

Karl Fulves

Riffle Shuffle Methods



Featuring:

**John Scarne's
Shuffle Control**

Illustrated By

Joseph K. Schmidt

Introduction

In the mid 1950's J. W. Sarles demonstrated and explained a number of riffle shuffle techniques which ignited my interest in the subject. A riffle shuffle problem we discussed, attributed to John Scarne, went as follows: how does one go about cutting to any card seen when the two halves of the deck were riffled together? Sarles said the method described in Scarne on Cards was not the method he had seen Scarne use.

By the time of my first meeting with Scarne I had worked out several solutions to the problem. The method called "Single Card Control" was the first thing I did for Scarne. Remarking that I had the right idea, Scarne then demonstrated (but did not explain) his method. In 1974 he described the control in detail. It appears here for the first time. Once mastered, it opens the door to some of the strongest table work that can be performed with a deck of cards.

There are a number of approaches to the false riffle shuffle. This ms. gives an overview of one such approach (later marketed without credit to prior sources). The article concludes with an unpublished false shuffle of J. W. Sarles. It is one of the easiest to learn.

I'd like to thank Milt Tropp for "Tropp's Cop," Judson Brown and Mack McMillen for "Telltale Color" and Bruce Cervon for obtaining permission to reprint the L.W. False Shuffle.

In the past few years Joseph K. Schmidt has released manuscripts of his own which detail excellent approaches to riffle shuffle work. It is Mr. Schmidt's fine artwork which forms the backbone of the descriptions in the following pages.

March 19, 1987

KARL FULVES

John Scarne's Shuffle Control

"A. R. stripped the wrapper off a new deck of cards and handed them to Fats Caldwell, who gave them the gambler's feather-fingered, low-wristed shuffle. George McManus cut the pack, and stepped back. 'Yours, Scarne,' said Rothstein very quietly. John Scarne riffled the deck once. 'Yours, Rothstein,' said he. A.R. cut the ten of hearts. Scarne squared the deck, cut, and showed his bottom card. It was the Ace of Spades." Scarne on Cards (1949)

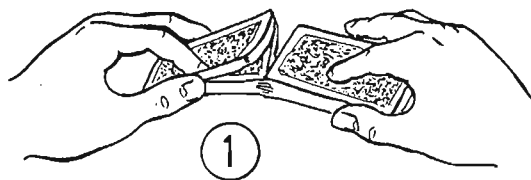
John Scarne partially explained the method he used to accomplish the above demonstration; see Scarne on Cards and The Odds Against Me for the relevant information. But he kept one method in reserve, never explaining it in print. Scarne revealed this method in a session that took place on June 3, 1974. This superb shuffle control is described here for the first time.

1. Start with any deck handed to you. Cut the deck at the midpoint and place the packets alongside one another for the riffle shuffle.

2. Riffle the two packets together, allowing the right-hand cards to riffle by faster than the left-hand cards.

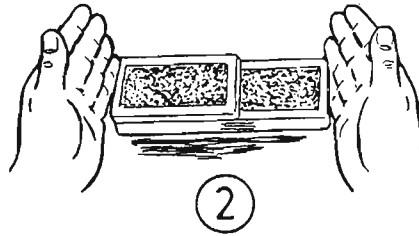
3. As you riffle the packets together, glimpse the indice at the upper corner of a card that is about midway down the left-hand packet. The peek is done by bending the left-hand cards upward with the left thumb. As you gain familiarity with the action, you will find that it takes virtually no effort to make the glimpse; you need bend the left-hand cards only a fraction of an inch as the peek is made.

4. When you spot a card you want to cut to, allow the right-hand cards to fall onto the tabled cards in the left-hand packet, Fig. 1. At this point the face card of the cards still in the left hand is the glimpsed card.

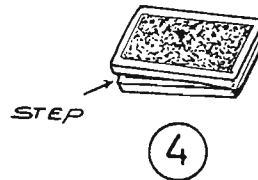
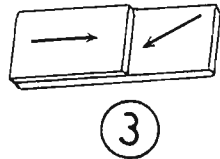


5. Now drop the left-hand packet on top of the right-hand cards.

6. The hands release their packets and move to the position shown in Fig. 2.



7. The hands start to push the two packets together. The left hand pushes its packet straight to the right, but the right hand pushes its packet inward toward the body, in the direction of the arrow in Fig. 3, so that its packet angles into the left-hand packet.



8. The result is shown in Fig. 4. A step is formed at the inner left corner of the pack, this step marking the exact location of the peeked card.

9. If you wish to bring the peeked card to the bottom of the deck, the left hand cuts off all cards above the step, including the peeked card. You then begin the next shuffle by releasing the face card of the left-hand packet. Riffle the balance of both packets together and square the deck. The peeked card is at the bottom of the deck.

10. If the intent is to cut to the peeked card after the formation

of the step in Fig. 4, proceed as follows. The right hand grips its end of the deck between the thumb and 3rd finger. The left thumb moves in against the step as the left handlifts the upper packet and shows the face card. This would apply in the case where you want to demonstrate your ability to cut to an Ace. Riffle the two halves of the deck together. When you spot an Ace, form the step below it as outlined above. Then cut off the group of cards above the step with the left hand. Name the Ace before you perform the cut.

The action of Steps 4 and 5 should be performed with no hesitation. It should appear as if you simply riffled the two halves of the deck together. Strive to avoid hesitating when you glimpse a card in the left-hand packet. If you stop the riffle, look at a card, then drop the right-hand cards, then drop the left-hand cards on top, and you do these actions in a stop-and-go manner, the handling will appear contrived. It should appear that all you did was riffle the two halves of the deck together.

Scarne used this control to run a 5-card flush to the bottom of the deck. If, say, a Club was the bottom card of the deck, Scarne put the deck on the table, then riffled up the near end of the deck until he spotted another Club. He cut the upper packet to the left. There was a Club at the face or bottom of each packet.

The two halves of the deck were riffled together by dropping the face card of the right-hand packet, then the face card of the left-hand packet, then evenly riffling the two halves together.

During the riffle, when another Club was spotted in the left-hand packet, it was stepped off by the above method. The packets were squared into one another after the riffle. The peeked Club and the cards above it were cut to the left and another shuffle commenced by dropping the two face cards of the right-hand packet, then the face card of the left-hand packet, then the balance of the packets. Again a peeked-at Club on the left was stepped off and cut to the face of the left-hand packet.

A final shuffle brought a fifth Club to the bottom of the deck. The cards were then dealt out. A bottom deal was used by the dealer to bring the Club flush to his hand.

A 5-card flush is an easy hand to cull, since any five cards of the same suit will fill the bill. Yet it is a strong hand that will win most of the time for the dealer.

I asked Scarne how he could cut to an Ace after another party had cut the deck. He replied that he stepped off or marked off an Ace that he spotted near the bottom of the deck. The other party would then cut the deck, invariably cutting the deck at about the middle. When the cut portion was replaced on top, Scarne squared the deck, obtaining a break at the marked-off point, then cutting to the break to reveal an Ace.

Scarne let the observers at the table satisfy themselves that there were no crimps. Then he would put work into the Aces or other desired cards so they could be cut to with ease.

Karl Fulves Notes

There is a way to exploit the Scarne control so that it is nearly self-working. The idea is to arrange it so a crimped or short card is on top of the deck.

If you work through the Scarne shuffle control you will see that the top card of the deck ends up directly under the peeked or glimpsed card. Thus, if you cut to the crimp or short card, lifting up all the cards above the card with the work in it, you can show the face card of the cut-off packet as the Ace, then place this packet on the table. Put the balance of the deck on top.

The crimped or short card is now back on top of the deck. You can therefore repeat the control immediately.

Note in Fig. 1 on pg. 2 that the left hand lifts a portion of cards to spot the face card of the upper packet. You can give this packet a bend or crimp while the two halves are riffled together. As soon as the crimp is put in, drop the balance of the right-hand cards, then the crimped left-hand portion. The result is that the crimped packet now lies on top of the deck. You can then cut to the crimp. The idea is that when you bend the left-hand cards upward you are glimpsing a card and simultaneously crimping the packet that has this card at its face. It should be done without hesitation, and without the telltale pauses that tend to break up the even riffling action that tips what you are doing. This method of putting in a crimp is not difficult, but does require practice to perform smoothly. It can be used in other shuffle controls as well. There are other approaches to putting in crimps while the packets are being riffled; perhaps some of this will be covered in a later ms.

Karl Fulves

Any Named Ace

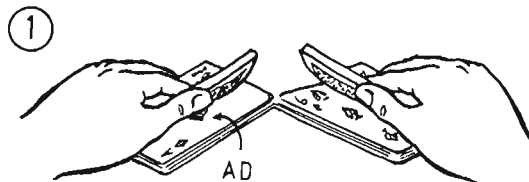
Any Ace is named. The magician gives the deck exactly one (and sometimes exactly more than one) riffle shuffle, then cuts to the named Ace. Any deck. No prior set up.

Method: The starting point is "Single Card Control" first published in a 1973 manuscript, Riffle Shuffle Technique, pg. 50. As mentioned there, the technique was inspired by a then-unpublished technique of John Scarne's. Scarne's method is described in the opening pages of this ms.

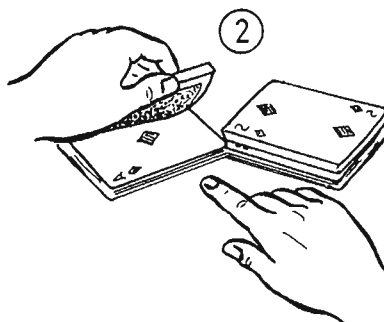
When performing "Single Card Control" it was found that onlookers sometimes voiced the suspicion that the card cut to was originally the top or bottom card of the deck. In their eyes, I was cutting to a pre-established card.

To get away from this suspicion, and to point up exactly how a card cheat could cut to any card he saw during the riffle shuffle, the following handling was developed. It looks as if you are going out of your way to expose the cheat's method, but nothing is exposed.

1. Place the deck face-up on the table, long sides of the deck parallel to the near edge of the table. Cut off the facemost half of the deck and place it alongside the other half in preparation for the riffle shuffle.
2. Begin riffling the two halves together. Stop when the face card of the left-hand packet is any Ace, say the AD, Fig. 1.

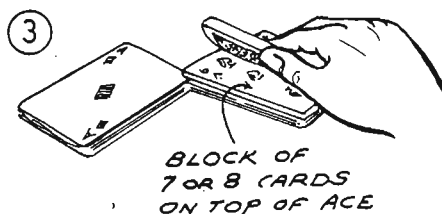


3. You now stop the action. Release the right-hand grip on its packet, allowing the un-riffling cards to rest on top of the AD. The right first finger then points to the AD, Fig. 2, as you say, "The gambler spots any Ace in the middle of the pack, say the Ace of Diamonds."



In Fig. 2 the left hand is shown holding its unriffling cards in place. Actually the left hand can lift its unriffling packet away from the table so the audience gets an unrestricted view of the AD. If this is done, let the audience see the AD, then bring the left hand back to the position shown in Fig. 2.

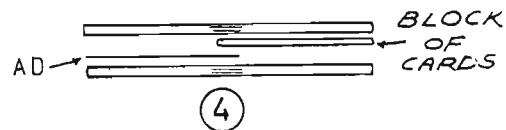
4. The right hand now re-grips the unriffling cards on the right and lifts them to resume the riffling action. But it does not lift all its unriffling cards. Instead it leaves 7 or 8 cards lying on top of the AD, Fig. 3.



The situation depicted in Fig. 3 is actually the blocking-off or marking-off procedure; the 7-card block on the right serves to mark the location of the AD and therefore sets up the later cut.

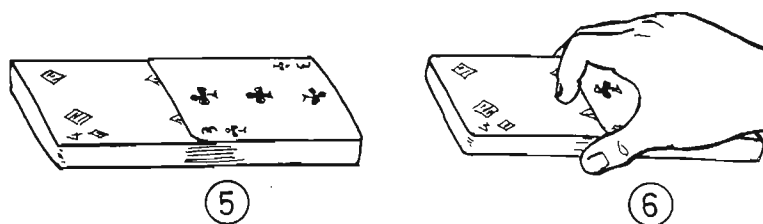
5. Do not hesitate as Step 4 is enacted. As soon as the right hand grips its unriffled cards and lifts them (leaving 7 or 8 cards resting on the AD), the hands release cards from their respective unriffled packets, thus riffling the remainder of the cards together.

6. The completion of the riffle action is shown in Fig. 4. The AD is separated from the cards above it on the left side by a block of cards on the right.



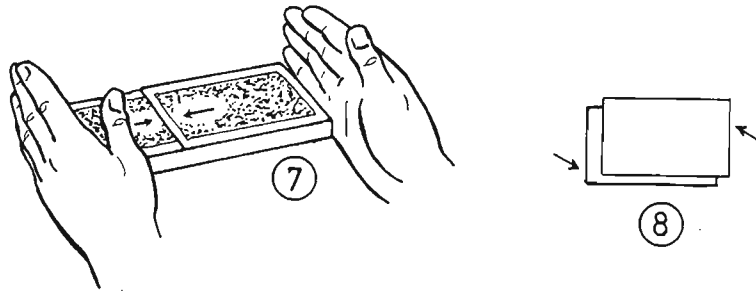
7. Once the riffle has been completed, the packets are straightened out as shown in Fig. 5, so that the packets are square and in line with one another.

8. The right hand grips the center of the intermeshed packets as shown in Fig. 6, and flips the deck over to a face-down condition.

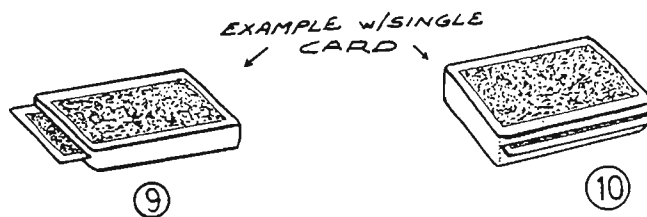


9. Place the palms of the hands against the ends of the deck

and square the cards, Fig. 7, but do so in such a way that the left-hand packet moves back toward you and the right-hand packet moves forward and away from you. The packets are thus in the offset condition shown in Fig. 8 as they are telescoped together.



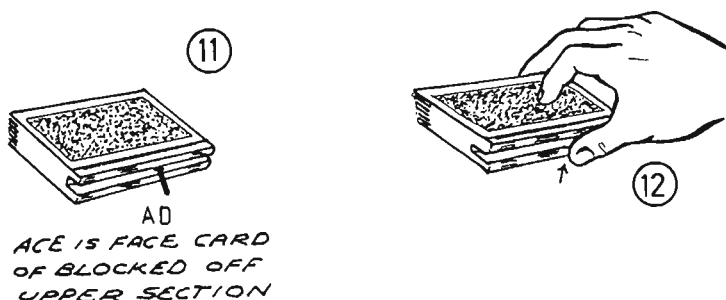
10. If you have trouble with the above maneuver (it is similar to one explained by Jack Merlin in ...And A Pack of Cards), then try this. Place one card into the left end of the deck, Fig. 9. Place the right palm against the right end of the deck and the left palm against the single card. Push the single card in, but push it toward you so it ends up as in Fig. 10. This is the condition you want to achieve with the two halves of the deck. It may be easier to get the right touch if you begin with just one or two cards. The goal is to offset the entire left-hand packet; once the idea is grasped, you should have no trouble getting the left-hand packet to the offset condition of Fig. 8.



Remember that the action shown in Figs. 9 and 10 is intended only as an exercise. Single cards (or the four Aces) can be manipulated as depicted above, but in the present exercise, you want to get the entire left-hand packet into the offset condition of Fig. 8.

11. Following Step 9, if you examine the deck after the halves have been pushed together, a step or ledge opens up as shown in Fig. 11. The AD is the face card of the upper packet above the step.

12. To cut to the AD, grasp the deck from above as shown in Fig. 12. The thumb can easily detect the step or ledge by sense of touch. Lift up the packet above the step and turn it over to show that you've cut to the Ace of Diamonds.



As the right thumb and fingers close around the pack in Fig. 12, they can square the cards flush. The left hand can aid in the square-up. The right thumb lifts up at the step just before the completion of the square-up. This opens a break at the AD and allows the right hand to cut to the AD as the deck is squared.

The Ace can be cut to with the left hand. Also, both hands can grip the deck. One thumb can riffle gently the cards above the step as if riffling the entire deck. This tends to kill the idea that a break has been established in the deck. The Ace can also be crimped during the square-up action. This allows you to cut to the Ace from a perfectly squared deck.

To perform the effect of cutting to a named Ace, riffle the cards as in Fig. 1 until you spot the named Ace at the left side. Block off and cut to it as described above, omitting the handling of Fig. 2 where the riffle is interrupted.

If the named Ace is not on the left, riffle the two halves evenly together, perform a lace-thru or push-thru action to get the right-hand packet over to the left; now the named Ace is on the left. Spot the

Ace during the riffle, block off, then cut to it.

A simple extension of the technique allows you to cut to two or more Aces that you glimpse during the riffle.

Those interested in this type of control should have no trouble working out the handling where you block off and cut to a card glimpsed in the right-hand packet. The left and right techniques can be combined so that a card glimpsed in the left-hand packet and one glimpsed in the right-hand packet during the same riffle can both be cut to.

Legitimate techniques can be used in conjunction with fake methods if performed as a demonstration of gambling technique. Thus you can use the above approach to cut to one card, then use crimps or offsize cards (short, long, etc) to cut to other cards. Don't bypass approaches like the "Instanto" pack in this regard.

Things can be arranged so you get one card for free. Spot the bottom card of the deck. Say it is the 3D. Use the above shuffle control to block off two of the remaining 3's. Cut to them, one with each hand, then turn up the packet remaining on the table (the bottom portion of the deck) to reveal the third 3-spot.

Milton Tropp

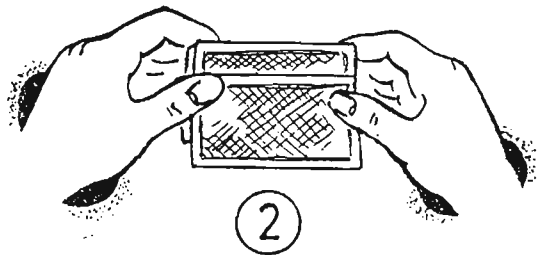
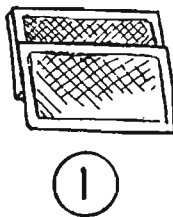
Tropp's Cop

(In a letter dated Oct. 22, 1973 Milton Tropp described "The Shooting Cop." Once mastered, this fine move will suggest many uses. KF)

Reading your "Cop From The Shuffle" (in Riffle Shuffle Technique) reminds me of my own method that I stumbled on at least 15 years ago. I've never seen anything like it in print.

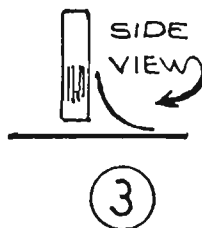
The card to be stolen is on top of the deck. The right hand takes away the top half for a riffle shuffle. Riffle normally until you a number of cards remaining in the left hand and only one card remaining in the right hand. Drop the left-hand cards and then the single card on top of all.

As you push the halves together, maneuver the top card so it lies about half an inch lower than the balance of the deck, Fig. 1. Now place your thumbs on the deck as in Fig. 2; they are partly on the edge of the top card and partly on the second card.



Press down with your thumbs as your fingers go to the outer side of the deck. Go under the deck and raise it to a vertical position on its long edge. This is a natural position for squaring the deck, but

due to the way you've tightly held the top card it is now bent concave fashion, its lower edge on the table pointing towards your body, Fig. 3.



If you now release the pressure of your thumbs and slightly push the top edge of the top card downward, the natural spring in the card will send it shooting back, skidding across the table and into your lap.

Your hands and arms shield its flight perfectly. The shuffle does not have to be done at table's edge. It is just as deceptive with the deck held five or six inches from the edge. This, plus the fact that there is no hand or thumb movement of pushing the cards onto the lap, make this method preferable to the old one in my opinion.

Square the deck slowly and obviously, then push the top forward, lowering the cards to the table and proceed with your effect.

McMillen and Brown

Telltale Color

(When Milbourne Christopher's "Riffle Glimpse" was scheduled to appear in Epilogue #10, Bruce Cervon pointed out that a related idea was described by Jack McMillen and Judson S. Brown in The Sphinx for March 1934. With Jack's permission, this outstanding shuffle trick is reprinted here. KF)

Here is a detection which may be recommended for its simplicity, ease of working, and speed. Here's how!

A deck of cards is thoroughly shuffled by the entertainer. The cards are fanned and a spectator graciously removes one of them. The spectator returns the card to the deck, takes the deck in his own hands and squares it up, following this with a cut. The performer takes the deck back, gives the cards a genuine riffle shuffle and then without further by-play of any kind, reveals the name of the card.

The method is simplicity itself. To begin with, the cards are separated into reds and blacks. The first time they are shuffled, the standard overhand shuffle is used. By "running" the cards one at a time near the center of the deck, the cards will remain separated as reds and blacks. The cards are spread for selection, the performer being sure that the spectator is not allowed to remove one from the neighborhood of the exact center- this for obvious reasons.

When the card is replaced in the deck, the magician "forces" the spectator to place the card in that half of the deck which is the opposite color to that of the card. The subject then takes the deck in his own hands in order to square it up and cut.

The deck is then returned to the magician who cuts it again so as to bring the selected card in to the bottom half of the deck. This can easily be done by guess work, but if one wishes to be absolutely sure, the cards may be riffled slightly with the thumb and the cut made exactly between the colors. After the cut, place the red packet on the bottom of the deck (that is, if the selected card was black), or vice versa if the card was red.

The essential secret of the trick is embodied in the next move which is the riffle shuffle. The deck is held in the right hand with the fingers at one end and the thumb at the other. The thumb releases

the cards one at a time allowing them to spring against the fingers of the outstretched left hand. Although this is done rather rapidly, it will be found that the selected card, because of its contrasting color, may be glimpsed easily as the cards are riffled. The thumb continues releasing the cards until about half of the cards have been sprung on to the left hand. The shuffle is then completed in the usual manner. The performer is enabled by this method to obtain the name of the selected card while it is still in the deck, during the natural movements of the riffle shuffle.

The conjuror should not of course merely name the card but should reveal it in the most surprising and showmanlike manner at his command.

(Milbourne Christopher's method appeared in a 1961 issue of HMM. He said it was based on a method in Hugar's notes, entitled "Location and Peek," dated July 18, 1934. KF)

Karl Fulves

Red Rider

This is another use for the principle. As seen by the audience, a card is freely chosen and returned to the pack. One half of the deck is turned face-up and riffled into the other half. The face-up half is openly pushed through the other half of the deck.

The magician remarks that by pushing one half through the other, the cards sort themselves out. The magician spreads the face-up packet to reveal that it contains all the black cards.

The magician then spreads the other half of the deck. It contains all reds but one card is reversed. This card proves to be the red card previously chosen by the spectator.

Remember that a previously chosen red card ends up reversed in a packet of red cards. This point usually puzzles those versed in shuffle methods.

Method: Arrange the cards so reds are in the top half, blacks in the bottom half. Tabled false riffle shuffles may be used to retain the color separation.

1. Have a card chosen from the top half. The spectator notes the card and replaces it in the bottom half of the pack.

2. With the deck on the table in preparation for the shuffle, riffle up the near long side to the midpoint. Then cut the top (red) half to the right with the right hand.

3. The left hand then turns the bottom (black) half face-up.

4. Riffle the two halves of the deck together. The chosen card is a red card and it is in the middle of a black packet. This means that it is easily spotted, especially since the black packet is face-up.

5. When you spot the chosen card, block off this card, then use any center block transfer technique appropriate to the occasion to transfer this card to the opposite half of the deck.

6. Perform an open lace-thru or push-thru action of the two halves of the deck.

7. The black portion of the pack is now on the right. Explain that the push-thru caused the colors to separate. Spread the black half of the deck to show all blacks.

8. Turn the other half face-up and spread it out on the table to show all reds in this half.

9. One card will be face-down. Ask for the name of the chosen card. Then flip the red packet over and respread to show that the card you missed on was the very card chosen by the spectator.

A challenging problem is to perform the above effect with two chosen cards, one red and the other black. Each chosen card ends up reversed in the packet of its own color. If each card ends up in the packet of opposite color, this approaches Jimmy Ray's "Thoughts Transposed" in Between The Acts.

False Shuffles

"The false shuffle has become the principal weapon in the conjuror's armory of sleights."

John Northern Hilliard

The false shuffle, whereby the order of the entire deck is retained, is fundamental to an understanding of shuffle work. There are numerous ways of analyzing false riffle shuffles. In this chapter we will consider the case where the two halves of the deck are genuinely riffled together and the halves are unwoven or disengaged before the packets are squared up.

This type of full-deck false shuffle was described in The Expert At The Card Table (1902). A number of variations appeared in print through the next four decades. Some of the best of these shuffles are described in this chapter. The chapter closes with two previously unpublished false shuffles.

Erdnase Blind Shuffles

In the "Legerdemain" section of The Expert At The Card Table, Erdnase describes "Blind Shuffles, Retaining Entire Order." This is an early published account of false riffle shuffles which use covering cards to screen the action of unweaving or separating the packets.

In introducing this section, the author wrote, "Retaining the whole deck in a prearranged order is seldom or never attempted, or even desired, at the card table." This may be why the false shuffles were

included in the Legerdemain section and not the section on Card Table Artifice. But it is also true, as others have pointed out, that the Legerdemain section of this classic book seems to have been taken largely from standard magic books.

Martin Gardner (who also located Erdnase's artist, M. D. Smith) wrote that Jimmy Harto, a midwest magic dealer, added the Legerdemain section to the book. This raises an interesting question; if the Blind Shuffles came from a magic book, which book did they come from?

The false riffle shuffles in the Erdnase book contain features which have been incorporated in many of the false shuffles subsequently published. The interested reader may wish to take note of these points as he reads the text of the Blind Shuffles:

(1) The right-hand packet is advanced about a half-inch further out than the left-hand packet. The reason is not given in the text, but at least one reason for offsetting the packets is to generate cover. Another reason is that if the packets are secretly disengaged by twisting the right-hand packet inward, it will fall in line with the left hand packet.

(2) The left-hand cards are released first, thus forming a "bed" or "table" upon which the riffle takes place.

(3) The packets are riffled together so that the long edges engage, as Fig. 94 of the Erdnase book makes clear.

(4) The last half-dozen or so cards of the right-hand packet are held back so they fall last. They are then spread fanwise over the left-hand packet to form the covering cards.

(5) The unweaving or untwisting of the packets is done with the bottom cards first.

(6) The text states that the packets need not be interlocked at all, thereby suggesting the possibility of a bluff riffle.

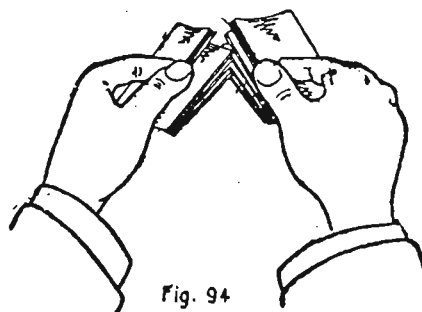
(7) Finally, the suggestion is made that the shuffle can be done as an in-the-hands false shuffle. This can be surmised by the statement, "It is an excellent (shuffle) for conjuring, as these performers never riffle on the table."

Blind Shuffle - Second Method

"Seize the deck with both hands, face down, second and third fingers at one side, thumbs at the opposite side, little fingers at opposite ends, held somewhat under the deck, and first fingers curled in with tips on top. The second fingers touch each other at middle of side, and the thumbs touching at opposite side. Each hand occupies identically the same position.

"Now divide the pack with the thumbs and draw off the upper portion with the right hand; place the inner corners of the outer ends together so that the two packets form a sharp angle, but with the right-hand packet about half an inch further out.

"Now riffle or spring the corners of the left-hand packet into the right-hand packet, both thumbs springing the cards, but beginning with the left thumb and finishing with the right, so that the left hand holds several cards that are not interwoven at the bottom, and about half a dozen of the right-hand packet are still free on top. (See Fig. 94.)



"Now shift the left hand slightly so that the four fingers lie across the bottom of its packet, and with the right thumb spread the top cards fanwise over the left packet, at the same time bringing the inner ends of the two packets toward each other, twisting out the riffled upper corners and replacing the right hand packet on top.

"As the inner ends are brought together the two packets are spread somewhat, and the right little and third fingers twist out the bottom card first, and bend it in on top of the left-hand packet slightly in advance of the rest. This prevents any of the other cards going wrong. The more fanwise the packets are spread during the operation the more perfect the blind.

"The deck should be squared up rather slowly, the left thumb and fingers holding the deck with the cards in their irregular condition, the right hand being released and pushing or patting the cards into position. Care should be taken not to riffle the corners far into each other. The merest hold is sufficient, and in fact if the packets can be held under perfect control the cards need not be interlocked at all, and the difficulty of the twisting out process is avoided. By slightly spreading the two packets as the springing or riffling of the sides is continued the appearance of the corners being interlocked is perfectly maintained.

"This shuffle can be performed very rapidly, and with perfect control of the cards, and it is an excellent one for conjuring, as these performers never riffle on the table. But, as we have mentioned, it is difficult, and if the operator is not a skilful card handler, he will find it quite a task to even riffle in the two packets, and this is the simplest part of the operation."

Blind Shuffle - Third Method

"This is another form of the second method. The deck is seized with the thumbs and fingers at the ends instead of at the sides, the little fingers going under the sides, the positions being identical, only that the deck is turned endwise.

"When the deck is separated into the two packets the thumbs riffle the inner corners together, the left fingers are shifted across the bottom, the right thumb spreads the top cards over the left hand packet, and the right hand brings the outer ends of the two packets towards each other, twisting out the interlocked corners and placing the right hand packet again on top in much the same manner."

Hilliard's Inverted Vee

The Hilliard text is taken from Greater Magic (1938). The principle is similar to that described in the Erdnase book.

"Divide the pack into two portions and hold them one in each hand in exactly the same way, thumb on one side, 2nd and 3rd fingers on

the other, 1st fingertip pressing down on the back.

"Place the outer ends together, that of the right hand packet overlapping that of the left hand packet by about half an inch and the packets making a sharp angle like an inverted V, Fig. 1.

"Begin the riffle by letting some cards drop from the left hand packet and finish it by dropping about half a dozen cards from the right hand packet last of all.

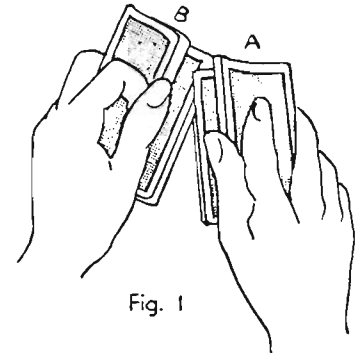


Fig. 1

"Move the left hand hold to the inner end of its packet and with the right hand spread the top cards of its packet fanwise over the left hand cards, Fig. 2, at the same time lift the inner ends of the two packets and push them together, thus twisting the interlaced corners free. The bottom card of the right hand packet is pulled free first and bent up on top of the left hand packet and the packets are then pushed together, Fig. 3."

Hilliard adds, "A much easier form of this shuffle is to riffle the

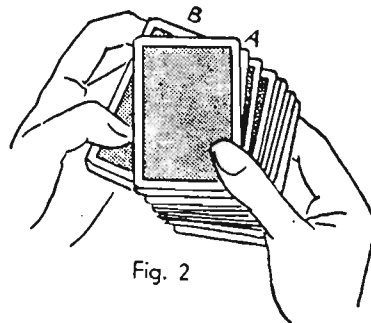


Fig. 2

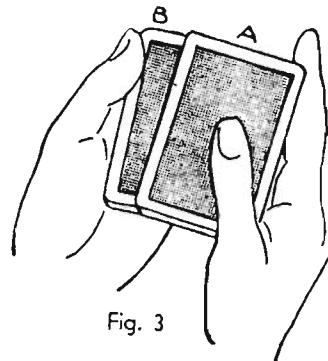


Fig. 3

inner ends of the packets together. The top cards of the right hand packet are then spread over the left packet with the right thumb as the right hand presses the two packets together, the right hand packet going on top of the left under cover of the right hand. This shuffle is generally executed on the right thigh. It is easy and deceptive."

The L.W. False Shuffle

The Larsen-Wright false shuffle first appeared in print in the February, 1937 Genii. It is reprinted here with permission of Bill Larsen.

"The deck is cut in half, and each packet is held in the same position by the respective hands: the cards are grasped from above, with the second, third and little fingers at one side, the tips of these fingers being pressed against the face of the packet underneath; the thumb lying along the other side of each packet, with its tip just touching the outer corner of the packet, and the first finger doubled up on top. The inner corners of the other ends of the packets are brought together, the right hand packet being held about half an inch in advance of the other.

"The thumbs riffle these corners together but with the left thumb releasing its cards more rapidly than the right, so that about half a dozen cards from the right hand packet fall on top. The corners of the packets are interlocked only to the slightest extent.

"Now, while the packets are held in the same relative positions, being held between the tips of the third and little fingers on the faces and the thumbs on top of the packets, the positions of the hands are shifted so that the first and second fingers of each hand lie along the outer ends of the respective packets, completely concealing these ends.

"The right thumb now presses on the free cards on top of its packet so that they are fanned out to the left, forming a mask for the move to follow. The packets are apparently squared around side by side and the cards pushed into each other flush. Actually, in bringing the packets around so that they lie side by side, the interlocked corners are disengaged.

"The tips of the right third and little fingers press up on the face of the right packet, at the inner end, raising it so that it can be slid on top of the left hand packet, and the two packets are pushed flush with the right hand cards going on top of those in the left. As this right hand packet was the former upper half of the deck, the whole deck is still in its original order.

"The manner in which this version of the shuffle differs from the original is in the way the packets are grasped. The fingers lying along

ends of the packets during the push-in move completely conceal the blind from an end-on view, while the cards fanned over the top make the movement appear perfectly regular when viewed from above.

"The apparent pushing or patting of the packets into place should seem to require as much force as the same move does when genuinely executed, if the shuffle is to be perfectly deceptive.

"An added artistic touch, useful in working for one spectator, has been devised by Jack McMillen. The deck is previously arranged so that alternate cards project from opposite ends about a quarter of an inch. This fact is not readily observable as the cards lie on the table. The above false shuffle can be executed without interfering with the condition of affairs. The performer pushes the cards flush from the sides and then holds out the deck on his left palm with a request that the spectator will square it up. The spectator can grasp the cards only by the ends, due to the way the deck lies on the palm. The performer's left thumb presses on the top of the pack so that the spectator is forced to use some little pressure to square the cards up, and, as he does so, he can tell by feel that alternate cards are being pushed in together, which naturally serves to convince him firmly, if sub-consciously, that the shuffle must have been genuine."

Victor's False Shuffle

In More Magic of the Hands (1942) Edward Victor described a false shuffle which, though based on the Erdnase shuffle, contained an important addition; Victor suggested that one packet be tipped or tilted upward before the unweaving action commenced.

It was from this that I began tipping up both packets in other false shuffles to gain added cover for the hidden move. I assumed that Victor used the tipping or tilting for exactly the same reason since it does not otherwise aid in the unweaving or unmeshing action of the two packets. Here is the Victor text:

"The pack is first divided in half, a portion being held face downwards in each hand as shown in Fig. 16 with the two thumbs bending the inner corners slightly upwards.

"The position for holding the two halves of the pack should be

carefully noted: The 2nd and 3rd fingers are at the outer side of each half, with the little fingers laying across the bottom cards of the two portions.

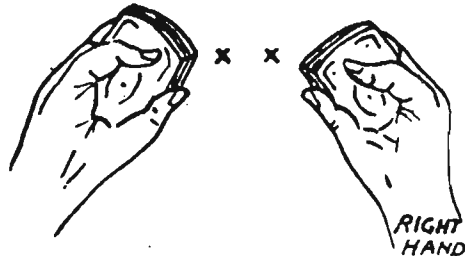


FIG 16

"The first fingers rest on top, bent inwards as illustrated.

"The packets are brought together and their two inner top corners (see "x" Fig. 16) are riffled into each other with the thumbs; the corners should not overlap more than half an inch.

"(If performing at a card table, the cards can, if preferred, be riffled against the table top, a method usually adopted by card players.)

"The portion in the left hand must be riffled a little quicker than the one in the right hand, so that at the end of the riffling movements there are about 8 to 12 loose cards above the packet.

"The four fingers of each hand are now moved to a position across the bottom card of each portion. Fig. 17 shows the hands and pack at

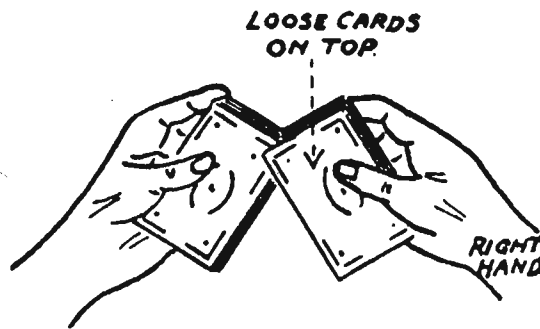
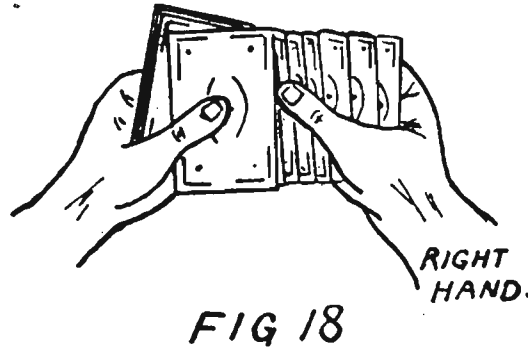


FIG 17

this stage of the shuffle.

"The right hand thumb now spreads the dozen or so loose cards laying on top of the left hand portion across to the left so that they cover both packets, as shown in Fig. 18, and, as these cards are pushed across, the right hand portion is tilted slightly upwards at



the end nearest the body and then twisted outwards, pressing the inner sides of the two packets together.

"This action will free the inter-locked cards. The unlocking of the riffled pack is completely masked by the loose cards spread across the top of the packets.

"As soon as the two halves are disengaged, the pack is squared up, and the false shuffle is completed, leaving the pack in its original order.

"Note- In squaring up the cards, the portion in the right hand is pushed between the top fanned cards and the left hand packet."

J.W. Sarles False Shuffle

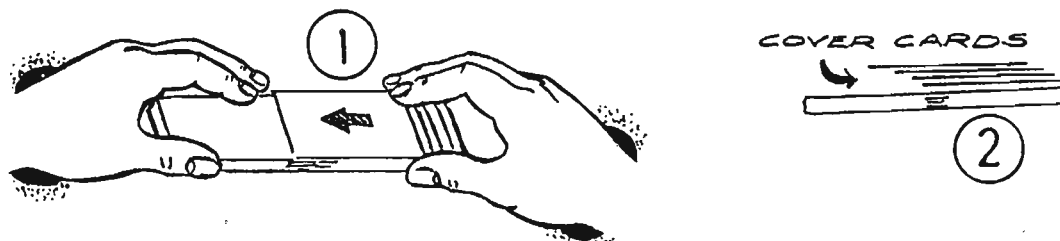
The Sarles false shuffle was one of the first I learned. It is by far one of the easiest full-deck false riffle shuffles. Sarles did not say how long he was doing the shuffle. I learned it from him

about 1954. Either the Erdnase or the Victor shuffles could reasonably be assumed as the starting point. One difference between the Sarles handling and earlier methods is that after the packets are riffled together, the hands do not change their grip; the complete shuffle is done in one smooth sequence.

1. Cut off the top half of the deck to the right. Grip the packets at the outer ends. Begin by releasing a few cards from the bottom of the left packet. As Erdnase suggested, instead of releasing a few cards, you can simply begin by lifting up all but the bottom few cards of the left hand packet as you raise that packet slightly off the table.

2. Continue riffling the packets evenly together but hold back the top few cards of the right hand packet, allowing them to fall last. During the riffling action, the outer short ends of the packets form a "V" (not an inverted V).

3. At the completion of the riffling action, push the top cards of the right hand packet to the left, using the right forefinger to spread them, Fig. 1. These fanned or spread cards will screen or block the unweaving action. A schematic of the condition of the deck at this point is shown in Fig. 2.



4. To this point the packets have formed a "V" at the outer short ends. You now straighten out the packets. This is done by moving or pivoting the left-hand packet clockwise and simultaneously pivoting the right-hand packet counter-clockwise. In the process of doing this you will find that the packets become disengaged from one another.

5. The disengaging of the packets is covered by the spread or fanned cards from the top of the right-hand packet. As far as the audience is concerned, you have merely straightened out the packets

in preparation for the square up.

6. Slide the right hand packet up and onto the left hand packet. The beginning of this action is shown in Fig. 3.



7. Conclude by squaring up the deck. The deck is now back in its original order.

It might be mentioned that easy moves are not always easy to do convincingly. You may find that the right-hand packet rides up and onto the left-hand packet too easily (a weakness in the performance of false shuffles of this kind). Since genuinely interwoven cards don't generally slide easily into one another, and because you want to fake the action of interlaced packets being squared up, it is this aspect of the shuffle which might require the most work.

One way to fake the action is to bear down on the right hand packet as this packet moves onto the left-hand cards. Another is to do the square-up in short, choppy actions, a kind of chug-chug square-up.

Karl Fulves Shuffle

Approximately in 1958 it was desired to devise a shuffle where the uneven and random action characteristic of a riffle shuffle was used, but the end result was that the two packets were perfectly mixed. Although this is by no means a false shuffle, the starting point was the type of shuffle described by Erdnase.

1. The deck is on the table before you. The long sides of the deck are parallel to the near edge of the tabletop.

2. Cut the top 20 cards to the right.

3. Evenly riffle the two halves of the deck together, beginning by dropping a few cards from the left-hand packet, then riffling together cards from both packets. Make sure you hold back the top three or four cards on the left. These cards fall last.

4. Spread the top few cards of the left-hand packet to form a cover block, Fig. 4. I do this as part of the action of riffling the two halves of the deck together. In other words, as the riffling of the two halves finishes, I'm left with a few cards in the left hand. As a continuation of the riffling action these few cards are allowed to fall slightly to the right.



5. The packets were angled in such a way that the outer short ends formed a "V". When the riffle has been completed, the packets are straightened out so the outer short ends are parallel to one another. This disengages the two packets. The disengagement is covered by the few spread cards on top of the left-hand packet.

6. The two packets are now faro-shuffled together. This is done by keeping both packets on the table. The faro action is accomplished under the left-hand cover cards. This method of doing the faro shuffle is basically the same as that called "The Perfect Riffle Shuffle," described in Chapter 6 of Expert Card Technique. The difference is that I keep the right hand stationary as the left-hand packet is moved into the right-hand packet; also, the thumbs are not run up the sides of the packets at the conclusion of the faro shuffle.

7. The packets are now slowly squared up to complete the shuffle.

The faro shuffle is relatively easy to do under these circumstances because the packets are trapped between the cover cards and the table top. You may want to practice the ECT shuffle first if you're not familiar with it, then try the above handling.

The above shuffle uses the outer appearance of the Erdnase-type shuffle to bring about an entirely different result- a seemingly random mixing of the cards that results in a perfect shuffle.

The reader interested in full-deck false shuffles of the type described here might want to consult the literature for further information. The Potter Index lists 21 pages of reference material on false shuffles. Some of this is concerned with overhand shuffles and other non-riffle techniques. Some listings are to out-of-print or obscure sources. Still, the large number of references indicates that there is much of value to the student of shuffle ideas. In particular:

The "Off The Table False Riffle Shuffle" in Expert Card Technique appears similar to the Erdnase shuffle in which the packets are held by the ends.

There is a false riffle shuffle in which the halves unweave without covering cards. One such method can be found in Greater Magic (1938), "To Retain the Whole Pack in a Certain Order - By means of the riffle shuffle," pg. 169. Compare this with "A Blind Riffle Shuffle," in Buckley's Card Control (1946), pg. 12. Still another treatment is described by Conrad C. Bush in the article on "M. J. Oeink's False Shuffle" in Riffle Shuffle Technique, part III (1984).

The best-known contemporary development on the Erdnase-type false riffle shuffle is Herb Zarrow's "Full Deck Control," described in The New Phoenix #346, and subsequently in Riffle Shuffle Technique, part I, pg. 24. Dai Vernon's handling can be found in the shuffle chapter in More Inner Secrets.

Finally, it should be emphasized that the false shuffles referred to in this chapter are of one kind only; they rely for their working on secretly disengaging the packets before the square-up. It is true that the disengagement occurs just before the square-up, but the point is important. If the disengaging action occurs after the square-up, then the shuffle is usually of the lace-thru or strip-out variety. This type of false shuffle was mentioned but not explained by Erdnase. An explanation is given in an earlier book, J.N. Maskelyne's Sharps and Flats (1894). Maskelyne's classic book contains as much information on gambling methods as Erdnase, with almost no duplication of material.

If you have access to Hoffmann's Tricks With Cards (1889) check the section on false shuffles, especially the Sixth Method, for early background on false shuffles in the magical literature.

Karl Fulves

Shuffle Tricks

Magical effects based on the riffle shuffle would appear to be a comparatively recent development. Methods of running up hands for card games were published in Sharps and Flats (1894) and The Art of Magic (1909) but these were gambling demonstrations.

The first magical effect with the riffle shuffle to catch on was perhaps the Triumph effect where the pack magically righted itself after face-up and face-down cards were riffle shuffled together. Although this effect was suggested by Art Altman (and marketed by Frank Lane), it was not until the Dai Vernon handling was released in Stars of Magic that the effect caught the attention of magicians. Of contemporary tricks, the best known is Derek Dingle's "Rollover Aces" (Riffle Shuffle Technique, pg. 92).

Riffle shuffle tricks have two distinct characteristics: They look like no other type of card magic; they are usually based on methods which differ radically from other types of card magic.

The material in this chapter, from my own notes, was to have been published about a decade ago. Some of the material is self-working, some requires handling of the type usually associated with riffle shuffle tricks.

Psi - Umph

If there is one reservation voiced about the Triumph effect it is that because two effects occur simultaneously, the audience may not be certain what they are seeing. First, a faceup/facedown mixed deck magically rights itself. Second, a previously chosen card does not right itself. Those who are not aware of the identity of the chosen card think the

magician missed; those who know the identity of the chosen card might also think the magician missed.

This mild reservation has sometimes been voiced the other way. For the average layman it is quite enough for a faceup/facedown deck to magically right itself after a riffle shuffle. For the average layman it is magic enough for a chosen card to reverse itself in the center of the deck.

Magicians have proposed various ways around the problem. One is to shuffle face-up and face-down cards together, spread the deck and show the cards have righted themselves. Then offer to repeat the effect, but this time perform Triumph. Now the apparent miss turns out to be the chosen card.

Another is to conceal the reversed card by side-jogging or angle-jogging it so it doesn't show up when the deck is spread after the shuffle. The deck is then gathered and re-spread to show the reversed card.

The following is a simple alternative. Removing a deck of cards from its case, the magician says that prior to the performance he had a psi-type burst of inspiration and as a result, he reversed one card in the deck.

He asks a spectator to name any card in the deck. The magician then performs the Triumph effect. When the deck is spread it is seen that all cards are face-up except for a face-down card. This reversed card is of course the previously reversed card. When turned over it proves to be the chosen card, or, in this case, the previously named card.

Method: For the sake of this example assume the deck is arranged in numerical order according to suit, ie, Ace thru King in Hearts, Ace thru King in Diamonds, Ace thru King in Spades, Ace thru King in Clubs.

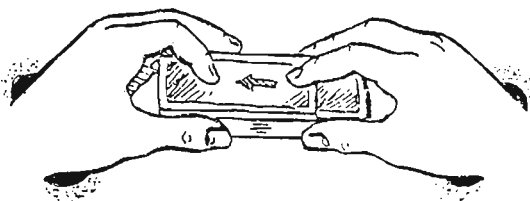
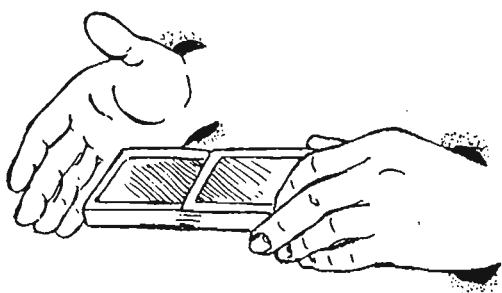
The handling is such that the named card will be reversed in place, so that the order of the entire deck is maintained.

1. Have any card named as the deck is removed from the case. Place the deck face-up on the table. Cut the deck and complete the cut so that the named card is at about the midpoint of the deck after the cut.

2. Place the hands over the deck in preparation for the shuffle. The right thumb riffles up the near right end of the deck and stops so the named card is at the bottom of the upper packet. It is easy to riffle to the correct spot because the cards are face-up.

3. Cut the upper packet to the right, turn it over and riffle the two packets together. The named card falls last, on top of a small block. The block is on the left, the named card on the right.

4. Block transfer the top card of the right-hand packet to the top of the left-hand packet. The named card has thus been transferred from right to left. The Schmidt drawings here illustrate two different transfers described in the chapter on Block Transfer Shuffles in Riffle Shuffle Technique, part III. See that ms. for details on these and other transfers.



5. Strip out the packets so they are clear of one another.

6. Turn the left-hand packet over, bringing the named card to the bottom of the packet.

7. Riffle the packets together.

8. Perform a lace-thru or push-thru so that the right-hand packet is now on the left and vice versa.

9. Strip out the packets.

10. Slap the right-hand packet on top of the left-hand packet.

11. Turn the deck over and spread it to show all cards face-up except one. This card turns out to be the named card.

The use of the above type set-up means that in Step 3 the spectator will see as the face card of one packet a card whose value is just one away from the named value. Thus, if the 6C were named, in Step 3 the

spectator would see the 5C as the face card of the left-hand packet. There are set-ups which avoid the problem (One is to alternate same-color cards in numerical order). Another approach is to use any borrowed deck and spot the named card as you riffle upwards with the deck face-up in Step 2. If you don't spot it in the lower half, stop the thumb-riffle action when you reach the halfway point in the deck, cut off the top half, complete the cut, then repeat the thumb riffle action until you spot the named card

Two Shuffle Fix

In this version of "Psi-Umph" both shuffles give the illusion of face-up cards being mixed with face-down cards. The end result is the same; the named card reverses in place and the rest of the stack is intact.

1. Have any card named as the deck is placed face-up on the table in front of you. Cut the deck and complete the cut so as to center the named card.
2. Grasp the deck from above with both hands. The right thumb riffles up the near right corner until the card before the named card riffles off the right thumb. At this point the named card is the bottom card of the upper packet.
3. Let the break be taken over by the left thumb. Then riffle the right corner of the deck lightly with the right thumb. Cut the upper packet to the right, turn it over and riffle the two packets together.
4. Block transfer the top (named) card of the right-hand packet to the top of the left-hand packet.
5. Strip out the packets so they are clear of one another.
6. Turn over the right-hand packet. You will now have one face-up and one face-down packet on the table.
7. Riffle the packets together.
8. Perform a lace-thru or push-thru action as you apparently square up the deck.

9. In a continuing movement strip out the left-hand packet and slap it on top of the other packet.

10. Immediately spread the deck on the table to show all cards face-up and in order except for the named card which is face-down in place.

Shuttle Shuffle

The performer remarks that prior to the performance he sorted the cards to be sure he had a complete deck, and noticed that one card was missing. A spectator names any card. The deck is given a single shuffle and spread face-up on the table. The deck is in its original order. One card is missing and it is the named card.

The idea here is that you begin with reds in one half, blacks in the other. In one shuffle the named card is secretly shunted over to the packet of opposite color.

Assume the stack is numerically according to color, as in Psi-Umph. The reds are given an upward crimp, the blacks a downward crimp. This is done to facilitate a cut at the finish of the trick. It has no bearing on the shuffle. A short Joker which separates the colors will work, though it would be even easier to have one short Joker on top, the other at the halfway point of the deck.

Place the deck on the table. Go through the above presentation idea and have a card named. Assume it is the 4D.

1. You want to center the named color to make your work easier, so in this example, since a red card was named, cut the top 3/4 of the deck off and place it on the table. Then place the remaining 1/4 of the deck on top. The reds are now centered. If you perform this trick enough to become familiar with the way it works, you will eventually want to cut the deck so the named card is itself approximately centered.

2. The deck is on the table in front of you with the long side parallel to the near edge of the table. Place both hands on top of the pack. The pack is face-down.

3. Thumb riffle upwards, stopping so that the named card is the top card of the lower half.

4. Cut the top half of the deck to the left.

5. Riffle the two packets together, holding back about 6 cards from the left-hand half and the top card of the right-hand half.

6. Drop the 6-card block, then the top card (named card) of the right-hand packet. Block transfer the named card to the top of the left-hand packet.

7. Strip out the right-hand packet and throw on top. This completes the shuffle.

8. You now want to get all the reds back on top. To do this, lift up the top 3/4 of the deck at the break formed by the crimp and complete the cut. If the top half were given an upward crimp and the bottom half a downward crimp at the start, then a break or separation will have opened at the center of the deck. This means that the thumb and middle finger will move over the deck to a point midway between the ends to perform the cut.

9. Turn the deck face-up. Remark that gamblers have been known to give the deck a fair-seeming shuffle while they secretly stack the deck. Spread the top half slowly, showing all reds on top and in order. As an afterthought ask the spectator what card he named. When he says his card was the 4D, remark that this was exactly the card that was missing from the pack. The audience can quickly check that the 4D is missing from the face-up cards.

10. You can leave it at that, later producing the missing card from another pack. If you did not announce at the beginning that one card was missing, but merely stated that one card can't get along with its own kind, then the effect changes. Don't spread the cards. Instead, cut off the blacks and place them aside. Then spread the reds, showing they are in order with one missing. Have someone spread the blacks to show that the named red card is among them.

If the named card is black the handling is much the same, but in Step 8 the crimp will open up at the end of the deck rather than in the center.

In Step 9 the face-up deck is grasped from above by the palm-down hand at the long sides. When the cards are spread, the fingers release cards at the back of the deck so the spread forms from the back in toward the center of the pack.

Fadeout

If the cards are in numerical order according to suit in the previous effect, it is all but impossible for anyone to notice without being told that one card is missing from the deck. This sets up an effect which you get for free.

As seen by the audience, the magician shuffles the deck. When the cards are spread, they are found to be in numerical order. This is presented as a demonstration of how gamblers stack the cards.

The magician says, "Of course we don't need all these cards to win." He removes a previously named card from the deck and causes it to vanish.

1. Assume, as in the previous trick, that the named card is the 4D. Perform the first 8 steps of "Shuttle Shuffle" just as written.
2. Place the black cards aside. Then spread the red cards face-up to show that you've stacked them in numerical order.
3. Say, "You named the 4D." Pretend to see the 4D in the spread, then pretend to draw it down and towards you as if sliding it out of the spread. At the same time spread the cards in the vicinity of the 3D and 5D a bit to show that the 4D has apparently been removed.
4. Rub the hand on the table, as if rubbing the 4D against the tabletop. Lift the hand to show that the 4D has evaporated. You then have the option of spreading the black packet to show that the named card is now in the opposite half of the deck.

Little Red's Blues

The techniques used in Two-Shuffle Fix and Shuttle Shuffle can be combined to produce an offbeat result. You can begin with one half of the deck red-backed, the other half blue-backed, cause a named card to reverse itself, and never tip the fact that one half of the deck has a different color back from the other half.

Here is the handling in simple form.

Arrange it so the red-backed cards are the Hearts and Diamonds in order (an infallible mnemonic; red faces = red backs). The Spades and Clubs have blue backs. Place one half of the deck on top of the other and case the deck.

1. Remove the deck so the cards are face-up. Have any card named. With the face-up deck on the table, cut it and complete the cut so the named color has been centered. Say the named card is the 7H.

2. Riffle up the near long side of the deck, stopping when the named card is the bottom card of the upper half. The named card now lies above the break held by the right thumb.

3. Cut the upper packet to the right and turn it over. A red back will show on top of the right-hand packet. This card is of course the named card.

4. Riffle the two packets together, holding back about 6 cards from the left-hand half and the top card of the right-hand half. Drop the 6-card block, then the named card to complete the riffle.

5. Block transfer the top card of the right-hand packet to the top of the left-hand packet.

6. Strip out the right-hand packet, turn it over and riffle it into the left-hand packet.

7. Perform the lace-thru or push-thru action as you apparently square up the deck. Strip out the left-hand packet and slap it on top of the right-hand packet.

8. Spread the deck face-up to show all face-up except the named card.

Cards at the ends of the color blocks can be handled by different techniques. The reader may wish to develop his own handlings.

Little Red Encore

From beginning to end in the above trick the blue packet has been concealed from audience view. If the faces of the cards are lightly roughed, and if you cut all reds to the face of the deck, then you can cut off the reds, turn them face-down and faro or weave them into the

blue-backed cards by means of an out-weave. The result is that you have converted the deck into a Brainwave deck in plain view of the audience. Roughing fluid need be applied to the center of the backs only.

Remark that you just did a trick with a red card. You'd now like to do a trick with a black card. Have any black card named. Then spread the deck, show it face-up except for one card, remove the named card and show the different-color back.

To explain the appearance of the blue-backed card, you can say that mental waves cause the ink to change its chemistry.

Power of a kind

The Joker is cut to the face of the deck. The magician removes a card and places it face-down directly in back of the face-up Joker. Any card is then named. The deck is given a faceup/facedown shuffle. When the pack is spread across the table, all cards are face-up except for the card previously placed in back of the Joker. This card turns out to be the named card.

1. Hand any shuffled pack to the spectator. Ask him to remove any card, show it around, then replace it in the middle of the pack. Check to see that the chosen card goes near the center.

2. Take the deck from him. Place the Joker (or a prominent card like the AS) at the face of the deck. Then remove any card and place it sight unseen behind the Joker in a reversed condition.

3. Change your mind. Remove the card, right it and replace it in the deck. Lower the deck below the tabletop and pretend to reverse another card behind the Joker. Actually you do nothing.

4. Place the deck face-up on the table. Have the chosen card named. With the thumb riffle up the near end of the deck, stopping when the named card is the bottom card of the upper packet. As you do this, remark that the presence of the reversed card behind the Joker sets up a curious reaction in the pack.

5. Cut the upper packet to the right, turn it over and riffle it into the other half of the deck. Hold back the top 6 or 7 cards from the left packet and the top (named) card of the right-hand packet. Drop

he 6-card block, then the named card.

6. Block transfer the named card to the top of the left-hand packet. Strip out the right-hand packet, turn it over and riffle it into the other packet, holding back the top few cards of the left-hand packet and the top card (Joker) of the right-hand packet. Drop the left-hand cards, then the Joker.

7. Block transfer the Joker to the top of the left-hand packet. Strip out the Joker packet and slap it on top of the other packet.

8. Remark on the power of the Joker to right things. Spread the deck face-up to show all cards face-up except the card behind the Joker.

9. Remind the audience that one card was named aloud. Then turn this card over to show it is the named card. You can cut the deck to get the named card to the center.

Blue is the Color

The above effect is along the lines of one suggested by Jacob Daley. To give it a thought-card/Brainwave atmosphere, proceed as follows.

Say the deck is red-backed. At hand is a blue-backed card which you remove from the pocket and place face-down on the table. Have any card named. Pick up the deck and cut it so the named card is approximately at the center.

Turn the deck face-up. Say you will leave the blue prediction near the face for later retrieval. Place the blue card face-down under the face card of the deck. Place the deck face-up on the table.

Perform steps four and five of "Power of a Kind." Then block transfer the named card to the top of the left-hand packet.

Strip out the right-hand packet, turn it over and riffle the two packets together, holding back the top 6 or 7 cards of the left-hand packet and the top 2 cards of the right-hand packet. Let the left-hand block drop, then the top 2 right-hand cards.

Block transfer the two right-hand cards to the left-hand packet as

part of the square-up action, strip out the left-hand packet and slap it on top. As you square the deck, riffle up the near end to the top three (really the face three) cards and secure a thumb break below these three cards.

Spread the deck face-up to show that the blue card had the power to right the deck. Because you are holding the face three cards, they remain squared.

Remove the facemost card and toss it onto the face-up spread. Then turn over the blue card (really a double) to show your prediction was correct. Yes, the blue card can be waxed on the face so it will cling to the named card.

There is another presentation idea which may be of interest. When a card is placed into the deck in a reversed condition, state that this card believes that only itself, and no other card, should be reversed in the pack. "Here, I'll show you what I mean," you say as you perform a faceup/facedown shuffle. When the deck is spread after the shuffle, it is seen that there is still only one card reversed.

This suggests another approach to the faceup/facedown shuffle, a sort of progressive approach. Shuffle four or five face-down cards into the face-up pack, then spread the deck to show only one face-down card. Repeat by shuffling 13 face-down cards into the face-up deck, then spread to show you still have just one face-down card in the pack. Finally shuffle 26 face-down cards into the faceup balance of the pack and spread to show just one facedown card. Say, "This must be an important card. By the way, what was that card you named before?" Finish by showing the stubbornly reversed card is the named card.

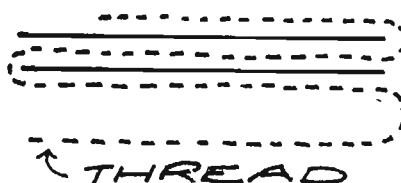
Haunted

"This effect which I originated many years ago is one of the spookiest effects possible with a deck of cards." The words were written by Al Baker when he introduced "The Pack That Cuts Itself." Baker first described the effect in Al Baker's Book (1933). It was detailed again, with additional hook-up ideas, in a later book, Pet Secrets (1951).

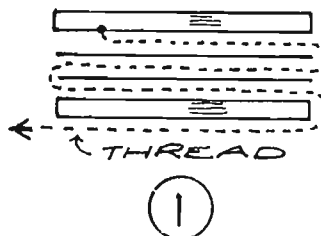
The self-cutting pack was not a new effect when Baker devised his own version. For example, Charles Jordan marketed a trick where a rubber-banded pack cut itself when the deck was tossed into the air

("The Pack That Cuts Itself," Jordan's Collected Tricks, pg. 72). But the startling feature of the Baker pack is that the upper half of the deck first slides forward and then reverses direction. Thus, unlike the rising card trick where a card slides up out of the deck, the Baker deck exhibits a variety of moves which makes it appear that it is animated in an uncanny way.

The method of threading the Baker pack is not well known. Unlike the standard threaded version of the card rise where the thread runs on either side of the chosen card, the Baker hook-up involves the chosen card plus a random card:



In more detail, one end of the thread is anchored to the face card of the upper half of the deck. The above hook-up is sandwiched between the upper half and the lower half. The other end of the thread is free. The situation is shown in Fig. 1:



With the deck resting on the palm of the left hand, if you pull the free end of the thread the top half of the deck will slide forward, then back, leaving the chosen card outjogged. Considering the simplicity of the hook-up, this is a remarkably efficient way of bringing about a

startling visual effect.

After the Baker deck became known, Tannen's released a marketed version called "The Haunted Deck," where each of three cards is revealed in a similar manner. The Haunted Deck is still available. One variation was marketed some years back by Ken Brooke. To me the best presentation is the one suggested by Stanley Jaks in "Dim The Lights" (Pallbearers Review, pg. 316).

About 20 years ago I worked out a series of tricks where the thread hook-up for the Baker deck and card-rising decks could be achieved with riffle shuffles. This was suggested as an unsolved problem in Riffle Shuffle Technique, pg. 150. The hook-up for the Baker deck will be detailed in a bit, but first the reader may be interested in the following method of setting up a tabled deck for a classic card rise.

Before proceeding, it might be mentioned that in these versions of the animated deck, it is not necessary to anchor one end of the thread, either by waxing it to a card (or to the cardbox) or by tearing a slit in the side of a card and fastening the thread in the slit.

Further, in doing the Baker trick, if you keep pulling the thread after the first card is revealed, the top half of the deck will again change direction. If the thread is offcenter, the moving top half will reveal another chosen card.

Finally, if you do the trick with a miniature deck, you can trap the deck on the table under an inverted glass. With a half-size deck the chosen card can be made to slide out of the deck and flip itself over while under the glass, the glass actually aiding in the method.

If you wish to follow the method below but don't have fine thread handy, as a temporary substitute use string or ribbon. A long, narrow strip of paper can even be substituted.

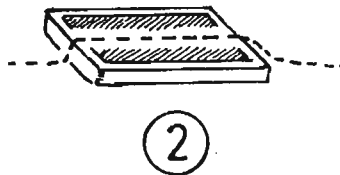
Close Up Riser

This is a method of setting up a deck of cards for the classic card rise. The deck remains on the table for the set-up.

The thread extends from the left side of the table to the right side, running straight across, parallel to the near edge of the table.

Good quality monofilament is invisible even under close-up conditions. Obviously one must choose the conditions with care, but generally you will find that the thread can't be seen against a background that might be a close-up pad, tablecloth, or rug (if performing on the floor).

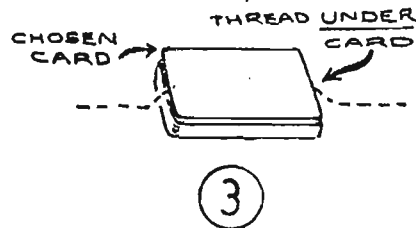
With the thread stretched out on the table, you want to get the thread onto the top of the deck as shown in Fig. 2. One way to do this is to place a chosen card on the table, really sliding it under the thread. Shuffle the deck again and place it on the table, long sides



parallel to the thread. Pick up the chosen card (and the thread) and replace the card on top of the deck. The situation is now as shown in Fig. 2.

Grasp the long sides of the deck and dribble the cards straight down onto the table. When the spectator calls stop, slide out the stopped-at card and have him look at it. Square the deck in place. The thread still lies across the top of the deck.

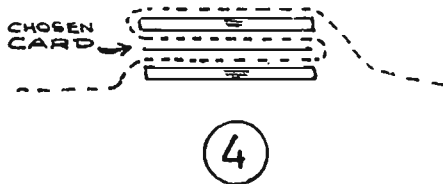
Take the chosen card from him and place it on top of the deck. The chosen card is now on top of the thread, Fig. 3:



The setting-up move is now enacted. It's easy and is nothing more than a tabled-deck cutting action. Place the hands on top of the deck

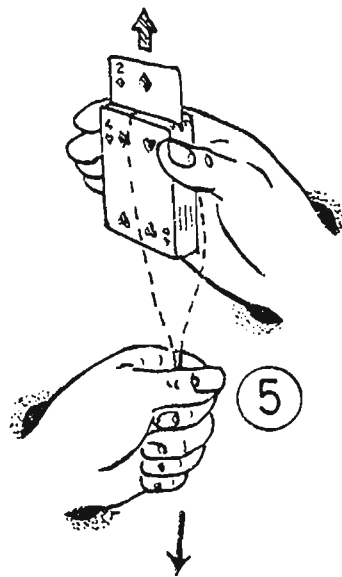
at the ends. The right hand then slides the bottom half of the deck out to the right until it clears the balance of the deck.

In the same action slide it back to the left but on top of the other half of the deck. The situation is as indicated in Fig. 4:



Grasp the left end of the deck and turn it upright. The ends of the thread now hang down. Pull the ends of the thread, Fig. 5, and the chosen card will rise out of the deck.

This completes the routine. It has been presented in this simplified form to get the basic idea across. At the point of Fig. 5, for example, the left hand should be below the edge of the table when it grasps the ends of the thread. Another handling is to place the left hand palm-down on the table and press on the ends of the thread to keep them in place as the right hand lifts the deck. The left hand can grasp the cardbox and place that on the ends of the thread, holding the box in place while the deck is lifted in Fig. 5.



One way to get the thread stretched across the table is to place an end in the center of the deck (the point marked by a crimp) and the other end under the cardbox. Place the cased deck on the table at the left, remove the deck and place it on the table to the right. The empty cardbox is then placed in the pocket. Cut the deck at the crimp and

complete the cut. This gets the thread out of the deck. Proceed from here as written above.

An easy way to obtain the correct thread is to ask for an extra supply when you purchase any version of the Baker deck from a dealer.

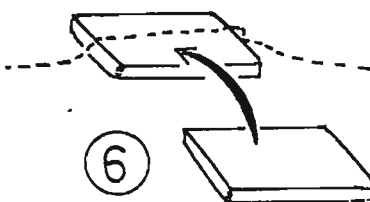
A Shuffle Approach

With this method, one riffle shuffle sets up the deck for the Baker self-cutting pack. The thread is stretched out to its full length. Get the thread onto the top of the deck as in Fig. 2. Then dribble the cards until stop is called. Give the spectator the stopped-at card.

While he looks at the card and shows it to others, square the deck. The thread still runs across the top of the deck. Have the chosen card replaced on top of the deck. The situation now is as in Fig. 3.

At this point you will perform the Zarrow Full Deck Control. The right hand cuts the top half of the deck to the right. Riffle the two halves together, then perform the Zarrow action of stripping out the right-hand packet and guiding it in under the top card of the left-hand packet.

The result of the shuffle is that the hook-up is set. To center it, place both hands on top of the deck at the ends and cut the top half forward to the table. Place the bottom half on top, Fig. 6:



We'll call the left end of the thread L and the right end R. Bring end R under the deck so it is to the left. The easiest way to do this is to lift the deck with the right hand. The left hand then makes a sweeping motion as if to smooth the close-up mat or to get imaginary dust from the table. The sweeping motion is made from right to left and in the process end R of the thread is "swept" from right to left.

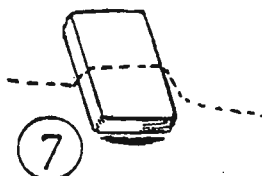
If end L is kept stationary and end R pulled to the left, the deck will behave like the Al Baker pack except that the deck will cut itself the long way.

The Haunted Cut

In this version a cut replaces the false shuffle. The trick is virtually self-working, depending only on handling.

At the start the thread is stretched to its full length on the table. Give the deck several straight riffle shuffles. Then square it up on the table. Reach down to the table, take a pinch of waffle dust with the right thumb and forefinger and sprinkle it on top of the deck. Repeat once or twice more, ultimately picking up the center of the thread and depositing it on top of the deck.

This is a simple way to get to the configuration of Fig. 7. Since the thread can't be seen by the audience, it appears as if you are picking up a pinch of invisible waffle dust. Anyway, the situation is now as shown in Fig. 7:



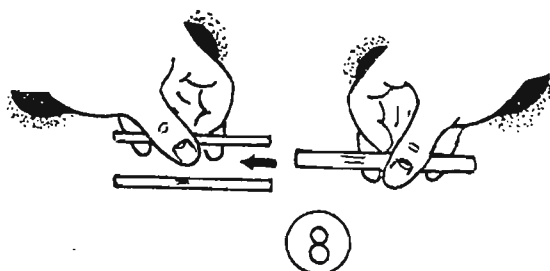
Dribble the cards (or have the spectator lift off a packet by grasping the deck at the ends) and have a card chosen from the center of the deck.

Replace it on top of the deck. The chosen card is thus on top of the thread.

You're now ready to perform the cut which replaces the false shuffle. The right hand grasps the deck by the ends and lifts off the

top third. This packet is taken to the right until it clears the deck.

The left hand then grasps a third of the deck and lifts it straight up. The right hand slides its packet into the break as shown in Fig. 8:



Instead of drawing one end of the thread under the deck, you resort to an easier approach. When the cut of Fig. 8 has been completed, simply flip the deck over side for side from right to left.

If the left end of the thread is stationary and you pull on the right end, the deck will open up as follows: The facemost half will angle out to the right; then the chosen card will angle out to the left.

This completes the routine. If the thread does not run from left to right but rather from front to back, and if the front end (the end nearest the spectators) is stationary, then the near end can be pulled by either hand as soon as the hand drops below the edge of the table. The thread can be actuated by the foot, one end can be held in the mouth, looped over the ear, actuated by a confederate, etc. If you are familiar with the various standard hook-ups you should have no trouble filling in the blanks in the above routine.

The Hooked-Up Gambler

These are unsolved problems which combine thread hook-ups with card effects.

(A) Pk Aces. The magician offers to demonstrate the difference between the way the gambler would cut to an Ace and the way a psychic would cut to an Ace. The performer shuffles and cuts the deck, then cuts to an Ace. This is the gambling method. Then the performer shows how the psychic would do it. The deck is on the table. The performer concentrates. After an interval the deck cuts itself to each of the remaining three Aces.

If the pack is pre-wired for the Haunted Deck trick, the trick comes down to this: What is the best way to have the rigged packet in the deck so you can shuffle and cut to the first Ace without disturbing the hook-up? Without having to stop and set up for the immediate revelation of the psychic's Aces?

(B) Jogged Thot. The performer backjogs a card. The spectator names any card in the face-down deck. The deck is cut once or twice. Then the jogged card (always in view) is removed and turned face-up to show it is the chosen/named card.

One method I envisioned was to backjog any card. The first cut wires the named card into the thread hook-up. The second cut then causes the named card to "rise" out of the deck to a position under the jogged card. This is a secret card rise that in effect loads the named card directly under the backjogged card. The double card is then removed and turned face-up to reveal the named card. I had once used a Devano deck for a similar purpose.

(C) X-Up. The ingredients for this effect have been published. The idea is to perform Al Baker's "Pack that Cuts Itself" with any named or thought-of card.

The effect might look like this. The spectator names any card. The magician has been idly shuffling and cutting the deck. He places the deck on the table, snaps his fingers, and causes the deck to cut itself to the named card.

With a stacked deck it is easy to run any named card to the top in

no more than two shuffles. As previous material in this ms. indicates, it is possible to use shuffles and cuts to wire the deck for the Baker effect. The problem then is to detail a handling which allows the pack to cut itself to ANY named card.

Another approach is to have a pre-wired block of cards and then feed the named card into the block via riffle shuffles and/or cuts.