

the break to bring it to the bottom. Proceed exactly as described above and at the finish, the position will now be this: AH on the bottom of the deck below the AC, and immediately above these two controlled cards is the crimped block.

Insert the two remaining cards, the AS and AD, separately, following exactly the same procedure, and you will have all four aces on the bottom of the deck in the order of their insertion.

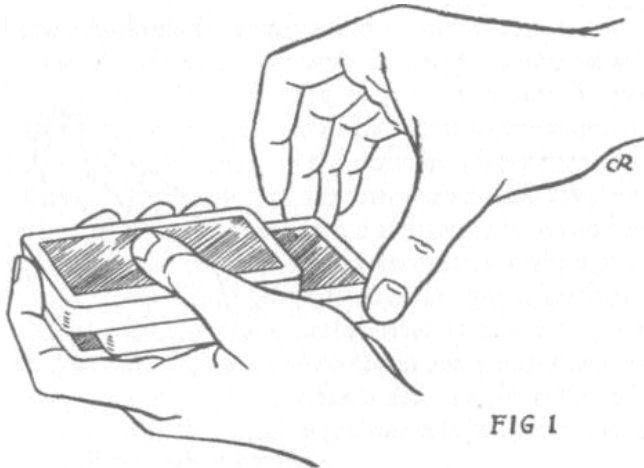


FIG 1

Invite a spectator to cut the pack and complete the cut. You have now only to cut to the crimp, complete the cut, and the four controlled cards will be at the top of the pack in proper order.

If the performer himself first cuts and brings all the selected cards to the middle, the chances are strong that the spectator may cut at the crimp and himself bring the card to the top. A glance at the rear end of the deck will tell the location of the cards.

HAND-TO-HAND CARD TRANSFER

This useful sleight was born of necessity on an occasion when Mr. Vernon was performing for a small group and was in the middle of a trick. Just then a friend in the group interrupted to introduce a newcomer, saying, "*Shake hands with fudge Haber.*" At that moment Mr. Vernon found himself in an awkward predicament—he had a card palmed in his right hand. On the spur of the moment, he made a rapid transfer of the card to his left hand in order to be able to shake hands with the Judge.



Fortunately, the move passed without being noticed and he was able to finish the trick successfully. Reflecting on this incident after-ward, Mr. Vernon worked out the following method of transferring a card imperceptibly from one hand to the other under cover of a natural movement. This sleight will be found to have many uses. It is an ideal changeover. Furthermore, it can be used to remove a very decided crimp. Here is an exercise for practice. Let us start with the assumption that you have a card palmed in your left hand. (I shall later explain what to do when the card is palmed in your right hand.) In order to transfer it secretly to your right hand, bring the hands together, the palms facing each other.



Push the outer end of the card upwards with the left little finger into the position shown in Fig. 1.



Your right hand rotates inward so that the outermost phalange of the index finger strikes the protruding outer corner of the card and twists it into palming position—Fig. 2. Palm the card in your right hand and close your fingers on it as the right hand with the card moves into the crotch of the left thumb (Fig. 3). The left hand then encircles the right thumb and moves off to the left—Fig. 4. The palm of the left hand is now brought into view while the back of the right hand is outward.

The whole action must be smooth and continuous, without stoppage or hesitation.



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.