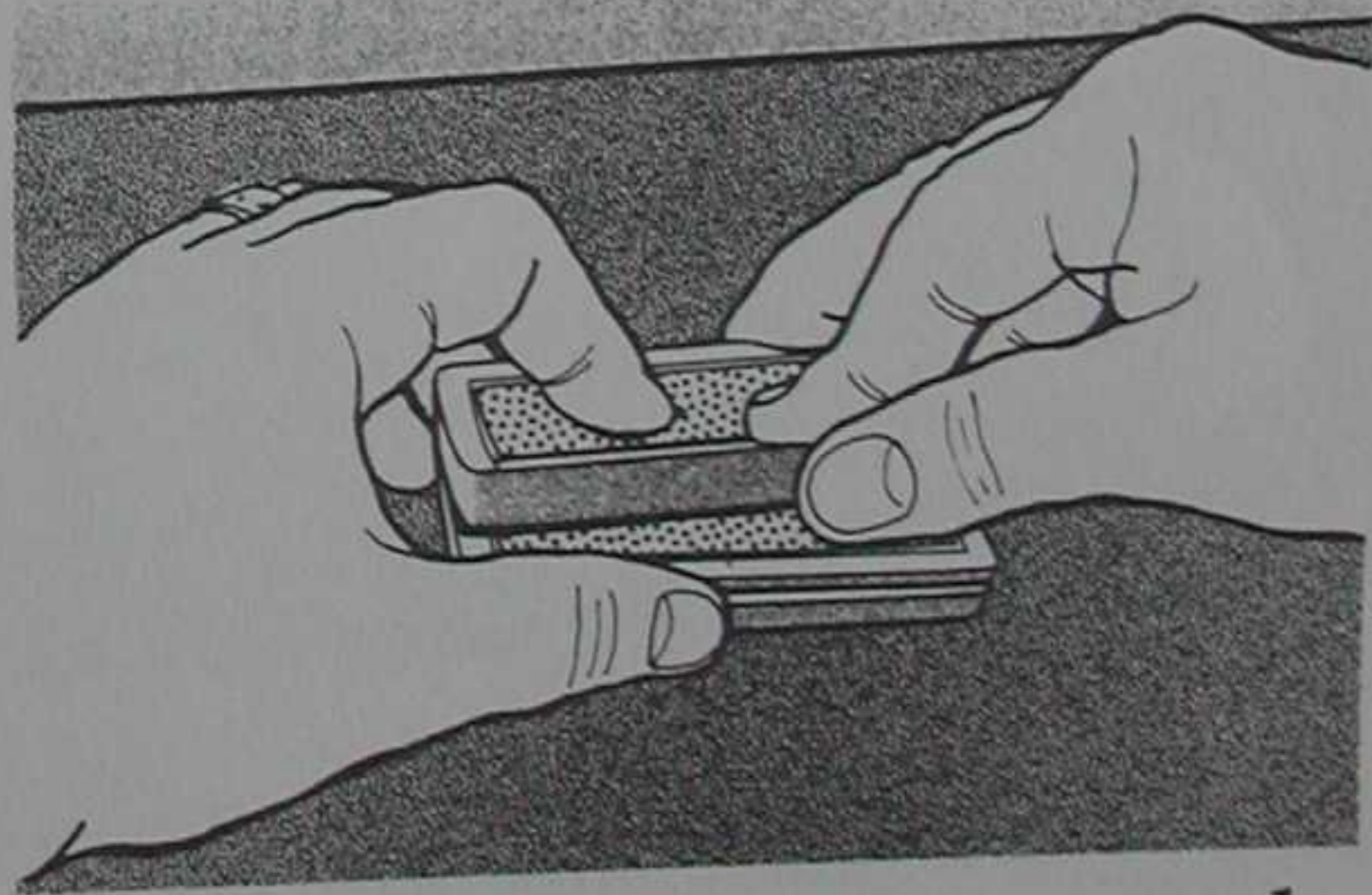
An Overhand Shuffle was used to cull and stack slick cards in *Marlo's Magazine* Vol.5, p.98. There was no preliminary deal by the spectator and the shuffle was awkward and cumbersome. Here, the different shuffling system, preliminary deal, use of the bottom deal, plot of the trick, use of eight slicked cards instead of four, are the main advantages.

TEN HANDS TOOT SWEET

The notion of stacking your hand in a ten-handed deal is one that was most certainly designed by Dr. Jacob Daley to enthrall other magicians. He did not, however, create the most deceptive version of the trick—Steve Draun did, and promptly fooled his friend Ed Marlo with it (as noted in *The Ten Hand Poker Stack*, Marlo, 1974). Steve's version succeeds so well, takes so little work, and is over so quickly, that it has shocked many of the best card experts in the country.

To perform, openly spread through the deck and remove the four Aces. Display them. Turn them face down very cleanly and fairly drop them on top of the deck. During this, say, "I'm going to place the four Aces on top of the deck." Turn the deck to Riffle Shuffle position and say, "I'm going to try and stack them for ten hands and I want you to count the shuffles." Say this in a deadly serious way, as if you are about to endure terrible muscular cramps in all ten fingers.

Execute the following simple shuffle of Marlo's to add nine cards on top of the Aces. Your hands grasp the opposite ends of the deck. Your right thumb breaks the deck at about center at the inner side and lets five cards riffle off onto your left thumb one at a time (fig.1). Your right hand takes all the cards remaining and cuts them to the right. Your left thumb now holds a break beneath the top five cards of its half.



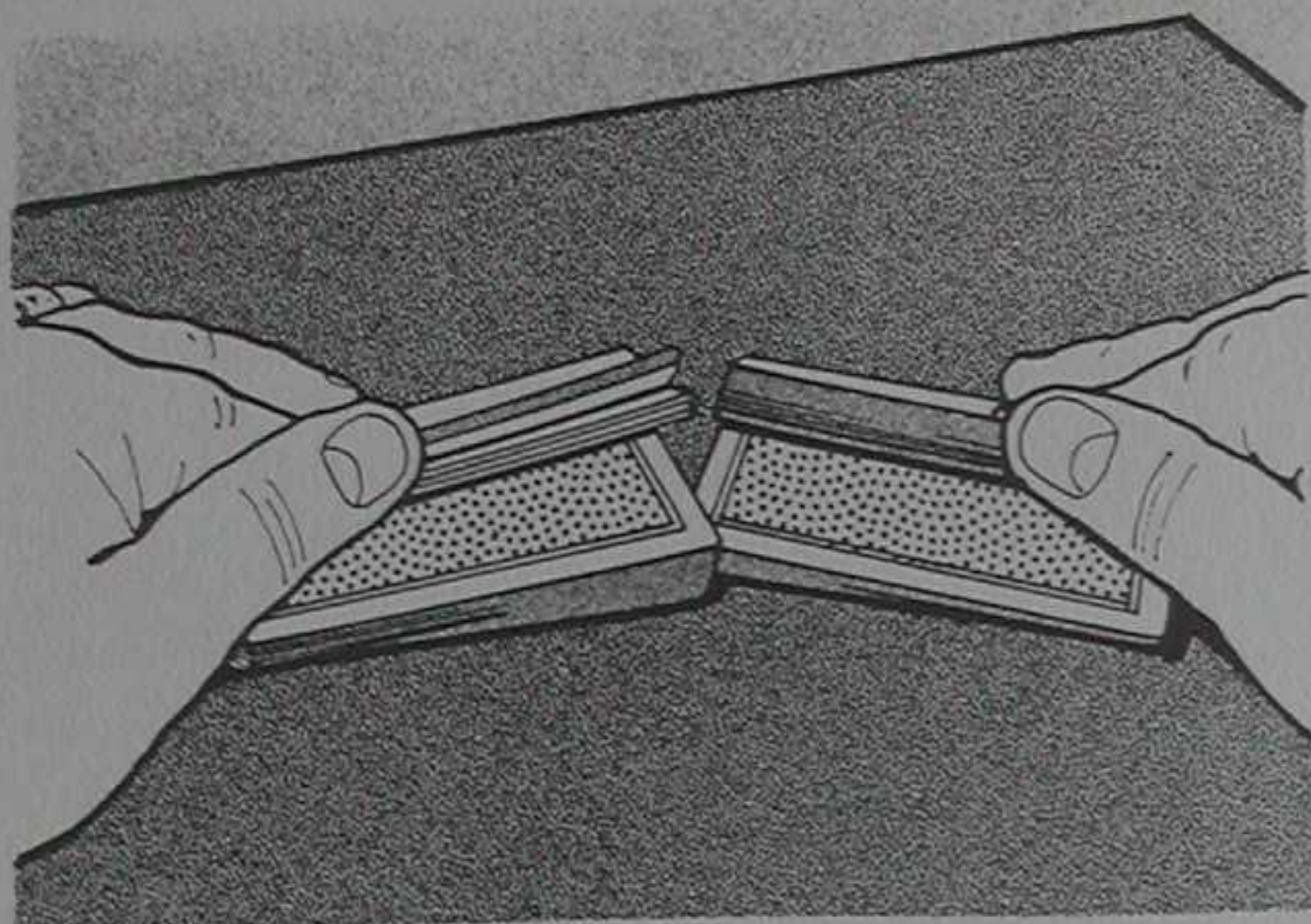
1

Begin shuffling normally, allowing the halves to mesh together, and hold back enough of the cards in your right hand so that you can be assured that the Aces will fall last. Your left hand not only holds back the five cards above the break, but also four more cards (you must sight-count these) directly beneath the break (fig.2). Let the rest of the right-hand cards fall, then the nine cards held back by your left thumb. Square the deck. This puts the four Aces beneath nine indifferent cards.

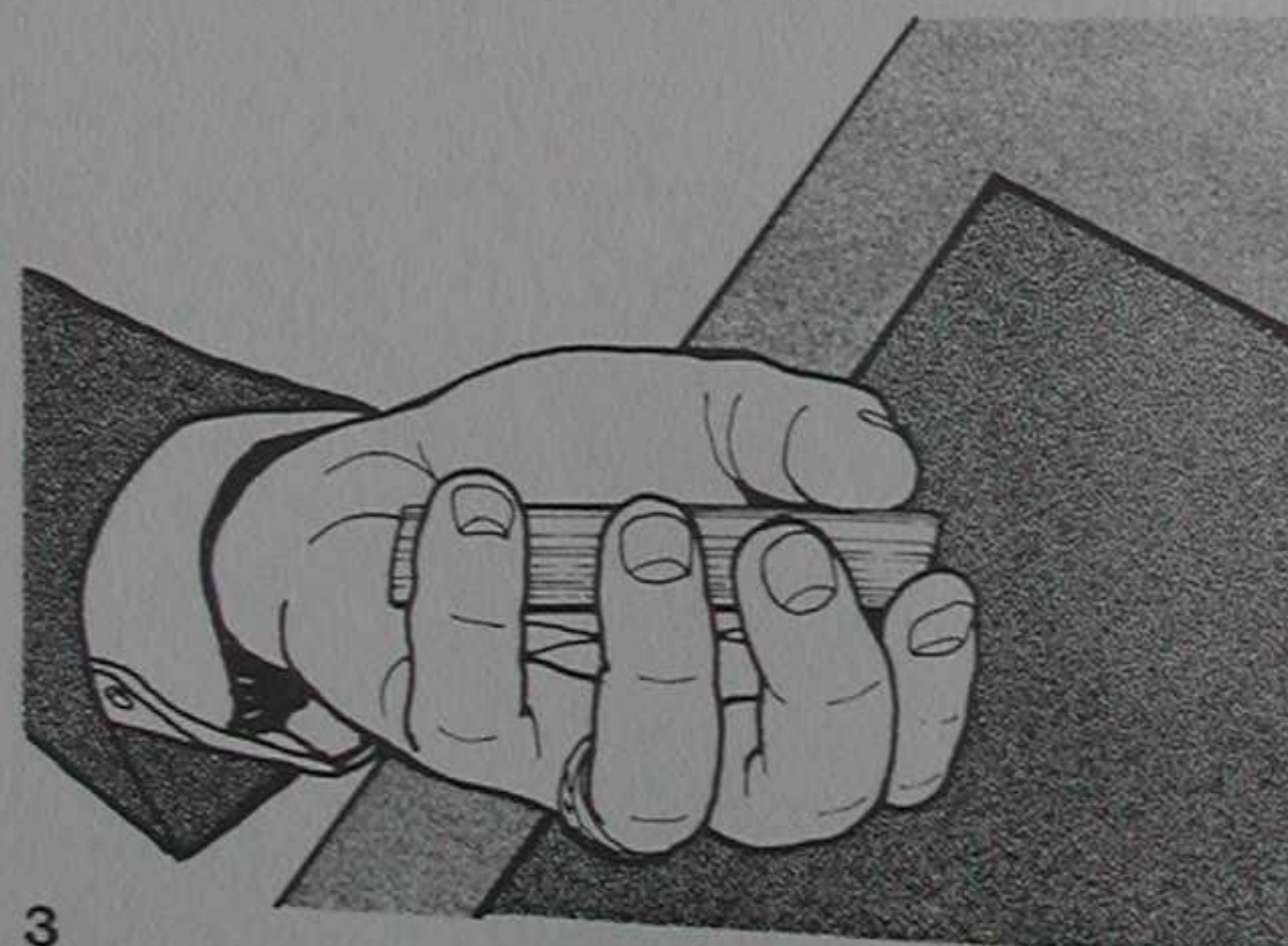
The spectator will now count "One," and fully expect to have to sit through several more shuffles. You, without looking at him, pick the deck up and place it in dealing

position in your left hand and say, "Okay, so it's ten hands." His jaw will drop—you haven't even completed the demonstration and you've already fooled him. It's very funny.

The first Ace has been set to genuinely fall on the tenth deal, but the remaining three Aces are bluffed using Marlo's "Easy Unit Control" (*Seconds, Centers, and Bottoms*, Marlo, 1960). Steve has made several vital improvements to the Marlo technique, including eliminating the need to obtain a break in advance when working with a block, angling the blocked-off packet so it doesn't flash on the right side, and providing strong misdirection for the left thumb's blocking-off action. Without a way to cover this (Marlo suggests the rather unrealistic notion of just doing it during the course of the deal), the technique remains merely something to be read in a book. Steve **uses** it.



2



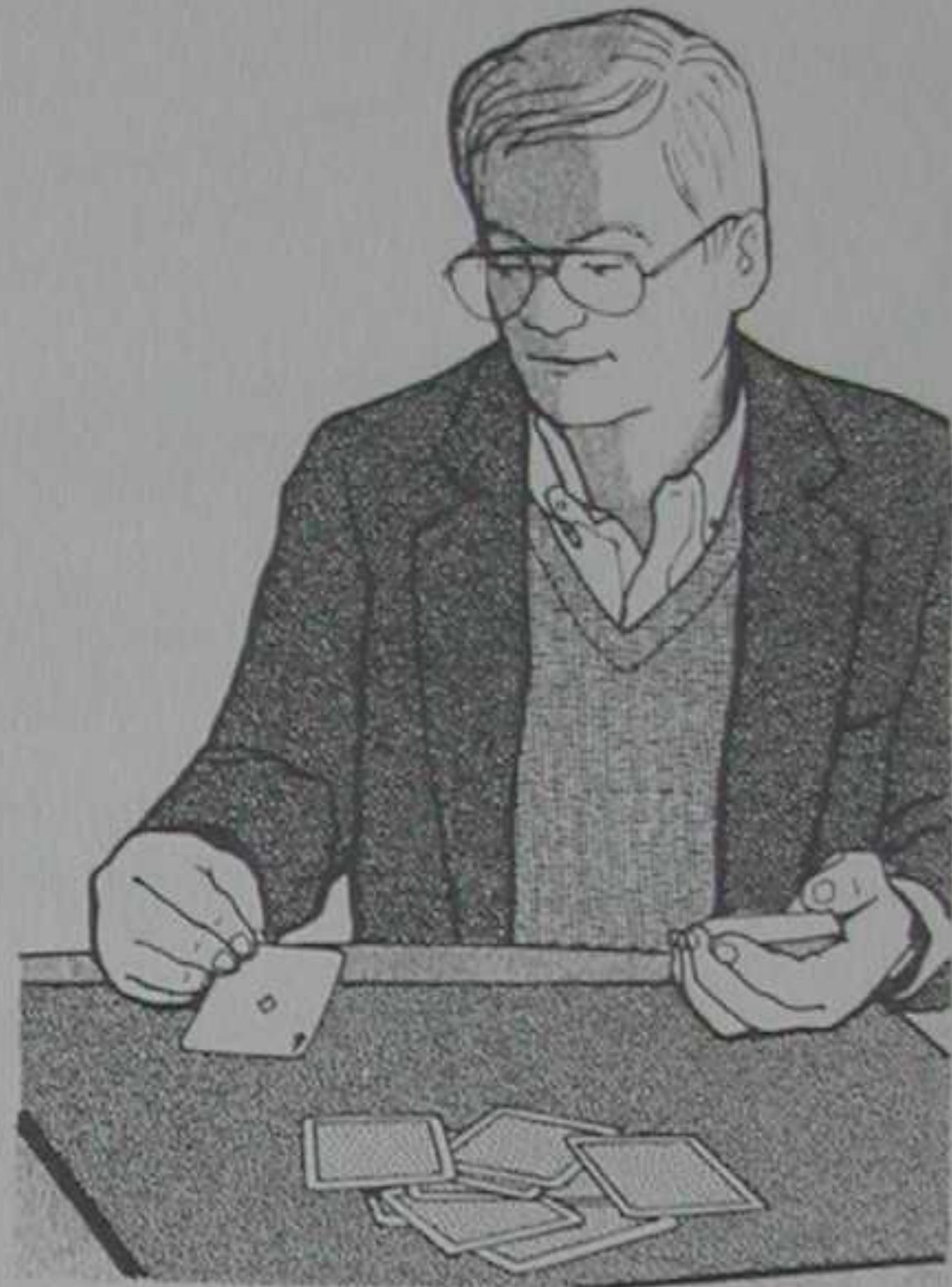
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right fingers straighten, the third finger propelling the card forward so it sails to the table. This is repeated nine times while you count aloud as each card is sailed forward into the pile on the table.

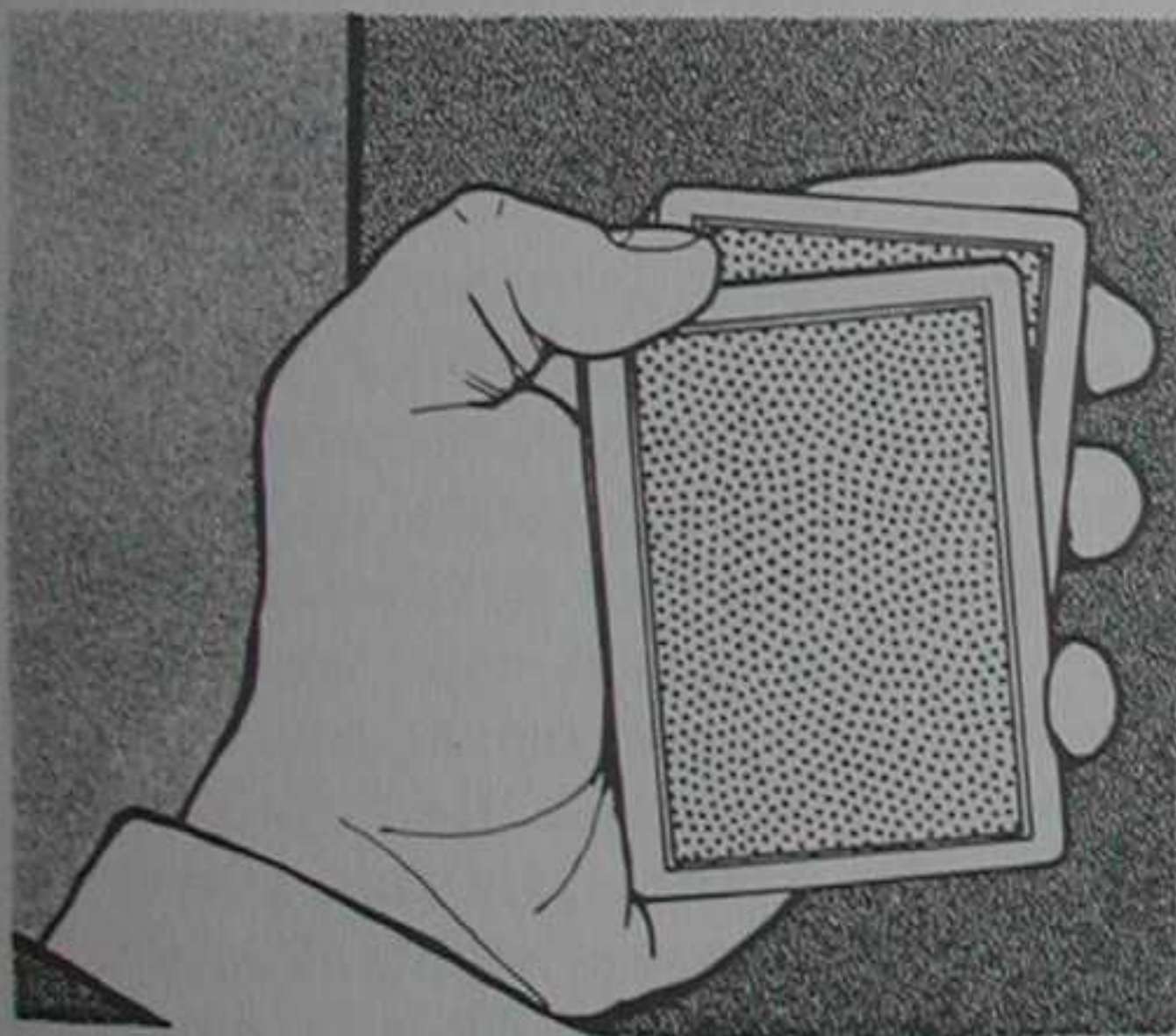
On "Ten," your right hand takes the dealt card and, instead of sailing it forward, moves off to the right with it. The Ace is turned face up and placed on the table off to the right (fig.4). All eyes will be on the right hand and the card it turns over—no one will be watching the deck. It is at this moment that your left thumb prepares for the "Easy Unit Control." (The psychology involved in the misdirection is very strong because of the way in which you've set it up. By asking the spectator to count the

number of shuffles, and only doing one shuffle, you've thrown him off balance. He suspects that the entire thing may be a bluff, and genuinely—no matter what his degree of expertise—does not know if you are going to turn over an Ace on the tenth card. Because of this, he *must* look at the card in your right hand as it is turned over. This, I suspect, is how Steve fooled Marlo with his own sleight, because if you miss the set-up for the "Easy Unit Control," there is no way to tell that it is not a genuine deal.)

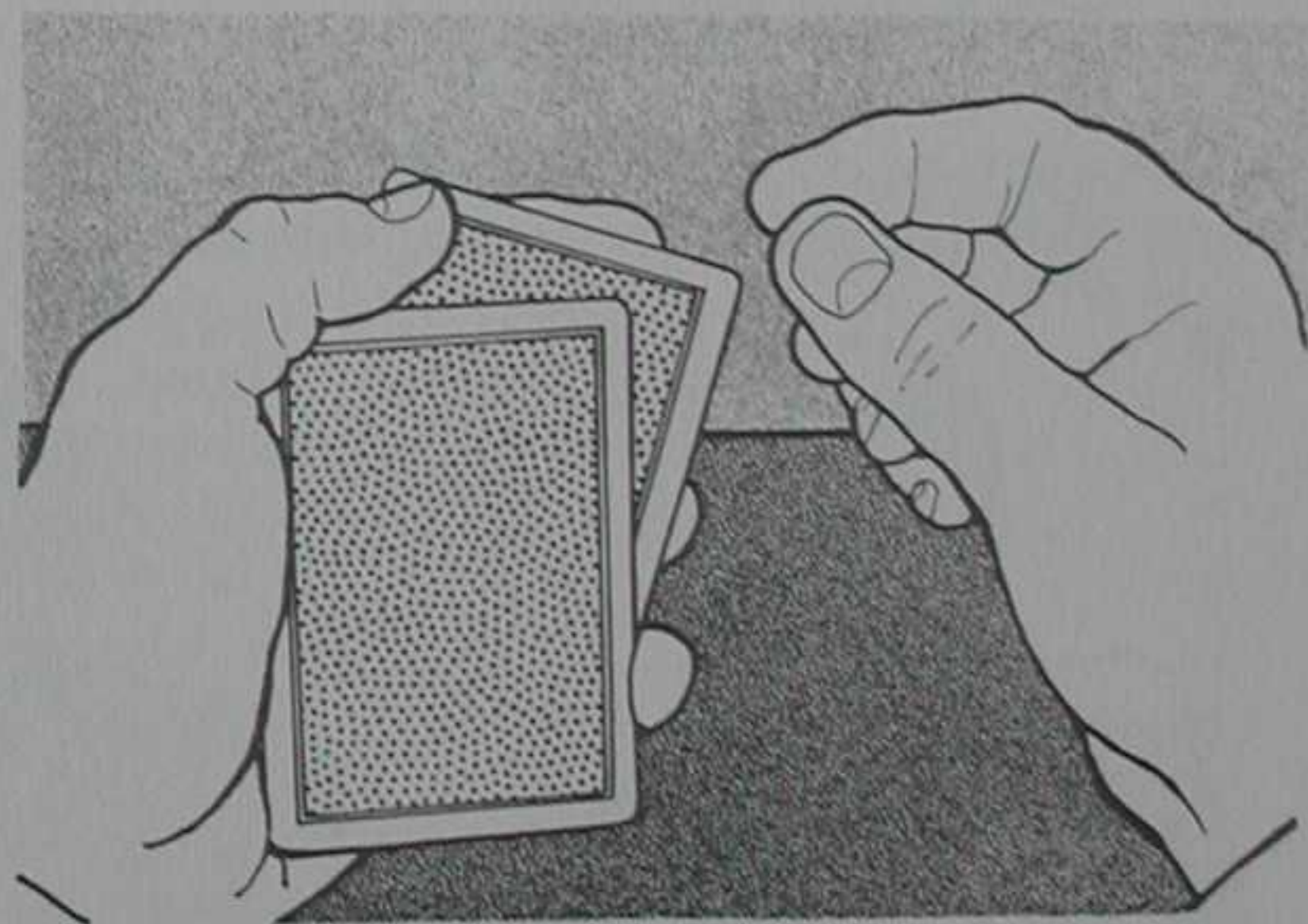
So, while the right hand reveals the first Ace, the left thumb reaches to the outer end of the deck, closer to the outer left corner, and pulls back a small block of cards (any low number *greater* than three). The cards are injogged and angled slightly to the right (fig.5). There is a strong cross pressure now exerted between the little finger and the base of the thumb. This clamps the block in place so *it will not move*. Don't muck about when your left thumb injogs the block, and don't worry about how many cards are moving. Just pull a group inward. It only takes a second and *no one will see a thing*.



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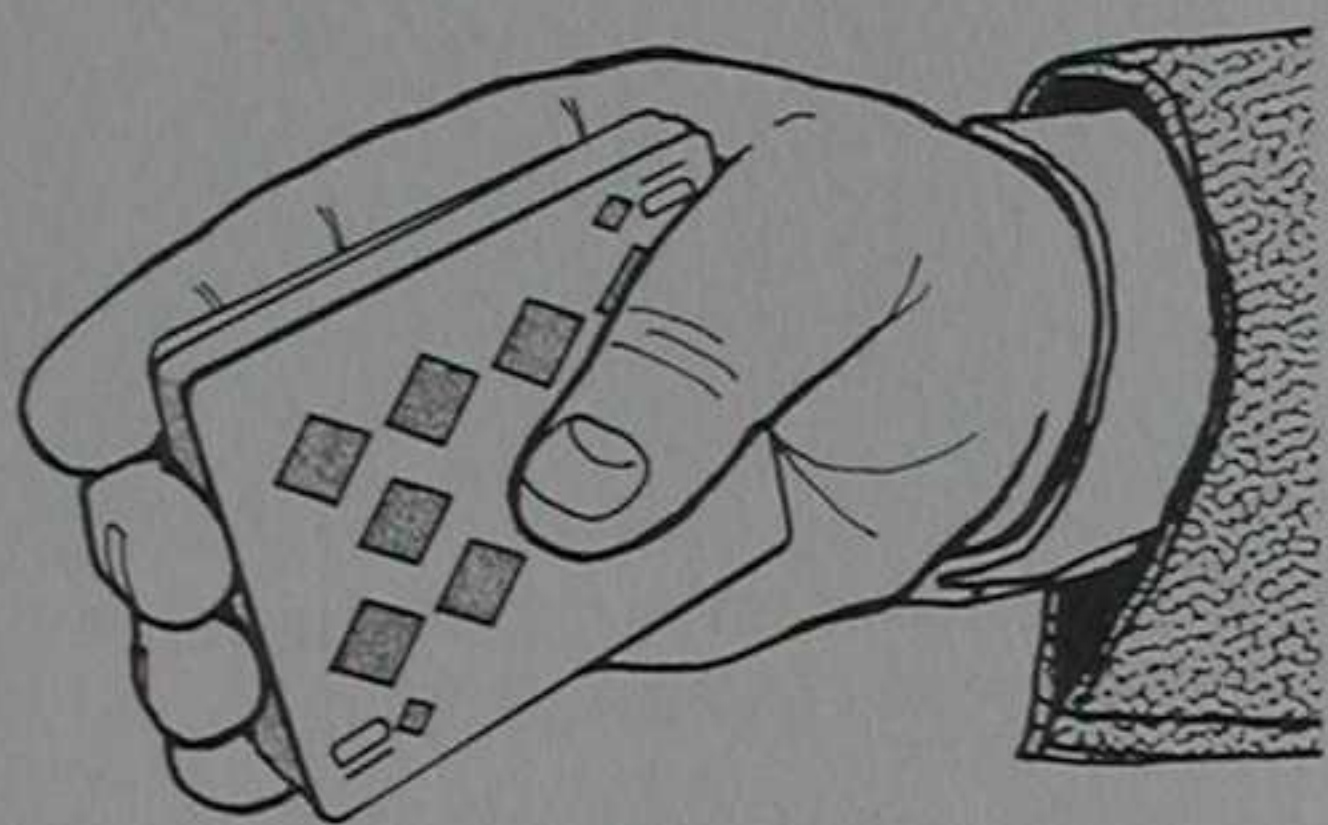
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Your right hand leaves the first Ace face up on the table and returns to the deck. Begin dealing, your left thumb pushing off the cards from beneath the injogged block by working close to the outer end of the deck (fig.6). Deal and sail nine cards onto the pile in the middle of the table. On the tenth card, your left thumb simply moves onto the top of the injogged block and pushes off one of the Aces. This is taken by your right hand, turned face up, and tabled to the right with the first Ace.

This is repeated twice more, until the two remaining Aces have each been dealt to on the tenth round. The balance of the injogged block (if any) is easily squared during an off-moment when the cards are gathered after the demonstration.

QUINTIPLE DUKE

This is a pseudo-gambling demonstration that makes suckers out of all magicians. Steve plays these types of games really well. He creates a situation, leads you down the path, and then *WHOMP!* you've been stung. Here, he leads you to believe you will be watching a demonstration of run-ups and riffle stacking, and then he burns you badly. The Aces are shown to be on the bottom of the deck as the audience is told that they are going to see a poker demonstration with a run-up. Steve begins a very well-executed Milk Build Overhand Shuffle, then deals out five hands of five cards each and shows that he holds all four Aces. He



1

states that he can also run up cards a little differently by using riffle shuffles. He says, "Count the number of shuffles—I'll try and do this as quickly as possible for you."



2



3

He shuffles and you count to yourself, "One . . ." That's as far as you get. He deals out five hands of poker and turns over his own to reveal the four Aces. Then, he turns over the other four hands to reveal that each contains four of a kind (Tens, Jacks, Queens, and Kings).

The success of this trick depends upon The Practical Deck Switch, an original move of Steve's that *whizzes* by the most astute observer. Begin by setting up the deck that is

going to be switched in (a "cooler," as it is practically termed). First, remove the four Aces, they will not be used. Second, cull out the Tens, Jacks, Queens, and Kings. Arrange the twenty cards (pictures and Tens) in repeating Ten-Jack-Queen-King order. Place these on top of the deck. Third, transfer five indifferent cards from anywhere in the deck to the top, so the first card of the stack (a Ten) is sixth from the top. Fourth, the lowermost sixteen cards must have a convex bridge (i.e., hold the sixteen cards face down in right-hand Biddle Grip and squeeze the ends downward, causing the center to belly upward). Place these on the bottom of the stacked deck. Finally, slip the prepared deck into your front right trousers pocket so the top of the deck is outward. You must have loose-fitting pants in order to work the switch from them. If not, use your right jacket pocket.

You must end the routine which comes just before this one with the four Aces out on the table.

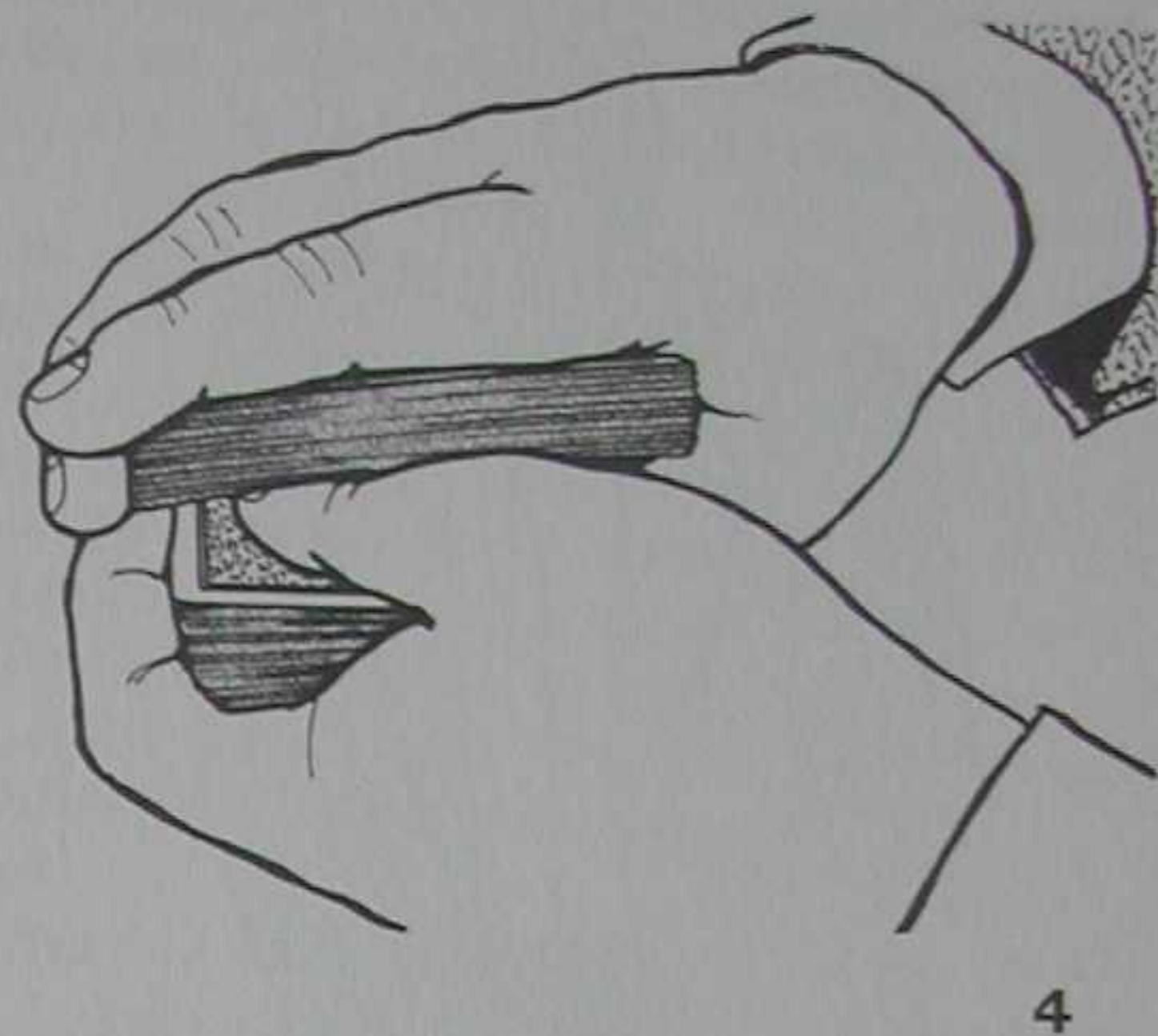
The Practical Deck Switch

Steve originally performed this out of his jacket pocket, but at Bill Kalush's suggestion has adopted the front trousers pocket instead. If seated, he will still use the jacket pocket. Place the cardcase in your **left** trousers or jacket pocket. (Ideally, this would have been done just after the deck was removed from the case when you started to perform.)

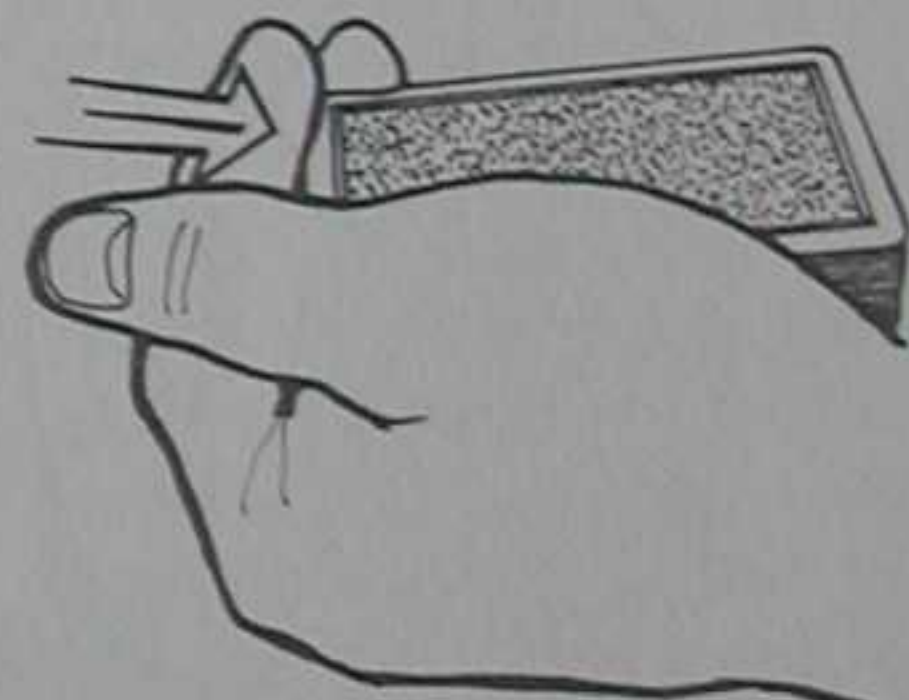
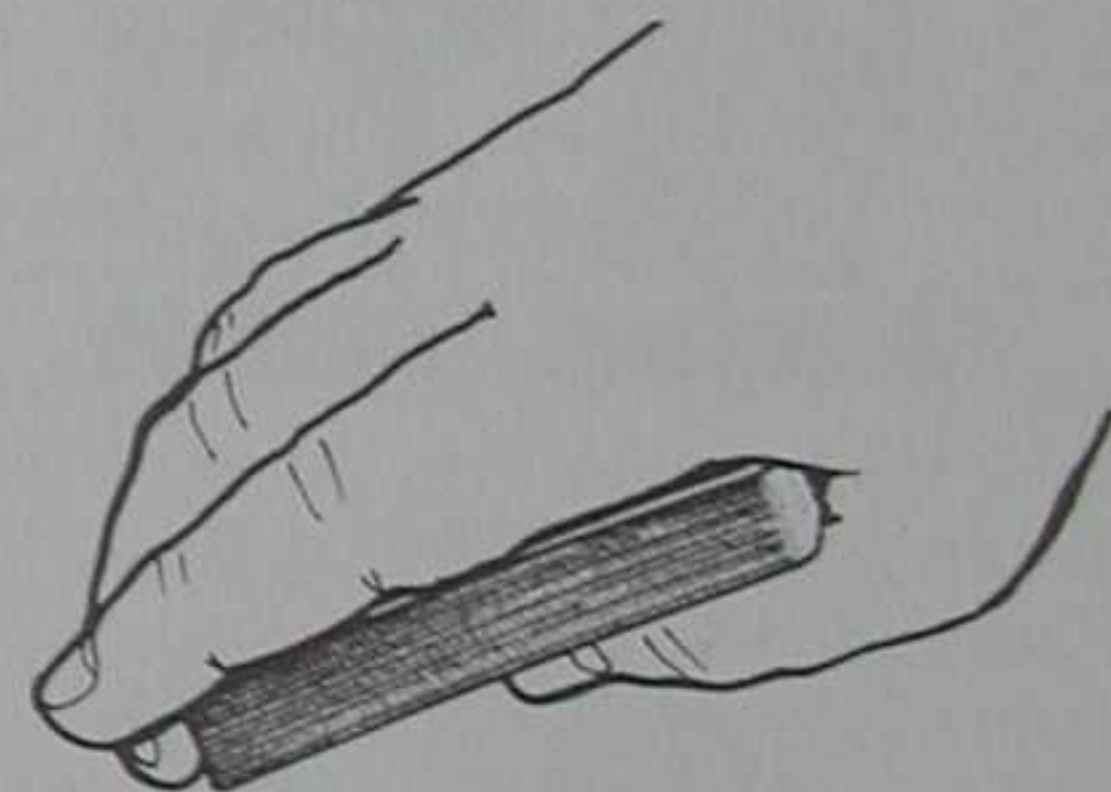
With the deck he has been using in dealing position in his left hand, and the Aces from it on the table, Steve acts as if he is going to put the deck away and he begins searching for the cardcase. The right hand pats the right trousers pocket and then enters it. The cooler is immediately pressed against the right palm by the thumb (fig.1). Figure 2 shows the audience view at this point.

Silently communicate that you've failed to find the cardcase, and bring your right hand out of your pocket. It moves from the top of the pocket to over the deck in your left hand in a straight line (fig.3 is an audience view). This takes a millisecond—just long enough for the face of the cooler to tap the back of your left thumb (fig.4 is an exposed view from the side).

Your left first finger immediately shoves the deck inward until it is in almost a Gambler's Cop position (fig.5 is an exposed view). This occurs as the left hand drops



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away and turns palm inward (fig.6 is an audience view).



The left hand moves in a straight line to the left trousers pocket and enters it. At the same time, lean forward as the right hand lowers the deck it holds to the table (fig.7 is an audience view). Open your left hand, dropping the deck and, in the same motion, grasping the cardcase. Bring it out and toss it on the table, off to the side, and make no further mention of it. No, it is not entirely logical, but people's incidental actions are not always dictated by logic in real life. Theatrically it is a perfectly valid thing to do.

The switch depends upon your ability to act as if nothing of significance is going on while you are doing it. It happens rapidly, but in an unhurried and natural manner. Nonchalance, as usual, carries the day.



With the deck switched, the trick now actually begins. Say that you are going to demonstrate how to quickly run-up a poker hand. Pick up the deck and hold it in face-up dealing position in the left hand. Pick up the four Aces with your right hand and place them on the face of the deck, squaring them.

Your left thumb immediately moves beneath the deck and levers it upright into face-down Overhand Shuffle position. As the deck turns, the right hand lifts away all of the bridged cards with the Aces beneath them. Both hands are in position to begin an old-fashioned Milk Build Overhand Shuffle. The usual problems associated with this type of run-up have been solved by Steve in various clever ways. Note that you are not beginning with the entire deck in your right hand. This small twenty-card packet eliminates the noise problem when the cards are slipped out from beneath during the shuffle. Also, only three Aces need be stacked. Because you are working from a controlled cut, the precise number of cards will remain in your hand after the third Ace has been milked. Thus, you are only actually running *twelve* cards in order to set up for a five-handed deal of poker! It takes only three or four seconds, faster than most magicians would dream possible. The handling is a marvel of economy.

Do it like this. Once you've rotated the deck into Overhand Shuffle position, and your right hand has cut off the bottom twenty cards, your left fingers extend beneath the cards held by your right hand. The hands should be close enough together that your left fingers go all the way across the face of the lowermost Ace. While your left thumb gently holds the top card of the right-hand packet in place, and your left fingers gently hold the bottom card, your right hand pulls out all the cards between them. It is important that these two cards come together and fall directly onto the top of the deck in the left hand. They should *not* drop to the right and get sidejogged. Without any hesitation, your left thumb peels off another three cards on top of the deck one at a time. Execute another milk on the fifth and ninth cards, peel off cards ten, eleven, and twelve, then throw all the cards which remain in your right hand on top of the deck. The Aces are stacked to fall to the fifth hand. This is so simple, and Steve's little touches make it look so deceptive, that you'd be foolish not to try it.

Square the deck and deal out five hands, starting with an imaginary person on the left, moving to the right, and dealing the fifth hand to yourself. Say, *"That was pretty fast—if I got all four Aces in five hands, would that be pretty impressive?"* After all five hands of five cards have been dealt, place the balance of the face-down deck off to the left. Turn your hand over to reveal the four Aces and one indifferent card.

Remove the indifferent card from your hand, turn it face down, and use it to scoop up the other four face-down hands. Turn this packet face up and place it off to the left. Pick up the balance of the deck (face down) and turn it face up, tabling it directly in front of you. You must insert the Aces every fifth card up from the bottom to position them for the final deal. Turn your left hand palm down and lower it over the face-up packet. Pick up one of the Aces with your right hand.

Your left thumb riffles up the inner right corner of the deck, and you can either count when you drop the four cards, or peek and insert the Ace on top of the first King. (The cards will riffle past the thumb in Ten, Jack, Queen, King order.) Leave the Ace protruding from the packet, to the right, for about half its length. Continue riffling, either counting four or peeking, and insert the second Ace at the tenth position (again, above a King). Continue in the same fashion, inserting the two remaining Aces one at a time in the fifteenth and twentieth positions. Afterward, all four Aces can be seen sticking out of different parts of the deck.

Pick up the small packet that is off to the left, which consists of the discarded poker hands from the first deal, and drop it, face up, on top of the deck. Square everything, push the Aces flush, and turn the deck face down. (It never seems to occur to anyone that you have just set the Aces for another deal in the easiest way possible, perhaps because you have conditioned them to look for hard run-ups.)

Say, *"I like to do these demonstrations in tandem because I have a way of stacking the deck with the riffle shuffle which is even more impressive. What you have to do is count the number of shuffles"* Perform the Push Through Shuffle and Triple Cut, described earlier, false shuffling and cutting the deck. It will be in the same order afterward. The onlookers will, most likely, assume you're doing riffle-stacking and, as in "The W. E. B. Shuffle," (which used a similar presentation) will fully expect to count through at least three shuffles. Stop dead after the shuffle and cut and say, *"Would you be impressed if I stopped now? Okay."* They will freeze.

Part Two: Tricks

Pick up the deck and rapidly deal out five hands of five cards each, dealing the final card of each round to yourself. Place the remainder of the deck aside. Turn your hand over to reveal the Aces. Given that you have apparently done this with one shuffle is impressive enough to most. That's why the next part is so much fun. Turn over the other four hands, from left to right, to reveal that each of the other players has four of a kind.

PUNCHLESS

Marlo's unexpected offer to teach The Punch Deal to anyone for \$25 took everyone by surprise, since he first published five routines using the technique in *Marlo in Spades* twenty-three years earlier, but he had never disclosed the actual methods he used for the deal itself. Steve was the only person who took him up on the offer in a private lesson in Schulien's restaurant in 1970. Steve Draun does a remarkable Second Deal, and an equally remarkable Punch Deal. His explorations have resulted in a number of extremely clever subtle touches which, when added to a concept first described by Michael MacDougall (*Card Mastery*, 1939), produces a thoroughly inexplicable miracle. (The *published* MacDougall routine, incidentally, uses nail-nicked rather than punched cards, and these are located by sight rather than by feel. MacDougall was said, however, to have actually used The Punch Deal for the routine—he simply chose not to print that information.)

The Punch Deal has not seen a lot of attention in magic books, though it is over one hundred years old, having first been explained in John Quinn's *Fools of Fortune* in 1891 (see p.237, "The Nail Prick," ref. *The Annotated Erdnase*, Ortiz, 1991). In 1894 John Nevil Maskelyne described the general process of using punched cards quite clearly in *Sharps and Flats* (p.51): "Cards marked whilst in play. We now arrive at the last subdivision of this branch of our subject, and perhaps the one which will prove most generally interesting, viz. the possibility of placing distinctive marks upon the cards during the course of the game. The average reader may probably be surprised to learn that such a practice has been resorted to by sharpers from time immemorial. Further, its accomplishment presents not the slightest difficulty, in fact it is the simplest thing in the world Pricking the cards is a method chiefly employed by men who can deal 'seconds.' The sharper will prick the corners of all the aces and court cards, or as many of them as happen to fall into his hands, from time to time; and whilst dealing, he can feel the little projection caused by the prick, and hold these cards back till they could be dealt to himself." The preceding reference was also made by Ed Marlo in *Marlo's Magazine*, Volume 4 (1981), when he publicly disclosed his methods for The Punch Deal. The treatise by Marlo, and the information supplied by Walter Scott in *The Phantom of the Card Table* (circa 1930s) are among the few descriptions of The Punch Deal in print.

Now let us fantasize for a moment that it is **not** necessary to borrow the deck in advance to punch it, and **not** necessary to punch it while in the process of doing other gambling demonstrations or tricks. Let us dream that the spectator opens a **sealed** deck of cards and hands you the pack, from which you immediately remove

the two Four of a Kind that he names. These eight cards are reinserted into the deck at widely spread positions and the deck is given to the spectator to thoroughly shuffle. And then you deal seven hands of Seven-Card Stud Poker. You get a full house. He can take the deck home and examine it with a microscope without finding a thing *because there is nothing to find.*



Angle-Back Squeezers



Bicycle League Back

1

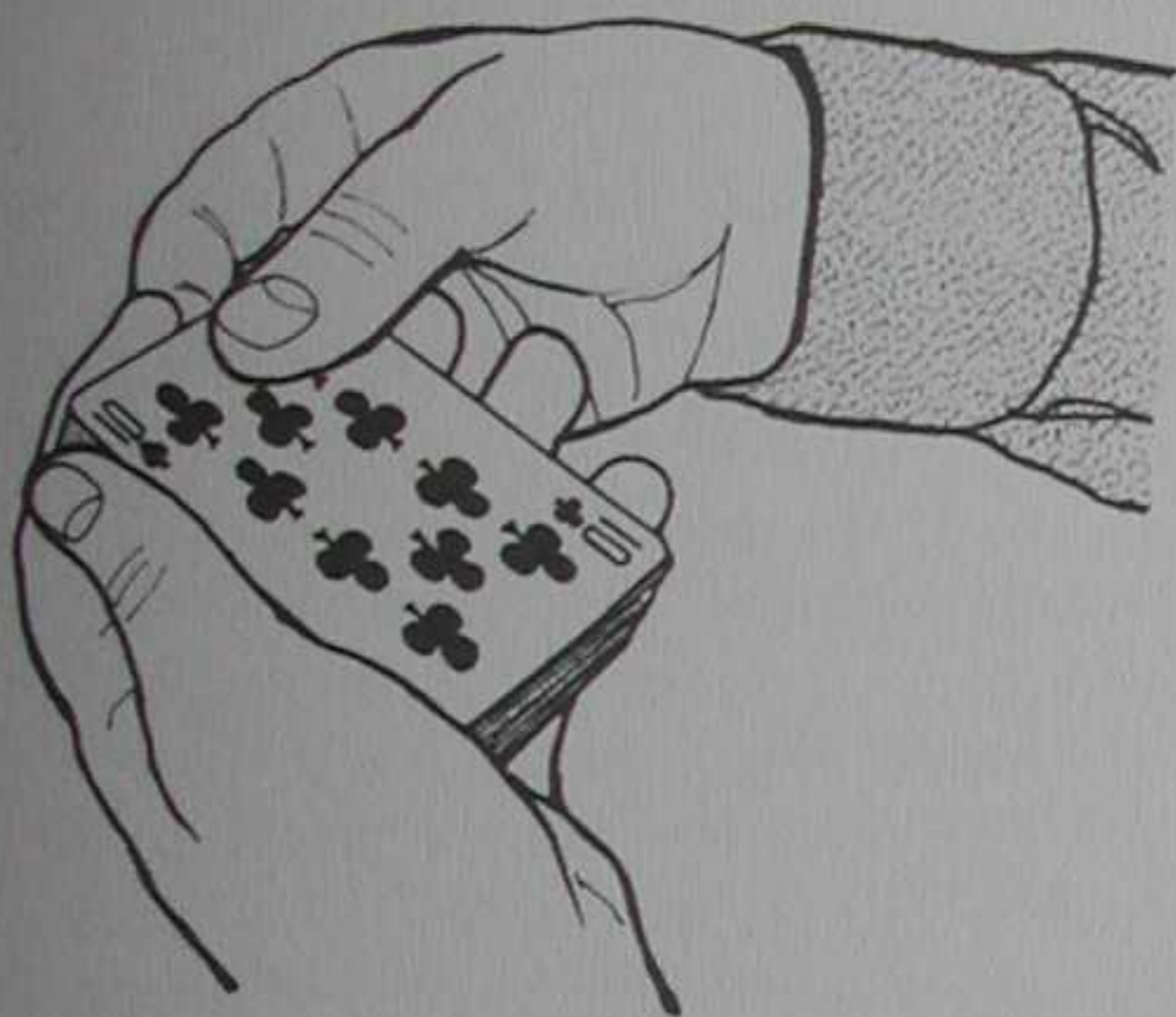
There is, of course, no need to fantasize because Steve Draun has figured out a way to do it. He has cleverly applied the principle of the One-Way Deck to The Punch Deal and that notion, along with several others which follow from it (most notably the ability to use a borrowed sealed deck), forms a remarkably powerful weapon. While Marlo briefly mentioned "Steve Draun's Idea" in *Marlo Magazine*, Volume 4, he did not detail the actual handling which contributes so strongly to the overall effect.

Steve most frequently used Angel Back Squeezers (No. 9352, manufactured by the United States Playing Card Company) as his One-Way Deck until they stopped making them. These cards have a very obvious one-way design on the back at the outer left corner (fig. 1) where the scroll work is much thicker at one end than the other. They are a "fast" one-way—in other words, they can be quickly spotted on the go, a necessity when applying them to Punch Deal activity. If you know a store in the area which sells this particular deck, you could have the spectator accompany you and actually purchase the deck himself. He could then keep it on his person until the time comes for your demonstration, at which point he could unwrap the new deck and hand it to you. Such steps are sometimes necessary. For most audiences, however, it will suffice to simply hand a sealed deck to a spectator with the request that he examine and open it, and then proceed from there.

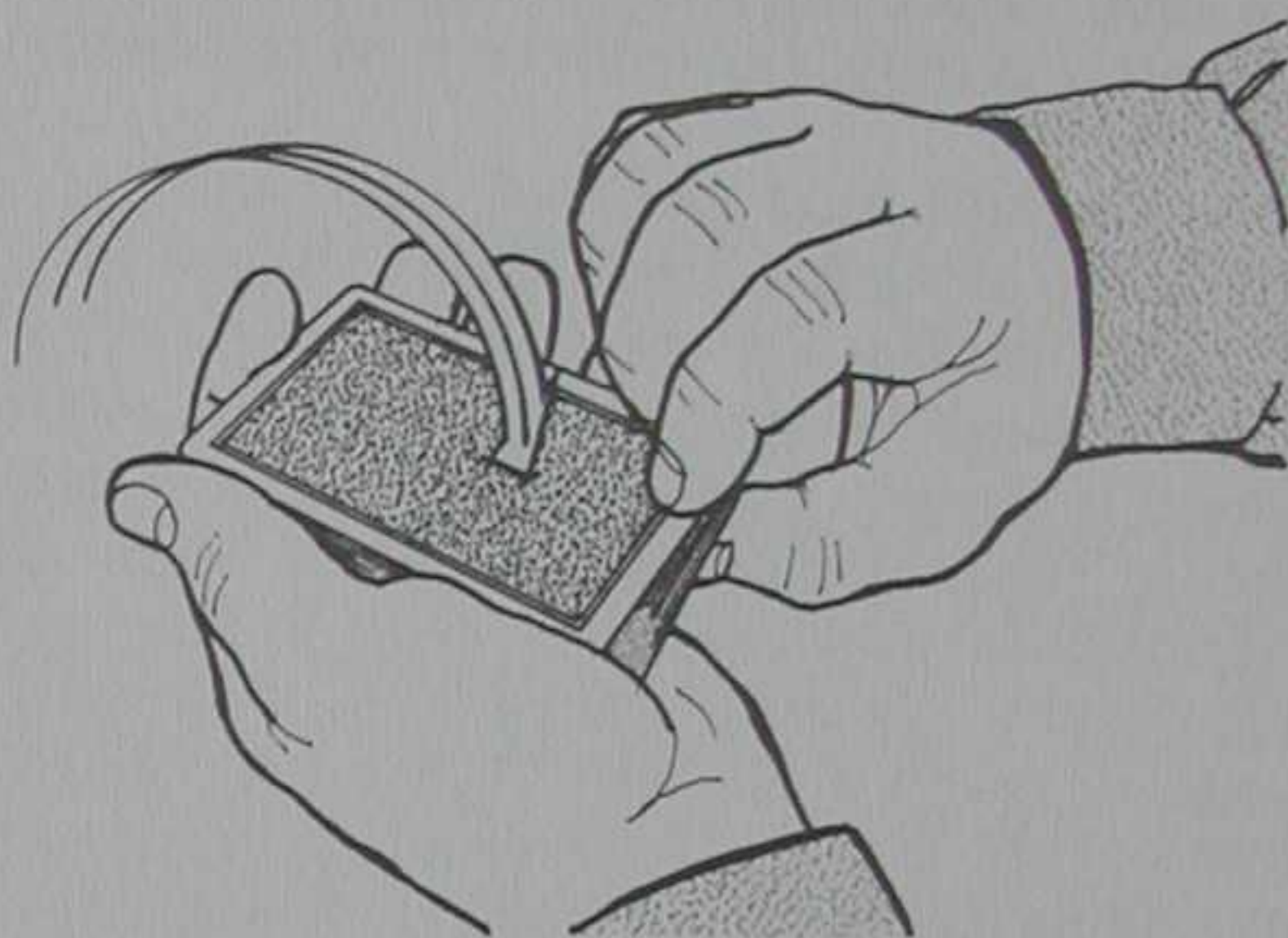
While Steve sometimes uses other One-Way Decks for this demonstration, such as those which are incorrectly printed so one long border is much narrower than the other, these decks don't have the advantage of being newly unwrapped by the spectator since you must know in advance if the printing is defective. Known one-way back designs that can be discerned with a quick glimpse create a much stronger effect. A second card which *does* provide a "fast" one-way read right out of the box and is currently available is the Bicycle League deck, which has three wings in a bicycle wheel pictured in the center of the back. These decks can be found in the United States in packages of two (individually cellophane wrapped) marked "Rummy."

To perform, bring out the sealed deck and say, "I have an assistant here who is going to open up a brand new deck of cards." Give the deck to the spectator and allow

him to open it. Ask him to hand the deck to you afterward, and place the box aside. Turn to your helper and say, "If you were a card cheat, and you could deal yourself a full house by cheating, if you could do that, what hand would you like to have?" "Aces and Kings are obvious, and if you want those it's fine, it's just that I could've known you were going to chose those." "Aces and Eights," says the assistant, "the Dead Man's Hand." While you speak, remove the two Jokers from the deck and place them aside. Ribbon Spread the face-up deck widely from left to right and remove the cards called out by the spectator—the Aces and the Eights, in this case.

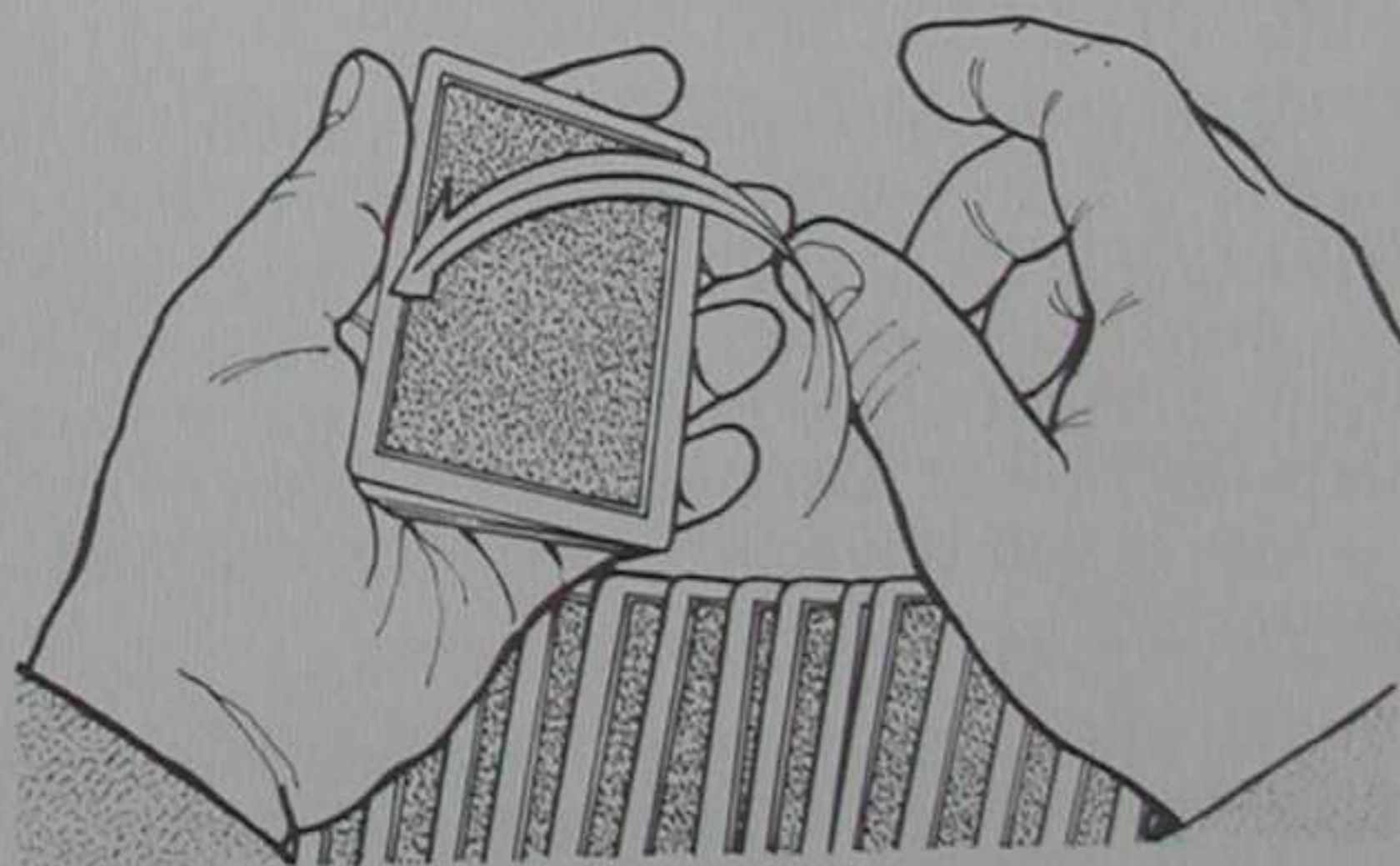


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3

As you remove each card, place it directly in front of the spread. Once all eight cards are out, scoop up the spread deck from left to right. During this say, "The reason I took them out is because I want to get as good a distribution as possible when I put them back in." The devious reversal of the deck occurs at this point. Your right hand reaches to the outer end of the face-up and slightly unsquared deck, thumb on the face, fingers curled around the outer end and beneath (fig.2), and turns it face down end over end, placing it into dealing position in the left hand (fig.3). Do not pay the slightest bit of attention to the deck as you're doing this. All of your attention should be on the eight face-up cards on the table.



4

Immediately lift the deck with your right hand and do a wide face-down Ribbon Spread from left to right. Say, "I'll try and place them about six cards apart." This statement is a ruse since you are about to allow the spectator to shuffle the deck. Using both hands, square the eight face-up cards into a pile on the table, then pick them up. Turn them face down into your left hand **sideways** (fig.4) so they fall directly into dealing position. It is vital, of course, that you don't turn the packet end for end. One at a time, deal the cards into your right hand, which inserts each one into the spread at a different point. It is quite easy to look at the outer left corner of

each card as it's inserted to check that it is facing opposite the balance of the deck. The eight cards are inserted only halfway and remain outjogged.

Say, "Then, I'm going to ask you to shuffle the deck." Square the sides of the deck so the outjogged cards are not disturbed, then rotate it clockwise ninety degrees. The outjogged cards will now protrude from the right end of the deck. Very slowly and gingerly push them square. This is where other magicians will become confused. (The effect for laymen, of course, is yet to come.) Let the spectator shuffle the deck. Ordinary shuffling will not turn either half end for end and so the eight cards will still remain the only "turned" cards in the deck.

Afterward, take the deck back and say, "The game is Seven-Card Stud Poker, and I'm going to try and deal myself the winning hand—those Aces and Eights, or Four of a Kind if I get the four Aces or four Eights. So remember, it's seven hands of Seven-Card Stud." Begin dealing, sailing cards onto the table in front of you in a pile, counting aloud to seven. Look at the top of the deck as you do this, and every time that you see a "turned" card, immediately begin Second Dealing until you reach seven, at which point you genuinely deal off the top card and turn it face up, placing it off to your right. In this manner, the "turned" cards are held back each time until the number seven is reached. You need only five of the eight possible target cards in your hand at the end of the deal, and so it does not matter if one or two pass by while you are doing seconds to retain a card above them in place until the number seven is reached.

If, during the course of dealing, you do not locate a "turned" card by the time you reach the number seven (and you've been dealing off the top), do a Second Deal as you give yourself the next card. This tremendously increases the odds of locating one of the eight target cards on that deal.

By following this system, the eighth hand, your hand, will contain either Four of a Kind or a Full House at the end of the deal. The actual "end of the deal" will vary, depending upon how the Aces and Eights turn up. Sometimes you can stop after the fifth round because you will already have a Full House. If you only have two pair, and one indifferent card, deal a sixth and even a seventh round until you obtain the necessary Ace or Eight for the Full House. It is extremely rare that you will not end up with a Full House, though Four of a Kind will impress most lay audiences nearly as much.

Any Second Deal can be used for The Punch Deal when it is applied to a One-Way Deck. This is one of the nice things about the idea as far as trying to learn it goes: it is not necessary to learn a new Second Deal where your thumb has to be in a particular position to feel the punch. The Second Deal which Steve uses, and which was taught to him by Marlo for the purpose of feeling the punch, is "The No Touch Theory" Second Deal described on p.124 of *Seconds, Centers, and Bottoms* (Marlo, 1960), and p.2 of *Marlo's Magazine*, Volume 4 (Marlo, 1981).

BLUFF ACE ASSEMBLY

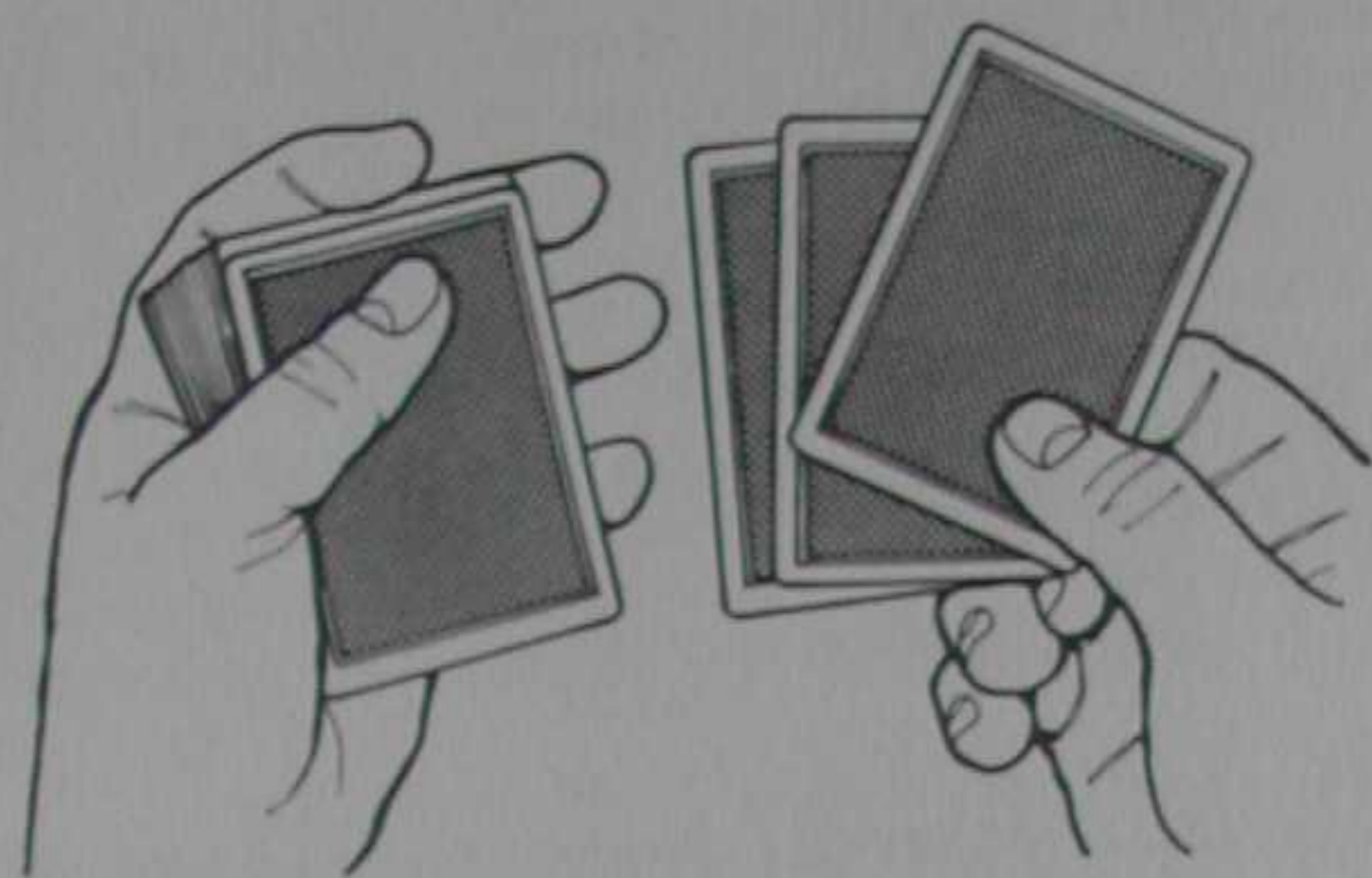
This technical rehandling of Marlo's "Bluff Ace Assembly" (*Ireland's 1955 Yearbook*) showcases Steve's ability to create good magic that is easy to do, and also introduces his refinements of several little-used sleights.

Moveless Bold Substitution: Spread through the deck and remove the four Aces. Turn the deck face down so it is in dealing position in the left hand. Arrange the Aces, when they are held face up, so that the Ace of Spades is at the rear. Flip the Aces face down on top of the deck. Flip the top card, the Ace of Spades, face up, letting it fall back onto the deck. This variation of Marlo's Bold Substitution (*Marlo Magazine* Vol.2, 1977) eliminates the breaks and fiddling that were earlier required. This handling is so simple that it could be done, literally, by anyone—even someone who cannot hold a break.

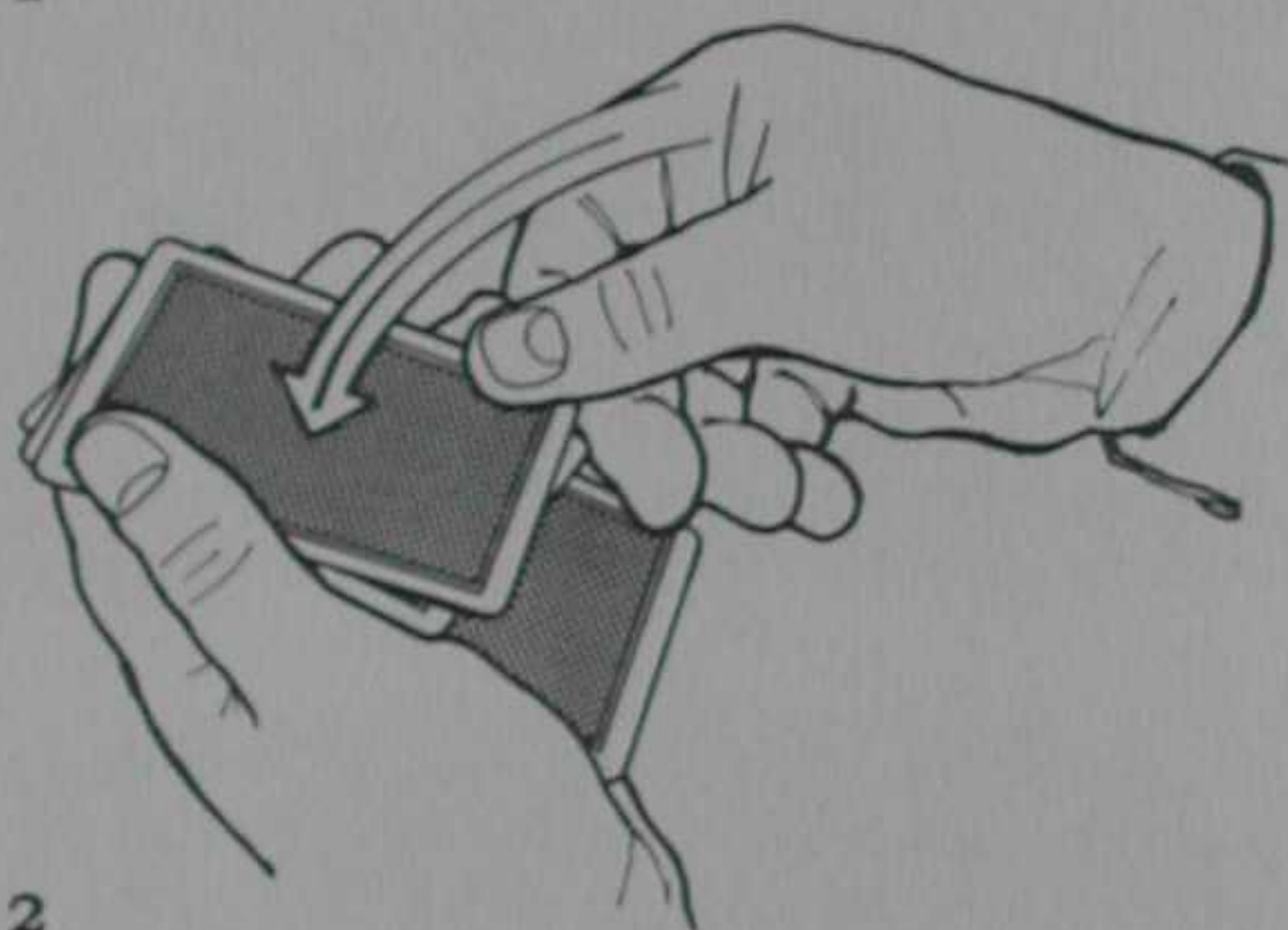
First, the left fingertips press lightly against the right long side of the deck, beveling it to the left. This creates a sharp single-card edge at the left long side of the Ace of Spades. Second, the right hand, without any hesitation, picks off a block of cards of any small number greater than three in Biddle Grip. The minimum would be the face-up Ace of Spades and three face-down cards beneath it; the maximum should be six face-down cards. The important thing is that the right hand plucks the packet from the top of the deck without pausing for even an instant. That might create suspicion. Your right hand is supposedly holding only the Ace of Spades, and because the cards have been beveled to the left, the single-edge appearance of the Spades' left long side reinforces this nicely. The right fingers are not, incidentally, bunched together at the outer end of the packet in any odd way.

The Layout: The left hand immediately moves forward and thumbs three face-down cards off the top of the deck and onto the table in a pile. The left hand retracts and the right hand places its card(s) back on top. Both hands now move forward to the three face-down cards, the left hand turning palm down in the process. Place the right first finger on the back of the top card and slide it about six inches to the right. Place the left first finger on the back of the second card and slide it about six inches to the left. The third card remains in the center. Note the nice motivation Steve has used here: the right hand's excuse for returning the Ace of Spades to the top of the packet is so that it can freely slide a card.

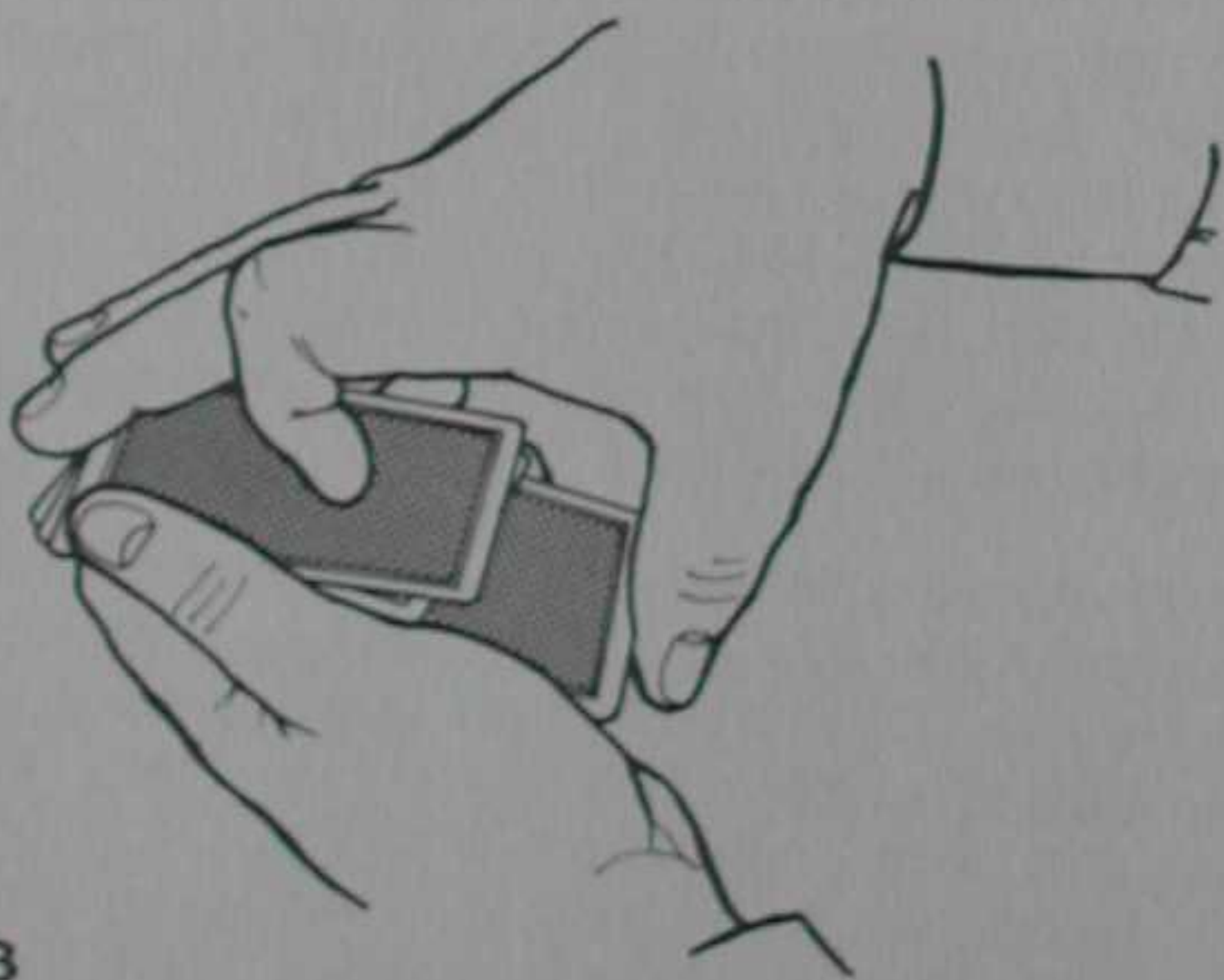
Once you have created the face-down row of three cards, turn both hands palm up and move them inward. Flip the Ace of Spades face down, letting it fall back onto the deck. Immediately deal it off, taking it with the right hand and placing it on the table inward of the row of three to create Vernon's T-formation.



1



2



3

third fingertips to pull the lowermost card inward a bit. After the right hand has displayed these cards for a moment, it returns to the deck and the three cards are grasped elevated above the deck between the left thumb and fingertips as before. This time, however, a card will be subtracted from the packet rather than added. So, the right hand arches over the packet, and this time the right thumb lands on the inner end of the lowermost card of the three which are elevated (which should be slightly

Spread off the top three cards without reversing their order and take them with the right hand, slightly fanned, by their inner right corners, thumb above and first and second fingertips beneath. The hand moves away with these cards in a gesture as you say, "I'll place three cards on each of the Aces." At the same time, the left thumb slides the top card of the deck inward just a bit (fig.1). The right hand moves to the left and lowers its three cards so they can be gripped by the left thumb and fingers, which square them, elevated above the deck (fig.2). Note that even though the three cards are held above the deck, their long sides are concealed by the base of the thumb and fingertips.

The right hand immediately arches over the packet to complete the squaring process, its fingers at the outer end of the three elevated cards, its thumb at the inner end of the injogged card on top of the deck (fig.3). As you square the ends of the three elevated cards, the thumb lifts upward on the injogged card and pulls it forward in line with the three upper cards. Once the packet is finally squared, the right hand lifts it off the deck in Biddle Grip and turns palm up to flash the indifferent card on the face. Turn the right hand palm down and place the cards on top of the Ace of Spades (the inner face-down card).

Spread off three more face-down cards and take them, as before (fig.1), again in the right hand. This time, use your right second and/or

injogged because of the way they were fanned initially) (fig.4). As the right thumb and fingers square the elevated cards, the thumb pushes the lowermost of the three downward onto the deck. The right hand then lifts the remaining two cards, squared, in Biddle Grip and turns palm up to flash the indifferent card on the face. Turn the right hand palm down and lower this two-card packet onto the face-down card in the horizontal row that's at the extreme right.

Now, simulating the actions already used (which appear identical, but have accomplished two *different* secret activities), genuinely place three cards on each of the two remaining supposed Aces. Three cards are placed on the face-down card in the center of the horizontal row, and three more are placed on the card at the extreme left end of the row.

Place the deck aside. It appears as if you have now placed the four Aces on the table and then put three indifferent cards on top of each one.

The Assembly: Pick up the leader packet and flip it face up into left-hand dealing position. Thumb off the Ace of Spades from the face and take it with your right hand for a moment to gesture. This flashes the indifferent card second from the face. Replace the Spade on the face of the packet, turn it face down, and replace it on the table.

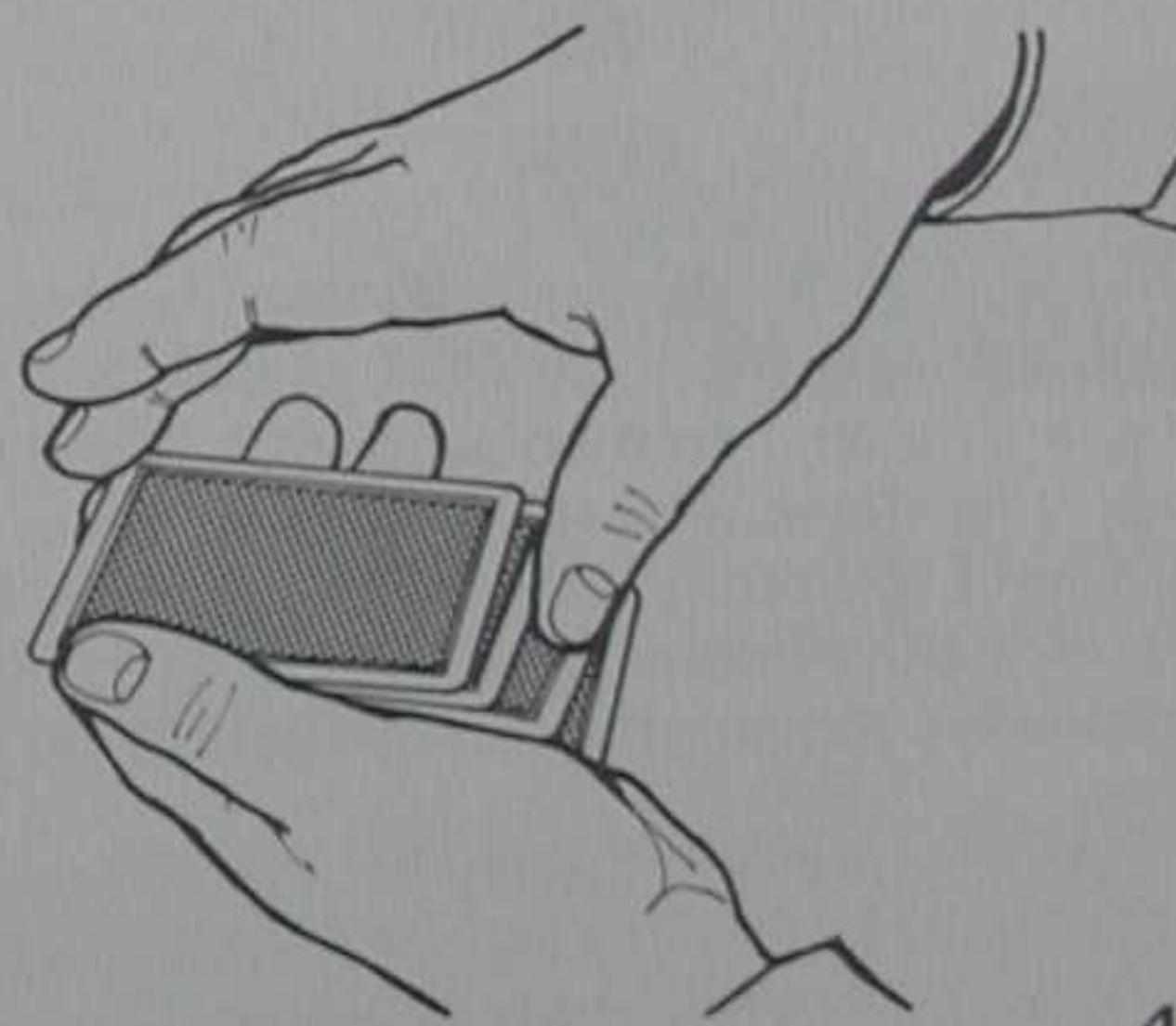
The next hand motions (or magical gestures) are going to be made each time an Ace is being made to magically cross into the leader packet. Place your palm-down right hand over the leader packet and your palm-down left hand over the packet at the left end of the row. Pause for a moment, then lift your hands and turn them palm up.

Pick up the packet on the left and stud deal the cards to the table one at a time, face up, to display four indifferent cards, the Ace having apparently vanished.

Pick up the leader packet, turn it face up into left-hand dealing position. and spread off the first two cards—two Aces and an indifferent card will be seen. Square the packet, turn it face down, and return it to the leader position on the table.

Execute the magical gesture a second time, your palm-down left hand over the center face-down packet, your palm-down right hand over the leader packet. Afterward, pick up the center packet and stud deal the cards to the table, face up, to reveal that the second Ace has vanished.

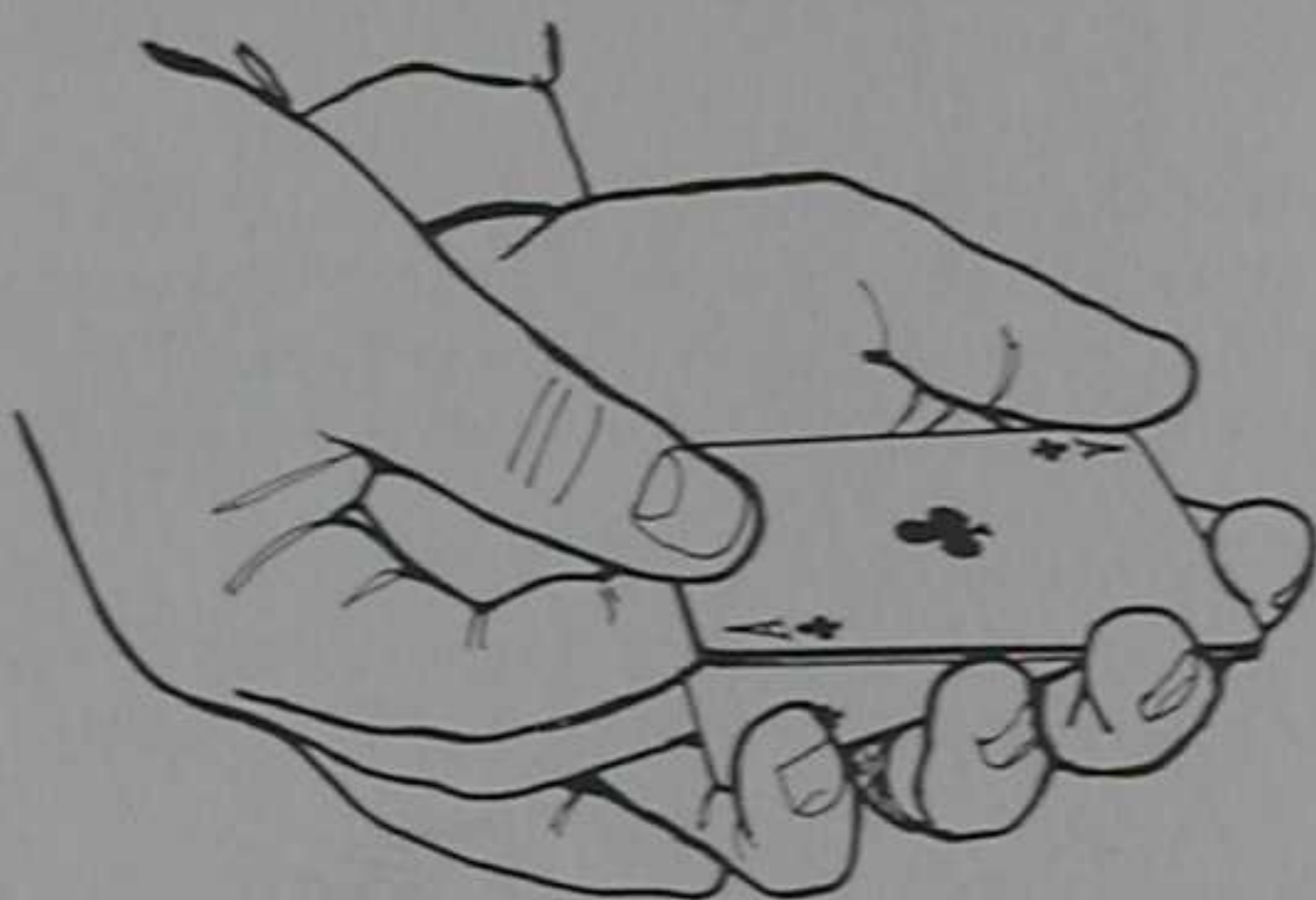
Pick up the leader packet, turn it face up into your left hand, and spread off three cards to display three Aces and an indifferent card. After a moment, return the cards



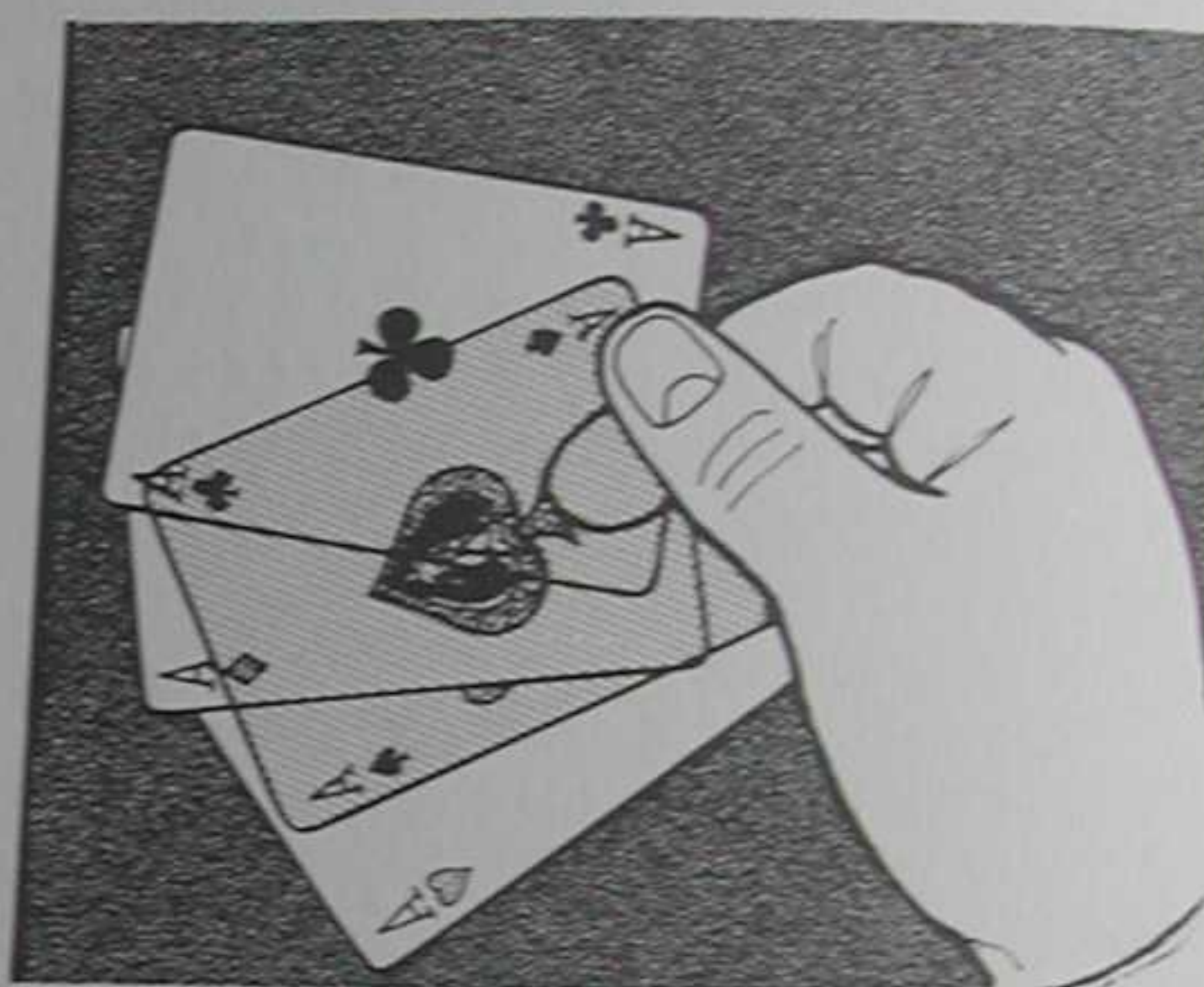
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to the face of the packet, square it, and turn it face down. The packet remains face down in the left hand for the moment.

Say, "It happens very quickly this time. If I just snap my fingers, the third Ace has traveled across." Snap your right fingers. Show the leader packet to contain four Aces in the following manner. Thumb over the first card and take it with your right hand in Biddle Grip. Lift the card off the packet and turn your right hand palm up to display one of the Aces. Turn your hand palm down and place, or drop, that card onto the table. Repeat twice more, showing the second and third Aces one at a time and dropping them onto the table, on top of the first Ace. This leaves a double card in your left hand: an indifferent card on top of the Ace of Spades.



5



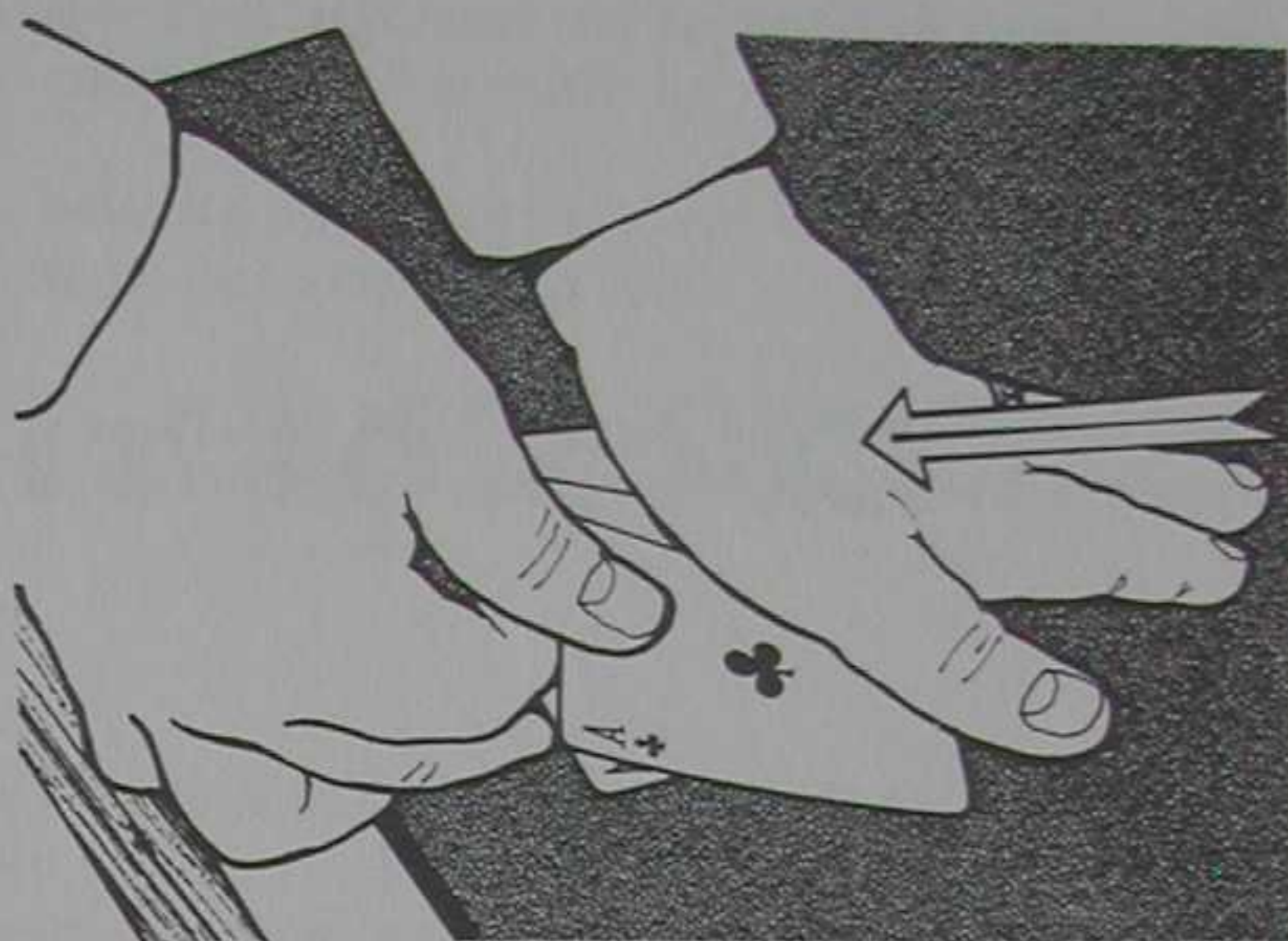
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Say, "All of the Aces except the Ace of Spades have traveled across." Your right hand takes the double card in Biddle Grip and turns palm up to flash the face of the Ace of Spades. Immediately say, "I want you to place your hand over these cards like this." To demonstrate, your right hand turns palm down and drops the double card on top of the other three Aces. It immediately moves forward to about six inches over the face-down packet on the extreme right. This demonstrative gesture gives you an excuse for placing the Ace of Spades on the table.

Move your hand away so the spectator can follow your instructions, saying, "And the instant I place the Ace of Spades on those cards, I want you to slam your hand down on top of it." Your right hand returns to the tabled Ace packet, lifts off the top card, and slips it beneath the spectators hand on top of the face-down packet. His hand will immediately drop onto the cards.

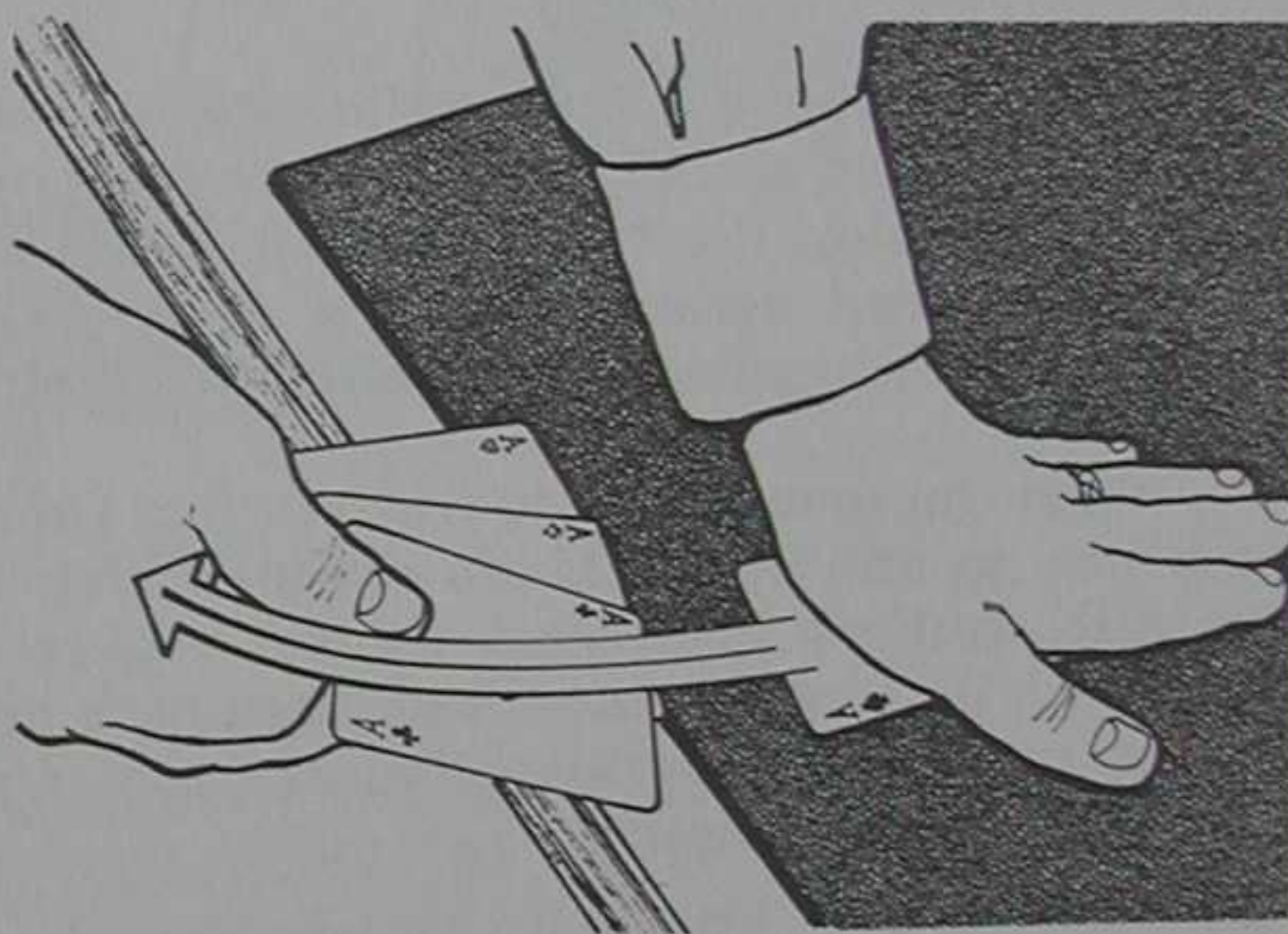
Pick up the Ace packet with your right hand and turn it face up, placing it into dealing position in the left hand. Here is Steve's handling of a forgotten sleight of Clayton Rawson's, made all the more wonderful through its application in this context. Your left little finger secretly pulls down the inner right corner of the lowermost card, the Ace of Spades. Steve turns his left hand so the right long side of the packet is downward, and the face of the top card is to right, when doing the pulldown—this renders it invisible from all angles.

Turn your right hand palm up and insert your right first fingertip into the break. The right thumb moves onto the face of the packet above the first finger, and the second finger moves beneath the pulled-down Ace of Spades (fig.5). Gently fan the three uppermost Aces between the thumb and first finger, at the same time pulling slightly inward on the Ace of Spades. The fan will completely cover the Spade (fig.6 is an x-ray view). As you do this, say, "Somebody has the Ace of Spades, and it isn't me. I've got three Aces—he's got the Ace of Spades and three extra cards."



7

Lower your right hand until the back of the fan of Aces virtually touches the table, and it is comfortably in front of you. Continue, "What I'm going to try and do is, while he's holding the cards, to try and get the Ace of Spades out of there." Move your left hand, held palm down, fingers loosely together, over his hand and ask him, "Can you feel anything?" When he says, "no," draw your left hand inward, keeping it low over the table. It should move in a straight line to directly over the fan of Aces held by the right hand (fig.7). The instant the left hand covers the fan, the right second finger releases the Ace of Spades and the right hand draws the other Aces out from beneath the left hand leaving the Spade behind (fig.8).



8

Pause for a beat, then lift your left hand revealing the Ace of Spades and say, "Well, you're not feeling very good today because here's the Ace of Spades. Look in your packet." He will, and find only indifferent cards. The appearance of the Ace of Spades is not only easy to do, it's also shocking. It will elicit the kind of gasps you crave from the audience.

LUCK OF THE DRAUN

Sometimes this is Aces, if you're lucky. You'll be lucky about ninety-percent of the time. The other ten percent this will be lucky Sixes, or Tens, or whatever cards chance positions to your advantage in the deck, as you'll see. Whatever their identities, the four of a kind will be produced in different ways from a borrowed, shuffled deck.

Steve sets this up while performing an earlier effect. During a sandwich trick, for example, he will secretly cull the four Aces to beneath the face card of the deck while openly removing the two black Jacks required for that trick. He also inserts an indifferent card between the first and second Aces, counting from the face. The balance of the sandwich trick will not disturb the five-card group.

When the time comes to perform this routine, hand the deck to the spectator and ask him to shuffle it. Marlo observed that most people, when confronted with the need to shuffle a deck when no soft surface is available on the table, will Overhand Shuffle. Or, the spectator will attempt a poor Riffle Shuffle on the table. In both cases, the five-card group will most likely remain together, though lost somewhere in the deck after the shuffle.

Setting the Pre-Culled Aces

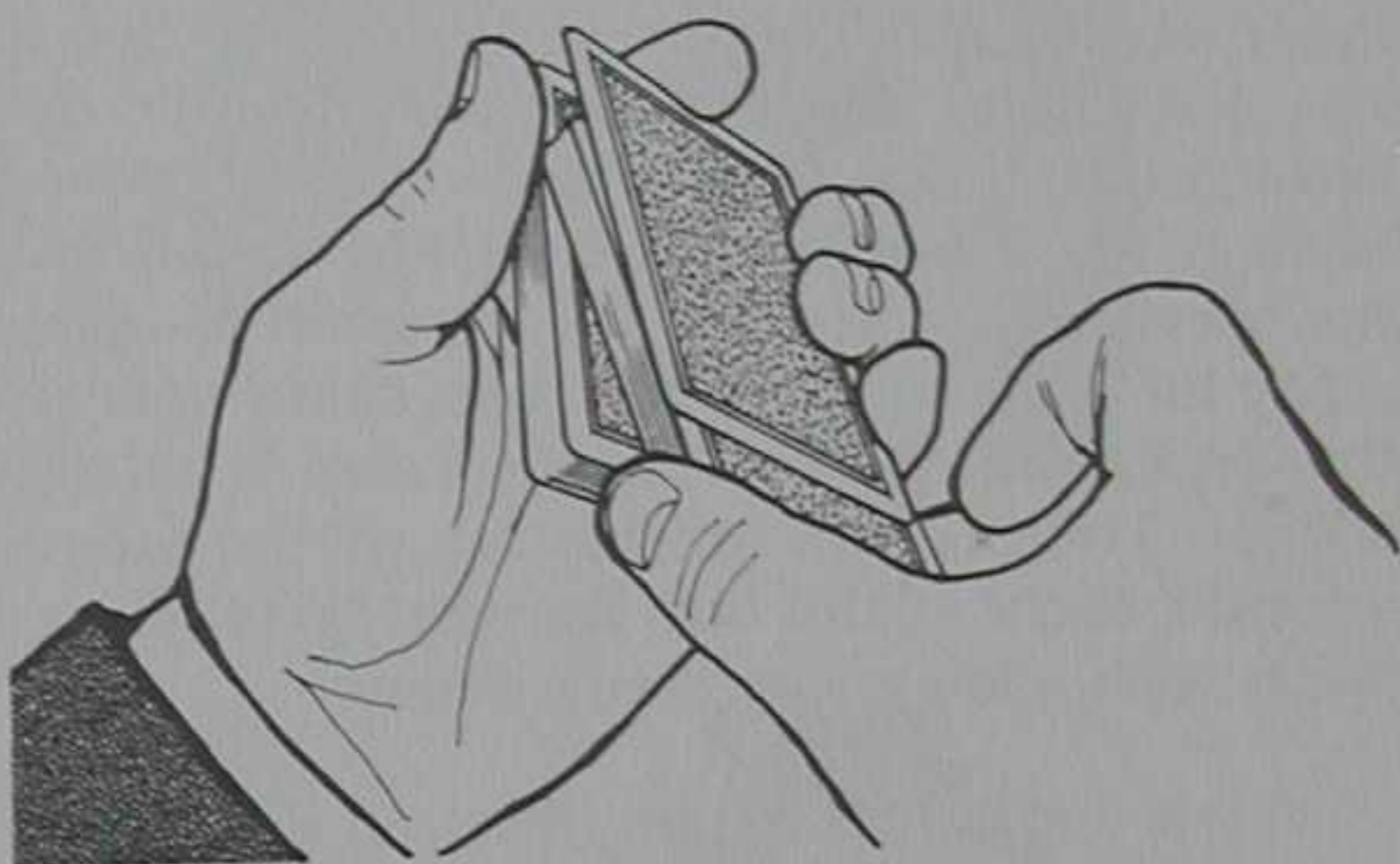
Take the deck from the spectator and spread it between your hands with the faces toward you and the backs toward the audience. Say that you are going to remove a prediction card as you begin rapidly spreading through the deck until you locate the Aces. Split the spread so the five-card setup is at the rear of the right-hand cards. The right hand turns palm down and allows the uppermost Ace to slide off the spread and onto the table, face down. The cards in the right hand are then placed *behind* the cards in the left hand, bringing the rest of the setup to the rear (or what will be the top when the cards are turned face down). Set up, from the top down: Ace, Ace, indifferent card, Ace.

Turn the deck face down. The Ace on top must be brought to the center. This is done with a Slip Cut sometimes associated with John Scarne. The left fingertips are curled onto the back of the top card. The right hand grasps the upper half of the deck at the inner end (Hindu Shuffle position). While the left fingers retain the top card (fig. 1), the upper half is pulled inward (like a Hindu Shuffle), out from beneath the Ace. The left fingertips hold the Ace until it has cleared the right-hand cards. During this, your left pinky moves under the Ace, which is pressed against the lower half of

the deck. The cards in the right hand are then replaced on top of the deck. The fourth Ace is now in the center with a left pinky break beneath it.

While you are executing the Slip Cut, ask the spectator to turn over the prediction card that you have placed face down on the table to reveal an Ace.

Another possibility is that the spectator, in his shuffling, will leave the five-card group *mostly* intact. For example, the first two Aces and indifferent card between them will be in one part of the deck, and the other two Aces may be in another. In this case you would simply deal with whichever group you ran across first, either cutting the deck, or inserting an indifferent card between the third and fourth Aces (if this is the first pair you come to), and then cutting those to the rear. After that, you would spread until you arrived at the next Ace, upjog it, then spread past the indifferent card and obtain a break beneath the next Ace. Square the deck, strip out the upjogged card, and place it face down on the table. Once you are familiar with the position you must get to, dealing with the various permutations is quite simple.



1

If the spectator *does* succeed in completely scattering the Aces, then Steve performs his version of Marlo's Quick Cull (from "The Quick Cull Miracle," *The Unexpected Card Book*, 1974) to rapidly set a different four of a kind in position for the routine.

The Quick Cull and Setting of Four Mates

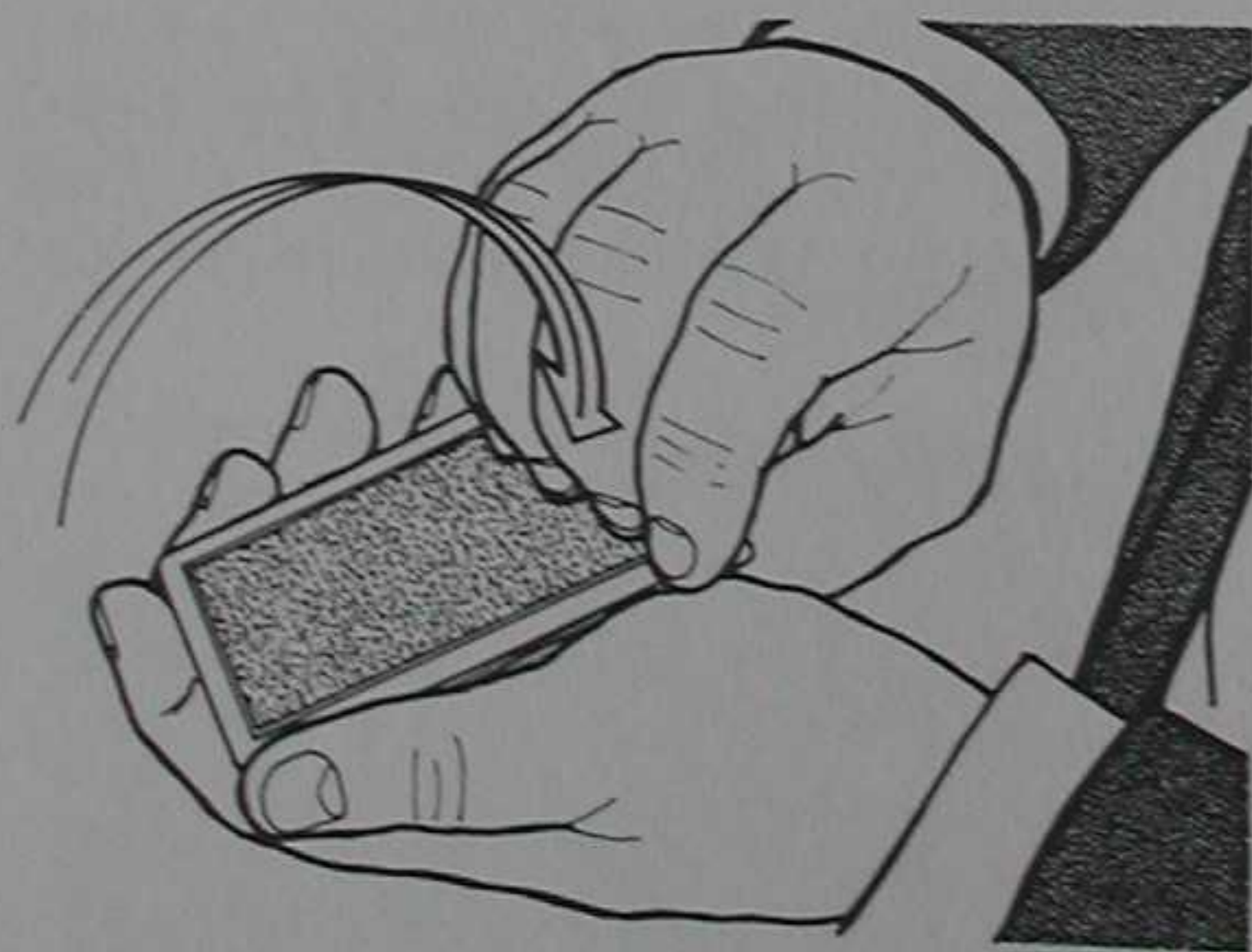
Begin spreading the deck between your hands. As before, the faces are toward you and the backs are toward the audience. Look for a pair of mates or, even better, a pair of mates with an indifferent card between them. When you locate a pair (and there will *always* be one) slip an indifferent card between them if one is not there already. To expeditiously slip that indifferent card between the mates, place your left thumb onto the indifferent card directly above (to the right of) the uppermost mate. Move your right fingertips up against the back side of the uppermost mate. Separate your hands, your left thumb pulling the indifferent card onto the face of the second mate, while your right fingertips pull the first mate along with the cards in the right hand.

Bring your hands together again. Your left thumb immediately shoves over the two cards on the face of its half—an indifferent card and, beneath it, the second mate. These are taken beneath the mate at the rear of the cards in the right hand. This sandwiches the indifferent card between the two mates. Cut the deck, transferring

the mate sandwich to the rear (or top). Immediately continue spreading through the deck, looking for the third mate. Once it is found, upjog it. Continue spreading the cards, looking for the fourth mate. When you find it, obtain a left pinky break behind it and square the deck. Hold the deck with your left hand for a moment, allowing your right hand to remove the upjogged card and place it on the table, face down.

There may be an adjustment necessary if the fourth mate is too close to either the top or bottom of the deck. If that is the case, there are two contingencies: 1) If the card is closer to the face, or 2) if the card is closer to the rear. If you have the first situation, your right hand grasps the inner end of the deck in Hindu Shuffle position. Actually, only a small group of cards beneath the left pinky break is gripped at the inner end. These are pulled downward, free of the deck, and then placed on the face. The left pinky remains inserted in the deck, directly beneath the fourth mate, throughout. The fourth mate should now be centralized with a left pinky break beneath it. If you have the second situation, your right hand grasps the cards above the break in Biddle Grip (all the while keeping the face of the deck tilted toward you), ready for a Swing Cut. The right first finger peels a small group of cards off the face of the deck, and the right second and third fingers swing out all the cards up to the break. These cards are placed on the face of the deck, with the left pinky darting beneath them at the last moment to obtain a new break. This centralizes the fourth mate, with a left pinky break beneath it.

A few additional notes. First, if, during the initial spread, you find two mates with two indifferent cards between them, slip one of the indifferents onto the face of the lower half of the deck and cut at that point. (You can now take advantage of a pair of



2

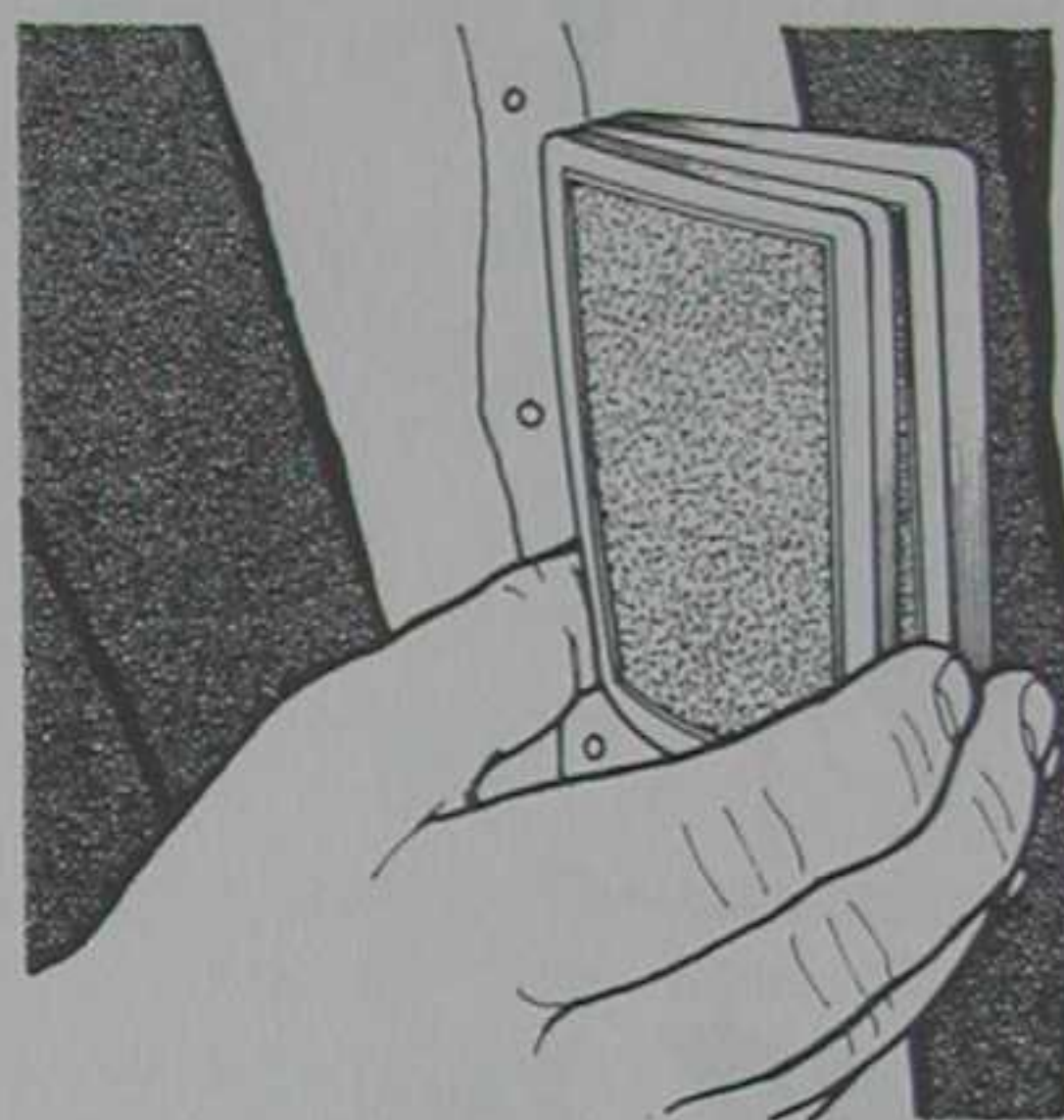
mates whether you find them together, with one indifferent card between them, or with two indifferent cards between them.) Second, after you have upjogged the third mate, the supposed reason you are continuing to spread through the deck is because you have not made up your mind that the upjogged card will, in fact, be the prediction. Act as if you're unsure. This gives you the reason you need for continuing to spread through the cards and locate the fourth mate.

Whatever cull is required, the spectator is asked to turn the prediction card face up before you produce the three remaining Aces.

Lower your hands to normal position (remember, all of the preceding occurs with the deck tilted toward you). Your right hand, holding the upper half of the deck in Biddle Grip, outjogs it a quarter of an inch. It immediately moves forward and grasps the outer end of the deck, thumb on the face and fingers wrapped around the end onto the back. Lift the deck out of your left hand and rotate it end over end (fig. 2). Lower the deck back into left-hand dealing position. Your right hand immediately

arches over the deck back into Biddle Grip. The right thumb presses down on the injogged lower half of the deck and pushes it square as you obtain a left pinky break above it.

The First Revelation: This is Steve's handling of a Noel Stanton sleight first described in *The Gen*. The right hand now shifts position and regrips the deck at the inner end, thumb at the left corner, second finger at the right corner (taking over the pinky break). Lift the deck out of your left hand and turn it so the face is toward the audience.



3

Ask the spectator to turn over the prediction. At the same time, your right first finger reaches to the right long side of the upper half of the deck, just beside your second fingertip, and buckles it back. Your first fingertip must contact the back of the Ace in the center of the deck (fig.3).

By simultaneously pushing to the right with the first finger, and relaxing the buckle, the Ace is pivoted partially out of the deck (fig.4). This requires a very light touch and some practice.



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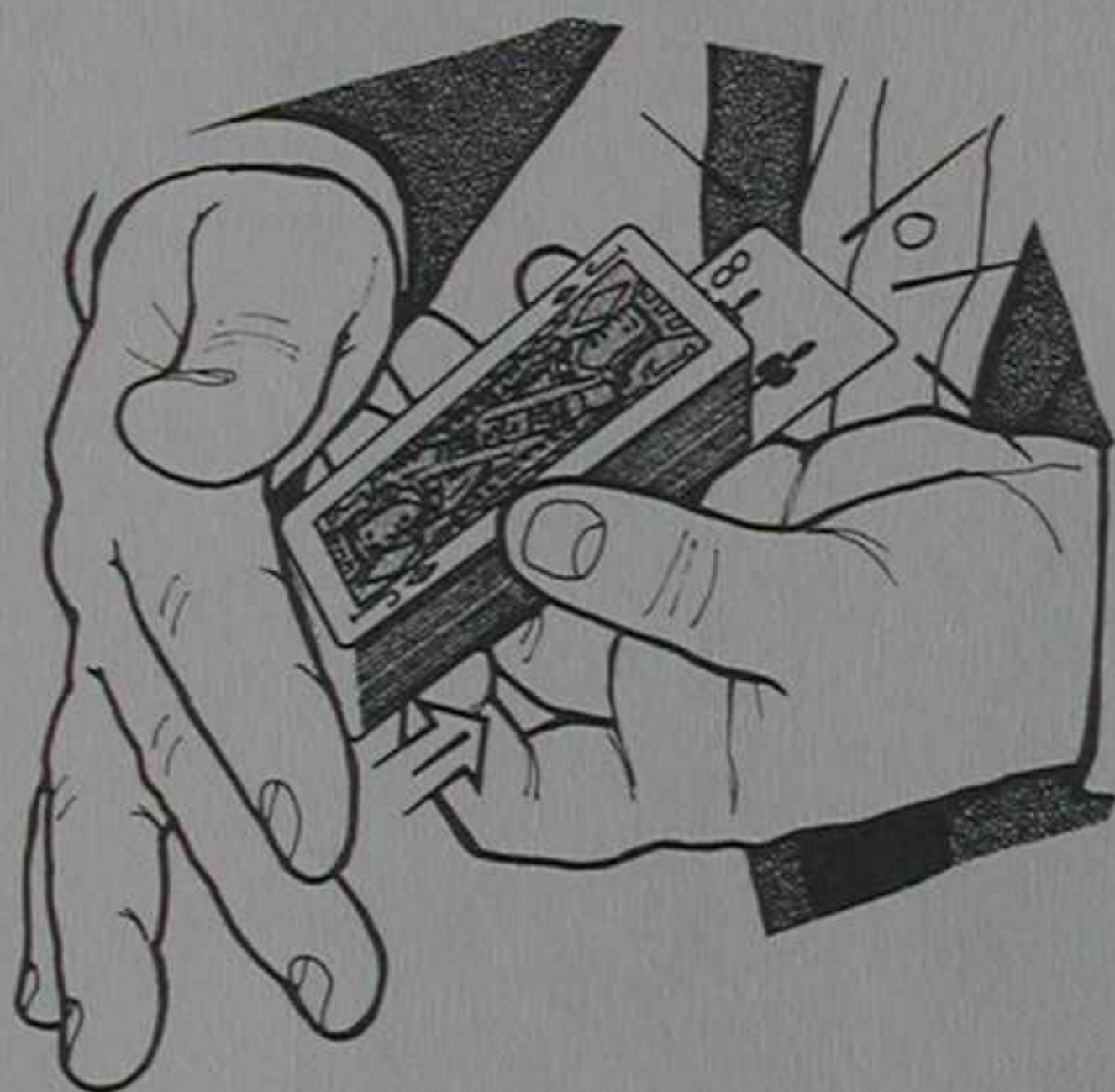
Lower your right hand, turning it palm down so the back of the deck is exposed to the audience. This gives the spectators plenty of time to see that the Ace is really in the center of the deck. Your left hand pulls the protruding Ace out of the deck and turns it face up, placing it onto the table.

The Second Revelation: Place the deck, face down, into your left hand. At the same time, your right thumb injogs the top card slightly in preparation for the "Spooky Revelation" described elsewhere in this book. Perform the sleight, making the third Ace mysteriously rise to an upright position. Your right hand takes the Ace and tosses it face up on the table with the others.

The Third Revelation: This is a previously unpublished Ed Marlo finesse of "The Changing Card" (see p.168, *The Royal Road to Card Magic*, Hugard and Braue, 1948). The little touches Marlo has applied here make an enormous improvement in the deceptive quality of this well-known change. Turn the deck face up and raise it to the left fingertips in Charlier Cut position. Tilt the left hand forward so the face of the



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deck is angled toward the audience quite a bit. At the same time, your right hand bevels the deck inward (fig.5).

Turn your right hand palm toward you and use it to cover the outer end of the deck. Under this shade, your left first finger reaches to the outer end of the deck and peels down the end of the top card. Push it upward/inward, so it rises toward you, visible to the audience at the inner end of the deck (fig.6). At the same time, wiggle the right fingers in a magical gesture.

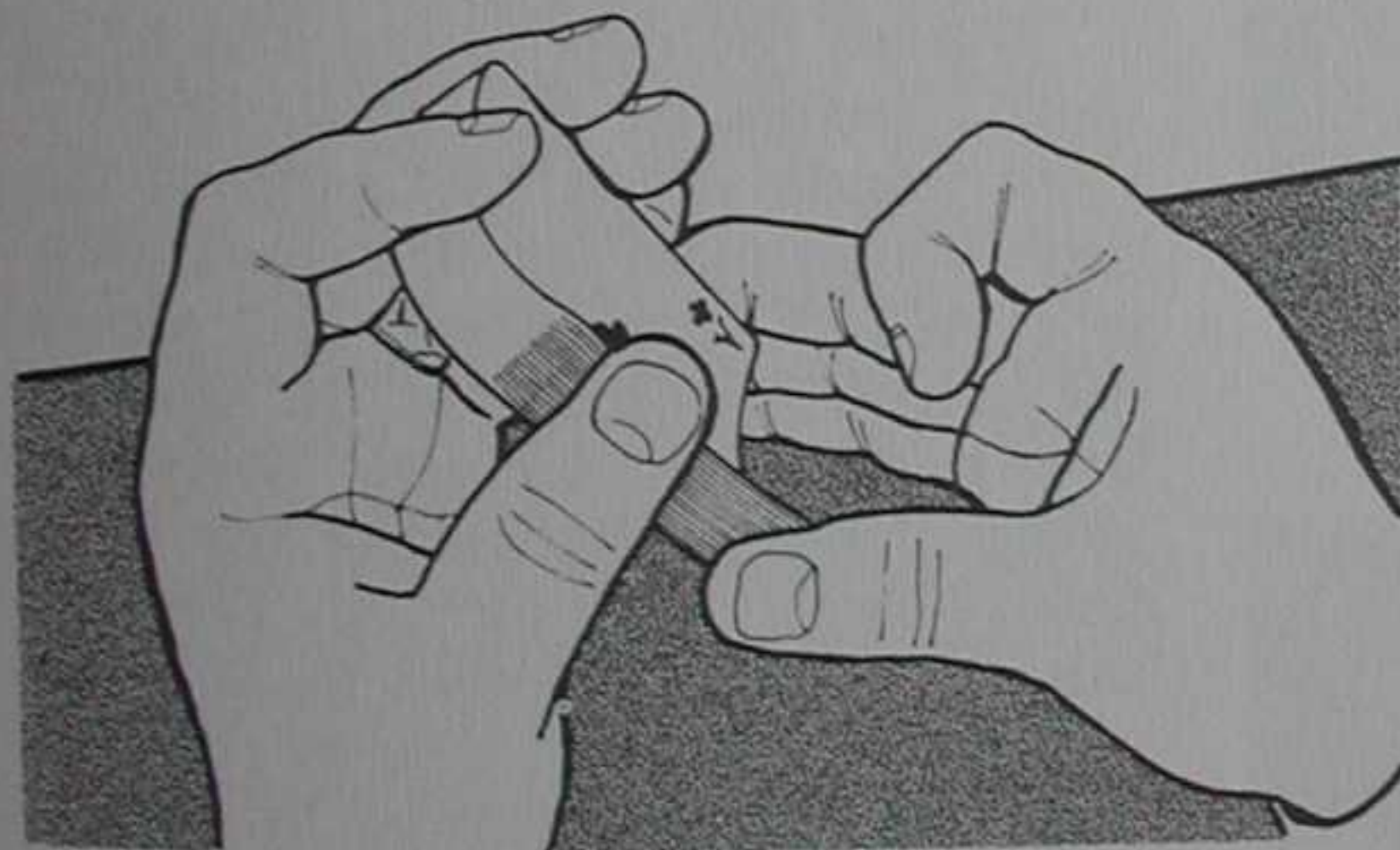
When the indifferent card is injogged about an inch to an inch and a half, the left first finger immediately returns to the outer end of the deck and peels down the end of the second card (the fourth Ace or mate). The right hand now glides inward and, the moment it passes over the injogged indifferent card, the left first finger pushes up the second card (fig.7). The instant the two cards are aligned, the right hand grasps their extreme upper edges (so a good view is given to the audience because this is the moment when they first see the change) between thumb, at the rear, and first and second fingers, on the face. Pull the double card inward until it is clear of everything else and then lay it squarely on the face of the deck.

Thumb off the final Ace/mate and take it with your right hand. Turn your left hand palm down as the card moves away from the deck so the indifferent card seen a moment earlier in the change is not revealed.

THE MOST CONVINCING TOPSY-TURVY ACES

The title of this trick is reminiscent of the many mail-order catalogues which flood our homes these days which advertise every item as "The Best Flashlight," "The Quickest Calculator," etc. If one were to describe this in such a catalogue, it would be "The Most Convincing Topsy-Turvy Aces." Truly, because it is. The plot is Ed Marlo's, and his first method appeared in *The Patented Shuffle* in 1964. Since then many cardmen have produced versions, most relying on Push-Through or Zarrow Shuffles. Steve's handling uses neither, and adds several face-up/face-down convincers at key points that add greatly to the mixed-up deck illusion.

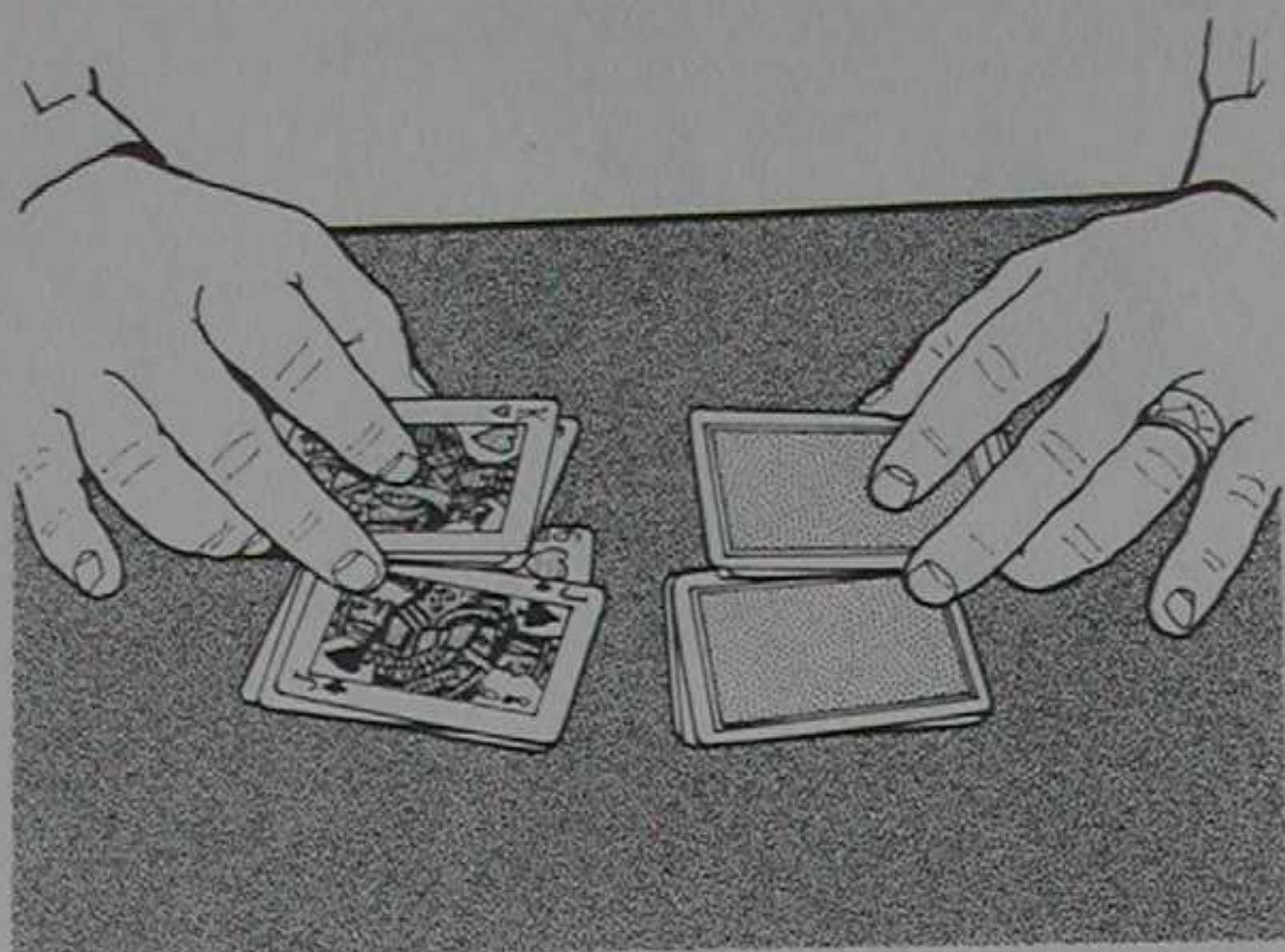
Begin by turning the deck face up and giving it a longitudinal concave bridge (fig.1). Next, remove the four Aces and say, "Sometimes when certain card players finish a game of poker, they'll cut high card to see who gets the money. If you want to



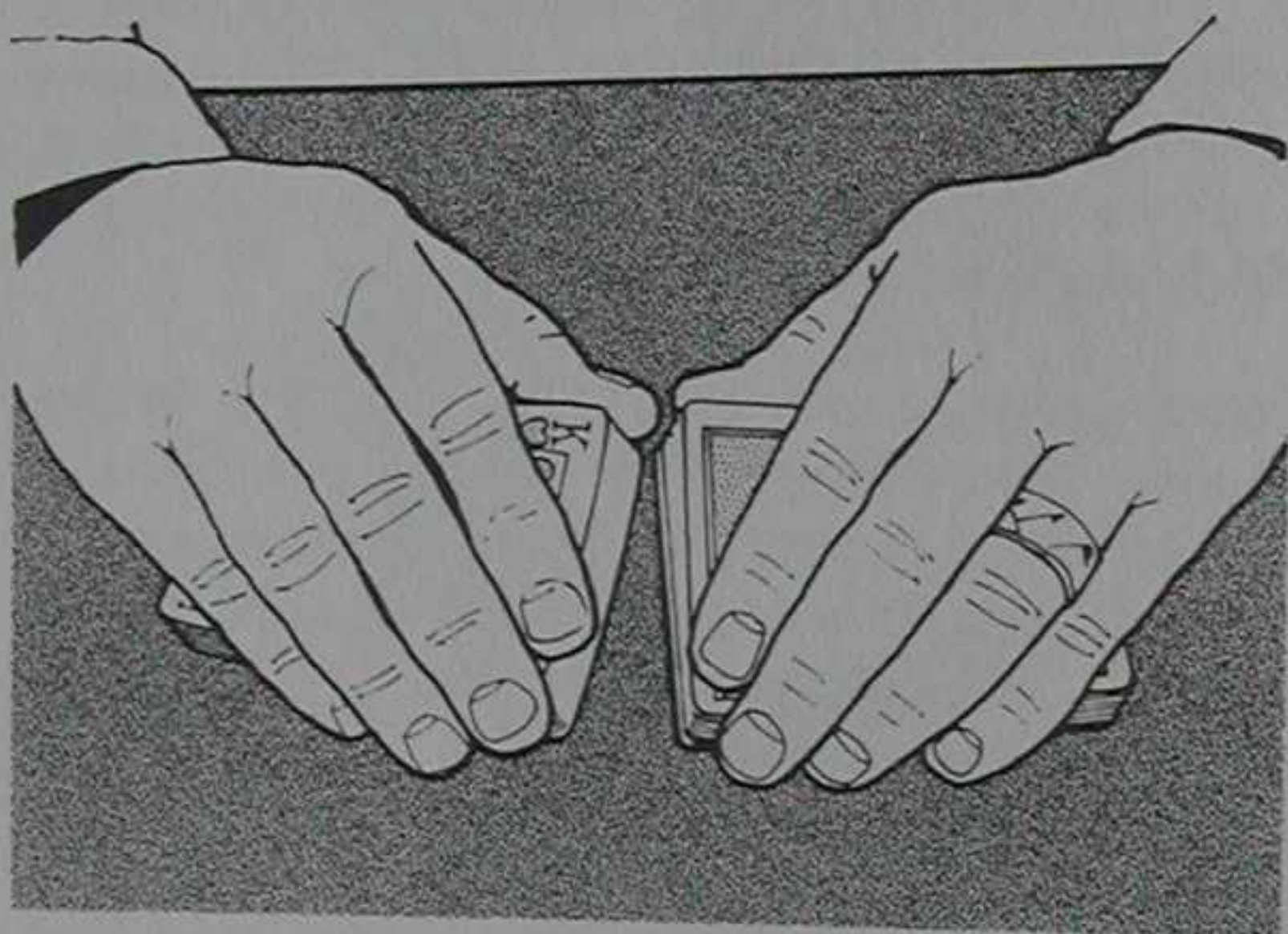
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know how they do it—they cheat. I've got four Aces here that I'm putting in different parts of the deck. They'll often mark the cards, but not on the back like you might think" During all of that patter, square the deck and place it face **up** on the table in front of you in Riffle Shuffle position. Execute The Tabled Multiple Shift described earlier in this book, inserting the Aces (face up in this case) into different parts of the deck. Continue with the Multiple Shift, controlling the Aces to the rear of the deck. Since the deck is face up here, the handling of the final

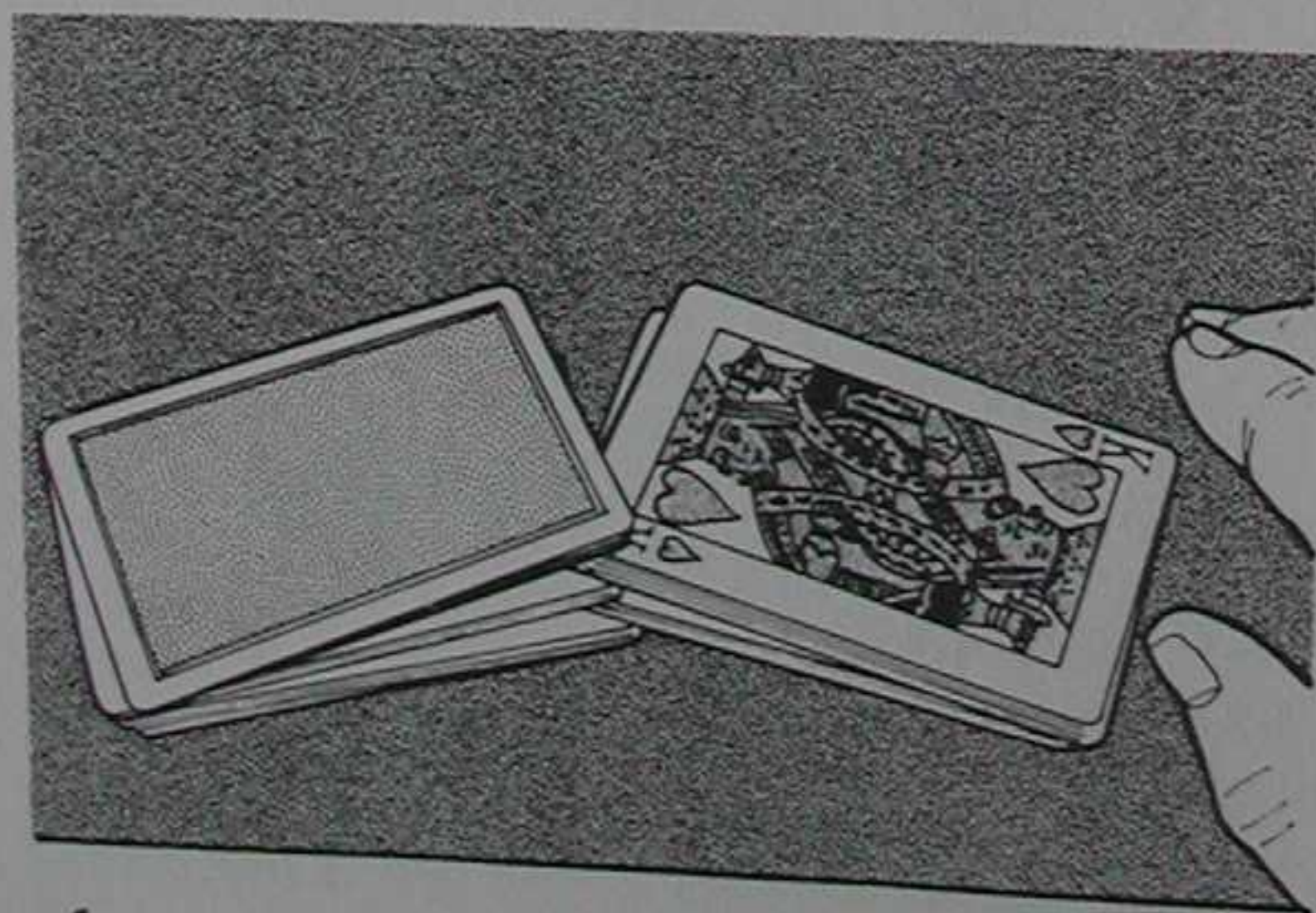
cut changes slightly from the previous description. When the right hand withdraws all the cards from between the Aces, and the cards which remain in the left hand collapse onto the table, the right-hand cards cannot simply be dropped on top. The face card of the deck has been brought back to the face. So, the right hand circles over the deck and the *left* thumb and fingers pull a small batch of cards off the face of the right-hand packet. These drop onto the cards on the table. This can be repeated again if you like, and *then* the cards which remain in the right hand are dropped on top of all (a running cut).



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The First Shuffle: Pick up the deck and continue, turning the edges of the cards toward the audience as you say, ". . . they mark them on the ends or the sides, like this, so that they can see what they need if they're trying to cut to the cards." Table the deck in Riffle Shuffle Position, ready for Marlo's Spade Shuffle (p.44 of *Marlo in Spades*, 1947). Say, "Now, I'm going to try to do that, but I'm going to make it harder for myself because there are no marks on these cards, and secondly, I'm going to shuffle these cards face up and face down which makes this a lot harder." Cut off the upper half of the deck with your right hand, then flip the lower half face down with your left hand. Your right hand then lifts the face-up half. Both hands now dribble the cards to the table to display that they truly face in opposite directions (fig.2). This also sets up a false face-up/face-down display later on.

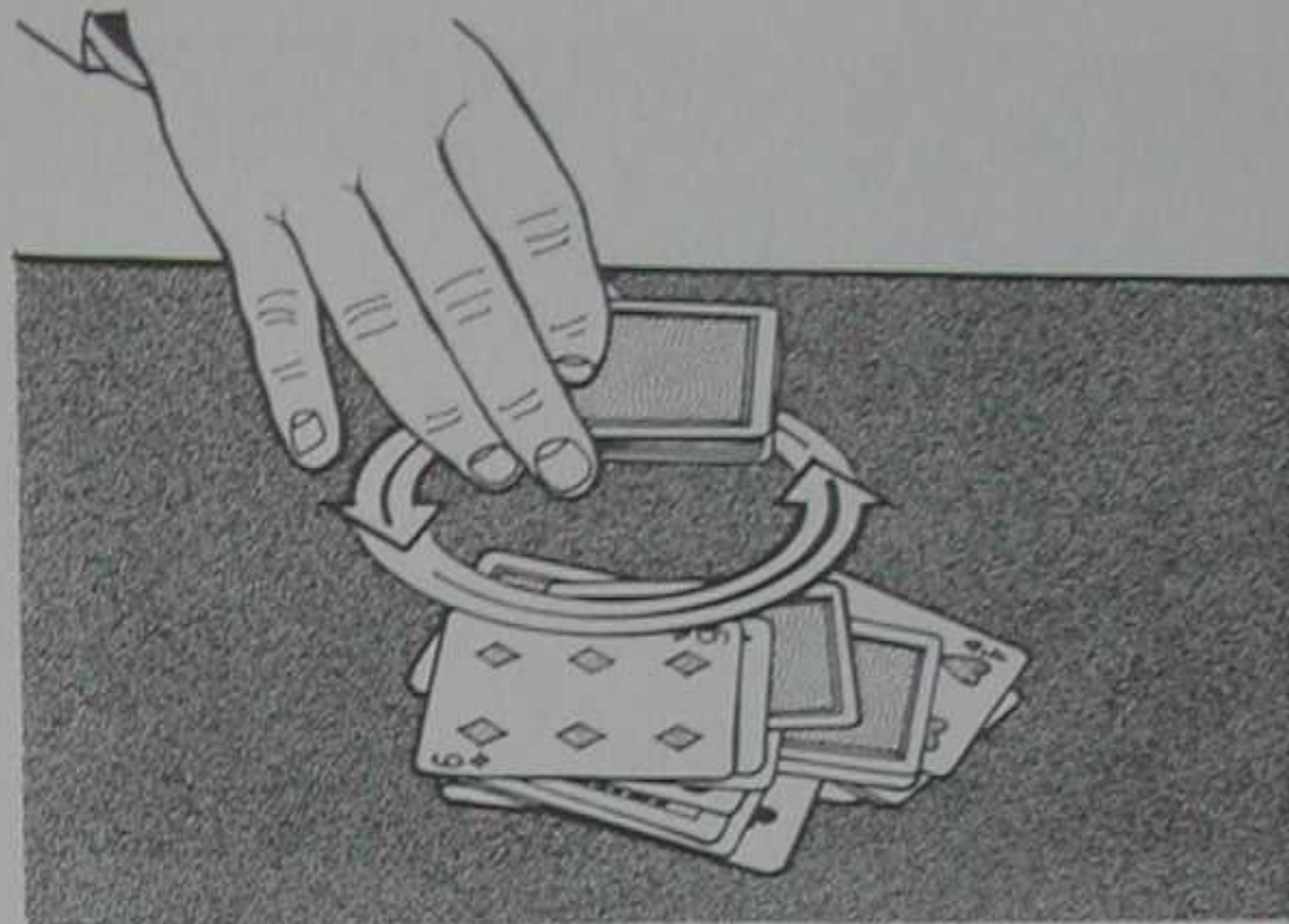
Square the two halves and bring them together for the Spade Shuffle. Your hands grasp the ends of the deck which meet so that the shuffle is "closed," i.e., the center area where the cards fall together is blocked from audience view (fig.3). Begin the shuffle by allowing half of the face-down cards to riffle off the left thumb. This is followed by allowing half of the face-up cards to riffle off the right thumb, followed by riffling off the balance of the face-down cards in the left hand **except for the four Aces on top**, followed by riffling off the balance of face-up cards in the right hand, followed by dropping the four Aces on top of all (fig.4, in which the hands are removed for clarity). The blocked-off nature of packets is concealed from the audience by your fingertips.

Immediately cup your hands around the outer ends of the deck and shove the packets square. This is a natural action, one which many laymen use to overcome the binding of the cards as they're squared after the shuffle. Your fingers remain in front of the deck, continuing to shield the true condition of the cards from the audience as they are pushed together.

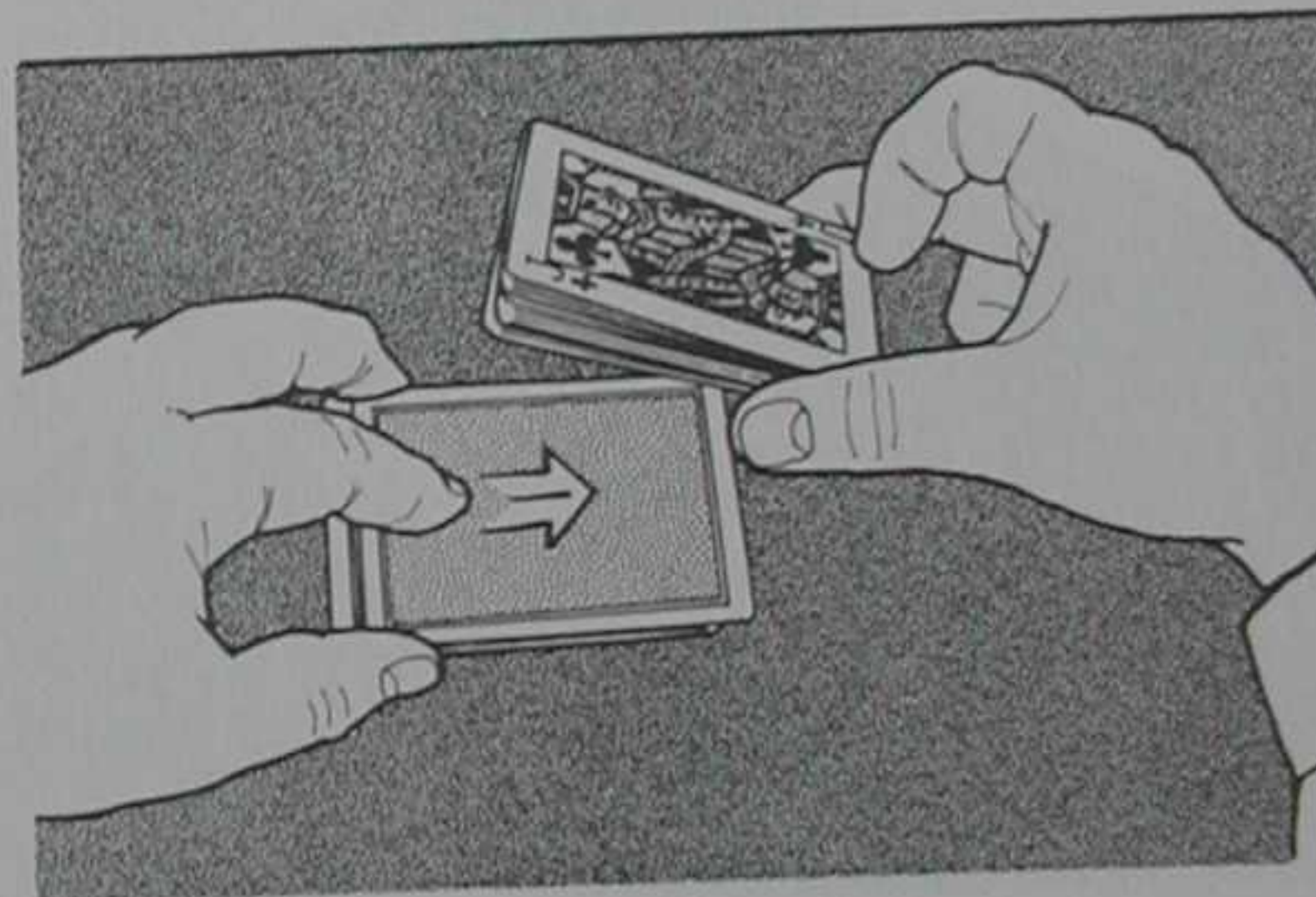
Say, "In spite of the fact that the deck is in this face-up face-down condition . . .," Your right hand grasps the deck, thumb at the inner long side, fingers at the outer, and lifts it about six inches. Dribble the cards back to the table, simultaneously moving your hand in a circular motion (fig.5). The resulting mess gives the appearance of a deck mixed fairly evenly face up and face down. Square the deck.

The First Ace: Continue, saying, ". . . I'm going to see if I can cut to the four Aces." The first Ace is produced during that sentence using a technique which Steve developed during the late fifties. Since that time, several other magicians have published similar ideas, most notably Ken Krenzel in his book *Card Classics* (1978). Steve's approach is quite different. Begin by cutting off about a quarter of the deck with your left hand. The amount of cards taken is determined by the fact that you want a face-up card to show on top of the cards which remain on the table. Your right hand lifts the balance of the deck and begins swinging it around in a counter-clockwise motion as if to cut it on top of the cards in your left hand.

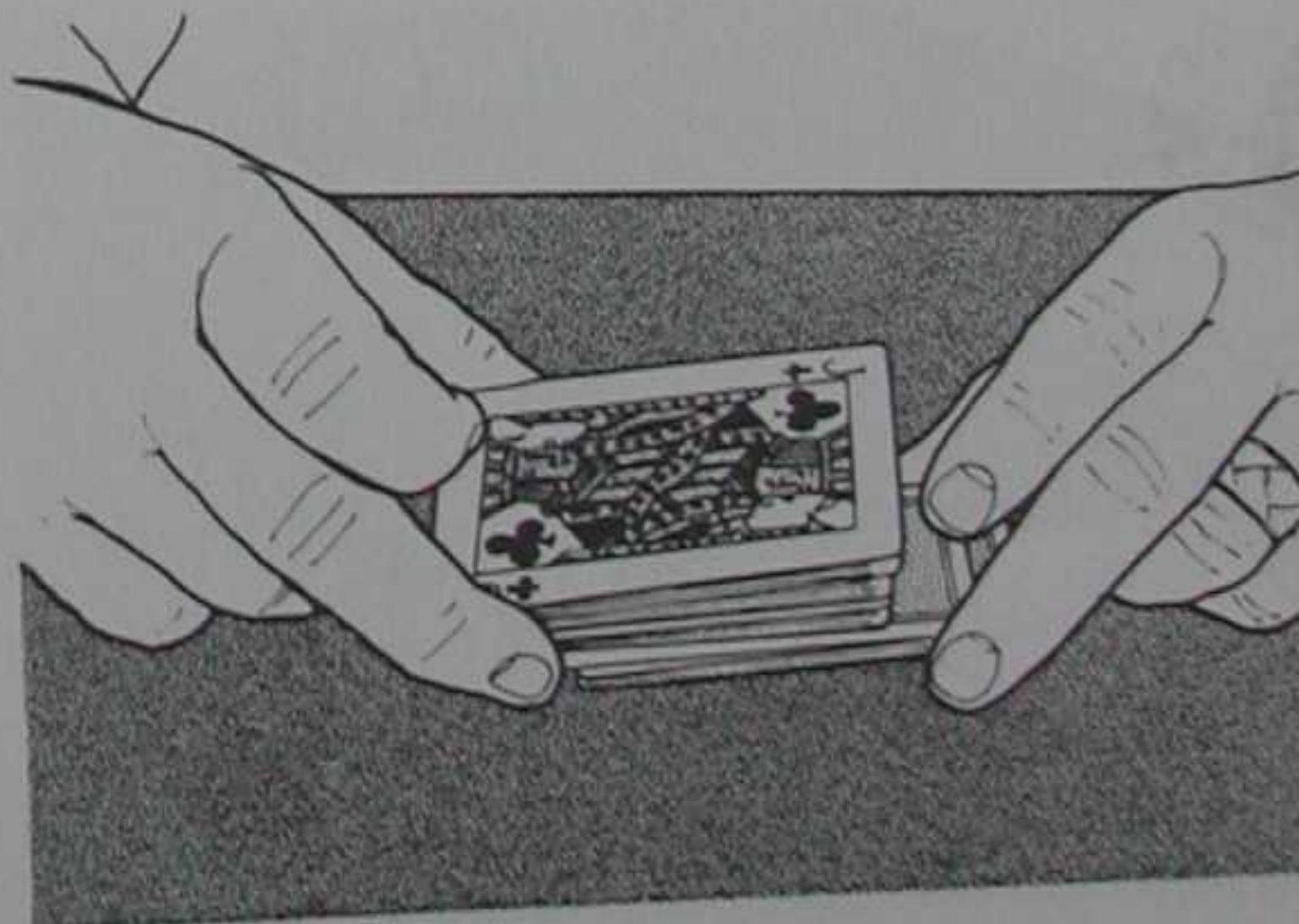
At the same time, your left first finger shoves the top face-down card of its packet an eighth of an inch to



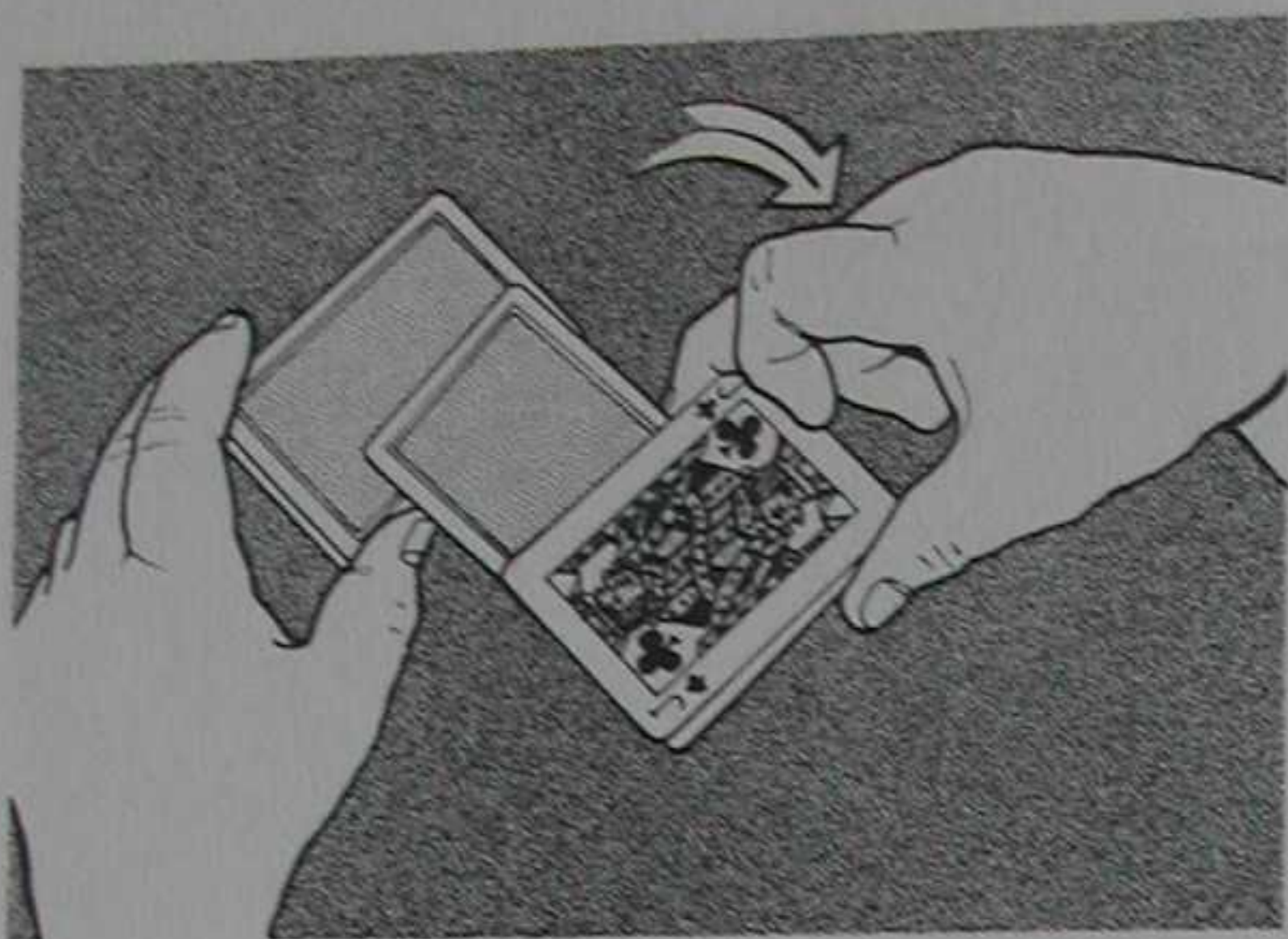
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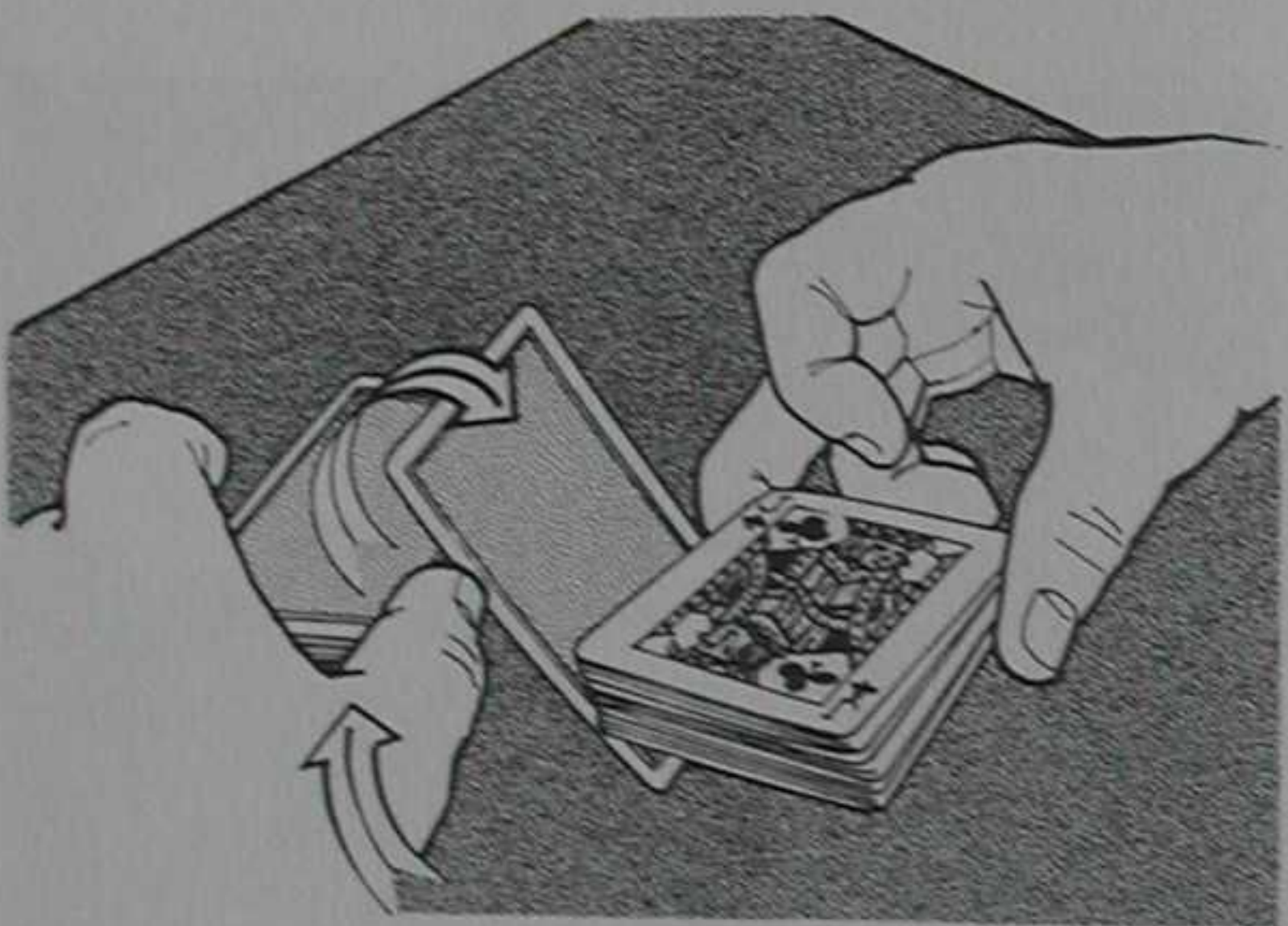
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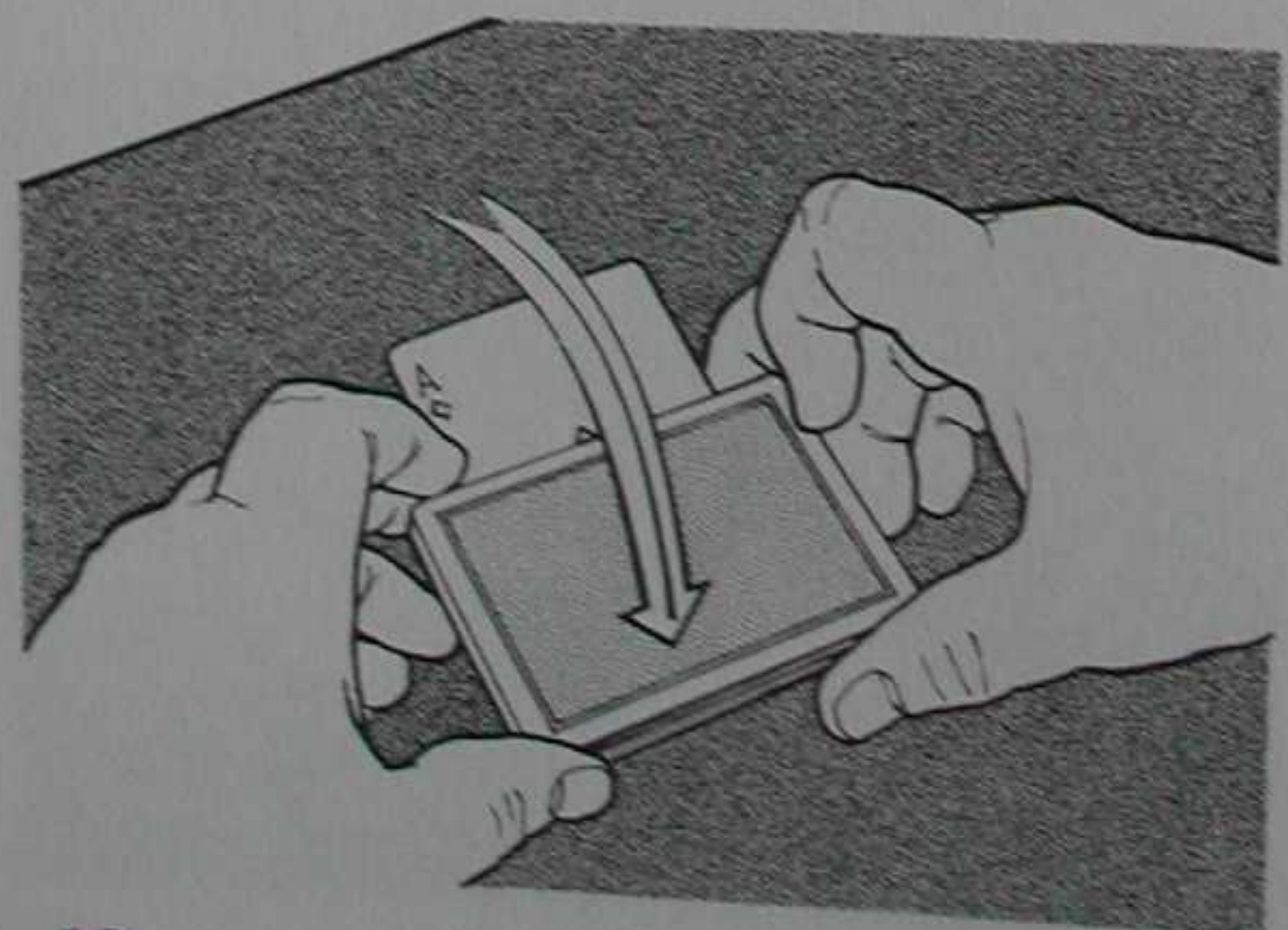
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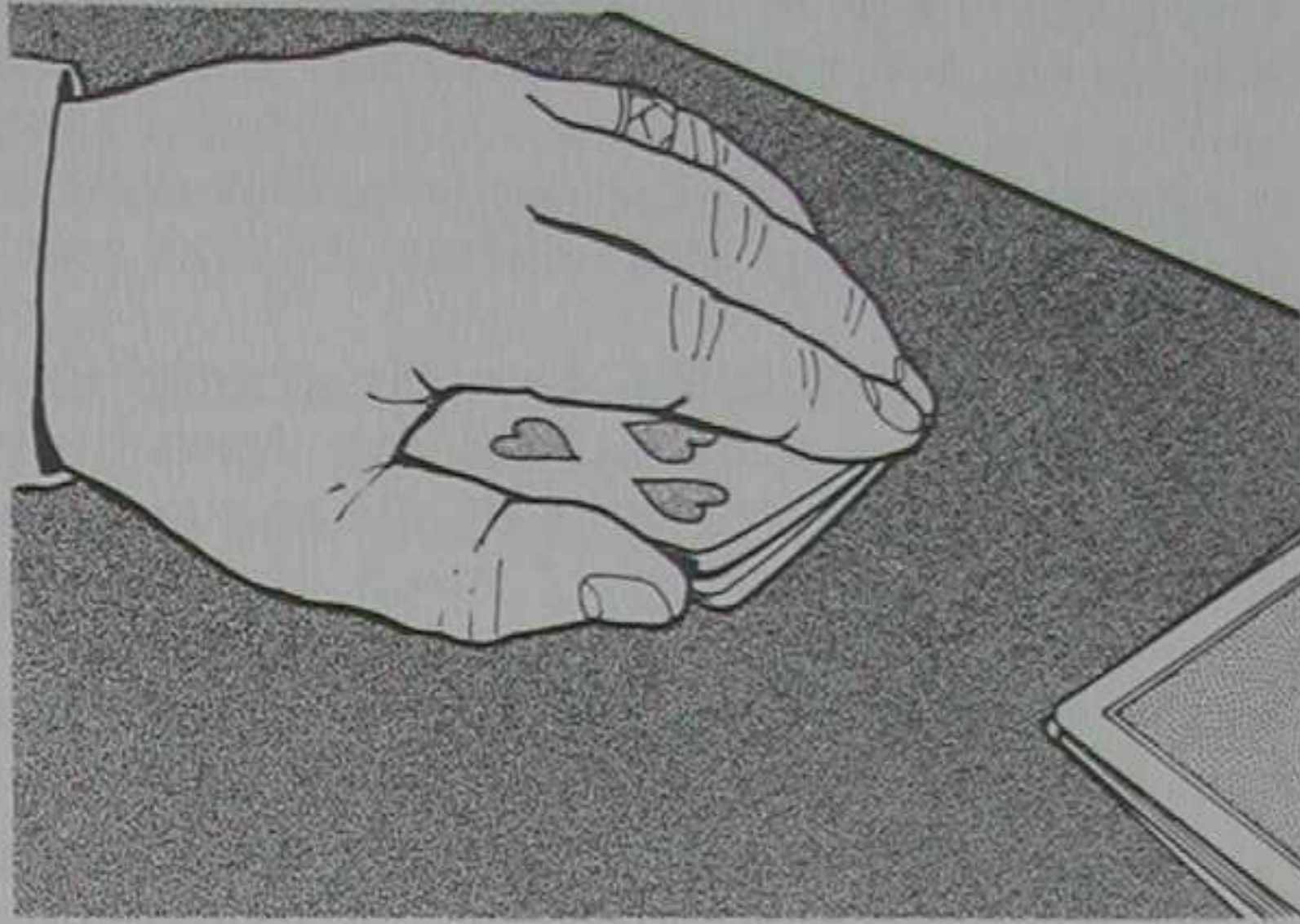
the right (fig.6). The right-hand packet is brought over the left-hand packet, jogged to the right, so that your right second fingertip comes into contact with the jogged portion of the top card of the left-hand half (fig.7). While keeping both halves of the deck parallel to one another, move the upper packet inward, causing the jogged card to pivot clockwise ninety degrees between your left thumb and right second finger (fig.8).

Use the left-hand cards to lift the outer end of the turning card. This will tilt it upward at the outer end, and its inner end will *touch the table* (fig.9). (This last point is vital or you will become involved in bizarre acrobatics.) Continue to shift the left-hand cards upward and inward, then downward and onto the right-hand cards. This rotates the perpendicular card face up so it eventually protrudes at right angles from the reassembled deck (fig.10). Remove the face-up Ace from the deck and toss it aside.

The Second Shuffle: The bridge you've placed in the deck will allow your right hand to easily cut where the center blocks meet face to face at the natural break. Your right hand immediately lifts the upper half of the deck. Your left hand grasps the lower half and flips it over—a face-up card will be seen on both sides. Now, the left thumb lifts the upper half of its packet and establishes a break between the back to back quarters of the deck (fig.11).

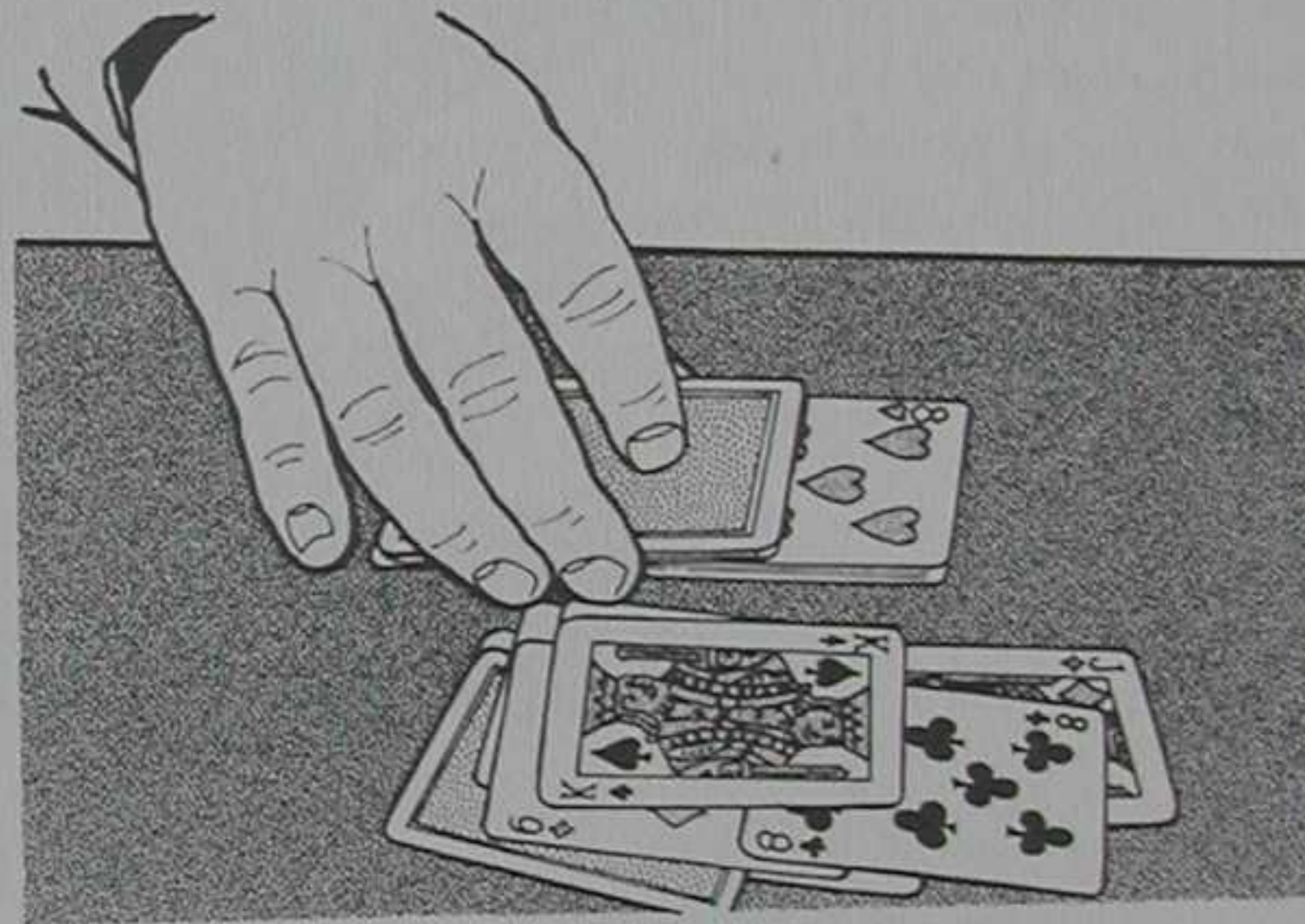
Lower the right-hand packet to the table and move your hands into position for a "closed" Riffle Shuffle. Say, "I want to point out something. Each time the cards are shuffled, they get worse and worse" Begin by

genuinely shuffling the face-down cards off the bottoms of both halves. The cards in the left-hand half are allowed to run off a little faster until you reach the break. Then, release the balance of the face-down cards off the right-hand cards. As soon as face-up cards begin falling from the right side, continue shuffling with the left hand so the face-up cards from both halves mix. Complete the shuffle by allowing the three Aces, which are on top of the right-hand half, to fall last. Do **not** square the cards just yet.



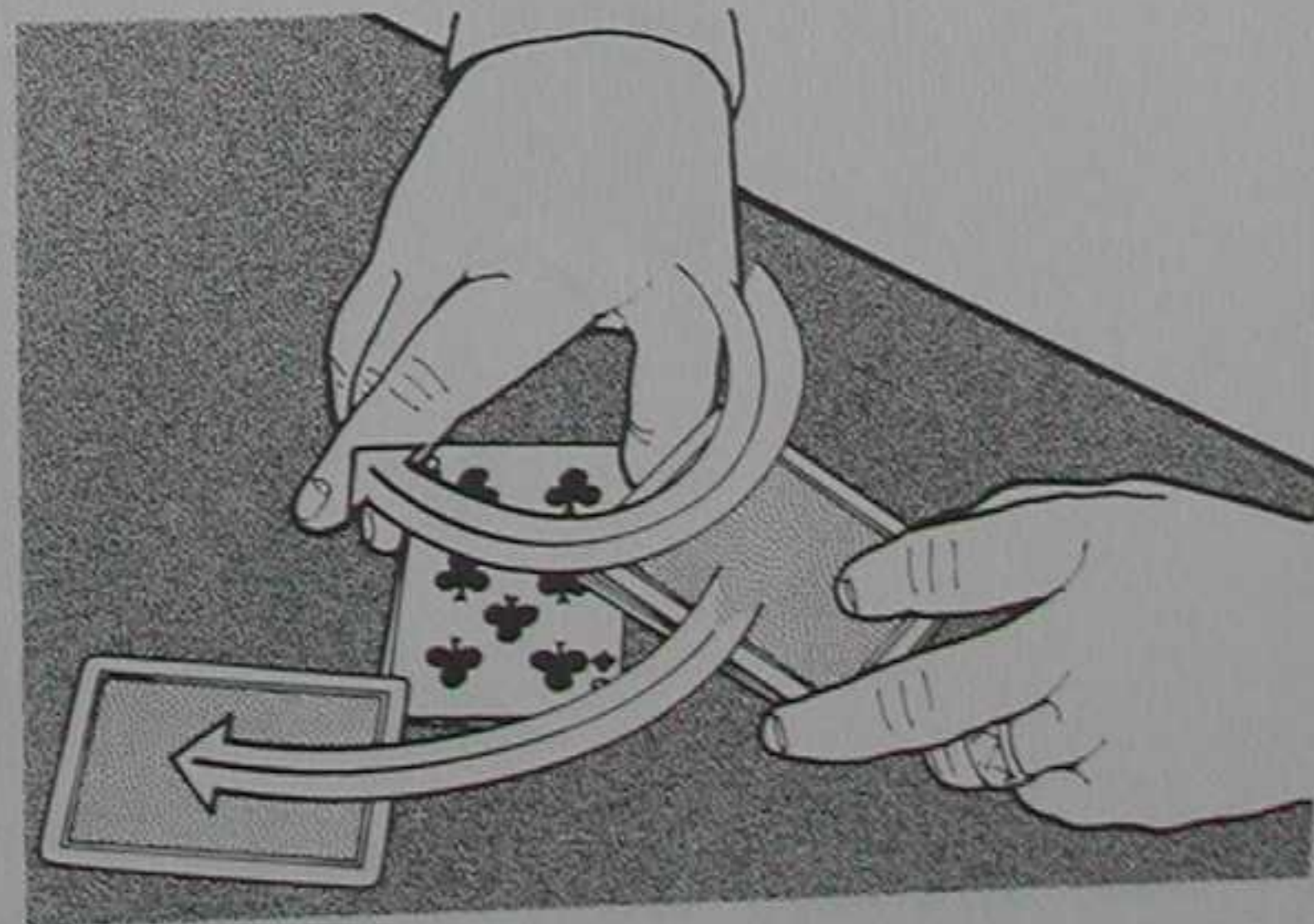
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Say, "... that is, each time I shuffle them the face-up face-down mix-up gets more mixed up." Your right hand grasps the upper three-quarters of the deck and lifts it an inch or so. Immediately, as you lift the cards, begin dribbling the still-telescoped deck back to the table as you shift your hand slightly from side to side (fig.12). The scattering of cards again gives the impression that the cards are still thoroughly mixed. Square the deck and say, "In spite of that I'm going to see if I can cut to the four Aces."



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The Second Ace: The next Ace is produced using The Benzais Cut. While your right hand holds the right end of the deck, your left thumb riffles up the inner side to about center. Your right first finger presses lightly downward on the top card to hold it in place during the following Slip Cut. While your left hand holds the upper half of the deck exactly where it is, your right hand takes both the bottom half and the top card and shoots diagonally forward and to the right. The right hand snaps outward at the wrist, propelling the slipped-off top card forward with a spinning motion (fig.13). Retract the right hand and slap the left-hand

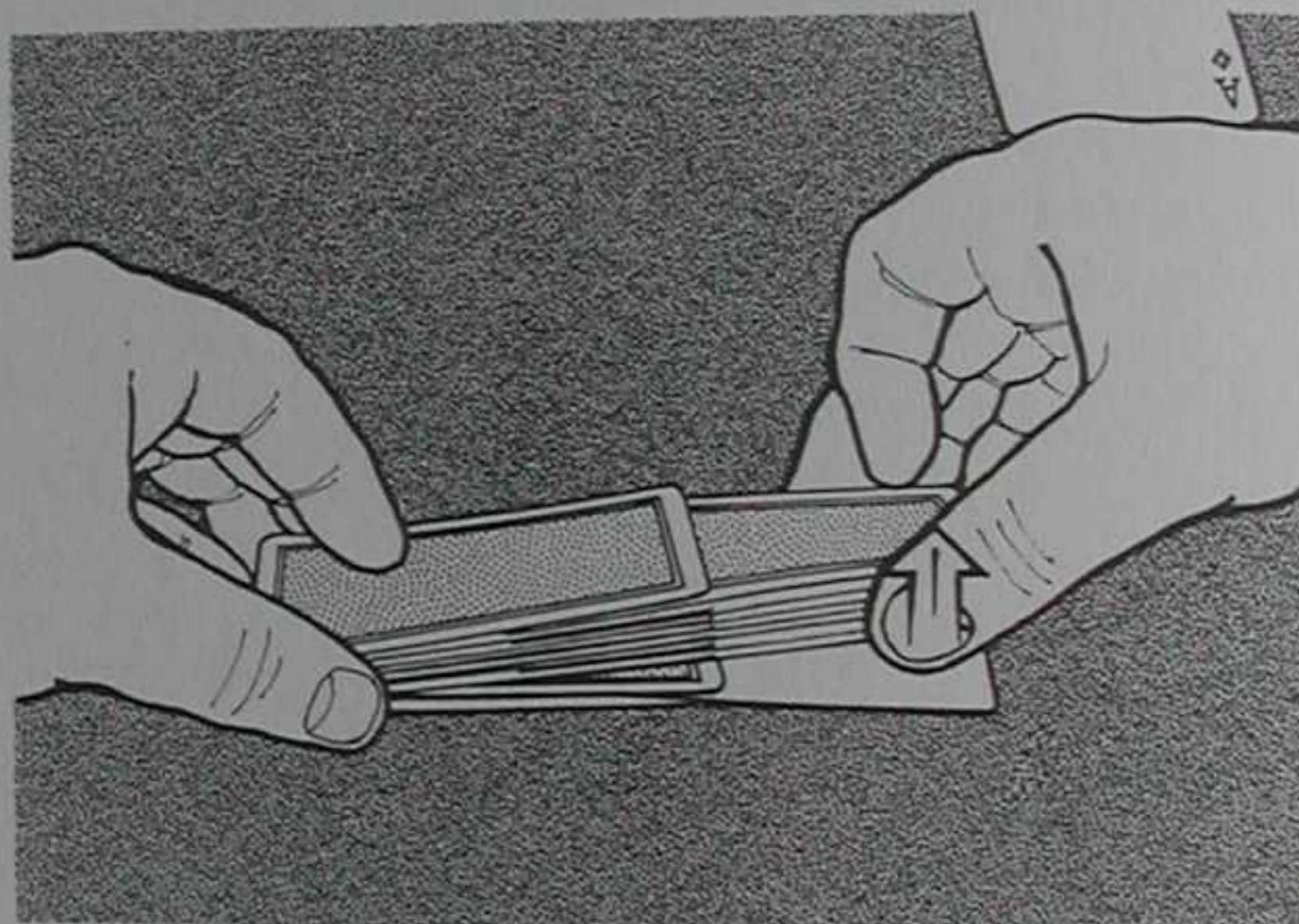


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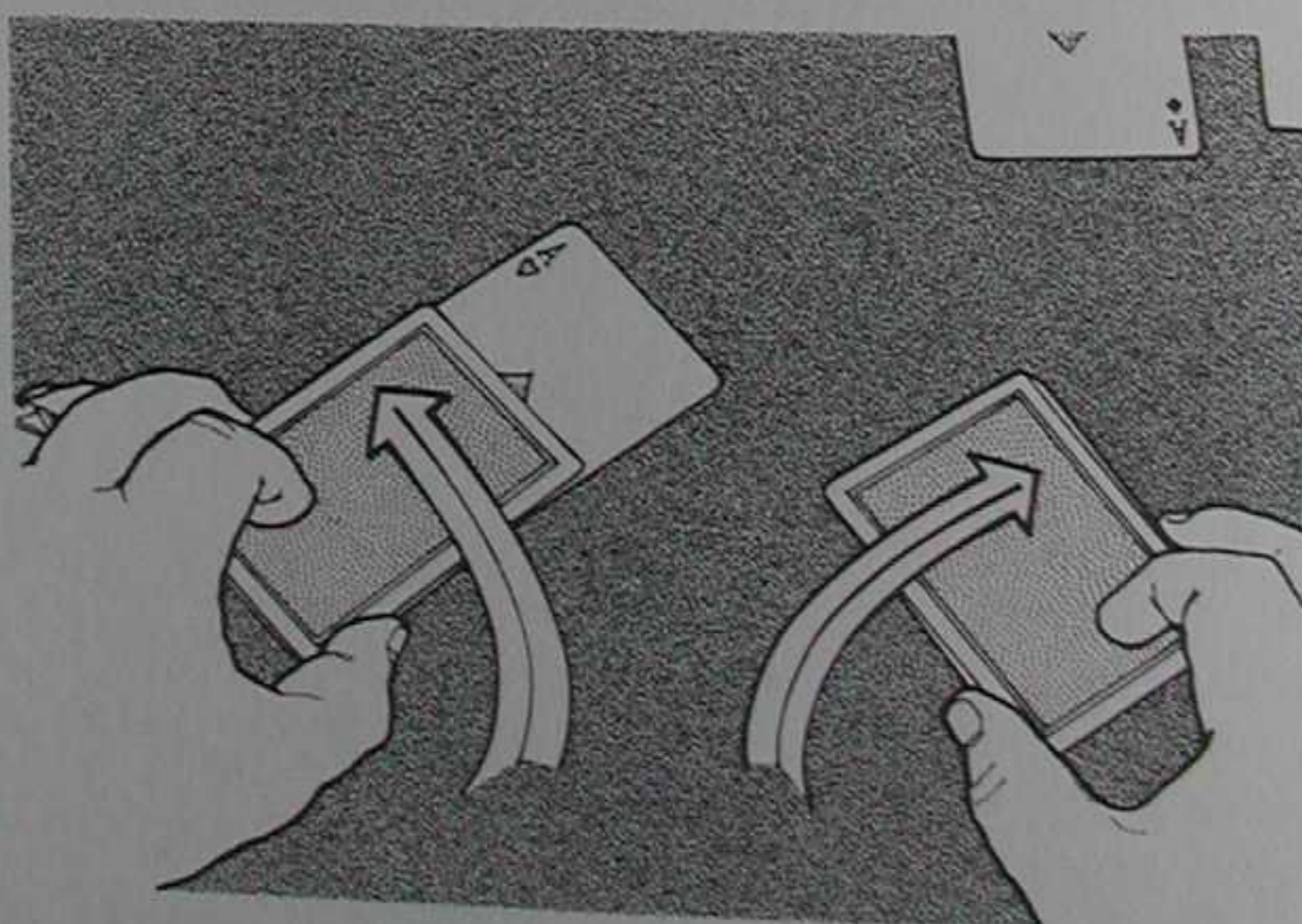
cards on top of those in your right hand. Turn the just-produced card face up to display the second Ace.

Position Check: There are two face-down Aces on top of the deck, followed by half of the deck face up, and beneath that the rest of the deck face down.

The Third Shuffle: Your right hand cuts off the upper half of the deck at the point where the cards meet back to back without hesitation due to the natural break. Flip over the cards in your right hand and move them end to end with the other half in preparation for another "closed" shuffle. Your left thumb allows a few cards to riffle off the bottom of the left-hand half, followed by an Ace off the bottom of the right-hand half, followed by several more cards from the left-hand half, and then the cards from both halves are shuffled evenly together, as yet unsquared.



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The Third Ace: The production of the third Ace, a Carmen D'Amico idea, has already been set up during the shuffle. Shove the halves of the deck together

approximately half way. Your right thumb lifts the inner end of the right half of the deck, leaving the lowermost card, the isolated Ace, untouched (fig.14). Your left hand immediately strips its cards out of the right hand half by moving forward and to the left (fig.15). The isolated Ace is carried with the left-hand half and appears protruding from its right end.

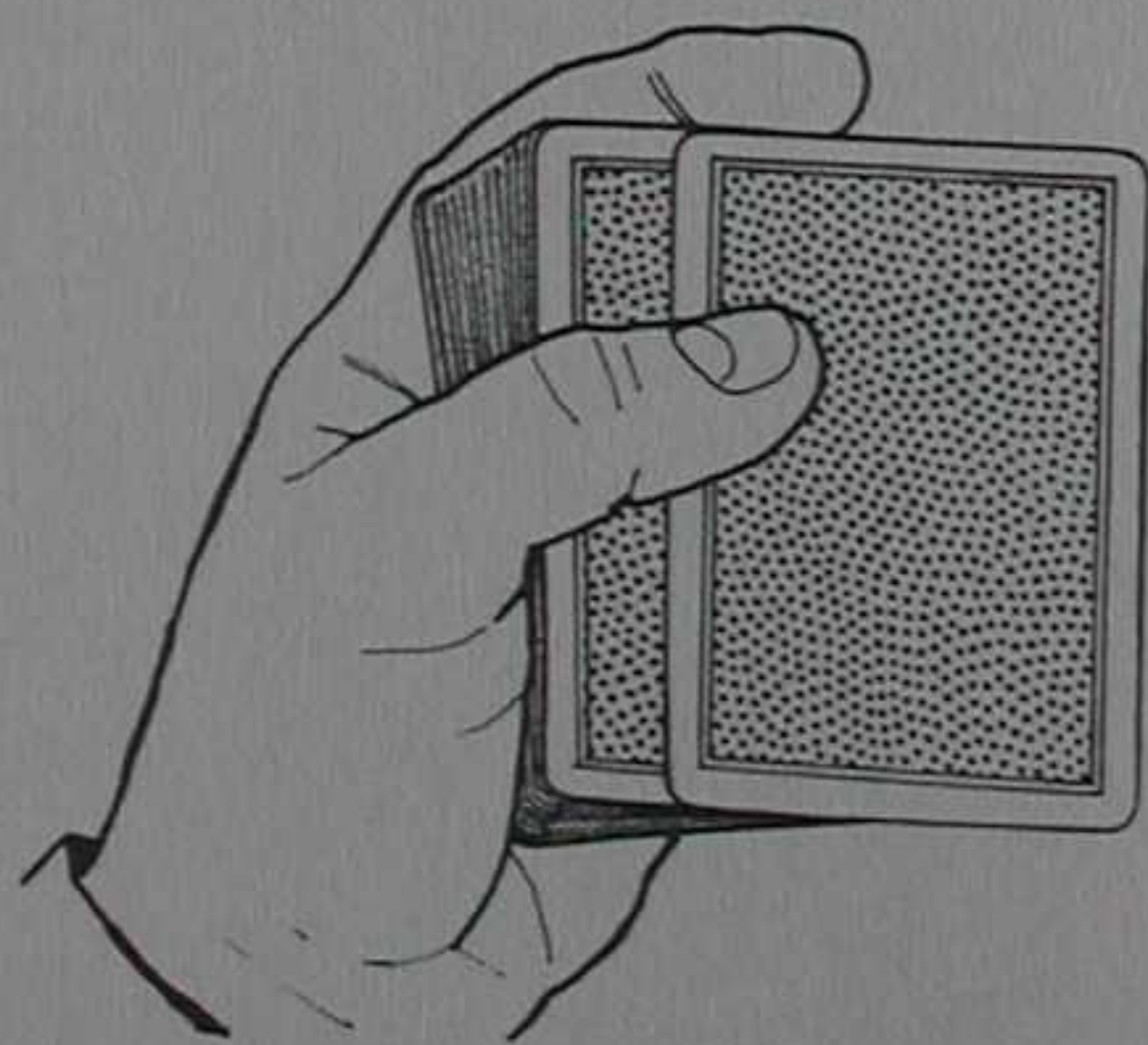
Your right hand leaves its cards on the table for a moment so it can remove the Ace from the left-hand cards and place it with the other two already produced. Afterward, your right hand once again picks up its half of the deck. *Both halves of the deck are now simultaneously flipped over.*

The Fourth Shuffle: The entire deck is now face up except for the remaining Ace, which is face down on top of the right-hand half. Grasp the halves for a closed shuffle. Execute a genuine shuffle whose only bit of tricky business is to make sure that the face-down Ace falls last. Square the deck.

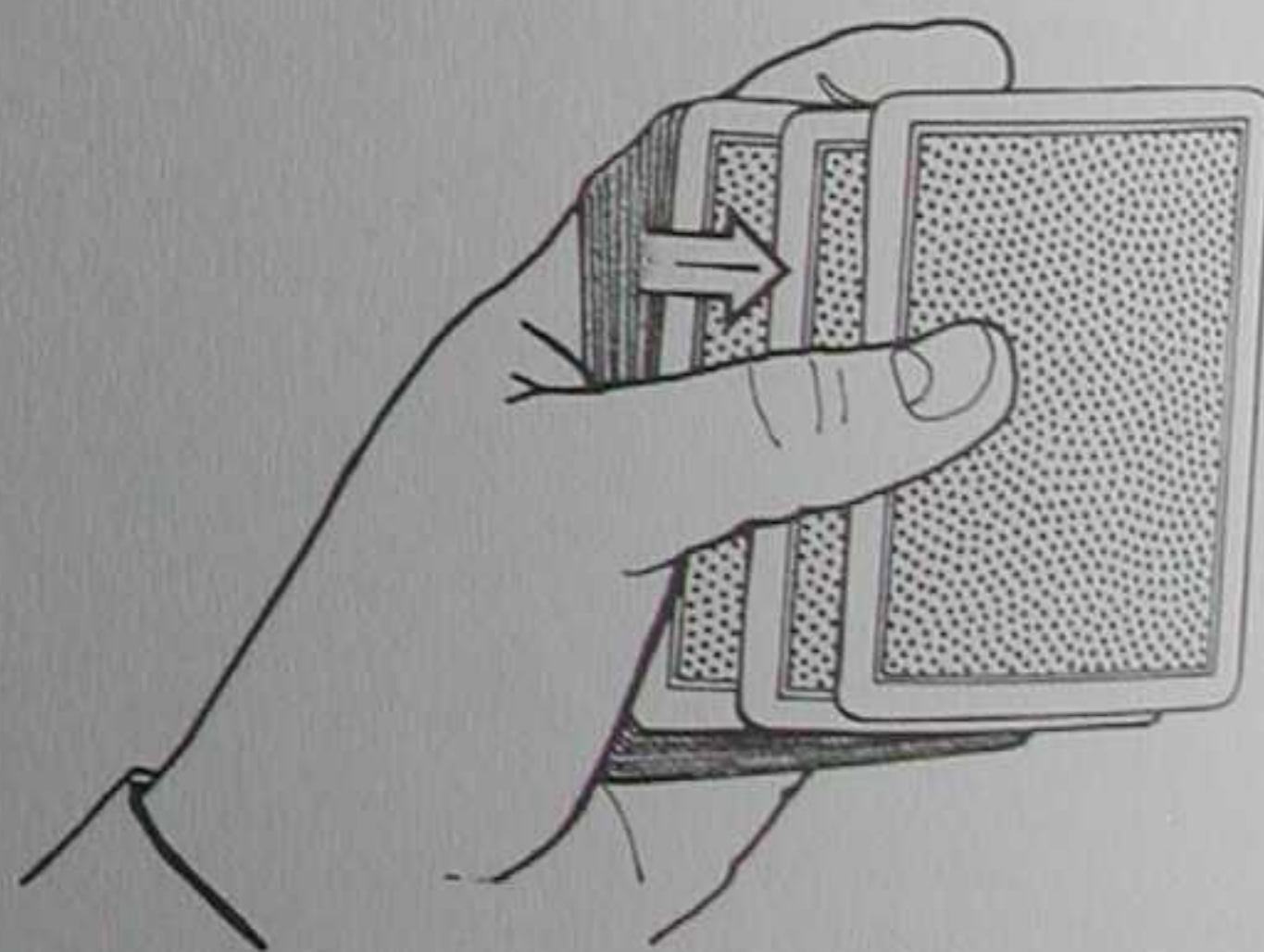
The Fourth Ace: Put the deck in front of the spectator and say, *"It would be helpful if I could have you try it. Please demonstrate how difficult this is: please cut the deck and cut to an Ace."* Allow the spectator to cut off the upper half of the deck, but of course no Ace will be seen. Say, *"Put it back and try again."* After he fails, cut the cards and turn the deck over (face down). Say, *"I'm going to see if I can find the last one, and in addition 'right' the cards so they're all face down except for the final Ace."* Simply ribbon spread the deck widely from left to right to display all face-down cards with the remaining Ace face up in the center. Remove it from the spread and square the cards to end.

MIDNIGHT AMBITIOUS CARD

"The Ambitious Card" is like the menu in a Chinese Restaurant: one from column A and two from column B for *me* and two from column A and one from column B for *you*. What other routine so yields itself to individual interpretation and pleasure? You insert the parts you like and leave the rest for others. Steve Draun's routine is not as long as many, and totally avoids the conventional use of the Double Lift to cause the card to return to the top of the deck. He is not the first to rely on the Second Deal and Pass to accomplish this: as Stephen Minch points out in his introduction to *Daryl's Ambitious Card Omnibus* (1987), ". . . the Second Deal (was) being used in this context by Moreau and undoubtedly other French conjurers in the late 1800s (ref. *Magic Without Apparatus*, p.216)." The way Steve has combined these exact procedures, and the particular sleights he uses to accomplish them, produces one of the cleanest looking and most visually direct versions of this plot I have ever seen.



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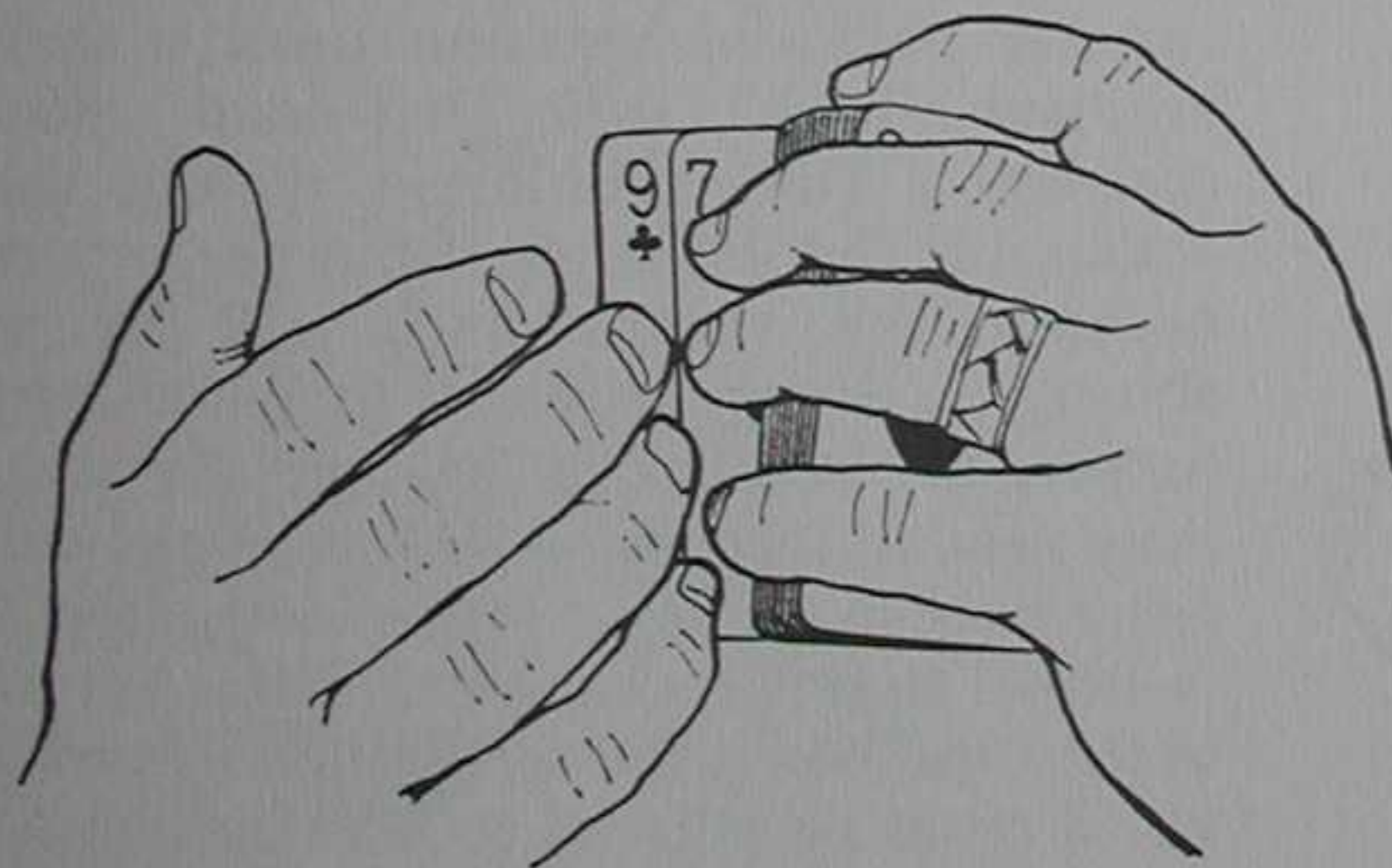
Since Steve produces the card from his pocket at the end of the routine, you must be wearing a jacket of any sort for the conclusion. Also, an indelible marker is required. Snap the deck into a face-up Pressure Fan and allow the spectator to freely select any card. Comment that it does not matter if you see which card he chooses. Give him the marker with the request that he sign the card boldly across the face.

The First Rise: While the spectator is busy, square the deck and turn it face down. Grasp it in dealing position in your left hand. Take the face-up card from the spectator with your right hand and remark that the *so and so* (insert name of his selection) has a reputation in your deck for being a very ambitious card. Flip the card over sideways, face down onto the deck. Gesture with your right hand.

Your right hand moves near your body at waist level (or slightly above). It will appear as if you take the top card. Actually, the second (indifferent) card is taken using Russell Barnhart's "Little-Finger Second" (*Two Second Deals*, Barnhart, 1974). Steve prefers this technique because of the loose style, natural look, and ease with which the card is taken. He has altered the way in which the hands move for the "take." Briefly: the left thumb lays flatly (on its left side) against the top card near the outer left corner. The thumb is bent, ready to push over the top card a quarter inch. Once the top card is shoved over, the back of the second card is exposed (fig.1). Now, tilt the top of the deck *slightly* toward you. The flesh from the lower side of the left thumb just



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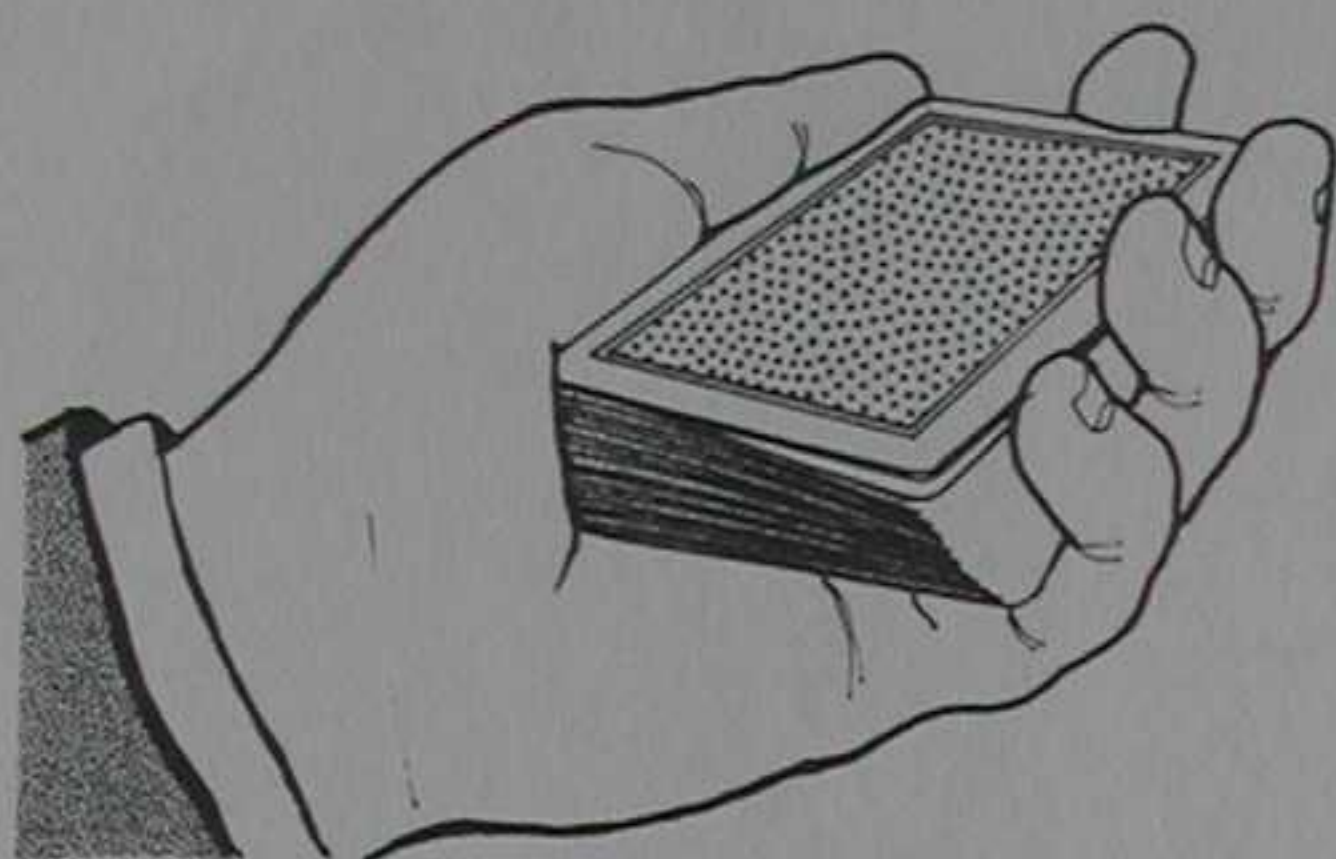


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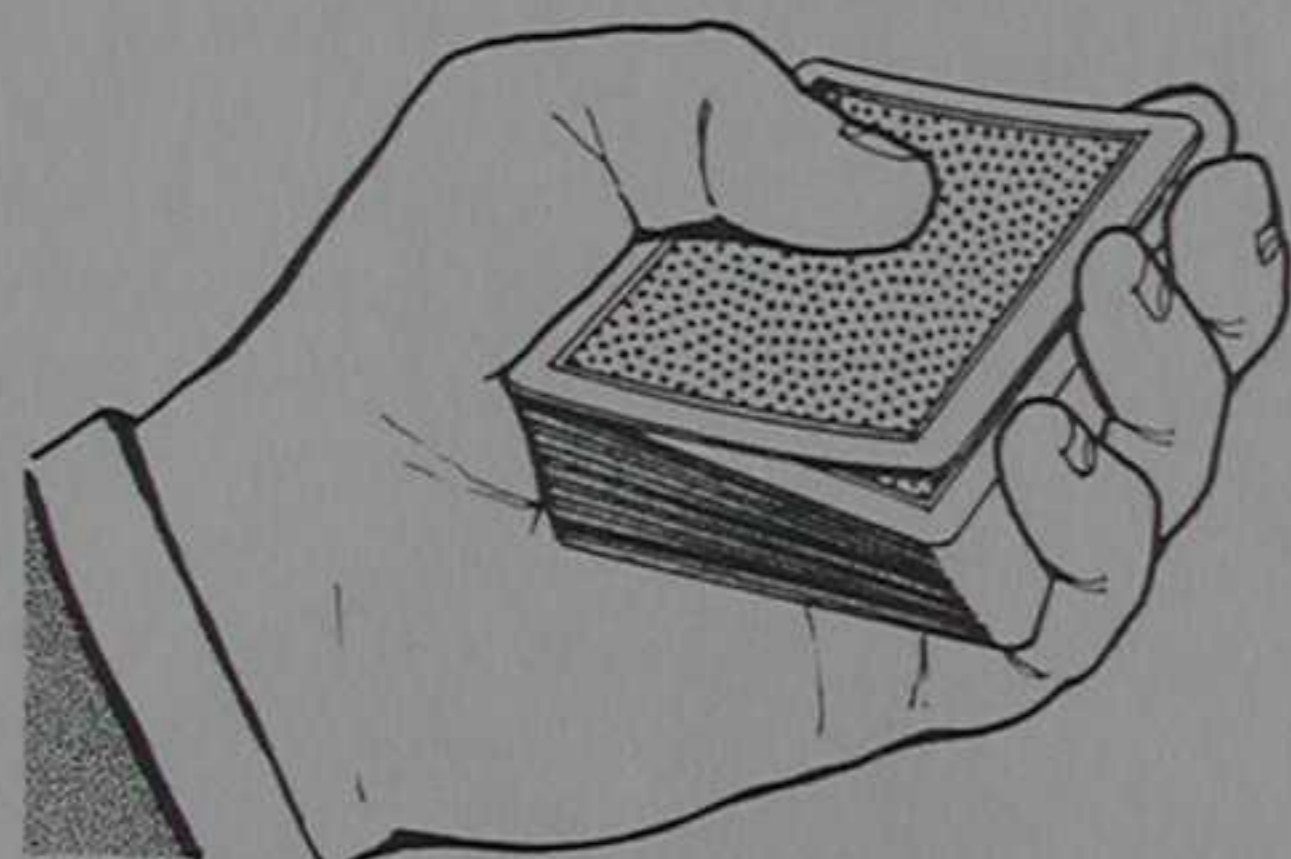
beside the joint will naturally (almost automatically) rest on the exposed portion of the second card. By increasing the downward pressure with the thumb, both the first and second cards can be shoved a second quarter inch to the right (fig.2). During this, your left hand begins to swing up toward the right hand (fig.3).

Your palm-up right hand, fingers spread, does not move, and remains pressed against the body. The tip of the right little finger moves up from beneath and contacts the inner right corner of the card second from top on its face (fig.4 is a view from beneath). Once the right pinky has made contact, the left thumb pulls the top card

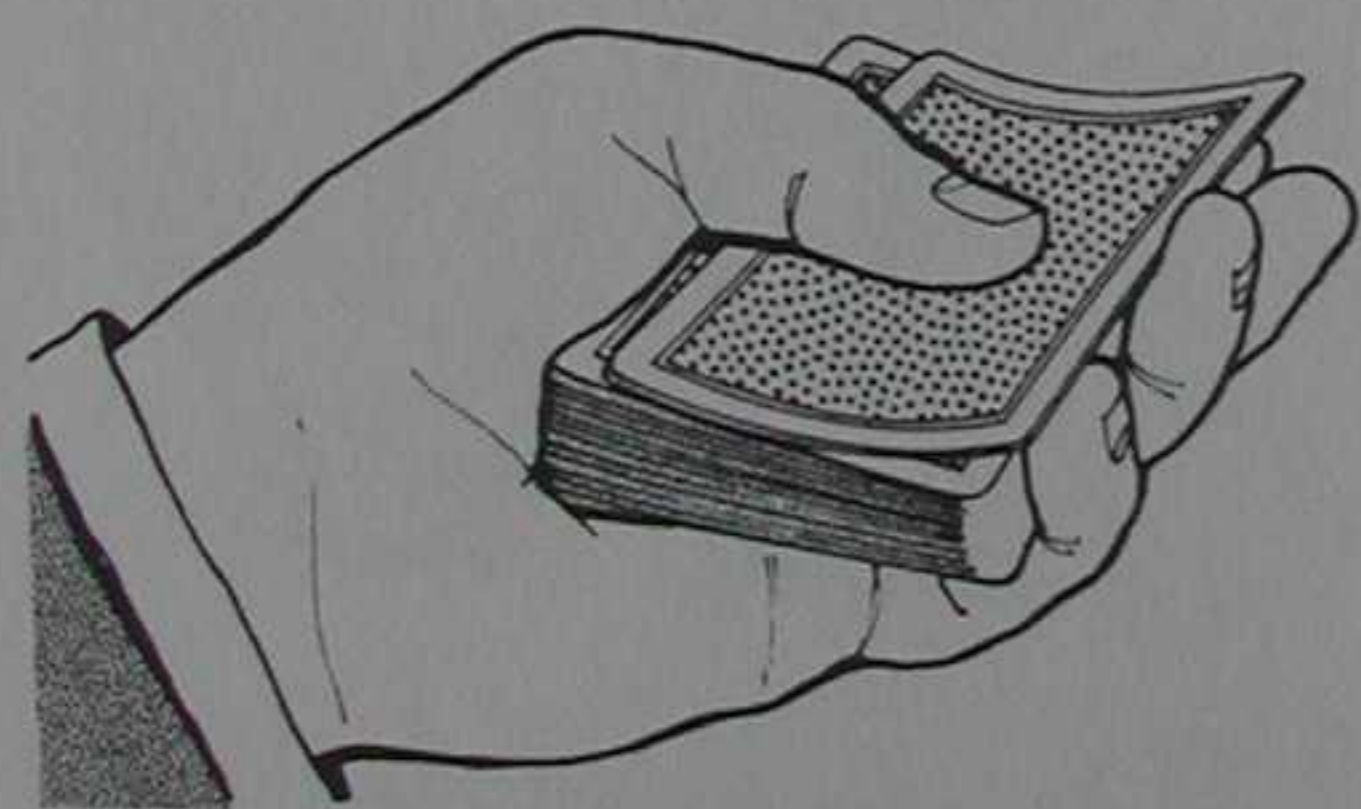
back to the left, in alignment with the deck. The "take" is completed by curling the right fingers so all come into contact with the face of the projecting card. The left hand swings away, leaving the card in the right hand (fig.5). At the same time, the left hand rocks forward until the top of the deck is once again visible to the audience.



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Barnhart's "Little-Finger Second" to apparently take the top card with your right hand. Insert it into the center of the deck, leaving it outjogged at the outer end. Push it flush with your left first finger, then simulate the counter-clockwise turn of The Midnight Shift, eventually dropping the deck back into dealing position in your left hand. Flip over the top card to reveal that the signed selection has returned to the top.

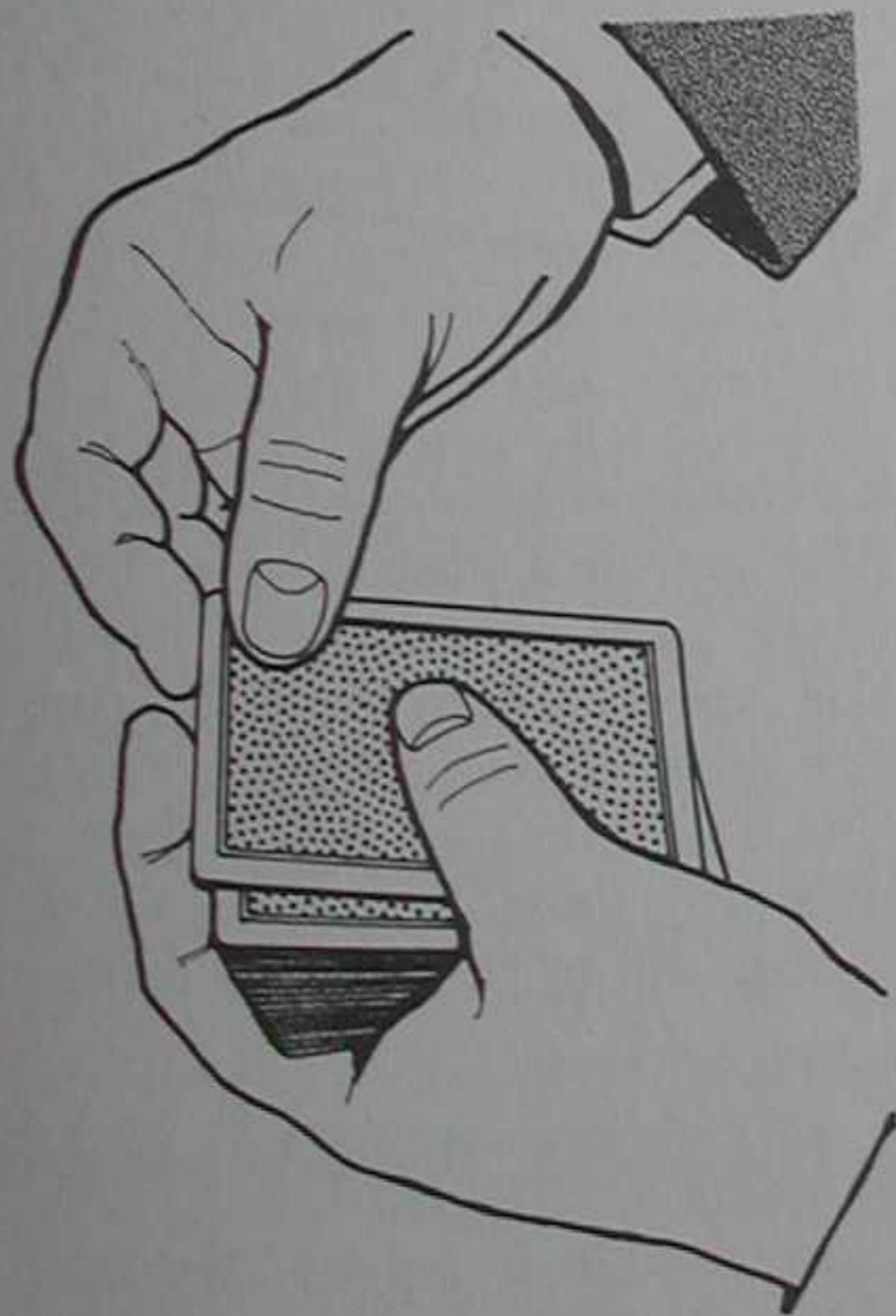
All of this must be coordinated into a flowing action. There is nothing "tight" about it—a fault which many Second Deals possess. Both hands seem relaxed throughout, and the taken card literally leaps (with the help of the right pinky) off the deck and into the right hand.

To continue with the routine, the just-dealt card is inserted into the outer end of the deck by the right hand and left protruding for half its length. The right hand moves away for a moment. Your left first finger reaches forward and pulls the outjogged card into the deck. Your left hand then begins to rotate *as if* doing The Midnight Shift, i.e., it is turned counter-clockwise until the outer end is pointing directly upward. At this point your right hand takes the deck in Biddle Grip and, *as if* completing the shift, continues its counter-clockwise rotation until it can be dropped back into left-hand dealing position. This simulation of the visible action of The Midnight Shift is important because the sleight itself will be used shortly. Steve excuses the end-for-end turning of the deck by saying, "Turning the deck around will cause the ambitious card to come back to the top." Flip over the top card to reveal that the chosen card has returned to the top. When the top card is turned face up, it must be allowed to fall back onto the deck.

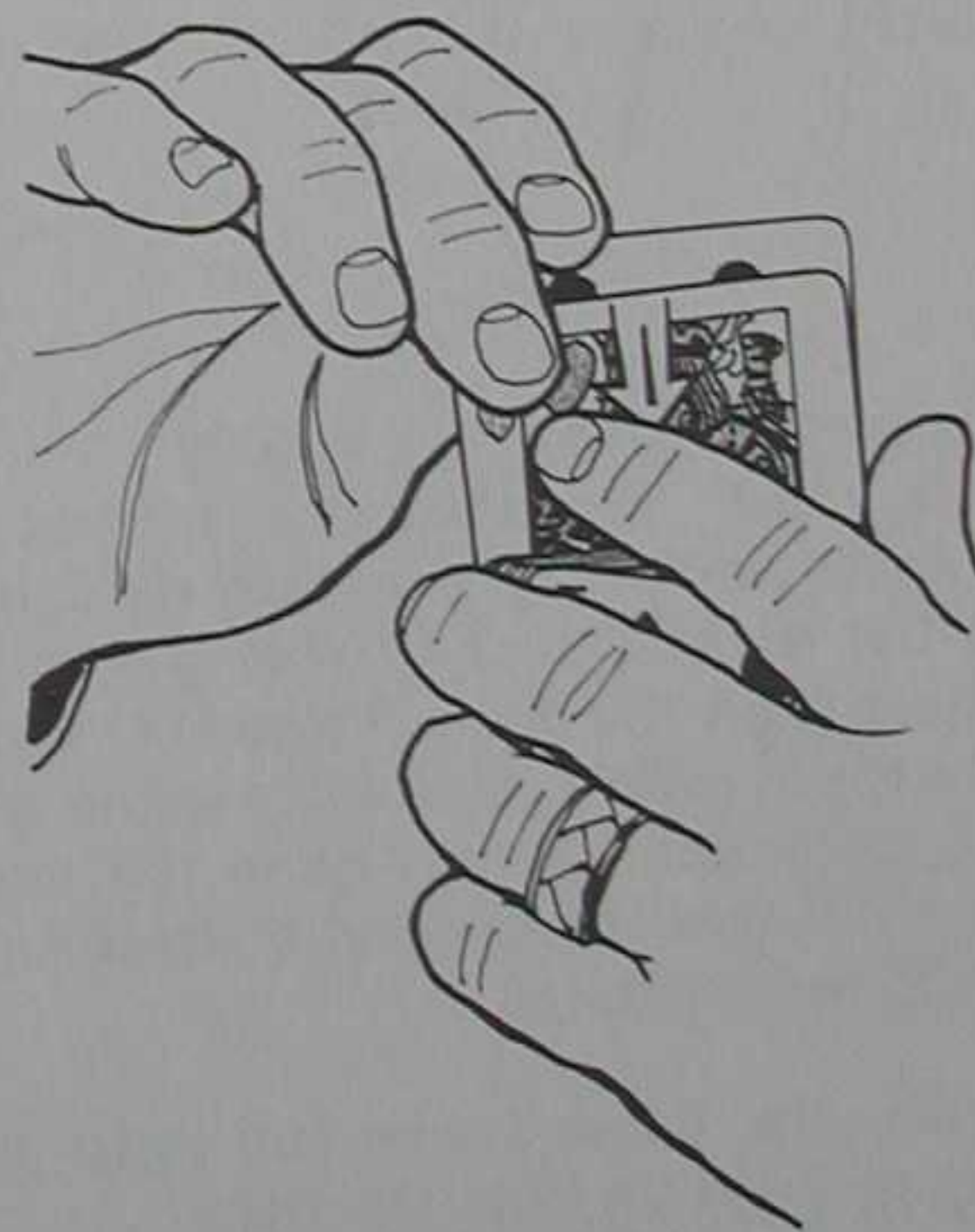
The Second Rise: Thumb over the face-up selected card and flip it face down, allowing it to fall onto the deck. Repeat The First Rise exactly as described, doing up selected card and flip it face down, allowing it to fall onto the deck. Repeat The First Rise exactly as described, doing up selected card and flip it face down, allowing it to fall onto the deck. Repeat The First Rise exactly as described, doing up selected card and flip it face down, allowing it to fall onto the deck.

The Feint: Push the face-up card off the deck with your left thumb, in the process also shoving the second card (face down) over to the right about an eighth of an inch as well. Your right hand grasps the face-up card and flips it face down sideways so it falls back onto the deck. In the process it squares with the second, slightly pushed-over card. The extreme edge of the right long sides of both cards rest on the left fingertips. If those fingertips are now curled inward, a break will form beneath the right long sides of the double card (fig.6). Now, a Vernon Two-Card Pushoff Double Lift (originally published in *Ultimate Secrets of Card Magic*) is performed. Lay your left thumb across the back of the double card so it is directly to the left of your third fingertip (and separated from it, of course, by the double card). Simultaneously curl your fingertips inward a bit. The double card is now actually gripped between the **slightly-bent** left thumb and third fingertip (fig.7). By simultaneously straightening both the thumb and fingers, the double card will be carried to the right (fig.8).

Say, "There are some people who think I cheat—who think that I don't actually put the so and so into the center of the deck, that I cheat and put some other card in the center." Your palm-down right hand grasps the double card at its outer right corner, thumb above and first and second fingertips beneath (fig.9). As you speak the preceding sentence, your right hand lifts the double card off the deck and gestures with it in a natural manner. During this, allow the spectators to (accidentally) see the face of the double card, an indifferent card.



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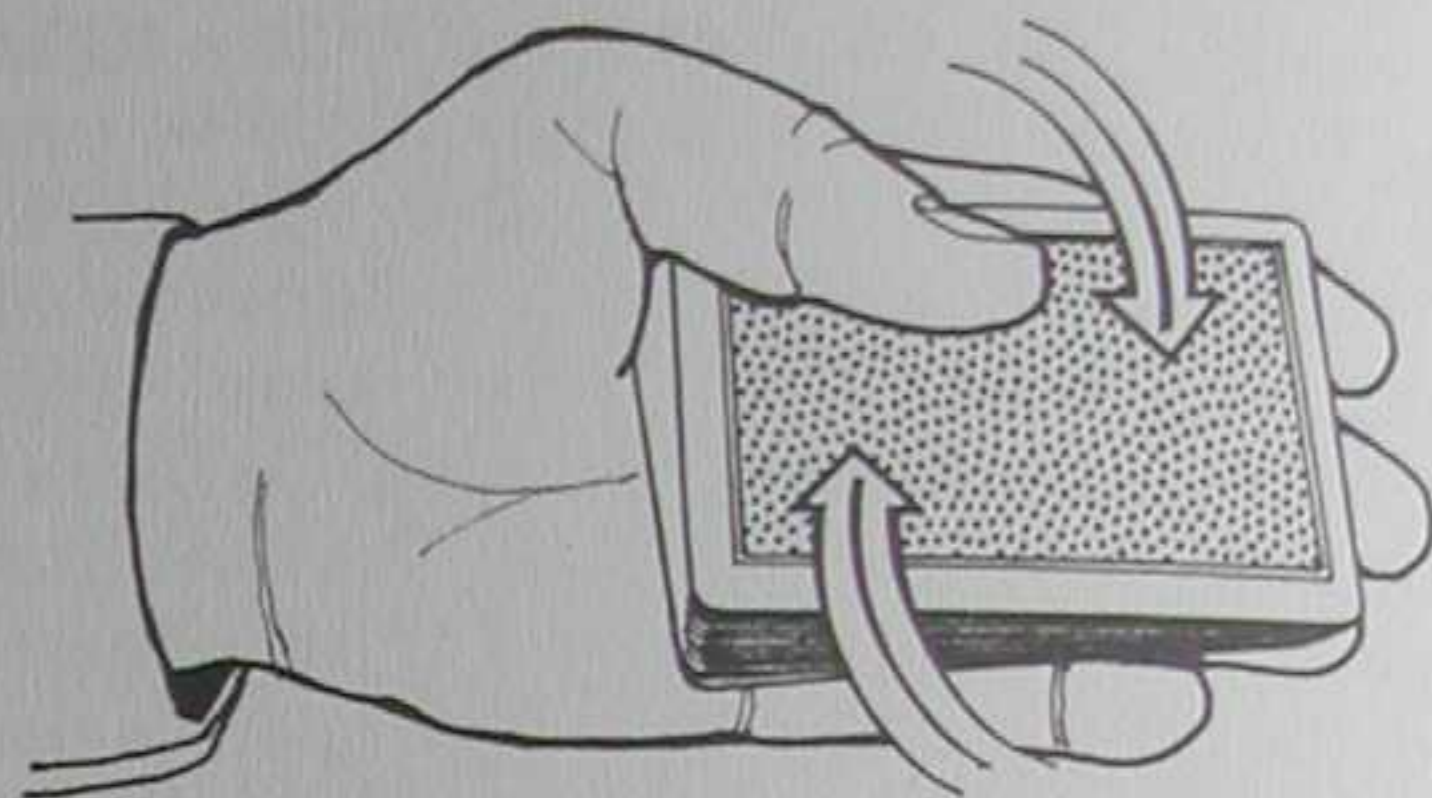
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Your left thumb riffles down the outer left corner of the deck and stops at about center, holding it open, and enabling your right hand to insert the double card. The double card is adjusted so it is protruding about an inch and a half. Immediately execute a Push-In Change (first described in Roterberg's *New Era Card Tricks* in 1897), by pushing the lower card completely into the deck with your right second finger (fig.10). The left first finger then takes over and pushes it all the way in if

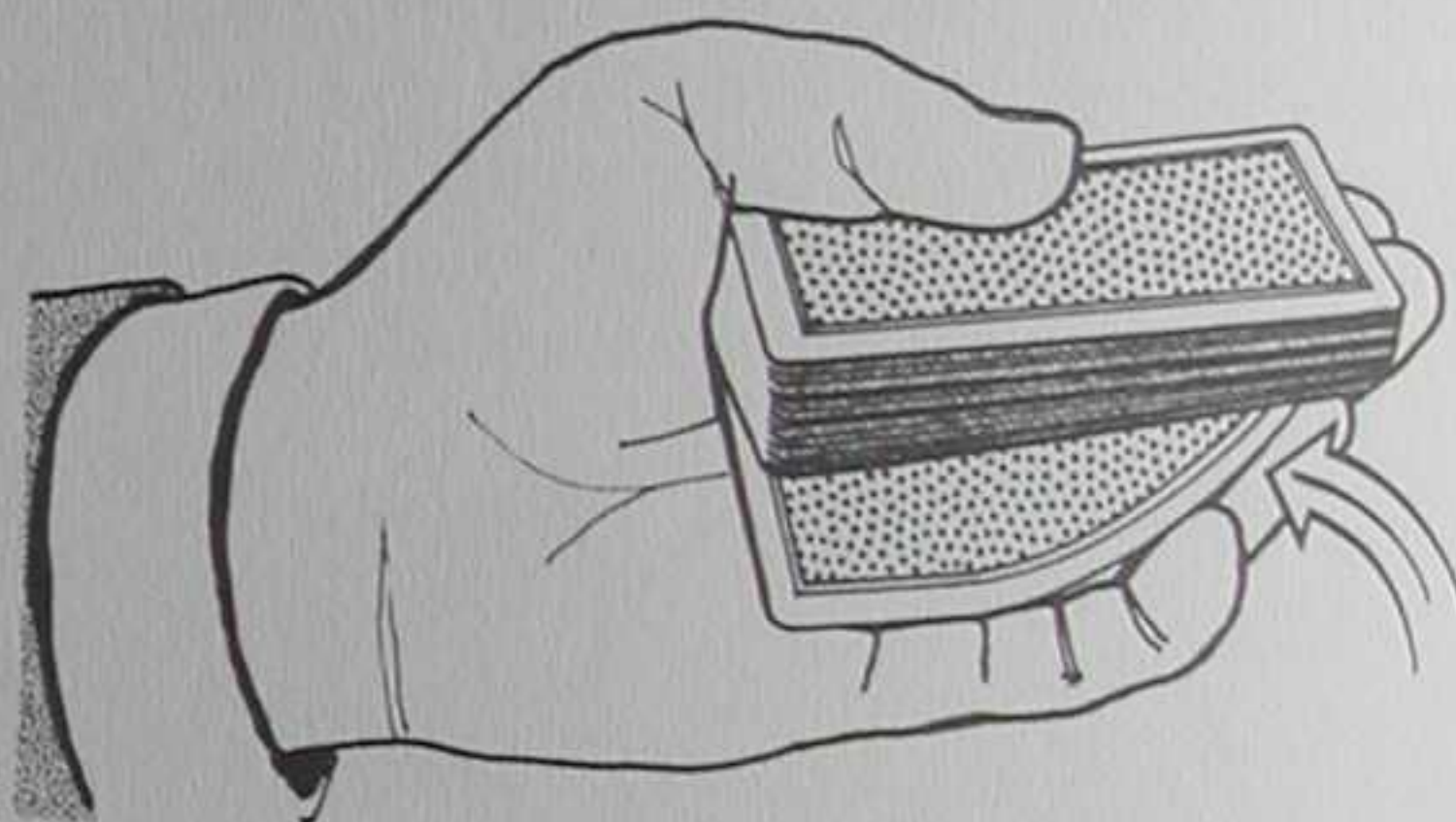
necessary. Your right hand now grasps the deck very firmly between the thumb, above, and fingers, beneath, and lifts it out of your left hand. The grip is directly in the center of the deck.



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Continue, saying, "I hope you're not one of those people—where do you think the so and so is now?" The spectator, having seen an indifferent card placed into the center of the deck, will reply that his card is on top. Steve now extends his right hand toward the spectator, as if he is going to allow the spectator to peek at the card protruding from the deck. However, as the spectator's hand draws closer to the cards, he pulls them away. This little game is carried on for a moment or two. Then, Steve lets the spectator actually grab the end of the protruding card, but his grip on the deck is such that the spectator cannot pull the card out. All of this byplay adds some fun to the proceedings.

Eventually, Steve turns his right hand over to reveal that the selected card is actually protruding from the deck.

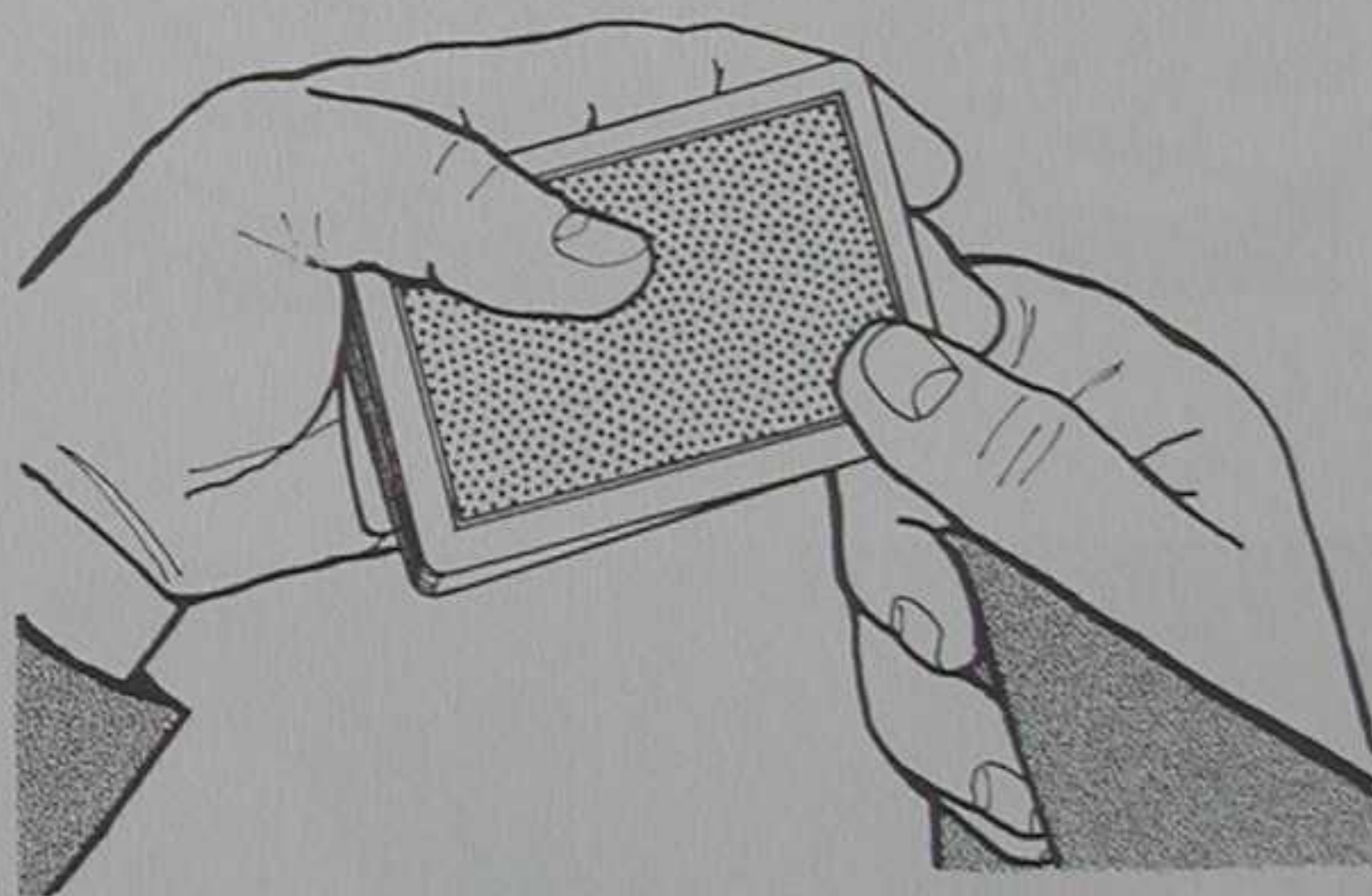
The Third Rise: Return the deck to dealing position in your left hand. Arch your right hand over the deck and push the outjogged card flush, simultaneously angling its inner end to the right. This enables your left pinky to obtain a break *above* it. Do The Midnight Shift as you turn the deck counter-clockwise, keeping it face down throughout. Explain to the spectator that turning the deck around is what brings the card back to the top. Turn over the top card to reveal the selection (use **consistent** actions: the card is flipped over sideways and allowed to fall back onto the deck, then flipped face down and pushed off).

The Fourth Rise: Say, "Maybe if I put it into the center face up you'll be able to see what happens. I want you to see what happens. All I have to do is turn the deck around and your card comes back to the top." Take the chosen card and insert it into the outer end of the deck while it is face up. Push the card flush, angling its inner end to the right as before so you can obtain a left pinky break *above* it. Execute The Midnight Shift as the deck is turned counter-clockwise, visibly bringing the reversed card to the top.

To The Pocket: Say, "Perhaps if I do it very slowly you'll be able to see what happens." Take the chosen card and, while it's still face up, insert it back into the center of the deck. Push the card in, angling its inner end to the right, though this time you must obtain a left pinky break *below* it. Execute The Midnight Shift exactly as before, and act puzzled that the chosen card has not reappeared face up on top of the deck.

Say, "Sometimes these cards get very ambitious," as you obtain a left pinky break above the second card from the bottom of the deck. Rapidly spread the deck between your hands as if looking for the reversed card. When you reach the bottom of the deck the reversed card will be concealed by the card directly above it (held in place with your little finger break).

Square the deck and say, "Sometimes they get so ambitious they jump out of the deck and try to steal my money." Your right hand lets go of the deck and ascends to your right lapel. It grasps the lapel and pulls open the jacket to expose the breast pocket inside (fig.11). During this, all eyes will follow your right hand as it moves away from the deck and pulls open the jacket. At the same time, your left hand shifts the deck into position for a One-Hand Bottom Palm first described on p.15 of *Magicians' Tricks: How They Are Done* (Hatton and Plate, 1910). First, the second finger is shifted to the outer end, beside the first finger. Second, and this requires a stretch, the thumb is shifted to the inner end of the deck. Finally, the third and little fingers are shifted to the outer end beside the first and second fingers. During this, the deck will revolve until it is has become parallel to the hand, with what is *now* the outer left corner trapped in the thumb crotch (fig.12).



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The third fingertip presses up against the underside of the bottom card at its inner right corner, buckling the card downward (fig.13). The left hand begins moving upward toward the right hand. At the same time, the right hand pulls the jacket closed. When the hands meet, the right thumb and first finger (the rest of the closed fingers grasp the lapel) grip the inner right corner of the deck (fig.14 is your view, fig.15 is the audience view). The left hand releases the deck and darts inside the coat. The palmed card is shoved inside the pocket. The right hand pulls the jacket open as



15

the left hand pulls the card out of the pocket.

Steve's theory about going to the pocket with a palmed card is that the hand should move the *shortest* possible distance, and be in view for the *least* amount of time. This final sequence is designed to bring the left hand as close to your inner right breast pocket as possible before the deck is removed. The left hand, once it loses the shade of the deck, is in sight for only a fraction of a second before it vanishes behind the right lapel on the way to the pocket.

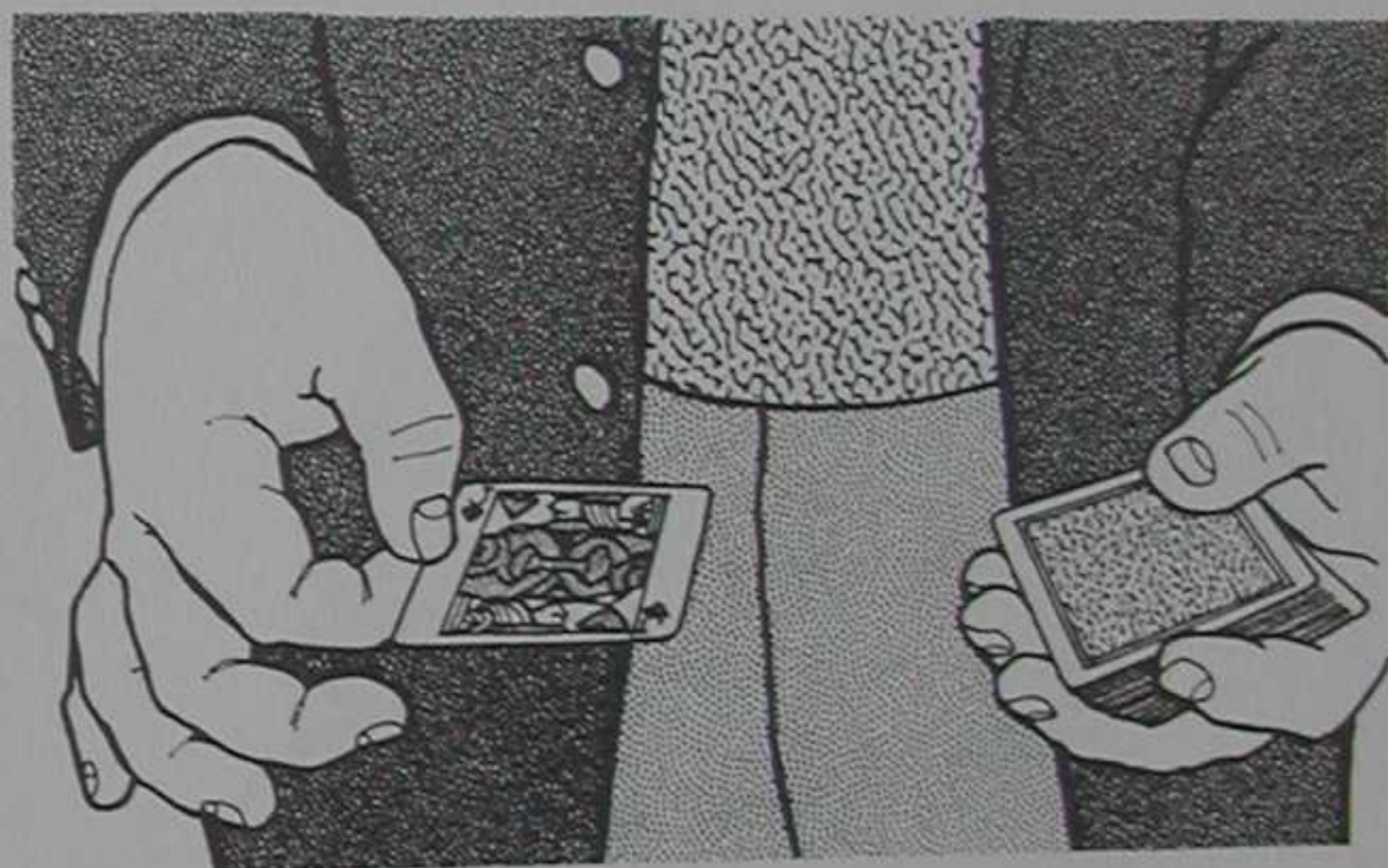
The use of the eccentric One-Hand Bottom Palm may seem curious, however in Steve's experience the change of grip has never been noticed because the misdirection provided by the right hand is so strong.

THE RUBBER-BAND CARD

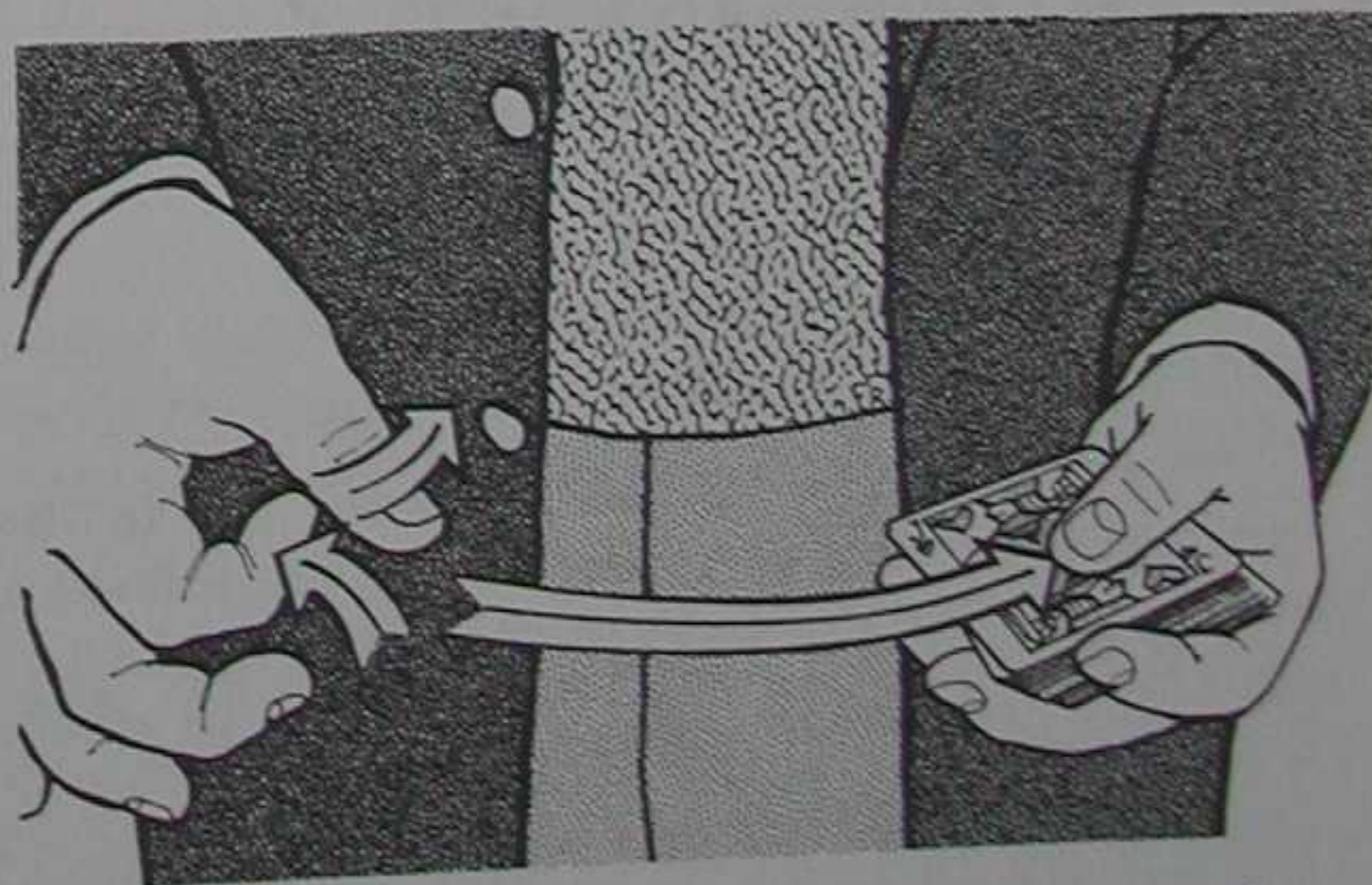
It takes fine technique to palm a card off the deck and go to the pocket without being seen by a spectator, and particularly fine technique to do it three times in a row. The choice of sleights has to be perfect, and the fine-tuning exacting, as Steve Draun demonstrates in this triple repeat "Card to Pocket" constructed around the interesting theme of a card that, like a rubber band, likes to snap back to its previous position. It goes without saying that this routine will fool laymen, but its effect upon other magicians when Steve performs it is nothing short of remarkable. The sleights he has chosen to accomplish the palms, and the personal touches he has made to them, have completely stripped them of any frame-up or get-ready actions which usually tip off a more educated group.

This routine also introduces an original technique of Steve's which adapts Gordon Bruce's "Pocket Palm," which uses a full palm, into a technique using the Gambler's Cop and Rear Palm. So, not only does the hand appear empty *on the way to the pocket*, but *only* the thumb and first finger enter the pocket to pull out the card. It is this wily combination and adaptation of techniques that repeatedly reinforce the apparent emptiness of the hand which make "The Rubber-Band Card" so thoroughly inexplicable to *everyone*.

Begin by allowing the spectator to freely select a card from the face-down deck. Afterward, the cards are squared into left-hand dealing position. Have the card signed and take it, face up, with your right hand. It is held between the thumb, above, and first finger, below, at



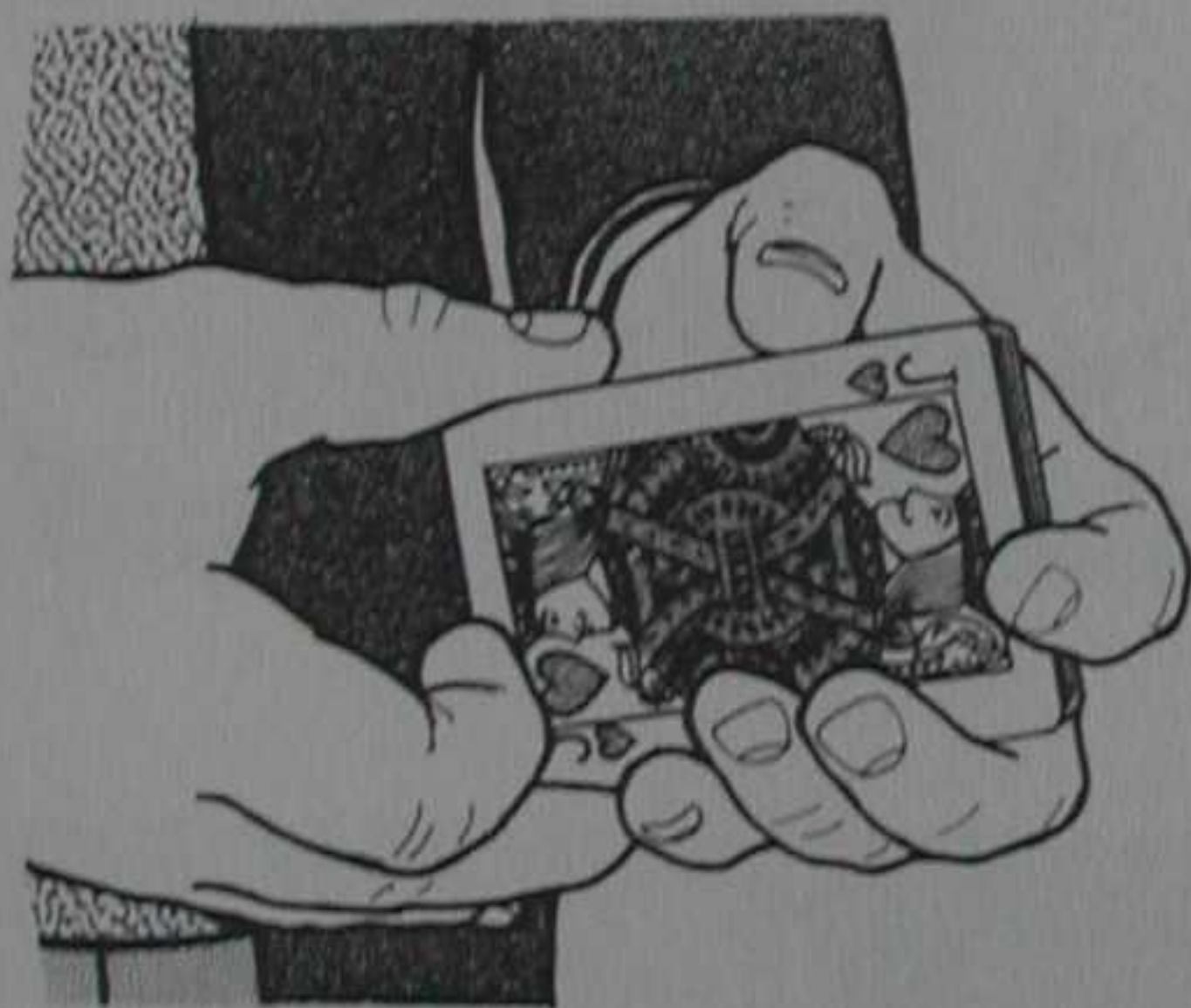
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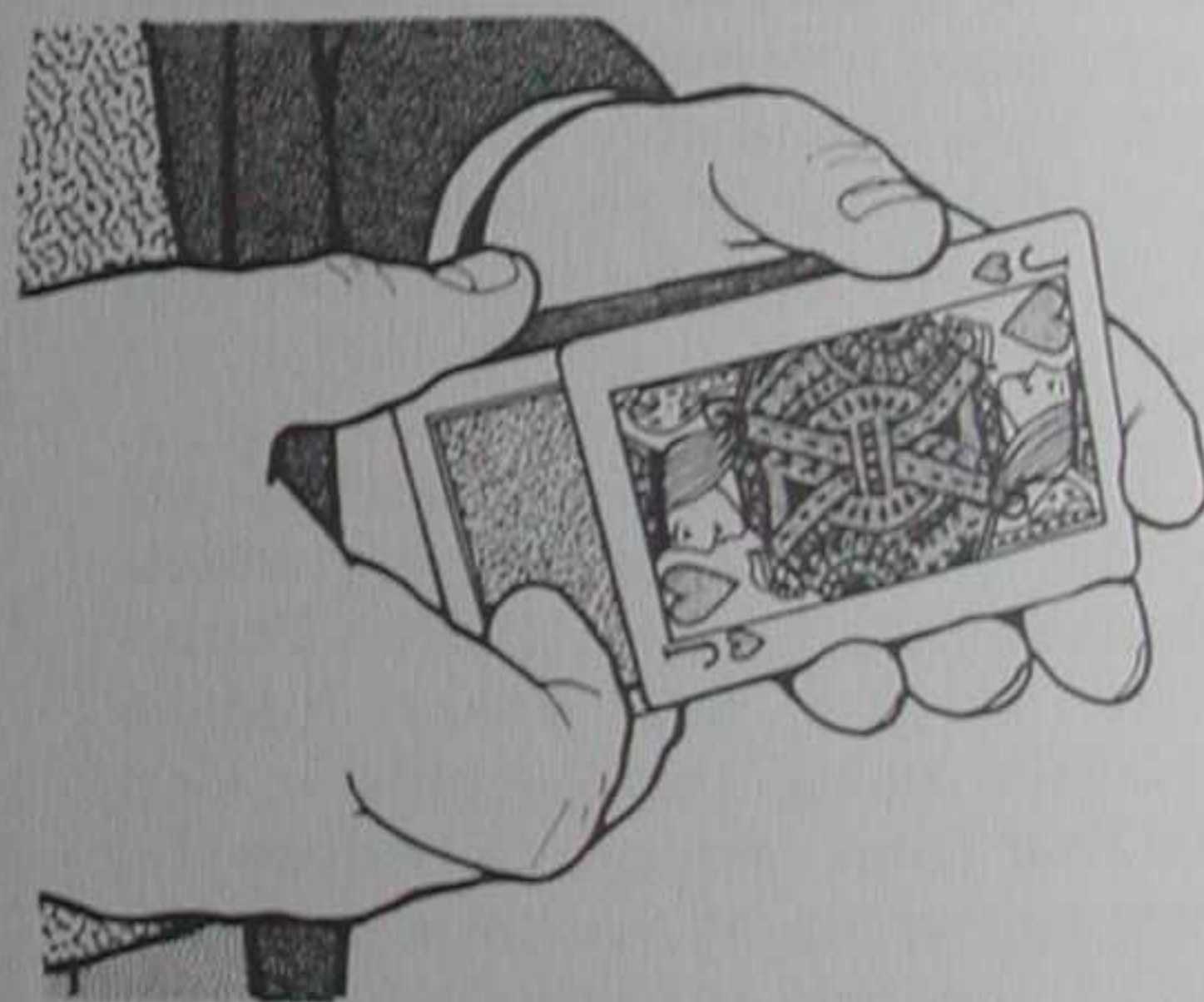
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the center of the right long side. Say, "When I was a kid, I used to call the so and so (name the selected card) a rubber band card because it always snapped right back to the deck."

The following flourish, called the Snap-Back Sleight, is original with Steve—he developed it as a teenager while he lived in Baltimore. (Don Costello also developed a similar flourish.) The card appears to leap from the right hand back onto the top of the deck as if pulled by a rubber band. The illusion is quite convincing, and the technique somewhat difficult to acquire. Your left hand should be about six inches to the left of your right hand, and on the same horizontal plane. Begin with the card held between the right thumb and first finger as described, the first finger extended a bit and the thumb curled a bit (fig.1). The left thumb is held above the deck, ready to clamp down on the card as it flies across. Reverse the positions of the left thumb and fingers, i. e., *snap* the first finger inward and the thumb outward (fig.2). This *should* propel the card across onto the deck. This will probably not happen the first or even fifteenth time you try it. It takes a knack—keep trying, pressing a little harder with the thumb one time, then a little harder with the first finger another. Really *snapping* the first finger makes a difference, as does allowing the nail of the first finger to flick against the edge of the card as it goes by. Repeat the Snap-Back Sleight two or three times.

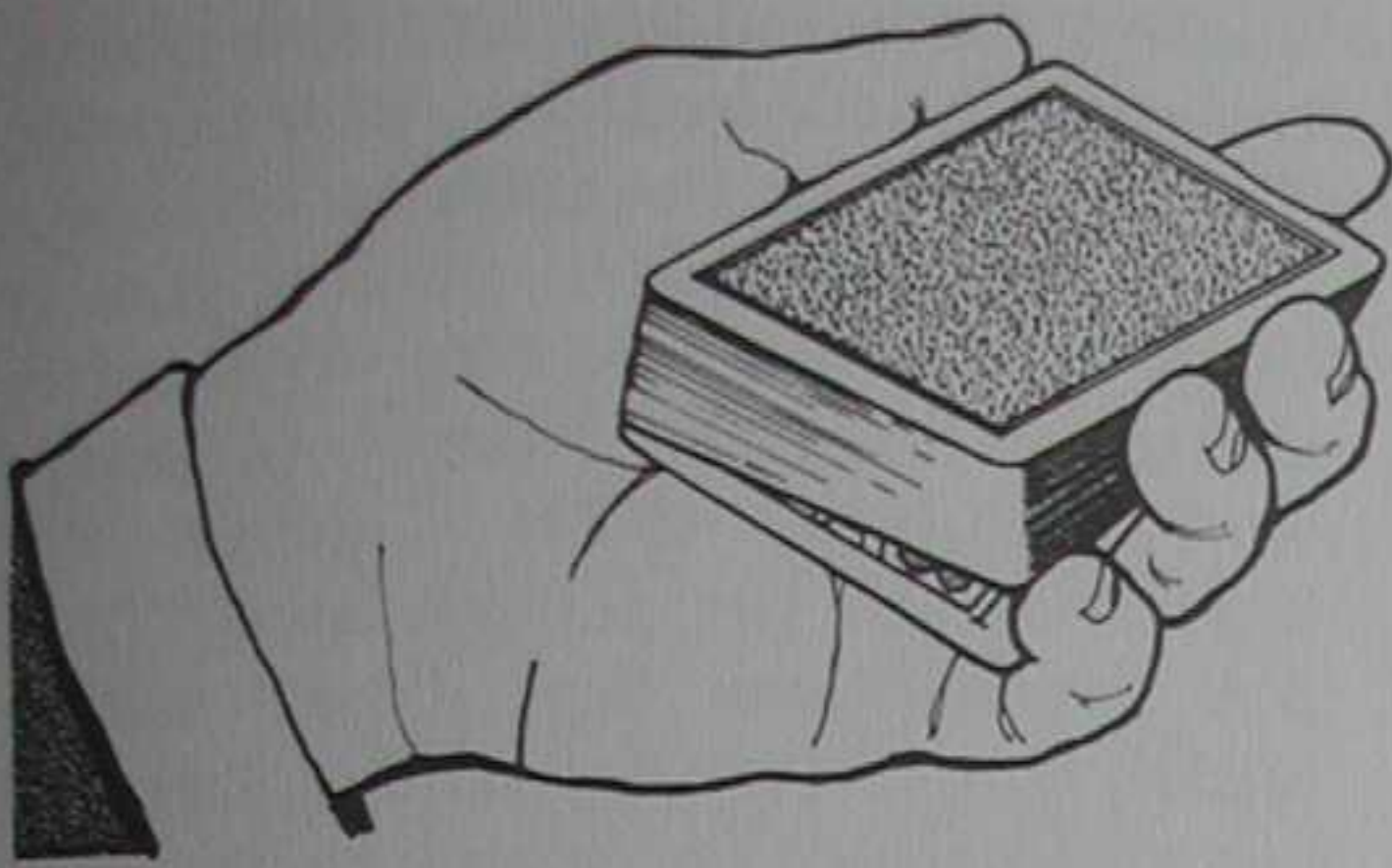


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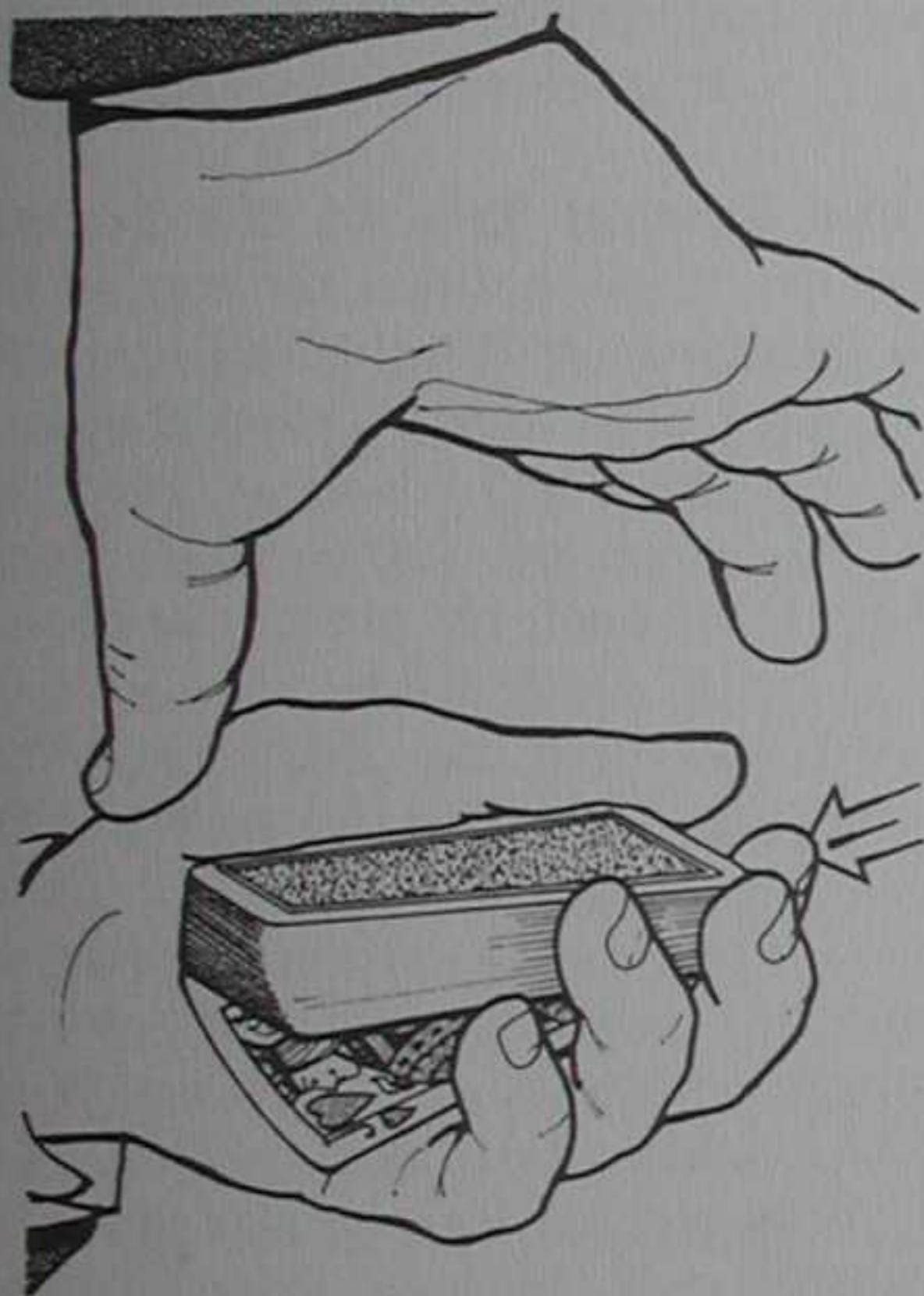
The First Trip to the Pocket: Raise the deck to your left fingertips, in Charlier Cut position, and turn slightly to the left so a bit more of your right side is toward the audience. Tilt the face of the deck toward the spectators. The next sleight, original with Steve, appears to bury the face-up selection in the center of the deck. Your right hand grasps the inner end of the deck as if for a Hindu Shuffle. The left fingertips curl onto the face of the selected card (fig.3 is an audience view). While the pads of the left fingertips retain the selection in position, the right hand draws the deck to the right (fig.4 is an audience view). The right hand carries the deck clear of the chosen card, and then around in front of it. From the front it appears as if you have cut the deck, while you have actually controlled the selection to the rear. There is no break



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needed to hold the selection in place as the deck is drawn away, merely a very light touch of the fingertips.

Once the deck has been placed onto the chosen card, face forward and allow the cards to drop into dealing position. Steve executes the Gambler's Cop a bit differently than most. He does not buckle the card with the second finger, but rather pulls down its inner right corner with the left pinky (fig.5). This is done as you say, "As a matter of fact, with a little practice I found



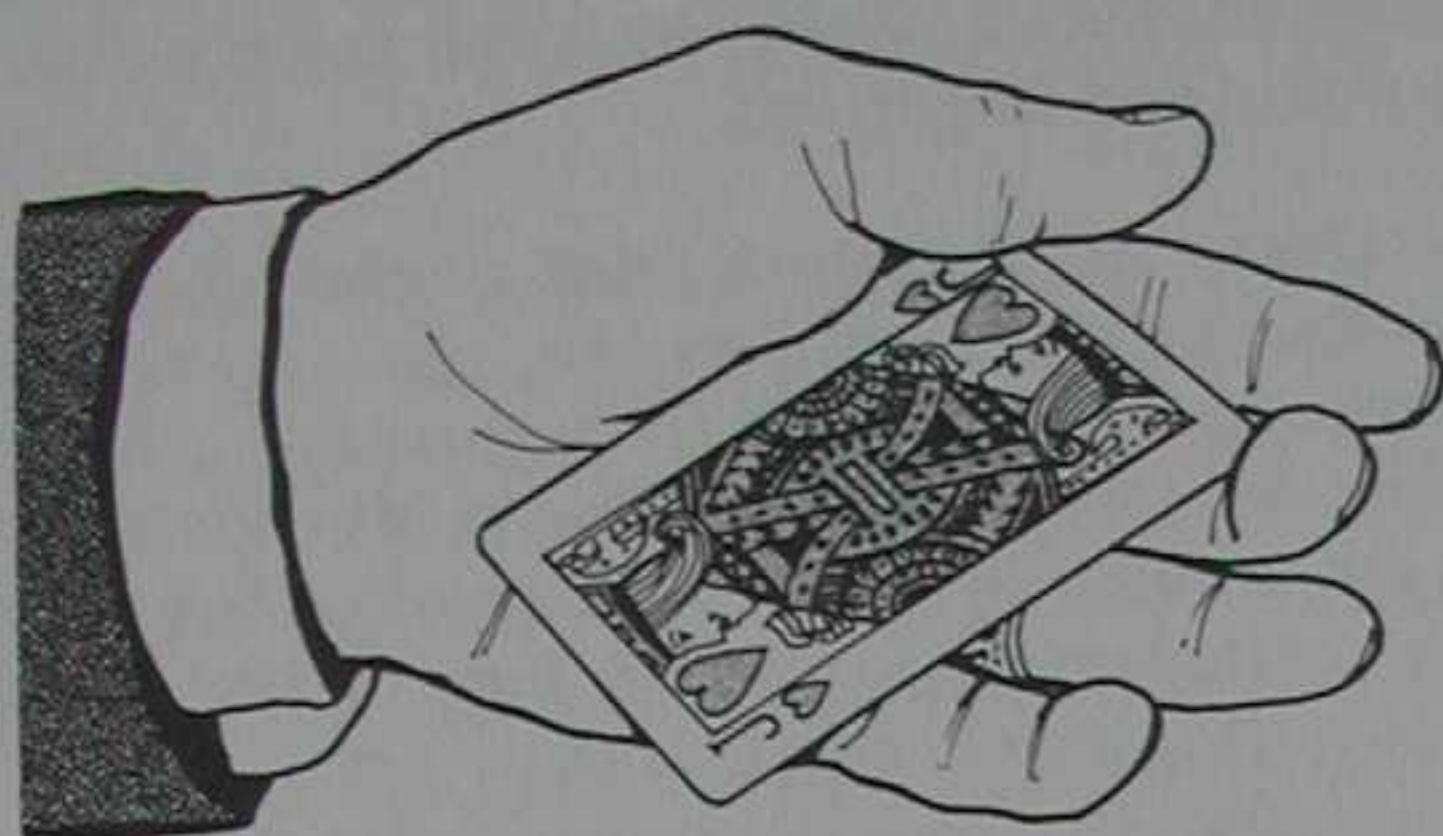
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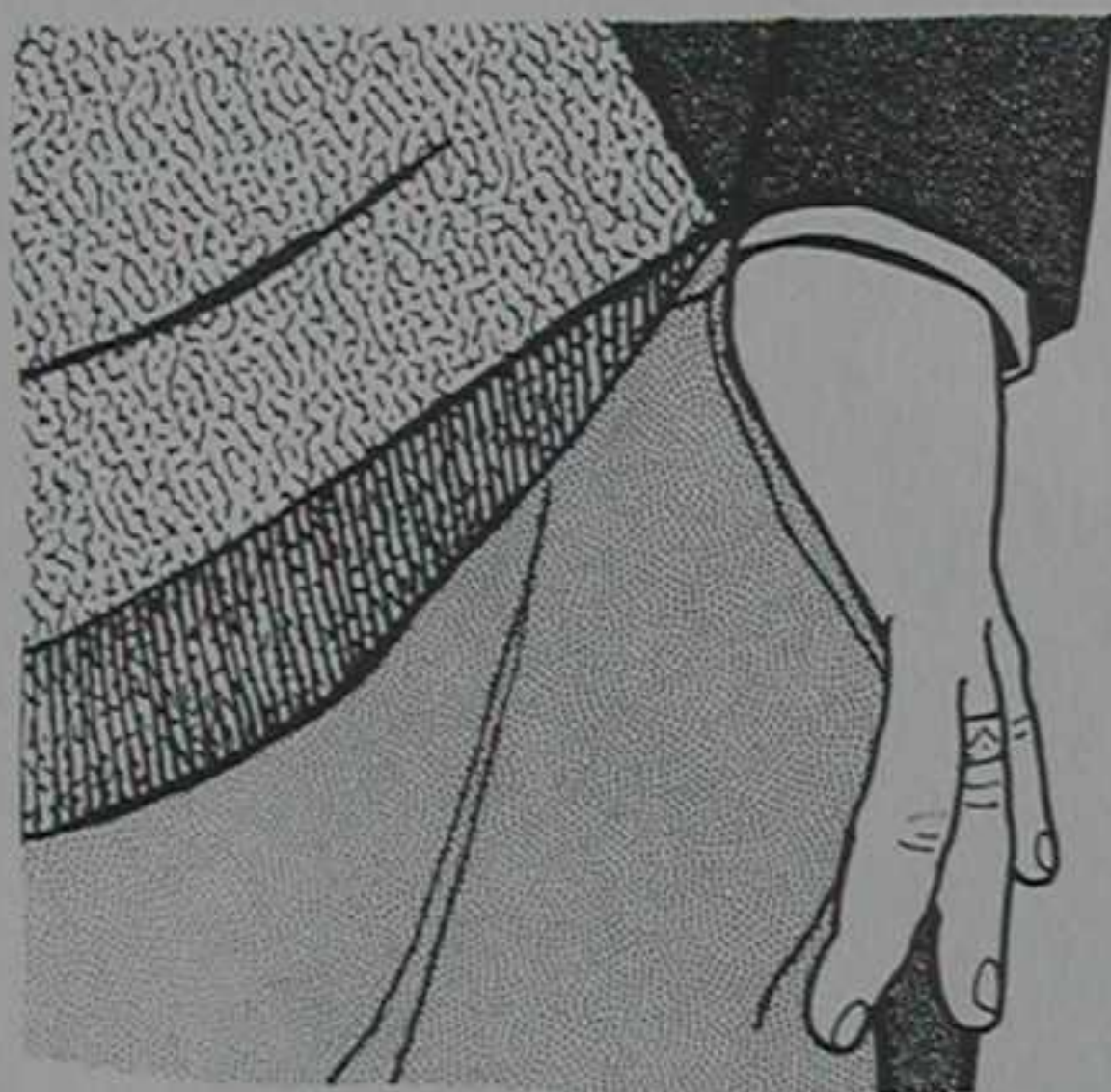
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that after a little while I could even make it snap into my pocket," and the right hand pats the right front trousers pocket. (If there are people to his right, Steve rotates his left hand so the top of the deck faces to the right, concealing the break.)

Not feeling the card in your right pocket, the right hand returns to the deck and grasps it in Biddle Grip. At the same time, the left thumb moves to the left long side of the deck **and** the left first finger shoves the deck inward a bit until the left second finger is at the outer right corner (fig.6). The left hand now turns partially palm down as it drops away from the deck (fig.7 is an audience view). The card is not curled as in the usual Gambler's Cop, but lies flatly in the hand with the first finger laying along the outer end. The thumb nips the outer left corner against the upper side of the first finger (fig.8). The left hand appears genuinely empty.



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The left hand immediately moves toward the left front trousers pocket. The card will be loaded into and then removed from the pocket using Steve's original adaption of Gordon Bruce's "Pocket Palm" (*Epilogue* No.17, Fulves, 1973). When the hand reaches the pocket, insert only the thumb and first finger inside (fig.9). Immediately curl the first finger and thumb as much as possible, grip the card between them, and straighten both (fig.10, in which the pocket is transparent). Without pausing, turns slightly to the right (so the audience can see the pocket clearly) and slowly withdraw the card. Turn it over to reveal the selection.

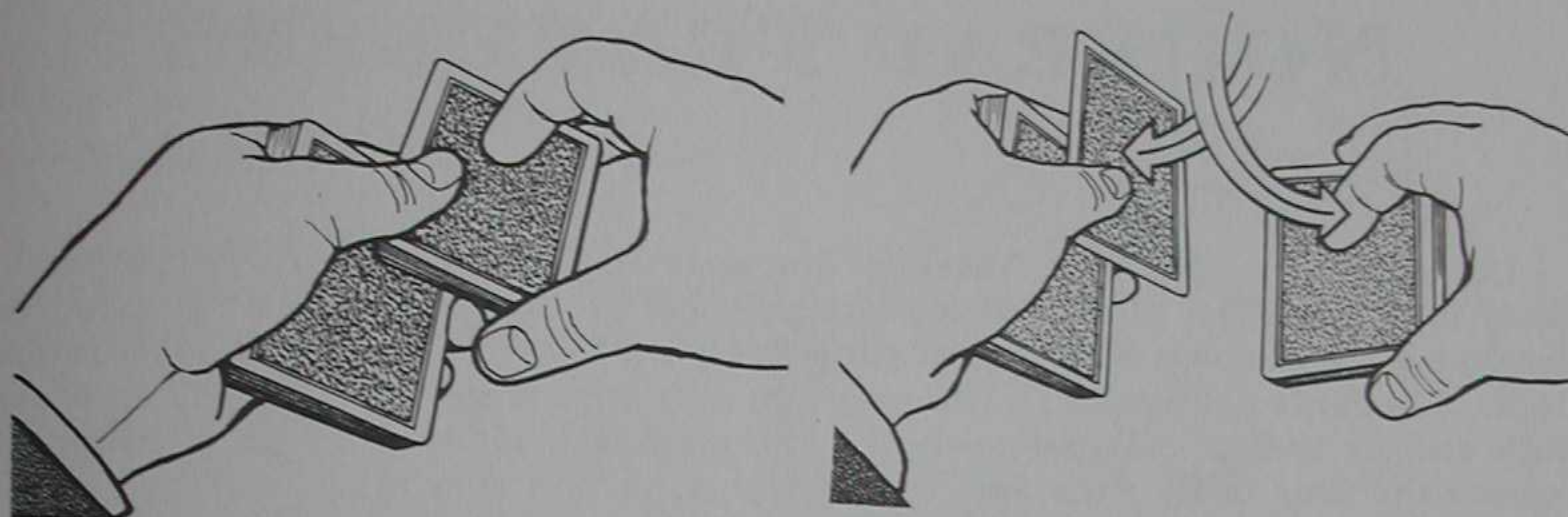
The Second Trip to the Pocket:

Place the chosen card on top of the deck (which is still held by your right hand) face up, then transfer the deck back to left-hand dealing position. Flip the selected card face down, letting it fall back on top of the deck.

You will now do Jerry Sadowitz' sleight The Side Jog from his book *Cards Hit* (that's *Card Shit*, for those of you who missed Jerry's joke), to apparently transfer the card to an outjogged position in the center of the deck while actually retaining it on top. This sleight has gained tremendous and well-deserved popularity in recent years. Riffle down the outer left corner of the deck with the left thumb and stop at about center. Your right hand lifts off the upper half of the deck, holding it in Biddle Grip.

Shift the right-hand cards forward until their inner left corners can be lightly gripped between the left thumb, above, and first and second fingertips, beneath (fig.11). It will appear as if your left thumb draws off the top card of the deck. Actually,

your left fingers press lightly upward and, as your hands pivot downward, away from one another, they pull off the *bottom* card of the right-hand half (fig.12). The appropriate sound is created by brushing the left long side of the upper half against the taken card as the hands separate.



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Your left thumb immediately pulls the outjogged card to the left, so its sides are square with the deck. The hands are raised slightly so the cards are once again on a horizontal plane and the right hand slaps its cards on top of those in the left hand. The illusion of the top card being drawn off is very strong.

Execute Steve's "Rear Palm Misdirection Palm" described earlier in this book. This will leave you with the selected card rear palmed in the right hand after you have apparently pushed it into the center of the deck.

Your right hand travels to the right front trousers pocket, inserting *only* the thumb and first finger inside *à la* Gordon Bruce. As already explained and shown in illustration 10, the thumb and first finger curl inward, grasp the card, and straighten. This shoves the rear-palmed card into the pocket, and it is immediately withdrawn. Turn the card over to reveal the signed selection.

The Third Trip to the Pocket: The face-up card is apparently inserted into the center of the deck as you perform Steve's "Depth Illusion Palm," taught elsewhere in this book. After the Schwarzman subtlety is used, the face-up card is inserted beneath the deck directly into Gambler's Cop in the left hand. The right hand grasps the deck in Biddle Grip, squaring the outjogged card. This enables the left hand to drop away as already explained. It travels to the left front trousers pocket and removes the card as already shown and explained in illustrations 9 and 10 (though done with the left hand rather than the right).

The cumulative effect of removing the signed selection from different pockets under challenge conditions is staggering. This is the first routine I ever saw Steve Draun do, and it was immediately apparent why he is so highly thought of among top echelon card men.

NOUVEAU TRAVELERS

Dai Vernon's routine "The Travelers" first appeared in *The Stars of Magic* (Series 6, No.3) in 1950. The plot is direct—a challenge for the sleight-of-hand performer because of its premise: Four signed cards are placed into four different spots in the deck. The cards are squared. The magician *announces* that the cards will leave the deck and fly to four different pockets. The magician calmly proceeds to magically remove the four cards from four *different* pockets one at a time. It is a trick of remarkable purity, and the reaction of the audience to it reflects its forceful nature. It seems impossible on so many levels, not the least of which is the audacity of the performer to announce what he's going to do in advance and then palm three times in defiance of the audience's keen eyes. The quadruple nature of the extended climax achieves the same thing as, in boxing, landing four punches to your opponent's face in rapid succession: he falls flat on his back. So does the audience, in a manner of speaking. They can do nothing but shake their heads.

Steve has taken Vernon's original routine and left its structure intact. He has substituted what he feels are more modern palming *techniques* for those used in the original. The accumulation of details in Steve's handling makes it, for the discriminating audience, all the more impossible.

Begin by removing the four Aces from the deck and displaying them to the audience. (You should be standing a few feet from the spectators.) Turn to the left and place the Aces on top of the deck. Execute "The Flutter Pass," described earlier in this book. Here, after the Bluff Shift insertion, when you spread the cards between your hands to display the four outjogged cards, your right fingertips locate the card directly below the lowermost outjogged card (an Ace). As you square the deck, your right fingertips continue to press lightly upward until your left pinky takes over and it becomes a break below the upper two Aces (and, since all four Aces are together, that means the break is also above the lower two Aces). Complete "The Flutter Pass," bringing two Aces to the bottom of the deck and two to the top.

Say, "The idea is that I'm going to riffle the deck and have the Aces shoot out of the deck like bullets into four different pockets . . . one in this pocket, one in this pocket, one in this pocket, and one in this pocket." Breaking down the action and patter, begin by facing forward and raising your hands slightly, though not enough that anyone might be able to see the Ace on the bottom of the deck. Your right hand grasps the deck from above, thumb at inner end, fingers at outer end, and you riffle the inner end of the deck sharply. *But*, when you first lift the inner end, allow the bottom two cards to quietly riffle past your thumb so you can obtain a left pinky break above them. Only

then do you sharply riffle all the cards above. This is another way for Steve to avoid his pet peeve of needlessly squaring an already squared deck. You might have to do that in order to obtain the required break above the two Aces on bottom if you simply brought your hands together and started fiddling. Riffling the deck provides the cover.

The riffle is made as you say, "The idea is that I'm going to riffle the deck," after that, begin to lower your hands and continue, ". . . and have the Aces shoot out of the deck like bullets into four different pockets . . ." As you say that, your left hand, cradling the deck in dealing position, shifts the two cards below the break counter-clockwise a few degrees (fig.1). Once angled, these two Aces are gripped between the right third finger and thumbtip. (Your right hand is holding the deck in Biddle Grip throughout.)



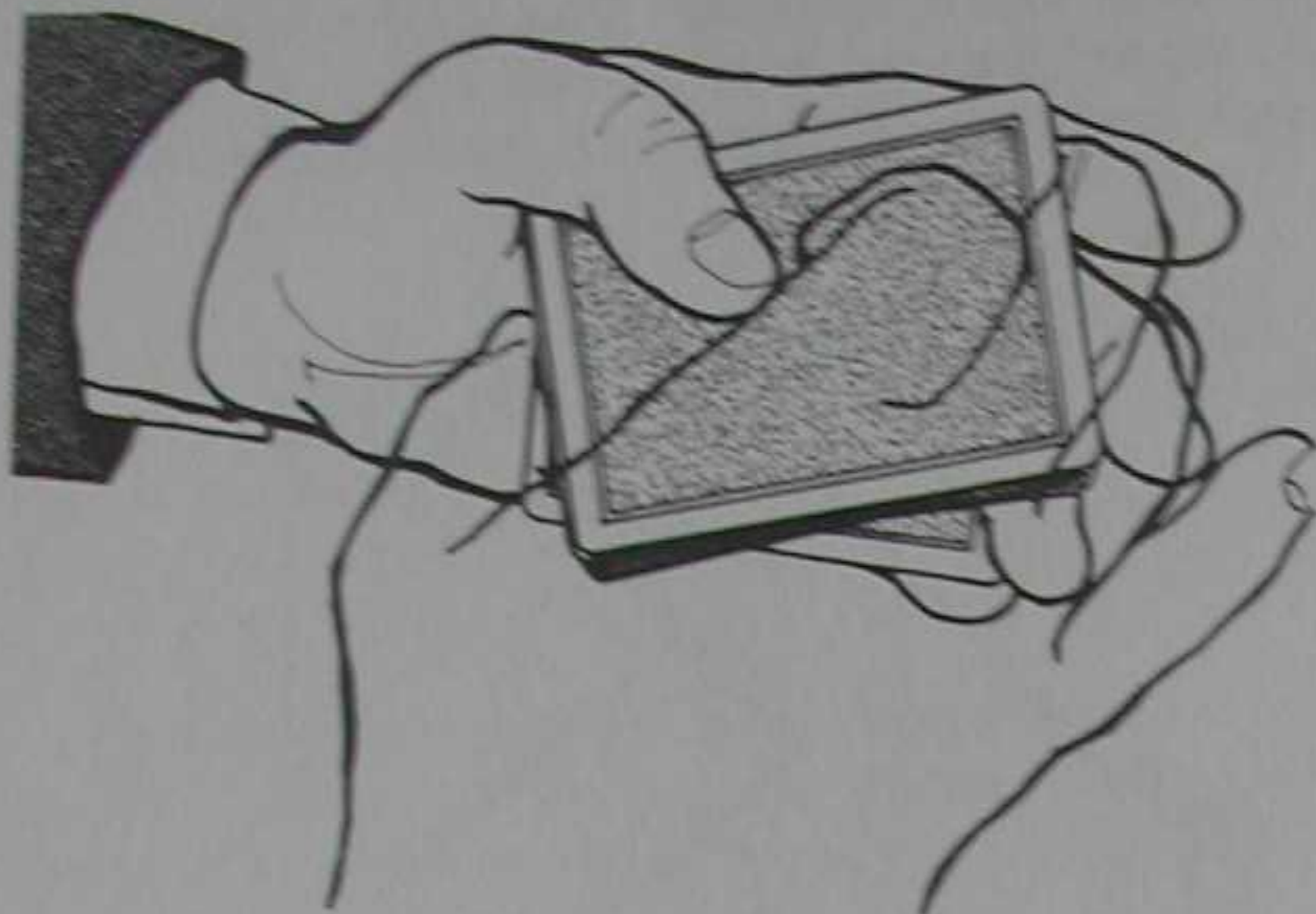
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The right hand now lifts the deck out of the left hand and moves slightly to the right. Your left hand moves to the left and pats, first, your left front trousers pocket (fig.2), then, second, the left breast pocket of your jacket. This is done as you continue, ". . . one in this pocket, one in this pocket . . ."

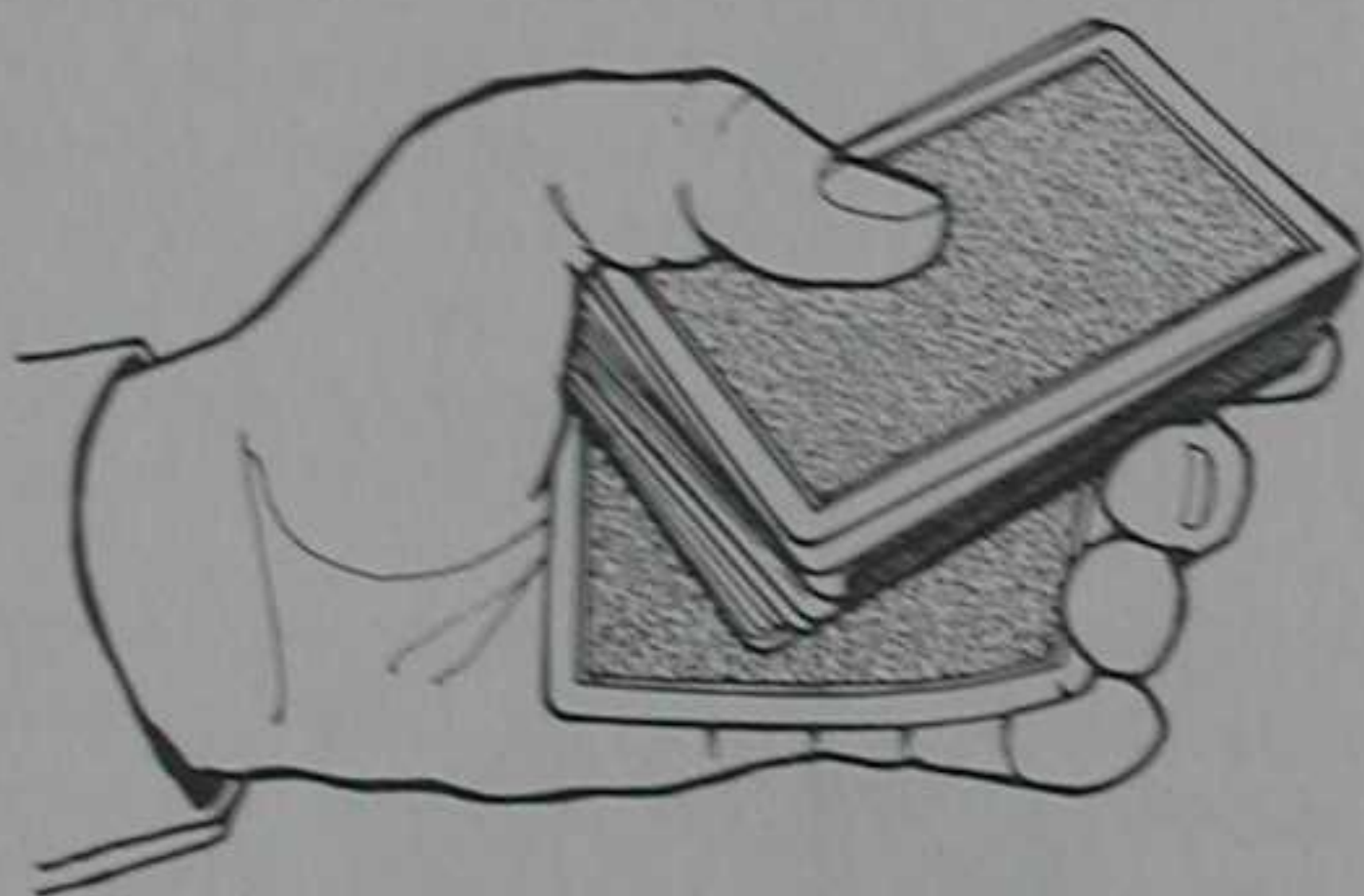


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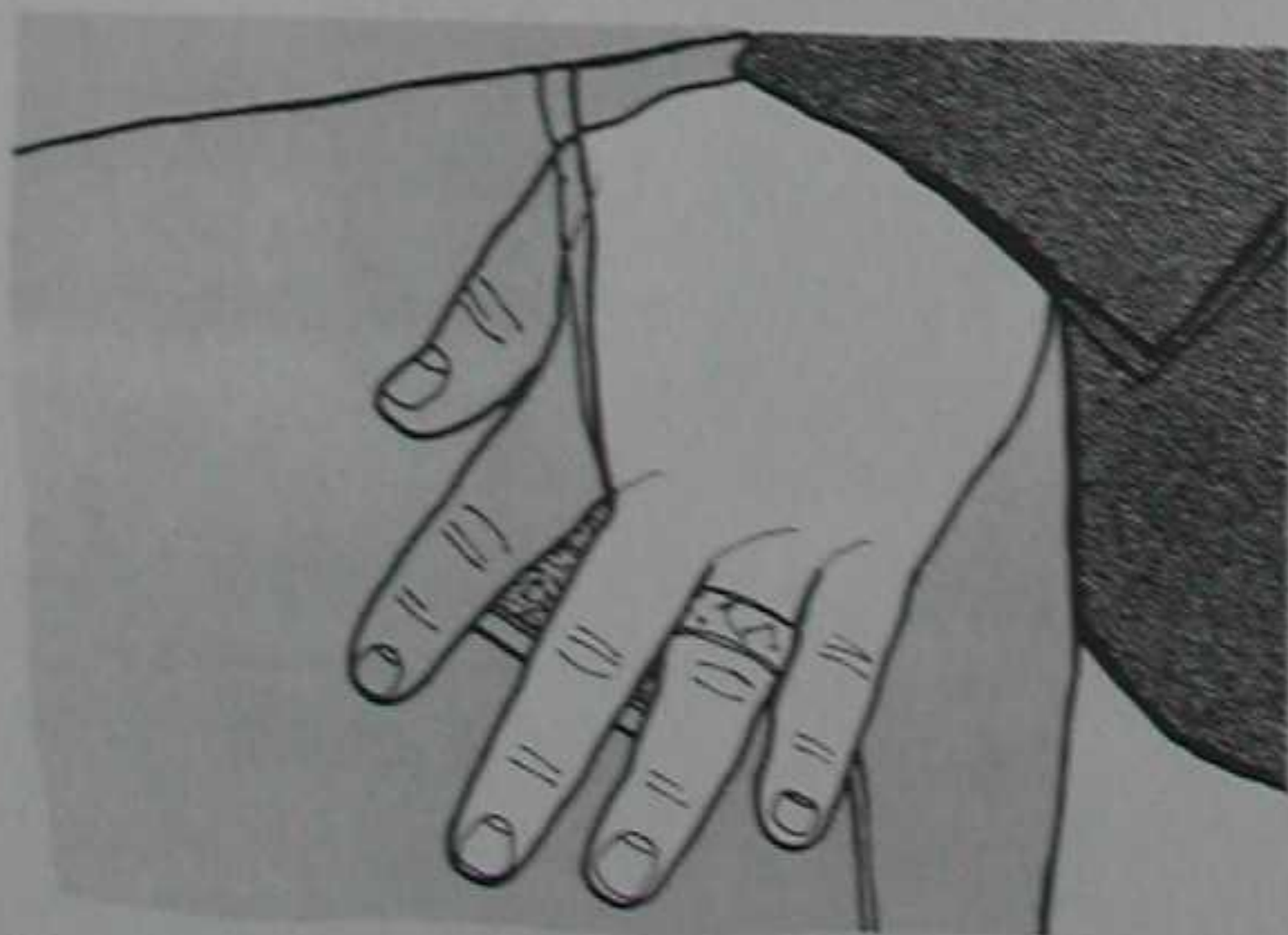
Your hands meet directly in front of you, and you place the deck back into the left hand—in a particular way (though with absolutely no hesitation). The right hand rotates the deck the instant before it contacts the left hand so the cards are longitudinally in the hand, and the exposed corner of the angled Aces on bottom butts into the left third fingertip (fig.3 is an x-ray view). The deck is held by diagonal pressure between the second fingertip and thumb. The two angled cards are now in palm position—it is the second fingertip and thumb. The audience does not see any of this, only the outer side of deck that will rotate. The audience does not notice (and I can say your left arm, thumb, and first finger. The audience does not notice (and I can say this from personal experience) that the deck is in an odd position. They are, rather, waiting to hear the conclusion of the sentence and see what pockets the final two cards are going to fly to. The misdirection is quite strong.



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As the right hand pats the outer right breast pocket of the jacket, and then the right front trousers pocket, you complete the sentence, "... one in this pocket, and one in this pocket." At the same time, during the misdirection created by your right hand, the left hand completes the palm quite simply. The left fingers merely squeeze lightly, bringing the angled cards into full palm and raising the deck away from the palm (the latter is an automatic consequence of the fingers curling) (fig.4). The basis for this first palm appears in *Magician's Tricks, How They're Done* by Hatton and Plate in 1910 (p.15) executed with a single card. The technique described here, which not only includes modifications so that it can be done with more than one card, but also returns the deck to an almost normal position, is Marlo's (see *Action Palm*, p.3, "Delayed Action Palm," 1956).

The instant the right hand has patted the fourth and final pocket, it quickly returns to the deck, grasps it in Biddle Grip, and lifts it out of the left hand. The left hand immediately turns inward as the deck (your cover) moves away. It then moves in a straight line to the left front trousers pocket. Rather than plunging his entire hand into the pocket, Steve uses Gordon Bruce's "Pocket Palm" technique. Only the thumb and first finger, carrying the palmed cards, are inserted into the pocket (fig.5 is an x-ray view). The second, third, and fourth fingers remain outside the pocket. Try this, because it's much easier to do than it sounds in the abstract. Curl your first finger and pull out *only* the outermost card. Your thumb holds the inner card inside the pocket. Bring out the first Ace and toss it onto the table (or wherever).



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The left hand next grasps the left lapel and pulls the left side of the jacket open (fig.6). The right hand carries the deck *over to the left hand* (which pulls the jacket partially closed) and places it between the left thumb, first, and second fingers—as close to dealing position as you can get while the third and little fingers continue to cling to the lapel (fig.7).

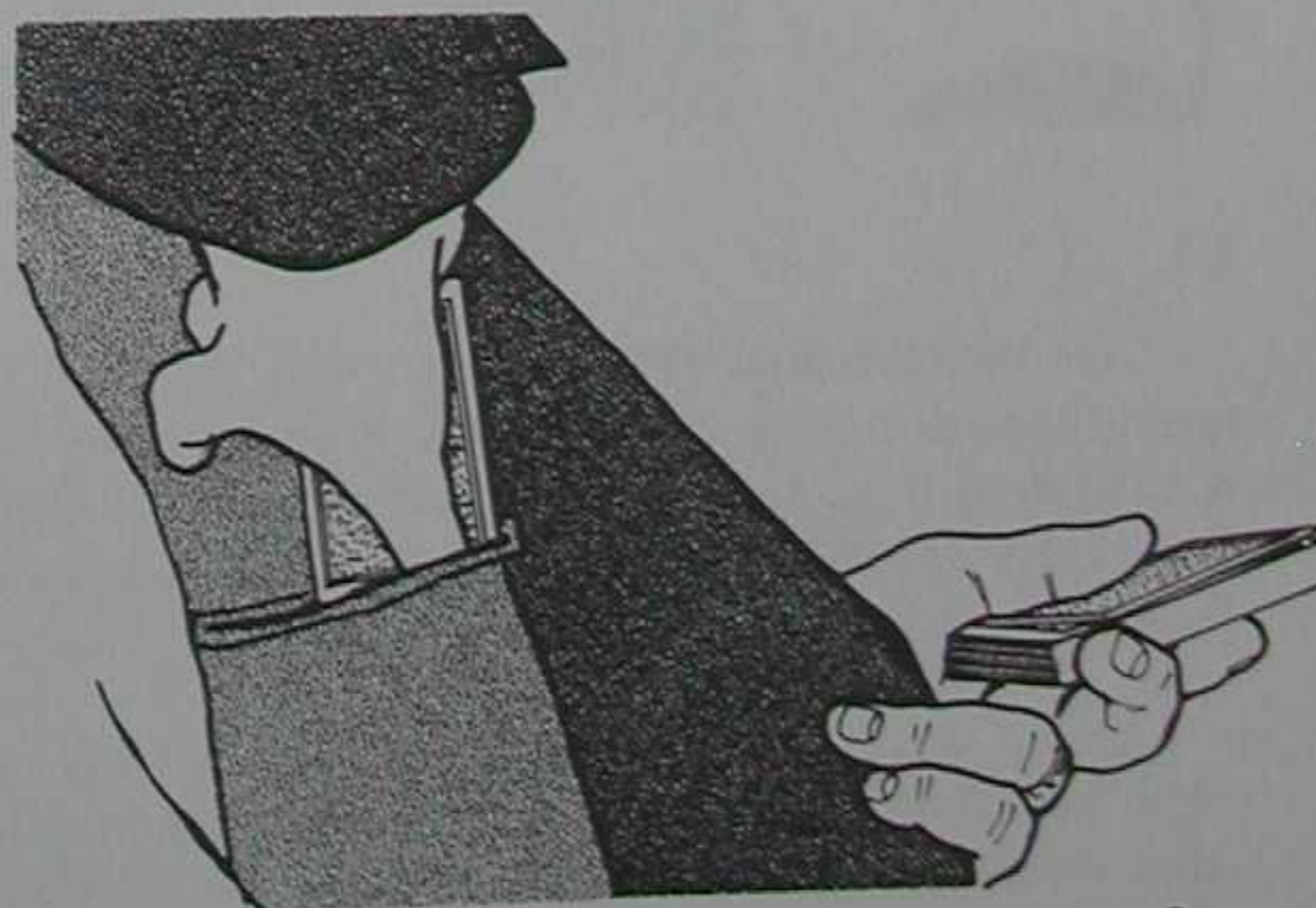


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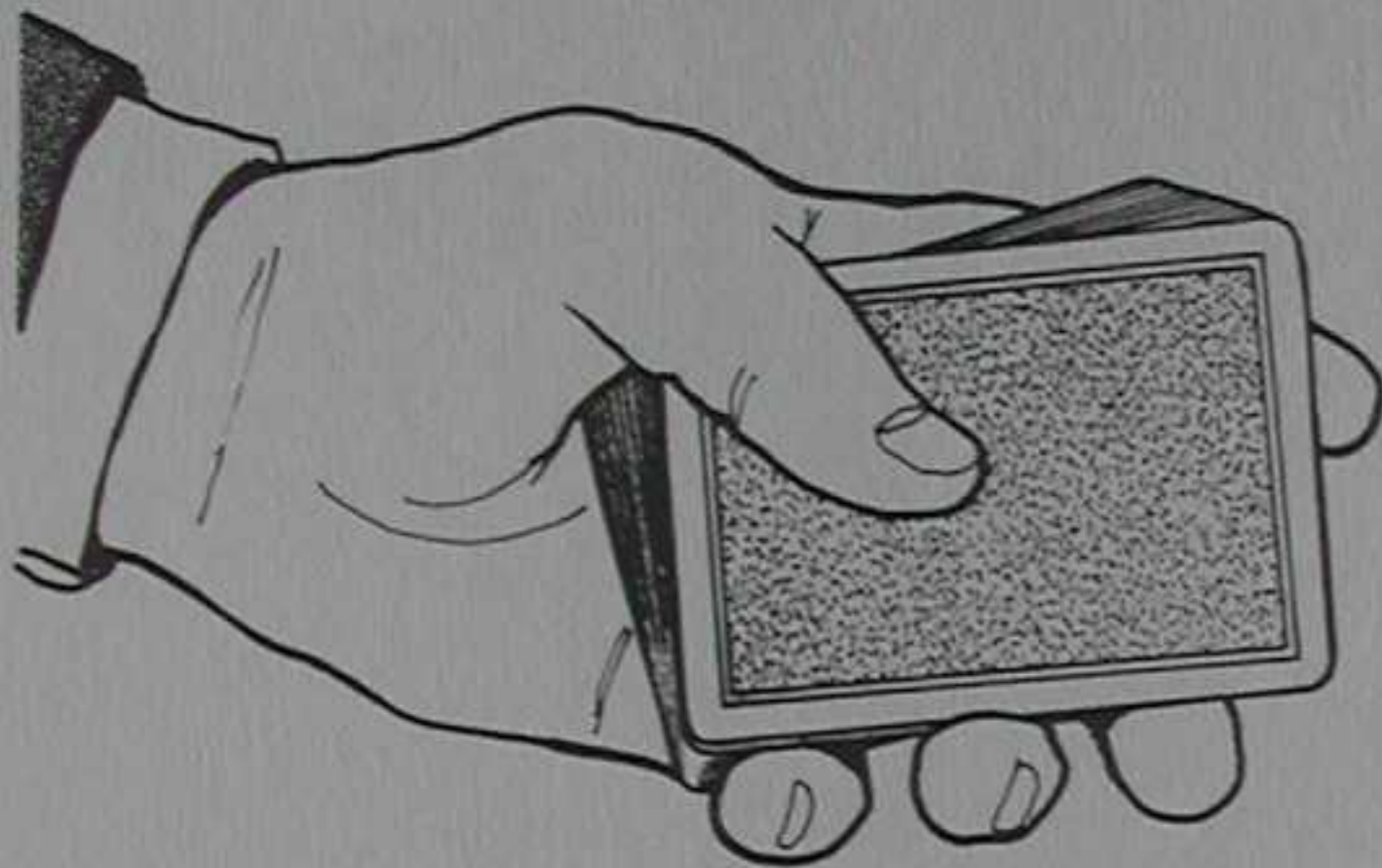
The *instant* the left thumb and fingers have the deck, the left thumb slides the top card to the right at an angle, so the right hand can grip it in Longitudinal Tenkai Palm (fig.8 is an x-ray view). The card is held crosswise in the hand between the thumb and the heel. This is normally quite an awkward and angly method of concealing a card, however Steve never holds out for long, and in this case the right hand immediately darts out of sight inside the jacket.



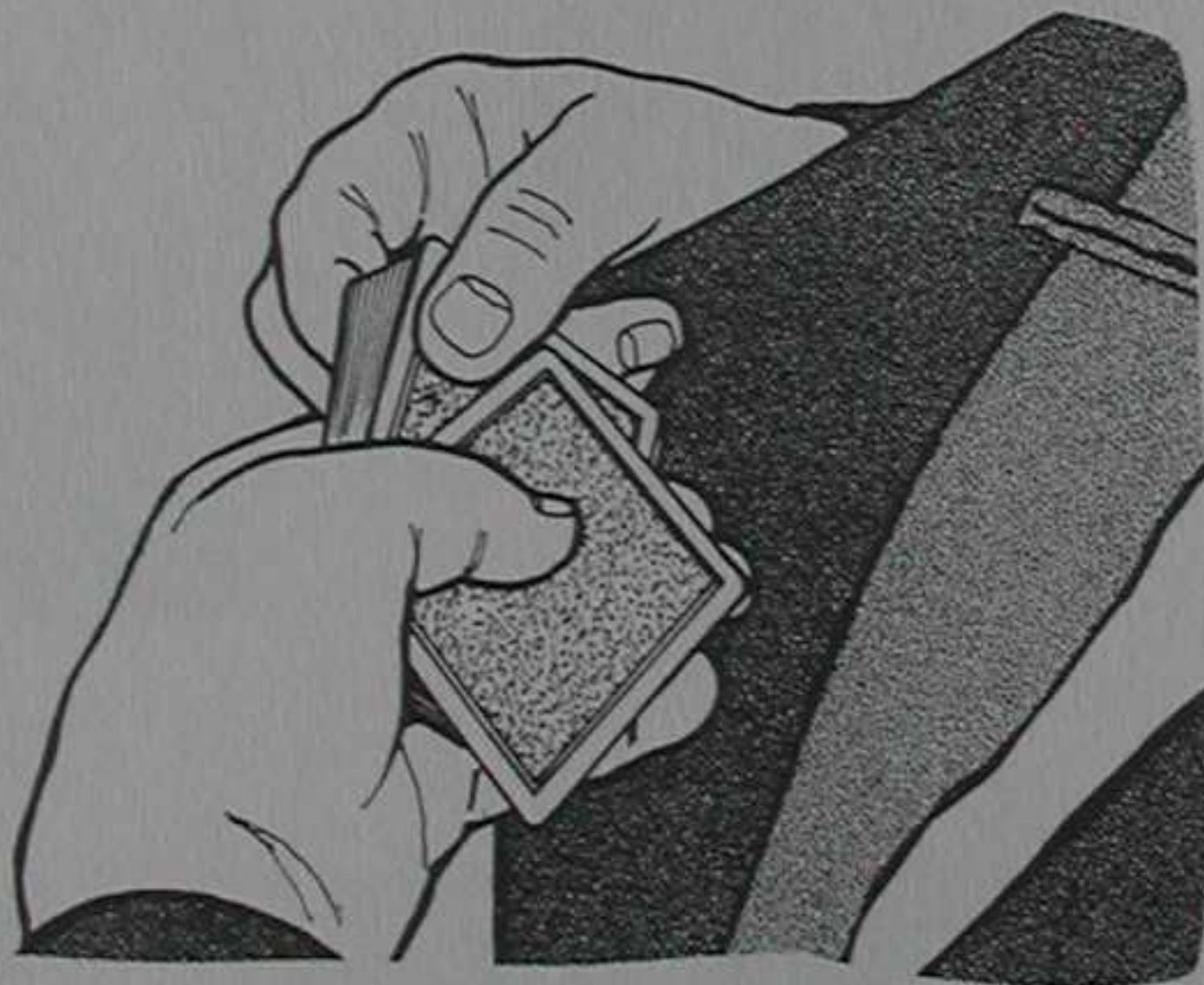
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Rotate the right hand and shove the thumb down into the jacket's inner left breast pocket (fig.9). The

fingers then take over and shove the card downward into the pocket. Pull the jacket open again. The thumb and fingers then dutifully remove the card from the pocket and bring it out into view to reveal the second Ace. Toss it aside.



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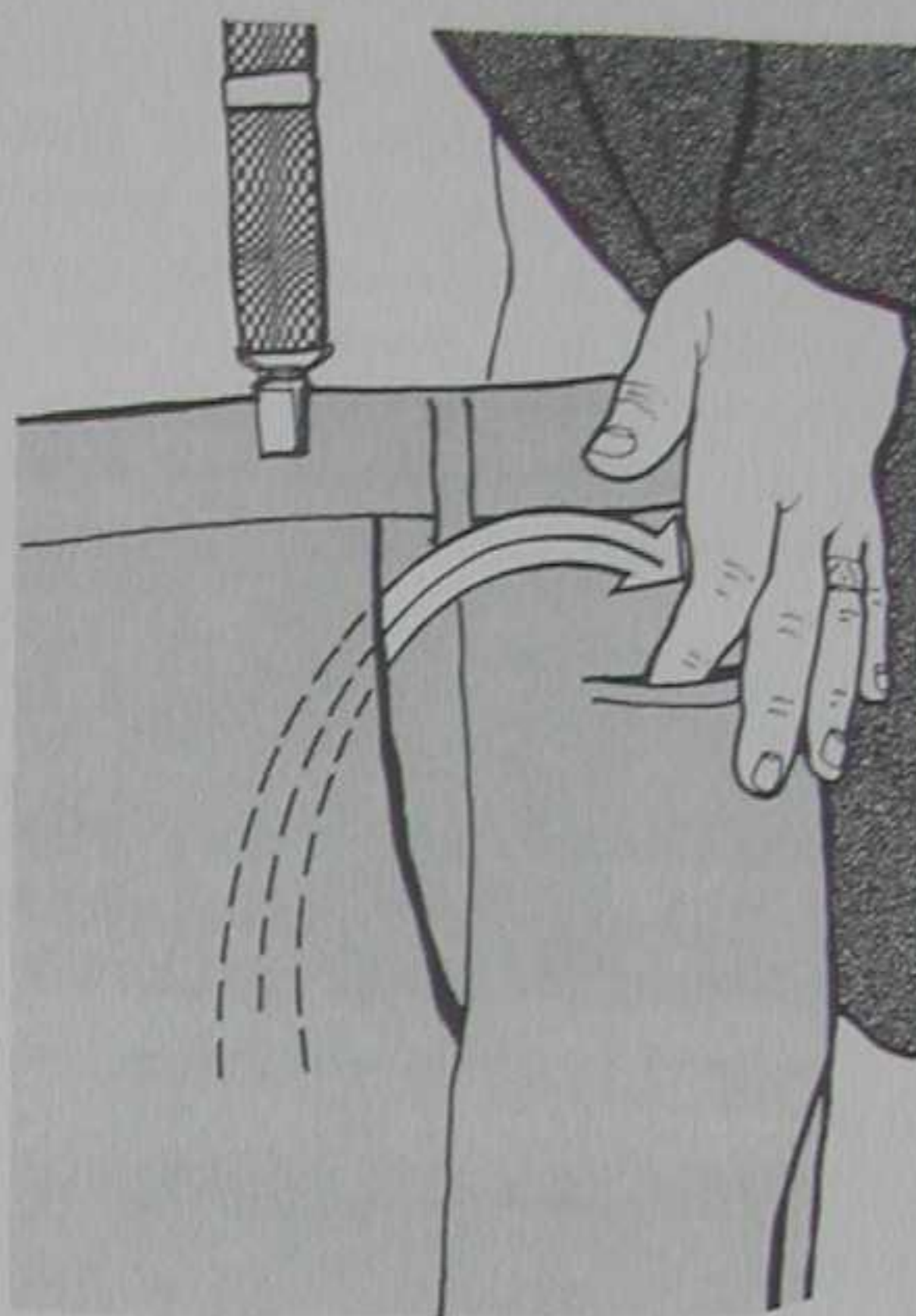
The right hand grasps the right lapel of the jacket and pulls it open. The left hand travels *over to the right hand*. On the way, the left thumb swivels the top card inward a bit until it is ready to be palmed once the deck is removed. When the hand meets the right thumb and fingers...

As the right hand is busy, the left hand readies the deck for Ed Marlo's Future Classic Palm (*Future Classic*, 1953), a variation of the Professor Lowey Palm, which is also claimed by Jean Hugard. The Lowey Palm, which Vernon used in the original Travelers routine, suffers (Marlo believed) from the odd manner in which the deck must be held prior to the sleight, and from the wide arc over which the sliding card moves, which necessitates a cover of some sort. In the Hugard Top Palm, on p.57 of *Expert Card Technique* (1940), the right hand shifts the inner corner of the deck to the left thumb crotch, creating a slightly more natural grip. Marlo's variation, which Steve prefers, addresses more of these concerns. Tilt the left hand outward so the weight of the deck shifts forward onto the fingers. The left first finger straightens to allow the deck to shift forward slightly, and the thumb and fingers wriggle the deck counter-clockwise a tiny bit until the inner left corner is in the left thumb crotch (fig.10). Steve's idea is to curl the left first finger tightly beneath the deck so that the audience can see under it. This gives the impression that the left hand is empty until it moves out of sight.

pulls the card out of the pocket. Display the third Ace and toss it aside.

Without much pause, the left hand (which is allowed to be seen empty) slips into the left front trousers pocket. Place your flattened hand over the card inside the pocket, but do not palm it. Slide your left hand out of the pocket, the card traveling beneath and gliding on the fabric. The hand travels around your hip, then down inside the rear pocket (fig.12). The card is not palmed at any time, it merely slides along beneath the hand.

Now, turn your left side toward the audience and use your left thumb and first finger to remove the fourth Ace from your pocket with the Gordon Bruce "Pocket Palm" technique. Toss it aside to end.



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TWENTY-ONE AGAIN

Steve Draun has been performing a remarkably dumbfounding blend of two "Twenty-One Card Trick" handlings for some time. The first part is Edward Marlo's and it has appeared in print twice before (in *Kabbala*, Vol.1, No.7, 1972 and *Marlo Without Tears*, First Method, p.146, 1983), however Steve has provided vital details to this description that have not been previously disclosed. The second part is original with Steve. This is a wonderful routine, and one with which you will thoroughly thrash anyone who thinks he knows the "Twenty-One Card Trick."

Part One: Hold a shuffled deck face up in your left hand. Say, "*Now you're familiar with the Twenty-One Card Trick—it's probably one of the first tricks you learned how to do.*" One at a time, thumb off three pairs of cards and drop them on the table, followed by a single card. Do this three times to make three face-up seven-card piles and count aloud throughout: "*Two, Four, Six, Seven. Two, Four, Six, Seven. Two, Four, Six, Seven.*"

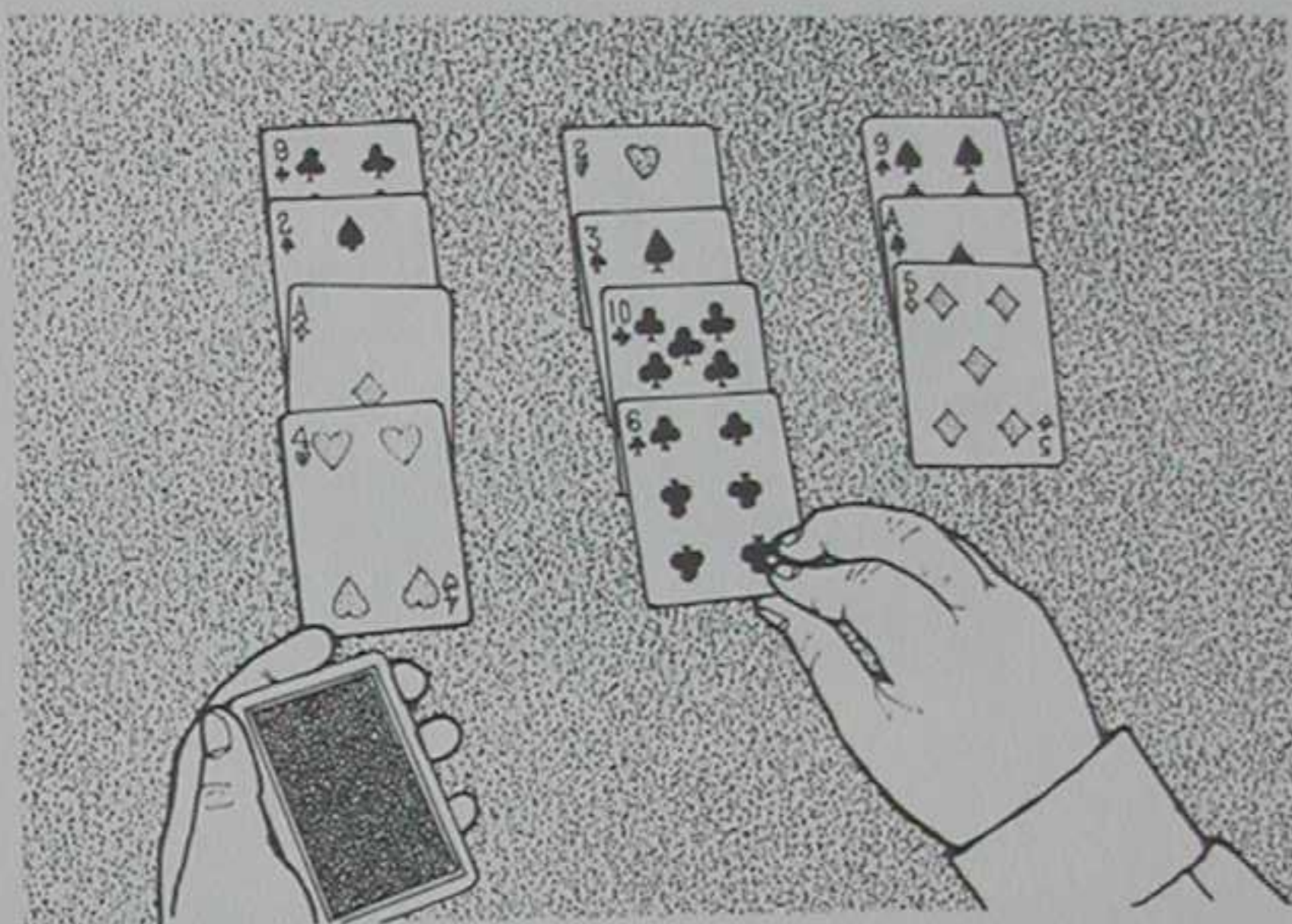
Continue, saying, "*I'd like you to pick up one of the piles please and shuffle it.*" Wait until the spectator complies, and say, "*Then, fan the cards in front of you like a poker hand and remember one of the cards.*" Watch closely as he does this and estimate, by looking intently at his eyes, approximately what number card down from the top you believe he has thought of. Let's say you believe he is thinking of the fifth card from the top.

The instant he looks up at you, say, "*Then, close the cards and sandwich your pile between the other two on the table.*" Indicate that he should square his cards while you turn the two piles which remain on the table face down. Gesture for him to place his cards on top of either pile on the table. He is then to pick up the remaining seven-card pile and place that on top of all. Immediately pick up the combined packet and begin an overhand shuffle whose sequence follows: Run seven cards and throw the packet on top, then say, "*Now, if you've done the Twenty-One Card Trick*" Run the number of cards you think matches the position of his card in the center packet (five, in our example), then place these back on **top** of the packet as you say, "*. . . you know*" Run four cards and throw the packet on top as you finish the sentence, "*that the cards are dealt into three rows of seven cards each.*" If your assumption is correct, and he did think of the fifth card, it will now be on the bottom of the packet. If you're mistaken, the trick will end in a fantastic fashion nevertheless.

Possibility One: Say, "*They're dealt face up into three rows,*" and immediately begin stud-dealing the cards into three rows of seven, turning the cards face up as they're

placed onto the table. The first three cards are dealt in a horizontal row from left to right, and then the second three are dealt onto those in the same rotation. About halfway through the deal say, without pausing or looking up, "I presume that you have seen your card." If the spectator replies "Yes," then you know that you guessed incorrectly and his card is one of the first three you dealt (fig.1 shows the possibilities). If he says "Yes," ask, "Which row is it in?" The spectator will point to one of the three rows, and you instantly know that the top card of that row is his selection. Continue to deal out the balance of the cards until the three rows of seven have been formed.

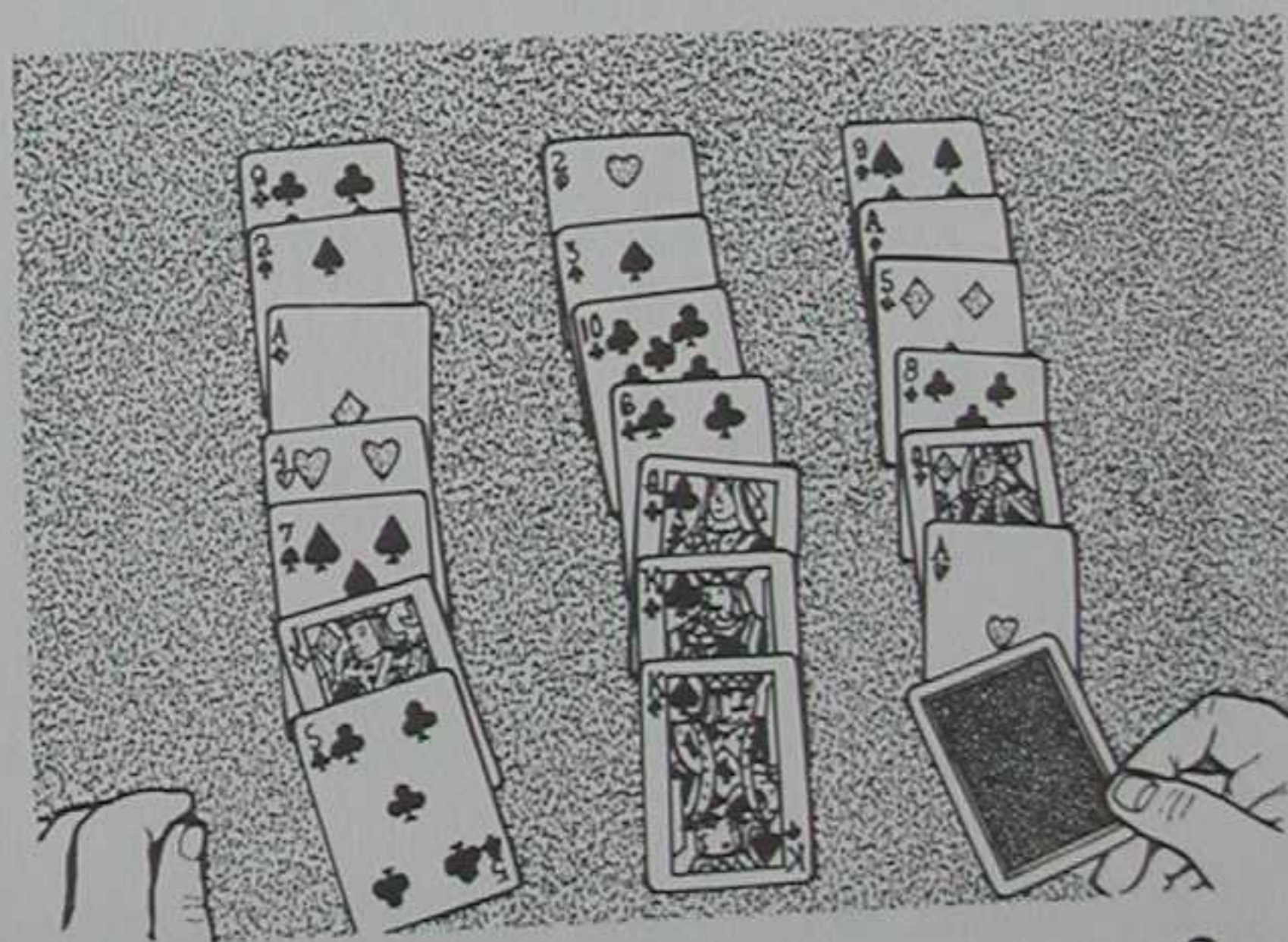
Possibility Two: If, when you say, "I presume that you have seen your card," the spectator says, "No," then you immediately continue dealing out the balance of the packet, but continue to hold the final card face down in your hand. Now repeat the question, "Have you seen your card." If he now answers "Yes," then you know his card is one of the three final cards dealt (fig.2 shows the possibilities.) If he has answered "Yes," then ask him which row it's in, and you instantly know the identity of his selection.



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Possibility Three: If he replies "No," then you now know that your guess (five, in this example) was correct, and the card which remains in your hand is his selection.

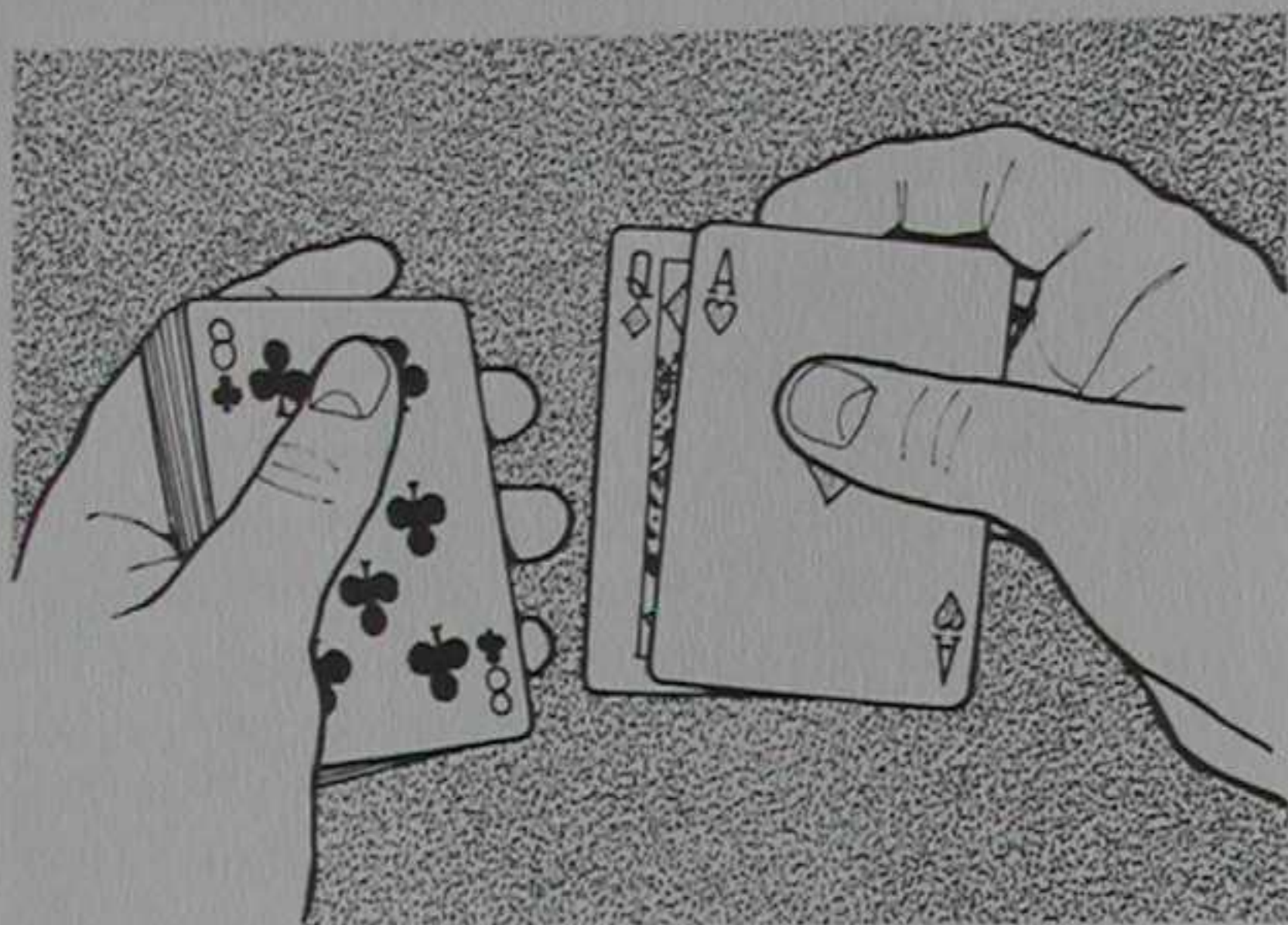
Ending for Possibility One: You know the selected card is one of the first three dealt. As you scoop up all the cards on the table, eventually leaving only the thought-of card, say, "Would you please tell me, so the whole audience can hear, what was the name of card that you mentally selected?" The timing is vital to the humor—you must have all the cards off the table, so only his card is staring him in the face, when you reach the end of the sentence. In other words, you must not give him time to answer.



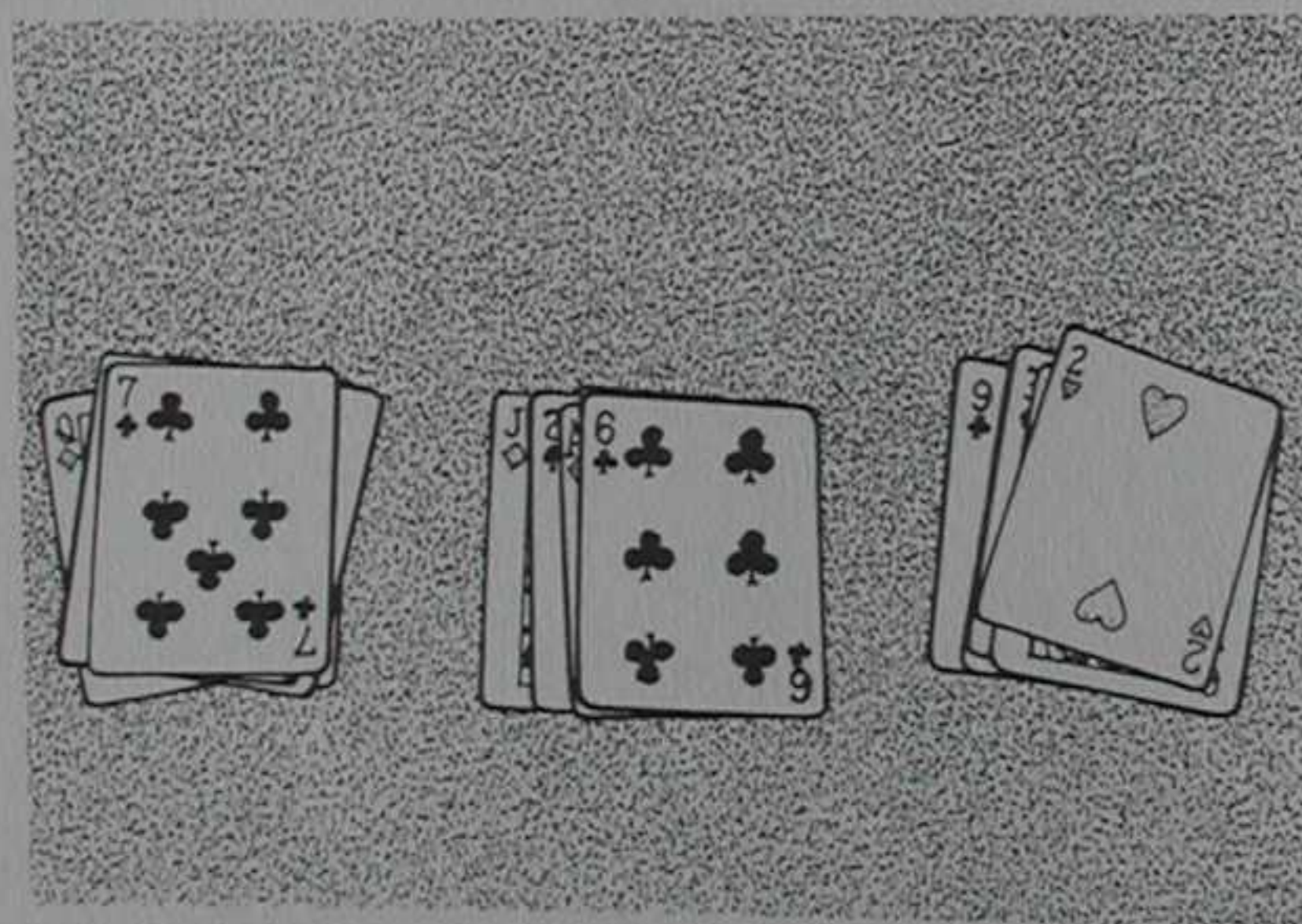
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Ending For Possibility Two: You know that his thought-of card is one of the last three dealt. Say, "Would you please tell me, so the whole audience can hear, what was the name of card that you mentally selected?" Use the card remaining in your hand to scoop up all the cards except his selection before he has a chance to name it. The timing is the same as for the preceding contingency.

Ending For Possibility Three: You know, and the spectator will rapidly guess, that the selected card is the one remaining face down in your hand. When he replies that he does not see it on the table, say, "Do you know why?" Simply turn over the card in your hand and watch him faint.



3



4

of the packet will almost guarantee that he peels the cards one at a time with his thumb, and this will control the noted card to the bottom of the packet.

Immediately say, in the middle of his shuffle, "Stop shuffling. Look at the bottom card. Shuffle some more. Put it down. Shuffle another packet. Put them down, and shuffle the last packet. Now, gather them all together and shuffle them." When the spectator has followed all of your instructions, his card will truly be lost in the twenty-one card packet, but since he practically forced it on himself you know exactly what it is.

Pick up the packet and hold it face up in your left hand, keeping the face tilted toward you and out of the spectator's line of vision. Very quickly deal out three rows

Regardless of which path you've taken in Part One, gather all the cards at the end, turn them face up, and hold them in dealing position.

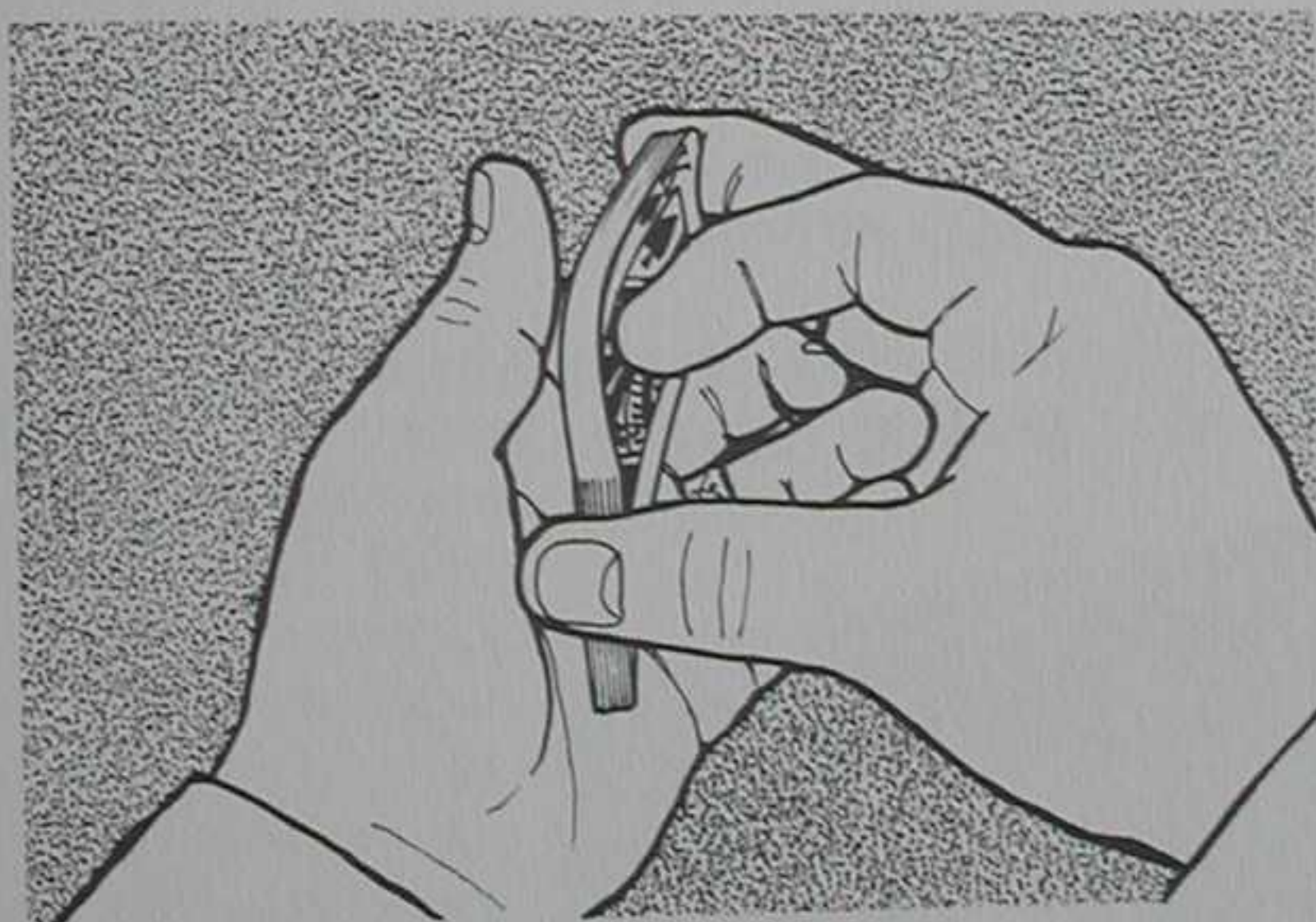
Part Two: You will now form three new seven-card piles in preparation for the second selection. Do this by spreading off the cards in pairs, keeping the cards spread (fig.3 shows the first pair being taken by the right hand). This pair of cards is dropped to the table **as is**, and for consistency's sake this is repeated with two more pairs, and then a single card is dropped on top of all. Do this a total of three times to form three packets as you count aloud, "Two, Four, Six, Seven. Two, Four, Six, Seven. Two, Four, Six, Seven." The result of this, shown in figure 4, is that the rear card of each packet (the top card if the packet were face down) is plainly visible to you.

Say, "Please pick up a pile" When the spectator reaches for one of the packets, simply note the lowermost (rear) card. Immediately continue, ". . . and shuffle it." The small size of the packet will leave only one possible option for shuffling—an Overhand Shuffle. The size

of seven cards each, face down, following the pattern established in Part One. **Remember where you deal his card as it goes by.** The cards are dealt Stud-style and are turned face down extremely rapidly as they're put on the table. As you do this, say, "As you remember, in the original 'Twenty-One Card Trick' the cards were dealt into three rows of seven cards each." Say, with a straight face, "I presume you've seen your card?" He'll reply, "No." Comeback, "I wonder why." This gets a chuckle.

Now say, "What row is it in?" and immediately hold up your hand like a traffic cop and interrupt, "Don't tell me, I'll tell you." Another chuckle. Gather up all the face-down cards in the two rows which do not contain the selection and say, "Was I right?" Another chuckle, and the spectator will look at you as if you are insane.

Say, "So far, I have asked you a series of questions just like they do in the original 'Twenty-One Card Trick.' So far you have failed to give me a single solitary answer. If I could find your card by just asking you one question, would that be a good trick?" He will say, "Yes." Say, "Well, if I've only got one question, it's going to be a good one." Gather up all the face-down cards in the remaining row with the exception of the chosen card and say, "What was the name of your card?" After he replies, turn over the last card on the table.



5

The Out (or Part Three): There is always the remote possibility that the spectator will begin his Overhand Shuffle by accidentally shuffling two cards to the bottom, which means the Force card is second from the bottom and he will not see it. If that happens, and you see it, then simply allow him to continue shuffling and ask him to put that packet back on the table. Try again with the next packet, and if it doesn't work there, then try again with the third packet. You have three opportunities for him to correctly shuffle the top card to the bottom. Even if he misses all three times it doesn't matter, because Steve has an ingenious method for dealing with this situation which you might want to use anyway as a third part of the routine.

If the spectator fails, on the third try, to shuffle the top card to the bottom of the packet, then simply ask him to remember the bottom card. Then, ask him to drop

that packet, which has the card he noted on the bottom, onto either of the two packets on the table (which you have turned face down). Then he is to pick up the remaining packet and drop that on top of all. This positions the card he has noted at fourteenth from the top.

Pick up the reassembled packet (it is face down) and do an Overhand Shuffle with the following sequence: Run seven cards and throw the packet on top. Run six cards and throw the packet on top. Run one card and then continue shuffling off. This controls the fourteenth card to the bottom of the packet.

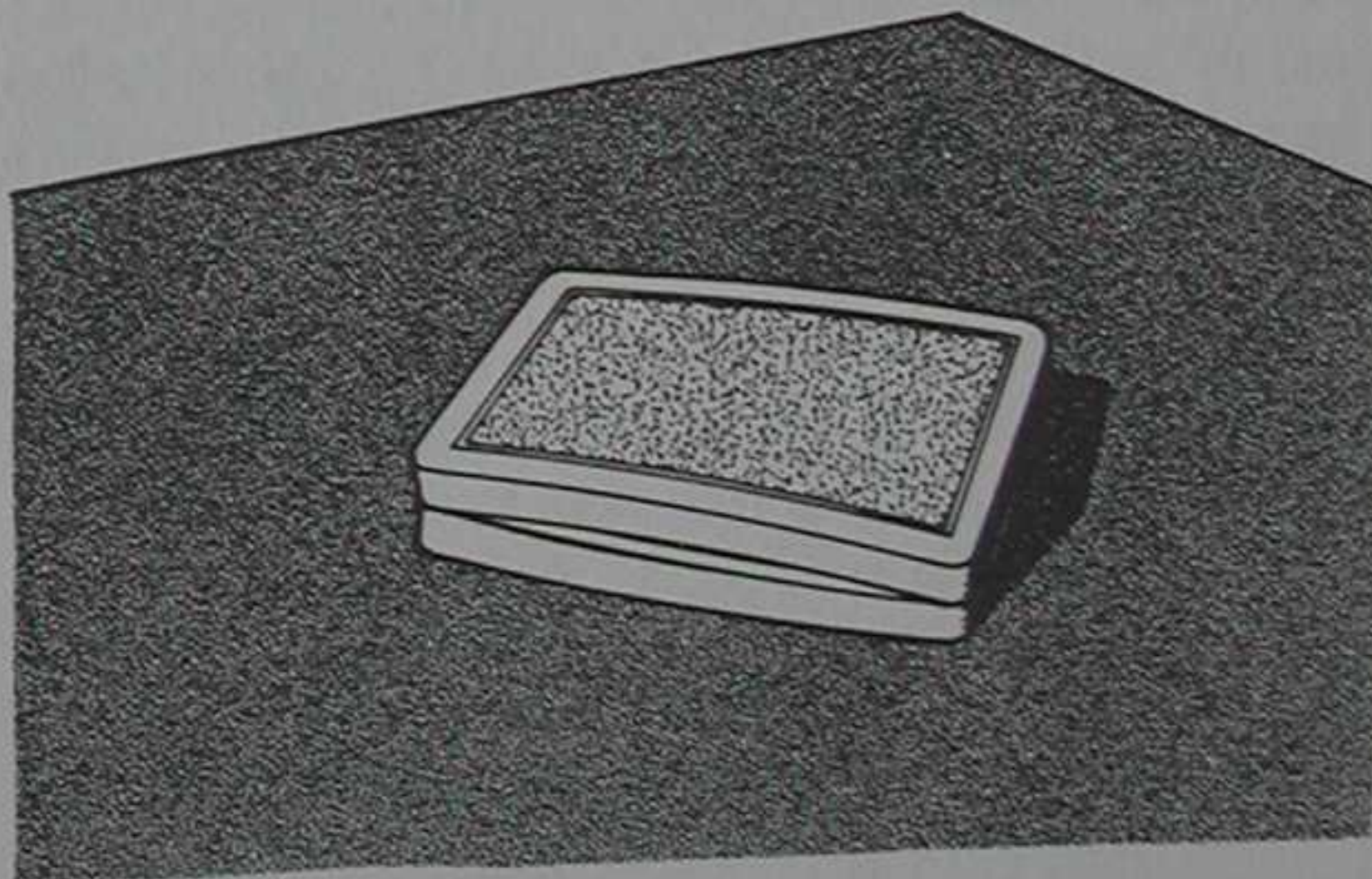
While still holding the packet in Overhand Shuffle position, Glimpse the bottom card by placing the right first finger on the face of the packet and pressing to the left. This buckles the packet so you can see the index (fig.5). Then say, "*Here, you better shuffle them yourself just to be sure.*" He shuffles. You take back the packet and deal out three rows face down exactly as in Part Two so you know the location of the selection. Conclude the same way.

This combination of methods makes for a totally impenetrable mystery that is accomplished with virtually no sleight of hand.

WORLDLY THINGS

Of course Paul Curry knew that "Out of This World" could be done without the guide cards, and without making four piles, but he always pointed out that the routine was designed to be so simple that anyone could do it. There was, no question, method to his madness, since "Out of This World" is one of the most-performed card effects of the last fifty years. Since the trick was first published there have been many variations. Why publish another? Because this handling is superb, and for many people (those not afraid of a sleight) a better handling than the original. No one reading this book is overly concerned with tricks that are easy to do. Sleights are good: they make good tricks *better*. Steve Draun's handling of this classic is the most visually straightforward to hit print. There is no fiddling around with anything at the end . . . the two halves of the deck are spread on the table to reveal that the cards have been separated into reds and blacks. There is no cutting, shuffling, shifting, or any kind of open mucking about that diffuses the cleanliness of the illusion.

Prepare as usual, by secretly separating the deck into reds and blacks before the trick begins. Give the deck a convex bridge by making a Pressure Fan or simply squeezing the ends sharply downward while holding it in Biddle Grip. Next, cut off the upper half (consisting entirely of one of the colors) and give it a sharp *concave* bridge, bending the ends upward. Cut this half to the bottom. The deck will now consist of two halves, each containing a different color and bridged in opposite directions (fig.1). (Note that all bridges in the illustrations are exaggerated for clarity.) This is the position of the cards when the trick begins.

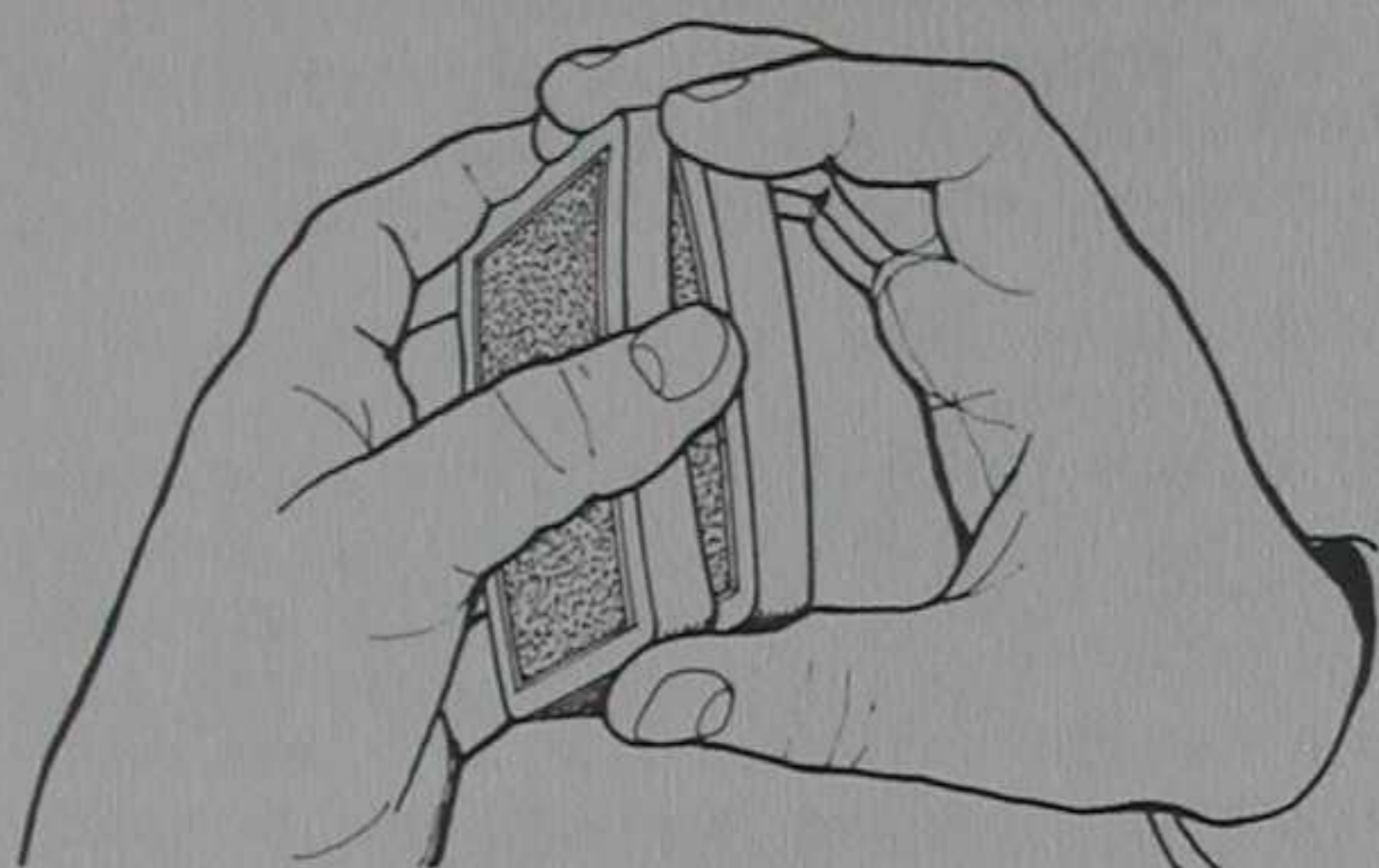


1

In addition, write the numbers 456, 935, 128, 170, 496 on the inside of the flap of your cardcase. This is for a presentational point that will become clear as you read further.

With the deck in face-down dealing position in your left hand, say, "Dr. Rhine of Duke University carried on experiments in extra-sensory perception. In fact, he invented the term *e.s.p.*, and he invented *e.s.p.* cards which are about the size of playing cards

and have different geometrical designs on them: circles, squares, wavy lines, and so on. He has a subject try and arrange cards in a certain order without looking at the faces. I'd like to give you a demonstration of what Dr. Rhine does. Since I don't have e.s.p. cards, I'm going to use playing cards."



Continue, "What Dr. Rhine does is to give the cards a shuffle . . . , " as you take the face-down deck with your right hand and Overhand Shuffle as follows. Your left thumbtip reaches to the upper edges of the cards and, because of the bridge, is able to chop off the entire upper half of the deck (fig.2). Your right hand immediately pulls out all the under cards and begins shuffling them onto the cards in the left hand. This simple shuffle preserves the separation of the deck, and merely reverses the order of the bridged halves.

2

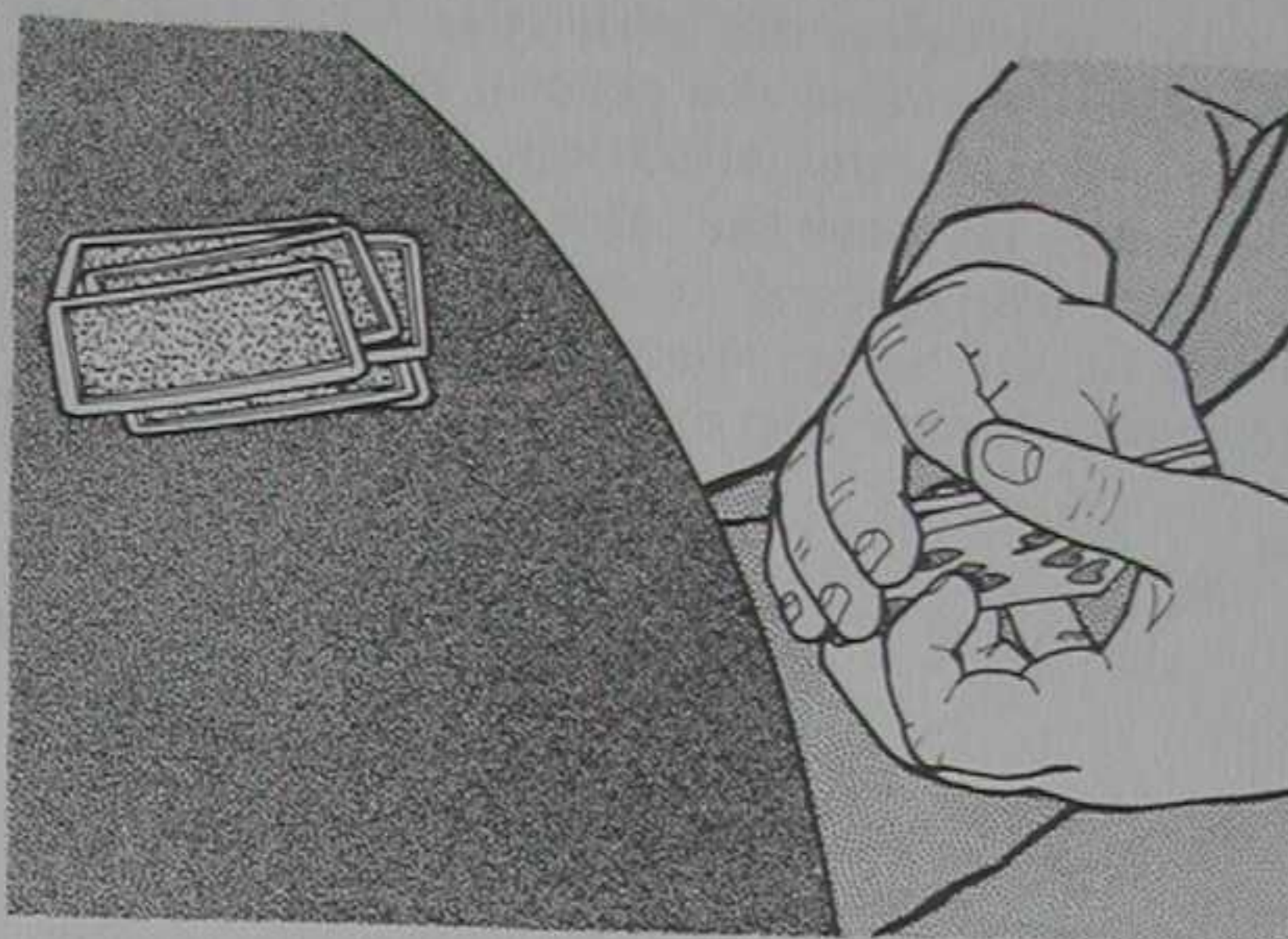
Repeat the shuffle a second time to return the deck to its original position as shown in illustration 1 as you continue, ". . . and then he has a subject deal the cards out and try to arrange them in a certain order."

Continue, "I want you to forget about the value of these cards and concentrate only on the fact that there are red cards and black cards. Deal two piles, placing what you believe are the red cards in one pile and the black cards in the other pile. Since we know that there are an equal number of black and red cards in the deck, try to keep the size of both piles about even with one another." Hand the deck to the spectator and repeat, "Take the deck and deal out the red cards into one pile and the black cards into another."

As the spectator separates the deck (keep an eye on him to make sure he's being a "good spectator"), say, "The actual odds of anybody being able to separate the cards into reds and blacks like this were reported by Dr. Rhine, and I keep it written down on the inside of the card box. It's 456, 935, 128, 170, 496 to one." Pick up the cardcase, lift the flap, and display the number to the audience. For some strange reason, people always believe something when it's written down. After a moment, place the cardcase aside.

One at a time, draw the two piles a bit closer to you so both are, say, six inches from the edge of the table. Say, "Which pile did you mean to contain the black cards and which pile to contain the red cards?" It is during this line of patter that the clean-left move is executed. Your right hand lifts the pile on the left and places it into the left hand—gaze intently at the packet's edge here, during which you are at the part of the patter, saying, ". . . which pile did you mean to . . ." (fig.3). Because of the concave bridge of the upper half of the packet, it is an easy matter to lift those cards with your right hand without any sort of hesitation. Looking at the side of the pile, as you've just done, makes it even easier. Both hands now move at the same time, while you

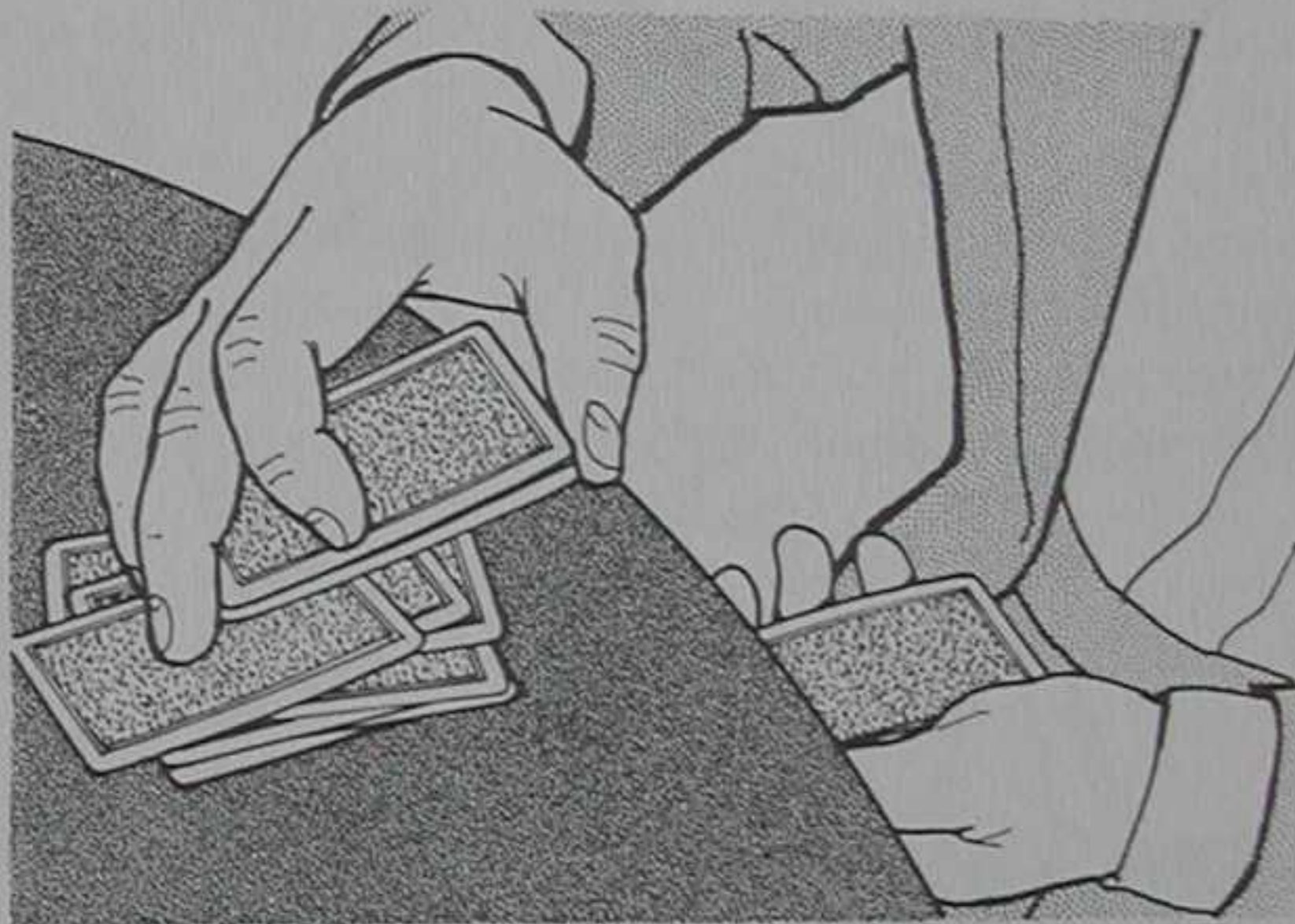
simultaneously look up at the spectator. The right hand, taking the upper half of the first packet, glides directly toward the other half of the deck, still on the table, while the left hand drops straight down to behind the table edge (fig.4). The right hand lands on top of the second half of the deck. Draw that half of the deck, with the right-hand cards now added to the top, inward until it drops off the table edge and onto the cards already in your left hand (fig.5).



3

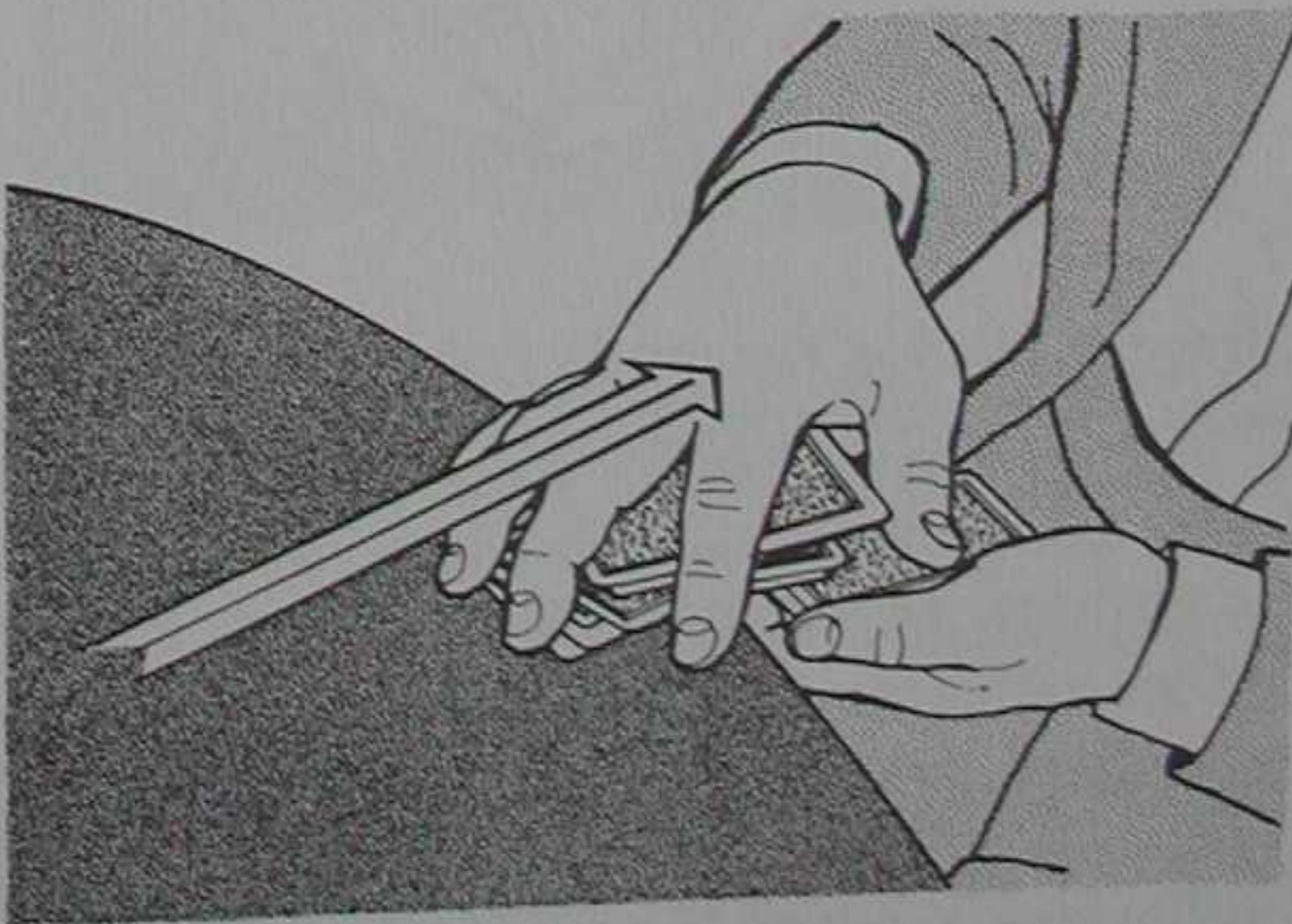
Immediately raise your hands a few inches, turn the deck face up, and do a wide ribbon spread to reveal that the cards are separated into reds and blacks.

The notion of displacing or reversing cards while at the table edge, concealed by an inward scooping action, is one of Steve's favorites. In this trick, the move is quite bold. It appears as if the first half of the deck you've picked up is taken by the right hand and dropped on top of the second half as it is scooped off the table. The fact that half of the packet remains in your left hand is not seen because your right hand makes a much more prominent *forward* motion, and because you look the spectator dead in the eye at that moment.



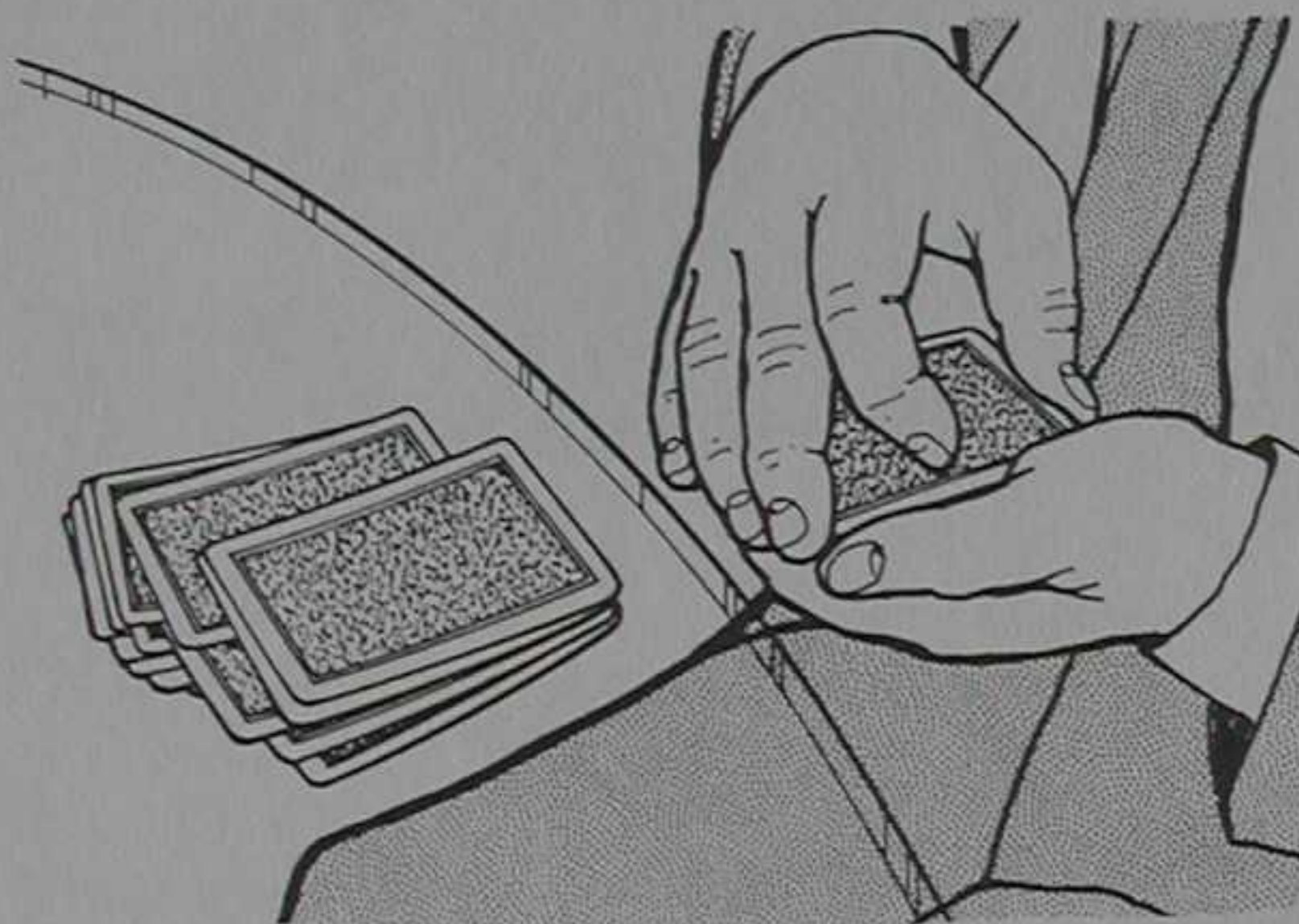
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The technique, however, is **not** dependent upon such misdirection. For example, if there are spectators directly to the right or left, Steve will use a more covered handling. The right hand would **scoop** the first packet off the table, into the left hand which waits at the table edge. This naturally positions both hands at the table edge. Now, the right hand takes the upper half of the packet and moves forward toward the second packet, while the left hand drops

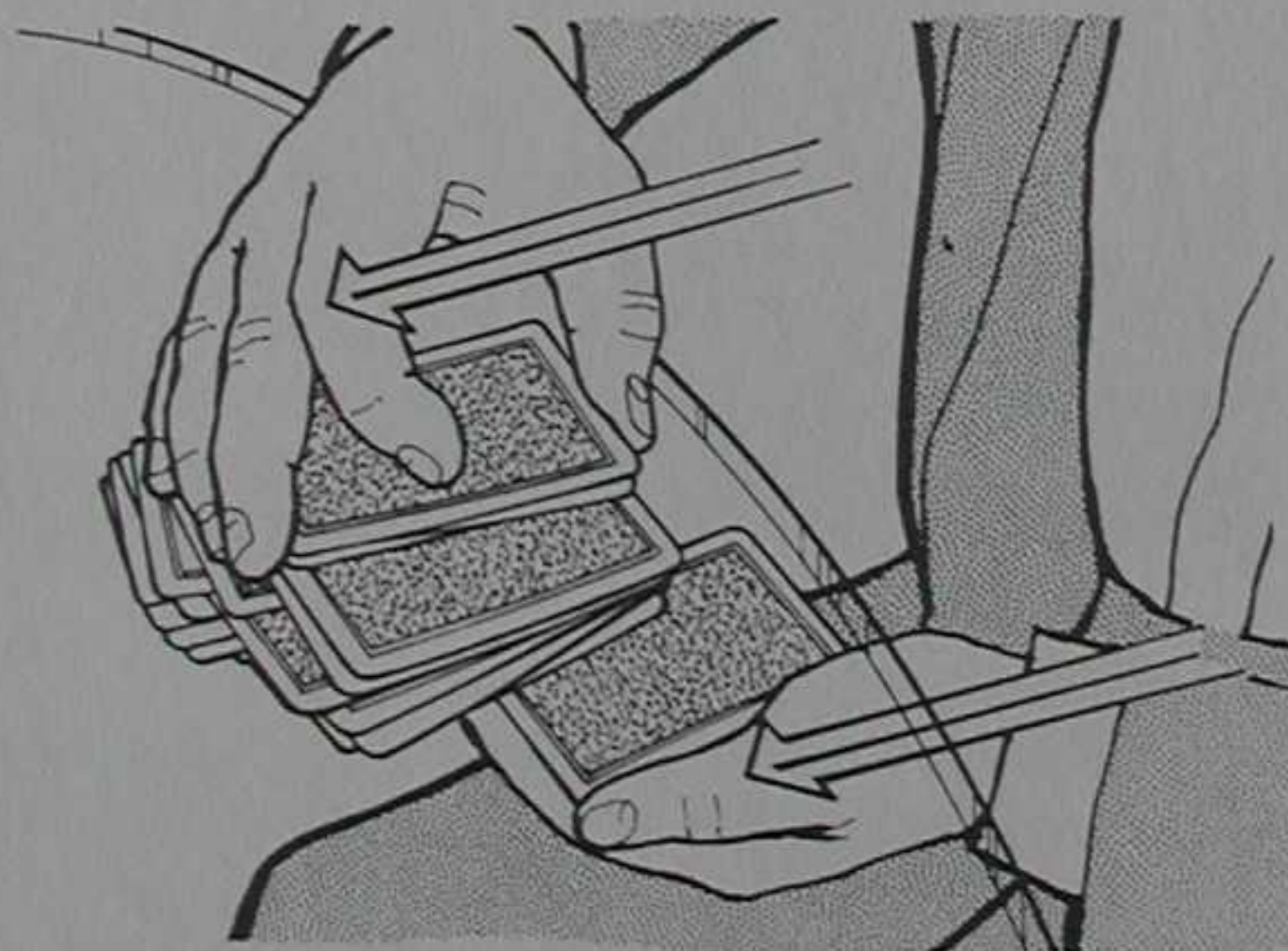


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completely below the table edge for a moment. It rises back to the table edge to meet the right hand as the second packet is slid inward. If even this is not sufficient to cover a particular situation, Steve will sometimes even move his left hand forward until it is *beneath* the table once the right hand has begun moving forward (figs.6 and 7 show transparent views of the table). In this case, both hands move forward and back at the same speed, though the left hand doesn't need to move nearly so far forward. It can stop once it is completely out of sight beneath the table.



6



7

forward, placing the cards it retains on top of the half of the deck remaining on the table. This combined packet is then scooped off the table, into the waiting left hand at the table edge, which adds the Aces (and a random small number of indifferent cards above them) back to the bottom of the deck. The gambling application should be obvious, as the held-back cards are now ready for, among other things, a Bottom Deal.

A version of this routine was described in *M.U.M.* in October, 1978, and later reprinted in *At the Table* (Racherbaumer, 1984). The second method given in those publications, where the cards are stolen in Gambler's Cop while standing and the left hand is allowed to drop to the side, is Jon Racherbaumer's invention.

These techniques of either holding out cards from the bottom of a packet to effect a displacement, or rotating the held-out cards to effect a reversal, can be done while either standing or sitting—it makes no difference. If standing, then you must lean forward, which would be the natural thing to do if sliding packets off the table.

The displacement described in this trick can also be used in any routine where you want to retain the bottom stock of the deck while ostensibly allowing the spectator to cut the cards. For example, assume that you've culled the Aces to the bottom of the deck in preparation for a routine. Place the deck on the table and ask the spectator to cut the cards in half. Gesture so that he understands he is to cut off the upper half of the deck and table it to the right (*your* right) of the lower half. With your right hand, scoop the lower half (on the left), into your left hand which waits at the table edge. Without pausing, your right hand simply leaves the lower portion of this packet in the left hand and moves

THE TRULY FANTASTIC MOVE

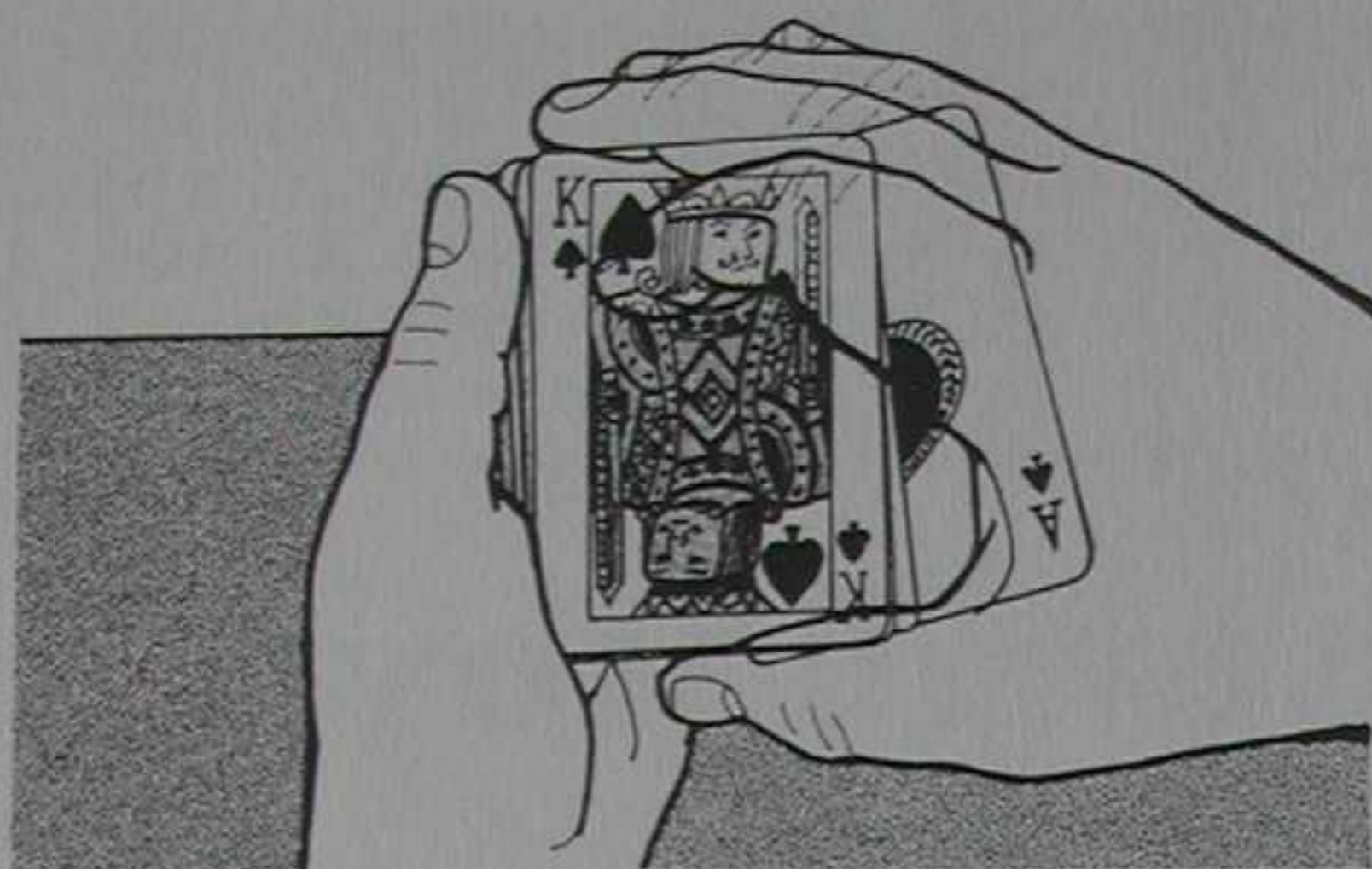
Sometime after Ed Marlo read the Gombert Pass in *The Gen* of July, 1966, he developed what he called "One Fantastic Move." He remarked to Steve Draun, "I didn't know what to do with this awful move so I invented this awful trick." Steve, however, saw potential humor in the presentation of the trick and worked on it for some time. Several people, however, commented to him that it really consisted of two fantastic moves (both parts of the Gombert Pass). Steve then applied Bruce Cervon's Invisible Reverse, first published in *Genii* in 1969 to "One Fantastic Move" and created a better trick. (The Cervon Invisible Reverse also appears in *The Cervon File*, Magical Publications, 1988.) He then showed it to Marlo, who agreed that this was the way it should be done. At some point Marlo passed the trick on to Jon Racherbaumer with all the information just described, and it was published in 1980 in *The Last Heirophant*. Some background details in that description are incorrect: the Gombert and Cervon passes are described as being identical, however the Gombert Pass is a Classic Pass and Center Reverse while The Invisible Reverse is a Herrmann Pass and Center Reverse. Marlo is credited with applying the Cervon pass to the trick, while it was actually Steve Draun who did so.



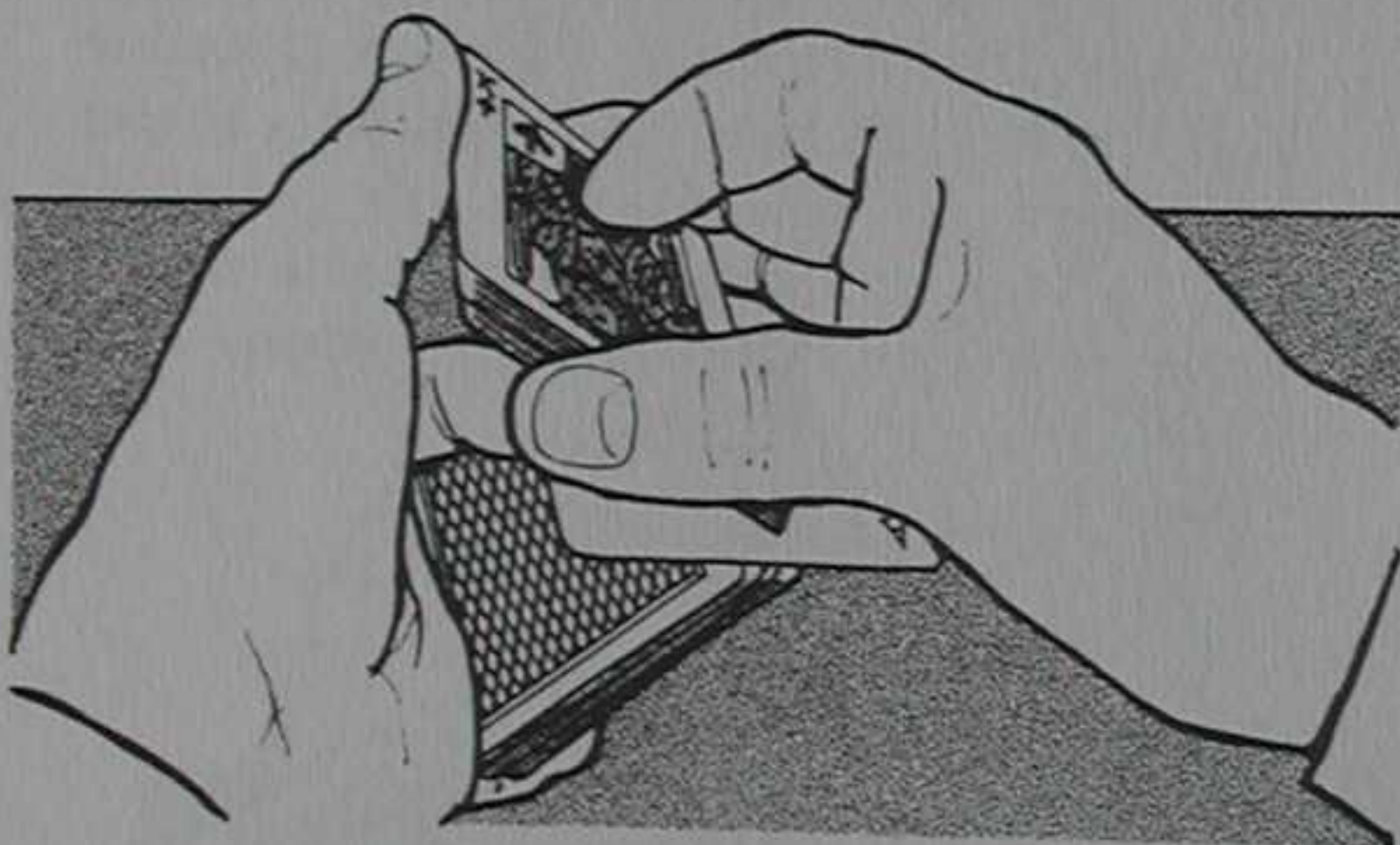
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At some point later on, Steve applied the cover action from his *Midnight Shift* to Cervon's Invisible Reverse and "One Fantastic Move," along with a funny presentation which does, at long last, make a nice trick out of it.

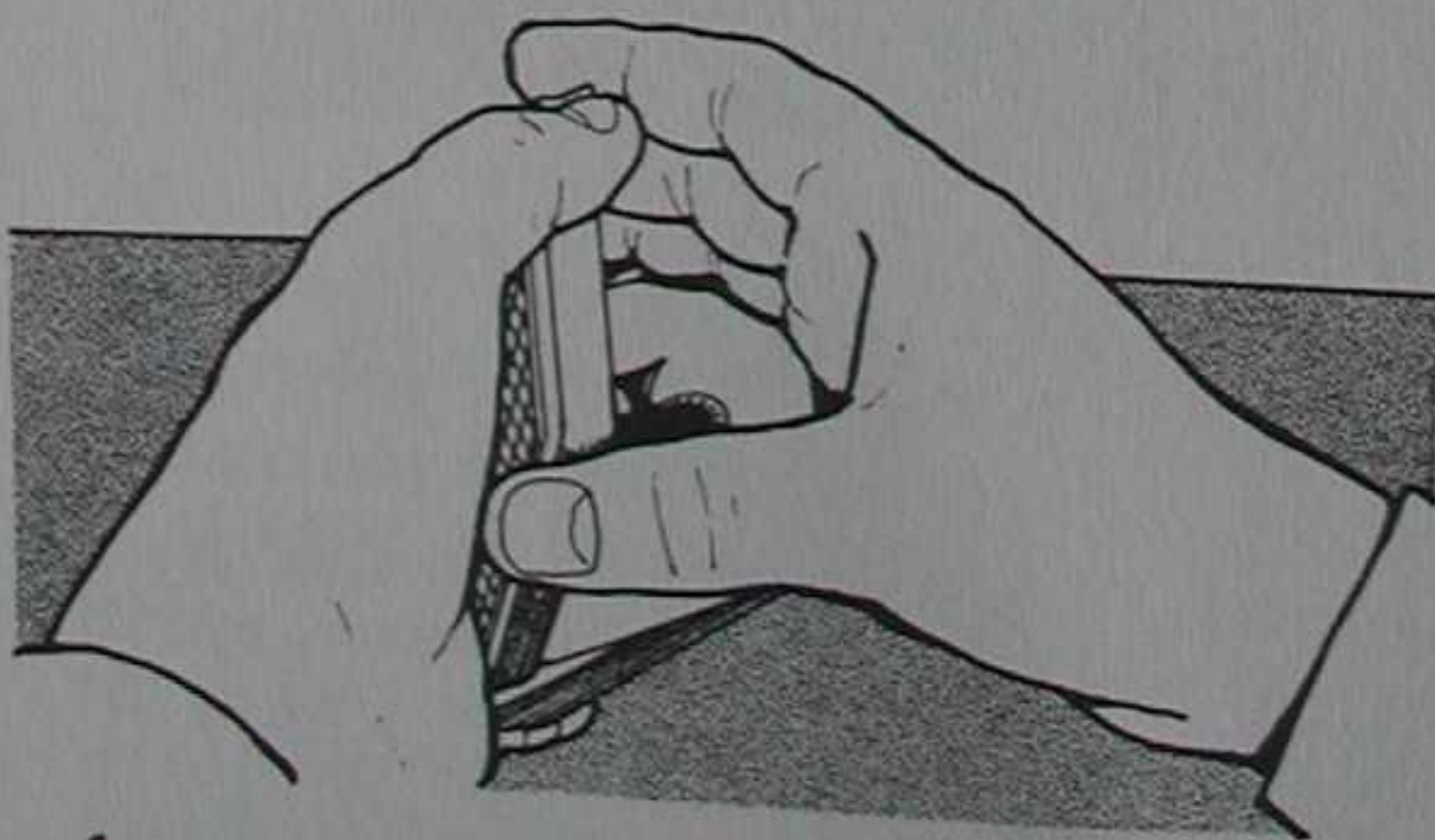
Turn to the left, so the right side of your body is partially toward the spectators, and make a face-up fan in your left hand. As you say the following patter, openly arrange the cards this way: A black King at the rear of the deck, a black King at the face of the deck, two red Aces together in the center of the deck, and the Ace of Spades between the red Aces. The three cards in the center should be left outjogged for clarity as the arrangement is made (fig. 1). It should take you a few moments to get



2



3



4

into position, during which you say, in a jaunty tongue-in-cheek manner, "I'm going to take out certain cards for this feat. I've got a black King here (point to the card at the rear of the deck), a black King on the face of the deck, and in the center I've got the two red Aces and the Ace of Spades. Now, I don't know if you saw how long it took me to do all that, but what I'm going to do is to cause this King (point to the rear King) to change places **not** with this Ace (point to the red Ace behind the Ace of Spades) but with this Ace on the other side (point to the red Ace in front of the Ace of Spades), and this King (point to the card on the face of the deck) to change places **not** with this Ace (point to the red Ace in front of the Ace of Spades), but with this Ace on the other side (point to the red Ace behind the Ace of Spades), and cause the Ace of Spades, while all of that is happening, to stay exactly where it is, except that it's going to turn over and reverse itself (demonstrate by manually reversing it for just a moment) so it's face down in the face-up deck, and I'm going to do all of that in one, I said, one fan-tas-tic move." While most of the patter is recited quickly, the last three words are said slowly and with great comic gravity.

As you square the deck, obtain a left pinky break *beneath* the Ace of Spades. You should be in position to do The Midnight Shift (already described), though here the mechanics of Cervon's Invisible Reverse are executed in the middle of it. With your left third and little fingertips, shove the Ace of Spades to the right until its outer right corner is clipped between the right third and little fingers at the joint

closest to the hand (fig.2, which is a transparent view). This method of clipping a card, incidentally, was first published in 1910 in *Magicians' Tricks: How They Are Done* by Hatton and Plate (see p.10).

The left fingers now rotate the rear half of the deck, turning it face down until it is perpendicular to the right-hand cards (fig.3). Note that the long side of the rear packet which brushes against the Ace of Spades is now to the right of the edge of the right-hand packet.

By pushing backward with the lower side of the upper packet, you can cause the Ace of Spades to lie flatly on top of the lower packet (fig.4). If you now shift the upper packet slightly toward the left palm, you will see that you are in position to execute The Midnight Shift. When you do that, completing the pass as you turn the deck end for end, the audience will see the King of Clubs visibly change into a red Ace. This is one of the reasons why Steve favors The Midnight Shift over Cervon's Invisible Reverse, because the latter sleight would require you to turn the deck face down to execute the sleight. Then, the deck must be turned face up in order to reveal the change to the audience. With The Midnight Shift, the cards change and the magic is immediately apparent—there is no purposeless turning face down of the deck.

Spread out the red Ace at the rear of the deck to reveal its arrival (the audience already sees the red Ace on the face of the deck). Then, spread the deck between your hands to reveal the two black Kings in the center with a reversed card between them. Remove this card and turn it over to reveal the Ace of Spades.

STEVE'S MARBLES

Steve Draun has developed a handling of the classic routine with three glass marbles (or pearls) that he often performs to the delight of laymen, based upon Charles Harrison's routine "Marvelous Marbles," described by Lewis Ganson in his book *A Magician Explains* (1955). The only things which Steve's routine now shares with the original are the starting position with three marbles in Bosco Palm, and the climactic appearance of a small figurine.

The transposition trick using small glass marbles, of Chinese origin, is found in Edwin Sachs' *Sleight of Hand* (1877), and it makes extensive use of the mouth, as have most routines using glass marbles since that time. The now classic elements of the plot are followed, with the marbles being magically produced, then jumping from hand to hand and pocket to hand, climaxed by a magical production, wrapped in an original, charming patter story about "flecks of light."

Steve uses three glass marbles, each one is five-eighths of an inch in diameter. While marbles of any appearance can be used as long as they are identical, the patter story goes very well with the way these marbles *look*: they have a rough surface, are a very light pastel blue-green with an opalescent quality, with flecks of solid blue, green, red, and yellow throughout. The rough surface makes them a bit easier to handle. Place the marbles in a pocket on your right side.

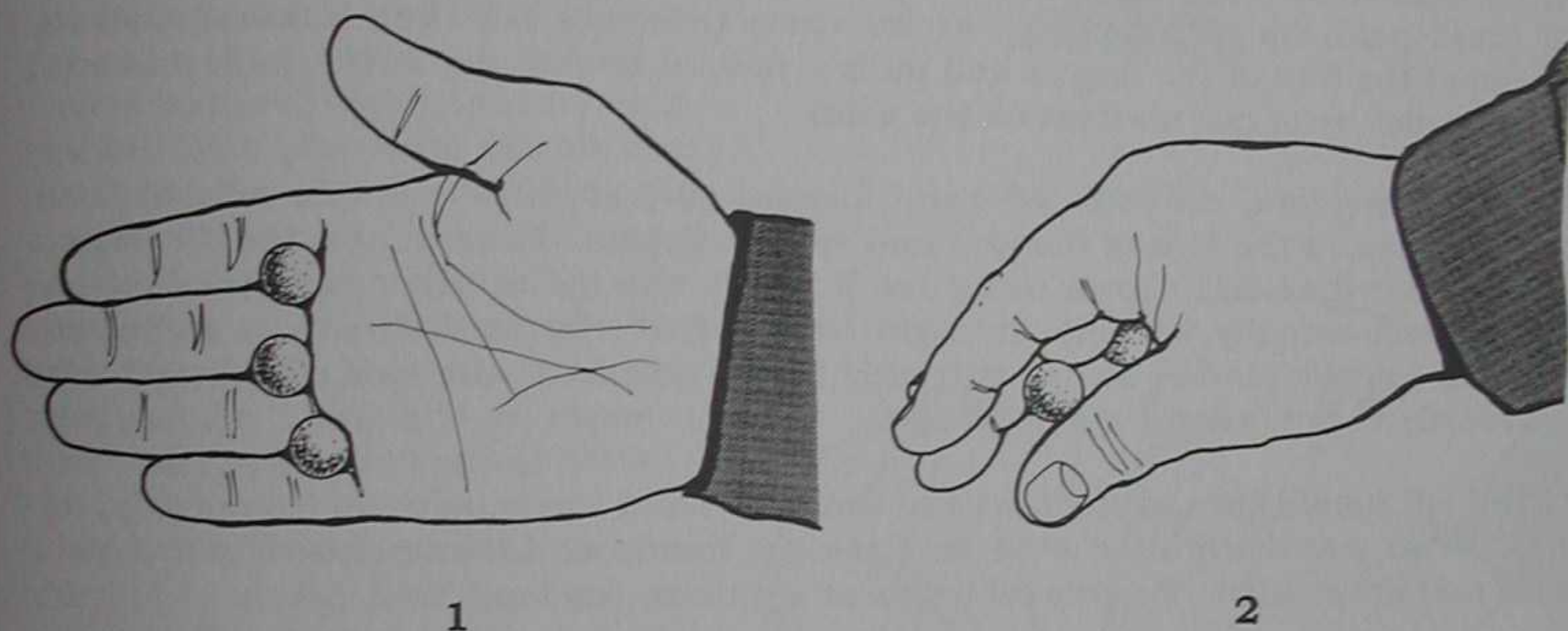
Steve also uses a small plastic figurine of Mickey Mouse for the climax, though you can produce any item you like provided it fits comfortably into your hand and the patter is changed appropriately. The figurine goes into a pocket on the left side.

This routine must be performed "out of the blue," as Steve puts it, or in a seemingly impromptu manner. During the course of some other activity, often while eating or drinking among friends, Steve will begin telling a story and then do the trick. In other words, it is not presented as a trick per se, but as *a story that is being illustrated by magic*.

When you decide that the moment is about to arrive to perform the routine, insert your right hand into the pocket containing the marbles and shove three of them into Bosco Palm with the right thumb, wedged lightly into the flesh where the fingers meet (fig. 1). The three marbles are each gripped between different fingers as shown. Bring your right hand out of your pocket and pick up something, or place something into it, so the right hand holds an item and maintains a natural position. Steve takes his glasses off with his left hand and places them into his right hand. You can pick up

anything on the table and hold it with your right hand as you speak slowly and intently, as if the following genuinely happened to you as a child.

"When I was in grammar school, I remember sitting next to an open window and seeing a shaft of light come in the window, and noticing all the particles of dust in the light, and thinking that those particles were really everywhere. They were only visible in the light, but they actually permeated the room. And I also realized that they were kind of like snowflakes in that every one was different from every other one. They all contained the primary colors and many of them were sensitive to certain stimuli." Take your time as you say this—if the audience believes (as I did, the first time Steve performed this for me) that you are only telling a story, then the appearance of the ball and segue into the trick will come as a pleasant surprise.



Toward the end of that speech, place the item held by the right hand aside (or, if a pair of glasses, put them back on). Turn both hands palm down and move them over the tabletop, holding them a few inches above it, as if searching for one of these specks of dust. Stop after a moment and turn your left hand palm up. At the same time, move your right thumb onto the marble between the first and second fingers and shove it forward, toward the fingertips (fig.2). Stop when the marble reaches the center phalange of the fingers. Raise your right hand about a foot directly above your left hand and rapidly toss the marble downward. The instant it lands on your left hand, the hand snaps shut into a fist as you say, "So, for example, heat would cause them to actually grow . . . just the warmth of my hand . . . to many times their original size. Maybe a million times bigger," open your left hand so the ball appears resting on the center of the palm, "and so they would look something like that."

Immediately tilt your left hand forward so the marble rolls to Bosco Palm position at the fork of the first and second fingers. Spread the fingers slightly so that, once the ball reaches position, you can move them together and grip the ball between them. At the same time, your right hand begins moving toward your left hand. On the way, the right thumb moves onto the marble at the fork of the second and third fingers (fig.3). Execute a Shuttle Pass, your right hand turning **partially** palm up and your left hand turning palm down. (Do not turn the right hand too much or you'll expose the marbles prematurely.) The right thumb simultaneously shoves the marble beneath it forward, toward the fingertips (fig.4).

Without pausing, separate the hands about a foot, the right hand once again rotating completely palm down, and drop the marble that's between the right thumb and fingertips onto the table from a height of about a foot.

Glance to the right and say, "*Look, there's another one, just the heat of my hand causes it to grow.*" Pretend to pick up another fleck of dust with your right hand. Close your palm-down left hand into a loose fist and, with the right hand, insert the newly-found dust fleck into the left thumbhole. Rotate the left fist so that the thumbhole is directly upward.

The right hand picks up the marble from the table and forcefully tosses it into the left fist through the thumbhole. It should strike the marble already in the left hand with a loud *click*. Say, "*Did you hear that? Look—I've got two of them now.*" Turn the left hand palm up and open it. At the same time, the left thumb moves onto the marble at the fork of the fingers and pulls it inward so that the audience is presented with the picture of two marbles on the palm.

After a moment, tilt your left hand forward so one of the marbles rolls to Bosco Palm position at the fork of the first and second fingers. Execute the Shuttle Pass as already described and shown in figures 3 and 4, though in this case one of the two marbles will actually fall into the right hand. Don't forget, before your right hand turns, to roll the marble that is currently Bosco palmed at the fork of the right third and fourth fingers toward the fingertips.

The left hand turns palm down and the right hand turns palm up (completely, this time). Two marbles will be seen on the right hand, which immediately turns palm down and drops them onto the table one at a time as you say, "*One, two.*"

Say, "*And there's still another one.*" Pretend to pick up another fleck of dust with your right hand. Close your palm-down left hand into a loose fist and, with the right hand, insert the newly-found dust fleck into the left thumbhole. Rotate the left fist so that the thumbhole is directly upward. The right hand picks up one of the marbles from the table and forcefully tosses it into the left fist through the thumbhole. It should strike the marble already in the left hand with a loud *click*.

Say, "*The heat from my hand causes it to grow.*" Turn the left hand palm up and open it. At the same time, the left thumb moves onto the marble at the fork of the fingers and pulls it inward so that the audience sees two marbles on the palm. Dump both marbles into the right hand, simulating a Shuttle Pass. The right hand drops both on the table, one at a time, as you say, "*These are very real and this is actually happening.*" All three marbles have now been produced.

Say, "*Now the best part about it was, since I was a kid, I could lose one of them and only have two.*" Pick up one of the marbles with the right hand and insert your hand into your trousers pocket. While your hand is out of sight, classic palm the marble. While the right hand is busy, the left hand separates the two marbles which remain on the table by approximately a foot.

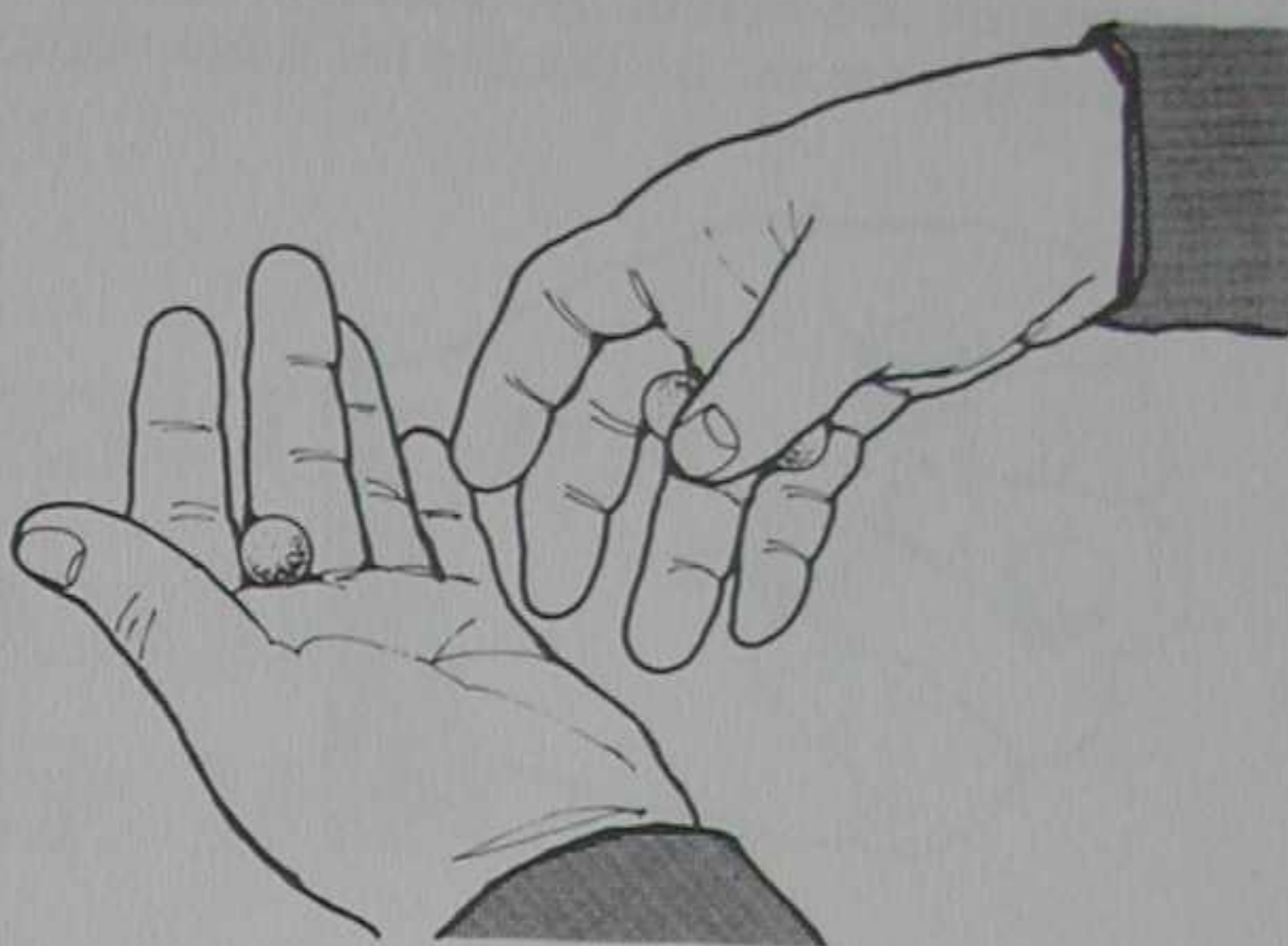
Immediately bring your right hand out of the pocket. It moves directly toward the marble on the right and picks it up between the thumb and second finger. The left

hand picks up the marble on the left in an identical manner. The thumbs roll the marbles around on the tips of the second fingers (fig.5) and it appears that the hands are otherwise empty. The Malini Subtlety hides the classic-palmed marble in the right hand (shown by a dotted line) from the audience.

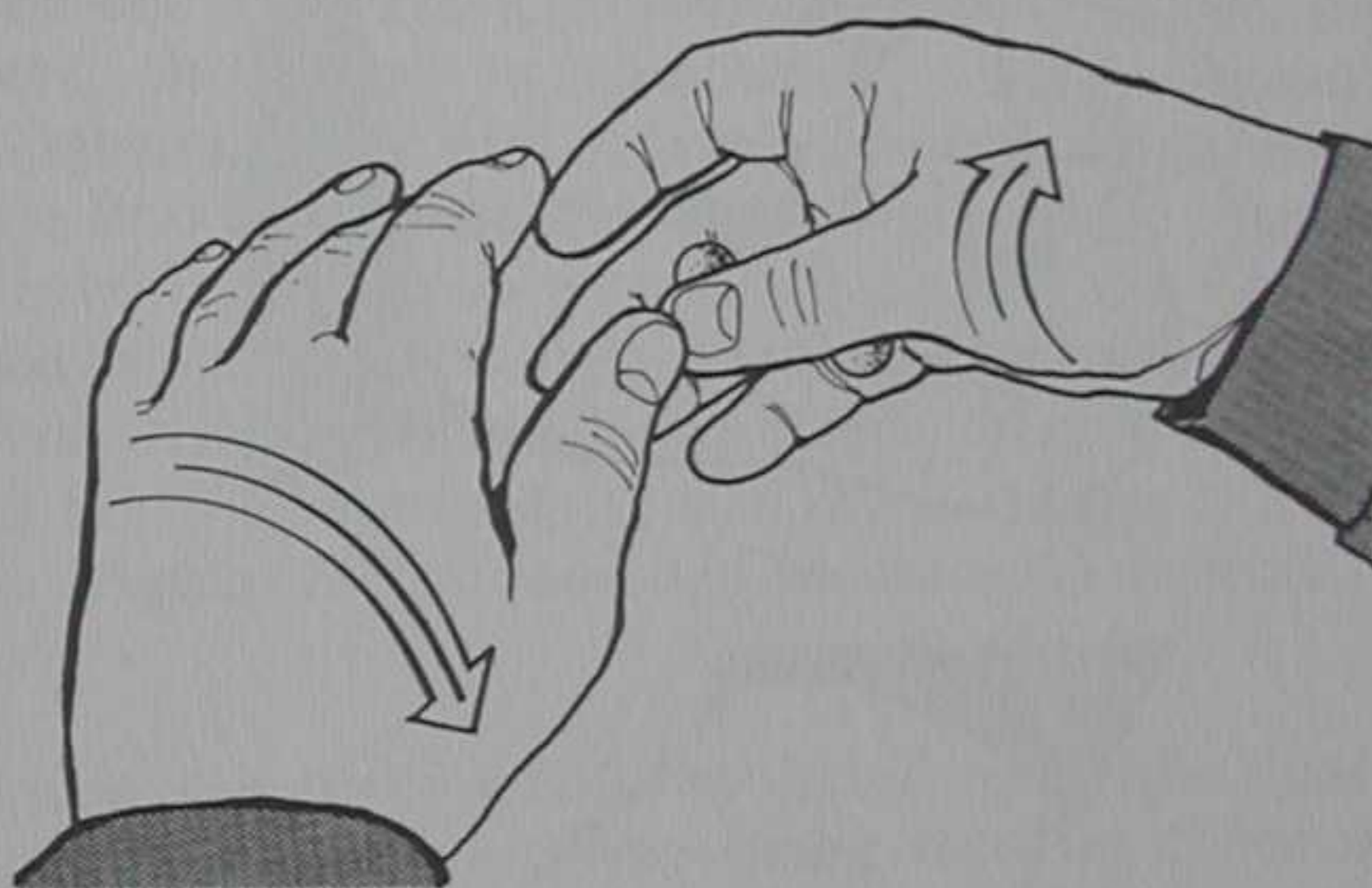
The right hand begins to close into a loose fist and the thumb rolls the marble into Bosco Palm at the fork of the second and third fingers. Once the right hand has closed, it rotates so the thumbhole is upward. The left hand places its marble into the thumbhole so that the marble remains there, in thumb palm position. All three marbles are now isolated in different spots in the right fist (fig.6, which is an x-ray view, and fig.7, which is an exposed view with the fingers open slightly).

Say, "Still, because they were so plentiful, I could find another one and now there's three of them." The left hand picks up an imaginary dust-fleck from the table and pretends to toss it into the closed right fist through the thumbhole. At the moment of impact, allow the thumb-palmed marble to drop down into the fist and *click* against the Bosco-palmed marble. Open the right fist to display three marbles, pulling them onto the right palm with the thumb as the hand turns over. Turn the right hand over and dump all three marbles onto the table.

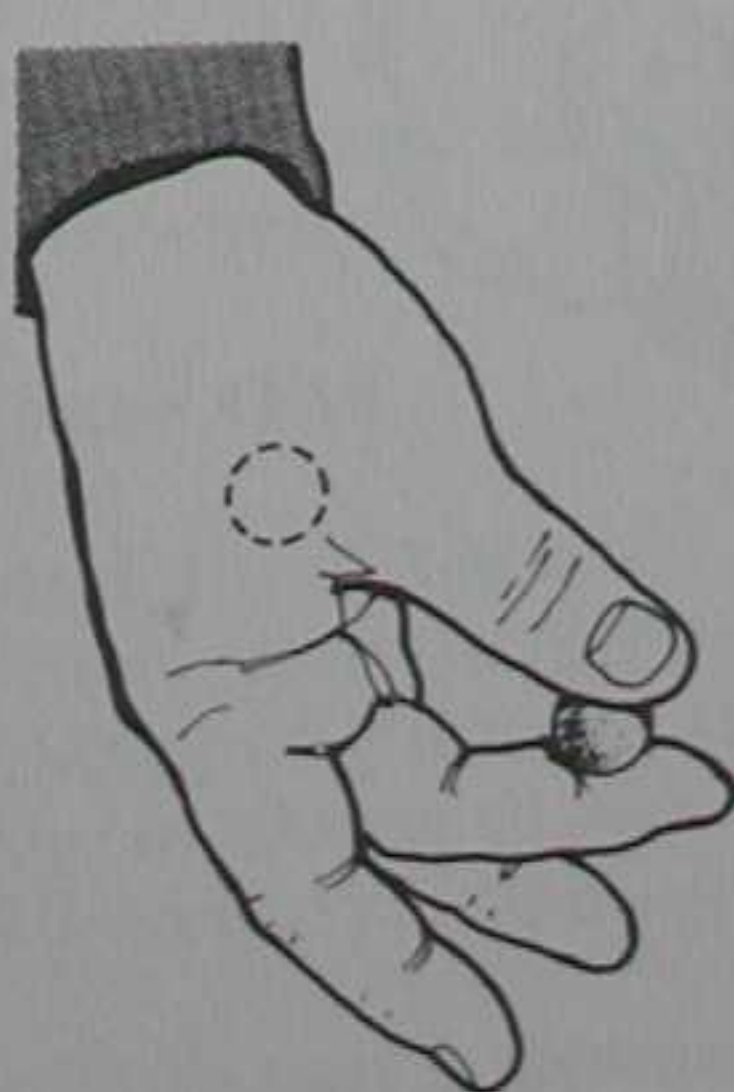
Pick up one of the marbles with the left hand and place it into the left trouser pocket. As the left hand is entering the pocket, the right hand picks up a second marble and places it into the right trousers pocket. Both marbles are released



3

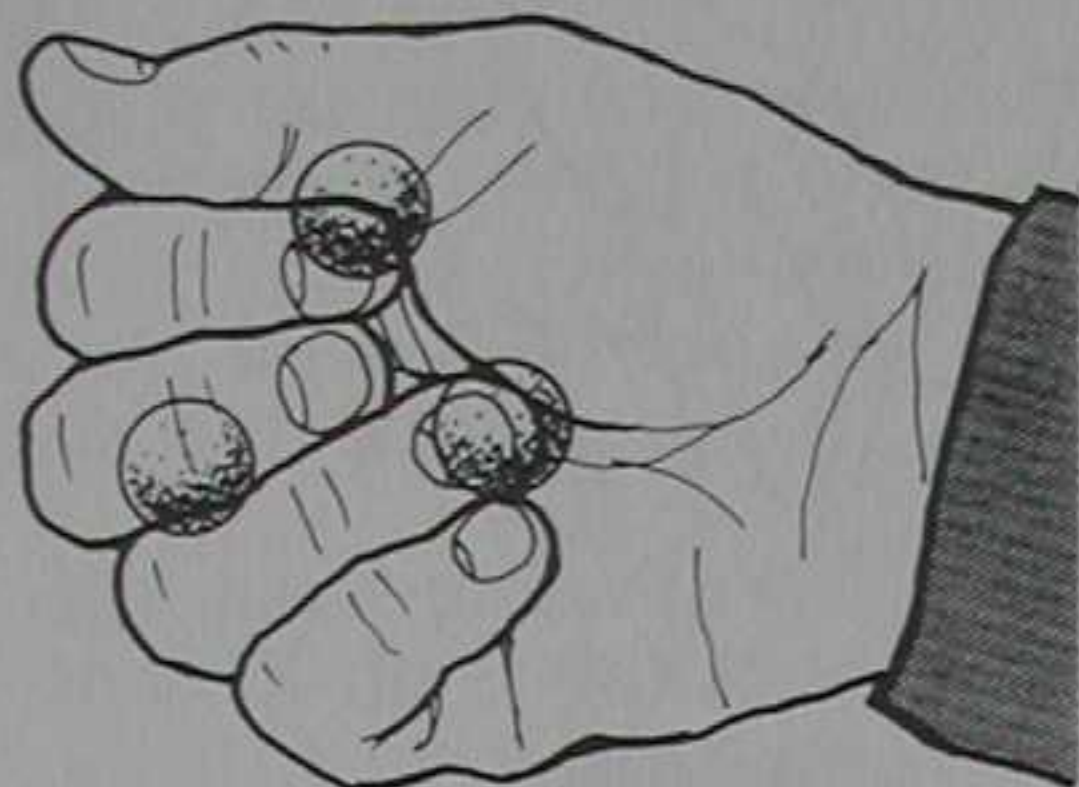


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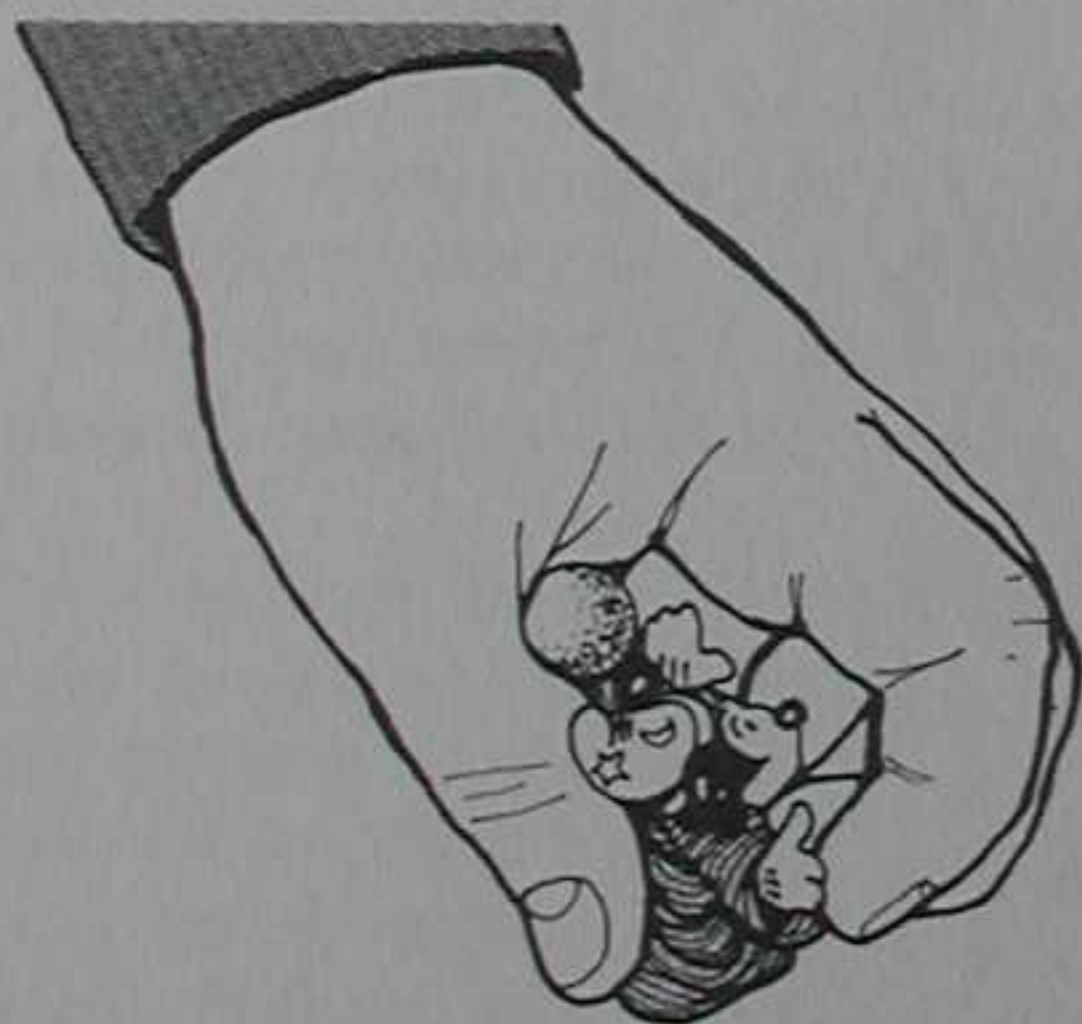
once the hands are inside the pockets. The left hand immediately closes around the figurine and lingers in the pocket for a moment.



6



7



8

The right hand comes out of the pocket and picks up the marble which remains on the table. Do this with the curled first finger and thumb, the other fingers awkwardly closed into a fist. The hand should have a contorted and suspicious look to it. This draws attention away from the left hand, which now comes out of the pocket in a loose fist.

Say, *"It didn't make any difference because even if I misplaced two of them and got down to my last one, still, I could find another particle. . . ."* The right hand places the visible marble into the thumbhole of the left fist. The left thumb slides over the marble so it is thumb palmed.

Then, the right hand picks up an imaginary dust-fleck and, for the first time, opens fully so the suspicion that it contains something is alleviated. Place the dust fleck into the left fist and continue, *". . . put it into my hand, and the heat of my— this one's kind of small. It's kind of cute, though. Would you like to see what he looks like? He's kind of small, really kind of Mickey Mouse. That's what he looks like."* The left hand descends and opens just enough to place the figurine on the table, the marble remaining concealed in thumb palm (fig.8). Lift the left hand to reveal the figurine. Later, put the figurine away and, with it, the palmed marble.

THREE CUPS AND THREE BALLS

The ever-growing mountain of magical literature contains many, many routines using cups and balls, each with its own advocate. This version by Steve Draun, based (as so many are) on the Dai Vernon model from *The Dai Vernon Book of Magic*, has several things to commend it. First, the wand is eliminated. Many modern performers think it is odd to hold a painted stick and wave it around when doing tricks and Steve is among them (though Bob Read uses the wand wonderfully to great comic effect in his classic routine). Second, the phase where you expose the French Drop is eliminated. (This always seems to be the first part given the heave-ho when the Vernon routine is varied.) Third, only three small balls are used: *there is no extra ball*. Now, I must tell you that Steve is not the first to do *any* of these things, but the way he has combined them with some original techniques has produced a routine of unique economy and clarity.

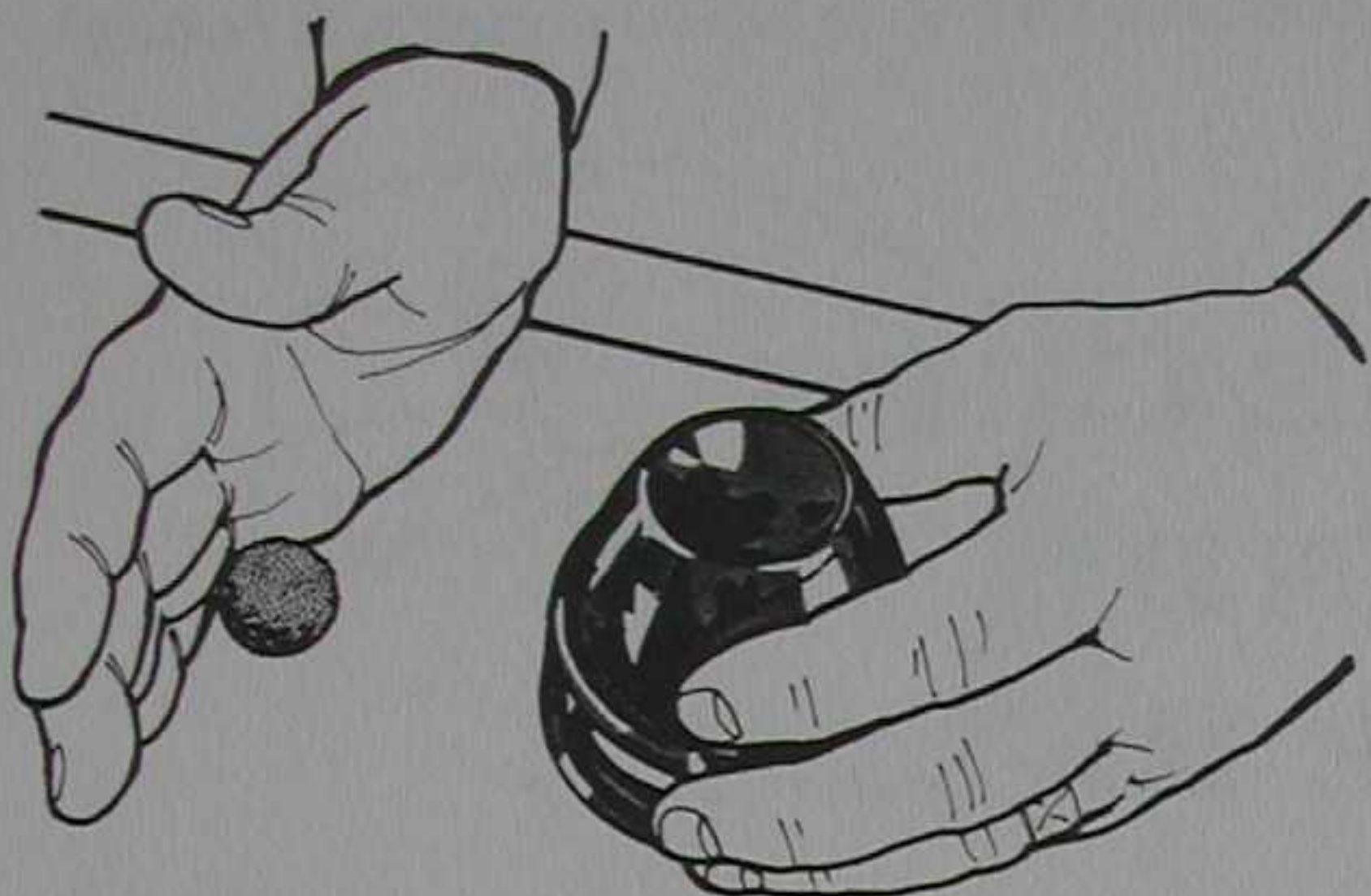
You need a standard set of three cups and three small crocheted balls (the exact size of the latter is entirely up to you, the only condition being that all three fit comfortably under one cup). Steve uses fairly small balls. You also need three large items for the final loads: fruits, vegetables, or rubber balls. An interesting note regarding this routine is that the cups are *never* nested, and so you can use *any* type of cup, including three different cups.

The only set-up is to place the three final loads into your left rear trousers pocket. The three cups and three balls can be anywhere.

Phase One

Begin by placing the three cups and three balls on the table. Show the cups empty as you place them down and allow your hands to be seen otherwise empty. The cups go mouth down, in a triangular configuration: the cups to the right and left are closer to you, while the center cup is closer to the audience (about six inches forward of the other two). Place one ball on top of each upside-down cup.

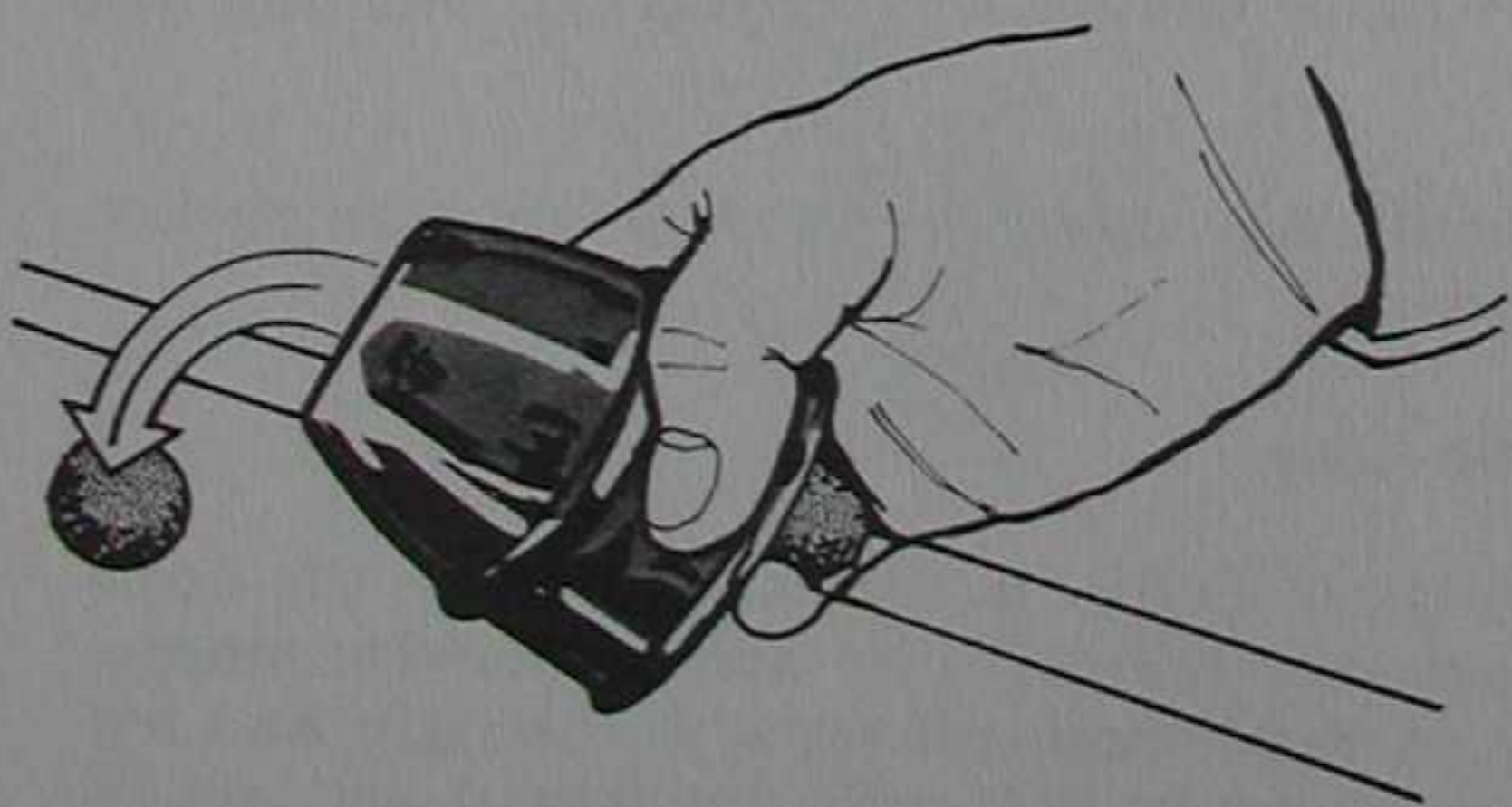
Your left hand grasps the center cup and tips it forward, toppling the ball onto the table. Your right hand comes to rest palm-up beside the rolling ball with its pinky



1



2



3

side resting lightly on the table. The ball rests lightly against the part of the right hand where the pinky meets the body of the hand (fig.1). The left hand tilts the mouth of the cup upward, toward the right hand, and the right hand begins sweeping the ball beneath the cup (fig.2). As the hand moves, the pinky curls lightly—just enough to retain the ball instead of allowing it roll under the cup. Once the hands meet, and it appears as if the ball has rolled under the cup, the left hand lowers the cup flatly onto the table and the right hand retracts. The left hand also lets go of the cup.

Turn your attention to the cup on the right. Your right hand grasps the cup with the thumb and first three fingers (not the curled pinky, which holds the ball) and tips it forward so the ball which is on top of it falls off and rolls toward the audience (fig.3). This puts you in perfect position to load the ball held by the pinky beneath the cup as the right hand lowers it mouth downward onto the table again.

The other ball has rolled forward until it is just about in position for you to repeat the first move (shown in illustrations 1 and 2). Your right hand pretends to load the ball under the center cup, actually retaining it in the hand.

Turn your attention to the cup on the left. You repeat the actions just executed for the cup on the right. That is, your right hand grasps the cup and tilts it forward so the ball that's on top falls off and rolls forward to beside the center cup (again, fig.3). As your right hand lowers the cup back to the table, load the concealed ball beneath it.

Now, turn your attention to the center cup. Your right hand grasps the cup and tilts it slightly to the right (not too much or you'll expose the fact that the other two balls are not under there). Your left hand, simulating the actions used by the right hand in the fake action done previously, genuinely shoves the ball under the cup. It appears as if you have slipped all three balls beneath the center cup, when in reality there is one ball beneath each cup.

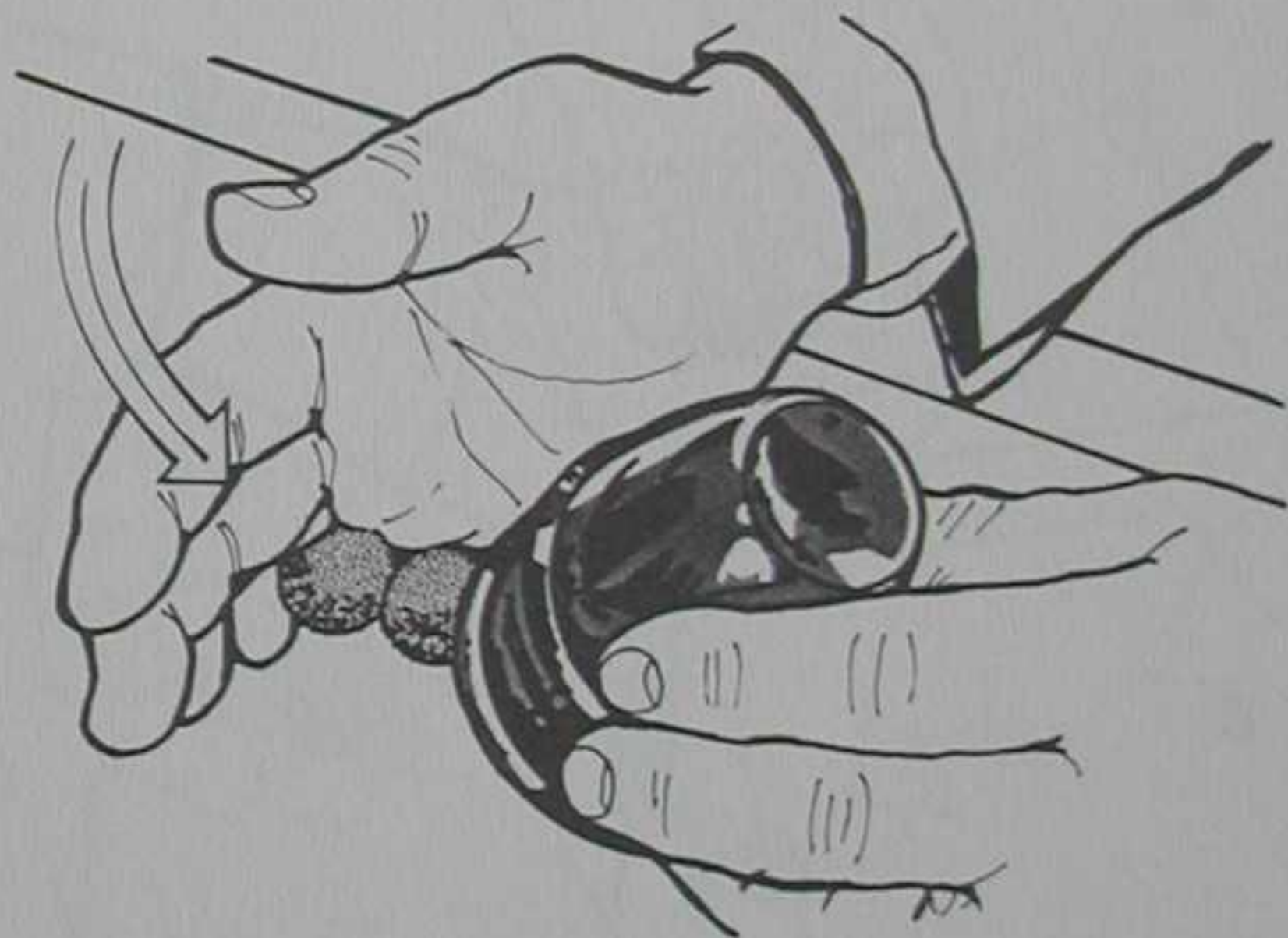
Without pausing, immediately lift the right and left cups with those hands and move them inward, revealing a ball under each, which are displayed on the table when the cups are put down behind them. Then, your left hand lifts the center cup to reveal the third ball, and sets the cup on the table behind it.

Phase Two

Announce that you are going to put one ball under each cup. Your left hand grasps the cup on the right and tilts it back as your right hand begins to shove the ball beside it apparently into the cup. In reality, the ball is stolen and retained in the right hand as already shown in illustrations 1 and 2.

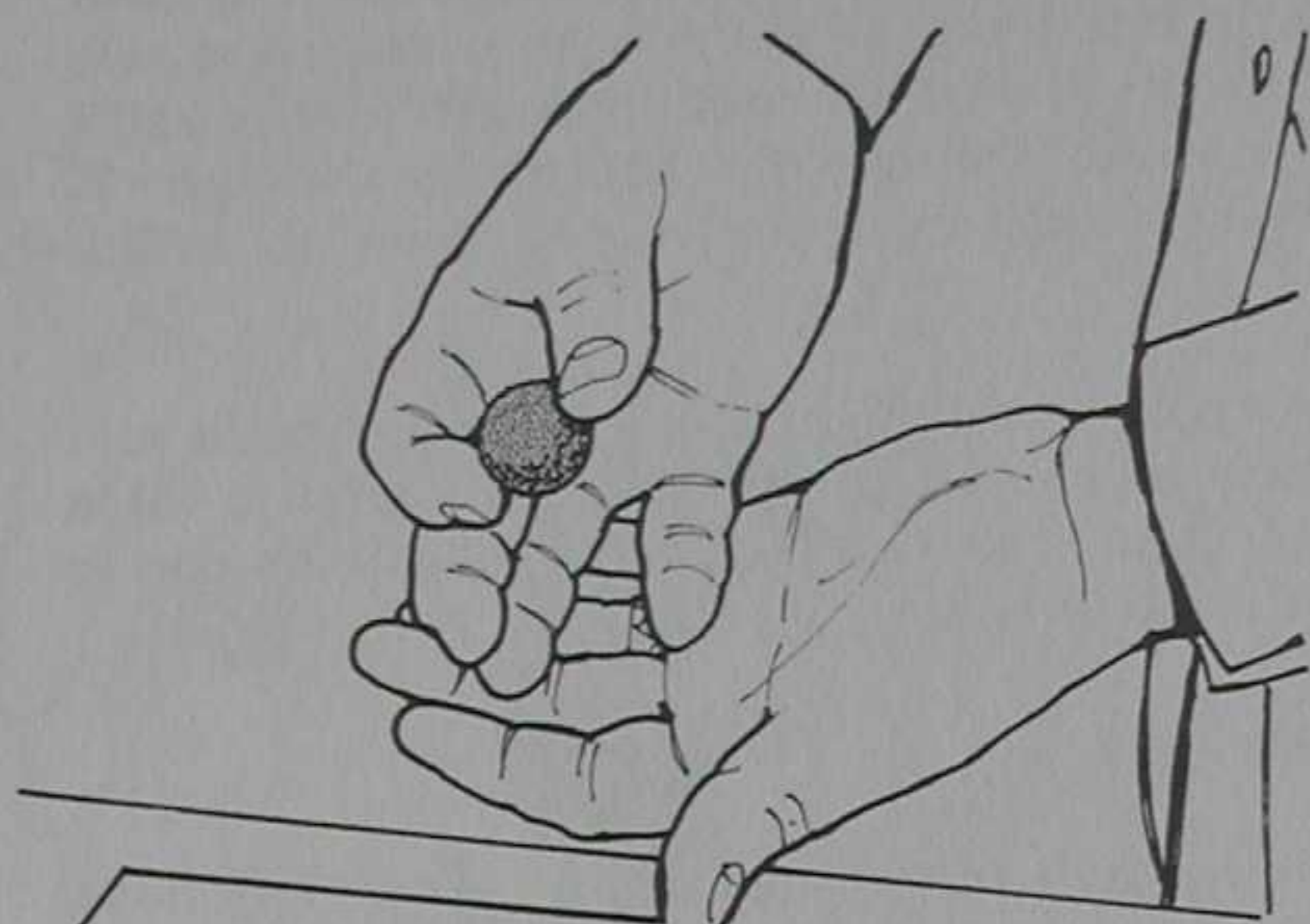
Turn your attention to the center cup. Apparently repeating exactly the same actions, your right hand shoves the adjacent ball beneath the center cup—in the process also loading the ball stolen from the first cup (fig.4). Your hands are now empty.

Turn to the cup on the left and, using the same technique shown in illustrations 1 and 2, apparently shove the adjacent ball beneath the cup, stealing it in the curled right pinky. Both hands now drop to the sides in a natural rest position as you ask the spectator to choose one of the cups. If the center cup is named, ask the spectator to choose a second cup. If one of the side cups is named the first time, then just proceed.

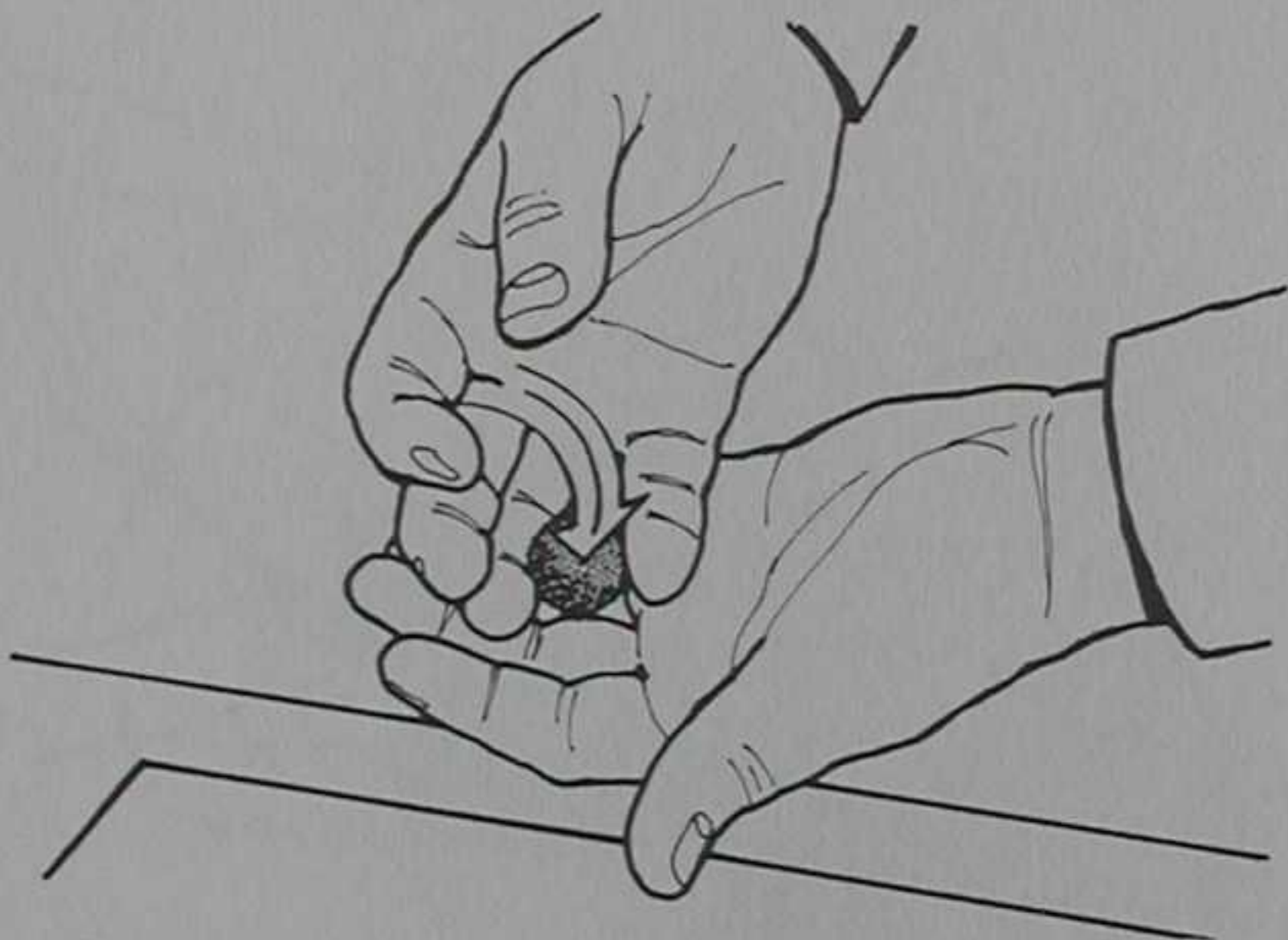


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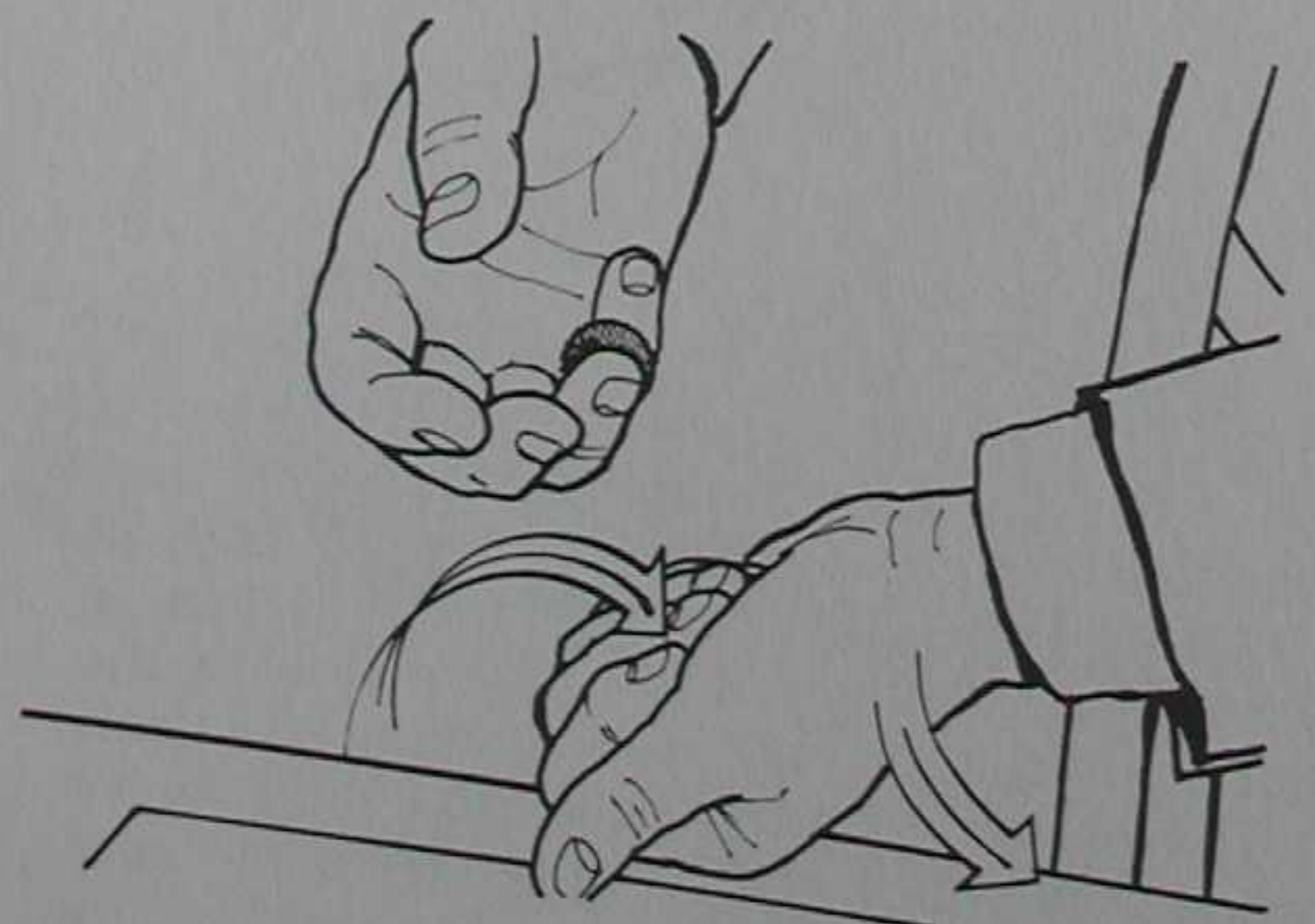
Say, gesturing to the named cup, *"The ball under this cup which you've chosen will travel to join the ball under the center cup."* Lift the named cup with your **left** hand and tilt it back to reveal nothing under it. Leave the cup lying on the table with its mouth toward the audience. The right hand grasps the center cup and lifts it, revealing two balls beneath. After allowing a moment for this to register with the audience, the right hand lowers the center cup over the two balls, loading the third ball under it as it lands on the table. (This is the standard load, the little finger simply pushing the ball that's inside it under the cup a split-second before the cup hits the table.)



5



6



7

Say, "Of course if you had chosen this cup," gesturing to the other end cup not chosen originally, "then that ball would have traveled to the center cup." Daintily tip back the side cup revealing nothing beneath it and leave it lying mouth toward audience on the table. Tip back the center cup revealing all three balls. All three cups now lie on the table with their mouths toward the audience.

Phase Three

Separate the balls, placing one immediately in front of each cup. Your right hand picks up the ball in front of the center cup as your left hand simultaneously raises that cup until it is mouth downward on the table.

Steve uses a vanish of John Ramsay's three times, once for each ball. Begin by grasping the ball between the tips of the right thumb and first finger, holding it over the open left hand. The right third and little fingers are also over the left hand, separated in a V position and ready to receive the ball (fig.5). Drop the ball so it falls between the tips of the right third and little fingers (fig.6). Instantly, the right fingers curl a bit as the left hand closes and drops down at the wrist (fig.7). The "burn" Steve achieves on this vanish is surprising—the image of the ball landing in the left hand lingers strongly in the mind. After a moment, crumple your left fingers and open them to reveal that the ball has vanished.

Turn your attention to the cup on the right. Your left hand grasps the bottom of the cup, ready to lever it upright (mouth downward). Your right hand moves in front of the cup as if to take the ball which rests on

the table in front of it. Move your right thumbtip onto the ball clipped between the third and little fingers (fig.8). The illusion to be created here is that your right hand is simply picking up the ball resting on the table. Instead, your right thumb and fingers knock that ball under the cup which your left hand turns mouth down, while your right thumb rolls the concealed ball into view (fig.9).

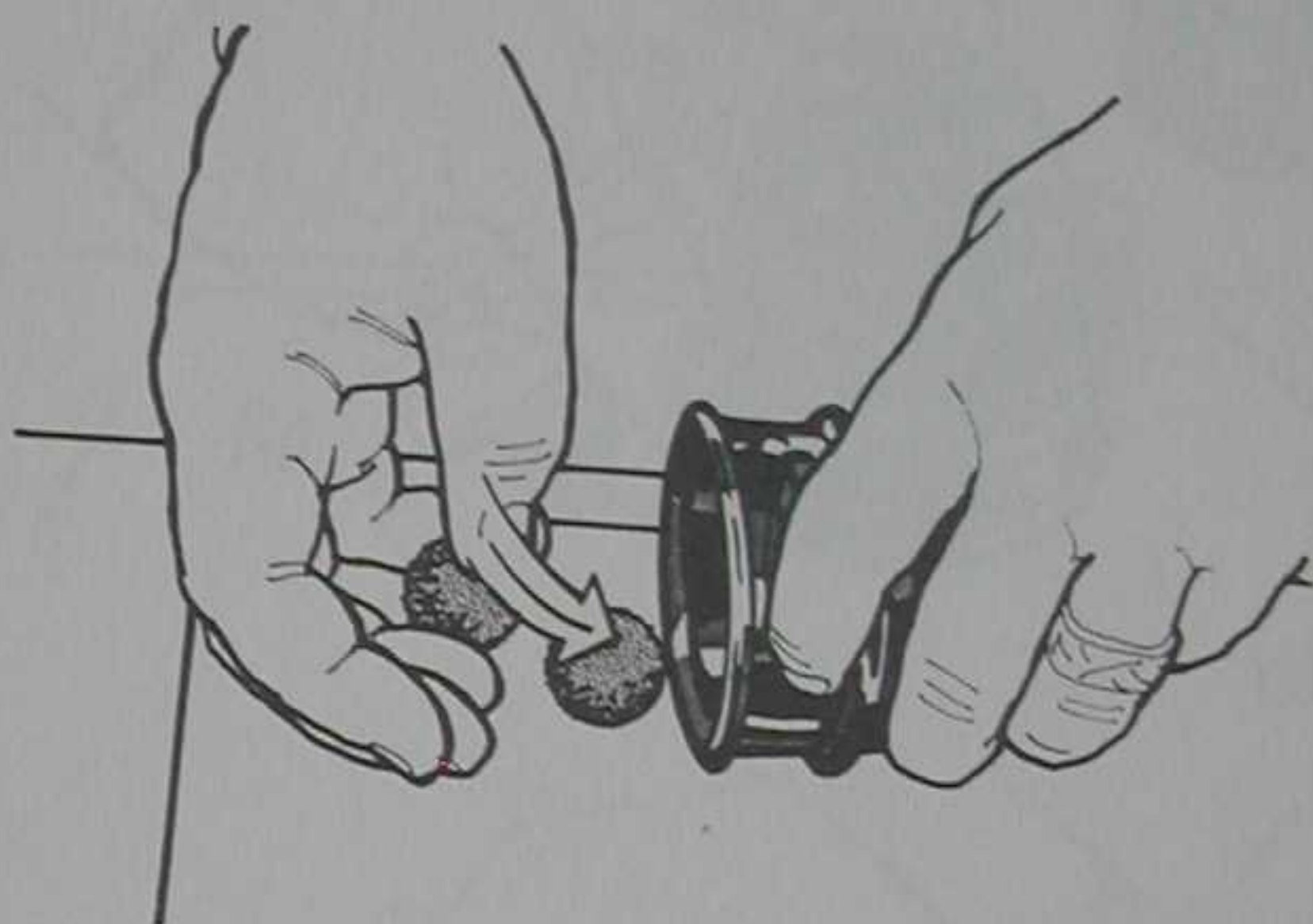
Perform the Ramsay Vanish (illustrations 5, 6, and 7), making the ball you've just picked up disappear. Crumple your left fingers and open them, showing the hand empty.

Turn to the cup on the left and repeat the apparent pick up of the ball in front of the cup. Actually, the ball is secretly propelled under the cup as in illustrations 8 and 9, and the palmed ball is rolled into view. Again, repeat the Ramsay Vanish. Afterward, crumple your left fingers then open them and show the hand empty. The audience has now seen you make all three balls vanish. There is a ball under each of the end cups and the center cup is empty. The third ball is concealed in the right hand.

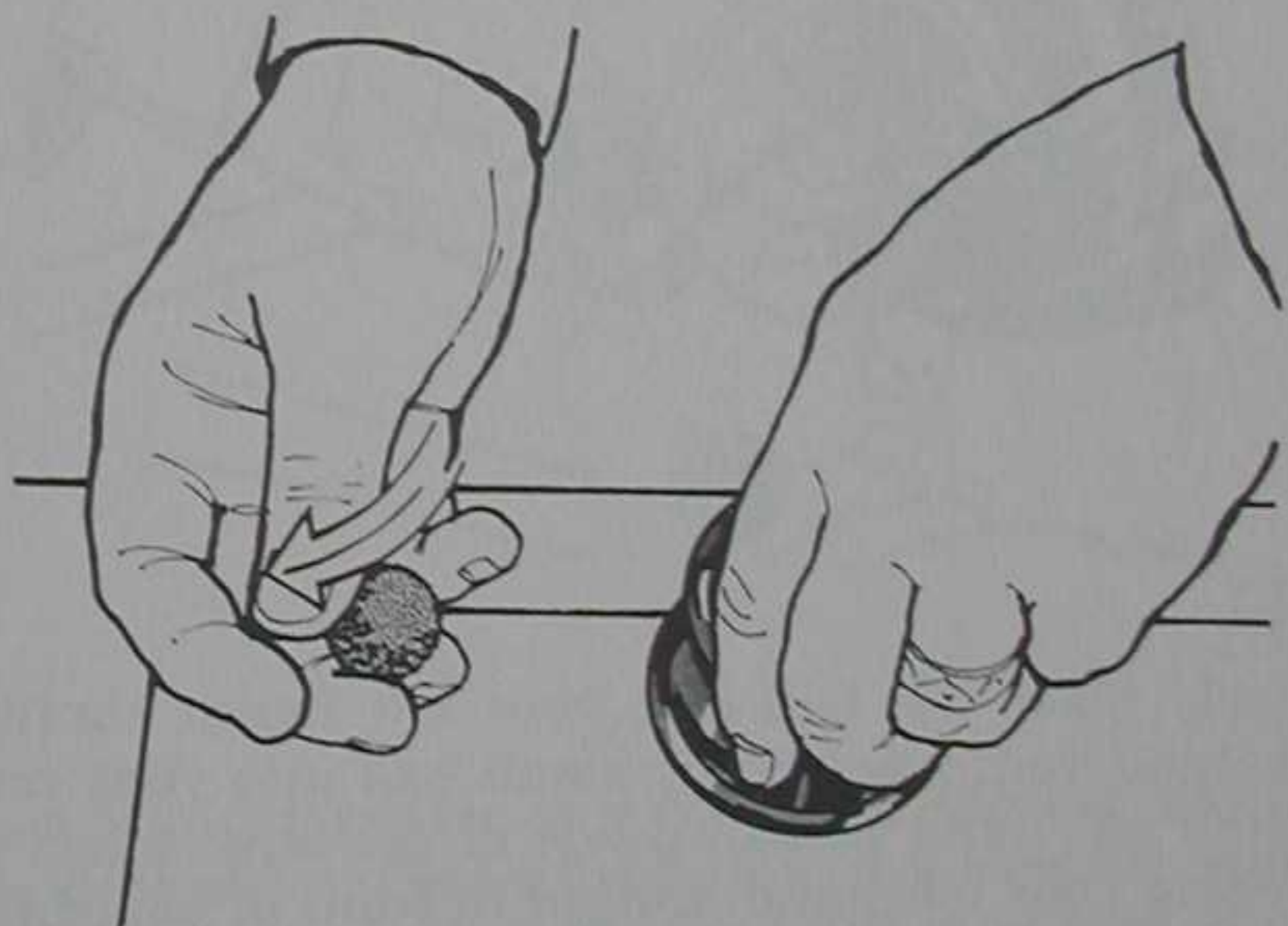
You will now lift the left and center cups simultaneously, revealing a ball beneath each of them. This is easy with the left cup because there is a ball under it. You will load the hidden ball beneath the center cup as it is lifted as follows.

Grasp the center cup with your right hand between the thumb and first finger (fig.10). The other three fingers, and concealed ball, are behind the cup as shown. Allow the ball to drop onto the table and move the cup forward as you raise it (fig.11). At the same moment, your left hand is also raising the cup on the left. Both hands now rapidly draw their cups inward in what amounts to a "hop" directly over the tabled balls. The actions of the right and left hands appear identical to the audience. Table both cups inward of their respective balls.

The right hand immediately moves to the cup on the right, lifts it revealing the third ball, and sets the cup back on the table behind the ball. All three cups now rest mouth downward on the table directly behind a ball,

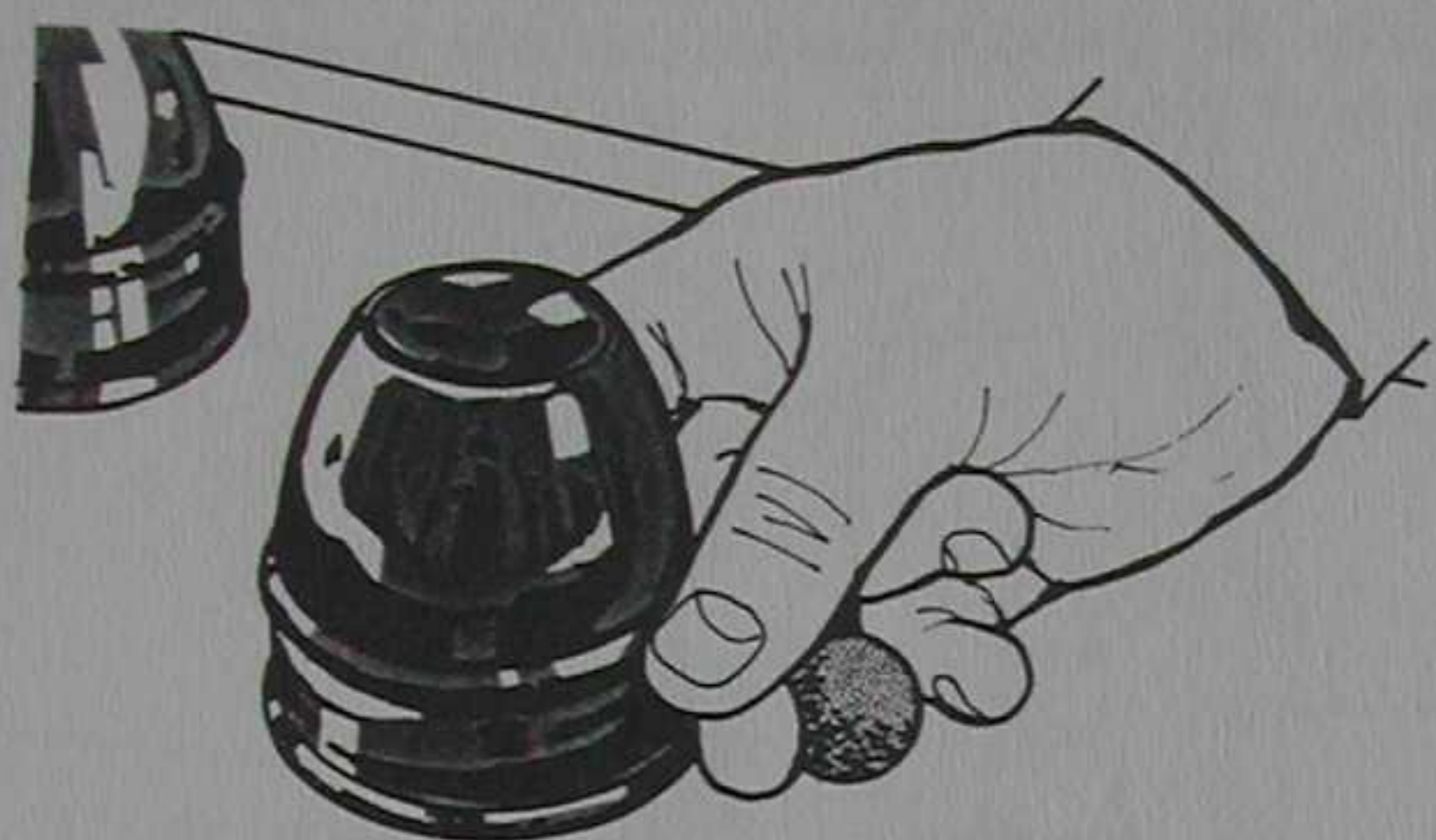


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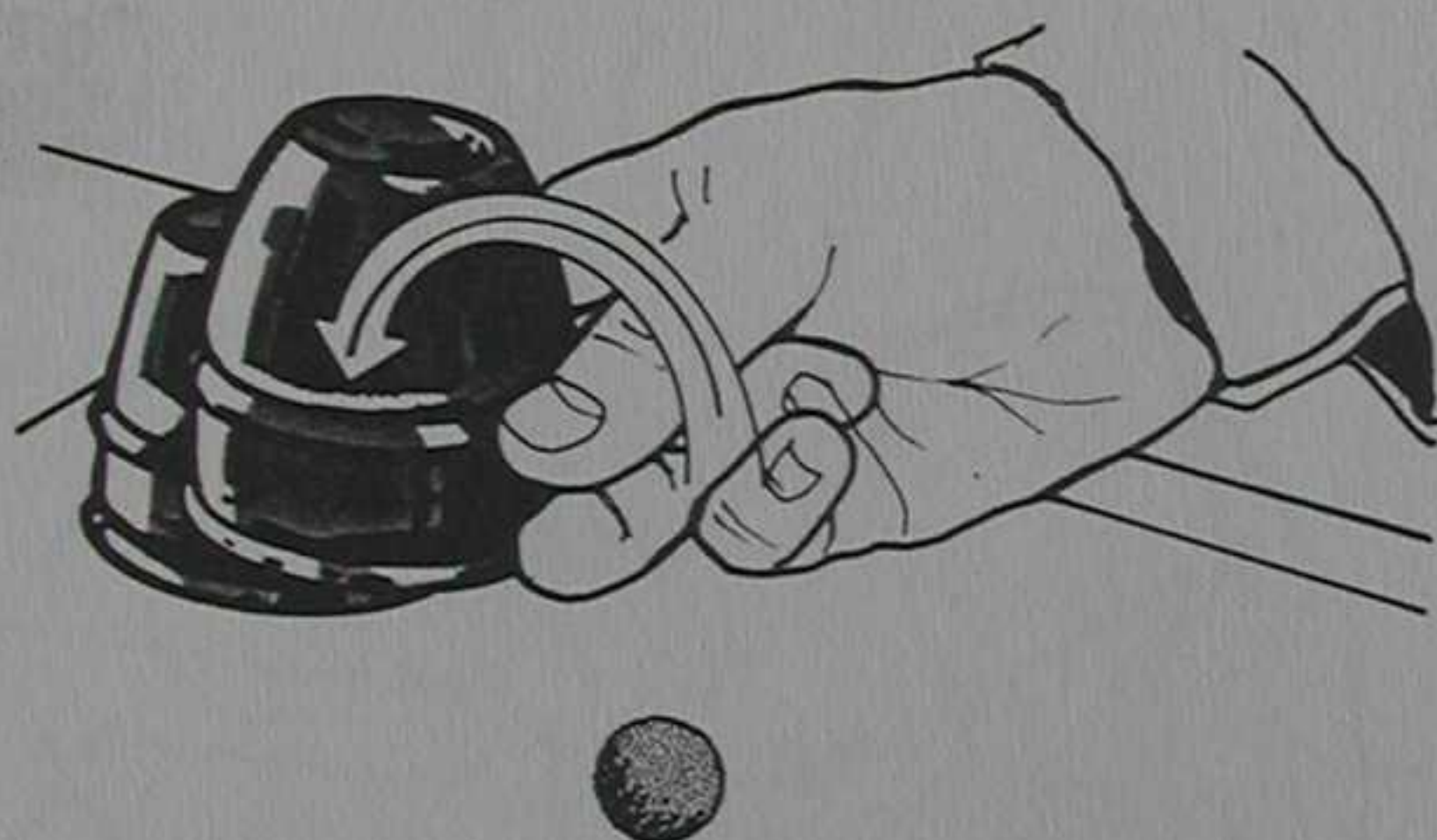
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Phase Four



10

Both hands lift the end cups and lower them over the balls directly in front of them. Shake the cups rapidly back and forth and point out that the spectators can hear the balls rattling around inside the cups. Turn just slightly to the left and retract your left hand as if you are going to execute one of the large loads (you don't—this is a feint). The left hand is held near the waist. The right hand lifts the center cup and lowers it over the center ball on the table, then rattles the ball inside.



11

Lift the cup and move your right hand **to** your left hand, exactly as if loading one of the climax objects. Here, however, the cup is simply placed into the empty left hand. The right hand returns to the table and picks up the small ball. Then, the left hand extends and places the cup mouth downward on the table in the center position.

Retract your right hand until it is just inward of your left hand and, simulating the fake "put" you are going to use in a moment, genuinely place the ball into your left hand. Immediately swing your left hand around behind you, placing the small ball into your rear trousers pocket. At the same time, your left hand picks up one of the large loads and keeps it inside the curled fingers. Bring your left hand around in front of you, keeping slightly to the left of center near your waist. Your right hand picks up the right cup, using the lip of the cup to knock the ball beneath it so it rolls forward. As it rolls, the right hand carries the cup to your left hand (fig. 12). The load is fed into the mouth of the cup.

The right hand leaves the cup in the left hand and immediately reaches out and grabs the rolling ball on the table. As the right hand retracts with the retrieved small ball, the left hand extends and places the loaded cup on the table on the right.

Pretend to place the ball, currently held by your right hand, into your left hand. Any of the standard techniques can be used. Steve simply allows the ball to remain in a right-hand finger palm as he apparently allows the ball to roll down into the left hand (fig. 13). Close the left hand into a fist and move it away. Your right hand, with the finger-palmed ball, reaches forward and picks up the center cup. Shake it,

demonstrating that it is empty and, as you replace it on the table, load the finger-palmed small ball beneath it.

At the same time, your left hand has moved behind you, into the rear pocket, and brought out the second large load. Your right hand picks up the cup on the right, slipping the little finger beneath it to keep the large load inside. Shake it, then replace it on the table.

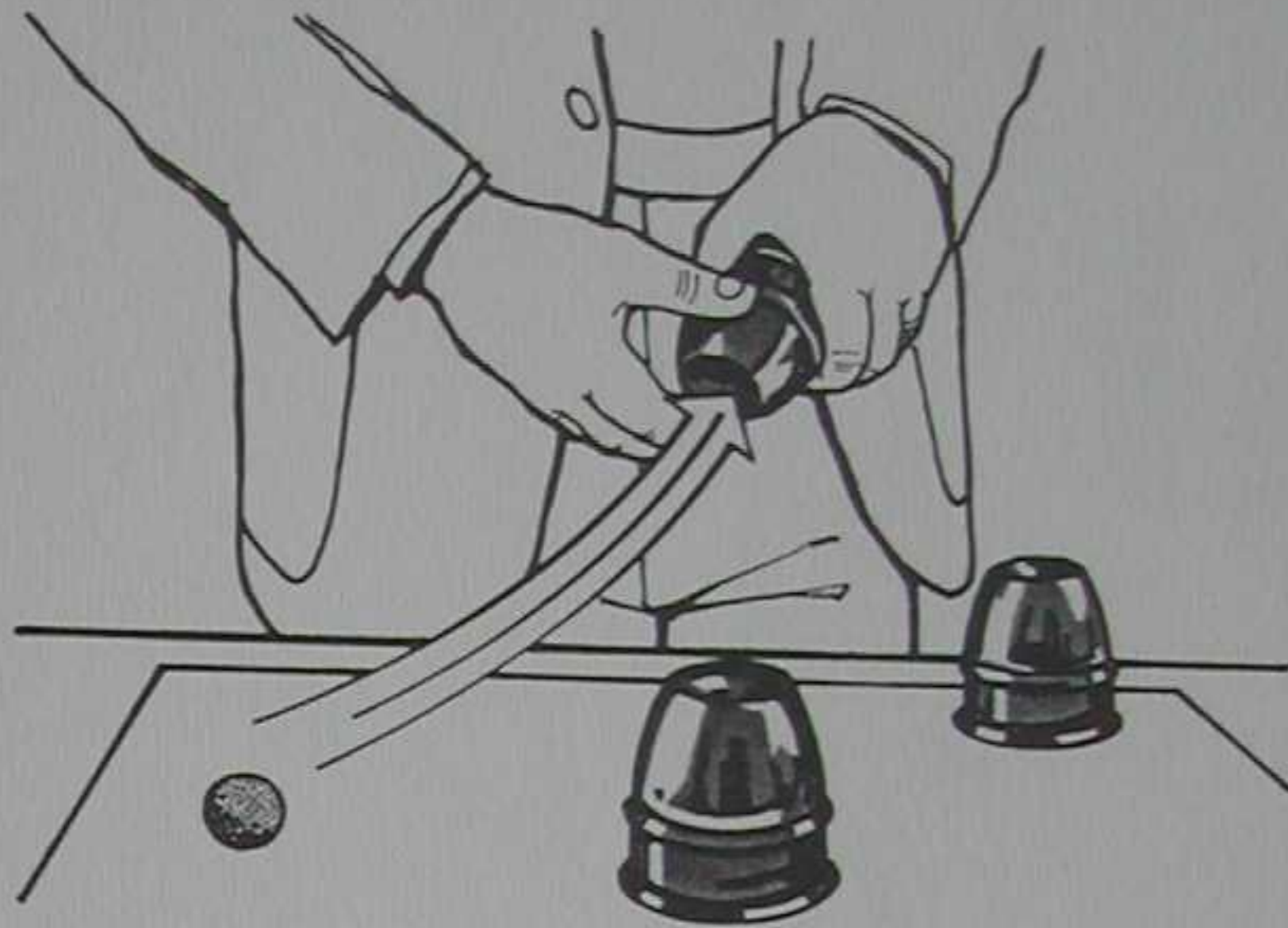
Next, your right hand lifts the cup on the *left*, using the lip of the cup to knock the ball forward. The right hand immediately carries the cup to your waiting left hand and places the cup into it. The final load is fed into the mouth of the cup. The right hand then reaches outward to pick up the rolling small ball, and the left hand tables the loaded cup on the left. Both end cups now contain their final loads.

The right hand, simulating the vanish shown in illustration 13, genuinely places the small ball into the left hand. The left hand carries the ball behind you and drops it into the rear trousers pocket as it grasps the third final load.

The right hand reaches forward and lifts the center cup revealing another small ball beneath it. The lip of the cup is again used to cause the ball to roll forward, and the right hand places the cup into the left hand, which feeds the third final load into it.

The right hand reaches forward and picks up the rolling small ball while the left hand tables the now-loaded center cup back in position. The small ball is openly transferred to the left hand and placed in the rear trousers pocket.

The line about there obviously being an extra ball is now used, and all three cups are tilted back to reveal the large final loads.



12



13

