

-- FOREWORD --

The contents of these chapters are the results of an analytical study of False Deals, the conclusions of which were not arrived at overnight. Over a period of years ideas were formed, changed, tested, changed again. Who knows but that another span of years may again change some of the opinions formed but I'll gamble on the soundness of what has been set down in the three chapters to follow.

As in the past I have recorded inspirational sources, credited the original ideas of others as well as claiming those I feel are rightfully mine.

I know that the opening theories in regards to the motions of the hands will not readily be accepted by magicians at large. Only time will eventually convince them. How long this will take is difficult to say because although the immobile dealing hand was mentioned as a superior method twenty-seven years ago it has not been taken up, not only by magicians, but also disregarded by those who supposedly make their living cheating at cards. A book titled "Cheating At Bridge" by Judson J. Cameron and published in 1933 has mention of the immobile hand and refers to 'taking the second card' but perhaps due to the lack of technical details failed to catch the attention of its readers. I'm sure no such excuse can be made after reading the contents of this volume.

In just looking over the illustrations in this book one may get the impression of repetition; however, reading the instructions will show that at times a thumb, a finger, a grip may be altered for just that particular technique. In those cases where the illustrations are repetitious they were made so for the convenience of the reader in order that he may not have to thumb back too many pages in order to arrive at the referred figure.

The various One Hand Stud Second Deals are my technical variations of a deal known as the California Second. There have been other books detailing One Hand Seconds but they depended on a propulsion force to execute them and were not of the Stud type. Also they did not advance

the important basic principle that really make such deals work.

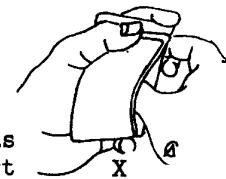
Permission was asked for and granted in the deals by Carmen D'Amico, Warren Wiersbie and Stanley James. Each of these men do their specialties very well otherwise I would not have asked for their permission to include them. My own variations of these deals as well as their application to effects more than show their practicability.

To make this as complete a treatise of False Dealing as possible I have re-printed three of my own contributions from various publications; namely, THE CARDICIAN and the magical magazine M.U.M.. These are The Tabled Second - Tabled Bottom - Mechanical Seconds while the Tabled Center Deal is here printed for the first time.

The techniques of Center Dealing in this book are strictly my own. The application of the Step Principle to the actual deal of the Center Deal is original with me. I have checked all existing sources and none of them employ the technique of directly dealing from the step. I believe it to be the finest method of all. I have taught only one person the Center Deal and that is Frank Henich of Chicago who technically does as fine a Center Deal as any. I have never seen Charlie Miller perform his Center Deal which reliable sources tell me he does skillfully. I have never chased so called 'card cheats' in an effort to discover their methods and I have asked no questions, regarding this sleight, from any of the other card experts. Most of my information came from a cinema short subject featuring Louis Zingone and some of the existing methods in print. These sources were the starting point of my own experiments in the Center Deal.

The "Unit Controls" is something that I have experimented with on and off for a number of years. It had its beginning with an unorthodox second deal contributed to the pages of the Sphinx many years ago. This deal was one in which the deck was straddled and the top card was pulled straight back to buckle it upwards. Under the tunnel thus formed the right thumb was inserted and the second card was removed by right hand. In experimenting with this method I found that two cards could be thus pulled back and the right thumb could enter under

them, as shown in Fig. X, and the third card removed.



Many years later Paul LePaul also used the idea of pulling back two cards as per Fig. X except he utilized it in a sort of One Hand Shooting Deal of the second card. That was in 1949 and in 1955 this same buckling back idea was used by Tony Kardyro in his book "Kardyro's Kard Konjuring". Here it was used not only as a method for dealing 3rds, 4ths etc. but also as a Center Deal except that the right thumb dealt the cards off the front end of the deck. In this same book Tony Kardyro says, "Another much talked about deal or sleight is the dealing of THIRDS, FOURTHS, FIFTHS, ETC....I have never seen any-one perform this or even attempt to put it into print..."

I must concur with part of Kardyro's statement in that I myself have heard of such a deal but have never seen anyone perform it; however, an attempt was made in print. In "The Magic of Rezvani" by Maurice Sardina, translated from the French by Dariel Fitzkee in 1949, there is an explanation of a Second Deal and on page 28, paragraph 8, there is a mention of using the described Second Deal as a possible method of dealing 'thirds'. There isn't any mention of 4ths or 5ths and apparently that particular method was not practical for more than the number mentioned.

The Unit Controls described here I believe are the most practical to date and of all False Deals seem to have a greater flexibility of magical application than any other. To add proof I have applied the Unit Control to several effects of an unusual nature and not possible with any other False Deal.

In the "No Touch Theory" section the student may find Second Deal Grips that bear a resemblance to those of Jack Merlin's in his "And A Pack of Cards", the Walter Scott manuscript "Phantom At The Card Table" and Vynn Boyar's Ghostly Seconds. In fact, one of them is but the application of the "No Touch Theory" is what will make the practitioner understand how these deals operate thus making his road, in this type of Second Dealing, much easier and thus will enable him to attain his goal that much sooner.

"SECONDS, CENTERS, BOTTOMS"

The previously mentioned book, "Cheating At Bridge" describes what is termed as the 'Iron Thumb', the action being the same as that described in "Ghostly Seconds", i.e., the right thumb pushing the left thumb downwards in order to get at the second card. I must warn the student that the "No Touch Theory" does not depend on such actions but rather the left thumb moves down as right thumb comes over to take the second card. The finer the brief the more imperceptible is this movement of the left thumb. One has only to try the "Strike Unit Control" to fully appreciate the "No Touch Theory".

The section on "Cover Ups" contains some standard methods as well as some of my own but the introduction of the Wrist Turn as a principle should start some sage comments. As well as my "Concluding Observations".

The 225 excellent illustrations were made by Charles Aste, Jr. They certainly are a great help in understanding the text but more than that they were made by a man who understands the subject. Charles Aste, Jr. is not only an illustrator but has a deep love and passion for the magic of cards and is a clever card man with definite ideas of his own. Anyone having the same interests and who may at some time be in the vicinity of Memphis, Tenn. is always welcomed to a session over a card table.

To the students of card lore everywhere I offer this text with high hopes that the contents will reveal something new.

Cardially yours,

Edward
Marlo

These chapters are the ones devoted entirely to False Dealing in its various phases. I realize that many books already have had pages and pages of instructions on this phase of card manipulation; however, I feel that the new methods and theories about to be advanced will give the serious student much to think about in his approach to these sleights.

To begin with most of the text books lie great stress on the fact that you should have the correct information before you practice. After making such statements naturally they do give you the correct methods for bottom dealing; also correct methods for second dealing and if you were to decide to use either one of these sleights you would probably be doing it correctly. But what happens when you decide to master both of them? Here is where the trouble starts because after you do master both sleights you have also acquired a great fault. This fault is that the grip is not the same for both deals.

More trouble along this line is evident if one masters, for example, the Strike Second and the Strike Bottom. In the Strike Second the instructions tell you to take the cards between the first finger and thumb but on the bottom deal you are told to take them between second finger and thumb. Not only are the grips changed but also the method of taking the card.

Should you decide to do the Two Card Push Off Second Deal, then, of course, you would be taking the cards between the second finger and thumb in both cases. But what about the appearance of the left hand? Well, in the second deal you are instructed to keep the left fingers along the side of the deck. These are supposedly to act as your gauges to insure only two cards being dealt over the side of deck; however, on the bottom deal these same fingers, according to usual instructions, are to be stuck out straight and rigid.

As if all this isn't bad enough the worst of all is they tell you to acquire the swing. Now I am not against a normal movement of the hands but when any stress is laid on such actions they usually become greatly exaggerated because of a subconscious desire to include them in the deal. Once acquired instead of being an asset they are the greatest tip-off of a second deal.

One can be seated across the room and spot the deal simply because of this motion of the hands.

One more point is the beveling of the pack. Before dealing second one is told to bevel the pack as it aids materially in getting out the second card; however, for the bottom deal, why you just forget about it. In this case we forget about it in both instances with exceptions only in cases of such deals as will be studied separately.

As was mentioned in the beginning if you have decided on any one particular sleight these problems will not confront you. On the other hand, wishing to become an expert cardician, you may decide not only on the second and bottom deals but on the double deal, the bottom deal count as well as both strike and push off methods for both bottom and second dealing. Readily one can see what an assortment of grips have to be mastered using the present methods. It is our aim to begin this chapter by detailing a method of holding the deck, as well as dealing of the card, where there is absolutely no change as to grip and deal during any of the various sleights whether they be the strike or push-off methods. This Master Grip and Master Take is chiefly for those Cardicians who wish to acquire the greatest number of sleights that will use primarily these basic methods.

Before proceeding with the actual mechanics of the Grip and Deal a word, which other texts seem to have overlooked, as to where to practice. The standard table is much too high for the person of average height. This will cause him to be seated rather low and soon he will find himself tiring of constantly pulling himself up to gain the proper height. In order not to tire easily, as well as obtain practice under the best conditions, a bridge card table should be used. These tables are low and bring the hands down to a comfortable position for second as well as bottom dealing; however, once the practitioner feels he has acquired the necessary dexterity he should also practice the deal seated at the standard table as well as standing over one.

First we will once more repeat ourselves by setting down some important points to be followed during practice.

1. Forget about beveling the cards.
2. Forget about the swing. One of the best reasons for eliminating the "swing" of the hand holding the deck, is that the false deals become surer with less chance of a miss. The right hand can

come back to the actual dealing point a lot more accurately than otherwise.

3. During the deal do not exceed your normal speed. By that is meant if your physical makeup is such that you normally move slowly it would arouse suspicion if, during the deal, you should exceed this speed. On the other hand it will be quite an advantage if the unusually quick of movement person slows himself down but not to the point where the company or himself may feel uncomfortable.
4. Although in second dealing a fine brief is to be desired, it is not essential. Remember that the fellow with a fine brief who has tipped off his second deal is worse off than the one who pulls his card half-way down but hasn't tipped his deal. Lulling the minds of your company is more important than dazzling their eyes..
5. Never use the Master Method for exhibition purposes as you will tear down everything you have worked for.

Further on in this chapter will be described other methods that can be used for such exhibitions or other purposes.

THE MASTER GRIP AND DEAL

1. The usual descriptions for the Mechanic's Grip tells you to place the lower left corner of the deck just below the base of the left thumb. In the Master Grip this same corner of the pack is brought down to a lower position nearer the edge of the palm as shown in Fig. 1 which is the hand marked off at the points where the opposite diagonal corners of the deck will be gripped during the deal.



Fig. 1

2. Place the pack face down into the left hand so that the two diagonal corners of the bottom card of deck come at the points marked X in Fig. 1. The left thumb comes down across the top of deck and lies diagonally with its tip near the upper right corner of the deck. The tips of the left three fingers are pressed against the side of the deck. These fingertips should be low enough

to let the top card pass over them during a deal and yet keep back the others. The pack is, of course, gripped only between the tip of left forefinger and the edge of the palm. Fig. 2 shows packs' position in the left hand.

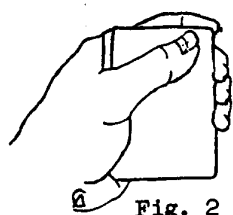


Fig. 2

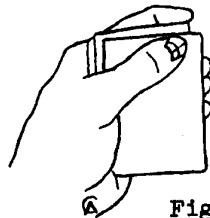


Fig. 3

3. With your left thumb move the top card clockwise to the right. This movement is a sort of an arc with the fulcrum point being the lower left corner. This corner is pressing against the palm during the deal as shown in Fig. 3. The corner of top card should project about a $\frac{1}{4}$ inch beyond the rest of the deck but not more.

4. The right hand which now take the top card should have its fourth and third fingers curled in against the palm. The first and second fingers are extended but not stiffly. The tips of right second finger and right thumb should be touching to get the proper curled appearance to these fingers. This position is obtained before the hand approaches the pack.

5. The right hand approaches the deck to take the top card. In order to do this the right thumb and second finger separate only slightly. Do not make this a pincer movement. In taking the top card it is important that the tip of right thumb falls on the deck at a point where

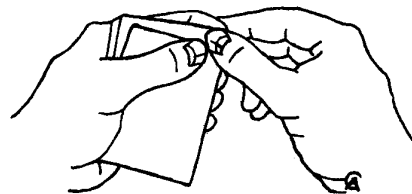


Fig. 4

it will touch the tip of the left forefinger as in Fig. 4. In this way the thumb will touch not only the top card but also a portion of the second card.

6. The right second finger from below nips the top card against the ball

of right thumb, then carries it off the deck to the right and deals it face down on the table a few inches away from the deck. The next top card is now pushed over the side, the right fingers taking it in an identical manner and once more dealing it down on the table. As the deal

continues the deck will diminish and as this happens the left fingers, that are at side of deck, gradually move downwards to conform to the thickness of the deck thus always keeping top cards under control.

The Master Grip and Deal should be practiced until one feels comfortable doing it before proceeding with any of the false deals. Finally, remember that the grip of the pack is always the same as well as the taking of the card with the right hand. Never deviate from these two points when mastering the various deals that use the Master Grip and Deal.

THE BOTTOM DEAL

Using the Master Grip alone you can master the Strike method of bottom dealing, the New Push Out Method of bottom dealing, Bottom Deal Count, Double Deal as well as the Bottom Stud Deal and a One Hand Bottom. All this is possible not by changing the grip but by designating certain mechanics to the finger tips of the left hand. The first type of bottom deal that will be discussed is the--

NEW PUSH OUT BOTTOM DEAL: This is an entirely new technique of pushing out the bottom card. There is a minimum of flash to the fingers and in action is undetectable. Also once having mastered it the cardician can very easily acquire a much improved method of Double Dealing, a One Hand Bottom Deal, a Stud Deal as well as a Bottom Deal Count.

In order that the student can more readily grasp the underlying principles of this deal all actions will be purposely exaggerated.

1. The deck is held in the left hand as for the Master Grip.

2. The left three fingers that are alongside the deck should now be moved up till the left second finger touches

the side of the left forefinger. All four fingers will now lie close together as in Fig. 5 but are still just low enough to let the top card pass over them as in Fig. 3.

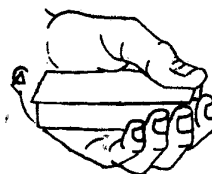


Fig. 5

3. The left thumb now pivots the top card over the side as shown in Fig. 3 of the Master Grip.

4. As soon as the top card is over

the side the left second finger presses inward on the bottom card. This pressure is applied to the upper right corner of the bottom card without changing the position of the left three fingers; however, the left second finger will bend slightly at the first knuckle. This applied pressure will cause the bottom card to buckle as in Fig. 6. Note the buckle is greatly exaggerated for clarity.

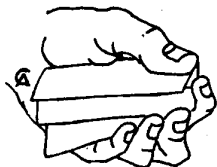


Fig. 6

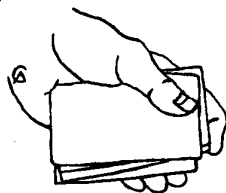


Fig. 7

5. Once the bottom card has been buckled the left three fingers, as a unit, move slightly forward and to the right. This causes the bottom card to also move forward as in Fig. 7 where once more the action is greatly exaggerated. The top card, of course, covers the projecting bottom card that at this point rests on the left fingertips which have straightened slightly. This straightening is only from the first knuckles, not beyond that and constitutes a sort of rocking movement.

6. The right fingers now come over to apparently take the top card. Actually the right second fingertip goes underneath the corner of the bottom card while the right thumb falls on the corner of the top card. The left thumb pulls the top card back onto the deck at the same time the right thumb and second finger come together to nip the bottom card and carry it to the right as in Fig. 8

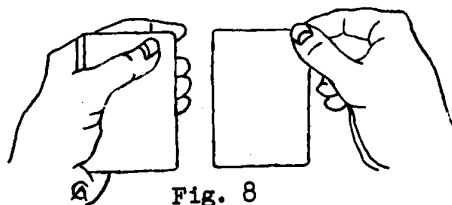


Fig. 8

7. The actions outlined are repeated for each successive bottom card.

During practice go very slowly till you learn the mechanics of the deal. Practice alternating tops and

bottoms as well as taking the bottom card at certain pre-determined numbers also learn to take successive bottoms. Later this practice of dealing will be gone into more thoroughly but for the present let us go into the--

DOUBLE DEAL: Once the Push Out Bottom Deal has been mastered the Double Deal will come very easily. As this type of deal is very seldom used with a full pack of cards its acquisition should be much easier than the bottom deal itself.

1. Take a small packet of cards, say, about twelve, hold them in the left hand in the Master Grip.
2. Push over the top card, with the left thumb, into the same position shown in Fig. 3.
3. As the right hand approaches to take the top card the left fingers push out the bottom as already explained in Steps Four and Five of the Bottom Deal and shown in Figs. 6 and 7. The top and bottom cards should be directly in line with each other.
4. The right fingers, in the Master Deal position, now come over to apparently take the top card. Actually, the right second fingertip goes underneath the projecting corner of the bottom card while the right thumb falls on the projecting corner of the top card.
5. The right thumb and right second finger now pinch the two cards together at these corners and the two cards perfectly aligned to look like one are dealt to the right at same time being sure to let upper ends of these two cards ride along side left fore fingertip which further insures them coming off in alignment.

As a rule the Double Deal is almost never attempted on the first count but rather after some cards have already been dealt onto the table. In this way should the two cards separate slightly it will not be noticed but rather be taken for the card, or cards, that have previously been dealt down. A good example for the use of the Double Deal is the following count down effect.

THE OVER COUNT

EFFECT: A spectator selects a card which is later lost into the deck. Later the card is discovered at a freely chosen number.

Although the plot is time worn the method is not and has fooled other cardicians for many years.

1. Have a card selected by removal or the peek. Eventually control it to the bottom. The Double Undercut is as good a method as any.
2. Place the pack in front of the selector requesting him to cut the cards about half. As soon as the cards are cut pick up the lower half and say, "You had a free choice as to where you cut; therefore, we will use the cards in this center portion."
3. Have the spectator name any number. For example, let us say he calls out fourteen.
4. Count off fourteen cards slowly and legitimately but do not stop here but immediately count "Fifteen" as you Double Deal the next card(s).
5. As soon as the fifteenth card, really two, has been dealt down, stop suddenly, then say, "Oh, I am sorry, you said fourteen, didn't you?"
6. Pick up the top card of the counted packet and return it to the top of the deck. Ask the assistant to name his card, then very slowly turn over the supposed fourteenth card from off the tabled portion.

Any one who may have been looking for seconds or bottoms will be completely thrown off the track. All the cards come off the top except on the Double Deal and in this instance the top card itself is perfect cover. Another touch is that the fifteenth card is put back on the deck and the watchers know that the fourteenth card was a very fair deal. Your whole attitude should assume that a mistake had been made and you just over-counted, then went back to the original number.

THE BOTTOM DEAL COUNT: The Bottom Deal Count is a method developed for the placing of cards in any desired position under the guise of counting the cards. It also, under certain conditions, is a perfect cover for the bottom dealing of a single card. It is ideal to use in a demonstration of a game called Pinochle as the method of giving out the cards conforms to this particular Bottom Deal. The grip usually described uses the Erdnase method while the one to be described uses the Master Grip and Deal.

1. Let us suppose that you have a packet of twenty-five cards the bottom four of which are aces. It is your aim to set these aces to the tenth, fifteenth, twentieth and twenty-fifth positions during the innocent action of merely counting the packet.

2. Hold the deck in the left hand in the Master Grip the left thumb pushing the top card off to the right as in Fig. 3.
3. The right hand moves over to the left to take the card and seize it with the right second finger under the face of the card and thumb on top.
4. As the right hand is withdrawn, the card is pulled in, by right second finger, more towards the right palm where it now will be supported by the curled right third finger from below and the thumb on top as in Fig. 9 which shows several counted off cards in this position as seen from the bottom.

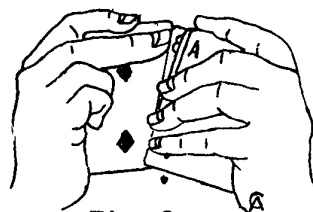


Fig. 9

5. The count is legitimate up to the count of ten the cards being taken under each other. At ten, the three fingers of the left hand move out the bottom card as already explained. The cards in the right hand will cover any movement and stealing of the bottom card.
6. The bottom card is more or less whipped out from under the left hand packet to under the bottom of the right hand packet. This action is accomplished solely by the movement of the right second finger. The left three fingers merely move the card to an easily accessible position as in Fig. 9 which also shows the two hands about to come together and the left second finger ready to whip out the bottom card.
7. At the same time, although no card is taken from the top of the left packet, the combination of sound and movement creates the illusion that the top one is taken just as the regular false count does.
8. After the bottom card is taken at the count of ten, the next four cards are taken fairly off the top until the number fifteen is reached whereupon the Bottom Deal Count is again executed.
9. The counting process is continued with the Bottom Deal sleight made on the number twenty. Naturally, the last ace will automatically be the last or twenty-fifth card and no sleight is needed.
10. The Aces are now set at the tenth, fifteenth, twentieth and twenty-fifth position as wanted.

As in all counts, false or otherwise, it is absolutely necessary to perfect the action to the point where

there is no interruption in the regular rythm of the count. This however, also means not to exceed your normal speed rate of counting.

STRIKE BOTTOM DEAL: It will now be shown how using the same Master Grip and Deal one can also practice the strike method of bottom dealing.

1. Hold the deck in the left hand in the Master Grip position except the left three fingers are pulled down and away from left forefinger so that a slight gap is open between forefinger and second finger.
2. The top card is arced over the side in the approved manner as the right hand, in the Master Deal position, approaches the deck to apparently take the top card.
3. Actually the right thumb falls on the top card but the right second finger-tip goes into the slight opening, between the left first and second fingers, to contact the bottom card at the upper right corner. Remember only the tip of the right second finger should be on the bottom card. Do not dig the whole finger under the deck.
4. With the tip of the right second finger resting on the face of the bottom card and the right thumb on the top card, you are ready for the withdrawal of the bottom card as follows.
5. The right second fingertip presses inward, towards the body, on the upper right corner of the bottom card. This inward pressure will cause the corner of the bottom card to escape from under the left forefinger. Once the bottom card is no longer retarded by the left forefinger it will be found an easy matter to withdraw it.
6. The three left fingers at the side of the deck play

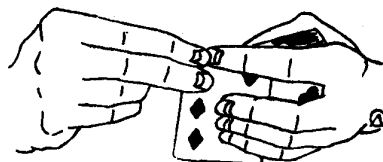


Fig. 10

an important part in letting the card come out with the least possible noise. As the right second finger starts to withdraw the bottom card the left three fingers sort of rock back by bending them at the first knuckles. In other words, the left three fingers, which will normally be curled around the side of the deck, will straighten out at the first joints only as in Fig. 10 which shows the bottom card being drawn past the left fingers. Notice the left fingers remain curled and do

not extend.

Keep in mind that the left three fingers do not straighten out fully to look like a bunch of bananas but rather are straightened, very slightly, at the first joints only. By bending the first knuckles inwards this slight straightening rocks the tips of these fingers away from the top side of the deck and carries them nearer the bottom where the bottom card, upon being pulled out, rides over them.

STRIKE BOTTOM DEAL COUNT: The basic idea of this count has been fully explained in the Bottom Deal Count using the push-out method. This, then, is the same sleight except that a strike technique is used to whip out the bottom card at the proper number.

1. Hold the packet of twenty-five cards, aces at the bottom, in the Master Grip. The left thumb pushes over the top card.
2. The right hand moves over to the left to take the card and sieze it with the right second finger under the face of the card and thumb on top.
3. As the right hand is withdrawn, the card is also pulled in, by right second finger, more towards the palm where it will be supported by the curled right third finger from below and the thumb on top exactly as in the first method of Deal Counting as shown in Fig. 9.
4. The cards are taken under each other during the count. This count is fair until you reach ten. At ten the right second finger-tip goes under the packet, in a position similar to that of the Strike Bottom Deal.
5. The bottom card is now more or less whipped out from under the left hand packet to under the bottom of the right hand packet. This action is accomplished solely by the movement of the right second finger. The left three fingers, of course, rock back, as in the Strike Bottom Deal, to enable the card to pass over them.
6. At the same time, although no card is taken from the top of the left packet, the combination of sound and movement creates the illusion that the top one is taken.
7. The counting process is continued with the Strike Bottom Deal Count executed at fifteen and twenty while the twenty-fifth is, of course, the last card. The aces will now be set at the 10-15-20-25 positions ready for the deal.

A comparison of both methods will show that the manner of holding the packet is in each case identical as well as the method of taking the top card.

THE SECOND DEAL

Before proceeding with the Second Deal re-read the first pages of this chapter. Note especially those points about the swing, bevel and speed. Note that in the second deals to be described the Master Grip and Deal are still used thru-out.

It has been stated that the strike method of dealing can easily be spotted. This is not the fault of the basic principle but rather of those methods that have been taught. As long as these texts keep insisting that you strike the second card out the deal will always be open to suspicion because in order to strike out the card the right thumb and second finger invariably separate too much and look like a pair of tongs about to nip a cake of ice. Another great fault that is usually mastered along with the strike, is that of the right thumb going across the end of the pack for almost its whole length causing a sweeping motion wide enough to blow the rest of the cards off the table.

Yet with all its faults the strike method could still be a wonderful deal if it weren't for the "Look how clever I am at taking the second card", attitude of some magicians. I say magicians simply because I feel that a cardician is much too smart to thus expose himself to his audience. And if he must demonstrate his skill at second or bottom dealing under pressure from his brethren he will cleverly choose the inferior methods to show off with.

All this brings us to the second deal technique which we call the "Take Method". If the student follows the instructions for this deal he will find that between it and the two card push-off, which will be gone into later, there will be little appreciable difference. As a matter of fact, one can switch from the "Take" to the "Push-Off" with no noticeable change in the style of the deal.

THE TAKE SECOND DEAL: 1. As always hold the deck in the left hand in the Master Grip position. Left thumb

pushes over the top card and in case one has forgotten how, refer once more to Fig. 3.

2. The right hand approaches the deck with this hand in the Master Take position.

3. As the right hand comes to take the top card the right thumb and second finger separate only slightly.

4. The tip of the right thumb should fall on the deck at a point where it will touch the tip of the left forefinger. In this way the thumb will not only touch the top card but also a portion of the second card. The position of the hands is now similar to that shown in Fig. 4 of this chapter.

5. At this point either the top card can be dealt off or the second one taken. If the top card is desired, the right second finger, from below, nips the top card against the ball of the right thumb and carries it off the pack. On the other hand if the second card is desired the tip of right thumb presses down on the second card as the right hand moves to the right dragging the second card also because of the applied pressure. The right second finger nips the 2nd card from below as soon as the corner of this card is out far enough off deck to do this.

6. At the same time that the second card is being drawn off the top card is swung back to the left with the left thumb.

Remember that the second card is not "swished" out but "taken" out. Once more, I will repeat that only the tip of the right thumb, that part above the ball of the thumb, presses down on the second card causing it to move or less adhere to this thumb as the right hand moves back to the right. The right second finger is very close by to immediately help the right thumb nip the upper right corner of the second card as this corner moves off the deck. The right thumb always falls in the same position whether the second card is taken or the top one. Just once more - take that second card, don't hit it.

THE PUSH-OFF SECOND: 1. The cards are held in exactly the same manner as for all the previous deals with the exception that the left thumb moves up further towards the upper end of the pack until the tip of the thumb protrudes slightly above it as shown in Fig. 11.

2. Push the top card clockwise in the usual way until its upper right corner projects, for about a quarter of

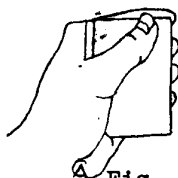


Fig. 11

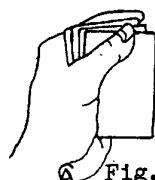


Fig. 12

clarity as only all white will show if using a white border deck.

4. The right hand, in the Master Take position, approaches the deck and places the tip of right thumb directly onto the upper right corners of the two cards while the right second finger-tip assumes a similar position from below.

5. The right fingers can now take either the top card or the second card. If the top card is desired it is nipped at its corner between the tips of the right thumb and second finger, then carried away. In taking the top card the right thumb exerts a slight downward pressure on this card while the right second finger rests rather loosely on the bottom. Once the right thumb has started the card off the deck, the right second finger comes up to help nip the card. These actions, of course, are so slight as to be unnoticeable.

6. Should the second card be desired, more pressure is put to bear, with the right second fingertip from below, on the second card while the right thumb loosely touches the corners of the top two projecting cards. The second card is started out by the upward pressure of the right second finger-tip, as this hand moves to the right, while the right thumb rides loosely over the top card, then automatically makes contact with the second card as the deal is concluded.

7. Once the second card has been withdrawn the left thumb moves back the top card but only slightly, not enough to cover the card below it but with the second cards' upper right corner still showing. In this way the tip of left thumb can again make contact with the

second card at this corner.

8. Although all three left fingers are at the side of the deck it is the left second and third finger-tips that do the major portion of controlling and preventing more than two cards being pushed over the side of the deck as the left thumb once again moves two cards over the upper right corner of the pack, where the right hand can once more take its choice of the top or second card.

The great difficulty in the two card push-off second deal is the ability to transfer from a top card deal to the second deal and vice versa without any break in rhythm. This problem is easily solved by always pushing two cards forward regardless of whether the second card or top card is taken. In other words, with the two cards advanced as in Fig. 11, after the top card is taken, it will still leave the second card projecting and the upper right corner of the deck exposing the new second card. All that has to be done is for the left thumb to move back, engage this new second card with its tip, and push forward two cards again. This is repeated each time a top card is taken thus you are always ready to go into the second deal. Naturally, on the second deal you will still be pushing over two cards; therefore the action will look normal thru-out whether dealing the top or second card.

A final word of caution. Do not make the mistake of striking out the second card with the right second fingertip as is commonly done but rather give the impression of taking the card in much the same manner as in the Take Second Deal.

The student can now practice all the various deals without changing his grip or manner of dealing. In one run thru of the deck he can alternate between taking the top card, then the bottom one by either the Strike method or Push-Out or both, then switch to seconds; both the two card deal and "Take" method, finally finish off with the Double Deal and the Bottom Deal Count.

THE STUD DEAL: The deals that will be dissected at this point still use the Master Grip as in the previous Deals; however, the manner of taking the card with the right hand is changed to conform to those actions usually associated with the game known as Stud Poker. Once having mastered the most important principles of the previous deals the practitioner will find little to stand in the

way of his acquiring the added skill necessary for the Stud Deals.

THE HAVANA DEAL
or
"THE MYTH OF MANUEL PEDRO"

One of the first deals of the Stud type that I devised was a bottom Stud Deal known as the "Havana Deal" and sold by the Ireland Magic CO. While I'm on the subject I may as well clear up the question of "Who is Manuel Pedro, the Cuban gambler?" Actually, there never was such a person but then this is getting ahead of the story which I believe must contain some moral.

For many years I had seen many methods of Stud dealing and in most of them the top card is always taken off the deck, by the right fingers going on top of the card and the thumb below on its face. The card is now brought face up by turning the right hand inward towards the body and palm up. In this way the face of the card is seen first by the operator, then by the players as the card is thrown face up onto the table near the player's hole card.

Now, this action of Stud dealing I knew had been successfully duplicated as far as its application to second dealing was concerned; however, no such satisfactory method was available for the bottom deal. Strictly on my own I decided to experiment and the result was a very deceptive bottom Stud deal that has since proven its worth in the fastest of company.

So pleased was I with my method that I showed it to Laurie Ireland who took to it immediately. For the next two years no more was said about it until one day Laurie said to me, "You know that Stud Bottom is a good thing. I think we ought to market it before it gets kicked around too much." I acquiesced and the deal was set.

The big problem arose now. How could a sheet of instructions describing a sleight, a bottom deal at that, be sold. It was then that Frances Ireland came up with the idea of making it look as if the deal was a jealously guarded secret of some gambler. As Laurie actually was in Cuba at one time Frances set the scene for the introduction of her fictitious character, Manuel Pedro. Thus the Havana Deal was born. So well had Frances done

her part that even to this day Manuel Pedro is a real honest-to-goodness gambler who imparted to us cardicians his most prized possession, the Havana Deal.

Oh yes, the moral to this story is simply that when the magicians buy a method that is supposedly being used by a professional gambler, why it's great, it's terrific, it's actually used by the gambler. On the other hand, if it is known that a brother cardician is responsible for it the arguments usually go something like this. "It will never work", "You can't get away with it", "The guy's talking out of his hat". Under these conditions you can't blame us for inventing a myth. Who knows, maybe Erdnase was a magician.

All this brings us to the new type of Stud Bottom that has been devised since the innovation of the Havana Deal.

THE NEW BOTTOM STUD: 1. Hold the pack in the left hand in the Master Grip position. The top card is pushed over by the left thumb in readiness to be taken by the right hand.

2. The right hand approaches the deck with the palm held up. The right thumb falls diagonally, across the top card, starting at the lower right corner with its tip ending about the center of the card. The right fingers will be touching the backs of the left fingers. This position of the hands is shown in Fig. 13. The

right hand in this position will screen the whole left side of the pack and also aids in covering any movement of the left fingers during the actual bottom deal.

3. As the right thumb peels off the top card it automatically goes against the fingers of the right hand.

The right hand immediately turns back up and tosses the card face up onto the table. This then is the Stud Deal action that should be simulated thru-out whether the top card or bottom card is being taken. It is also important that during the deal the first two phalanges of the right fourth finger brush against the face of the bottom card at its lower right corner. In this way the dealt card will end up being pressed, more or less, between the right thumb on top, fourth and third fingers below or on face of card.

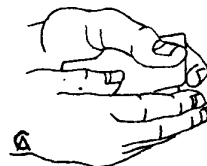


Fig. 13

4. The above deal is continued until the bottom card is needed. At this point the left fingers push out the bottom card as prescribed for the Push-Out Bottom Deal.

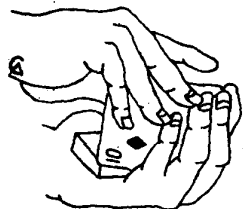


Fig. 14

This will result in the bottom card being free enough so that as the right fourth finger brushes against its face, at the lower right corner, the card will be pulled upwards and out as in Fig. 14 which shows the R. side - view of the action. The left thumb holds back the top card. This results in the right thumb slipping off the top card and onto the bot-

tom one where it nips the card against the right fourth and third fingers.

5. Follow thru by turning the right hand back up and dealing the card face up onto the table. The left thumb pulls back the top card flush with the deck simultaneously with the bottom deal.

The bottom cards can be dealt with less chance of detection in the Stud Deal than in the normal deal as the turning of the cards face up draws the attention to them and away from the deck itself.

Those who know the mechanics of the Havana Stud Deal can improve it considerably by using the above method of pushing out the bottom card but taking it with right hand in the Havana manner. As this is a marketed item we are not at liberty to detail the action of the right hand in this case.

THE STUD SECOND: As in the Second Deal one must be careful in not making the Stud action a striking one but rather as if taking a card. Also eliminating all points, as already discussed, such as swing, bevel, etc., apply as well to the Stud Second Deal.

1. Hold the pack in the left hand in the Master Grip position. The left thumb pushes over the top card in readiness for the right hand to take it.
2. The right hand is held back up as it approaches the deck and the right second finger is placed across the upper right corner in such a manner that the tip of this finger will rest on the exposed corner of the second card. The right third finger should be below the projecting corner of the top card with the fourth finger alongside of it. The right forefinger and second fin-

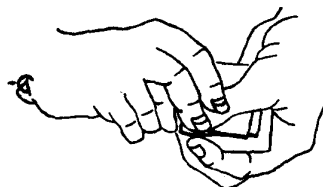


Fig. 15

ger will lie across the left thumb with the right forefinger resting across the left thumb knuckle and the right second finger resting across the left thumb nail. In this position the right first two fingers, lying across the left thumb, will be at such an angle as to prevent the second finger from coming in contact with any portion of the top card. The hands at this point are in the position shown in Fig. 15. Note that right thumb is under the palm and touching side of left fourth and third finger.

3. Press down, with the right second finger-tip, on the exposed corner of the second card, moving the right hand to the right at the same time. This will cause the second card to move off the deck. As soon as its upper right corner comes off the pack proper, the right third finger moves upwards to clip this card, between the back of the third finger and the tip of second finger, as in Fig. 16

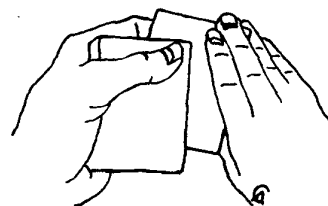


Fig. 16

which also shows the direction the second card takes as it is being pulled clear of the top card. The right thumb is below the card lightly touching its face.

4. As the second card moves off the deck the left thumb simultaneously moves back the top card to its original position. Once the second card is clear of the deck, the right thumb, which is under the card all the while, presses upwards on the face of card at its upper right corner. As the right thumb applies the pressure to this corner, the right third and fourth fingers move in towards the palm of the hand with the result that the card will end being held face up between right thumb at its lower index corner and first second fingers on the back of the card at this same corner.

5. The turned up card will wind up being held a few inches to the right of the deck but this position is not held for long because almost immediately the right fingers toss the card forward onto the table before the spectator.

6. The Second Stud Deal can be continued by repeating the actions outlined. At anytime that the top card is needed, the right second finger does not press down on the second card but merely brushes past it and straightens out slightly to come in contact with the top card. As the top card is carried off it is clipped between the third and fourth fingers, carried off the pack, turned face up and dealt onto the table in the same manner that the second card was handled.

Once the proper amount of practice has been put in it will be found an easy matter to deal either the top card or second without any apparent change in the action.

THE PUSH-OFF STUD: This Stud Deal is one to be used in conjunction with the two card push-off second deal. The mechanics of the left hand are identical to that of the Two Card Push-Off Second Deal already described. Only the action of taking the card with the right hand is changed.

1. Hold the pack in the left hand in the Master Grip and deal over the top two cards, as detailed for the Push-Off Second, in readiness for the right fingers to take either one.

2. The right hand, in position for the Master Deal, approaches the deck but instead of grasping the cards between the second finger and thumb they are clipped between the right second and third fingertips in the same way as in the Strike Method except here the Two Card Push-Off makes this even simpler of execution than the strike in getting that second card.

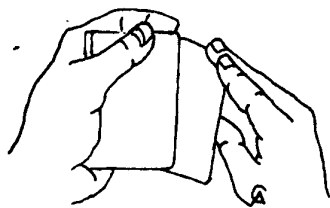


Fig. 17

Note that the right thumb is already going under the face of the card in readiness for turning it face up as shown in Fig. 17.

3. The underlying principles of taking the second or top card are identical with those of the Push-Off Second. Whenever the second card is desired the right third finger applies the pressure to the under card. If the top card is wanted the right second finger applies the pressure to the top card. These pressures are of course, applied during the time the right hand moves to the right,

then the proper card is clipped and dealt face up onto the table.

THE SAIL

Once the student has mastered the bottom deal or second deal he may conclude that he now is proficient in the art. This, however, depends entirely on the way that he practiced. If he has practiced dealing seconds or bottoms, like the average magician usually does, by dealing the cards in a neat stack off to his right, then he is far from being proficient at dealing and if he persists in this sort of practice the chances are he never will be. Of course, he will become proficient in pulling out the bottom or second card. He may even impress others with his skill but he will be far from a dealer of bottoms or seconds; however, if he follows these further instructions he will have started out on the right track and eventually may be able to say he can deal.

To become proficient in dealing one must learn "The Sail" which is the means whereby the card is projected in front of the various spectators seated around a card table. Any one who plays cards a lot has in all probability already acquired it; however, we will describe the action in case the present company is unaware of it.

1. The top card is taken between the tips of the right second finger and thumb. This hand is in the Master Deal position with the right third and fourth fingers curled into the palm.
2. The right third and fourth fingers, which have been curled into the palm, now move out until the first knuckle of the third finger touches the right side of the card.
3. These two fingers now straighten or kick out suddenly against the side of the card causing it to be sailed or spun across the table as the right thumb and second finger release their hold on the card.
4. Just before "The Sail", the right hand moves forward slightly in the general direction that the card will eventually be propelled. In other words, if the card is to be dealt to the left the right hand moves in that general direction for only the shortest distance, then the rest of the space is covered by sailing the card towards its destination.
5. Do not make a regular pin-wheel of the sail but rather

a flutter. Only for exhibition purposes, in connection with the sleights labeled for this type of showing off is the Sail exaggerated.

6- During the deal the left hand remains as stationary as possible with the right hand always coming back to take the next card from the deck. In other words do not make the mistake of shifting both hands in the general direction of the deal.

7- These identical maneuvers apply of course to the various bottom and second deals and should be practiced by dealing to the extreme left, to start, the conyinue in a semi-circle towards the extreme right and finish in front of the dealer. Try to visualize the tempo of the deal always remembering that many things may be lying around the table that will normally slow down any dealing.

Once the student understands the reasons for the seven steps outlined he may consider himself on the right track as far as dealing seconds, bottoms etc. is concerned.

ONE HAND BOTTOM DEAL

Using the Master Grip and the technique of the Push-out Bottom Deal a very deceptive one hand bottom deal is possible. Although it can be mastered with a full pack it is a lot easier with less cards - about half the deck. For that reason we believe it will be a lot more practical whenever there is an excuse for the handling of less cards, as in some card tricks. First off it will be described as if one were to practice it in connection with the Sail, using two hands, with one hand bottom always made on the deal towards ones self as this is the action that makes it deceptive.

1- Hands are well forward on the table with the elbows resting on the back edge of the table. The deck is held in the left hand in the Master Grip position.

2- Assuming you are giving an exhibition of a five handed game the top four cards are sailed off to the other players, using both hands, during the deal.

3- As the fourth card is sailed to the player on the right the operators left hand swings inwards towards the body. The left hand fingers at the same time execute the required mechanics for the Push-out Bottom Deal.

4- The inward swing of the left hand towards the body, plus the sudden stop, will propel the now loosened card off the bottom to out in front of the operator. The action is completely covered by the back of the left hand as it swings towards the body.

5. The One Hand Bottom Deal can be repeated on each successive deal and is fairly normal as many players have the habit of sloughing off the top card with one hand when they deal to themselves. A count trick using the One Hand Bottom Deal can be made practically undetectible if performed in the manner to be described.

ONE HAND COUNT DOWN

Effect- A selected card appears at a selected number.

1. A peeked at card is held under control by the usual break held below it in readiness for the Bold Steal.

(See Side Steal chapter for mechanics of this move.)

2. The top ten cards of the deck are apparently counted onto the table but actually the first card tossed onto the table is the center or selected card; it being stolen out of the deck by means of the Bold Steal. The remaining nine cards are immediately counted off the deck using the same action as for the Bold Steal. This results in the selected card being the bottom one of the ten cards.

3. The ten card packet is picked up and held in the left hand in the Master Grip position. The left hand is also held well forward on the table with the elbow resting near the inner end.

4. A spectator is requested to name any number from one to ten. As an example suppose he says four. Deal the first three cards, using only the left hand to do this, face down on the table. Now the left hand swings inward towards the body, the One Hand Bottom Deal is made, the card landing in front of the performer on the count of four. The selected card is named and the performer turns the tabled card face up for the climax.

For those who may wish to eliminate using the Bold Steal they can control the selection to the bottom by use of the Double Undercut. Have the top half of deck cut off by the spectator then pick up the lower half as if using the portion to which they cut. Have a number named but do not restrict the choice to ten; however, not above what is in the left hand. Finish the effect as in the method already explained.

The Cardician who has thoroughly studied the preceding Master Grip and Take with all its possibilities need go no further as from a practical magical purpose he has everything he needs with no confusion of changing grips for the various deals. The methods, ideas and theories that follow are strictly for those who wish to run the

gamut of these further techniques of false dealing. I may as well forewarn the student right now that if he wishes to master what is to follow he first must be able to acquire proficiency in "Shifting The Grip" using only one hand. "Shifting The Grip" has also several sub headings such as "Shifting The Inner Corner" as well as "Shifting The Thumb" and "Shifting The Forefinger".

Sometimes only one of the above "Shifts" will be required to execute the deal and at times all three plus a possible beveling of the pack. All this must be done using only the hand holding the deck. Having warned the student as to the possible confusion he may encounter he may follow if he still desires.

SHIFTING THE GRIP

A- Shifting The Inner Corner.

1- The cards are held in the Master Grip as already explained; however, from this position the inner left corner of the deck can be shifted to two other positions. Each of the positions has its special advantages in certain deals.

2. First is a picture of the dealing hand with the numbers 1-2-3 marking the three different positions at which the lower left corner of the bottom card, in a full deck, will rest at. The number two position is that of the standard Mechanics Grip. The number one position is that of the Master Grip. Number three is the High Grip in that it is above the major crease of the palm. The Fig 18 clearly shows the markings.



Fig.18

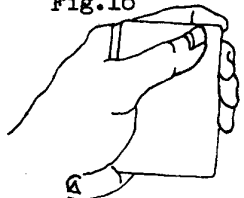


Fig.19

3. To shift the corner from position 1 to position 2 proceed as follows: Assume the deck is held in the Master Grip as in Fig.19. The left forefinger, which is on the upper right corner of deck, pulls down on this corner causing the deck to lift, at inner end, off the palm as in Fig.20. The left 2nd 3rd and 4th fingers also aid in slightly pulling down on the side of deck.



Fig.20

4- With the pack lifted at back end as in Fig. 20 the left 2nd,3rd, and 4th. fingers easily swing the deck, using left forefinger as a pivot point, into the position marked 2. The result is shown in Fig. 21 which is the Mechanics Grip.

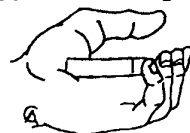


Fig.21



Fig.22

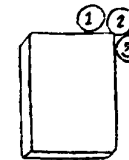


Fig.23

5. If you want to get the deck up into the High Grip or at 3 merely repeat the action, shown in Fig. 20, of lifting up the inner end of deck and swinging the pack into the High Grip as shown in the Fig. 22 a back end view.

6. While the "Shifting Corner" has been explained as it works up to the other grips the reverse also holds true in that the inner end of deck can be worked from say the High Grip all the way down into the Master Grip. In other words the Shifting Corner can be placed up to any position and also down to any position from any previous position.

B- The Shifting Forefinger.

1. The left forefinger can be shifted or placed to any of these three positions. One- curled around the end of deck near upper right corner. Two- The tip of left forefinger on the upper right corner of deck. Three- The left forefinger on side of deck, near upper right corner, alongside the other three fingers. The Fig. 23 shows the positions the left forefinger can change to as designated by the circles numbered 1-2-3-.

2. In the Master Grip the left forefinger can move into positions 2 and 3 very easily while position 1 will be awkward and is never used with the Master Grip.

3. In the Mechanics Grip the left forefinger can move into any of the three positions and all three positions have their advantages in certain types of deals.

4. For the High Grip only positions 2 and 3 will be found comfortable and at times useful.

C- Shifting The Thumb.

1. The left thumb can be shifted to almost any position along the top end of deck as well as the front end of deck, that is the upper right corner, with either of the three grips explained. The only difference will be

in the appearance of the left thumb itself. As an example the composite Fig. 24 shows the three different positions of the left thumb, at upper end of deck, using the Master Grip. Note the straight flat appearance of the thumb in A and then its gradual angularity in B and C. You can do a Two Card Pushoff Second Deal with thumb in all these positions as well as the Strike method.

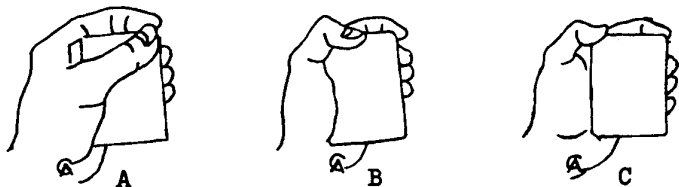


Fig. 24

2. While Fig. 24 shows the angular appearance of the left thumb, when using the Master Grip, this does not hold true for either the Mechanics Grip or the High Grip as the left thumb will have a flat appearance at the 3 positions designated in Fig. 24. Also, only with left thumb at positions B and C can you do either a Strike or Two Card Pushoff Second Deal while left thumb being at position A only the Strike method of Second Dealing is possible.

3. Bottom Dealing is also possible with the left thumb at any one of the A B or C positions; however, the left forefingers position is always best at position 2 or on the upper right corner of deck.

D. Beveling the Pack:

1. Beveling of the pack may be required for only two of the grips, namely the High Grip and the Mechanics Grip. It is never used in the Master Grip.

2. As the action of beveling the cards is the same for either Mechanics or High Grips the description will be given using the Mechanics Grip.



Fig. 25

3. Suppose you have shifted the deck into the Mechanics Grip position. Place the tip of left thumb angled against left side of deck as shown in Fig. 25. Place left forefinger at position 1 around top end of pack.

4. Now move left thumb outwards at same time pressing in against side of deck as in

Fig. 26.



Fig. 26

5. With thumb in position shown in Fig. 26 keep pressing down and rubbing slightly. This will eventually cause the deck to come beveled as shown in Fig. 27 where the left thumb has now taken a position at A near upper right corner of deck.



Fig. 27

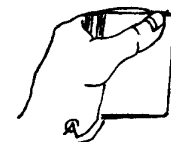


Fig. 28

6. The position of deck shown in Fig. 27 is at times preferred by some dealers when using the Strike method of Second Dealing. By shifting the left forefinger from position 1 to position 3 but retaining all other finger and thumb positions, the Grip will be as shown in Fig. 28 which is another type that is often preferred to that shown in Fig. 27. Both will be dealt with separately.

TWO STRIKE METHODS

First Method: This first method basically uses the position shown in Fig. 27 with the left forefinger at position 1 and left thumb at position A; however, the inner left corner of deck can be either in the High Grip, Mechanic's Grip or the Master Grip. Experiment with each grip till you feel which gives best results. In the description that follows the Mechanic's Grip as pictured in Fig. 27 is used.

2. The top card of deck is arced over slightly. The right hand, with thumb and forefinger extended but other three fingers sort of curled in towards palm, advances to take the top card. The right thumb comes at a point between left forefinger and left thumb. The tip of right forefinger touches the back of left forefinger. The

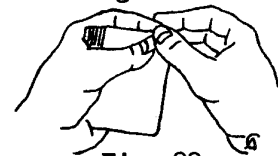


Fig. 29

right second fingertip is touching the upper right corner of the top card from below. Right second finger-nail is against the corner of deck while the right 3rd and 4th fingers are slightly further back as they follow their natural

curvature in towards the palm. The starting position is shown in Fig. 29.

3. The top card is now easily taken by holding onto it between right thumb and right second finger as it is dealt. This card will actually be pinched between the under side of right thumb at its knuckle and the top side of right forefinger at its tip. The right first finger takes its place on the top edge of card as the taking of the top card is completed. This action later is identical when taking the second card.

4. When it is required to take the second card the right thumb again goes between left thumb and forefinger; however, this time the lower half of right thumb is placed above the top card and directly onto the second card as shown in Fig. 30. All the other fingers of right hand are in the identical position as when taking the top card.

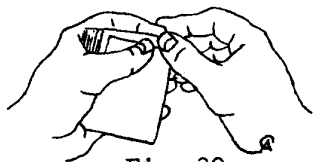


Fig. 30

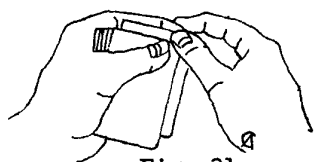


Fig. 31

5. Pressing downward with right thumb the second card is moved slightly outward as right hand moves to right and slightly forward as shown in Fig. 31.

6. As soon as the second card has been started out far enough the right second finger pinches it against right thumb. This action is shown from below in Fig. 32.



Fig. 32

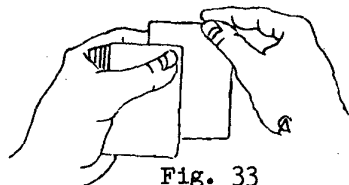


Fig. 33

7. The right hand continues its dealing action of taking the card forward and to the right as shown in Fig. 33 where the top card has already been pulled back, flush with deck, by left thumb.

8. Once the 2nd card is clear of the deck the right 3rd and 4th fingers start to "Sail" it towards the table as shown in Fig. 34 which is the start of the "Sail" action.

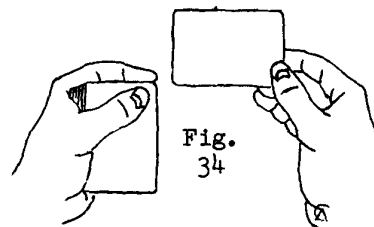


Fig. 34

9. The 'brief' has been exaggerated in all the drawings in order to show the action. Actually, a very fine brief is possible with nothing but the white showing, in a white border deck, during the deal.

10. While the above Second Deal and the one to follow are fairly standard, note that the second card, in each case, is not taken by the right first finger and thumb but between the right second finger and thumb.

Second Method: 1. Change the position of the left forefinger so that the deck is held as shown in Fig. 28 with all four left fingers at side of deck.

2. With deck held as shown in Fig. 28 again any of the three Corner Grips, High, Mechanic or Master, can be used but for this description the Mechanic's Grip will be detailed. Naturally the bevel of the deck can also be retained using any of the three Grips.

3. The left thumb arcs over the top card only slightly. The right hand comes over and places the side of its right thumb across the top end at about center as shown in Fig. 35.

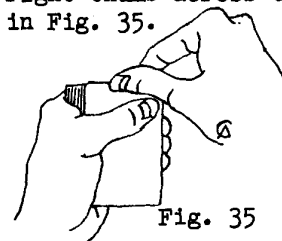


Fig. 35

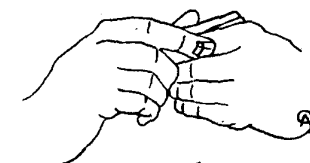


Fig. 36

4. Note that the right forefinger has now moved in deeper and its tip touches the back of left forefinger at the second knuckle. The right three fingers are curled in as before except this time the right second finger's first knuckle touches the first knuckle of the left second finger. This position is shown from below in Fig. 36.

5. As the top card is taken off deck the tip of right forefinger sort of brushes across the back of left forefinger in a sort of soft pincer movement as the top card is dealt off.

6. When it is desired to take the second card the side of right thumb is placed above the top card, which is arced out of the way, as shown in Fig. 37.

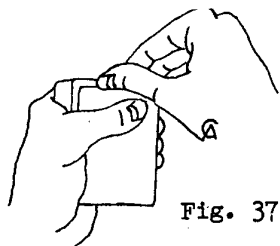


Fig. 37

7. Here the action of taking the card and dealing it out is similar to that already shown in Figs. 32 to 34 inclusive except in this case all four fingers are at side of deck during the deal. These four fingers gradually work downwards as the

pack diminishes during the deal.

8. The Grip in the above deal while similar to that in Expert Card Technique it is quite different in its right hand action.

SPECIAL PUSH-OFF TECHNIQUES

The Second Deal Count: While you can use any of the several Two Card Push-Off methods for this particular sleight the one to be described has the one point in its favor in that it can be done with the cards facing the spectator.

1. The pack can be held in either the High Grip or Mechanic's Grip. The left forefinger, however, is at position 1 and is curled around upper end of deck while the left thumb is at position B to start with. The left 2nd, 3rd and 4th fingers are against side of the pack.
2. With left thumb arc the top card off deck slightly as if about to deal. Now with left thumb pull back top card so it comes back at angle with its upper right corner touching tip of left forefinger. This will cause top card to be angled as shown in Fig. 38 which is a diagram without the hand to clearly show angle of top card in relation to the deck.



Fig. 38

3. During the pulling back of top card the left thumb moves from position B to position C at upper left corner thus coming in contact with the exposed second card as well as keeping control of the top card as shown in Fig. 39.



Figs. 39 & 40

4. The left thumb now pushes the top two cards forward as shown in Fig. 40 which is the operator's view. From the front only one card index will be seen due to the fact that the top card is

34

slightly behind the preceding second card.

5. The right hand comes over and grasps, the exposed upper right corner of the second card, between right thumb and second finger. When this second card is clear of the deck its position, in the right hand will be, as shown in Fig. 41, between tips of thumb & second finger.

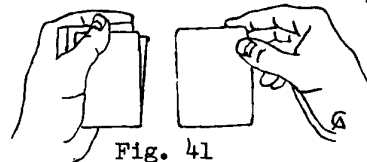


Fig. 41

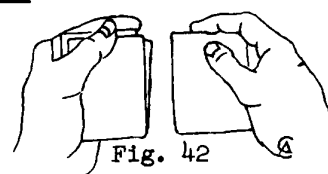


Fig. 42

6. The position of the card in right hand must be changed to deeper in the hand. To do this the right hand is slightly tilted palm upwards. As a matter of fact if this tilting action of right hand is done, almost as the card is taken, the card will practically fall into place deep into right hand. The action is almost as if you momentarily let go of the card, then caught it deep in the hand as shown in Fig. 42.

7. The Fig. 42 shows the next two cards already pushed off deck and right hand, still holding card, about to advance and take another card beneath the one already in right hand; however, the action as seen by the spectator is that shown in Fig. 43 where you will note only one index of a card shows being pushed over while the right second finger is extended and about to be placed on the index of the exposed card. Note that the right forefinger lies along top end of card, also extended, while right 3rd and 4th fingers are curled in towards the palm and will act as support for any of the cards that are taken into right hand.

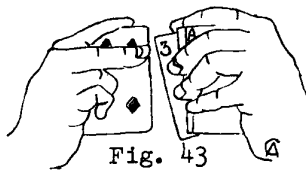


Fig. 43

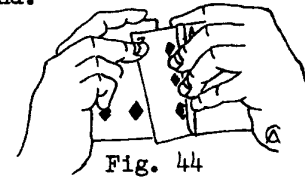


Fig. 44

8. The extended right second finger is placed on the index of the exposed card and the hands start to separate with right second fingertip pressing onto second card as shown in Fig. 44.

9. At exactly the same time that the hands separate, the right second fingertip, pressing on index corner of second card, whips it in towards the palm and under the first card as shown in Fig. 45 where the take action has been completed.

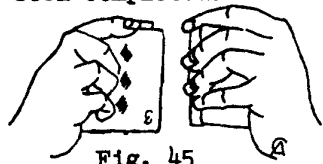


Fig. 45

10. Having completed the action as per Fig. 45, the right second finger extends ready for the next card that is pushed over from deck with the picture again as at the start or Fig. 43.

11. The whipping out action of the right second fingertip is most important as it practically gets the second card, from the pack, beneath those in right hand even before the two hands separate. The whipping out action of right 2nd finger is also important if doing the Double Deal Count head on, as shown in Fig. 46, because the action of this finger clearly conveys the impression that a card is taken. (The action of this finger is also important in certain false counts.)

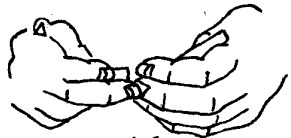


Fig. 46



Fig. 47

12. With proper attention to angles this Second Deal Count can be made with the pack down in a normal dealing position; however, for the best possible cover the cards in right hand should at all times come in very close over the deck so as to almost cover the pack with the cards held in right hand as shown in Fig. 47, a top view.

13. This type of second deal can be used as a regular deal as you innocently(?) tilt deck just enough so they can see the card that is about to be dealt off. Needless to say the card they see is dealt, say, face up, but you are actually keeping back the top card.

14. For a quick effect, using the Bottom Deal Count facing spectators, proceed as follows: Have a card selected or peeked, then bring it to the top via a Cut, Pass or Side Steal. Ask for a number to be called. Hold deck faces towards spectator and count off to one less than the number called. Toss cards from right hand onto table and lower left hand to normal dealing position. Have card named and cleanly show it as the card at the

chosen number. Of course, it can be done also as a stop trick.

15. Some may notice the fact that there is a showing of two cards at the lower end of deck as cards face audience. Do not worry about this as from experience I have found that an audience watches the point of contact during any deal. That is the point where the fingers meet for the taking of a card. Even an expert card man's first reaction will be to watch the point of contact. It is only after many repeats of the deal that he will start to analyze and look for any defects.

SMALL PACKET SECOND DEAL

Two of our pet effects, which called for a Second Deal, were "The Nomad Aces" by Charlie Miller and an effect from "Amazing Isn't it" called "You Do As I Do U Can't Unless I Want U 2". At that time we devised a very easy way of doing the Second Deal via a two card Push-Off using the technique explained for the One Hand Turnover from "Off The Top". In 1942 we showed the move first to Martin Gardner, then over the years to such as Neal Elias, Bert Fenn, Carmen D'Amico, Bill Simon, Art Altman and many years later, in 1956, to Dai Vernon. It is an easy and deceptive deal once the push-off technique has been mastered.

1. Assume you have a packet of eight cards and wish to deal a second on the fourth deal.
2. Spread packet between both hands saying "Only eight cards" and in closing up the spread get a break under the 5th card with left fourth fingertip.
3. All four fingers are alongside of packet with thumb on top across packet as in Fig. 48. Note the angle of the left thumb.

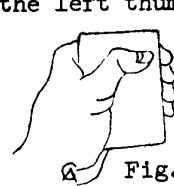


Fig. 48

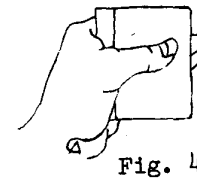


Fig. 49

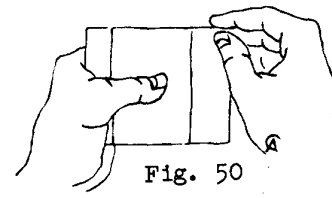


Fig. 50

4. Now the left thumb pushes off the top card and left thumb straightens out naturally across the middle of the packet. At same time the left fingertips move inwards slightly to permit passage of top card over them; however, they still maintain pressure against the packet in

order to keep the break which will run along 2nd, 3rd, and 4th fingers but also is covered by these fingers. 5. Continue the deal normally until the fourth card is reached. At this point the second and third fingers of left hand press against the break and thus push two cards upwards slightly as at the same time the left thumb presses down on the cards so that the two cards are now firmly gripped between the left thumb on top and left 2nd and 3rd fingers underneath at edge of cards. Move the left 2nd and 3rd fingers forward as in Fig. 49 thus the cards, because they are being pressed between left thumb and fingers, will also move forward as one card. At this point the right hand advances and grasps the two cards, at upper right corner between second finger on the bottom of the cards, thumb on top and forefinger along top edge. Next the left thumb pulls back the top card while right fingers and thumb hold onto the under or second card and deal it out as in Fig. 50. Immediately after this second deal the left four fingers resume their original position alongside of the packet as the deal continues. The whole deal is done with no hesitation at any point and looks very normal and is deceptive. In pushing off the two cards as one it should be done so that the card goes way over the side as the others; however, if it is desired to push these two off only slightly enough for the right fingers and thumb to grasp them, then the other cards must also be dealt off only slightly to conform to the second deal.

6. When using the above deal with a full deck, as in "Miller's Nomad Aces" you would spread the top four cards as you say "Four Aces" now in squaring up the deck you would get a break under the fifth card from the top. The deal is made as already detailed so that on the 4th card an easy second deal is available.

Following are a few examples of holding a break, plus the push-off previously explained as used in False Counting by myself long before the invention of the so called Buckle.

FIRST EXAMPLE: In the Cardician we used a Triple Buckle to spread out apparently four cards when in reality there were eight. Now the same result can be obtained by releasing three cards at the back via the right thumb, then the left 4th finger getting a break over them. Next, the right 1st and 2nd fingers enter into the space so that right thumb naturally goes on top or face of the

cards. These cards, a block, are now firmly grasped between right thumb and fingers while the left hand moves away, to the left, with its cards at the same time spreading them with left fingers and thumb. To further aid in the deception, the cards are counted by the right fingers moving away with its block of cards and left fingers pushing over its first face card deals in to under the right thumb at inner right corner. This is followed by the next card, then the third thus doing a reverse count as you say, "One, two, three, four Aces" or Kings, or tens or whatever four you are dealing with. Naturally, you can hold a two card break, or a one card break, or even a four or five card break depending on the purpose at hand.

SECOND EXAMPLE: I used it in a false count feeling that the last two or three single cards would add to the deceptiveness as compared to a single Buckle but for years before we have used the following to false count twelve cards as nine. The packet is held face up or face down as the case may be. The first four cards are counted off, being taken one onto the other, then taken by right hand at upper right corner with thumb on top and 1st and 2nd fingers beneath. The cards are literally shoved under right thumb as left thumb deals them into right. During the deal the left fingers will automatically go above the cards held in right hand and be momentarily between the cards held in right hand and the one dealt off by left hand into the right. After thus taking four cards the count is stopped under some pretext and the cards from right hand are returned under the packet in left hand but inwards so they are injogged towards the body. Right hand now comes over cards to square them but right thumb presses downwards on the four injogged cards so that left 4th finger can obtain a break above them. The count is now resumed. The first four cards are pushed off and as before taken by right hand but on the fifth count the left second and third fingers and left thumb move all the cards, above the break, as in Fig. 49, into right hand which takes them, then the remaining four are counted singly with no Quadruple Buckle being necessary. During the count it is sometimes expedient to take the cards into right hand into almost a dealing position. In other words, from a dealing position in left hand the cards are taken, one onto the other, into a dealing position in the right hand. The cards from left hand are in this case shoved under right

thumb, which remains pressed against base of right forefinger, as each card is taken and held. Again the left fingers will automatically go above the cards, held in right hand, during the count.

THIRD EXAMPLE: In "Devilish Miracle" it was already pointed out that a break could be used in place of a Single Buckle for the vanish of a card among five. Next, we will show how holding a break on two, three, four or even an indeterminate number of cards, a vanish can be effected using the Push-Off as described so many times. Let's assume you have a packet of twelve cards held face up. It is possible to vanish a card that may be somewhere in the center of the packet with no adjustment or placing and without the use of any Buckles. Spread the twelve cards face up and let us assume a selected card is in the center of that packet. All you need do is to note the card in front or to the right of it, then in closing up the spread get a break below the selected card. Now deal the cards normally into the right hand, or onto the table, but when you come to the noted key card your left fingers move two cards forward (see Fig. 49) as one, then the rest follow singly. Some may prefer to note the position of the actual selection and work from there but the noting of a key card is faster and preferable in cases where the actual selection is unknown but marked by a key especially when the vanish has to occur from a full deck of cards in which the selection lies in the center somewhere.

FOURTH EXAMPLE: In some cases it is necessary to shove over one or two cards, then execute a Double or Triple Buckle so here again is use of the "Break and Take" as explained in 1st example. Let us say you have six cards you wish to show as four but the first two have to be moved over fairly. In this case, get a break above the bottom two cards. Now shove over top card which left fingers take at lower right corner with thumb on top and 1st and 2nd fingers beneath. The card is not removed but remains pushed off and resting on other cards. The second card is pushed over and right fingers take this one, still under the first card, in a sort of a fan formation but held with right fingers and thumb, along with the first card, by lower right corner. The right fingers now grasp the third card, really two, and hold onto it while left hand moves away spreading its two cards to thus show a fan formation of apparently five cards.

THE SIDE PUSH-OFF SECOND

One of the first methods, of second dealing, using the Side Push-Off was the second method in Erdnase. It was among the first I ever learned and over the years I have found it to be one of the most psychologically deceptive methods in existence. You will note I said psychologically as from a visual standpoint of the "See if you can see it come out" type this one wouldn't rate at the top; however, for a completely disarming method this one can't be beat. It has almost none of the usual tip-offs of a precision squared or beveled pack, the thumb lies at none of the tricky corners or edges but normally and naturally across the deck. Most important of all the fingers at side of deck are not pressed against side of deck as obvious gauges of control but rather are extended, relaxed and move in a normal manner during the deal. Across the table, with proper attention to angles, plus details, it is in all respects a deal so natural as to be suspect free. Here then is my analysis of the Erdnase 2nd method of dealing.

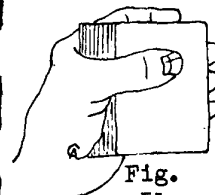


Fig. 51

1. The deck is held loosely in the left hand as shown in Fig. 51.
2. Study the above Fig. 51. Note that the left forefinger is at position 1 but left thumb is across center of deck. The left 2nd, 3rd and 4th fingers are extended and because of this the cards have sort of spread out loosely against these fingers. The pack is in a sort of a loose Mechanic's Grip although later actions will put it into a firmer position yet appear quite natural.
3. With left thumb push over the top card. A few cards may start to move over rather than one; however, the left 3rd fingertip gulls back the excess cards to leave only one projecting. At first it may appear as if the left 2nd fingertip is doing part of this work. It is an aid but the major control is with the left 3rd fingertip. This is only natural as it is the one extending beyond the others, due to the peculiar angle of the deck lying in left hand, thus coming in contact, with the pushed off cards, before any of the others.
4. The top card now rests on the left 2nd and 3rd fingertips and off deck at right side as shown in Fig. 52.

Note the left fingers have curled in slightly.

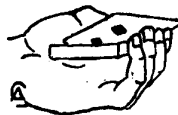


Fig. 52

5. The right thumb and second finger take the card. The right forefinger extends across the top right edge of card during the "Take". After the top card is removed the left 2nd, 3rd and 4th fingers re-

lax, straightening out in a normal manner, so they are again in position of Fig. 51.

6. Once more the Steps 3 to 5 inclusive are repeated for each card that is to be taken. When it is required to deal a second the tip of left thumb first pushes the top card forward only slightly, then with balance of left thumb press down so as to move off the second card along with it; however, if more than one card is pushed over do not worry as the action of the left 2nd and 3rd fingertips will take care of that.

7. Assume several cards have been pushed over as seen in Fig. 53, a top view, while Fig. 54 is a bottom view

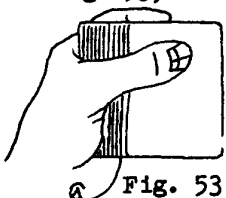


Fig. 53

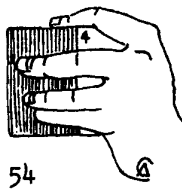


Fig. 54

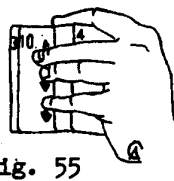


Fig. 55

of the existing condition where you will note the several cards in contact with left 2nd and 3rd fingertips.

8. With an inward action of the left fingers all the cards are pulled back onto deck except the forward two. Fig. 55 shows the action from below.

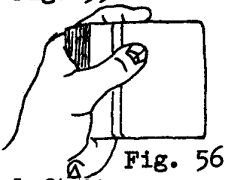


Fig. 56

9. As the left 3rd and 2nd fingertips pull back the excess cards the left thumb at same time pushes forward to assure two cards being over side of deck as in Fig. 56, a top view.

10. Notice the inward movement of left fingers as top card is pushed over side. This same action is now being used in the Second Deal. It is a slight action in either case and obviously used to keep other cards back as top one is taken; however, it serves a double purpose in that during the second deal it also keeps other cards on top of deck leaving only two cards resting on the left fingertips as per Fig. 57, right side view, where you will note that the two cards are

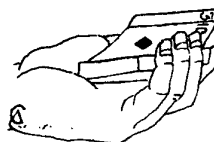


Fig. 57

not only resting on the left 2nd and 3rd fingertips but the two cards are also slightly separated from top of deck at outer side just as was the one card.

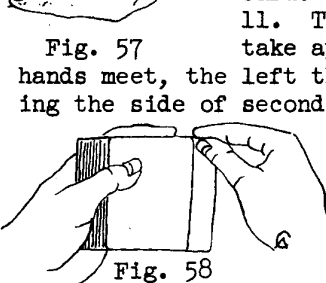


Fig. 58

11. The right hand now comes over to take apparently the top card. As the hands meet, the left thumb pulls back the top card leaving the side of second card exposed as shown in Fig. 58

which shows card pulled back and right thumb and 2nd finger about to take the second card. Note that right forefinger is extended across top edge of card.

12. Pull top card back first, then bring right thumb onto it. It is the Take action, same as for top card, that makes it difficult to tell whether a second or top has been taken. A proper angle, so that top of deck can't really be seen, but still with front end of deck in view is important so as to give the impression that all of deck is seen. The underlying principle is similar to that of placing a playing card, across the top of a glass, at eye level to spectator. They can see all of the glass but not the card. At any rate right hand takes second card and deals it to table. Remember you must not slide the second card out as this will tip-off the deal, you must take it and this is only possible by pulling top card back and out of the way as explained.

13. After the second card is removed you will note that the original top card remains on the left fingers and separated from rest of deck, as in Fig. 59, but flush with top of deck. Note angle of thumb as top card is pulled back.

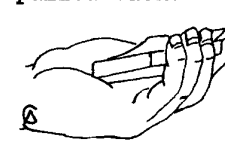


Fig. 59

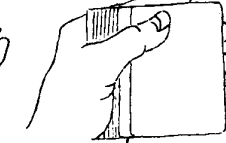


Fig. 60

14. The left thumb pushes over top card again but only very slightly. At same time the left 2nd, 3rd and 4th fingertips sort of straighten out

to normal as before. The Fig. 60 shows this stage.

15. Press down with balance of left thumb in order to engage the second card thus pushing over two cards past the left fingers. It doesn't make any difference if the

left thumb starts to push over more than the desired two cards as it is the left 3rd fingertip, at under side, that will eventually prevent more than one card going past it thus two cards will be forward on the left 2nd and 3rd fingertips. The Fig. 61 shows two cards pushed forward, one preceding the other, with the rest of deck in a sort of a loose fanned condition.

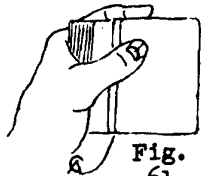


Fig. 61

16. Right hand continues taking the second card as already explained. Anytime a top card is needed only the one card goes over side of deck and when a second deal is imminent, you again go into pushing the first one slightly forward followed closely by the second but again in the event, especially with tacky cards, that several are moved over the left 3rd fingertip, which presses upwards against edges of the cards, pulls back what is not needed to leave only two cards forward for the deal. Don't forget to push the cards well forward off deck as this is part of its deceptive action.

THE RELATED BOTTOM DEAL

I call this the Related Bottom Deal because in action it resembles the natural action of the Side Push-Off Second Deal. Here again it is the complete naturalness of action which is its greatest asset rather than that of a visual deception.

1. Hold deck in the "Loose Grip" as per Fig. 51 of the Side Second Deal except left forefinger is at position 2 at upper right corner and because of it the deck will not fan or spread out as much; however, the left 2nd, 3rd and 4th fingers remain extended in a relaxed and natural way.

2. With left thumb across middle of deck push the top card straight off past the left fingers. The right hand comes over to take the top card. The right thumb goes above the left thumb and falls at about center of card near upper end at sort of angle. The right 1st and 2nd fingers are extended so that the right forefinger touches back of left forefinger while right 2nd finger goes between left 1st and 2nd fingers to touch the face of bottom card at its upper right corner. The right 3rd and 4th fingers are only slightly curled into the palm and they also travel below the extended left fingers. Fig. 62 shows the position of both hands at a stage when

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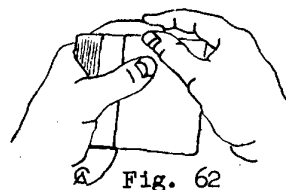


Fig. 62

either the top or bottom card may be taken.

3. When the top card is taken the left thumb pushes over the next one and so forth as the deal continues. As long as the deal is fair the left hand does nothing but deal in a relaxed manner.

4. When it is required to deal the bottom card a slight and imperceptible change of the left hand takes place. The left forefinger presses inwards on upper right corner of deck thus forcing deck's left side into the crotch of left thumb. The pack is thus momentarily held under control, between tip of left forefinger and crotch of thumb, just long enough for the right second finger to pull out the bottom card.

5. As the right second finger pulls out the bottom card the left 2nd, 3rd and 4th fingers sort of straighten out to allow passage of the bottom card. As these left fingers are almost straight out during the regular deal, the further straightening of them is only for a second and passes unnoticed. Right thumb, of course, falls onto the card thus it is taken between right thumb and 2nd finger.

6. As the right second finger contacts the bottom card to remove same it does so by pressing on the face of the card, then bending the finger in towards the right palm. At the same time the right hand moves away from deck to deposit the card on the table. Simultaneously, the left thumb pulls back the top card but immediately advances it over side of deck again as the deal continues in a normal manner until another bottom card is required. The

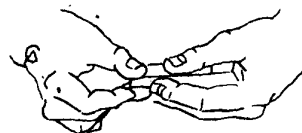


Fig. 63

Fig. 63 shows a frontal view of the action as the bottom card is pulled out, by right second finger bending in towards right palm, while left thumb is starting to pull back top card.

THE THROW BOTTOM DEAL

This is a one hand bottom deal. While it is not original with me the underlying technique is. The original technique consisted in shooting the bottom card out with the left forefinger which I found not only awk-

45

ward but not conforming to the top card deal. As a matter of fact no satisfactory method of dealing the top card, to conform with the bottom deal, had even been used. The procedure was to rapidly deal the bottom cards while retaining the top one rather than dealing tops and only the bottom one when required. My technique consisted in a Block-Pushoff, of the top cards, in order to loosen the bottom card which then, by a forward wrist action, was dealt to the table. This technique was originally shown to Dudley Fossum who took it back East where it was kicked around, then several years later shown back to me, as something new, by Jerry Styker. This incident led me to devise another method or approach which I called the Inward Deal and shown to Bert Fenn who recorded same in January, 1949. With the years I also devised a technique for dealing the top card that would conform to that of the Bottom Throw Deal. I shall describe the Outward Deal and the Inward Deal as each have just a slight difference in their technical action of the top card deal as well as the bottom deal.

THE OUTWARD DEAL: 1. This deal can be mastered with a full deck but it is best with half a deck or less. Assume you are using a small packet of cards. 2. Hold packet in the Mechanic's Grip with left forefinger curled around upper end at position 1. The left 2nd, 3rd and 4th fingers are pressing against right side of packet while left thumb is at right side of packet with its tip on the edge of the outer left corner. The position of left fingers and thumb is shown in Fig. 64.

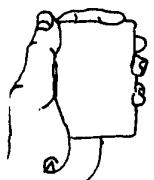


Fig. 64

2. Press downward with left thumb on its side of deck and at same time press downward with left 2nd, 3rd and 4th fingers on right side of deck. This causes the packet to buckle over onto the left first finger. Now, simultaneously, move left forefinger to the left and release downward pressure of left thumb - raising thumb also.

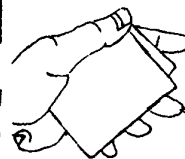


Fig. 65

3. The above action will automatically separate the bottom card which remains on your palm while rest of packet is raised by the left thumb as shown in Fig. 65.

4. The action in Fig. 65 takes place during the deal not prior to it as a get ready. The dealing action is

forward which causes the loose card to shoot out at front of deck past left forefinger which is momentarily straightened in order to make way for the bottom card's exit.



5. The deal is started by moving the left hand inward as in the Fig. 66 which shows a side view to show the relative angle to the body. Backs of cards are towards performer's chest. Also note that at this time the bottom card is being readied for the release.

6. The left hand, in an almost entirely wrist action, moves downwards towards the table at same time the loose card shoots out from front end of deck, past left forefinger which is straightened at this time, towards the table. The Fig. 67 shows the bottom card in the process of coming out of front end of deck.

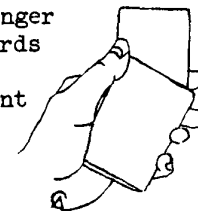


Fig. 67

7. As the forward wrist action is made the left hand and packet is literally jerked away from the separated bottom card so that left hand ends up more towards the body at the finish of the Throw Deal.

8. The action so far explains only the bottom deal but now the top card deal. Hold the pack in the same position as for the Bottom Deal.

9. As the left hand turns inwards the left thumb presses inwards on the upper left corner of the top card. This causes the top card to buckle upwards at the front end just enough for the left first fingertip to press in against this curved card.

10. The left thumb maintains its position but the left 2nd, 3rd and 4th fingers move out just enough so that the buckled card will straighten out but remain resting on the tip of left first finger. At this stage, the top card is off deck on its right side as in Fig. 68. Its upper right corner is more or less resting on tip of left 1st finger and still kept in place by the left thumb at upper right corner.



Fig. 68

11. The left hand now turns downwards, at the wrist, towards the table. At same time the left thumb releases the top card which slides over the left forefinger and off front of deck in an identical manner to the

Bottom Deal.

12. The most important action, that of the left thumb, you will note is identical when dealing the top or bottom card. There is a definite inward action of the left thumb during the deal for both the top card and the bottom card. Do not try to hide this action during the top deal and you will not have to hide it when getting ready to Bottom Deal.

THE INWARD DEAL: 1. Hold the pack exactly as shown in Fig. 64.

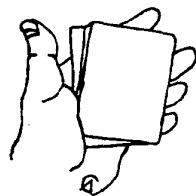


Fig. 69 2. This time do not buckle the packet but hold it rather loosely as the left thumb shoves over all the cards except the bottom one which is kept back by base of left forefinger. The left thumb has been moved aside in Fig. 69 to show the bottom card's position which is normally covered by left thumb. For this action, the Block Push Over, the left fingers must move out slightly in order not to buckle the packet as in the Outward Deal.

3. The left thumb presses down on the single bottom card at same time rolling on its side to engage the packet of cards above the bottom one. Simultaneously left thumb thus the packet is raised while bottom card remains in the left palm. You will note that during the raising of the packet the major grip is by left



Fig. 70

4. The dealing action now is not forward but rather to the rear. To deal a bottom, turn the hand inwards, in an entirely wrist action, at same time letting the separated card fall out the back end as in Fig. 71 to end up face down in front of you.

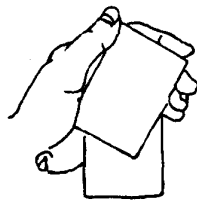


Fig. 71

5. The left hand, once the bottom card is dealt, moves back naturally to your left on the table or its original starting position.

6. To deal the top card the left thumb,

at upper left corner, moves the top card, in an action similar to that of the Block Push Over, over onto the left fingertips. At this stage the top card's right side is resting on the left fingertips. The card is slightly above rest of cards and held in place by left thumb.

7. Hold your left hand, with cards, naturally to your left on table. Now, in an almost entirely wrist action, twist your left hand inward towards yourself and deal the top card in front of you by merely releasing it with left thumb, the inward action doing the rest. This is the same action you simulate when dealing a Bottom card. Remember the Bottom Deal get-ready is made as the left hand turns inwards to deal.

8. It is an aid in getting the bottom card out if in the reverse action, to normal deal position, you literally jerk the hand and packet away from the separated bottom card. It should end up with its side to you in the normal position.

9. You can further strengthen the illusion if you hold your left hand well forward on the table as well as to your left; however, as the spectator is normally in front of you the Inward Deal need not depend on any visual deception or speed.

MY FAVORITE STOP EFFECT: This one is taken from a routine of mine I call "Never Miss".

1. Have a card selected and control it to top of deck.
2. Hand deck to spectator to deal cards face down into your left hand. After he has dealt about a half dozen cards tell him that he can stop dealing at any time he wishes.

3. When he stops dealing position the cards, using one hand thru-out, as you ask if he is sure he wants to stop now, etc.

4. His decision having been made ask him to name his card. At the same time do either the Inward or Outward Deal which throws the bottom card, selection, to the table.

5. If you use the Outward Deal follow by pushing the dealt card forward with left forefinger, as you say, "Just take a look at the card." Naturally it is his selection.

6. If you use the Inward Action the right fingers pick up the card, then turn it face up to show it is the se-

lection.

7. Of course, you can have a card appear at a selected number also dealing top cards until you arrive at the chosen number, then deal a bottom. For this control selection to bottom, have deck cut and use lower half. The rest is obvious; however, one point - you can use either the top card deal of the Outward Method for the Inward Deal or the Inward Method for the Outward Deal. Experiment will soon enable you to decide which combination you prefer or perhaps one method for both.

THE DEEP BOTTOM DEAL: 1. Hold deck in either the Mechanic's Grip or Master Grip. The tip of left forefinger should be at position around the upper left corner of deck. The left thumb is straight across the deck. The left 2nd, 3rd and 4th fingers can be either against the sides of pack or extended. Fig. 72 shows the pack in the Master Grip with left three fingers extended to later permit clearance of the bottom card. The left thumb has moved top card over very slightly, in fact just enough for its upper right corner to come free of the left forefinger.

2. The right hand comes over to take the top card. The right thumb moves in very deep, above the left thumb, until tip of right thumb touches upper left corner of deck

as in Fig. 73. At same time the other right fingers are positioned as follows: The right forefinger lies across the left forefinger. The right second finger has gone way under the pack, between the gap caused by left 1st and 2nd fingers, until its tip touches the bottom card almost at its upper left corner. The right 3rd and 4th fingers are also extended, in a slightly curled position, so they go below the left hand and touch the backs of the left 2nd and 3rd fingers.

3. With the right hand in the position of Step 2, Fig. 73, the operator has the choice of taking either the bottom card or the top card. In either case the taken card will end up in the right hand



Fig. 72

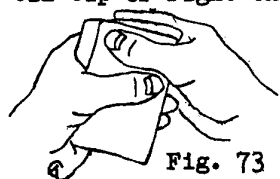


Fig. 73

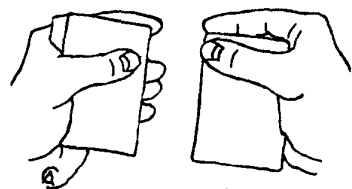


Fig. 74

deep into the palm and held between the thumb on top, second finger below, at upper left corner of card. As the card is taken the right 2nd, 3rd and 4th fingers curl into the palm which aids in getting taken card into the position shown in Fig. 74.

4. For each succeeding card to be taken off the top the left thumb merely moves top card over very slightly as shown in Fig. 73. When the bottom card is taken instead, then, of course, left thumb simultaneously can pull it back or merely leave it as is. Because the top card has not been moved over noticeably, then it is not really essential to bother bringing it back.

5. The dealing action is that of the right thumb sweeping across the top card in order to take it. This sweeping action later adds to the illusion of having taken the top card when in reality the bottom one is dealt.

THE MOVEABLE THUMB: Probably the first recorded source of the principle of the Moveable Thumb is that in Walter Scott's manuscript "Phantom Of The Card Table". In there it is applied to the Second Deal and here the application is to the Deep Bottom Deal.

1. Hold the pack exactly as for the Deep Bottom Deal except that the left thumb is at upper end of deck as shown in Fig. 75. The top card remains stationary at all times, it is not moved.

2. Right hand action is identical to the Deep Bottom Deal except, as the right hand comes over to take the top card, the left thumb moves downward, indicated by the arrow in Fig. 75, until it reaches the position already shown in Fig. 72. This enables right hand to get into position as shown in Fig. 73 for either the top or bottom deal.

3. When the right hand has taken its card the left thumb moves back to the position shown in Fig. 75. By continuing this back and forth action of the left thumb you give the illusion of dealing a card even though the top card is never moved.

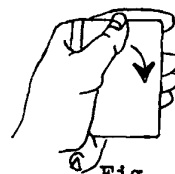


Fig. 75

THE CLIP BOTTOM DEAL

The following Clip idea came about in 1946 while trying a move called "Turnover Switch" from Neal Elias' booklet "At The Table". As a matter of fact, when I first did this for Neal Elias and Bert Fenn on the

streets of Colon, Michigan, they saw no difference between this and what Elias had already in his book and actually there was none except for one little detail -- THE CLIP -- which made for an easy release of the bottom card.

First will come a description of the original method of setting the card into the Clip, then the refinements.

1. Deck held in left hand face down. Card to be clipped into position is on top of the deck.

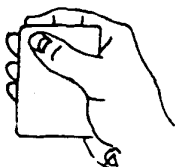


Fig. 76

2. First card counted off face down into right hand so that upper right corner of card comes directly over third joint of forefinger. The right thumb tip is also at this corner pressing down on card to keep it in place as shown in Fig. 76.

3. As the right hand moves towards the pack to take the next card, the right forefinger moves over onto the upper right corner of card thus clipping the card between the first and second fingers near base of palm. The right thumb keeps pressing down on the card so as to keep its position while the right forefinger can change its position in order to Clip the card as in Fig. 77.

4. The next card is taken onto the first one and, of course, now covers the fact that the card is clipped. As a matter of fact, the situation would now appear again as in Fig. 76.

5. Steps 1 to 4 inclusive is the original method of getting into the Clip during a counting process and will be referred to as the First Clip Method. The 2nd method is a great improvement not only in technique but in flexibility of application.

SECOND CLIP METHOD: 1. In this case the card to be secretly clipped can be either the 2nd, 3rd or 4th card from the top.

2. The left thumb shoves over the top card and it is taken into right hand. The second card is shoved over and taken under the first card and also kept slightly jogged to the left. This process is repeated with the third card being taken under the first two and it too is kept jogged slightly



Fig. 77

to the left. The result is three cards held in right hand as shown in Fig. 78 which is a top view of the right hand. The action, of course, has been that of counting three cards into the right hand.

3. The fourth card, the apparent selection, is also taken under the cards in right hand; however, this card is pushed way under the spread of three cards and into the Clip position shown in Fig. 77 except in this case

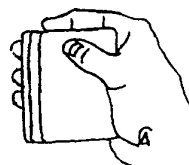


Fig. 78

the first three cards above hide this action so that the picture, as far as spectators are concerned, remains more or less as in Fig. 78.

4. Having shoved the selection into the Clip, the right hand now makes a gesture under some pretext, such as asking if he still remembers his card, then the count is resumed but this time all succeeding cards are taken one onto the other so that the clipped card remains at the bottom of the packet.

5. Using this Second Method of getting into the Clip also has the advantage of being used with a card that is face up.

6. Suffice it to say that the Clip can be used in the same effects as in "TurnOver Switch" from Elias' "At The Table" except the Clip will make the subsequent release of the bottom card much easier than before, simply by separating the right first and second fingers as the right hand either turns the supposed top card face up onto the deck or takes it off deck, onto cards in right hand, which then seems to deal this card face up to the table. The action of taking it off deck, with right hand, then dealing it apparently face up to the table, is far superior to that of turning it face up onto the pack. Of course if a table is not handy, and you are working standing up, then the turnover of the card onto the deck is the only course.

The Clip Deal makes for an excellent Stop effect as well as a direct substitution of a known card for another. As an example, Suppose you control a selection to the bottom of deck. Turn deck face up. Everyone sees the selection on the face of deck but you say, "I will run the cards face up. Do not say anything but merely think 'Stop' when you see your card." Here, of course, you have got face card, selection, into Clip and are taking off more cards, onto it, from face of deck.

Suddenly stop at one and say, "Yes, that's the card on which you thought 'Stop'." Here right hand takes face card off deck into right hand. Right hand turns to deal supposed card face down to table but actually an exchange is made via the Clip Release.

Spectators disavows the card but you insist that was the card on which he thought 'Stop'. When he eventually turns the card over you again say, "That was the card at which you thought 'Stop' wasn't it?" He will have to admit you are correct.

By using the Second Method of getting ready for the Clip Deal you can work an exchange of a face up card in a face down deck. Briefly, assume you have a card secretly reversed third from the top. Get this face up card into the Second Method position, as per Fig. 78, without exposing its face. Now take rest of cards, one at a time, onto those in right hand as you ask someone to call a stop. When a halt is called the top card, of left hand packet, is turned face up with the aid of the cards held in right hand. Right hand now takes this face up card onto its packet. Immediately right hand travels to the table, turning backs up, seemingly to deposit the card just taken but actually the Clipped card is released which, because it was previously reversed, lands face down onto the table. The right hand places its cards face up onto the face down cards in left hand. You can now run thru the face up cards to show that he could have stopped at any card but actually to indirectly prove that the card stopped at is not among them so it must be the one face down on the table. After showing the face up cards casually transfer them to the bottom of the deck thus the actual stopped at card is now under control on top of deck. (For another type of Switch see "Spread Switch" notes of August 10, 1956 and "Applications of Spread Switch" notes of July 3, 1957.)

THE MOVIE SECOND

It must be every bit of twenty-five years when I first saw this method of second dealing in a movie which had the usual gambling scene and a crooked dealer. It is obviously a good expose method but there is no reason why it can't be used secretly especially if the audience is seated in front of the performer.

1. Hold the deck in the Master Grip with left forefinger

at position 2 around the right corner of the pack. The left thumb is at position A and the left 2nd, 3rd, and 4th. fingers are against right side of deck. The Fig. 79 shows the hand position on the pack.

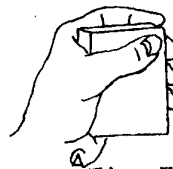


Fig. 79



Fig. 80

2. The left thumb presses down on the top card then moves straight down at same time maintaining pressure on the upper right corner of top card. This will cause top card to be moved so it does not project over side of deck but will buckle instead at the back end of deck. At same time upper right corner of second card is exposed as shown in Fig. 80.

3. Of course the right hand approaches left hand and not until the right thumb is ready to take a card does the left thumb buckle back its top card in order to expose the under card which is then taken by right thumb on top and right 1st&2nd fingers from below. Naturally the right thumb pulls the second card off deck sufficiently to enable right 1st. and 2nd. fingers to come up and meet the card from below.

4. To keep the left thumb action uniform for both top and second dealing it is essential that the left thumb move downwards in the same direction each time; however, no buckle is executed when dealing the top card. The left thumb merely moves downwards out of the way and right thumb always comes at upper right corner of the deck for the take.

5. There can be two variations in the right thumb taking the card. It can take the second card at the center side as in Fig. 81 or it can enter under the top card Fig.82.

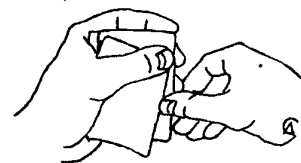


Fig. 81

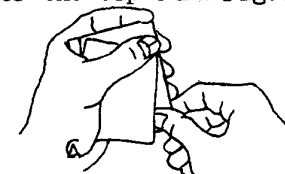


Fig. 82

Both methods may be found of some use. The method where in the right thumb goes under the top card can be done standing up and used as a form of Top Change by using the same gestures as for the Top Change.

6. In Fig. 82, where right thumb goes under top card,

the deal is made straight back towards performer as this is easiest.

THE DEEP SECOND

This type of Second Deal is very deceptive because the take action is at the center of the card rather than the usual corner. Across the table it is difficult to tell when a top card or second card is taken.

1. Hold the deck in the Mechanics Grip with left forefinger curled around upper end at position 1. The left thumb extends above the front end of deck at about center. Left 2nd, 3rd, and 4th fingers are at side of deck.
2. The left thumb pulls the top card straight down to expose the under card for no more than its white border.
3. Tip of left thumb now presses down on the top card as well as the exposed second card. The left thumb now arcs the top two cards, as one, over onto the left finger tips but not past them.
4. At this stage the two cards, as one, are slightly off the pack and their right sides resting on left finger tips.
5. The right hand 1st. and 2nd. fingers are extended as they come over towards the pack. The right 3rd. and 4th. fingers are curled into the palm. The right 1st. and 2nd. fingers come towards the top card at a point directly below that of the left 4th. finger. The right thumb and right 1st. and 2nd. fingers will be touching the top cards as shown in Fig. 83.



Fig. 83

Fig. 84

Fig. 85

6. The right 1st. and 2nd. fingers now lift up the two cards almost in a sliding motion. This is easy as the cards project over side of deck. At the same time move right 1st. and 2nd. fingers deep under the two cards as on Fig. 84 a bottom view. Left thumb prevents these fingers from going any further than required.
7. From top the right thumb will be on the center of the card as shown in Fig. 85.
8. To take the second card a firm upward pressure is maintained, by right 1st. and 2nd. fingers, against

face of card. As these fingers actually take the card out, as right hand moves to the right, the right thumb rides lightly across the top card until it eventually comes down on top of the card as it is removed. This action is shown in Fig. 86.

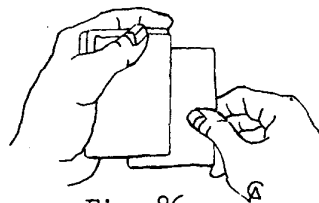


Fig. 86

the Second Deal.

9. As the second card is removed the left thumb arcs back the top card but not flush—only as far as the upper white border of the next card. Thus the left thumb presses down on the two cards again which are easily arced over as one to continue the Second Deal.
10. When only the top card is needed you must arc over only one card which is taken by the right hand in the identical manner as was the Second. To get from a top card deal to a second deal requires practice in quickly pulling down the next card as the right hand tosses its card to the table. By the time the right hand comes back to the deck the left thumb is already pushing off 2 cards.
11. This Deep Second Deal is a slow deliberate type and does not depend on visual deception; however, this may be obtained by certain actions or characteristics of the deal. As an example. With the fingers in position shown in Fig. 83 instead of moving under the card slowly do so by going in very quickly and coming out just as quickly. This action will be found to conform to that characteristic of a 21 dealer who deals another card to a player who calls "Hit". In this way the deal can become visually deceptive. The right thumb sliding across the top card aids to the illusion of having taken the top card.
12. A very easy and deceptive method of this deal is to arc the two cards further over the side of deck. Now the right thumb and fingers deal the card directly from the position already shown in Fig. 83. In other words the fingers do not go under the two cards but rather deal from the right center edge. The left thumb obviously pushing over the top card(s) plus the right fingers taking them at center edge add greatly to a very deceptive action of seeming to deal the top card.

ONE HAND STUD SECOND

If the deal, about to be described, is done correctly you will have to practically prove you are dealing a second: Something which I hope you will avoid doing.

It is one that I have used and analyzed over the past two decades, trying the various Grips to find which is the best for this particular deal. I have found both the High Grip and Mechanics Grip to work well; however, the preference is for the High Grip and the description will be with that grip in mind. First I will describe the action of getting the second card out and then the actual method of dealing.

1. Hold the deck with its lower left corner in the H High Grip. This is at a point just above the crease in left hand and on the mound of left thumb. The left forefinger is at position 1 around upper end of pack while the left 2nd, 3rd, and 4th fingers are at right side of deck. Its tips are just high enough to enable the top card to be dealt over them yet keep back or control the rest of cards from following the top card.

2. The left thumb can bevel the pack if so desired but it is not necessary; however, the left thumb's starting position is important. It is angled back towards left side of deck until its tip is as shown in Fig. 87. Only the left side of thumb is touching the top card. Because of the left thumb angle its position is about an inch from the upper left corner.



Fig. 87

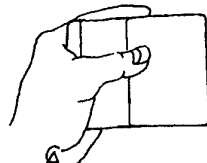


Fig. 88

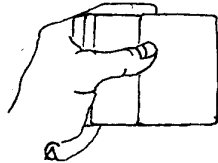


Fig. 89

3. The left thumb now pushes the top card straight off deck until it is as far over side of deck so left thumb can get it. At this stage left thumb is completely extended and lies flat across the middle of the pack as seen in Fig. 88.

4. With the top card over side of deck, left thumb extended, keep pressing downwards and forwards with the left thumb. This will cause the under bone, at first crease, of left thumb to contact the second card. By continuing the downward and forward pressure the second card will also move slightly forward as in Fig. 89.

5. The second card will of course move past the edge of deck and onto the left fingertips. At this stage the second card will rest on the 2nd. and 3rd. fingertips of the left hand as seen in Fig. 90 and will also be

slightly separated from deck at the right side.

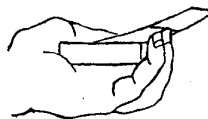


Fig. 90

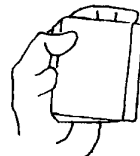


Fig. 91

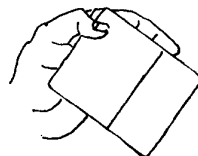


Fig. 92

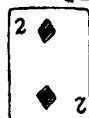


Fig. 93

6. The left 2nd. and 3rd. fingertips press slightly upwards in order to keep the second card in place on these fingertips while the left thumb pulls back the top card flush with deck as in Fig. 91

7. At the stage of Fig. 91 the second card still rests on the left 2nd. and 3rd. fingertips and is slightly separated from the pack. Also the left thumb, being back at the extreme left side of deck, does not actually press on the second card as this second card is just beyond the left thumb's pressure point. This situation results in the second card actually being free and if the left hand is tilted downwards the second card will fall out as seen in Fig. 92. What has been described are just the actual mechanics of the deal; however, the action must be done correctly to get a complete illusion of having dealt the top card.

9. First the deck is held as in Fig. 87. Next the top card is pushed over as in Fig. 88 but this is important. The action of Fig. 89 must be done as the hand turns palm down in a sort of throwing of the card face up to the table. Matter of fact as the hand turns down the mechanics depicted in Figs. 89-90-91 and 92 are all done simultaneously to result in the second card being dealt face up to the table as shown in Fig. 93.

10. There should be no movement of the second card, shown in Fig. 89, when the hand is palm up as this will definitely spoil the deception. The deal itself is a sort of one-hand throw and the second deal should conform to that of the top card deal.

11. A slight forward momentum is added during the deal causing the second card to practically shoot out as at the same time the left thumb pulls back top card quickly enough so it will not be seen sticking out as the left hand turns palm as per Fig. 93.

12. Due to the slight separation of the top two cards, by the left 2nd. and 3rd. fingertips, from rest of deck the card falling out practically rides over the nails

Of the left three fingers thus there is practically no friction to hinder the second card from travelling freely from under the top card. Left thumb has no pressure on this second card but is merely holding onto left edge of top card as the second card is let fall free of deck and face up onto the table. There is no movement of the left fingers during the deal.

The above deal can be made as a straight face down deal and it is best if it is done on the swing in towards the body of the operator; however, its over all effectiveness is best as a Stud type deal.

THE HIT DEALS

Ever since 1948 I have experimented with applying the principles of the Hit Method of Double Lifting to substitute for the standard strike and push-off methods of Second Dealing. One of my first Hit Second Deals was recorded in July 1949 by Bert Fenn and here, in his own words, is the description.

" Hit Second Deal For One Deal-Marlo-Chicago-July-49 See Hit Turnover. This deal is based on the same principle. Although this can't be used for continuous 2nd. deals it is ideal for a single second deal.

Hold deck left hand Mechanics Grip and bevel it to the right. The cards are "hit" in the same manner as for the Double Turnover, but in this case, hit between the left 2nd. finger and outer right corner of deck. Left thumb stays constant on top card. Simply "hit" at outer right corner, lifting the corner only of the top two cards. Right first finger on face of second card deals this card outward, as left thumb holds top card on deck. Very clean deal. Can also be used for a double deal."

Over the period of years I have devised not only other techniques but have come to the conclusion that it can be done as a continuous type of Second Deal provided a certain tempo is set and kept for the deal. Here then are the variations of technique for "Hit Deals".

FIRST VARIATION

1. Hold the pack in the Mechanics Grip. The left forefinger is at position 1 around upper end of deck. The left thumb is angled towards top end of deck and its tip touches the left forefinger. The left 2nd. 3rd. and 4th. fingertips are against side of deck. The position is shown in Fig. 94.

2. The left thumb now arcs over the top card of deck,

as shown in Fig. 95, just enough to expose the second card at the upper right corner.

3. The right forefinger is now extended and its tip placed deliberately onto the upper right corner of the second card which it immediately lifts up away from deck and then forces the tip of right forefinger under the corner of this second card as seen in Fig. 96. Actually the right thumb almost simultaneously comes in contact with the corner of the second card as per Fig. 97.

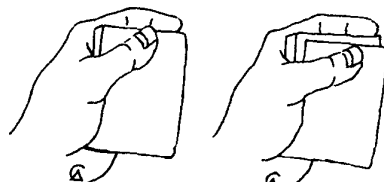


Fig. 94

Fig. 95

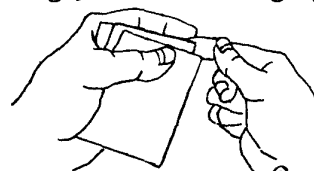


Fig. 96

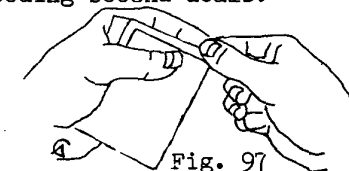


Fig. 97

4. With a firm grip on the second card, with right thumb and 1st. finger, the card is dealt off to the table as left thumb pulls back the top card flush with deck. A repetition of these movements will set you for succeeding second deals.

5. Whenever the top card only is needed the identical action, of lifting up the corner of the card, is made except this time on the top card only; The right 1st. finger and thumb deal the card to the table.

6. Remember that the same lifting up action is made on the top or second deal. Also the two upper corners, of top and second card, are fairly close together during the "Hit and Lift" action so it is impossible to tell whether a top or second card is dealt. Adding the "Principle of The Wrist Turn", explained further on in this book, enables you to do this deal under scrutiny.

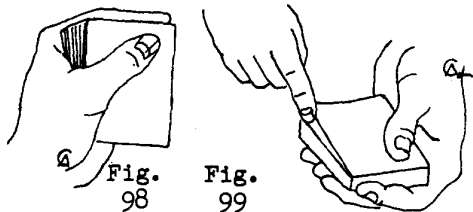
7. This is a slow type deal so its use will have to fit the occasion or an occasion found for its use.

SECOND VARIATION

This variation can be used as a straight out face down deal; however, it will be described as a form of "Hit Stud Deal" which is visually very deceptive.

1. Hold deck in the Mechanics Grip with left forefinger at position 1 around upper end of deck. The left 2nd. 3rd. and 4th. fingers are extended and not pressed against side of the deck. The left thumb bevels the

pack then takes its position across the deck, its tip pointing towards the upper right corner of pack but not touching it, as shown in Fig. 98. The left thumb maintains firm pressure on the deck.



side of deck, at a point just below the left 4th finger, to thus engage two cards quickly which are immediately lifted as one. This is shown in Fig. 99.

3. Immediately the two cards are lifted the right forefinger slides up to center of cards, then moves in under them up to the first joint of right forefinger. Also the right second finger straightens out so it lies across the top of card while right thumb comes down to contact top card near its edge. The position at this point is as in Fig. 100.

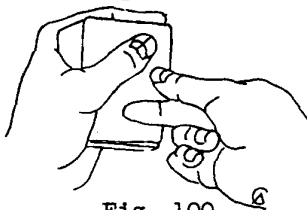


Fig. 100

4. The dug in right forefinger presses upwards on the face of the second card and at the same time the right hand starts to move to the right.

5. As the right hand moves the second card out the right thumb and back of second right finger

will automatically come in contact with it to insure a firm grip for the next action.

6. As soon as the 2nd card starts to move out the right second finger presses down on top of this card while right 1st finger presses upwards on the face of the card. This causes the card to bend downwards, at back end, as it moves out of the pack per Fig. 101.

7. Continuing the pressure of right 1st and 2nd fingers will cause the card to pivot face up. The right thumb simultaneously moves from the back of the card onto the face of the card. Result is the second card ends face up in right hand held so in Fig. 102.

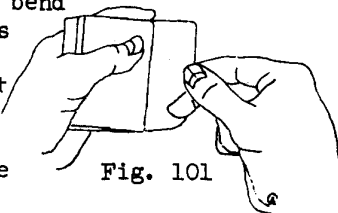


Fig. 101

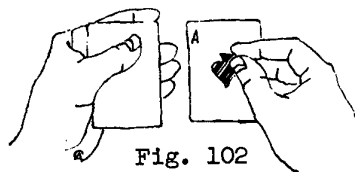


Fig. 102

up. This upward movement helps aid in the illusion of the top card having been taken as well as the turning of the card face up.

9. The top card deal is handled the same way but please note that the noise of the top card deal must conform to that of the second deal. Actually work to make the second deal a soft one to conform to that of the actual noise made by taking the top card in the same manner.

10. The adding of the Wrist Turn Principle to the Stud Deal, or the straight face down deal, will add greatly to its visual deceptiveness.

11. For magical use the Hit Deals will be found of great value especially when some unthinking host hands you a dirty, old, sticky deck to entertain his friends.

D'AMICO ONE HAND SECOND

Over 15 years ago Carmen D'Amico set the card men agog with an unusual and most visually deceptive one hand second deal. He first did it for me but gave the first explanation of it to Francis Finneran who at that time was just out of the army and passing thru Chicago. Later, Francis went back east and extolled this one hand second deal to several card men among them being Dai Vernon and Doc Daley neither of which had ever seen or heard of anything like it before and in fact, weren't quite sure that perhaps Finneran wasn't just exaggerating a bit. It wasn't until Vernon met D'Amico personally that he actually saw how visually deceptive the action really was. I'll never forget the time when Charlie Miller saw D'Amico do this for the first time. Of course, he had heard of it from Vernon and later read it in Buckley's "Card Control" book but he had never actually seen it done well until D'Amico demonstrated it. Miller got up and walked around to several sides of Carmen as he requested him to do it again and again. All he could do is shake his head and say, "It doesn't seem possible but you can't see it."

The D'Amico One Hand Second Deal and One Hand Double Lift were closely allied, one stemming as a result of the other. When Carmen met Arthur Buckley he demonstrated both moves for him. Needless to say, he was impressed to the point of asking permission to include the moves in his book "Card Control". D'Amico then said he could have several things of his but he did not want his One Hand Second published; however, Buckley must have wanted the move pretty badly because in the 1st edition he put in the One Hand Second, then to justify its inclusion without permission he claimed it was an old Black-Jack, or 21, method of Second Dealing. This was, of course, not true and when D'Amico saw his pet sleight in print with no credit to boot there was quite a scene at the Magic Round Table in Chicago. At any rate with Buckley's second edition of "Card Control" he mentioned D'Amico's name in connection with the Deal but actually gave him no more credit than in his 1st edition by stating that D'Amico claims to have invented it. Anyone conversant with semantics can realize that this could mean the same as if he hadn't; therefore, let me assure all cardicians that this particular One Hand Second Deal is Carmen D'Amico's invention and that no one, Vernon, Miller, Finneran, etc., had ever seen or heard of anything like it previously.

Over the years I have seen several card men attempt the D'Amico One Hand Second and yet never get the same illusion as Carmen did. One day I mentioned this to Carmen and asked him to do it for me over and over until I could properly analyze the action.

Here, for the first time, is the correct technique broken down into several major steps that will enable you to get as fine results as that obtained by D'Amico.

1. Hold the pack in the Mechanic's Grip position but with the left thumb at side of upper left corner in readiness for a thumb count.

2. Release two cards, from under left thumb, at side of upper left corner. Next press down with left thumb on its corner of the pack. The left 2nd, 3rd and 4th fingers press down on top of right side of deck. This causes the two previously thumb-counted cards to separate from the deck at the right side as in Fig. 103.



Fig. 103

3. The left thumb moves in under the top two cards as

64

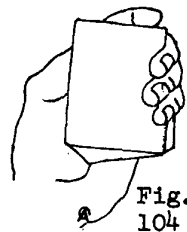


Fig. 104

in Fig. 104, a top view. Left 2nd, 3rd and 4th fingers keep pressing down on right side of deck.

4. The left thumb moves in until its tip comes at center of a 3 spot as shown in Fig. 105 which is a left side view.



Fig. 105



Fig. 106

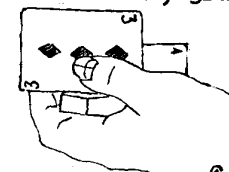


Fig. 107

and 4th finger tips pressing down firmly on right side of deck.

6. The left thumb tip, pressing on the face of second card now moves this card forwards and outwards as shown in Fig. 107 which is a left side view of the action.

Fig. 107 showing 2nd card being moved out by left thumb, left side view.



Fig. 108

7. Fig. 108 shows the action as it appears from top of deck. Note that left forefinger is alongside right side of second card and will play an important part in the next step.

8. The left thumb continues its action as at same time the left forefinger presses inward on the deck causing deck to slide down further into left hand. The left thumb moves in towards the left forefinger causing the second card to swing towards the right and out of deck as shown in Fig. 109 where the 2nd card is about to clear the top card.

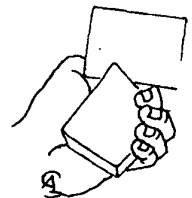


Fig. 109

9. Continuing the action of Step 8 the second card will clear the pack and end up being clipped between left thumb tip and side of left forefinger at about the first knuckle. The card will end up as shown in Fig. 110, the spectator's view. Also note that card ends up with



Fig. 110

left thumb in the center of the lower

65

side of card. Also the rest of deck will wind up rather deep in the left hand due to the sliding downward action caused by pressing inwards with left forefinger during the action of the second deal.

10. The above 9 Steps cover the mechanics of the deal; however, the following wrist action must be included in the deal to make it completely deceptive from a visual standpoint. When the left thumb starts to move in as shown in Fig. 104 the left hand turns inwards at the wrist only, towards the body. If the left hand wrist action is correct the performer will have a view of the action as shown in Fig. 111 if the action were stopped.

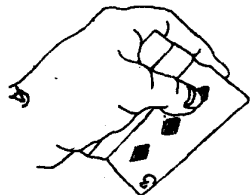


Fig. 111

11. By the time the left hand turns outwards again the second card will be out and held as already shown in Fig. 110, the spectator's view.
12. The Fig. 111 showing the inward wrist action has been greatly exaggerated to give a clear picture of the idea. Actually the wrist action of the left hand becomes sort of a slight bobbing of the hand. It is done so quickly that the impression given is that the top of deck is never out of view and at times it can actually be so as only a very slight bobbing of the left hand will be sufficient to cover up the fact that the second card comes out. The thumb action can be so rapid as to actually do the deal with the hand at rest. The left fingers press down on the top card to keep it firmly in place while left thumb whips the second card out and over face up.

13. The right hand now comes over to take the card, by the upper non index corner, with right thumb on top, fingers below. The card is then tossed or sailed onto the table.

14. To deal the top card in apparently the same manner and have it end up in approximately the same position, at left fingers, proceed by first releasing only one card with the left thumb.

15. Next, dig the left thumb under card as shown in Fig. 104. Continue the action up to that shown in Fig.

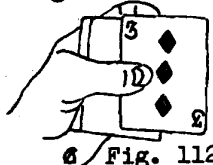


Fig. 112

105. Here the left thumb keeps pressing on the card until it flips face up against left 2nd, 3rd and 4th fingers. At this stage the left thumb is on face of card but back of card rests against

nails of left 2nd, 3rd and 4th fingers as shown in Fig. 112, a top view.

16. The left thumb now can push the face up card forward because it will ride easily on the nails of the left 2nd, 3rd and 4th fingers. The left forefinger meantime moves inwards to under the card at same time also pushing rest of deck further into the palm. This results in the face up card riding off the nails of the left 2nd, 3rd and 4th fingers and onto the nail of left forefinger.

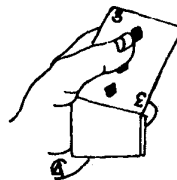


Fig. 113

The card ends up in the position shown in Fig. 113 which will be almost similar to Fig. 110 but not quite.

17. With a little pulling in action, towards the left, with left thumb and forefinger, the card from position shown in Fig. 113 can be swung to an angled position more like Fig. 110. As the card is not held in position for any great length of time, being taken by right hand, the slight discrepancy is almost unnoticeable.

Now for our favorite effect using the above One Hand Second Deal. Let's call it --

FROM OUT OF NOWHERE

1. Have a card selected and control it to second from the top.
2. Hold deck in left hand as for this second deal. With aid of right hand flip top card face up and ask if it is the selection. Turn card face down.
3. Take deck with right hand from above by the ends, display the bottom card and ask if that is the selection. Replace deck face down into left hand.
4. Flip top card face up and then face down as you say, "If the top card isn't your card - ". Now turn left hand backs up to expose only index of bottom card as shown in Fig. 114 as your patter continues, "And the bottom card isn't your card."



Fig. 114

5. With cards in position of Fig. 114, the left thumb secretly counts two cards in readiness for the One Hand Deal as your talk ends with, "Then what is your card?"

6. Soon as the card is named the left hand turns palm up, doing the D'Amico One Hand Second Deal at the same time. The result will be the sudden appearance of the card which seems to have come "From Out Of No-

where".

A D'AMICO VARIATION: This is D'Amico's variation of the One Hand Second which also appeared in the Buckley book without due credit.

The action is identical in every respect as far as getting the left thumb under the two cards is concerned; however, at this stage the left hand turns back up and the left thumb pushes the card face up out onto the table as shown in Fig. 115.

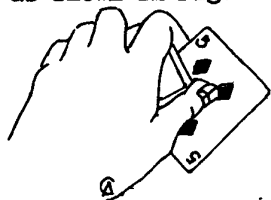


Fig. 115

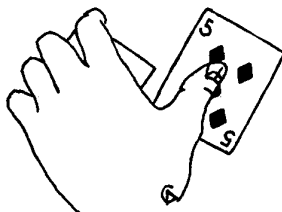


Fig. 116

The left thumb presses down on the face of the card, to keep it against the table, while left fingers move deck away from the card as shown in Fig. 116. Do not make the mistake of pivoting the card out of deck. It must appear as if you merely laid it down.

The above also makes an excellent change off the face of the deck. The first method of D'Amico One Hand Second Deal can be used to change a red back card to say, blue. Briefly, the idea is a blue card second from top of red deck. Do the D'Amico One Hand Second Deal and it will appear as if the top red card is now facing the spectators. Actually this now

has a blue back. I have used this, at one time, as a phase in a "Chamele Aces" routine and as such it is very effective either with aces face up or face down. (See notes on "Chamele Aces")

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STANLEY JAMES STUD SECOND

Among the various demonstrators of magic across the counter, in Chicago, one of the best is a young fellow by name of Stanley James. His skill and tempo, with the magical standards, fascinate even magicians. The following Stud Second is given here with his permission.

1. Hold the deck in left hand in the Mechanic's Grip Position with left thumb at position A and left forefinger at position 1.
2. With left thumb arc the top card over, then bring right hand over deck so that the right thumb goes under the top card at lower right corner. The right 2nd and

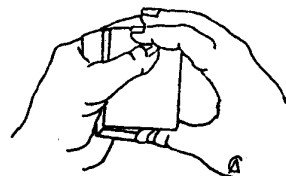


Fig. 117

3rd finger-tips contact upper right corner of deck. The right forefinger is curled and its tip is touching back of left thumb. At this stage Fig. 117 shows the position of the right hand. Note that the lower right corner of top card is curled upwards as if right thumb is about to grasp it. 3. While the right hand is in position of Fig. 117 the right thumb actually lifts up the corner of the second card as seen in Fig. 118 which is an exposed view. At the same time the right second and third fingers which are at upper right corner of deck, can also feel this second card being pushed forward just enough to enable these fingers to feel the edge of one card.

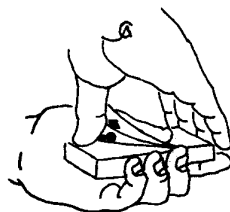


Fig. 118

4. Once you feel that this second card is securely gripped between right thumb and right 2nd and 3rd fingers you can start to move the card out from under the top card. This movement can be either straight off to the right, back towards the operator or slightly forward as shown in Fig. 119 where the top card has already been pulled back flush with deck.

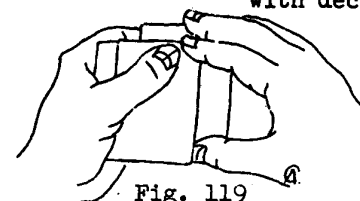


Fig. 119

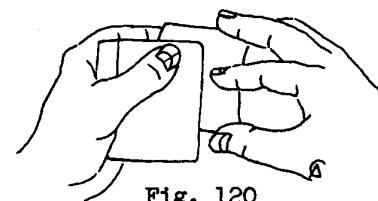


Fig. 120

5. As soon as you feel the 2nd card is sufficiently clear of top card the right fingers snap it face up so it ends up being held between right thumb on face of card and the right fingers on back of card. Actually, the snapping of the 2nd card face up is started while it is still partly under the top card as shown in Fig. 120.

6. This second deal creates not only a good illusion but will be found easy to do. Some may find it to their advantage to have the left forefinger alongside of deck with the other fingers instead of curled around upper end of deck. Either way this Stud Second is worth spending some time with.

VARIATIONS OF D'AMICO'S DEAL

These are my variations on the D'Amico One Hand Second Deal. You'll find here an easy way of surely dealing the top card as well as a One Hand Bottom and Center Deals.

THE TOP CARD DEAL: 1. Hold deck in Mechanic's Grip Position with left forefinger curled around upper end. The left thumb is extended, across top of deck, towards the left 2nd and 3rd fingertips.

2. Press down, with left thumb, on top card. Bend left thumb inwards thus causing top card to move to the left over side of deck. The left 2nd, 3rd and 4th fingers press down on top of deck to keep this top card on left side as shown in Fig. 121.

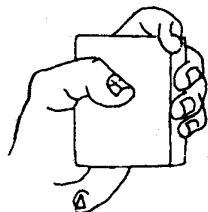


Fig. 121

3. Left fingers keep top card in place while left thumb moves over to under the left side of top card. Pressing upwards with thumb and downwards with left forefinger the top card is caused to pivot to the left as shown in Fig. 122.

4. Continuing the action the top card will flip face up to end being held with left thumb on face of card and left forefinger on back of card. The grip is at lower end near center as seen in Fig. 123.



Fig. 122

5. The left hand can toss or deal card to the table or the right hand can come over to take the face up card and deal it out.

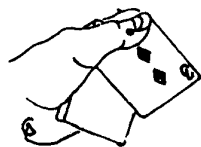


Fig. 123

ONE HAND BOTTOM DEAL: 1. You will note that during the Top Card Deal the pack is sort of automatically tilted on its side as left thumb enters below top card. This action conforms pretty close to the Bottom Deal.

2. In this case use the right hand to deal the face up card to the table. Continue with the top card deal until you are ready to Bottom Deal.
3. The Bottom Deal is made as the right hand is tossing a card to the table. During this the left hand seems to get another top card ready but actually a Bottom card is brought out from under the deck as follows.
4. With the pack normally on its side, during the deal

as explained, the left thumb goes under the deck. Its tip presses against the bottom card near its front end. The pressure is a forward one causing the bottom card to pivot against left forefinger as shown in Fig. 124, an exposed bottom view.

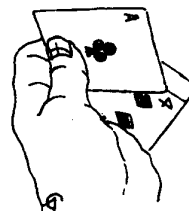


Fig. 124

5. The action in Fig. 124 above is continued and the bottom card will pivot out completely to end up held face up exactly as the top card would be.
6. The timing is important. The bottom card is not dealt until the right hand is dealing its card to the table. Attention should be on the right hand at the time; however, the Bottom Deal itself, done with a slight Wrist action, will not be seen even if some one should glance at the left hand at the time.

- THE ONE HAND CENTER DEAL:**
1. Begin by having, say, four Aces at the bottom of the deck. Crimp the pack downwards for its length. The pack, looking at it from top, will be convex.
 2. Place deck on the table. Cut off half of it and place into left hand. In taking the balance do so with the right fingers and thumb at the sides of deck with forefinger curled on top. Press downwards with right forefinger at same time pull upwards, with right thumb and fingers, on the sides of deck causing it to be crimped concave for its length. This action of crimping is accomplished at the time the packet is taken from the table and placed on top of the cards already in left hand.
 3. If you hold the deck on its side you will find there is a definite division at the sides of deck between the halves. This separation marks off the position of the Aces which are the bottom cards of the upper half.
 4. Hold the pack loosely and you can deal the top card, ala D'Amico style, yet the division at center will be maintained so that anytime at all, during the deal, your left thumb can dig into the separation and execute a Center Deal.
 5. The left thumb moves to the side of deck and lifts up the top portion at the separation formed by the two opposite crimps. The Fig. 125 shows left thumb separat-

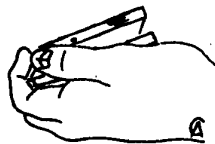


Fig. 125

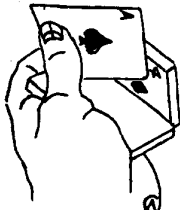


Fig. 126

The best wrist action is inwards toward the body and then outwards as the deal is made; however, no hard set rule can be laid down as each individual's timing and coordination differs.

ing the deck at division.

6. The left thumb moves in quickly and pressing forwards, on the center card, causes the card to pivot against left forefinger and out of the deck. The Fig. 126 shows the inside exposed view of the Center Deal

7. Continuing the action the card will flip out from the center to end face up on the deck as already shown in the Top Card Deal. The timing for this is the same as for the Bottom Deal. The Center Deal is made while right hand is calling attention to its card. As in the other deals any wrist action you apply will aid greatly in the visual deception.

MARLO ONE HAND SECOND

I have used this Second Deal on and off since 1945 having evolved it one evening, in the company of Bob Nelson of Chicago, while discussing D'Amico's One Hand Second. This deal needs more cover than D'Amico's but will be found a lot easier especially since there is not any difficult get-ready.

1. Hold deck in the Mechanic's Grip with the side of left thumb at upper left corner while left forefinger at position 1.

2. With left thumb pull the top card over to the left until the card rides on the upper left corner of deck and is then forced to tilt upwards off the pack as shown in Fig. 127.



Fig. 127

Right hand deals top card face up to the table.



Fig. 128

3. The right hand now comes over to take the top card, fingers on top, thumb below; as shown in Fig. 128 where you will note how the right hand also covers front end of deck which will be important later.

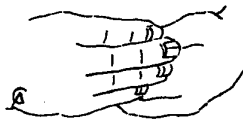


Fig. 129

4. Each fair card is taken as explained in Steps 2 and 3. When it is time to deal a Second the right hand comes in front of deck, before the top card is pulled upwards over corner of deck, as shown in Fig. 129.

5. Under cover of the right hand the following action takes place. The tip of left thumb presses downwards and inwards on the upper left corner of top card. Now push the top card forward against left fingers which do not give way but remain at side of deck. This causes the top card to buckle upwards as shown in Fig. 130.



Fig. 130

6. At Fig. 130 above, a large portion of left thumb will be in contact with the second card as well as keeping top card buckled.

7. Press down with left thumb on the second card at same time moving left thumb back to the left. This results in buckled card straightening out and second card being pulled out to left as shown in Fig. 131.

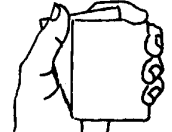


Fig. 131

8. The left 3rd and 4th fingertips press down on deck to keep top card in place as left thumb moves out further to the left dragging the second card with it as shown in Fig. 132.

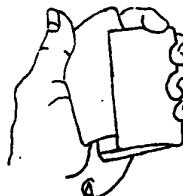


Fig. 132

9. The action of left thumb continues to the left and also pressing downwards against upper left corner of deck. This downward pressure against corner of deck causes the second card to flip out from under top card and end up in the same position as the top card normally would or as already shown in Fig. 127.

10. Naturally the actions shown in Fig. 131 and Fig. 132 are covered by the right hand so that, after the secret maneuver, the right hand seems to be merely taking the top card as shown in Fig. 128 of the Top Card Deal.

Of course, the above dealing is in reality a two-handed action; however, to do the deal one hand at all times, put the "Principle Of The Wrist Action" to work and the results are as follows:

1. Turn the hand inwards into a similar position shown

in Fig. 114. (D'Amico's From Out Of Nowhere)

2. With left thumb buckle down top card only slightly, then turn hand palm up at same time dragging top card, over corner of deck, so it ends up as shown in Fig. 127.
3. With the card in position the left hand tosses the card forwards onto the table by merely moving left forearm, for a short distance, forward and at same time releasing hold of the card with left thumb.
4. When ready to Second Deal the same Wrist Action is used but, of course, the secret manipulation of Figs. 131 and 132 are executed so that the second card is the one that actually comes into view. It, of course, is also dealt to table in the same manner as was the top one.
5. If you wish to do the "Out Of Nowhere" effect with this One Hand Second, then you must get the selected card to second from the top, in a face up condition in order to reproduce it face up as in the original effect. Of course, in showing top and bottom cards you must not expose the card that is face up under the top one.

While the Figs. 131 and 132 show the card coming out at a sort of angle actually you will find the Second Deal easier if the left thumb pulls 2nd card out straight to the left while at same time the left fingers pull on the right side of deck. These two opposite actions will cause the second card to clear the top card that much sooner. This action is especially good for the D'Amico Variation. Also the further in you buckle the top card the second card comes in closer to crotch of left thumb which traps second card and can quickly move it out from under top card.

D'AMICO'S VARIATION

The mechanics of the One Hand Second Deal just explained, are here used to obtain an entirely different result. It consists of doing exactly the actions depicted in Figs. 130 and 131 except 2nd card is pulled straight off the side to the left and back on top. Instead of letting the second card remain at front end of deck is brought back to on top of deck. In other words, the second deal actions have been used to quickly transpose the top and second cards. At first the reader may say to himself of what use is it; however, after reading thru some of our following ideas, it's possible you may get others.

- A. AS A COLOR CHANGE: 1. Hold deck face up in left

hand in position for the One Hand Second just described.

2. Hold right hand, palm flat out and down, about six inches above the pack thus covering it from view for the moment.

3. Under cover of the right hand execute the moves to transpose the face and under card. When the right hand is removed the face card has changed.
4. Work towards as fast a transposition, of the top and second cards, as you can but also try to make it as quiet as possible. Practice and experience with the move will eventually give you more than satisfactory results.

B. AS PRODUCTION OF SELECTION: 1. Have a card selected and control it face up to second from the top.

2. Hold deck face down in left hand as right hand, palm downwards and fingers extended, is held across top of deck.

3. Do the moves to transpose top and second cards thus when right hand moves away the selection has appeared magically face up on top of deck.

C. AS PRODUCTION OF ACES: 1. This is D'Amico's favorite opening Ace effect. Have the four Aces face up under the top face down card. False shuffle and cut retaining top stock.

2. Hold deck face down in left hand. Now place the pack either under the table, if sitting, or behind your back, if standing.

3. While pack is out of sight do the "Transposition Moves" to get an Ace face up to top of deck. Bring left hand out, show face up Ace, then deal it face up to table.
4. Repeat the above until all four Aces are thus produced. The quicker you can bring the deck back into view, after being out of sight, the better the effect will register. Be sure to show you hold no breaks of any kind. Also, after producing an Ace, show that the Aces are not on top or bottom of deck. When showing top card, of course deck is held so face up Aces are not disclosed.

D. AS AMBITIOUS: 1. Assume you have just supposedly buried AS in center of deck, in an ambitious card routine, but it really is on top of deck.

2. Do a Double Turnover of top two cards, as one, onto top of deck. With right hand cover the X card doing the Transposition Move. When the right hand moves away the X card seems to have changed to AS.

3. There are still two cards face up on deck so you turn them down, as one, bury top card and you are set to

repeat the effect or merely show the AS back on top.

E. AS A VANISH: 1. Turn top single card face up onto deck. Bring right hand palm down over the face up card.

2. Under cover of right hand do the "T. M.", then move right hand, cupped as if it had palmed off the face card, away from deck.

3. As the face up card is covered the illusion of having taken it is there. Crumple right fingers and show card gone.

F. D'AMICO'S FAVORITE: 1. Secretly Side-Steal a card into right hand as deck is held face up in left hand.

2. Call attention to the face card of deck. Right hand comes over onto face of deck as if to take this card into right palm. Actually, right hand leaves its palmed card on face of deck, then moves away as if it contained the original face card.

3. Move right hand down to the right leg at a point just above the knee. At same time left hand, holding deck face up, is placed behind the right leg or thigh.

4. Make a rubbing motion of right hand against leg. Turn right hand palm up to show the card is gone.

5. During the above actions, of rubbing the card away, the left hand under cover of the right leg does the "Transposition Move" thus getting original face card back to face of deck.

6. After the right hand is shown empty the left hand comes out from behind the leg to show the card back on the face of the deck.

7. While D'Amico seems comfortable using the right leg during the vanish and recovery, I find it less awkward to use the left leg especially when it comes to placing the pack behind the leg. Try both ways and decide which feels best for you.

G. MARLO'S ROUTINE: 1. The patter theme is sort of a "Thru The Leg" idea and thus fits the climax logically.

2. Begin the routine by doing D'Amico's Favorite except using the left leg for the rubbing. When the right hand is shown empty you say, "It really didn't vanish - it went right thru the leg." Here your left hand moves out from behind left leg to show the card at face of deck. This completes the first phase.

3. For the second phase the right fingers Double Lift off the two face cards as one as you say, "I'll do it again." Here the left hand has turned the deck face down and right hand flips its two cards, as one, face

down on top of deck.

4. Left thumb pushes top card over just enough for left 4th finger to get a break below it. Right hand comes over deck as before but this time actually does take the top card into the right palm.

5. Right hand travels towards left leg to do the rubbing motion while left hand goes behind left thigh.

6. During rubbing motion, of right hand, the left hand merely turns the top card of deck, face up, under cover of the leg. Now just lift the right hand up and away from left leg, do not show it empty, but immediately bring forth the left hand to show the card back face up on the deck.

7. Without hesitation, say, "I'll do it again." Here the right hand comes over as if to take the face up card but actually the palmed card is added to deck thus covering the face up card.

8. Right hand again moves to the left leg as left goes behind the left thigh. Repeat the rubbing action of right hand this time being sure to turn hand so palm is seen empty.

9. Left hand meantime has done the "Transpo Move" to get card back face up on top. After right hand is shown empty left hand comes out with deck to reveal the card as you remark, "You need ricketts to do this."

10. Say, "Some people accuse me of a trick leg. I'll do it with the other leg." Here turn top card face down onto deck. Shove top card over about half its width keeping it in place with left thumb.

11. Rest deck and projecting card onto the right leg just above the knee. Place right hand directly over and onto the card. Press down on the card with right palm so it actually is pressed against right leg.

12. Right here you must convey the impression that the card was stolen back onto the deck. You do this by quickly moving the left hand away and turning it so it is palm down. If a magician is watching he will figure you for the usual vanish; however, the card is actually under the right hand.

13. Right hand rubs the leg gently moving the card at same time. Now move the hand and card just over the right knee. The curve of the knee will force the card up into the right hand which palms it by merely moving in only the right little finger. Thus the card is palmed lightly between tip of right 4th finger and base of

right thumb otherwise all fingers are still straight out as possible.

14. Once right hand feels the card secure it moves away from the right leg, then immediately brushes off the trousers, at the vanish spot, with the backs of the right fingers. The whole manner and action of the right hand conveys emptiness without showing it empty.

15. Left hand now turns palm up to show the back of deck. Look surprised, then quickly say, "I'm afraid this leg is a little tougher - the card went only as far as the pocket." Here the right hand has gone into pocket and is already bringing the card forth, to show it, just as the remarks are completed.

16. The left hand must turn, to show top of deck, at the exact moment that right hand is brushing off the right thigh. This is important if the right hand is not to hang there awkwardly after the vanish. The right hand goes to the pocket immediately after the brushing action.

17. The final vanish just explained can also be used in a "Cards To Pocket" routine wherein a specified card is made to travel to the pocket. (See Marlo's Cards To Pocket Routine" for details.)

18. Another method of getting card into right palm is to twist right hand so it is across the thigh. This way the curve of thigh is enough to enable the right 4th finger to move in and hold card in palm. Another method of getting grip on the card is for right 1st finger to curl in against upper left corner of card. This is only long enough until right 4th finger can take over for the brushing action.

THE S. F. GRIP

The following are some deals, Second and Bottoms, using a grip I call the S. F. Grip because it originally appeared in Maskelyne's book called "Sharpes and Flats". First of all there is the S. F. Grip and my modification of the same grip.



Fig. 133

For the actual S. F. Grip the deck is held as shown in Fig. 133 with all four fingers at lower end of deck. The left 4th fingertip presses in on the side of lower right corner. The inner side of lower left corner is pressing in against crotch of left thumb. Actually, these are the two grip points and the left

1st, 2nd and 3rd fingers are merely alongside to act as support but very little of them is used to actually grip the pack.

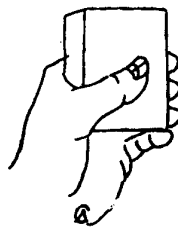


Fig. 134

The Modified S. F. Grip is shown in Fig. 134 where you will note that the pressure or grip points are between the left second fingertip and crotch of left thumb. The left fourth finger does nothing and the pack is held higher up in the hand.

In doing the various deals some may find one grip more efficient for themselves than the other; however, I shall describe each deal with the particular grip I found best for myself, then let the student decide for himself which is the better in his particular case.

THE S. F. BOTTOM DEAL: This particular bottom deal was first explained in Maskelyne's "Sharp 3 and Flats". In his description of the deal you were instructed to take the cards off at the upper right corner. I found the following technique not only easier but affording greater cover for the bottom deal.

1. Hold the deck in the S. F. Grip as per Fig. 133.
2. The right hand moves across the front end of deck until the right thumb ends up on top card at upper left corner. The tip of right forefinger touches the corner of deck while right second fingertip touches the bottom card at upper left corner. The situation is as shown in Fig. 135 just before the deal.

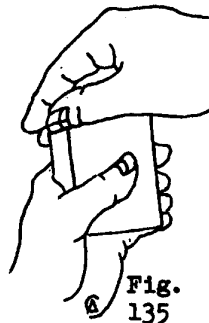


Fig. 135

3. With the right fingers in the position shown in Fig. 135 you can take either the top card or bottom card.
4. To take the top card merely pull it forward with right thumb until right forefinger can also grasp it. Thus the card is taken, between right thumb and forefinger, then dealt straight out off deck. It is then either dealt face down or face up onto the table.
5. To take the bottom card the right second fingertip moves the bottom card slightly to the left as shown in Fig. 136. This action insures a single bottom card coming out cleanly and easily.

6. Note that in Fig. 136 the right thumb is not touch-

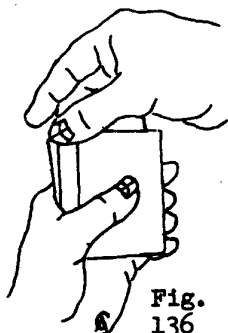


Fig. 136

ing the top of deck. This is correct as actually when the right hand moves in front of deck the right second finger immediately starts out the bottom card thus the right thumb while it is above the deck does not actually touch the top card but merely by passes it to fall onto the exposed bottom card.

7. The bottom card is carried forward and dealt face down or face up onto the table. The face up deal is the more deceptive but care must be taken not to start turning the card until it is clear of the deck.

8. Because of the right hand's position obviously the deal is most deceptive from directly in front; however, in dealing cards face down onto table, if each card is brought down sharply to the table the dealing of the bottom card is most deceptive even when looking at it from the top. As a matter of fact, all deals, be they bottoms, seconds or centers, are more deceptive if the card is brought straight down to the table rather than out from the pack and then to the table. This applies especially to Bottom Dealing cards face down to yourself.

THE S. F. SECOND DEALS: Actually there are no such deals in "Sharps and Flats" but these originations may be found interesting.

1st METHOD: 1. Hold deck in the S. F. Grip with ball of left thumb coming at center of top card.

2. Bring right hand over in front of deck, just as for the Bottom Deal, with right thumb coming at upper left corner.

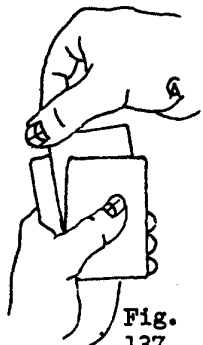


Fig. 137

3. With front end of deck thus covered the left thumb arcs top card over to right. This exposes second card to touch of the right thumb which presses down on it sufficiently to get it started forward over end of deck.

4. When 2nd card is sufficiently forward the right forefinger can now nip it from below. Thus card is taken between right thumb on top and 1st finger below as shown in Fig. 137 where the second deal is in action.

5. As the second card moves further out the left thumb moves top card back flush with deck.



6. The arcing of top card is done only when dealing a second otherwise all top cards are taken as explained in connection with the S. F. Bottom Deal.

SECOND METHOD: The Side Second - 1. Again hold deck in the S. F. Grip but this time the left thumb openly arcs the top card over to the left thus exposing second card at upper right corner.

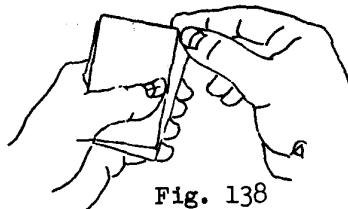


Fig. 138

2. The right thumb and forefinger come over and actually grasp top card at upper right corner; however, portion of right thumb is also in contact with second card. The position is shown in Fig. 138.

3. With the right thumb and forefinger in position as shown in Fig. 138 either the top card or second card may be taken. The other three fingers are slightly curled in towards the palm with the nail of right second finger touching side of deck at upper right corner.

4. If the top card is desired it is merely taken between right thumb and forefinger and dealt off to the right. If the second card is desired the right thumb presses down on second card, to start it to the right. Immediately that the right second finger feels the corner of this second card it comes up to nip the card between thumb and 2nd finger and once the grip is firm the 2nd card is dealt off to the right.

5. As the second card is taken the top card simultaneously is moved down flush with deck. The fact that this top card moves downwards aids in the illusion, especially from the front, that it has really been moved off the pack. The right forefinger, which is on front end of card, can aid in this downward action, of the top card, during the second deal.

6. This Side Second can also be used as a Stud Deal by merely placing the right second fingertip, on exposed second card, in order to move it out just enough to nip it between right second and third fingers, then dealing it face up.

7. Some may prefer to use tip of right third finger to move the second card out, then at same time grasp this card, which will be angled out, between right third finger at front end and right thumb at back end. The exposed action is shown in Fig. 139.

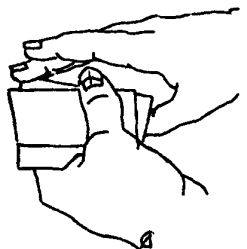


Fig. 139

8. Once the card starts to clear the pack the right hand snaps the card face up by releasing its lower end from right thumb so that card ends face up with right thumb on face of card and right four fingers on back of card.

S. F. NATURAL SECOND DEAL: 1. Hold deck in the S. F. Grip. This time arc card over to the right. This exposes upper right corner of second card.

2. Right thumb comes over to contact second card. Right forefinger touches bottom corner of deck while right second finger is against side of deck at this corner.

3. Press down with right thumb to move second card out until right second finger can also contact it. Once the second card is firmly grasped between right thumb and second finger it can be dealt either to the right, forward or sailed.

4. While the three Steps have been explained separately all actions blend into one with the result that the taking of the second card should take no longer than the taking of the top card.

WIERSBIE'S DOUBLE DEAL

This unorthodox but deceptive Double Deal was shown to me by Warren Wiersbie back in 1945 at the Ireland Magic Co. It is bound to deceive any one who is unfamiliar with this method.

1. Hold a small packet of about twenty cards, face up, in left hand as shown in 134. The left third fingertip presses against side of lower right corner while the lower left side corner presses into crotch of left thumb.

The left thumb itself is extended across face of packet so that its tip comes at a point between the left 1st and 2nd fingertips.

2. The left thumb now arcs the face card over towards the left using the thumb crotch as its fulcrum. The Fig. 140 shows how face card is dealt over towards left.

3. The left forefinger now moves into

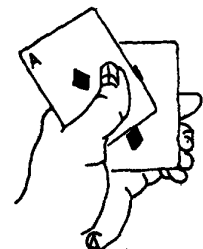


Fig. 140

action. By pressing on the back card, using the length of the left forefinger, then moving it towards the left, the bottom card is swung over until

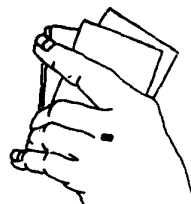


Fig. 141

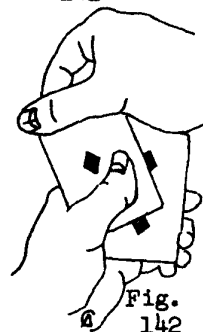


Fig. 142

it lines up with the upper face card. The action of the left forefinger, swinging the bottom card to line up with upper card, is shown in Fig. 141 which is a back view of the action.

4. Now that you know the mechanics of the deal, let's go back and detail the exact actions needed to execute this Double Deal deceptively. When the face card is dealt over as shown in Fig. 135, then the right hand comes over to take it, by its upper left index corner, as shown in Fig. 142. 5. Not until the right hand is in position shown in Fig. 142 does the left forefinger move its card over as already shown in Fig. 141. In other words, the right hand completely covers the action of the actual Double Deal.

6. The tip of right forefinger should be on the upper left corner to act as a stop or line-up gauge. The two cards are grasped between right thumb and second finger, then dealt off forward to the table either face up or face down.

7. The dealing over of the face card as shown in Fig. 140 can be only slight if so preferred; however, it is the action of obviously moving over only the face card that adds to the deceptiveness of the Wiersbie Double Deal. Now here is an effect using this Double Deal.

MARLO'S D.D. STOP: 1. Control a selected card to bottom of deck. Have spectator cut deck. Pick up lower portion as you say, "I'll use the cards right where you cut."

2. Hold cards in position for the Wiersbie Double Deal. Pivot or arc top card to left as per Fig. 140 except probably more so in order to impress that only a single card is moved.

3. Point to card and ask if they want it. If not the right hand takes it at upper left corner and deals it face up to the table onto the half face down portion of deck. Continue in this way each time eliminating the card when it is not wanted.

4. When the card is finally decided upon ask them if

they are sure - do they want to change their mind, etc. Finally ask for card to be named.

5. Right here, as you reach for the stopped at card, you do the Wiersbie Double Deal and then handle these two cards, as one, in either of the following ways.

6. You can deal the card(s) face up directly onto those face up cards already on the table or you can take the two cards, as one, to hold them in left fingers and above the deck thus displaying what apparently is a single card, the chosen one. Either way you'll find this stop effect can be done at very close quarters.

M.S.F. ONE HAND BOTTOM: 1. Hold deck in the Modified S.F. Grip as per Fig. 134.

2. Now, with a forward flick of the left wrist, deal the top card off to the table by arcing it off the deck as in Fig. 140. (Wiersbie Double Deal) Remember, do not arc the card over and then deal but rather flick the wrist at same time arcing card off top of deck to the table. The action of left hand is a slight inward movement towards body, then a sharp forward action to the table.

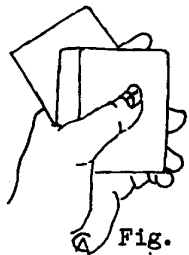


Fig. 143

3. To deal the bottom card the left forefinger moves the bottom card out towards the left and forward as shown in Fig. 143. The bottom action is similar to that of Wiersbie's Double except here the bottom card is shot out, from under deck, completely.

4. The left hand action for dealing the bottom card is the same as for dealing a top card; that is, inwards and then outwards to shoot bottom card out onto table.

5. A very good illusion of dealing the top card can be obtained by first arcing the top card over as in Fig. 140. Now the left hand does its wrist action of apparently dealing this top card to table; however, the left thumb moves top card back flush with deck as at same time left forefinger shoots bottom card out to table.

6. This deal can be done with a small packet of cards or a full deck. Also some may find it easier to kick out bottom card with tip of left forefinger, which has been curled under deck for this purpose, rather than the flat swinging out of left forefinger. Experiment with both the Modified and regular S.F. Grips to see which

feels better for you.

ADDED TECHNIQUE FOR WIERSBIE DOUBLE DEAL: 1. Pivot top card as per Fig. 140 but now place right thumb on the upper right corner of card. Also place tip of right forefinger on upper right edge of card.

2. Now with left forefinger pivot bottom card to left until it contacts tip of the right forefinger. The two cards are now in line and can be taken, by upper right corner, as one card to be dealt face up to table or placed face up into left fingers which then hold these cards as one, above the pack, to display same.

MISSING FINGER DEALS

For many years one has heard of the card cheats who apparently cut off part of their finger in order to enable them to do a bottom deal with no knuckle flash. I was always curious to know just what actual advantage this would be but not overly so as to chop off any of mine, above the cuticle, in order to find out. Anyway, I did the next best thing. I curled the finger in under the deck and towards the palm. I couldn't do any type of push-out bottom but I was gratified by the fact that there was now such a wide gap at right side of the deck that the withdrawal of the bottom card, via the strike method was a lot easier thus making the deal simpler with less chance of a possible miss. If one will try out the various deals to be explained, I'm sure he will get the same satisfying results.

1. Hold the deck in left hand as for the Master Grip previously explained. The deck is, of course, gripped mostly between left forefinger tip around upper right corner and base of palm, that portion between the fourth finger and the palm crease. The other three fingers are pressing, with their tips, against side of deck.

2. With left thumb push over the top card just enough to cover the three fingertips.



Fig. 144

3. Under cover of the top card curl the 2nd finger underneath the deck. If the top card were pulled back the hand holding deck would look like Fig. 144 where you will notice the large gap between forefinger and 3rd finger.

4. The Fig. 145 shows how the deck looks viewed from the bottom with 2nd finger

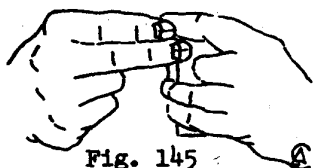


Fig. 145

curled in.

5. This missing finger will not be noticed too readily because each succeeding card will immediately cover this during the deal.

6. When you are ready to do a bottom deal you will then see

how much striking surface you have, for the right second finger, as it enters into the gap to strike out the bottom card.

7. When you have tried the above one missing finger deal try it with two, 2nd and 3rd fingers curled in, as shown in Fig. 146, then for

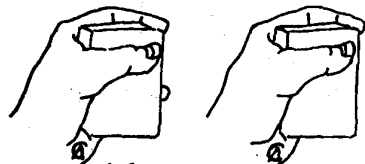


Fig. 146

Fig. 147

an easier deal yet, try it with all three fingers curled under the deck as in Fig. 147. The card will practically fall off the bottom.

The above deals are

good exhibition deals as you tell the story of the card cheats who chop off their fingers to do an easy bottom deal. The Erdnase Grip with the 3rd finger missing or curled under deck will be also found quite easy and with both 3rd and 4th fingers curled under the deck its almost like cheating at bottom dealing its so easy.

While on the subject of Bottom Dealing here is another of my favorite methods for Dunbury Delusion in this case using a Bottom Deal for the count down. The mathematical angle was suggested by Jerry Kogen of Chicago and makes for a non-confusing type of Dunbury.

STREAMLINED DUNBURY DELUSION

1. Control card to top.
2. Do a Swing Cut (same as Marlo running cut except done once) of upper half into the left.
3. Say, "I'm going to find your card by mathematics."
4. With right hand portion you tip over the top card, of left hand portion, face up onto left hand portion. Left thumb aids by dealing this card off the side so that right hand portion can kick it over. Be sure that right hand goes completely over to the left and directly above the left hand portion during the turning over of the card.
5. Left thumb pushes face up card over side again while

portion of deck in right hand is again used to apparently turn the card face down. Actually left thumb doesn't move out of the way with the result that the turned card is secretly picked up under the right hand portion.

6. The left hand immediately moves forward and deals off the top card face down as you say, "That is a (Naming value of card only)."

7. Again left thumb pushes over the top card while the side of right hand portion is used to flip it face up onto deck. This card is left face up as you say, "And here is a (naming value of card again)".

8. Left hand places its portion, with card still face up on it, to the table just below the first face down card.

9. The portion from right hand is transferred to the left hand which takes it in readiness for a bottom deal. The left hand moves to the right of the first half.

10. Here your patter should give the idea that the value of one card subtracted from the other will give the number at which the spectator's card will be. If you should decide that this value would be too low, then you add the values. In either case the number arrived at will be such as to get you in the swing for a bottom deal and yet the number will not be so large as to exhaust all the cards in the left hand.

11. Assuming the total, added or subtracted, is a six you count off five cards face down from top and deal the sixth from the bottom. Right hand picks up the sixth card face down while left hand places its cards onto the ones just dealt off.

12. Ask for the name of the card and when you eventually disclose it place it face up onto the packet on the right. Thus at the climax you have a nice neat layout.

13. The above has several advantages as, for example, nothing hard to remember, no need to get any breaks on cards, its fast, very subtle, gets a half deck into the hands for the bottom deal while the single face down card leaves no doubt in spectator's mind as to where his card is supposed to be.

14. Magicians will be thrown off in that they will be expecting you to use the original left hand portion which you place down with a face up card on top of it. The sequence of events will be also very difficult to re-construct.

OFF THE FACE SECONDS

Sometimes in doing a magical effect it is essential that you apparently deal off the face card of the pack, face down onto the table, without exposing the under card. The following method, while stemming from some of my "Variations of the Down's Change", (See Notes of 1947 for "Variations of the Down's Change") will enable one to apparently keep dealing seconds without any apparent pushing over of the card. If properly done the deal looks just as if the card was dropped off the face of the pack. It can also be used, with the deck face down, in a sort of a One Hand Stud Deal or even a One Hand Throw Deal if the cards are to be dealt face down.

This method is based on the One Hand Side Count that appeared in "Off The Top" in connection with a One Hand Turnover. Originally the count technique was described using the left second finger being developed in 1940 as an off-shoot of a two handed get-ready from Expert Card Technique; however, it was obvious that other fingers instead of the second finger could be used in the One Hand Count. When the One Hand Side Count appeared in 1945 several card men, independent of each other, changed the count technique to that of the left 4th finger. Among these were Russell Barnhardt, Olindo Galluccio, Charles Aste Jr, and several others.

In each case although the fingering was changed the Grip remained with all four left fingers at the side and its use was still that as applied to a Double Lift. In this instance, besides changing the Grip, I have applied it to a Once Hand Second Deal which while it can be done face down has certain advantages as an "Off The Face Second: and as such will be described.

1. Hold the pack face up in left hand in the High Grip. The left thumb is at upper left corner, left forefinger is at position 1, around upper end of deck, the left 2nd 3rd and 4th fingers lie along side of deck. The left 2nd, 3rd and 4th fingers now press inwards against the side of deck causing it to bevel to the left. At same time the left fingers will lie alongside of deck with its tips pointing towards the dealer. The left fourth fingertip will be pressing inward directly on the lower right hand corner.

2. With the left 4th finger press downwards on the bevel side at lower right corner of deck. At same time the left thumb, at upper left corner, presses downwards

on its side of deck. The two opposite actions, of left thumb and left 4th finger, will cause several cards to escape, one at a time, from under the left 4th finger. Of course, the release of cards is controlled so that only the desired number of cards is let escape from under left 4th fingertip. Shown in Fig. 148 is the position of all fingers and the two cards released greatly exaggerated for clarity.



Fig. 148



Fig. 149

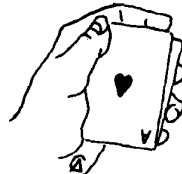


Fig. 150

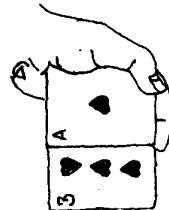


Fig. 151

apparently drop off the face card. In other words, there is no apparent pre-angling of the cards actually noticeable to the viewer.

8. After the face card has apparently been dropped off, the left hand remains palm downwards; however, if doing a sort of "General Card" effect, then the left hand turns

palm up to show another of the same card at the face of deck.

9. To repeatedly Second Deal the left 4th finger, which never moves out of its position at the lower right corner of deck, will automatically keep the face card separated from the rest of deck. All that is required is for left 4th finger to release only one card in order to repeat the Second Deal. The knack of releasing the one additional card will be found quite easy providing the left 4th finger retains its original starting position at all times.

10. Although this Second Deal has been explained with a face up pack it can be used with a face down deck. The top card deal must be similar to that of the Second. To do this only one card is released by left 4th finger and actually dropped off. When the Second Deal is required left 4th finger must release two cards, then proceed into the Second Deal, as explained, until top card is again needed and actually dropped off to table.

The big secret of One Hand Second Dealing is the principle of getting the two cards to rest on the fingertips of the hand doing the dealing. This means that any type of two card push-off that will eventually result in both cards resting on the fingertips, slightly above rest of deck, can be used as a One Hand Second Deal by merely pulling back the top card so that as the hand turns the second card practically falls out of its own accord.

MECHANICAL SECONDS

This is another "Off The Face Second" which was originally submitted to M.U.M. in November of 1956. It will be described in connection with an effect in order to show its possibilities.

EFFECT: Four Aces are dealt face down onto the table one at a time. Later they are found to be the Kings. The Aces are back in the deck in their original positions.

1. Arrange the cards so that a King and Ace are together but the pairs are in different sections of the deck. The King should be the face card of each pair and is used as a reflex tipoff.

2. Hold the cards in the left hand, as for dealing, face up.

3. Thumb off the cards, one at a time, taking them into the right hand one on top of each other. They are

taken into the right hand into a similar dealing position that is with forefinger curled over the top end of cards as in the familiar Mechanic's Grip.

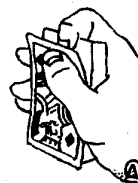


Fig. 152

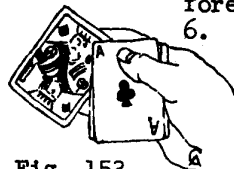


Fig. 153

4. Continue taking the cards in this manner until you take the King. Right here the King is taken onto the first joint of right forefinger which curls under the card as in Fig. 152.

5. The next card, the Ace is taken onto the King so that now two cards are actually held, or trapped, between the tip of right forefinger and the right thumb.

6. The right hand now turns back up to deal the Ace, it has just taken, onto the table; however, the right forefinger, plus the others, straighten out which causes the under card to be practically shot out as in Fig.

153 thus the King is dealt face down instead of the Ace.

7. The right fingers should place the card against the table. Do not make the mistake of shooting it out onto the table from a height of any sort. The placing action gives excuse for the extension of the right fingers.

8. Continue the action with the remaining cards, the King each time giving you tipoff for the move.

9. If desired to do the move without the reflex cards it will be necessary to slow down the tempo. Also the right forefinger must enter under every card as it is taken and each time removed from under it as the succeeding cards are taken; however, when the desired card shows, such as an Ace here, the right forefinger remains under the card, then the Ace is taken onto it and the move executed as already detailed.

10. The Ace that is held back is, of course, immediately concealed by the next card taken onto it as the right and left hands meet to resume the taking of the cards.

11. The above move can be used very effectively in such effect as the Separating Aces. In this case one of the Aces is actually dealt down.

TECHNICAL VARIATIONS: Instead of placing right forefinger between the King and deck, as per Fig. 152, it is not used at all. Instead the right second and third fingertips move in between the King and rest of cards in right hand. The next card, the Ace, is taken onto the King

and these two cards are now held or trapped between tips of right 2nd and 3rd fingers and right thumb on top. Now, by merely straightening the right fingers, as Ace card is supposedly dealt down, the second deal is made thus the King goes to the table.

VARIATION #2: This is merely a slight change in Variation #1 in that instead of two fingers moving in between the King and rest of cards only the second right fingertip moves in to actually touch the back of the card at this stage. The other fingers lie in a line along with second finger but do not actually touch the back of the card. The right second finger, plus the others, now straighten out to apparently deal the Ace card down but the Second deal is made.

TABLED BOTTOM DEAL

This method of dealing bottom is primarily a stud poker type. That is, for most effectiveness the cards are dealt face up, onto the table, as they are apparently taken off the top of the pack. From the above title one can assume that the pack is resting on the table during the actual deal. Actually, the mechanics of the bottom deal are as follows:

1. The deck is placed lengthwise in front of you. It is face down and we presume that you are seated at a table.
2. The left hand takes hold of the pack, from above, by the left ends. The left forefinger is placed at the center of the top card and near the left end. The left second and third fingers grasp the upper left corner of the deck. The left fourth finger is merely alongside the third left finger. The left thumb is at the lower left corner. Held this way, the deck is grasped between the left thumb and fingers on the left ends of the deck. At this stage, the deck itself should be slightly off the table on its left end due to the grip of the left fingers. Its right end is touching the table. Fig. 154



Fig. 154

shows the position of the left hand while Fig. 155 shows the side view of the deck in relation to the table top.

3. The right hand now comes over the deck in a palm down position. The right fingers come across

Fig. 155

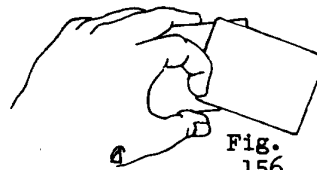


Fig. 156

the top of the deck and pull the top card inward towards the body as in Fig. 156 which is a top view of the pack.

4. The right hand continues to move inward, then turns palm upwards, at the same time the right thumb has come in under the inner side of the top card enabling the right hand to remove the top card. As the right hand comes up, its palm will face the dealer. The right hand continues to turn inwards and then moves forward to deal its top card face up onto the table at the desired spot.

The above are steps taken to deal the top card. The bottom deal must simulate these actions. During the top card deal, the right thumb must always come to a point near the left thumb. In fact, the right thumb tip will at times touch the left thumb tip.

5. In order to deal the bottom card, the deck is held as already detailed. When it is desired to deal from beneath the deck, the right thumb tip goes in under the deck at its lower left corner and past the left thumb. If you were to look at the bottom of the deck at this exact moment, the right thumb would be directly beneath the left thumb as in Fig. 157.

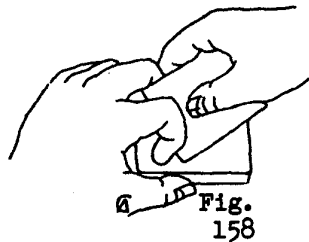


Fig. 157

6. The right thumb exerts pressure which causes the bottom card to loosen and pivot out past the left thumb. The right hand, of course, deals the card face up onto the table. While the Tabled Bottom Deal just described is practical, it cannot deceive anyone who decides to glue their eyes to the deck. The Deal depends on lulling the minds of the watchers as well as calling attention to the face up cards dealt for additional misdirection.

SECOND METHOD: This method of Tabled Bottom Dealing is more deceptive as far as watching the deal is concerned. However, the deck has to be lifted more than in the first method, off the table. It is included for those who may find the technique easier or preferable.

1. The deck is held exactly as described for the first method.
2. The right hand comes over the deck, but this time



from the front side. That is, the right four fingers will be covering the front side of the deck while the right thumb will rest on the top card in readiness to pull the card forward off the deck, as shown in Fig. 158.

3. The right hand, with its card, moves forward, then deals the card face up onto the table.

4. In order to take the bottom card, the same action is made but this time the front side of the deck is tilted upwards to enable the right SECOND finger to enter under the deck at the upper right corner. At this stage, the right second finger will be directly beneath the first finger of the left hand in a position similar to that occupied by the thumbs in the first method of the Tabled Bottom Deal.

5. Once the right second finger has loosened the card, it will pivot against the fingers of the same hand which then take it and deal it face up onto the table. During the top and bottom deal, the right forefinger remains rigid.

Both methods of the Tabled Bottom Deal are practical. However, one need not feel that he is strictly bound to follow these instructions to the letter if a slight change in handling or position will improve the above techniques.

TABLED SECONDS

As the title implies this is a method of dealing Second with the pack on the table. The method here described is one of the two that originally appeared in THE CARDICIAN, page 65, Second Method.

1. Place the deck on the table, lengthwise, in front of you.

The left hand takes hold of the pack, from above, by the left end. The left forefinger is placed on top of the upper left corner, its first pad resting on the top card. The left second fingertip grasps the far side of the pack near the left end. The left third fingertip is pressing directly behind the left end and near the upper left corner. The fourth left finger is merely alongside the third. The left thumbtip is grasping the deck at the lower left corner on the near side. The po-

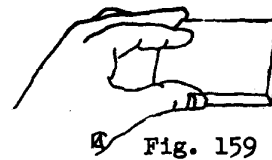


Fig. 159

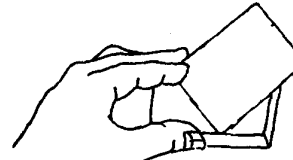


Fig. 160

The top card is taken with the right thumb on top and right fingers below. The card is now tossed face up on the table by the right hand going upward and forward at the time of the deal out. This upward and forward action is important as it later covers the second deal perfectly. Now that you know how to deal the top card, the next step is to deal the second card:

4. Each time the top card is dealt off you must let them see the card pivot off. However, as the second deal is about to be made, the right hand comes in front of deck before the pivot. Under cover of the right hand, the top card is buckled back by the left forefinger in a manner similar to Fig. 161. Because the left forefinger was originally placed slightly over side of deck, it is now in a position where it can contact the exposed card.



Fig. 161

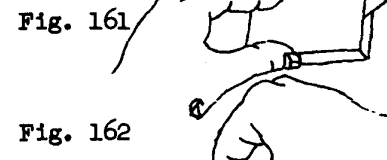


Fig. 162

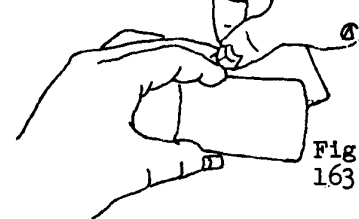


Fig. 163

5. The left forefingertip presses downward and forward on the exposed card. This causes the second card to pivot out from under the top card as in Fig. 162 at the same time the top card straightens out to normal.

6. The right fingers and thumb now deal out the card, by taking it as shown in Fig. 163, upwards and forward to the table where it lands face up. In doing the above second deal, the pi-

voted card, the second, will show out from under the right hand on the right side. This is quite all right as they assume, as it makes its appearance, that it is the top card that is pivoted outward.

Using these deals in connection with marked cards, it will be necessary to mark the cards only in the center because the full back is at all times exposed. This applies only to combination marking. In the case of a mark such as the 'punch' the work should be put in at each corner. These are the corners that will normally come in contact with the left forefinger.

In Tabled Seconds one might make the mistake of resting the right hand on the balls of the fingertips when this hand comes in front of the pack. Actually, this is wrong because there will be windows between the fingers. The proper way is to rest the right hand, as it comes over to apparently take the top card, on the backs of the first knuckles. At this stage the hand will be almost in a finger palm position. In other words, if you will finger palm a half-dollar, then bring this hand in front of the pack until the fingertips touch the front side, you will have the correct position.

The palm of hand will also slightly touch the top of deck. One more point - with the right hand in the above position it will be found that the pivoting of the second card can be made very slight. The right thumb can then move in and pinch the slightly protruding card between it and the right 2nd and 3rd fingertips. The card is then dealt out as already explained.

THE CENTER DEAL

Long before Expert Card Technique made its appearance, with the first recorded Center Deals, I saw as smooth an exhibition of this sleight as I have ever witnessed. It was performed by one Luis Zingone in a movie short subject the theme of which was the usual gambling expose. Since that time I have worked on various techniques to accomplish a Center Deal. Among the first ones was what today I call -

EXHIBITION CENTER DEAL: 1. Place four aces face up on top of the deck. Have deck cut to bring them to the center.

2. Pick up the pack and run it between both hands to show the Aces are really in the middle. In squaring up get a left 4th finger break below the four face up Aces.



3. To further square the pack the right hand comes above deck to square the ends. During this time the right



Fig. 164

hand lifts up the cards above the break so pack is open along the whole right side. The left forefinger moves into the break at upper right corner and takes over in place of the left 4th finger. Fig. 164 shows how the side of

left forefinger holds the break.

4. With the left 2nd, 3rd and 4th fingers around the side of deck this break will be concealed. The left thumb, which is across top end of deck and touching tip of left forefinger, presses down on top of deck to aid in closing the break at the front. The Fig. 165 shows the starting position of the deal.

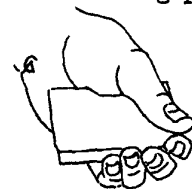


Fig. 165

5. The right hand, all fingers extended, comes along the right side of deck. The right thumb comes on top card at about center of deck. This position is shown in Fig. 166.



Fig. 166

6. The left thumb now pushes top card forward only slightly - just enough to get its right side onto fingertips of left hand. The right thumb, pressing down on top card, takes it off deck onto the extended right fingers. Right hand deals the card into the first hand of a five handed game.

7. Continue taking the top card in the manner as already described. When ready to Center Deal, in the fifth hand, the right hand again comes against right side of deck. Under the cover this hand affords the left 2nd, 3rd and

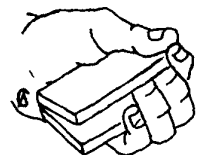


Fig. 167

4th fingers pull down the cards below the left forefinger break as shown in Fig. 167. At this stage the upper portion is firmly under control between left forefinger tip pressing on upper right corner while left side of deck is firmly against crotch of left thumb.

8. Note that the lower cards are not bent or buckled but merely pulled down to create a break large enough for the left 2nd and 3rd fingertips to bend

in and press up against the center card.
 9. Press up, then outwards, against center card with the tips of left 2nd and 3rd fingers. This pressure is at upper right corner of center card and is near the left forefinger. Using left forefinger as a pivot point will cause the center card to swing out at an angle as shown in Fig. 168, a bottom view. Note that the break is also closing automatically and left forefinger will again regain its original break.

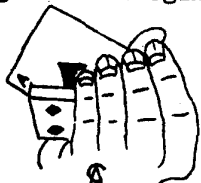


Fig. 168

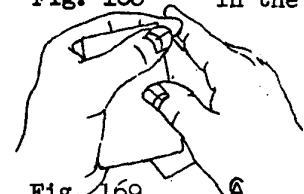


Fig. 169

son this Center Deal is an exhibition type.

STEP CENTER DEAL: The left hand in this case does not depend on any break held with the left fingers but rather the control of a step with these left fingers. The action depends on slightly bending the lower portion of deck which in turn acts as a sort of tension spring that aids the left fingers in moving out the center card.

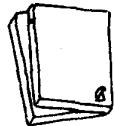


Fig. 170

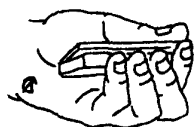


Fig. 171

1. After the cut you must step the deck as shown in Fig. 170.
2. Place the deck in left hand so that left forefinger is straight across upper front end of deck while left 2nd, 3rd and 4th fingers are just under the upper stepped portion and pressing up against it as shown in Fig. 171, a right side view.
3. From the front the extended left forefinger covers the front end of deck. The left thumb stretched across deck, to touch tip of left forefinger, causes the folds



Fig. 172

4. This time, in order to enable one to deal off only one card from the top, the left thumb pushes the card over onto the tip of left forefinger. The tip of left forefinger also prevents more than one card from being moved over.
5. The right hand comes over to take the card as already shown in Fig. 166; however, when the Center card is required the left 2nd, 3rd and 4th fingers squeeze the lower portion of deck inwards as shown in Fig. 173 where the buckling of this lower portion is exaggerated. In actual practice this buckling action can be very slight.
6. As before, the tip of left forefinger and base of left thumb control the upper portion of the pack during the action of the Center Deal. The breaking of the pack, on the right side, is also, as before, covered by the position of right hand during the buckling action.
7. With the lower portion of deck buckled press the left 2nd and 3rd fingertips up against the center card. Now just relax these fingers letting the buckled cards straighten out. You will notice that the buckled cards will act almost as a tension spring to the left fingertips with the result the center card will be pivoted out in the same manner already shown in Fig. 168. The right hand takes the card as previously shown in Fig. 169 and from here the card can be dealt either face down to the table or face up in a Stud Deal fashion.



Fig. 173

A few more important points to keep in mind when doing the Step Center Deal are:

- A. Bevel deck forwards, end to end, as you apparently square the ends of deck with right hand. The right thumb, at back end, pushes forward causing the cards to bevel. The upper left corner, of top half of deck, will lie in a bevel across tip of left forefinger. This forward bevel not only gives more cover for the deal from the front but also insures an easier pivoting out of the center card.
- B. The center card can be pushed or pivoted by using only the tip of left second finger thus a closer pivot point is made between it and left forefinger.

This means the bending of the lower half need be only very slight thus insuring greater coverage at the right side as well as at back end of deck. The actual breaking or separation of the pack should be held down to a minimum in all center deals; however, the above technique practically assures this in the Step Center Deal.

C. Control of the upper half of deck is maintained between left forefinger and palm; however, the upper left corner, of top half of deck, is also helped by the left thumb and left forefinger at this corner.

D. In taking the center card with right hand you will find the normal taking of the card, between right second finger and thumb, quite easy and yet give plenty of right side cover. An excellent method I have used is to extend right forefinger but keep other three fingers in towards palm. The right hand comes towards deck so its extended forefinger touches the nail of left forefinger. During this time the center card is pivoted against right hand. The card is automatically between the right thumb on top and curled second finger below. All that remains is for right thumb and curled second finger to nip the projecting card to thus carry it away, and out of center of deck, to either deal it face down or face up as the occasion may call for.

WEAKLING'S CENTER DEAL

I call this by the above title because there are many who never will develop the necessary strength to the left fingers to enable them to buckle half or more of a pack especially if the cards are new and stiff. For this reason the following Center Deal, which depends on widening the break by dropping of the lower half, should appeal.

1. This time the break at upper right corner is maintained by the left 2nd finger and the deck is held in a sort of Erdnase Grip. The left thumb extends towards the left 2nd finger and touches its tip. The left forefinger sort of crosses front end of deck and lies next to the left 2nd finger. The lower left corner of deck can rest either in the Mechanic's Grip position or Master Grip position.

2. The way the left second finger lies between the halves is important. The tip of left forefinger is directly on the upper right corner of the top half; however, the lower half's upper right corner rests at a

point between the first and second joints of the left 2nd finger. The Fig. 174 very openly shows the position of left 2nd finger as it lies between the two halves.



Fig. 174



Fig. 175

3. Of course, with all fingers around deck and left thumb pressing on top the wide breaks are covered from all angles. Fig. 175 shows a right side view of the finger positions.

4. To deal the top card the left thumb pushes it off deck onto the left 3rd and 4th fingers. Right hand comes over in the same manner as in Fig. 166 to take the top card. This is continued for each card until ready to Center Deal.

5. In dealing the Center card the left 3rd and 4th fingers relax to let the break widen. Next, the left 3rd fingertip moves up against the center card and buckles it inwards slightly as shown in Fig. 176, a right side exposed view.

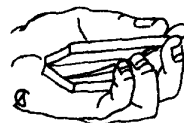


Fig. 176

6. Naturally the right hand is in position on right side of deck during this action. Next, the left 3rd finger pushes on the corner of the center card causing it to pivot out of deck in a manner similar to that seen in Fig. 168 of the Exhibition Center Deal except with this Erdnase Grip there will be no visible front break during the time the Center Card is pivoted out of deck. The pivot point in this grip is against the left 2nd fingertip.

7. The buckling of the center card, with left 3rd fingertip, insures that only one card comes out of the center. As the center card clears the pack the left fingers assume their regular position to cover all breaks although a break is retained, by the left second finger, at upper right corner of deck.

THE STRIKE CENTER: 1. Hold the pack in the Erdnase Grip in a similar position as for the Weakling Center Deal with the break held by left 2nd finger; however, the left thumb is at top end, at center, of deck, its tip touching the second phalange of the left forefinger.

2. The left thumb arcs over the top card, very slightly, past the left fingertips. The right hand takes this card, by its upper right corner, between the right thumb on top and right second finger beneath. The right fore-

finger is on top edge of card at the same corner. The right 3rd and 4th fingers are curled into the palm.

3. The top card deal is thus continued until a Center is required. At this stage the left 3rd and 4th fingers pull down the cards below the break thus making a wide gap on the right side of deck.

4. Into this gap goes the right second finger and up against the center card as in the exposed view of Fig. 177.

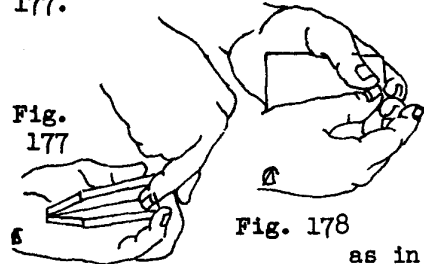


Fig. 177

5. The right side view will be quite open unless you make sure to hold the hands close to the table. In that case, the view from right side will be as in Fig. 178 while from the front the view will be as in Fig. 179.

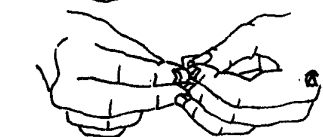


Fig. 178

6. Once the right second finger feels the center card, it is pulled out from center by a slight inward action, of right second fingertip, against the face of card. This causes the center card to come away from under the control of the left second fingertip and thus is easily dealt out. Immediately, the right fingers take the card, the left fingers close in around the pack to conceal all breaks.

7. Some may find this Strike Center Deal easier if the break is held by the left forefinger instead of left second finger. In this case, move the left hand in towards the right hand. Right hand takes the card and left hand moves away. This back and forth action of the left hand will cover up the fact that there is a front break during the Center Deal. For this reason this is better as a demonstration method. It can be done rapidly and smoothly. With proper attention to angles there isn't any reason why either of these Strike Method techniques shouldn't prove deceptive and effective.

SIDE STEAL CENTER DEAL: Anyone who knows the mechanics of the Side Steal can easily do this Center Deal.

1. Hold the pack with all four left fingers at the side of deck. Left thumb is across the middle of deck. The



left 4th finger holds a break.

2. Right hand comes over deck from above. Left pushes top card forward about a quarter of an inch. Right hand takes this card from above, by the ends, then snaps it face up by pressing right forefinger on top of card, releasing front end from right 2nd, 3rd and 4th fingers, causing card to turn face up to be held with thumb on face of card and fingers below.

3. When ready to deal a Center, the right hand again comes above deck as before. This time the left fingers lower the cards below the break so that left second finger can move in and push out Center card, at a slight angle, so that its upper right corner contacts right 4th fingertip and the lower left corner contacts tip of right thumb.

4. With the center card thus gripped by right hand it is moved out of deck and at same time snapped face up as were the top cards. As the center card starts to clear the deck the left 4th finger moves in to retain the break at lower right corner of pack. The deal can then be resumed of the top card until another center card is needed. The method is easy and for a more detailed description of the actual technique involved refer to "Side Steal" Chapter under heading "Deliberate Steal" except remember that left thumb, in the Center Deal, is across top of deck touching tip of left second finger. Left thumb is actually an aid in keeping more than one card from coming out, as it practically engages the right side of the upper packet as the center card is being pulled out by the right hand.

ON THE CUT: Outside of special occasions the commonest method of getting the breaks required for a Center Deal is that of marking off the cut either by a crimp or jog. In the case of the crimp it is merely a case of locating it, by touch alone, then positioning the pack so that the required break can be obtained. In the case of jogging there are two standard methods the first being the:

END JOG: 1. The pack having been cut the operator completes it by placing the lower half on top of the upper portion. In doing so he steps the upper portion over the front end of deck as in Fig. 180.

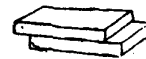


Fig. 180

2. The right hand, holding deck at sides near inner end, conceals the jog on the in-

side. Right hand places deck into left hand.

3. Depending on whether you wish to obtain a break with left 1st finger or left second finger governs how the pack is placed. If you wish the break with left first finger, then the front jogged portion is placed directly onto this finger. If the left second finger is to obtain a break, then the jog is placed onto this finger.

4. Right hand from above now squares the deck by squeezing the ends but not before the desired left finger, 1st or 2nd, raises the upper portion just enough so that when deck is squared, the proper left finger has obtained its break, at upper right corner, between the two halves in readiness for the Center Deal.

SIDE JOG: 1. This method the operator, on completing the cut, side-jogs the upper half to the left as shown in Fig. 181.

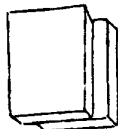


Fig. 181

2. Here again the right hand, which is above deck, holding it by the ends, at right covers the step condition. This time the deck is placed into left hand in a normal manner.

3. Keeping the right hand above the deck with left finger, either 1st or 2nd depending on which you wish to use, pull down the upper right corner of the lower portion. As the pack is eventually squared, the proper left finger has obtained its break. Naturally, the Side-Jog can be used to obtain the usual left 4th finger break or for that matter a break with any of the left fingers.

MY FAVORITE CENTER DEAL EFFECT: THE EXPERTS DUNBURY

I like this particular method because the cutting action of the pack in this version is logical and natural.

1. Have a card selected and control it to fifth position from the top. The control should be one that gives the appearance of impossibility or a chance of possibly missing the card.

2. Show that top and bottom cards are not the selection but state that you will cut to three cards, one at a time, that will give you the color, denomination and position, in the deck, of the selected card.

3. Do a Slip Cut in the hands, either Marlo Slip Cut or the Standard Slip Cut. Now turn over the top single card face up onto pack as you say, "This card tells me the value of your card." Assume it is a five. Turn card face down and deal it off face down onto table.

4. Do another Slip Cut but this time turn over two

cards as one thus actually showing the selection as you say, "This card tells me the color of your card." Assume it is red. Turn the cards, as one, face down and deal off top indifferent card face down onto table on top of the other one.

5. This time as you Slip Cut the deck the left 4th finger at same time gets a break beneath the slipped card or selection. Result is the selected card in center with break held below it.

6. Turn top card face up as you say, "This card tells me how far down in the deck your card is." Here the face up card is tossed, still face up, to one side on the table, away from the other two. Let's say this card was a ten spot.

7. While attention is on the ten spot you quickly transfer the break from left 4th finger into the front end as required for the Center Deal. Deal off the top nine cards fairly and Center Deal the tenth.

8. Hold card face down and ask for card to be named. When it is called, look puzzled and say, "Didn't I see that card?" Someone is bound to point to the tabled cards and tell you "It's over there." To this you reply, "That's funny, it should be here," and with this turn the card face up.

9. In my experience with the effect some people will look at the tabled cards and others do not but take it for granted you've out-witted them. In this case I usually turn the tabled cards myself as I remark, "You must have imagined you saw the card."

10. Performers of the Dunbury Delusion usually name suit, value and position. I have found, in my versions to disregard suit and use color. My reasons are these. Suppose the selection is a 5D. You turn over 5D saying, "The card is a Diamond." Now suppose you turn over a 5 spot? Obviously, you are in an awkward situation as you practically have to name the selection and thus the effect would have to almost terminate although I have seen performers at this making some sort of incoherent remarks as they went on to finish the effect. Now let's say you turn over the 5D and say, "Your card is a red card." The next card you turn is a 5 spot. You merely continue by saying "It is a red five." You will note that here the audience is led to believe that perhaps you mean the other red five or 5H not the 5D you just showed. Thus the logic is retained to enable one to smoothly con-

tinue with the effect. Your only trouble will be if you should actually turn up the 5H. In this case quickly say, "I'm right, it is a red five. The question is now which of the red fives. I'll find out by using this number to count down to a card that will positively denote the suit." Here you have turned the value card face up and dealt down to the number. You hold the 5D face face down and look at it yourself as you remark, "A Diamond, then there's no doubt but that your card is the five of Diamonds. Am I right?" When spectator affirms this you counter with, "Just as I thought, it was the 5D", and here you show the card in your hand.

Note how the Slip Cut seems to actually lose the selection as far as another card man who may know the original Dunbury is concerned.

In case you are one of those who feel the Center Deal is just too much, why, then control your selection to 6th from the top. Just do a Triple Turn over on the second card you show, after the Slip. Now following the routine of Slip Cutting as outlined the selection will end up on top of deck. From here you can use the Second Deal or some other subtlety to get card at the number.

THE TABLED CENTER DEAL

From the above title the whole thing may sound like an impossibility but in fact, as a Center Deal, it can be said to have a lot more cover for its basic mechanics than some of those center deals attempted in the hands.

1. The cards, to be eventually dealt from the center, are on top of the deck. Assume these cards to be the four Aces.
2. Having kept the four Aces on top of deck during a shuffle give the pack an upward bend for its whole length. Place the pack in front of yourself, lengthwise, then undercut about 15 to 20 cards, no more, from bottom of deck.
3. In placing bottom portion on top be sure that the left 3rd finger, which is at front left side of deck, obtains a minute break between the two portions. The left forefinger can press down on top of deck to close up any visible break from the front.
4. The position of the left fingers, on the tabled deck, is similar to that shown in Fig. 159 of the Tabled Second Deal with these exceptions. The left 3rd fingertip is holding a break at front left end of deck. The left se-

cond finger is alongside of third finger and later plays an important part. The left forefinger is on top of deck in readiness to pivot the top card forward.

5. The left forefinger moves the top card as already shown in Fig. 160 and the right hand comes in front of deck to take it as shown in Fig. 158.

6. When a Center Deal is required the left second finger goes into action. As right hand comes in front of deck the left second finger pulls or buckles back all the cards above the break as shown in Fig. 161. This enables the tip of left second finger to contact the top card of the lower half to thus pivot it out in a manner similar to that shown in Fig. 162.

7. As the left second finger pivots the center card naturally, the top half of deck automatically resumes its normal position with the left third finger regaining and retaining the break.

8. Continue dealing the top card until another Center Deal is required when the actions previously described are repeated.

9. In the majority of Center Deals if you will think of them as glamorized Bottom Deals, then a large mental block will have been removed making the mastery of them much easier. In the case of the Tabled Center Deal just think of it as a glamorized Tabled Second Deal - if you can master either one, the other becomes simpler.

The most common fault in Center Dealing, especially in the preceding methods, is the stopping of the left thumb movement at the time of the Center Deal. The correct procedure to practice is to push over the top card in the same way as when about to deal it; however, as the center card is dealt the left thumb pulls top card back flush with the deck. Sometimes it may be preferable to merely move the left thumb, but not pushing over the top card, as the Center Deal is made. This will give greater control of the upper portion during the false deal. In either case the whole idea is to give the impression that the thumb has pushed over a card whether it actually has done so or not.

May I mention that using the Erdnase Grip for the Center Deal, and easing the center card out, so it comes out at upper right corner, it is possible to do a Center Double Deal, i.e., taking top card and center card together as one to be dealt into a hand.

MARLO CENTER DEAL

This Center Deal has several exceptional features among these being a fairly normal grip, a regulation "take" of the card plus the fact that there isn't any bending or swinging down of the lower half in order to widen the break between the halves. Matter of fact, one can almost say the center card is actually dealt from a pack in which the halves are flush against each other.

1. The desired cards are on the bottom of the deck. After the initial cut the cards are put together with the upper half angled off to the right as shown in Fig. 170
2. With the cards thus stepped the deck is placed into left hand so it goes into either a Mechanic's Grip or Master Grip position. The left 2nd, 3rd and 4th finger tips rest beneath the step in a manner similar to Fig. 171

I say similar because actually the left 2nd, 3rd and 4th fingers are pulled inward and away from left forefinger so that there is a space created between left forefinger and left 2nd finger. Left thumb is across deck so that a space is also between left thumb and left first finger.

3. At this stage if you were to turn left hand over you would see just the index of the center card, as it is stepped over in the upper right corner only. From the top you will see a step at the upper left corner; however, for the time being do not worry about concealing it until you get the basic idea of this Center Deal.

4. The upper half of deck should be under control of left forefinger. Its tip presses against upper corner while the lower left corner presses in against palm. The lower half is thus almost automatically under control also.

5. The left thumb arcs the top card over very slightly, just enough to make it escape from under tip of left forefinger. The right hand approaches to take this card; however, at the same time the tip of right second finger comes in contact with the center card at the step. The right forefinger is, of course, extended in the normal manner but the right 2nd, 3rd and 4th fingers are curled in towards the palm but with tip of right second finger in contact with the center card at the upper right corner step. Right thumb is on top card in the space created between left thumb and left forefinger.

6. In the above position, the right thumb and 2nd fin-

ger can "take" either the top card or the center card. To take the center card the tip of right second finger is pressed up against the center card at the step and pulling inward on this card causes it to free itself off the tip of left forefinger. Once the center card starts to move out the right thumb, which goes into space between left thumb and left 1st finger, slips off the top card of deck to come in contact with the center card. Thus the center card is taken between the right second finger and thumb. As the center card is taken the left thumb pulls back the top card flush with upper portion. A repetition of the actions will bring additional center deals or a top card deal as may be desired.
7. Be sure that the fingernail of the right second finger is clipped short otherwise the nail will strike the surface of the center card thus preventing any contact with the actual fleshy part of the right second finger therefore making the taking of the center card an impossibility.

8. In first practicing make the step at the upper right corner as large as you wish until you get the idea and knack of this center deal. After this you can gradually cut down on the amount of jog or step needed.

9. To cover the step in the upper left corner of the deck it is only necessary to bevel the top portion towards the left. Remember that as you actually need to keep about four cards, say the Aces, under the control of the left forefinger the rest of the upper half can be askew. It is a good plan to never Center Deal from a squared deck as this accentuates any steps or breaks.

10. While the "take" technique has been mentioned in connection with this deal one can also easily use the strike or whip-out method to center deal the card especially if one is bent on demonstrating visual deception for his brother magi; however, it is a good plan to first loosen the center card, via the "take" technique before embarking on the Strike Center.

VARIATIONS OF MARLO C.D.

1ST VARIATION: 1. The Grip of the deck can be either the Mechanics or Master Grip. But other finger positions actually shown in Fig. 171 with all fingers close together under the step.

2. In the above position the tip of left second finger is pressing against the corner of the center card.

3. The left thumb arcs over the top card, then under cover of this card the left second finger presses upwards and forwards against center card causing it to move outwards in line with the top card.
4. The above action is made at the instant the right hand comes over to take a card. Needless to say, the center card is easily grasped as the left thumb pulls back the top card.
5. The Grip of the pack will be correct if you are enabled to do not only a Center Deal but, from the same position, a Bottom Deal, A Second Deal or a Center Double Deal.

2ND VARIATION: This is using the Erdnase Grip and from its position you can deal either the "Take" or "Strike" center or use the tip of left 3rd finger to move or push out the center card for the taking of it by right thumb and second finger. My personal preference is for the Grip using the Mechanics or Master Grip; however, there may be some who lean towards the Erdnase Grips.

To those who may be wondering as to just which is my favorite technique I must confess that I lean strongly towards the 1st Variation wherein the left second fingertip eases out the center card. I have found this method to be not only the best but permitting of greater flexibility in its application as is evidenced by its use in the following One Hand Center Deal.

ONE HAND CENTER DEAL

There is no doubt but that privately there have been many attempts at developing a One Hand Center Deal. That none have found their way into print perhaps is due to the fact that a good working method had not been developed by these individuals. The one to be described is not only practical but from a visual standpoint even more deceptive than a two hand Center Deal. It is a Stud type deal but with no visible finger movement usually so common in the run-of-the-mill Stud deal.

1. The position of the deck in the left hand is exactly that of the Marlo Center Deal. Also all the finger positions are identical.
2. The technique used, to ease out the center card, is that explained in the 1st Variation of "Marlo C.D.". In other words, the left thumb arcs over the top card, then the left second fingertip eases the center card forward and in line with the top card.

3. As the left second fingertip eases out the center card the left hand is turned palm down. At the same time the two halves are slightly separated which causes the loosened center card to fall out from between the cards to face up on the table. As the left hand turns palm upwards the two halves are again flush but with the necessary step, at upper right corner, still maintained. The left thumb, which has drawn back the top card, now again arcs the top card over for a repetition of the deal.

4. In practice one may find that the center card has at times a tendency to hook itself at the lower left corner of the deck. If this situation persists it is easily remedied by lifting the upper half of deck, at inner end, so that a break or separation is made at inner left corner at the base of the left palm. If you will now try the same actions, of loosening the center card with tip of left second finger, the center card will no longer hook at this corner and, in fact, will fall out of the center even more readily. This idea can even be applied to the two hand center deal to insure an easier release of the center card.

5. Once you have mastered the Center you will find it a lot more difficult to deal off the top card than the center unless you proceed as follows: When a center card is being dealt, the left thumb arcs the top card over very slightly; however, for a top card deal the same action is made until the left hand turns back upwards. At this point the left thumb shoves the top card forward as much as possible after which the left thumb swings downwards causing the top card to fall off deck to face up onto the table.

6. An effective combination is to use two hands for a regular deal and then use the one hand for the actual Center Deal. It is an ideal procedure for the various "stop" or "count down" effects.

MARLO'S PUSH OFF UNIT CONTROL

This idea will enable you to deal not only seconds but thirds, fourths and even fifths. Basically, the principle consists of controlling, with the dealing thumb, a number of top cards thus enabling you to deal the cards that are beneath this controlled unit. To show that the Unit Control is not just an impractical dream I will later describe some effects that can be

done using it. For now let's go on to the technique required to accomplish the deal successfully.

1. Hold the deck in the standard Mechanic's Grip. For now let's suppose you want to get set to deal thirds.
2. The left thumb should be at upper end of deck at about center. Left thumb tip is touching left forefinger at its first crease. Left forefinger is in position 1 around upper end.
3. Very slightly push over, diagonally, the top card of the pack as in Fig. 182.

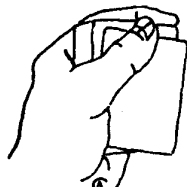


Fig. 182

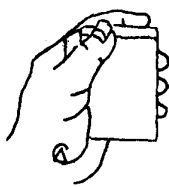


Fig. 183

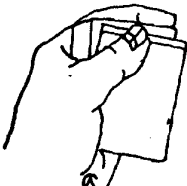


Fig. 184

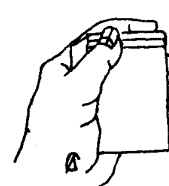


Fig. 185

4. Now bring top card back flush with deck but jogged down very slightly as in Fig. 183 which is exaggerated to show the existing condition.

5. The left thumb tip presses down on the two cards, the in-jogged one and the under exposed card, then deals these off, very slightly, also diagonally as shown in Fig. 184.

6. Once more the left left thumb moves the cards, this time two cards, so they become in-jogged as in Fig. 185 which again is an exaggeration to clearly show the condition.

7. The left thumbtip can now engage the third exposed card as well as keep the two under control, as the left thumb now deals over the three cards as shown in Fig. 186.

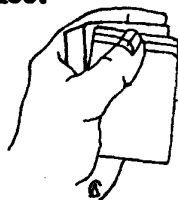


Fig. 186

8. The right second finger and thumb now can come over to take the third card in the following manner. The right second fingertip goes under the upper corner of the third card but the right thumb should not come down completely on this card until the right second finger, by a slight upward pressure has started the third card clear of the top two. Then and only then the right thumb comes down to aid in taking the third card as in Fig. 187. The whole object is to make sure that the right thumb at no time comes in con-

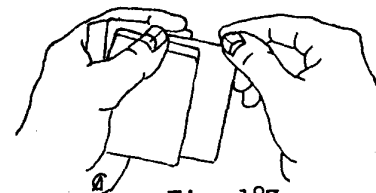


Fig. 187

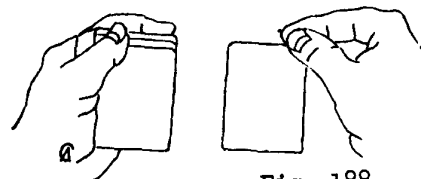


Fig. 188

9. As the right fingers take the third card clear of the deck the left thumb moves back to the position required for the next 3rd deal as shown in Fig. 188 where right hand holds the card clear of deck and left thumb has moved back into the required position for the succeeding third deal.

10. A repetition of these moves and you can keep dealing the third card as long as you desire. I must mention that another way for right fingers to take the card, below the controlled unit, is to actually grasp it, at its exposed corner only, by the right thumb and second finger, as you deal.

11. Using the same technique, of pushing over a card, then bringing it back in-jogged, can be used to also step up for a 4th or even a 5th deal depending on how much practice you wish to contribute towards its mastery.

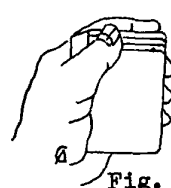


Fig. 189

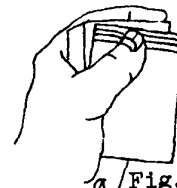


Fig. 190

Fig. 189 shows three cards in-jogged in readiness for a 4th Deal, while Fig. 190 shows the four cards pushed over. Both figures are exaggerated for clarity. It is Fig. 191 that shows how the cards would actually appear in the deal itself. Only all white would show with a white border deck.

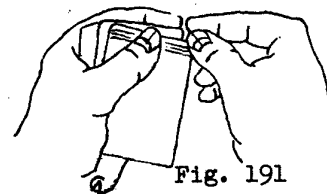


Fig. 191

12. Before going into some of the effects, let me first point out that when going a Unit Control Deal and dealing to yourself you do not take the top card but rather the lowest card of the unit. This will insure the left thumb keeping the remaining cards of the unit under control. Let

me give an example. Suppose you are controlling 3 Aces using a 4th Deal and are dealing out, say, five hands of cards. You would deal 4ths but when you come to your hand you would deal a 3rd or one of the Aces. If you were to take the top card at this stage the tendency to lose control of the remaining cards of the unit is much greater.

On the next round you deal 3rds but a 2nd into your hand thus getting another Ace. Now you automatically go into a push-off second deal and, of course, this time take the top card into your hand to give you three Aces.

Now here are some effects made possible thru the use of the Unit Control.

FACE UP ASSEMBLY: 1st Effect: Spectator places the four Aces into different parts of the deck, then shuffles same. Performer takes deck and dealing the cards face up, says he will use the first Ace that is dealt; however, when an Ace does show it is found that the other three are right behind it. The four Aces have somehow assembled.

1. Spectator inserts four Aces and freely shuffles deck.
2. On getting deck hold it face up in left hand but only so you can see the faces but not the spectator. This is practically automatic if you sit across the table from the spectator. Just tilt your hand enough so that he can't see the face of the pack.
3. Start by tossing or sailing the face up cards into center of the table. When you reach the first Ace on face of deck, you go into a push-off second deal to keep back this Ace. At the same time you will be able to spot each card, below this Ace, during the second deal.
4. Continue the deal until you spot the second Ace coming into view. At this stage you say, "I will use the first Ace I come to." This patter line gives you ample time to set-up for a 3rd deal to keep back the two Aces yet at the same time will enable you to spot the card, coming into view, below these two Aces.
5. When the third Ace comes into position you stop and say, "Have you seen any Ace as yet?" This again gives you time to set-up but this time for a 4th deal to hold back 3 Aces and as before, enable you to spot the card, below them, that is coming into view.
6. Now continue dealing 4ths until you spot the last Ace and then stop the deal with all four Aces at face

of deck.

6. Square up the cards in left hand, then lower them to show the Ace at the face as you say, "Here is an Ace but the strange part is that the other three are right below it." Here you deal off the four face up Aces, in a row, on the table.

ORDER OF ACES: 2nd Effect: Cardician predicts the order that the four Aces will come out as dealt from a freely shuffled deck.

1. First of all decide on a definite order of the Aces, from left to right. Suppose you decide on the order of C-H-S-D. On your prediction slip you write "The Aces will come out in Clubs-Hearts-Spades-Diamond order from my left to right.
2. To begin the effect you can show the prediction slip, then hand it to someone to hold. Next, have someone remove the four Aces to mix face down. Next, he is to insert the Aces face down into the deck, then thoroughly shuffle the pack.
3. Take the deck back and hold it face up, tilted so no one else can see face card, then say that you will deal thru the deck and as you come to each Ace you will place it face up on the table, starting on your left and continuing to the right, until all four Aces have thus been dealt.
4. The deal itself consists in merely holding back any Ace or Aces, thru the Unit Control, until the correct first Ace shows up to be dealt. Then the second Ace, in the prediction is next dealt etc., for all the Aces. Perhaps an example may be in order.
5. The pack has just been shuffled and you are holding it face up for the deal. Remember the Aces have to come out in C-H-S-D order as per our example.
6. As I deal along I come across a Diamond Ace. Naturally I hold it back via the second deal. The next Ace that comes into view is H. Here I go into a 3rd Deal holding back the AD and AH in that order. Now here comes the AC so I actually deal it out as it is the first card of my prediction. Now I deal just a few more 3rds, then I easily take the AH, under control with the AD, to deal if face up alongside the AC. Now a second deal is continued until the AS shows and, of course, it is dealt out alongside the other two Aces. Just a few more second deals and now the AD is dealt out thus completing the prediction of C-H-S-D from your left to right.

7. There may be rare occasions when you may have to do a 4th Deal to get that first Ace of the prediction. Also the other three, controlled as a unit, may not be in the right order. For this I make use of what I call the Fan Deal (See "Fan Deal" explanation) in order to get the four Aces out in correct order and at same time get the added effect that for some strange reason they all came together in that order.

The above two effects can, of course, be done with the deck face down if you have previously marked the four Aces so they can be recognized from the back.

THE JACK DEAL: 3rd Effect: This is the standard 3 Jack deal except here the extra Jack isn't needed.

1. Place 3 Jacks on top of deck.
2. Deal top card to spectator. Deal a 3rd to yourself. Top card to spectator - second deal to yourself - top to spectator and top to yourself. Spectator will have the 3 Jacks. Be sure to call attention to the suits of the 3 Jacks otherwise you might just as well use that 4th Jack.

3. It is possible to do the effect with 4 Jacks. For this deal, top-4th-3rd-3rd-2nd-2nd-top-top.

4. After the above deal, designed not to lose control of the unit, the spectator will end up with the 4 Jacks. LET'S START OVER: 4th Effect: Cardician places four Aces on top of deck and gives it two Faro Shuffles. He deals out four hands and they should be in the fourth hand; however, on turning it over the Aces are not there. He next turns up the other 3 hands to see if the Aces are among these. Again not in sight. With this he says, "Let's Start Over" and deals off the four top cards of deck which are the four Aces.

1. Show the four Aces and place them on top of the deck.
2. Split deck for a Faro In-Shuffle but doing it so three cards will go on top of the 1st Ace. After the first Faro In-Shuffle the 1st Ace will be 4th from top while the others will alternate as usual.

3. Another Faro In-Shuffle, regular one, will now have the 1st Ace 8th from top while the other 3 Aces will be every fourth card from the first Ace.

4. As you deal you must count to yourself one to four, then start again from one to four. This is done each time so you will know exactly when to start dealing 2nd, 3rd and 4ths.

5. In this case the first count of four is all fair but

on the next count of four you must deal seconds at four. Now continue with count of one etc., but on the count of 3 you start to deal 3rds and continue to count of 4. The next round you start to deal 4ths at count of 2 and continue up to 4 and then stop.

6. At this stage the four hands, composed of four cards each, are all indifferent cards because all four Aces are now on top of the deck. The rest is work up to the climax with the line "Let's Start Over".

"HE'S MY PARTNER": 5th Effect: The Cardician's designated partner gets four Aces in a poker game. This after the deck has been thoroughly shuffled and cut by a member of the audience.

1. Secretly locate and palm off the Aces into the right hand. If you can lap the needed cards do so. At any rate the deck is handed out for shuffling and cutting during which the Aces are secretly obtained and held in readiness to be added to top of the deck as it is picked or scooped. (If you know the Spider Return use that)
2. The four Aces are now on top of the deck. Take off the top card, an ace, to deal it face down to your left as you say, "He's my partner."

3. During Step 2 the right arm will be in front of the deck. This cover plus the patter line, "He's my Partner" will give you ample time to get into position for a 4th Deal in order to control the unit of 3 Aces.

4. Deal out five hands of cards dealing 4ths until you get back to your partner. Here deal a 3rd, to give him a second Ace and at same time keeping other 2 Aces under control.

5. This time around deal 3rds but a 2nd to your partner. Continue dealing 2nds, to keep last Ace, until you get to your partner and then deal the top card. From here deal out fairly to complete five hands of five cards each. Show your partner has four Aces to climax the deal.

Remember during the deal the left hand remains stationary, on the table in front of performer, while only the right hand moves to take the cards and deal them out. Watch your angles for the left hand to get best results.

On the subject of "Holding Out" many unskilled amateurs can do this and never get called even though their skill is not of a high order. On the other hand, many experts have been caught holding out. Why is this?

It's simply the fault of the approach and some bad advice from the magic books. How many times have you been told to have a card selected, replaced, then you palm it out as you hand deck out to be shuffled. Right here is where you are asking for trouble. Many times a 'stinker' will check the deck to see if his card is there. Some may even slyly reach for your hand - result, you get caught. Remember anytime you have a card selected, or, even if you show 4 Aces and place them into the deck which is then handed out to be shuffled that card or those Aces better be there because the apparent fairness gives them time to think and become suspicious as to whether that card or those Aces are in the deck. What follows may be a casual look thru the deck, furtive glances at your hands or even an out-right "what you got in your mitt".

On the other hand, if you have secretly palmed out, say the four Aces, to hold them out, then you are pretty safe as there is no reason for them to suspect anything at all. You haven't pointed up anything like a selection or four Aces - they are merely shuffling the deck at your request and that's all. You can sit there all evening with the hold-out cards until you are ready to cap the pack. With this approach to "Holding Out" even an amateur can do very well and not get caught.

EXHIBITIONISM: 6th Effect: There are those in magic who can never keep any sleight as a secret weapon but use the sleight itself as a show piece. This, then, is for them.

1. Remove four Aces and toss them to your audience. Have them select either the red or black ones.
2. Place the two selected Aces on top. Now, ask for a small number. Deal 3rds to this number, then slowly show the two chosen Aces still on top. Repeat if you have to.
3. Now ask for a red Ace to be added to the other two. Again ask for a small number as you go into dealing 4ths. On the number, stop, then show the 3 Aces still on top.
4. When they venture a guess that you dealt from the bottom you very proudly say, "Nope, 3rds and 4ths, my friends." This won't help your magic any but you'll sure boost your ego.

INVISIBLE ACES: 7th Effect: Spectator places 4 Aces into different parts of the deck. Cardician now pretends to invisibly remove the Aces and place them in

his pocket. On running thru the deck the Aces are not there. They are taken out of the performer's pocket.

The above effect can be done either standing up at a table or seated but it is best done standing.

1. Hand the four Aces and the pack to a spectator. Have him place the Aces into separate places of the deck. It is then squared and handed back to you.
2. The insertion of the Aces is made face up; therefore, this gives you a chance to see which Ace was placed nearest the top of the deck.
3. On getting the deck, hold it face up between both hands. Cards lie in left hand as for dealing while right hand is above deck gently holding it by the ends.
4. The left thumb down-riffles the upper left corner of deck as you say, "Remember the Aces are somewhere in different parts of the deck."
5. Step 4 has enabled you to glimpse the last Ace, nearest the top, so you can stop the thumb-riffle there and keep open a break. Now release the Ace so it joins the upper section but still hold the break by pressing left thumb in against upper left corner of deck.
6. With right hand grasp all the cards above the break, then rock the deck forward at same time releasing the break held by left thumb but gaining a new one at lower right corner with left 4th finger. Thus you have transferred your break from upper left corner to lower right corner.
7. Now say, "I'm going to remove the Aces one at a time invisibly, like this, and place them into my pocket." As you say these lines you actually Side Steal the Ace at the break into right hand and thus deliberately place it in your pocket.
8. The right hand comes out empty, palm towards audience, one finger raised as you say, "That's one ace." Here you go thru the same motions but you do nothing. Merely cup your hand, run it over ends of deck as if removing something, show palm of this hand as you say, "That's the second Ace." Repeat these actions twice more each time placing the invisible Ace into pocket.
9. At this stage one Ace is already in the pocket and three are in the pack. Say, "It's possible I may have taken a wrong card that last time. I'll run thru the deck and if anyone sees an Ace dealt, stop me."
10. Here you hold deck facing you and deal off, in a sail, the cards face up to the table. Continue in this

manner but as you come to each Ace you hold it back thru the 2nd and 3rd deals only as the 3rd deal will eventually get you to the 3rd Ace and here you stop - when all 3 Aces are gathered at face of the deck.

11. Here merely push over the 3 Aces just far enough so that in squaring the left 4th finger can get a break beneath them in readiness for a palm off.

12. The palm-off of the Aces can be either a Drop Cover Palm or the Wrist Turn Palm. (See "Action Palms" Chapter Two of Revolutionary Card Techniques)

13. The stall required for a logical palm off is as follows: Immediately the Aces are palmed the right hand runs over ends of cards in the same manner as when doing the invisible removal. Your patter covers this as you say, "When I was doing this to invisibly remove the Aces and placed them into my pocket I wasn't kidding. As you see there aren't any Aces in the deck because they are in my pocket."

14. During the above patter line you have palmed off the Aces, stuck your right hand into the pocket, left it there as left hand spreads out the remainder of the cards to show no Aces. When the line "because they are in my pocket" is reached the right hand comes out with the four Aces.

These are only a few of the effects possible with the Unit Control besides its advantages in you know what is you're so inclined.

NOTE: You can use marked Aces in the above effect and do it with the deck face down; however, in the absence of marked cards you can set the Aces at determined positions. When you reach these key positions you will know that you have to add a card to the deal thus increasing from 2nds to 3rds and to 4ths if such is required. (See "Marlo's Strike Unit Control" which can be used in the majority of effects here described.)

EASY UNIT CONTROL

This method of Unit Control may be found much easier to do for some. It has its short-comings as compared to the first method but in most cases you can get the same results.

1. For an example let's suppose you have the four Aces marked, at extreme upper right and lower left corners, so they can be spotted from the backs.

2. Hold the deck in dealing position with all four fingers at side of deck and side of left thumb, angled, at upper left corner as shown in Fig. 192.

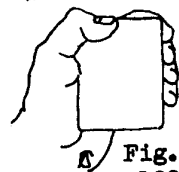


Fig. 192

3. The left 1st, 2nd and 3rd finger now move down to below the top edge of deck; however, the left 4th finger remains above the top of deck and pressing inwards to hold pack firmly against base of palm.

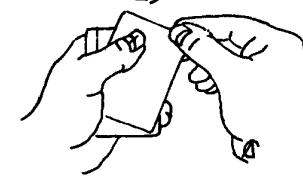


Fig. 193

4. Step 3 is important because as the left thumb moves the top card over for the deal it will come off as shown in Fig. 193 due to the pressure exerted by left 4th finger which acts as a fulcrum point on which the card pivots.

5. The top deal is important as later it will conform to the action of the Unit Control. Keep dealing the top cards until you spot the first marked Ace. Here the left thumb pulls down the top card of deck as shown in Fig. 194.

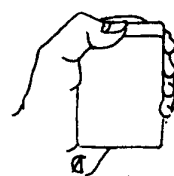


Fig. 194

6. The left thumb then immediately moves over onto the exposed second card and deals it forward as shown in Fig. 195. Note that left 4th finger now not only acts as a fulcrum point but keeps and

controls the in-jogged card.

7. With the left hand tilted at the proper angle the deal from the front looks as shown in Fig. 196.

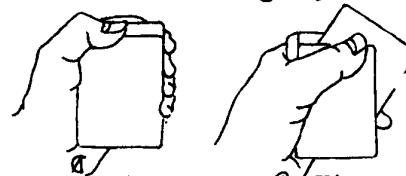


Fig. 195

8. The right hand comes over to take the card at upper right corner between right thumb on top and first and second fingers below. The card is then dealt in a forward action, to the table, as shown in Fig. 197.

9. The action of dealing 2nds in this manner is continued until you spot the second ace coming up. Again the left thumb pulls down this card so it becomes in-jogged with the first



Fig. 196

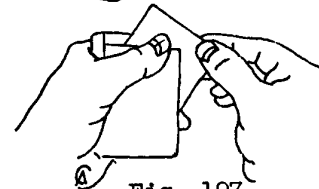


Fig. 197

121

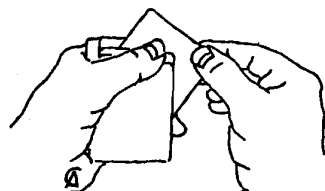


Fig. 198

ace. Fig. 198 shows clearly the two injogged cards as well as the 3rd card being dealt off. 10. The deal is continued until the 3rd Ace is spotted when it too is pulled down to join the previous two. As the cards increase in number the left thumb actually pulls down each card so it is as flush as possible with the first injogged card and thus insure a fair amount of surface for left thumb to continue dealing while left 4th finger continues to control the block of cards that are held back. 11. A block of cards, again say four Aces, can be controlled on top of deck just as if they were one single card. All that is necessary is to obtain a break under the four Aces and then move them inwards with the aid of right hand which is above the deck. 12. Now deal out, 5ths in this case, until you are ready to deal an Ace. Here the left thumb moves down onto the top Ace and deals it forward and diagonally as in Fig. 199 to conform with the rest of the deal.

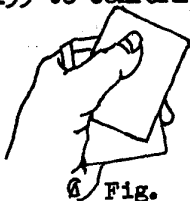


Fig. 199

13. Once the top Ace has been dealt you very easily go into dealing 4ths and so on until all the four Aces have thus been dealt. 14. This Easy Unit Control will enable you to do almost all the effects done with the Marlo Unit Control with few exceptions.

THE FAN DEAL

OBJECT: To enable one to deal out any card from a fan unit consisting of 3-4-5 or more cards.

1. I think it best to describe the Fan Deal in connection with a practical application; therefore, in this case assume that a mental effect has been in progress and that you have boiled down the mental selection to five cards any of which may be the selection. 2. In the standard procedures you would start to distribute these five possibilities thru out the deck so that later, when the actual card was named, you would either show it on top or bottom or reversed in center plus, perhaps, two alternatives using either a glide or a Double Lift. With the Fan Deal you can deal, apparently always off top of deck, any one of the cards named.



3. Suppose the mental possibilities have boiled down to five cards. These five cards are arranged at top of deck with the values in order so that each succeeding card is higher in value than its predecessor. For the sake of clarity let's assume these cards are the Ace-2-3-4-5 of mixed suits and arranged in that order from top of deck down. 4. The left hand holds deck in standard Mechanic's Grip for dealing. Left thumb tip now moves top card over, diagonally, for only a fraction of an inch. Just enough to expose the second card. 5. Immediately, left thumbtip engages second card also and moves it over diagonally but again only far enough to expose the third card. 6. Needless to say, the same action is repeated for the next two cards thus causing a Fan Spread of five cards as shown in Fig. 200.

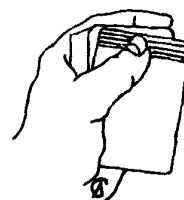


Fig. 200



Fig. 201

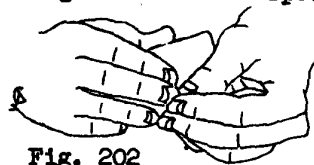


Fig. 202

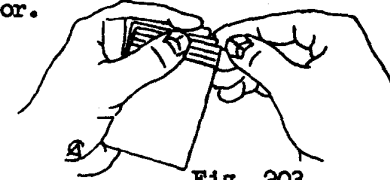


Fig. 203

6. Note that the corner of each individual card is easily accessible to the right fingers. Also you have a clear picture of the position of each card. 7. While Fig. 200 shows the performer's view, the spectator's view will be as in Fig. 201 because left hand has been tilted in towards performer as this hand rests normally on the table. 8. A little subtle touch is now added. The performer lifts up the back end of the top card, with right thumb, for the ostensible purpose of looking at it. The action is shown in Fig. 202 as seen by the spectator.

9. The right thumb lets the top card snap back into place, then the right fingers take their place near the corners of the fanned cards as seen in Fig. 203. 10. Now ask for the name of the card. Soon as you hear it the right second finger and thumb grasp only the cor-

ner of that particular card and deals it out face up on to the table. The Fig. 204 shows the third card of the fan in the process of being dealt.

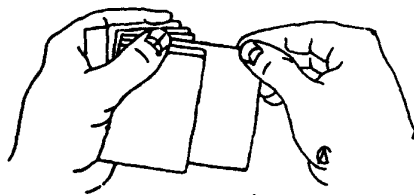


Fig. 204

forefinger. This causes deck to move slightly downwards into left hand but also insures a good square-up of the cards.

In the above I have given the case of breaking down a mental selection to 5 cards but if you can break it down to, say, 3, well so much the easier.

THE NO TOUCH THEORY

These methods of Second Dealing are based on the theory that if the top card is handled in such a way that the dealing thumb will not be able to come in contact with it, then the dealing of the second card is practically assured. A study of the various techniques, to be described, will impress the practitioner with the ease with which the Second Deal can be accomplished.

Matter of fact, one may have to spend more time learning how to deal the top card rather than the second one.

1ST TECHNIQUE: 1. Hold the deck in left hand as in Fig. 205 with all four left fingertips against right

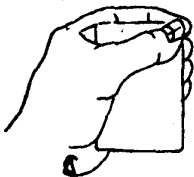


Fig. 205



Fig. 206

side of deck. The left thumb is at extreme upper right corner and practically touching the left forefinger. The position of left thumb is important. The pack's lower left corner should be in the Master Grip. Left thumb must retain its position at all times whether top or second card is taken.

2. Now with left thumb arc the top card as shown in Fig. 206. If you place your right thumb onto the exposed second card at upper right corner, you will find that the right thumb is only able to contact this second card because the left thumb prevents the top card being touched.

3. Fig. 206 shows the exposed action but actually the top card is not arced over until right thumb comes into the position shown in Fig. 207. The Fig. 207 shows a

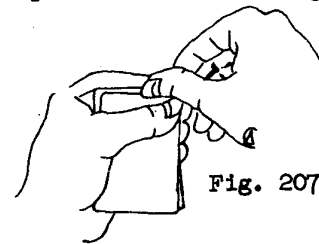


Fig. 207

portion of the second card; however, the position of right thumb will actually conceal this condition. Remember the right thumb is placed above the left thumb before any arcing of the top card takes place.

4. At this stage right thumb is above left thumb. The right 1st and 2nd fingertips touch the backs of left 1st and 2nd fingers at about the second joints. The right 3rd and 4th fingers are curled inwards towards palm.

5. The right thumb moves downwards for the take and at same time left thumb arcs top card over to right thus the right thumb can only contact the second card.

6. As the second card is taken there will be a downward pressure, with right thumb on second card, also an upward pressure of the right 1st and 2nd fingers against the back of left 1st and 2nd fingers. This causes not only the second card to be moved out more readily but also ends up with right thumb and fingers meeting in order to grasp the second card which by now is over the side of deck. The Fig. 208 shows the second card coming

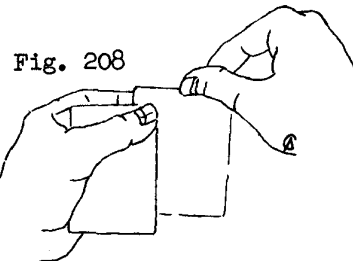


Fig. 208

out. It is grasped with right thumb on top and 1st and 2nd fingers below; however, the tip of right first finger is under the front end of card while the tip of right second finger is on the upper index corner of card and are in position for a sail of

the card.

7. A repetition of the movements and you'll continue to get the second card simply because it is impossible to get the top one. Left thumb retains its position, at extreme right corner of deck, at all times. The left fingers, against side of deck, gradually work down as the deck diminishes during the deal. This insures control of the top cards as well as the seconds during the deal-

ing action.

8. To deal a top card, with the left thumb in the identical position, a slight difference in pushing over the top card is used. Instead of arcing the top card the left thumb pushes it slightly forward so its top edge moves forward over the front end of deck. This movement is very slight but is exaggerated in Fig. 209 for clarity.

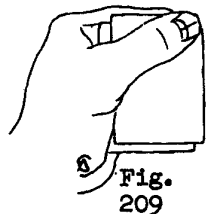


Fig. 209

9. Now with right thumb in identical position shown in Fig. 207 of the pre-second deal you will, because of the top card's forward position, be able to take only the top card. When a Second Deal is required the left thumb arcs the top card inwards thus right thumb can now take only the second

card.

10. In taking the top or second card, with right thumb, some may prefer to use the ball of the thumb during the deal while others may prefer to use the inner side of the thumb. Using the inner side of the thumb a finer brief is obtained. The point of contact is that shown in Fig. 210.

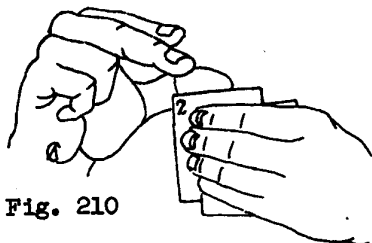


Fig. 210

11. Using this type of second it is easier to deal the card forwards off deck rather than straight off to the side; however, either technique will become easy with practice, even a deal to take the card back towards the performer. The

sail is a natural with this method. It has great visual deception but, alas, they just know you're doing a phony deal which is as bad as seeing it when it comes to the point of complete deception.

2ND TECHNIQUE: 1. For this the left thumb is moved to position B (See Fig. 192) near upper edge of top card, at about center. The left four fingers are against right side of deck acting as gauges to prevent more than one card coming off either during a top deal or a second deal.

2. The right thumb now contacts top card by moving in until its tip touches tip of the left thumb as shown in Fig. 211. The other fingers are in a similar position to that of the 1st Technique; however, only the right

Fig. 211

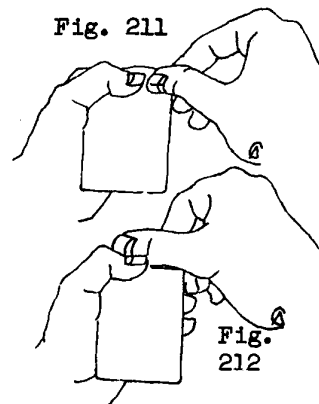


Fig. 212

forefingers extended and touches back of left forefinger.

3. Left thumb pushes top card forward very slightly, just enough to climb over left fingertips, at same time, right thumb and second finger nip top card to take it off deck.

4. When it is required to second deal the right thumb moves in to in front of left thumb. At same time left thumb arcs top card over to expose the second card with which the

right thumb comes in contact as per Fig. 212.

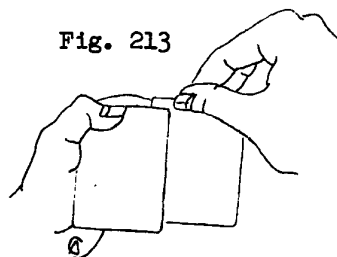
5. Once more it is possible to take only the second card because left thumb's position on top card prevents any contact of it by the right thumb. The Fig. 212 is not exaggerated as actually a very fine brief is possible using this method.

6. The second card comes out, to the side, being taken by right thumb above, 2nd finger below. 2nd finger is in towards palm on bottom while right forefinger lies across top edge of card. The Fig. 213 shows the second card

coming out with the right hand fingers in correct position on the card.

6. This technique, like the first, enables you to deal straight off to right or forward as well as sail the cards. (Note-See this technique as applied to "Marlo's Strike Unit Control")

Fig. 213



3RD TECHNIQUE: 1. This is exactly similar to the Second Technique except left thumb is placed at position C. (See Fig. 24)

2. To take the top card right thumb takes it in exactly the same manner as in Fig. 211 except it will go in further on deck due to left thumb being at position C.

3. To take the second card the right thumb moves in front of the left thumb exactly as shown in Fig. 212 except, again due to left thumb being at position C, the right thumb will be practically across top end of

deck during the deal.

4. Due to left thumb being at position C there will be less noticeable noise in this technique as compared to the First Technique.

NO TOUCH STUD DEAL

Using the No Touch Theory here is a very effective Second Deal of the Stud Type which has also a very fine brief during the deal.

1. The pack is held in left hand with all four fingers at right side of deck. The left forefinger is near upper right corner at position 3. The left thumb extends, across the pack, with its tip coming at a point between the left 1st and 2nd fingertips. The deck's lower left corner can be either in the Master Grip position or Mechanic's Grip. The Fig. 214 shows lower left corner in Mechanic's Grip.



Fig. 214

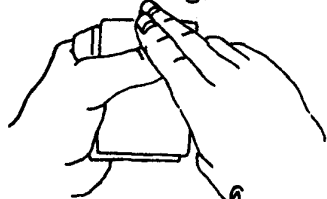


Fig. 215

1st and 2nd fingers press down on the projecting top card, then carry it off to the right. The right 3rd finger comes up to nip the upper right corner, of top card, between right 2nd and 3rd fingers. As the card clears the pack the right thumb comes up, against face of card, to turn it face up in the familiar Stud fashion.

4. The above action is the top card deal. Now to deal a second. As the right fingers come across left thumb, as shown in Fig. 215, the left thumb arcs the top card downwards. Due to the angle, caused by right fingers going over top of left thumb, the right 2nd fingertip can only come in contact with the exposed second card.

2. The left thumb pushes top card forward over end of deck very slightly. At the same instant, the right hand approaches backs up, to extend its first and second fingers across top of left thumb as in Fig. 215. The right 3rd and 4th fingers are also extended but are below the left forefinger. The right thumb is under the right 1st and 2nd fingers and cannot be seen as in Fig. 215.

3. The right hand now takes off the top card. The right

This is shown in Fig. 216 but exaggerated for clarity as actually a very fine brief is possible.

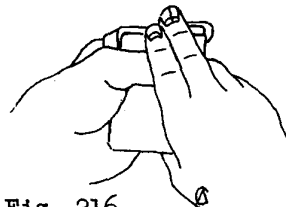


Fig. 216

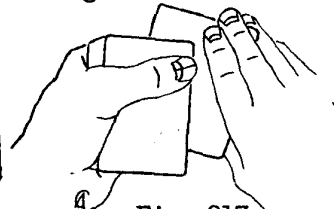


Fig. 217

card back flush with the deck.

7. A repetition of the actions described will result in succeeding second deals or top card deals depending on which you wish to do at the time.

8. There are some that may prefer to strike out the second card with the right 3rd finger thus carrying the card away held between 3rd and 4th fingers of right hand as shown in Fig. 218 which depicts the Second Deal in action. Note that the right hand actually gives more

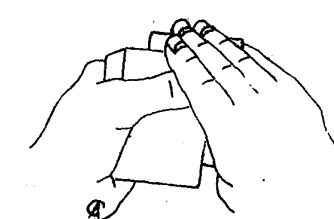


Fig. 218

cover. The card has to be carried forward, rather than off to the side, in both instances but more so in this case. 9. The important point to remember is to get the proper angle to the right fingers. This angle, if correct, will not enable you to easily take the top card unless it is pushed slightly forward over end of deck. Also, if the angle is correct, you will be able to only take the second card, if the top card is pulled or arced inwards, as right fingers will miss top card and contact only the second or exposed card.

MARLO'S STRIKE UNIT CONTROL

I have already described a Push-Off type Unit Con-

trol now here is a Strike method which is based on the "No Touch Theory".

1. Hold deck in left hand in the identical position to that shown in Figs. 192 and 213. Naturally you will be able to deal seconds easy enough but now how about 3rds and 4ths?
2. Let's assume you are dealing the No Touch Second, First Technique, and wish to go into a 3rd deal. You normally bring top card back flush with deck after each Second; however, this time the top card is only brought up just enough so its top edge blends in with the bottom white edge of the second card.
3. The left thumb now moves up so that its tip is now on both cards at same time. During the time the left thumb is moved the left four fingers hold a firm grip on the pack.
4. The left thumb can now move both cards, as unit, downwards. The right thumb goes in front of the left thumb exactly as shown in Fig. 212 which prevents any contact with the two cards controlled by left thumb. Result is only the third card can be dealt. The dealing action is identical to that of a "No Touch" Second Deal.
5. When it is necessary to deal 4ths again the left thumb brings back its two cards only up to the white border of the third card. Left fingers press in on deck to keep not only a firm grip on the deck but prevent any slipping of the two cards under control. The left thumb now positions itself so it is in contact with all three cards now.
6. Left thumb moves its three cards downwards while right thumb goes in front of it to now deal the 4th card.

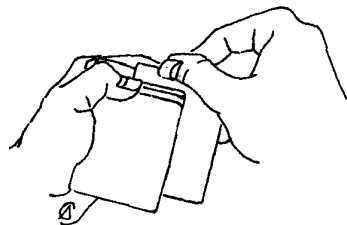


Fig. 219
card at same time keeping the others under control by maintaining pressure with left thumb.

8. The Fig. 219 clearly shows 3 cards under control; however, these cards, if using white borders, will blend into an all white borders.

9. By making the jogging or stepping of each additional card as minute as possible you can deal beyond 4ths. Matter of fact you can develop this Strike Method of Unit Control to the point where you can deal as far as 7ths and perhaps further.
10. The important thing to remember that in all Unit Controls the foremost card of the Unit is the key to the Control. In other words, if you are dealing, say 5ths, the 4th card is the one most under control by the left thumb. This insures that when the 5th card is dealt none of those above it will move out. This is the key to all Unit Controls.

COVER UPS

No matter how much one may try to convince magicians that in false dealing psychological deception, thru attention to proper angles plus natural actions, is far superior to trying to attain visual deception; nevertheless, there will always be those who will work towards the highly doubtful phrase of "That's a beautiful bottom deal - or second deal - or center deal - I can't see the under card come out." For those the following methods of "Cover Up" dealing will be an aid in attaining such visual deceptiveness.

THE DOWNWARD DEAL: In this the action of dealing the card off the deck is a sharp straight down to the table action. The card is not first pulled off deck then dealt to table but rather snapped down directly from deck to the table. Holding the pack slightly higher off the table, than normally, also is an aid. In doing a Second Deal, using this action, a fine brief gives even more visual deception. It is, however, most ideal for a bottom deal especially one in which the bottom of the deck is free of fingers such as in the Missing Finger Deal wherein all fingers are curled in under the deck as this permits the bottom card to come straight down off the bottom of the deck. Do not let go of the card if it is required to deal it forward but instead sail it.

THE UPWARD DEAL: This deal is made with the right hand taking the card in an upward direction straight off the deck, then tossing it or dealing it out into any posi-

tion on the table. There is a distinct snap to the card as it escapes from under the left thumb and this sound conforms to that when taking a bottom card or second card. In the case of Second Deals it must be a two-card push-off type in which the right fingers can definitely grasp the card in order to pull it upwards. For best results the two card push off must be very slight.

In both the Downward and Upward Deals it is best if the left hand, holding the deck, remains stationary while all the work is done with the right hand doing the dealing.

THE BACKWARD DEAL: In this the right hand takes the card inwards, towards the dealer, so that the taken card ends up just behind the deck after which the right hand moves forward over the deck to eventually sail the card to the table. This "over the pack" action holds true on left side and front but, of course, not on the performer's deal to the right.

PRINCIPLE OF THE WRIST TURN: While many sources have described the action of a Wrist Turn not one has ever chosen to look upon it as a Principle. One has only to note the myriad of uses the Wrist Turn has been put to and he will quickly become conscious of the fact that it is more than just an action. To give a few examples of the application. This Principle has been put to use in False Counts especially the one by L. L. Ireland in which the Wrist Turn has been applied to both hands to give a visually deceptive false count. Other uses of the Wrist Turn Principle will be found in "Action Palms" both for palming and replacing cards. It has been used by others to cover up the fact that the second card remains reversed, after a double lift, in which only the top card is removed as well as in some Top Changes and Bottom Changes. Here it is applied to a Bottom Deal as well as a Second Deal.

In the case of a Bottom Deal the Fig. 220 shows how the bottom card would appear if it were pulled straight out while Fig. 221 shows the same Bottom Deal using a Wrist Turn.

In doing the Wrist Turn for the Bottom Deal you must remember an important point. With right 2nd finger merely press on bottom card but do not move it out. Instead the left hand executes the Wrist Turn leaving

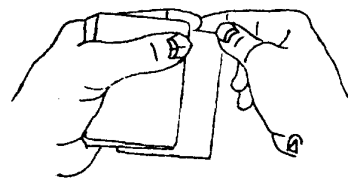


Fig. 220

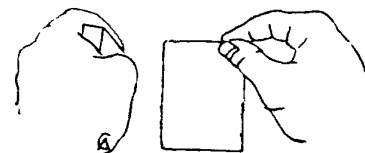


Fig. 221

the bottom card in the fingers as per Fig. 221. When you yourself cannot actually see the action depicted in Fig. 220 then you are doing it correctly.

The Fig. 222 shows the same deal minus a Wrist Turn while Fig. 223 shows the same deal using a Wrist Turn.

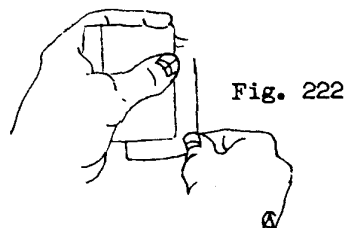


Fig. 222

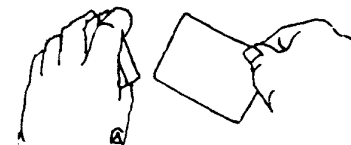


Fig. 223

Again, when you yourself cannot see the card coming out, you are on the right track.

You must have a logical excuse for the Wrist Turn in False Deals. The best is the One Hand Stud Deal because it is an inherent part of the deal itself. In the case of the face down Second or Bottom Deals the continuous Wrist Turn will give a visual deception but whether this is worth the suspicion the action would arouse is questionable; however, used once in a Bottom Deal, to conclude a count down, it is perfectly logical because immediately after the Wrist Turn both hands come down to square up the tabled cards as shown in Fig. 224.

This then becomes the logical excuse for the action of the Wrist Turn.

Bear in mind that the Wrist Turn may take any direction, downwards, upwards, forwards, backwards, to the side, etc., depending on the sleight one is working with.

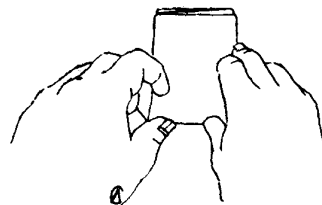


Fig. 224

At times when only one Bottom Deal is required it is excellent cover to move the deck away from the hand taking the bottom card. In

other words the right fingers, having a firm grip of the bottom card, remain stationary while the left hand moves away with the deck, for the ostensible purpose of placing it aside, while right fingers retain bottom card to eventually place it on table or on top of a packet of cards.

ABOUT NOISE: Almost all texts avoid the question of noise especially that in a Second Deal. Before one can avoid 'noise' one must know what causes it.

First: The pressure point of the thumb on the deck has a lot to do with noise. If the thumb is at upper front end of deck there will be more noise because the under card has to pass the pressure point for a longer distance. On the other hand if the thumb is nearer to the upper left corner there will be less noise because it comes free of the pressure point sooner.

Second: Overly heavy pressure of the thumb on top of the deck will cause noise. A light touch enough to keep top card under control will result in less noise.

Third: Without realizing it the dealer is apt to remove the second in a slightly upward direction causing it to scrape against the side of top card. By taking the 2nd card in a slightly downward direction, so that the second card brushes against the fingertips at side of deck, there will be a very distinct and noticeable difference in the amount of sound.

Fourth: Magicians are apt to be most conscious of noise because they do not use Seconds in the way a cheat does in a game. As a Magician he is apt to deal a larger amount of successive seconds in any given effect, such as a count down or Stop effect, as compared to a card cheat who may only have to deal two at the most in any given round of hands. The solution then seems to be to avoid any effects which call for an unusual amount of successive second deals in order to arrive at a result.

Fifth: In the event that you are overly sensitive to the noise but can't eliminate it to your satisfaction then the only course is not to eliminate it but to put it in. This means that you must practice getting a noise in the top card as you take it so that it more or less conforms to the noise you may make with a Second or Bottom deal. At all costs acquire the habit of keeping the dealing thumb always close to the deck. Avoid

lifting the thumb when dealing fairly as it then becomes obvious, to the expert observer, when you do a false deal as then the thumb stays close to deck in order to retain the original top card. Incidentally, it is possible to deal false or fair and retain the normal lift action of the dealing thumb at all times. The thumb must be lifted immediately the false deal is started just as if it were a top card taken, thumb raises as right hand takes off card, thumb falls onto next card in order to push it off, etc., timing the action so it is the same when a false deal is made. With an observer in front and you using the "Raised Thumb" technique, without any swinging of the hands, you have an excellent chance of deceiving even an expert. There is, however, less control of the deck using the "Raised Thumb" technique and that is why I have advised the Close to Deck technique at all times as permitting of greater use in all types of deals. The Two Card Push Off seems to have the Raised Thumb action as an inherent part of its deal because the thumb has to raise very slightly and then press down again in order to engage the second card.

CONCLUDING OBSERVATIONS

At the very beginning mention was made of practice at a bridge table; however, when actually using seconds, centers, or bottoms avoid the bridge table or any table that is so low as to enable the spectator across from you to look down directly on top of the deck. There are few exceptions where the low height of a table is to your advantage such as in One Hand Stud Seconds or One Hand Bottom Deals of the same type.

Using the standard Mechanic's Grip you can do practically all the things that can be done with the Master Grip except you will experience more difficulty in doing the Bottom Deal, either strike or push out, Bottom Deal Count, Double Deal or the One Hand Bottom Deal. This, more than anything else, should impress you with how important the Grip is for certain sleights. As you use the various Grips you will note how each new position places the thumb and fingers at a different angle in relation to the deck. Note that the Master Grip places the thumb nearer the upper right corner for all the deals whereas the Mechanic's Grip places the thumb further away from this corner.

The best way to test the efficiency of your Second Deal is thru the use of marked cards. These can be the edge marks, punch, daub shade, sand, block out, etc., but the whole pack is not marked but rather a combination of desired cards is thus treated. This way a needed card is very quickly spotted thus the dealing action can be normal and not slow and studied which would be the case if the whole pack, for every card, was marked. For this reason the commercial magical marked cards are unsuitable for this purpose. In the event you do not wish to use any marked cards yet still wish to test your Second Dealing then the following idea will serve your purpose. I call it -- "The Opening Gambit" -- It is quite normal on getting a pack of cards to count them to see if all the cards are there. It is during this counting procedure that you can set-up a good hand of poker for yourself. First of all decide on a combination of cards that you will always intend to "hold back for yourself. Also the number of hands you will deal. Let's suppose they are the Aces and Kings and 7 hands. Hold the deck face up and start to count the cards, still face up, to the table in the normal manner. To yourself count 1-2-etc., up to 7. In between, if you should come across a King or an Ace, you hold it back until the count of 7 is reached when you deal the needed card onto the tabled cards. The count is thus continued each time holding back an Ace or a King until it is ready to be dealt into the 7th position. After the counting of the cards you will have, a large percentage of the time, a 'full house' ready to deal out. Of course, it is preceded by a false shuffle and cut.

In doing the "Opening Gambit" the deck is held so that the face of the cards are not seen. If any one is watching the count at all their eyes will be drawn to the cards on the table. The count can be either rapid or slow but the most important point is that there should be no hesitation at any point during the count. Once it is started it has to run to conclusion in a smooth rhythmic manner. The needed cards are spotted, by their index, at the upper left corner. This is possible with almost any type Second Deal; however, should you be using one that hides this corner then switch to spotting the cards at the lower right corner although this will make it a lot more difficult as you don't get a "pre-

tip", of the up-coming card, which is most important in using seconds with a marked deck.

In magic one of the worst possible uses for a Second Deal is any effect wherein the selected card is on top and then controlled from there to a named number, spell position or as a Stop effect. The best possible use for a Second Deal is one where the selected card is at a certain number from the top so that the first cards come off very fairly and only two or three Second Deals are necessary to arrive at a satisfactory conclusion.

Here are a few examples:

A. You have the selection 7th from top. You are depending on a psychological stop effect. The top cards are dealt off slowly and very fairly. In accordance with the procedure the chances are you will not have to deal any seconds but its there as insurance for those extra two or three deals. One more thing - do not speed up when you do go into the Second Deal. Keep the tempo the same.

B. As an exchange in the classic Card To Pocket effect. You know, the one where spectator looks at a card at a certain number. You later ask for the number because you want others to note the card also. Naturally all cards come off fairly except the one at the number.

While the exchanged card is looked at you palm top card.
C. As a means of spelling out an unknown card to arrive at the letter S. You would control the selection to 10th from the top. The lowest combinations of 10 are the Ace-2-6-10 of Clubs so a Second Deal is not required. The highest spell combinations are the 3-7-8-Q of Diamonds which use 15 letters. This means five second deals but only after you have first established the fairness of the deal with the preceding 9 cards. Actually in most such count down or spell effects the Bottom Deal is far superior but for some strange reason magicians insist on getting the card to the top then asking for a number. This may be 15-20-30 etc., and entails as many seconds whereas if the card is at the bottom only one such deal is required - at the exact number. Some Second Dealing magis restrict the choice of a number from one to ten. This is a waste of Second Dealing as its just possible the spectator may call some number around 7. Of course, the big argument for Second Dealing is that the top card can be taken off fairly at that

number but what good is it if they spot that you've not been taking the top card.

The most intelligent use of Second Dealing is that in connection with marked cards. In a 5 handed game you may not have to deal more than two or three seconds per round and on some rounds, if you are lucky, none at all. With a mixture of tops and seconds it is fairly impossible to tell when the Second Deal comes in; however, with a magician dealing sixteen or twenty consecutive seconds to place a selected card it becomes fairly obvious.

The worst compliment you can possibly get, after doing an apparent magical "Stop" or "And Number" effect, is for someone to say, "That's a beautiful Second Deal." The most sadistic pleasure you can derive is to get the same compliment after merely going thru the actions of Second Dealing in the same type of effect.

You are starting to get the idea when the magician asks "Was that a Second Deal?" The question obviously implies he is not sure. Please don't try to prove it.

You are really arriving when you can use a Second Deal in a Stop effect and they think you were psychologically lucky. Avoid at all costs a reputation for doing any particular sleight especially False Deals. Remember that a reputation for doing effects does not tip off the sleights you may be using or their technique. Avoid like the plague the fellow who asks you to do any of your false deals. The chances are he already has made up his mind to nail you on some small point in the deal. If you must do it then do it only once and no more. If you go along and repeat and repeat the deal he will start to become analytical and critical to the point where he may unnerve you so that you won't even be able to deal top card. If he is a better bluffer than you are the chances are he'll convince you that what you have been doing for years isn't as good as what he has been doing for only a few weeks.

For some strange reason the quickest way to get a reputation as a great card expert is the ability to do a Second Deal or Bottom Deal even though these may be the only thing you do. You only have to look at the magical journals to see how low the magicians bow to the so called retired card-cheats. If you add a Center Deal, to your other two accomplishments, pose as

a man who makes his living cheating at the game, you are practically assured not only of a large reputation but other magis will even look up to you and revel in pleasure of your company. As such a person you will be in an authoritative position to tell a mere magician or honest card man that he knows nothing about False Dealing even though actually he may be doing a better job of it than you. Remember the theory our own experts have passed on to us that no honest card man can do False Deals like a card cheat.

If you intend using the False Deals honestly you will have to be a lot better at doing them than a card cheat. This may sound illogical but it really isn't. As a card man doing card effects you naturally invite attention to your hands - a card cheat depends on being above suspicion and not being watched. Also you will be called sooner on any False Deals in an effect than a card cheat will in a card game.

Assume you are doing a Stop effect and are using a Second Deal. If the Second Deal is spotted or tipped off in some way the person watching, especially if he is another magi, will very quickly say one of two things, "You didn't fool me - you dealt seconds, or, a less embarrassing remark, "That is a pretty good second deal." On the other hand, and I have seen this happen, the same magi seeing a card cheat do a false deal will say nothing but secretly perhaps hope to get together with the man, after the game, for an exchange of confidences.

A lot of assumption enters into any False Deal and especially when it comes to Second Dealing. There are many times when you know the other card man can't possibly see you take the second card yet he seems to know. I say seems because it is really mostly an assumption on his part and this he arrives at because he has been exposed to the technique of the deal and any time you indulge in this associated technique he will assume a false deal.

Over a period of many years I have tested this assumption in various ways. One method was to have a card selected, controlled to the top, then ask for a number. Suppose "Ten" was called. I would go through the usual associated motions of the Second Deal and after dealing ten cards would stop and ask for the selection to be named. When it was named I merely turned over the whole packet on the table to show the selection on the bottom.

It always got a laugh. Why? Because the card man assumed a Second Deal was being done. Remember, he did not see the second deal but to him the assumption you were doing it was enough.

To conclusively prove this assumption I tried the above count down effect, on other occasions, in a different way. The procedure was similar and it got the same laugh because card men thought a second deal was used. But here is what they did not know. The first card, the selection, was actually dealt onto table but from then on the second deal was actually used yet the assumption was that the whole deal was faked.

Still another test was to place the selection at a psychological position in the pack. Using the popular and accepted technique of second dealing even though the call of "Stop" was psychologically perfect the assumption still was that the conclusion was arrived at by the Second Deal; however, by resorting to the No Swing-Take Technique I actually dealt seconds yet the end result was believed to be psychological.

Assumption works against the magi a lot more than it does against a card cheat. In a game of cards you will think twice about "calling" a man you may suspect is second dealing. A lot more enters into it such as how is his Second Dealing, if he is False Dealing, giving him an advantage. Are the cards marked? How are they marked? Is he peeking or glimpsing? Is he winning or is someone else? Is he alone? Is he the stranger in the game or are you? Keep in mind that it is not always the card cheat who gets his - sometimes it's the other way around. After all - he does have an honest reputation to uphold.

There are times when two card men get together and one of them does a Second Deal for the other. Even though they are seated across from one another and the onlooker can not possibly see the back of the deck, because the dealer has taken precaution to 'kill the deck' yet the spectator will unerringly call when the dealer is taking a top card and when he is taking a second. This is actually the fault of the dealer. Not so much because of possible changes during the top or second deal but because he has made the mistake of letting his manner of dealing become over-analyzed thru repetition of the deal before the same party. If this is a very close friend not too much harm is done and a lot of

value can be accomplished thru such an association; however, to permit yourself to be so analyzed by a mere acquaintance is a mistake.

Never be afraid of using any False Deals the first time on any occasion in which there is not the slightest reference to such deals. Always avoid use of such deals if the conversation is about such things.

In any deals you do the first instinctive point, that any card man will watch, expert or otherwise, will be the point of contact. That is where the right fingers go to presumably take the card. If you are asked to "Do it again" the watcher will now switch to some other point in an effort to analyze the deal and find its weaknesses. Beware of the card man who out-right asks to see your second, bottom, center or any sleight. The chances are he already has a pre-conceived notion as to what to look for and is ready to pounce on you. My advice is to try to avoid doing it and if your ego won't let you, then do it once only. If you are asked to repeat, this time fake it. If he says "Once more", tell him you refuse to prove yourself. Another alternative is to look him in the eye and say, "You do the deal and I'll be the critic."

When an expert says he knows a dozen or so methods of Second Dealing or bottom dealing or Center Dealing what he really means is he knows several different techniques. Remember that there are only two basic principles in all these deals regardless of technique. These two principles are the striking or pulling out of a card or the pushing or loosening of a card or cards. This is true of all false deals. There may be a question as to which of the two principles is the better - the Strike or Push-Off? They each have their advantages but the overall picture shows the Push-Off principles as having greater possibilities.

There are those who will always use False Deals as a means of getting a reputation quickly. They are always anxious to show their skills in these deals. For these persons I have the following bits of advice.

When doing an exhibition of dealing whereing the obvious solution will be a Second Deal, then by all means use all the other obvious mannerisms that go with it such as the swing of both hands, peculiar grip, undue speed. In this way any magician watching will assume this is the way you deal seconds, bottoms, etc., so that later,

in doing a magical effect, you can switch to the other technique and catch him completely off guard.

If you are looking for compliments on your false dealing very seldom expect it from another who also does False Deals unless both of you are big enough to admit each other's skill. It is amusing to see two such persons demonstrating their technique for one another and each thinking he does it better. Don't expect any praise from the so-called retired card cheat - only criticism and not constructive but designed to make you feel incompetent. Also if you see someone who actually does do a certain false deal better than you but you can't admit it to yourself - you will never learn and improve. Don't bury your head in the sand - instead try to find out why he does it better.

If these observations at times seemed repetitious it was done with a purpose. If the reader had missed a point in one place he was sure to come across it in another.

Hoping this volume has a Good Deal for you, I remain

Cardially yours,

Edward
Marlo