

To transfer the card back to the left hand, the palms come together as before. At this point the procedure differs. There is no adjustment of the card by the little finger. This time when the right hand starts its turning move, it continues almost to the position in Fig. 3 *without* the card. The right hand, with an upward turning movement, encircles the left thumb and comes off, palm upward. The left hand pulls back the upper part of the right sleeve.

The entire operation should be done in a casual manner without looking at your hands, and be accompanied by an appropriate remark such as, *"This hot weather makes my hands sticky,"* or *"My hands are cold today."*

**This method has many useful adaptations. It will be found to be more practical than the usual method of replacement after a cut.**

Assume that a card is palmed in the left hand. With the right palm up, gesture in the direction of the pack on the table, and ask the spectator to cut the deck. Now comes the performer's turn to complete the cut. The moment the spectator cuts the cards, the performer rubs his hands together and executes the Hand-to-Hand Transfer. Then he immediately picks up the lower half with his left hand and drops it on top of the pack. Without hesitation, the right hand with the palmed card, reaches for the deck and slides it off the table, at the same time replacing the palmed card.

This method permits greater freedom of handling and is so much more disarming than the standard methods. It is vastly superior because it gives the performer more confidence and assurance, puts him more at ease, and removes that usual feeling of guilt in the replacement of a card.

#### THE PEREGRINATING PIP



The apparent transfer of a pip from one card to another always has a strong appeal to the lay audience. For this reason, the late **Leipzig and Merlin invariably included a spot-removing trick in their program.** The trick is most suitable for intimate parlor work or for platform work before small audiences, and can also be used as an interlude between set card tricks or as **a pretended explanation of how cards can be magically changed in value.** **A black suit (spades for preference) should be used, since black shows up better than red, especially by artificial light.**

The improvements in the handling made by Mr. Vernon will be found to be exceedingly practical and will enable one to do it in much smoother fashion. It now becomes a convincing and amusing effect.

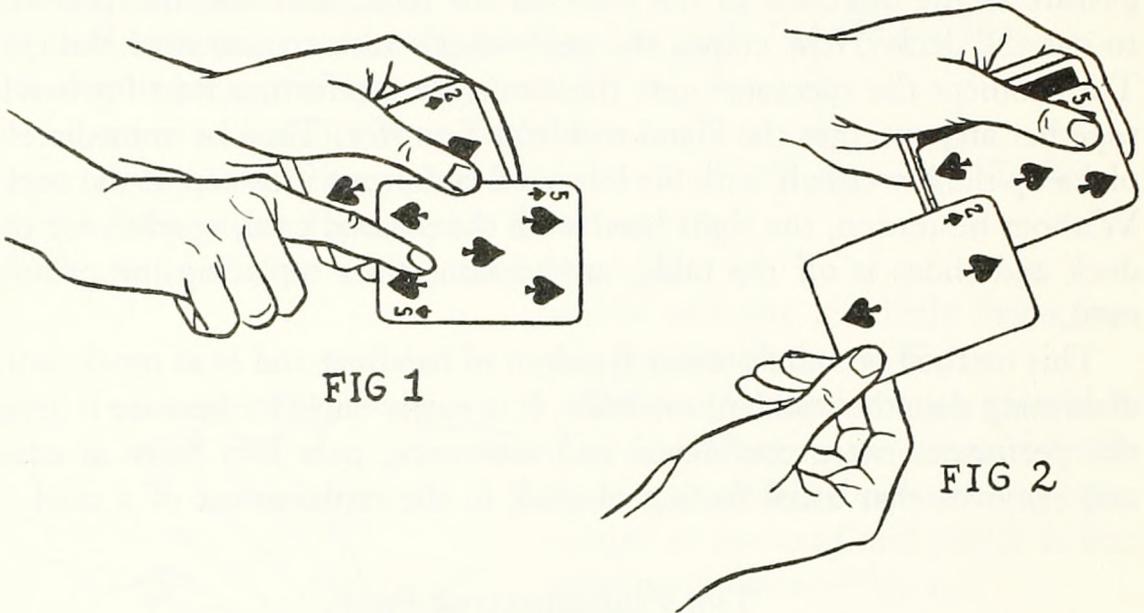
*Preparation:* It is necessary only to have the 3S face up under the face-down 4S on top of the pack.

*Procedure:* Turn the pack face upward, run through it and remove the 5S and the 2S, and hand these two cards to a spectator for examination.

Under cover of this diversion, turn the pack face down and secure a left little finger-break under the reversed 3S.

Holding the pack in your left hand, take back the 2S with the right hand and place it squarely on top of the pack, still retaining the break.

Take back the 5S. Hold it face upwards by the lower index corner between the tips of the thumb and index and middle fingers. Place it face upwards on the 2S so that it overlaps a little at the outer end of the pack—Fig. 1. Remark, “You’ve often seen a magician rub off a spot from a card, but he doesn’t tell you what happens to the spot. I’m not only going to remove the spot but I am going to show you where it goes.”



Now seize the three cards above the break with the tips of your right thumb, index and middle fingers and draw them away inwards as one card—the 2S. In pulling off the cards, the pressure of the left thumb and fingers on these three cards, plus the sliding of them along the base of the thumb, will insure their being in perfect alignment.

Call attention to the middle pip of the 5S, and tap it with the outer left corner of the cards in your right hand (shown as the 2S) as you say that you will try to transfer that pip from the 5S to the 2S—Fig. 2. Move the 5S flush with the pack.

Draw the 2S (really three cards) inwards over the face of the 5S saying, “Of course if I apply the 2S face upwards thus, the pip would attach

itself to the back of the 2S.” Move your right hand away and turn the deuce face down.

Remark, “But if I turn the 2S over ...” Keeping the deuce face downwards, draw it inwards over the 5S, thus bringing the cards face to face. Change the right hand grip to the center of the inner end of the three cards. Slide the 2S inwards slowly until the middle pip of the 5S is visible as you continue the patter, “. . . see, the middle pip is still there.”

Push the cards upwards to cover the 5S squarely, two or three times. Release the inner ends of the two cards, the 4S and 3S, from under the 2S and slowly draw the 2S away inwards, thus revealing the four spot face upwards, as you say, “You see, the center pip has gone ...”

Slowly turn the deuce in your right hand face upwards as you announce, “. . . and here it is!” Push the 4S off with your left thumb and take it with the 3S in your right hand, allowing them to be freely shown.

Caution: While holding the three cards as one, it is advisable to keep the right hand in motion and have attention directed to the 5S on top of the pack.

### The All Backs



Here is a trick that is well off the beaten track of conventional card tricks. It has all the qualifications necessary for a really magical effect. The conception is novel, the plot is simple, the action direct and the climax is startling.

I know that the application of superlatives to mediocre card effects is too commonly made nowadays by writers, but in this case the word ‘startling’ is entirely justified.

Preparation: Second and fourth cards from the top are placed face up in the deck.

The Effect: The performer announces that he will show a card effect. Taking a deck from its case he spreads the cards fanwise showing the backs. Squaring the deck, he casually turns the top card over. To his surprise he finds that, instead of a face showing, the card has a second back. He inserts this card in the deck and turns up the next one. Again he is surprised to find that this card too has a second back—no face. He cuts the deck haphazardly, and turning the packets over finds that only their backs show. Assembling the deck again he spreads the top cards showing the backs, then turning the deck over he spreads the cards again. And again only backs are seen.

Even when the cards are shown singly and the pack turned over and run through again, only the backs are seen. You appear to be embar-