



Inside Ed's Head

October 2012

The World's Greatest Card Trick? (Or Just in the Top Ten?)

I have many different ideas buzzing around in Ed's Head these days. I've been looking at "rarely seen" sleights. These are items that are generally useful, that seem to have fallen out of favor, or not thought practical, or have been hiding in dusty magic books for the last eighty years. These moves vary from the widely known bottom deal; to the less widely know Jinx Switch; to the relatively obscure Kosky Switch and Hockly Move.

If you read August's article on "Do as I Do," (DAID) you'll know that I've also been thinking of my "Go To" tricks; the ones I do if I must make an impression. I used DAID when I wanted to do a miracle that had a lot of spectator interaction, and gave me an easy opportunity to make friends with my audience. This made for a great opener, or a one shot where I needed instant rapport. This allowed me to sell magic shows and classes, make friends with business associates, and occasionally charm a member of the opposite sex.

There are other situations when your goal is simply to leave the spectator with no other option than to consider you are a minor god. This type of situation might involve a quick after dinner trick with a group of friends, or an encore after a show for the person paying the check.

As some of you know, I've created a database of all the interesting card tricks I've read over the last twenty years or so. This is a total of over 1500 card tricks. I've marked about one hundred of these as exceptional, or worthy of further study.

Of those, Daryl's "The Out-of-Body Experience" (TOOBE) is one I use when I want to see "that look" on the face of the spectator. It is a trick that totally defies explanation. It's also a trick that uses a "rarely seen" sleight, so it seems fitting that I'm bringing it to you this month. On top of that, adding another such sleight allows a nice follow-up in those situations where you want to perform a routine, instead of just a single trick.

Many of us around here have had the opportunity to see Daryl in person several times over the years. We all know he's one hell of a magician who's created a wealth of great material. (Check out www.Daryl.net.) I asked him for permission to describe the trick here, and he was kind enough to offer me the use of the original text and illustrations.

The following material was scanned from the book For Your Entertainment Pleasure, written by Stephen Minch, and illustrated by Dave Grenewetzki. (Copyright 1982 by Daryl.) I have added a couple of comments that I've placed in bold brackets, **[like this.]**

I've also changed the positioning of some of the illustrations in the text in a minor way to accommodate the differences in page size of his original booklet compared to the document.

EFFECT: Succinctly, this is a remote sandwich effect. There are similar things around. Don't leave me yet though. I know there are now so many sandwich effects in print even the most gluttonous of cardmen are willing to send bundles of them to Bangladesh. Perhaps I can convince you to control your ennui long enough to give this one a try if I tell you that, using a lay-audience reaction as the standard, Daryl considers this routine top of the scale. It is simple, direct, visual, impossible. The reaction is completely out of proportion with the effort expended.

Two "sandwich cards"—mates—are removed from the pack, displayed and laid aside momentarily. A card is freely selected, signed by a spectator, and then left plainly out-jogged from the center of the deck.

The two sandwich cards are picked up while the deck is tabled. The protruding selection is pushed flush into the pack with one hand while the other waves the sandwich cards above the deck. Slowly a face-down card appears between the face-up mates. When it is turned up it is seen to be the signed selection, just moments before witnessed in the pack! Please note that the sandwich never contacts the deck throughout the routine.

[I wish Mr. Minch didn't start the description this way. Seeing the word "ennui" in the description of a trick is generally a clue to start skipping ahead. Fortunately, I bought the book at a lecture where I saw Daryl perform, so I knew I should read all the material carefully.]

CONDITIONS: While I will describe this for tabled conditions, it should be clear that it may also be performed on a spectator's hand. However, extreme side and back angles are critical to this handling.

[I usually do this sitting; the spectator is on the right side of the table. I turn in my chair to face him. This position gives me the best possible protection from bad angles.]

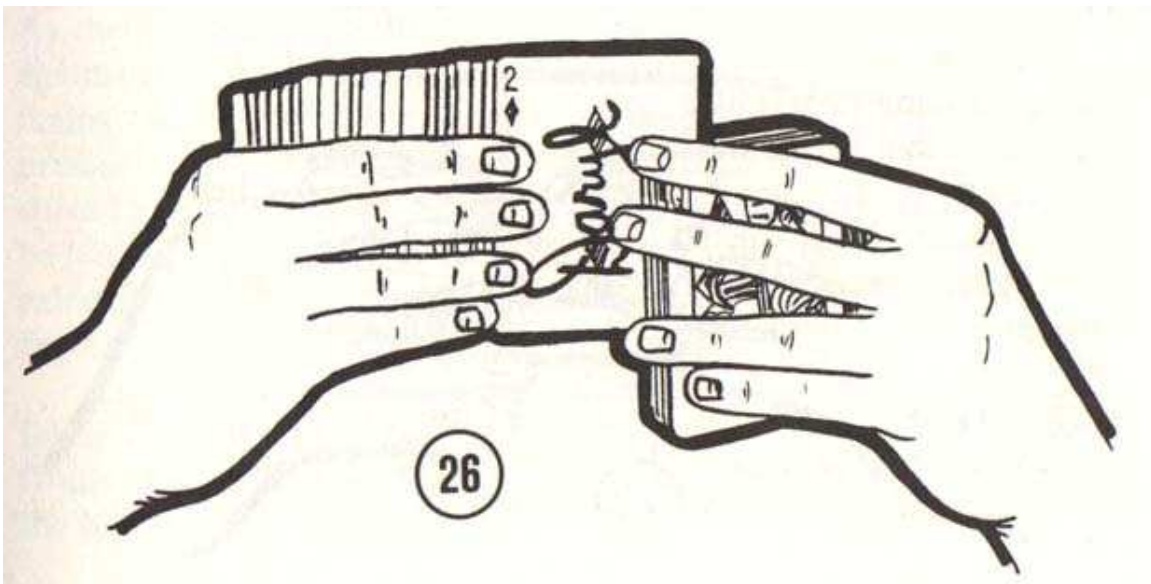
CAUSE: Remove the two mates you wish to use as sandwich cards (Daryl will often use the two Jokers), display them freely and place them, face—up and spread about three-quarters of an inch, to your right and near the rear edge of the table. If conditions are such that you find yourself working on a hard smooth surface, like a bar or polished table, place these spread mates crosswise onto the empty card case. Later in the routine it will be imperative that you be able to pick these cards up quickly and with no fumbling. Using the card case as pedestal insures this on slick surfaces.

[I don't place the cards on the table at all. I ask the spectator to hold his right hand palm up on the table, and place the cards in his hand.]

Take up the deck in your left hand and begin spreading it face-down between the hands as you ask a spectator to touch any card he wishes. Very fairly break the spread exactly at the card he touches. Have him take it and sign his name across its face. (The routine may be done without signing the card, but it is so powerful Daryl feels the card should be signed to cancel any thoughts of duplicates.) **[Signing a card isn't mandatory. I get an incredible reaction in those impromptu situations where I don't have a marker. Of course, signing the card is best.]** As the card is signed the left fingers square up the portion of the pack they still hold, but the right hand stays frozen with its portion left spread just as received.

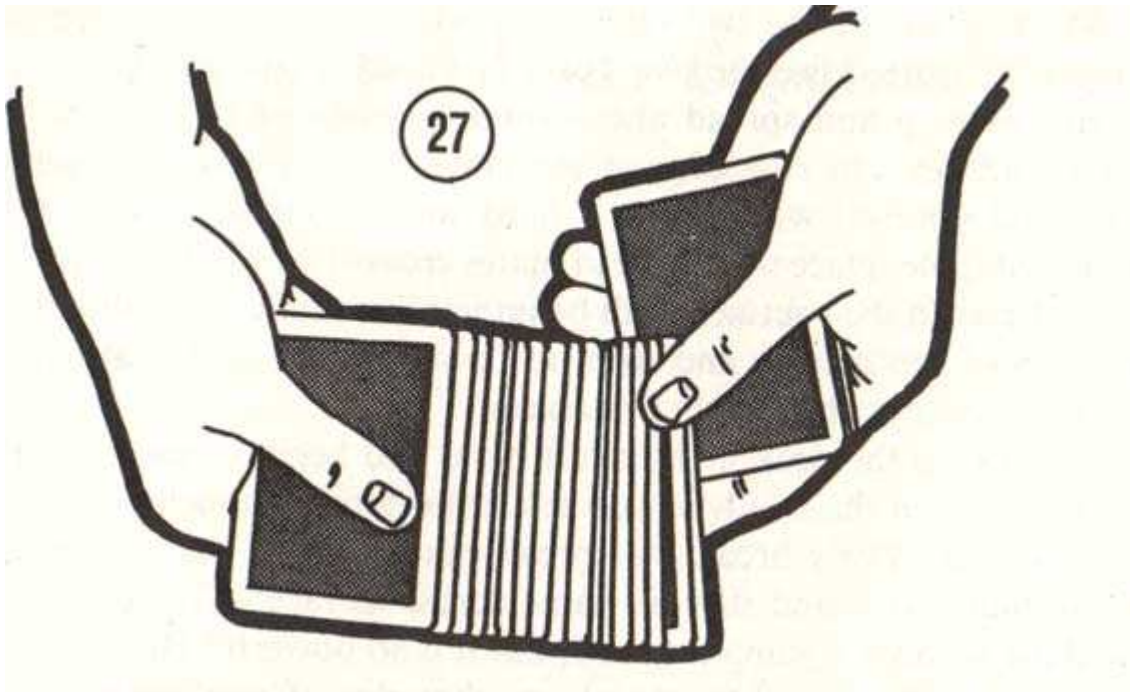
Take the signed card face-down onto the lefthand half of the pack, clipping it under the tip of the left thumb, widely jogged off the right front corner of the squared cards. The right hand comes over to the signed card and takes it cleanly onto the face of the spread cards it holds. Then it rises up before you to display the face of the signed card once more.

The left hand with its squared portion of the pack follows up to meet the raised righthand spread, but widely down-jogged and to the left of the spread, with only the lefthand portion's upper right corner coming into contact with the lower left corner of the signed card. This position is shown in Fig.26.



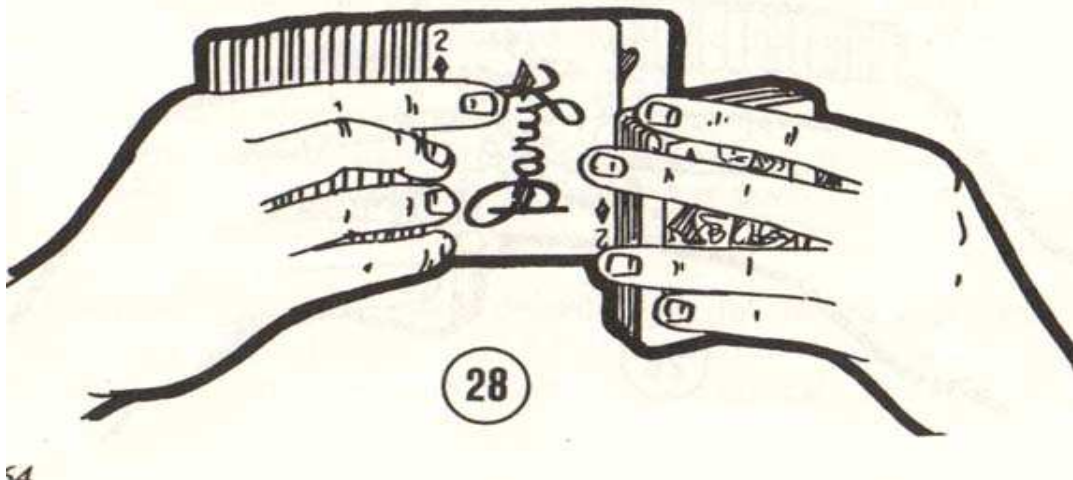
Especially note the relative positions of hands to each other: the tips of the right fingers contact the right edge of the selection and the first and second fingertips lightly touch the left lower portion of card.

This is the beginning position for Frank Simon's variant handling Marlo's Convincing Control (ref. Earl Nelson's Variations, 33-37). [A great control that got a lot of attention when Variations first came out, but is rarely seen these days.] That is basically what is about to happen.



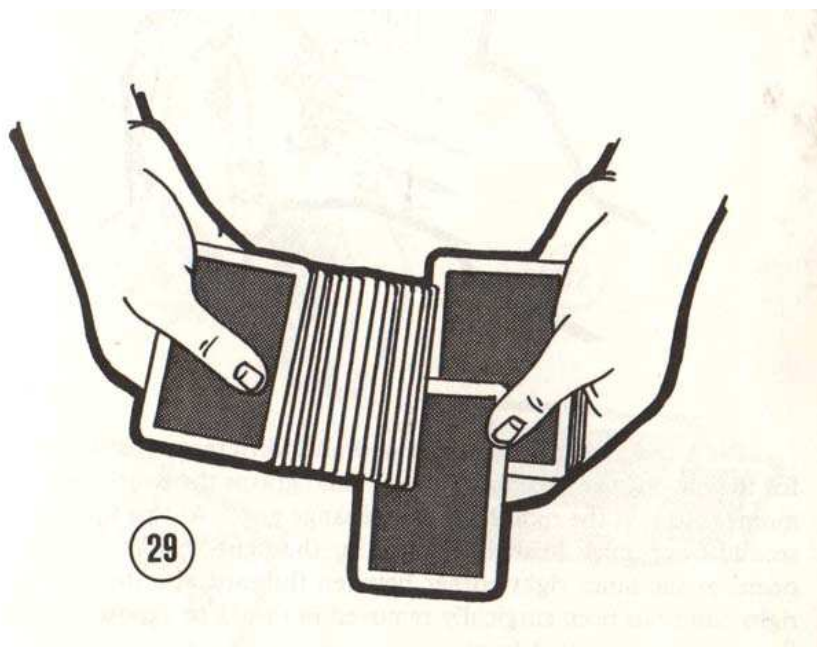
[Note: The perspective of Fig.27 is a little off. It's really the performer's view of the cards as he is holding them up at eye level. This is noted correctly in the text.]

The underhanded work occurs as the hands and cards are again lowered to a face-down position. First study Fig.27. This is the performer's side in Fig. 26. What should strike you most is the contact the thumb has with the lower left corner of the card just above the signed selection. As the hands swing down again, as a unit, two tiny actions occur which are hidden by the swing: 1) the right fingers pull signed card about an inch to the right under the spread cards as seen exposed in Fig.28,



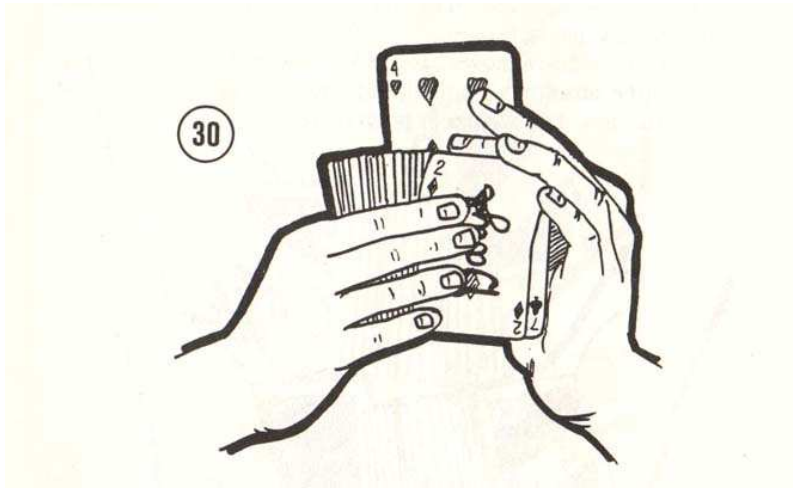
and 2) the left thumb pulls the card above the selection just a bit to the left. When the hands come to rest, absolutely nothing seems to have changed.

The right hand now moves back and even with the lefthand cards, but leaving the substituted card clipped under the left thumb as if it were the selection. This is seen in progress in Fig. 29.



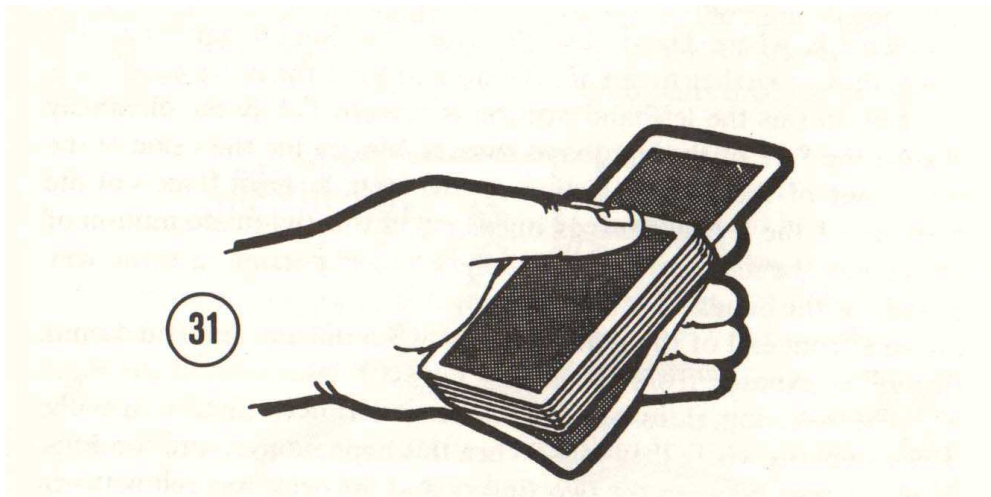
Here is where Daryl diverges from the Simon handling. The hands move together to square the deck around the out-jogged card. As they do this the lefthand portion is pressed lightly but firmly up against the face of the righthand spread. Meanwhile the selection remains out of the action, resting on the right fingers. This upward pressure of the lefthand cards opens a space between the righthand spread and the selection into which the lefthand portion can, and will, be fed. As the hands close the cards together the

right fingers guide the extreme front end of the signed card between the left first and second fingers, as exposed from beneath in Fig.30.



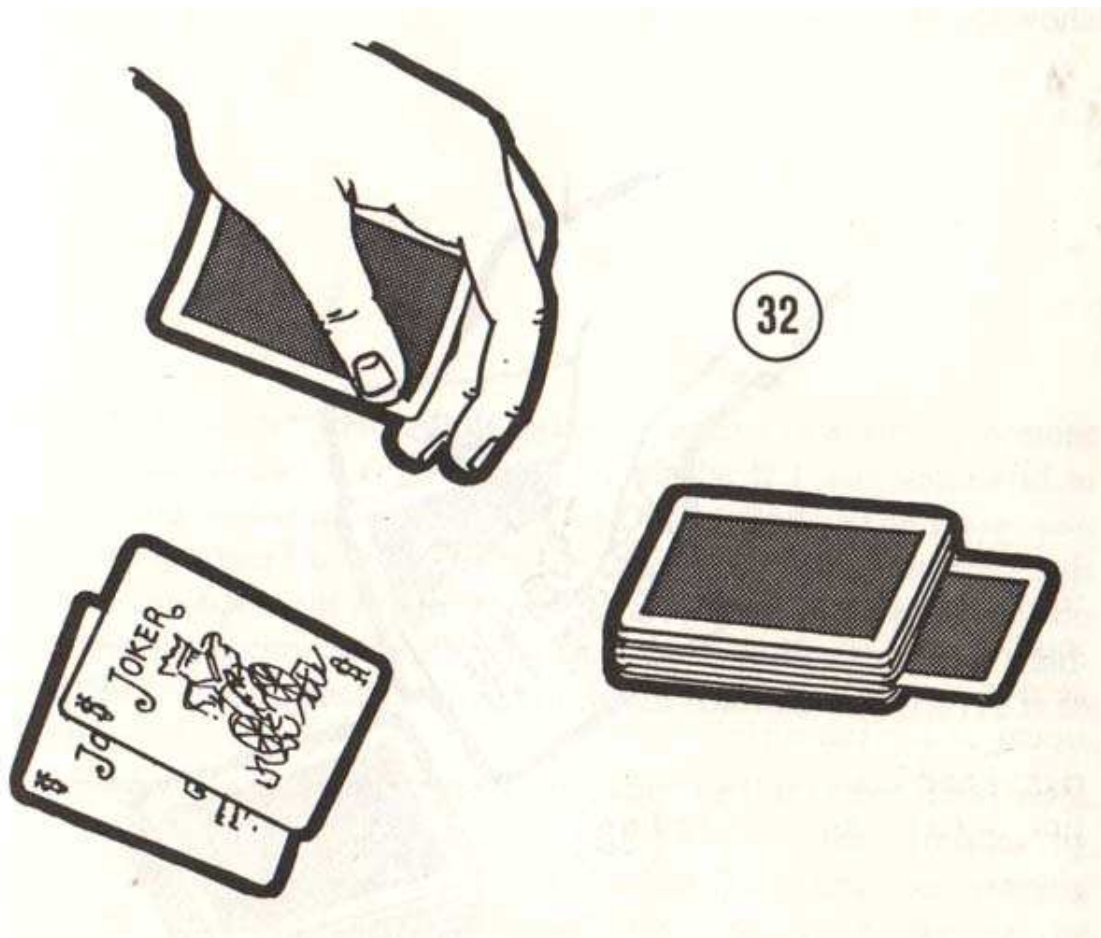
The selection rides between these two fingers until it hits the fleshy webbing where they join. When this happens the card should be firmly clipped between the two fingers and the deck squared between the hands.

With the deck now squared and an indifferent card substituted for the out-jogged selection, the left hand grasps the entire deck for a moment so that the right hand may change grips. At this time the left second finger curls in slightly, buckling the signed card so that a gap opens at the inner right corner between the card and the deck. The right hand has been surgically removed in Fig.31 to expose the situation in an exaggerated form.



The right hand moves to the rear of the deck, the first and second fingers enter the break and the pack is regrasped by these fingers beneath and the thumb above. The right hand carries the deck forward and places it on the table. The signed card remains palmed in the left hand in a sort of Gambler's Cop, which is remarkably well covered from all but the extreme right and back sides. Fig. 32 depicts the situation at this point.

[I don't table the deck. I place it in the spectator's palm-up LEFT hand; the out-jogged card pointing off to the right.]



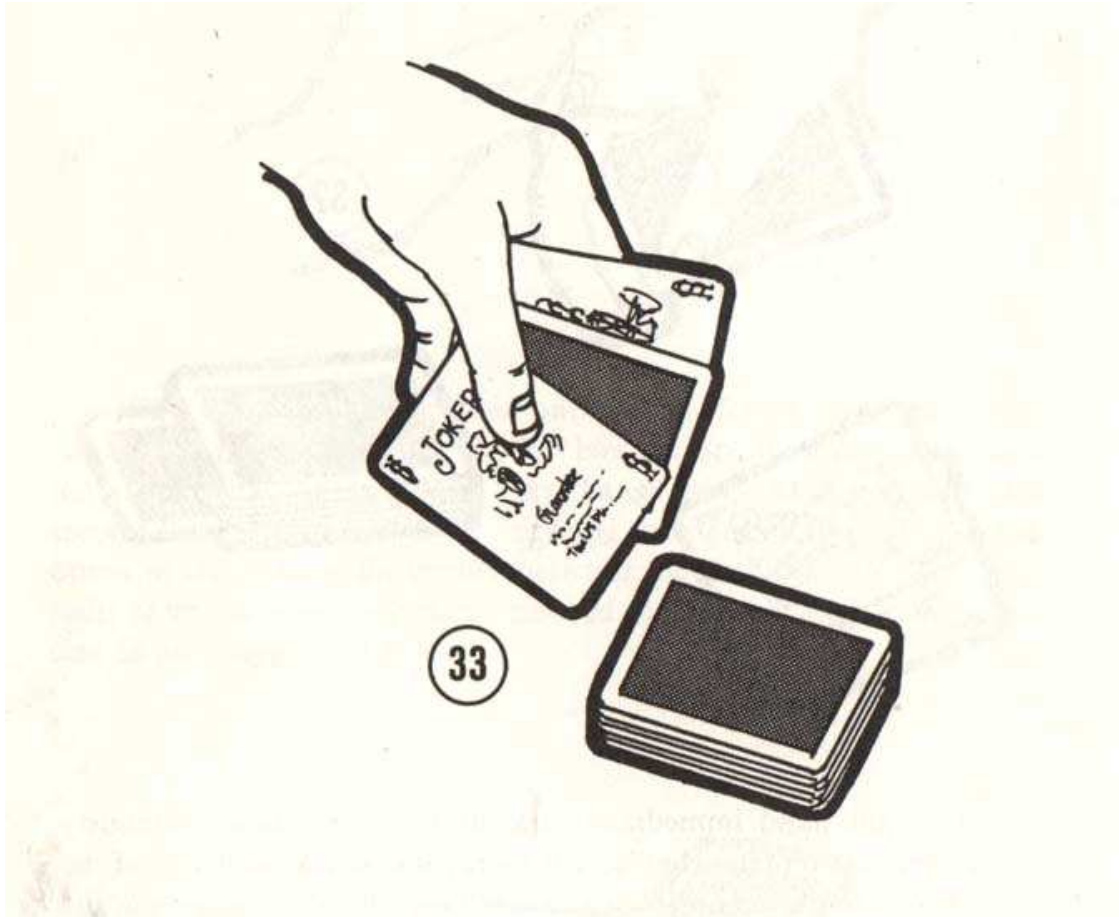
The right hand immediately travels from the deck, obviously empty, to the two mates that have been resting on the right side of the table. They are picked up from above between the right fingers at the outer ends and the thumb at the inner. **Biddle Grip**] All of this righthand motion of course distracts from the palming left hand which remains stationary in a rest position.

[Seated at a table, turned to the right to face a spectator, cards held in Gambler's Cop are invisible to everyone. Keep your left hand resting near the edge of the table; the rear of the card will be beneath the table edge. Your only bad angle would be someone sitting on your side of the table on your right, or someone looking over your shoulder.

As I pick up the face-down mates from my spectator's right hand (in right-hand Biddle Grip), I ask him to push the out-jogged card into the deck with his now available right forefinger. This focuses his attention on the cards he is holding, and adds a lot of misdirection for the load that's coming up.]

The spread mates are carried to the left hand and deposited onto the palmed selection. The three-card packet is squared and the right hand retakes it into Biddle Grip again. The left thumb casually "peels" the face card of the packet onto the left fingers, and the double card - second sandwich card and face-down selection below it — is placed stepped to the right onto the left hand's mate.

The right hand now reaches down to the deck and slowly pushes in the out-jogged card. **[As mentioned earlier, I've had the spectator do this already.]** The left hand then waves its two-card spread in small circular motions above the pack while the left thumb slowly fans the cards to expose the face-down card between the mates. If this is done properly it creates a very eerie effect, almost as if the card is rising from the pack and slowly materializing between the two mates. Fig.33 can give you no indication of this effect, but does admirably show the end position.



It only remains to turn up the face-down card and show it to be the signed selection, no matter how impossible it may seem! Forgive me for reiterating; this effect is direct, simple in plot and visual. If you work through it once or twice you will find that each move blends almost automatically into the next. The visual impression is one of conscientious fairness. It is difficult to imagine a more economical method for this effect, with all its strengths. It is an extremely good piece of magic.

[Just one important point: when learning a sleight from a description that is as well illustrated as this, you might have a tendency to stop your motion at the places where the illustrations are shown. It's important that the motion is smooth and continuous from the time you display the signed card at the face of the right-hand portion of the deck, to the time the deck is tabled and the card is copped.]

OK, I'm back. I hope you agree that not only is this a great trick, it contains a great control/palm. Learn it!

Next month we'll discuss another overlooked move: The Kosky Switch. This was designed to be used in sandwich tricks. Can you use it with TOOBE? Absolutely!

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