

--FINGER-TIP CONTROL--

All the methods of control herein with a few commercial exceptions are those in which the pack is held at the fingertips of the left hand by the lower left corner. The right forefinger riffles the upper right corner of the pack while the spectator calls 'Stop'. The card stopped at is noted by the spectator, then the rest of the cards are riffled off and the pack squared. From under such apparently impossible conditions the cardician locates the card.

Several methods will be described in order that the student can have a variety of such controls. By intelligently mixing them, as the occasion demands, his actual methods will be completely covered so as to leave no possible solution as to the actual modus operandi.

Our inspirational source for these methods came from an effect of Charlie Miller's, over fifteen years ago, called the 'Danbury Devil'. While basically a brilliant idea we found that having the spectator doing the peeking increased the element of risk; therefore, it was then that we decided to use the forefinger riffle in order to more surely force the approximate position desired. This we found, after many years, is still the best way to handle this type of work and the idea was first applied to an effect about ten years ago in a manuscript titled B.G. DAUB and it is here that the principle of the riffle type peek and also force first made its appearance.

The methods that follow will, at times, use the performer's pack and at times the spectator's borrowed deck. The cardician will eventually decide as to which of the methods are most expedient for him.

Before proceeding with the actual ideas it will be necessary to give the details preceding the Basic Position.

1. The deck is held face down, from above by the ends, with the right hand.
2. The left hand seemingly squares the sides as these fingers run along these sides. Actually the left thumb bevels the pack at the upper left side so that it will be as in Fig. 1. The left thumb presses towards the

Pack beveled by left thumb and fingers at upper corners

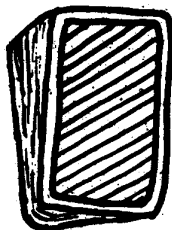


Fig. 1

by the ends, while the left fingers and thumb take the pack, between the left first and second fingers and thumb, at the lower left corner. The third and fourth fingers are curled into the palm. The position is shown in Fig. 2.

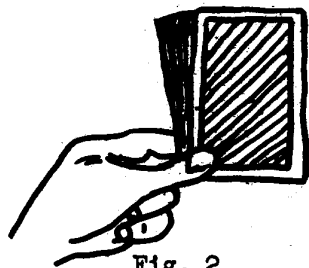


Fig. 2

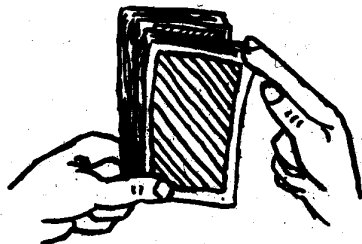


Fig. 3

4. The right forefinger riffles the upper right corner of the deck, letting the cards, fall from under this finger, while the spectator calls 'Stop'. The riffling action is shown in Fig. 3.

5. When the spectator calls 'Stop', the riffling action is halted by the right forefinger in order that the card now stopped at can be noted. The card having been noted, the right forefinger slowly riffles off the rest of the cards thus losing the selection.

6. The right hand now again takes the deck from above by the ends, then lowers it down into the left hand into a dealing position. From here the subsequent location of the card follows and it depends on the principles being used.

The original methods almost depended solely on estimation. In other words the spectator peeked at a card and the operator tried to estimate its approximate position that is whether it was tenth or twentieth, etc.

From here a little fishing as to color value etc., and the card was eventually located. In most cases spelling the card out seems the most popular. The methods that follow are based on estimation but are surer because they are based on FORCED ESTIMATION.

FIRST METHOD: 1. Hold the cards as in Fig. 2 in readiness for the Finger-Tip Peek.

2. With right forefinger riffle the upper right corner as in Fig. 3 as you say, "While I do this I want you to say 'Stop' at any time you like." This first has been more or less an indicatory gesture as the right forefinger riffles off all the cards without giving spectator a chance to say 'Stop'. It also conditions the spectator to say 'Stop' sooner than he normally would.

3. Once again holding the pack in the Basic Position you request a 'Stop' call. As you riffle the front end you time it so that as you reach the center of the deck, about twenty-sixth card, the spectator will call 'Stop'.

4. Knowing that the choice has to be somewhere around the twenty-sixth card, it is an easy matter to locate the exact card by the usual series of questions.

5. It must be pointed out that forcing the 26th position is almost automatic once the timing for this spot is developed. It seems as if it almost stops around that particular spot of its own accord.

6. Once the card is known to be in the central position, you can shuffle off about thirteen cards, then have the card named and spell down to it.

7. A good use of the 26th card riffle force is to have about six known cards at 24-25-26-27-28-29 positions. These cards can be of alternated colors and suits so that when one of these cards is noted you can easily locate it or even name it without looking thru the deck; however, a much better procedure is to have these cards all spell with one more letter than the card before it. In this case, once one of the cards are noted, the top fourteen cards are shuffled off, the deck handed to the spectator and he can mentally spell out his card.

8. If you will just place the following cards, AC-10H-4S-QH-5D-QD, into the 24-25-26-27-28-29 positions you will readily get the idea.

Using the Forced Estimation idea it is possible to locate two cards that have been looked at while the cards are held at the fingertips.

1. Hold the pack in the Basic Position.

2. Now riffle the upper corner of the deck but force a

position anywhere near the bottom, 10 to 15 cards, for a spectator to note one.

3. On the second spectator, force the top position, 10 to 15 cards, for him to note a card.
4. The pack is now squared and cut at the 26th card and a Faro (Perfect Shuffle) is made. This shuffle adds to the fairness of the procedure.
5. Turn cards towards yourself as if to look for the cards. Actually count to the 26th card and cut deck at that point. If the cards that were noted have been between the 10 and 15 positions they will now be, the second card, somewhere among the bottom eight cards and the first card somewhere among the bottom eight cards. From here it is up to the individual how best to arrive at the exact card.

Naturally having read this far the reader is probably all set to throw the whole idea up for grabs but we assure you that the methods become more and more practical and sure fire as we move along.

SECOND METHOD: This one makes use of the Imperfection Principle. In every pack you will find one card that will have a mark that stands out as it is beveled. This mark may be either at the left side of the deck or at the top end of the deck. Once such a card is spotted the next thing is to cut to it and note its name. The name of the card having been ascertained you can now proceed to do some miraculous locations.

1. Have the pack shuffled, then upon its receipt bevel the deck to spot the location of the edge marked card. If the card is too near the bottom, cut the pack to bring it up in the pack.
2. Hold the deck at the fingertip in the Basic Position. Riffle the front end and time this so that spectator will stop you just as you reach the imperfection.
3. Naturally you know the name of the card so it is easy to locate it or just name it. Of course, you are not finished using the card as it can still be used but this time the spectators will be noting different cards.
4. In this case you keep forcing the cards around or near THE edge marked card. In other words two or three cards either to the front of it or to the back of it.
5. It is an easy matter to bring the card to the top by a series of straight cuts until the correct card lands on top. A procedure of spreading the cards between both hands as you say, "Somewhere in the deck is your card,"

then in closing the spread the left fourth finger obtains a break over the proper card. A cut or shuffle brings it to the top.

6. A subsequent card or cards can be controlled with the first one by getting the marker back to the center of deck. Now another card is noted in the same manner as before with you noting how far away it is from the edge marker.
7. Again spread deck between both hands and in closing it up get a break above the selected or peeked one. Now cut the deck at the break and place the two halves on the table. A riffle shuffle, to keep the top cards of each section, is now made and two cards are now on top. As has been pointed out a third and fourth, etc., cards can be controlled to the top, over onto the others, by a repetition of these sequences. (NOTE: Any of the Control Systems can be used here.)

Sometimes you can spot two or three such imperfection cards. In this case note their names, then distribute them thru-out the pack. Using the Time Riffle you force each of the edge-marked cards. Knowing their names you can name them or produce each one in any way you see fit. Also with two such markers you can have them in different sections of the deck later, but this time you have cards noted close to each of the edge marked cards. These can then be brought under control using the spread to enable you to get a break above each selection. From here you can use the CONTROL SYSTEMS.

THIRD METHOD: The basic idea for this third method was first brought to light in a small manuscript titled FUTURE REVERSE. It makes use of a short corner card with the short corners being in the upper right corner and lower left. In other words, opposite to the standard short corner as used by magicians. This opposite short makes possible some of the most incredible control of selected cards far beyond any of the standard methods using such a device.

1. First make a corner short card with the short corners in the upper right and lower left as the card lies face down.
2. Insert the card into the center of the deck. Hold deck in Basic Position (Figs. 2-3) and you will find that there is a sudden stop as the right forefinger hits the short card. This sudden stop plus the element of timing is all that is necessary for a successful execution of this control.
3. Have the short corner on top or bottom of the deck as

you shuffle. After the shuffle cut the short into the center. Using the time riffle the card next to the short will be the one noted.

4. Bring deck down into left hand dealing position and in seeming to square it the right thumb riffles, lightly and as noiselessly as possible, the inner left corner of deck until the passage of the short card is felt. Here the left thumb releases one more card, the noted card, of course, so that it becomes the top card of the ones below the break.

5. Cut the deck at the break but as the cut is completed the break is still held between the two halves, At this point the selected card is on top with the corner short second. A break is held by the left fourth finger between the halves. The next cut, which first appeared in a manuscript titled UNKNOWN will leave the selection on top but bring the corner short to the center again.

6. The right hand takes off the upper portion, or the cards above the break, but the left thumb keeps pressing onto the top card so that while the right hand does take all the rest of the cards the top one of this section is held back so that it becomes the top card of the left hand portion.

7. The right hand now places its half of the deck to the bottom of the left hand portion. The noted card is on top and the key card is back in the center ready to be used for the second card.

8. Using the same cutting of the deck as per Steps 4-5-6-7, the second card will be brought to the top with the first and the key or short will be back in the center for the next selection.

9. Using this system it is possible to force any number of known cards, yet have each known card under control. To try this out, just place any five cards of a suit, from Ace to five, on bottom of deck. The corner short is, of course, the lowermost of these or the actual bottom card.

10. Shuffle the deck keeping the five bottom cards intact. Cut to the center and force the first card which should be the Ace.

11. Riffle to short corner card, then use the cut as explained in Steps 4 to 7 inclusive. Repeat the process four more times when you will not only have forced five known cards but also got them back under control. By having these five cards each to spell with one more letter than the next, starting with a ten letter card such

as an Ace of Clubs, you can shuffle nine cards over the five and all are set to spell automatically.

12. By running four cards over the stack, then giving it one Faro Shuffle each card can be spelled to providing each is discarded, face up, as it is spelled out. This handling is preferable to the first. We believe that using only three such cards should be sufficient.

The above method should find favor with those who do not object to using short cards and if they do not object to one then two should also be quite welcome.

1. With two such Opposite Corner Shorts have both on top of the pack.

2. Shuffle the deck, preferably table riffle shuffle, keeping top short cards.

3. Pick up deck and hold it face down in left hand. Now take the top card and bury it about fifteen cards from the top. The next top card is taken and inserted about fifteen cards from the bottom. The two cards from the bottom of deck are also taken and buried somewhere in the deck.

4. The whole of Step 3 is ostensibly done with the idea that you should have no knowledge of the top and bottom cards. The two short cards are now set in their positions.

5. Hold deck in the Basic Position and riffling the upper corner you force the card in back of the first corner short. Release the cards after the card has been noted. The second card is now likewise forced. Actually you do not know the names of these cards but they can easily be brought under control as follows:

6. With right thumb riffle the lower left corner of the deck to locate the first short card near the top. When it is reached you place all the cards above it on the table. Now riffle to the second short but this time cut the packet in your hands. Thus you have one selection on the bottom of the cards in your hands and the other, second selection, is on the bottom of the cards on the table. All you need to do is riffle shuffle the two portions together keeping the two selections in order on the bottom. This will be referred to as Cut and Riffle Shuffle whenever it is needed to bring two cards to the bottom.

To Force two known cards in the above manner yet shuffle the deck it is only necessary to have the cards to be forced above each short card. Thus the four cards are kept on top of deck during the shuffle. Now

in seeming to bury one card you actually bury two as one. Namely, the short card and the one you want forced. This is done with the second set. The cards to be noted are now already known, of course, so the deck can be handed out to be immediately shuffled. From here the procedure depends on the effect one had in mind to begin with. FOURTH METHOD: In the absence of corner shorts the method here described will be found ideal and perhaps, for the more skilled cardicians, preferable as it embodies the elements of the short card without the short card.

This method depends on previously jogging a card, or cards, at the back end of the pack thus making these cards short at the front end. There are many methods of obtaining such a jog but the following method will be found quite good.

1. Hold the pack face down as for dealing with all the four fingers on the right side of the deck.
2. With right thumb at back lift up the cards at about center and press fourth finger against opening to hold this break. The position at this stage is the same as for the Standard Peek with the right hand still above deck lightly squaring the ends.
3. The left fourth finger-tip is now inserted into the break. The fourth finger-tip presses upwards on the card above the break, then by moving this finger to the left the single card is jogged out to the right as in Fig. 4 where the right hand has been omitted to show the jog. Normally this is covered by the right hand above the pack.

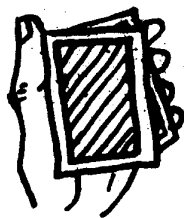


Fig. 4

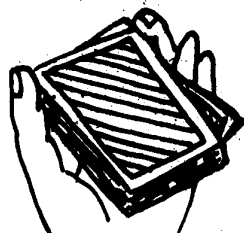


Fig. 5

4. With right hand still above deck the left hand shifts position so as to grasp the front end of the deck between the thumb on one side and second finger on the right side. The left forefinger is curled underneath and the third and fourth fingers lie idly alongside the jogged card, as in Fig. 5. Again right hand has been omitted for clarity.

5. The left fingers now move in towards the deck to push the card flush into the side of the deck. Due to the grip in Fig. 5, the side-jogged card will become automatically injogged at the back end.

6. The left hand's position, after the card has been injogged is still the same, i.e., thumb and second fingers grasping the front end. Retaining this position with the left hand, the right hand moves down to grasp the lower right corner of the pack with thumb on top and first and second fingers below.

7. Once the right hand has grasped the lower right corner the left thumb and second finger bevel the deck, at the upper end, in readiness for the Riffle Peek.

8. Right hand retains its grip on the lower right corner while left hand moves down to later take the pack as in Fig. 6. This position effectively conceals the injogged card.

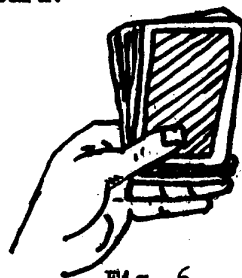


Fig. 6

9. The right forefinger can now riffle the upper right corner having spectator say, 'Stop'. Naturally the injogged card is used just like a short and the card behind the injogged card is automatically stopped at.

10. The card having been noted the right hand grasps the upper right corner of the deck, then lowers the deck into the left hand

which takes it into dealing position.

11. With right hand above the right thumb lifts up on the injogged card but immediately the right thumb has pushed the injogged card flush, it also releases this card plus the selection so that it falls onto the lower packet. At this point the break with fourth finger is maintained, then later the deck is Double Cut to bring the selection to the top.

12. With the card on top a second card can be noted by merely repeating the jogging of the card, then forcing this spot as already explained. The break is, of course, obtained under the injogged card, two cards released later but the break maintained. The second selection and the first selection are brought together at the top by cutting the deck as explained for the Third Method, Steps 5 to 7, except in this case no short card is used. A repetition of these moves and you can get a third, fourth, etc., cards to the top of the deck.

The above injogged method can be used as an out and out Peek Force as follows:

1. Injog your card as needed and get the deck into the position of Fig. 6.
2. Tell spectator that you will riffle deck and he is to call 'Stop'.
3. As you speak to the spectator with right forefinger you deliberately riffle the upper corner of the deck but doing it so that only you can see the indexes. During this brief action you spot the card that will later be, of course, noted by spectator.
4. In this case after the spectator has noted his card, the cards can be handed to him for a shuffle. As you know the card there isn't any problem connected with its subsequent discovery.

The above can be used as a Double Peek Force as follows:

1. The right thumb at back lifts the deck at about fifteen from the bottom and the left fourth finger presses inwards to hold a break here. The right thumb now breaks the deck, at the back, at about fifteen from the top and the left third finger presses inward to thus hold a second break.
2. With the two breaks held the left third fingertip presses on its card to sidejog it as in Fig. 4. The left fourth finger now also side-jogs its card. Thus two cards are side-jogged.
3. Now follow the mechanics as outlined for injogging one card except in this case there will be two cards injogged. Get the deck into the position shown in Fig. 6.
4. From here you can spot the two cards, that will be eventually forced, by using the method explained to force one card; however, if it is desired to control them, then proceed as follows:
5. With deck back in left hand dealing position, after the selections, the right thumb presses down on the first jogged card, then places these cards onto the table. The right thumb presses down on the second injogged card, then cuts the deck at this point while in the hands.
6. Here one of the cards is at the bottom of the portion on the table the other card is at the bottom of the cards still in the hand. Place these cards on the table and riffle shuffle the two sections together keeping both cards on the bottom.

Using the injog of this Fourth Method, it is

possible to have a Multiple Control with only one cut yet all cards are noted while the pack is at the fingertips. the process is given below.

1. Have deck shuffled and on its return get a card jogged, in readiness for the first selection, as in Fig. 6.
2. The first card having been noted the pack is lowered into dealing position. While apparently squaring the deck from above, by the right hand, the right thumb lifts up on the injogged card, then pushes it flush but holds the break.
3. Now the right thumb releases only one card, then retains the break/ Next the first selection is now side-jogged as per Figs. 4-5, then deck brought into position for the second selection as per Fig. 6.
4. What you are doing is using the first selected card as a short in order to get the second selected card noted. Naturally, once this card has been noted it in turn is used as a short card to get a third selection noted. A repetition of the moves and any number of cards, that apparently are selected while deck is at the fingertips, will be eventually all in one spot.
5. After having had as many cards noted as may be needed, the last time the injogged card, plus the final selection, are released onto the others. A simple Double-Triple or Quadruple Undercut will bring all the cards to the top. (Later we will give what we consider a more commercial application of the above idea.)

FIFTH METHOD: This method makes use of the Step Principle and while it is fairly easy it requires movement in order to conceal the Steps which ordinarily may be visible to a sharp eye. Its use will be described in connection with cards the performer has no knowledge of and must control and also as a Peek Force. To use a Peek Force proceed as follows:

1. With deck in left hand as for the Standard Peek the right forefinger opens up the deck at upper right corner in order to glimpse the card. This need be very slight and can pass off as a mere gesture; however, the left fourth finger presses inwards to thus obtain a break under the glimpsed card.
2. With right hand above the deck the left fingers move or step the cards, above the break, to the right to leave a very minute ridge or step on the left side as in Fig. 7 which shows two such steps that are later used in a Double Peek Force. Steps are exaggerated for clarity.
3. The right hand now grasps the deck by the ends from

Two
Steps

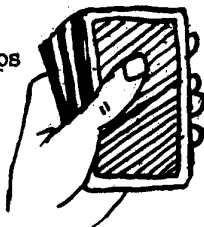


Fig. 7

above which leaves the left hand free to run its fingers over the sides of the deck. It is during this action that the steps, if they are too big, can be narrowed down. The steps should form a sort of a V with practically no step at all visible at the back end but widening out towards the front.

4. The right hand now moves the pack so that left fingers grasp it as in Fig. 2. The right forefinger now must riffle the upper corner but more on the side of this corner so that the step at the step will be under control a lot better.

5. Once the card has been noted it is obvious that the pack can be handed out for shuffling.

Using the same Step Principle, a Double Peek Force is possible:

1. Holding deck in Standard Peek Position the right forefinger breaks the deck at about fifteen cards from the front, notes the card, then the left fourth finger moves in to hold a break on it. The right forefinger immediately lifts up the corner of a card about fifteen from the top, notes it quickly, then the left third finger moves in to get a break on this card.
2. With the two breaks held the right hand comes over to ostensibly square the deck; however, the left fingers move the two portions forward to cause two steps as in Fig. 7. Again the right hand takes deck from above while left fingers run along the sides of deck to cut down on the steps if necessary.
3. The deck is finally held at the fingertips and the two cards forced by forcing the front card first, then the second or back card.
4. Remember to keep the deck moving in order to keep the steps from being spotted. The best action seems to be to hold the pack down away from the spectator. Now lift the pack up but immediately start to riffle the upper corners. This will keep him busy noting the card. Once he has noted the first card the pack is again immediately lowered to the side and the hand kept moving in a gesture as you say, "Can you remember two cards?" The second card is now likewise handed but after this the pack can be squared and handed out for shuffling.

The Step Principle explained can be used as a definite control of unknown cards. The procedure is outlined below:

1. Have the pack thoroughly shuffled first to impress that you could not possibly know the position of any card.
2. Getting the deck back hold in left hand as for the Standard Peek with cards already slightly beveled.
3. With right thumb lift up, at the back, about half the deck and get break there with the left fourth finger. Next make the necessary step.
4. Have spectator note a card but, of course, forcing his choice at the step. As soon as he has noted his card the right hand takes the deck from above by the ends, then turns it around so that the left thumb and second finger can grasp the upper ends of the deck. Of course, this brings the step over to the right and on the inside right corner. Once again the right hand takes the deck from above by the ends and the deck is lowered into the left hand as for dealing; however, the base of left thumb and forefinger tightly pinch the upper left corner to insure not losing the step in the next move.
5. The right hand is still above the deck but the step can be seen thru the arch of the right hand. The left fourth finger now comes over and pulls down on this step and then retains the break.
6. With the selection above the break it is released to the top of the lower half and a cut made to bring the first selection to the top.
7. The cards are seemingly squared and the step put in again for a second selection. This is handled in the same manner and the two cards brought to the top using the cut explained in the Third Method except here again the short corner is not used. Obviously subsequent cards can be brought to the top as needed.

Using the Two Steps idea as per Fig. 7 two unknown cards can be brought to the top. Procedure is given below:

1. Holding deck in left hand the right thumb breaks the pack at two fairly equi distant points which are maintained by the left fourth and third fingers.
2. The two sections are now stepped as per Fig. 7 and deck held at fingertips as per Figs. 2-3 for cards to be noted.
3. The turning of the pack, which is similar to that of MARLO'S D.F.C. explained further on in this book, brings the two steps to the inside on the right.

4. The left fourth and third fingers now pull downwards on these steps to regain their respective breaks. From here the Cut and Riffle Shuffle, used in Method Three with the two corner shorts, is done to bring the selections to the bottom.

SIXTH METHOD: This makes use of the Tilt Glimpse and is very good if handled correctly. There are no steps or markers and the choice is free, yet the performer can know the card.

1. Hold the deck as in Fig. 2 and riffle it as in Fig. 3 but with this big exception. The deck is held down at about waist level and the backs of the cards are uppermost. That is, you and the spectator will be looking down on top of the deck as it is held and riffled close to performer's body at waist level.

2. Ask the spectator to call 'Stop'. When he does the right forefinger holds onto these cards and although the separation is maintained, the spectator as yet can not see the card.

3. Ask him if he is sure he wants you to stop there. When he has answered, you say, "All right, just look at the card." Right here the left wrist turns to bring the card into view to be noted; however, as this is done the left hand turns inward just enough so that on the turn **THE PERFORMER ALSO GETS** to see the cards' index corner as in Fig. 8 which is a side view of you and spectator.

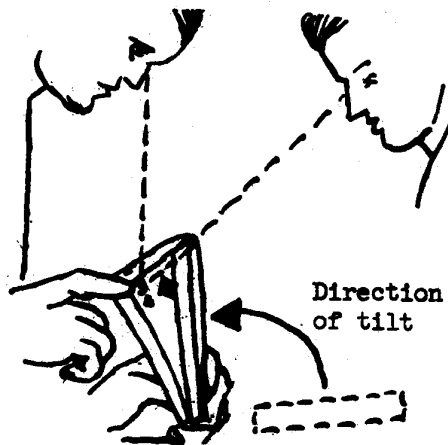


Fig. 8

deck or that of a small packet of cards. In this case the

4. Immediately that the card is spotted the left hand moves forward towards the spectator and the right forefinger also at the same time releases the rest of its cards. The pack can be shuffled but the card being known to the cardician can easily be used to his best advantage.

The above Tilt Glimpse can be used to spot or note the top card of a shuffled

the top card is taken by the lower right corner with the right thumb on top and first and second fingers below. The third finger is directly under the lower right corner and this finger moves forward to tilt the card so that its face may be shown to the audience; however, it is tilted far enough so that the cardician also gets a glimpse of the card. The other card is taken under the first one and the two cards shown but from here on in the tilt is no longer pronounced as you already have spotted the top card. The whole action is one of seeming to take off a few top cards, one at a time, in order to demonstrate what you will do. Actually the rest of the cards are practically handled face down and the audience will never realize that you could have possibly glimpsed the top card or even cards. Although this has led us away from our main purpose we felt that the above Tilt Glimpse of a top card has many possible uses.

Before proceeding with what we consider the "Piece de Resistance" of Finger-Tip Control we will list the COMMERCIAL PEEK that we mentioned earlier in the book. First, the COMMERCIAL DOUBLE PEEK FORCE and the preliminaries are:

1. Holding deck in Standard Peek position the right forefinger pulls back the cards at about fifteen from the bottom. The card is noted and the left fourth finger obtains a break here.
2. Repeat the process a second time but somewhere near the top fifteen cards with the left third finger obtaining this break. You now have two known cards above the left fourth and third finger breaks.
3. The two cards are now forced by timing the riffle so that spectator calls 'Stop' at the card which is marked by the left third finger. After this card is noted the left third finger releases the break but the left fourth finger still retains its own.
4. The second card, marked by the left fourth finger, is now Riffle Forced, then this break is also released. With deck squared on all sides it can be handed out for shuffling, then later the noted cards used as planned.

This second commercial idea we call the Free Force. It depends on the principle of RE-FORCING THE BREAK and first appeared in print in a manuscript titled FUTURE CLASSIC. Basically it is the same as the Multiple Control of the Fourth Method except here a break is used.

1. Have the pack shuffled, then on getting it back hold

it in position for the Standard Peek.

2. Riffle upper corner of deck timing it so that the first selection is made at about center. Card is noted, then rest of cards released but a left fourth finger break is held.

3. Seemingly square the pack. With right thumb at back release the card just noted to the top of the lower half and retain the break with the left fourth finger.

4. A second spectator is asked to note a card. Again the riffle is timed to stop at the break and the second card is thus noted.

5. Card just noted is released onto the lower half as in the first case. The left fourth finger again retains the break. This procedure is continued for as many cards as may be desired to have selected. Later a Double, Triple or Quadruple Undercut will bring all the selections to the top.

The third commercial idea, while at first glance seeming to be an old principle, is far above and ahead any such method in that the action does not look like a glimpse but rather a square-up of the deck that the experts have become quite familiar with. It is this familiarity with the Square-Up Move that the following glimpse has non-plussed the experts. We title it **SQUARE-UP GLIMPSE**.

1. Hold deck as for the Standard Peek. Riffle upper corner for the familiar 'Stop' signal. Of course, the left fourth finger holds the usual break.

2. The right hand comes over to square up the cards but at the same time the left fourth finger enters into the break just as for the familiar Pass.

3. The right and left hands moving simultaneously raise the deck away from the left palm on the left second and third fingertips where it rests on its left side. The left forefinger is curled against the face of deck while the left fourth finger is still inserted in the deck. The left thumb is resting on top side of deck.

4. The right hand which has been with the pack along with the left hand, takes the position so the right thumb is on top side of deck in front of left thumb. The right forefinger is on the front end of deck while the remaining three fingers are on the under side of the deck at the front end with the right fourth finger actually on top touching the left second finger as in Fig. 9 which is an audience view.

5. The actions of Steps 3 and 4 merely look as if the

pack was turned straight up on its sides in order to square such sides. From the front that is what it appears to be; (See Fig. 9) however, due to the insertion of the fourth left finger, the card can be glimpsed at the back as in Fig. 10.

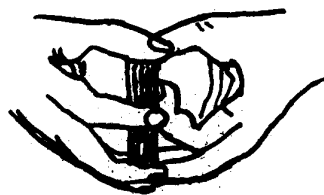


Fig. 9

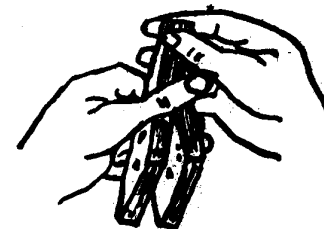


Fig. 10

6. Immediately that the card is glimpsed, the deck is brought back into the backs up position but at the fingertips of the left and right hands in the familiar face down Square-Up Position. (See Fig. 32 of Chapter Two of the ACTION PALM for this standard position). At the same time that the deck is turned face down the left fourth finger is removed from between the deck.

7. Once the cards are in the above position the next step is for the right hand to take the pack, from above by the ends, then let the cards dribble off the bottom onto the waiting left hand as shown in Fig. 11.



Fig. 11

8. The whole sequence takes on an appearance of impossibility as to the knowledge and location of the card if properly executed.

9. With the card known the various procedure for its final denouement should prove to be no problem.

In doing the Square-Up Glimpse be sure you do not make the mistake of turning the pack too far to the right as this action will make it obvious that you are taking a glimpse. Almost a straight up and down deck position should be maintained so as to give no tip off.

Now we come to what we consider quite a gem. We call it MARLO'S D.F.C. or DEFINITE FINGERTIP CONTROL. This method can be done with any deck. The choice is free, not forced, yet each peeked card can be definitely

brought to the top as needed.

1. Hold the deck as in Fig. 2, then riffle the upper right corners as per Fig. 3.

2. When spectator calls 'Stop', you stop. Ask him if he is sure that he wants you to stop there etc., and at the same time you very quietly bring the right forefinger forward, with its cards until you are in the position shown in Fig. 12. Note that the right thumb is now also touching the top of cards at this corner.

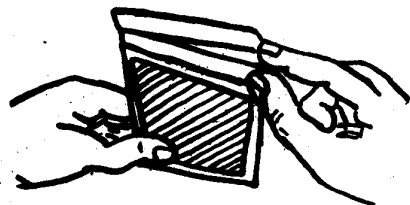


Fig. 12

3. It will be noted that the right forefinger will be still keeping a minute separation of the cards at this point as in Fig. 12.

4. The right forefinger now pushes against the upper right corner of the lower half, below the separation, while the right

thumb presses firmly on the back of the top section so that actually these cards are more or less pinched tightly between the right forefinger and thumb. The action is almost that of pinching with the result that the right forefinger tip will cause the lower section to move slightly to the left thus causing a step similar to that shown in Fig. 7. (Only one step is, of course, evident here)

5. To conceal this stepping action the deck is moved to the right so that actually the spectator, at this point, sees the deck as in Fig. 13.

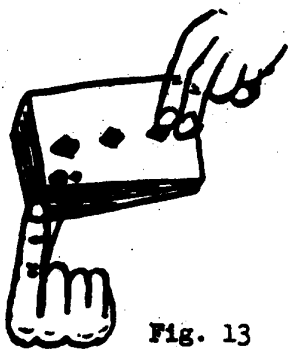


Fig. 13

6. It is actually while the deck is in position of Fig. 13 that the left forefinger tip pinches the cards so as to move the lower section forward. Immediately the right hand takes the deck by the ends from above and the deck is immediately turned around using the left forefinger as its pivot point.

7. The cards having been turned, the left second finger and thumb grasp the upper ends of the deck

in a position similar to Fig. 5 except in this case a step will be on the right side of deck rather than a jogged card.

8. The right hand again takes the deck from above, then lowers it into the right hand which pinches it firmly on the upper left corner between base of left thumb and forefinger in order to retain the step.

9. The right hand from above conceals the next action which is that of the left fourth finger pulling down on the step which can be seen thru the arch of the right hand as in Fig. 14. The left fourth finger then retains the break.

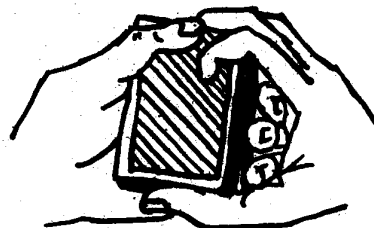


Fig. 14

10. The selection is next released to the lower half, the deck cut to bring it to the top.

11. A repetition of the moves plus the cut explained in the Third Method will get additional cards to the top as desired. We feel that the practice needed to acquire this D.F.C. will be worth it to the cardician

wishing to do card miracles.

It is, of course, possible to do the D.F.C. with two cards by getting the first spectator to note a card somewhere in the front portion of the pack. Then, putting in the step, move directly to a second spectator and have him note a card in the upper portion after which the second step is put in. From here on the two cards are, of course, brought to either top or bottom by the cutting process.

Cardially yours,

Edward
Marko

ADDED NOTES.

Note 1. On the Fingertip Method, using the short corner card.

Sometimes when using a borrowed deck, you can manage to break, bend or soften the opposite corners with the result that it can be used as effectively as a sharply cut short card. Be sure not to mutilate these corners too obviously. It also will be wise to put the work into one corner only.

Note 2. On the Square Up Glimpse.

If two breaks are maintained, one by the left fourth finger and the other one by the left third finger, then these two fingers can enter into their respective breaks. Now the square up is made and the audience view is as in figure 9. However, the performer's view is as in figure 10. except that there will be two breaks at the rear. This enables the operator to glimpse both card simultaneously. The pack is then turned down, left fingers taken out of the divisions, then the deck "dribbled" onto the left hand as in figure 11. For the record and easy remembering, call it the "Double Glimpse". The "Double Glimpse" can be applied to any of the standard methods now in use such as that in which the portions of the deck, at each break, are stepped to the left as the left hand turns back upwards. The jogged indexes will be visible on the right side of cards as they are face up.

Note 3. A potent combination can be had by using Marlo's D.F.C. and following with the Square Up Glimpse.

This concludes Chapter 3 of the Revolutionary Card Technique and we hope that these methods will open up new horizons in card magic for the modern magician.

Ed Marlo.

REVOLUTIONARY CARD TECHNIQUE

1. Miracle Card Changes
2. Action Palm
3. Finger Tip Control
4. Side Steal
5. Tabled Palm
6. Faro Shuffle
7. Faro Notes
- 8, 9, 10. Seconds, Centers, Bottoms
11. Multiple Shift
12. Card Switches
- 13, 14. Estimation