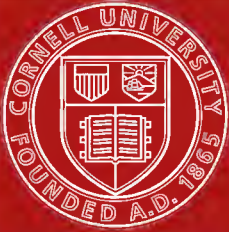


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BUCKLEY'S
NEW AND IMPROVED
Effects With Cards

A Series of Twelve Problems

NUMBER ONE
THE TRIPLE CLIMAX
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R.D. Spraker, Jr.

Number One—A Triple Climax

EFFECT, BRIEF PRESENTATION AND PATTERN.

The performer requests two gentlemen from the audience to take part in this experiment.

These men we will call "A" and "B." A is requested to stand at the performer's left and B at his right.

The performer freely shuffles the pack, then holding the cards in the left hand has A lift the index corner of the cards (opening the pack about the middle) and note one card. Then, extending the pack towards B, B is also requested to note one card, in the same manner that A did.

The performer then fans the pack in front of A, requests him to select a card but not to look at it but to show it to the audience. (Performer, addressing some one in the front row: "Will you please remember the name of the card.") A is then told to return the card to the pack; while the performer is shuffling the cards he addresses A: "I want you to take the pack, deal the cards one by one, face down on my left hand; do it in such a manner that the cards will be unknown to either of us." While each card is being dealt into the performer's left hand, the performer slaps the cards with his empty right hand, and counts aloud, "ONE," "TWO," "THREE" (at this stage of the effect, the performer addresses A): "Pardon me, I forgot to mention, you have the privilege of stopping the deal at any time you wish. Do not let me influence you in any way. To prevent my doing so I would prefer that you think of a number, any number under twenty, and when you have dealt the number of cards you have in mind, say 'STOP'—please proceed with the deal." The deal is then continued by A and the counting by the performer: "FOUR, FIVE, SIX, SEVEN, EIGHT, NINE" (A says "STOP.") Performer (to A): "Is nine the number you had in mind? Name your card, please." (A: "The jack of hearts.") Performer extends left hand with the nine cards just dealt by A. "Will you look at the top card, the ninth card at which you stopped. It is your card, the jack of hearts. Hold it up so that the audience may see it—thank you." Takes card from A with right hand, immediately turns to B with card extended, face down (addresses B): "I don't suppose by any strange coincidence that your card was also this one, the jack of hearts? No? Then will you please name your card?" (B) "The six of spades."

Performer instructs B to blow on card (supposedly the jack of hearts). "Now, look at it." Then show to the audience. Card proves to be B's selection—the six of spades.

Performer turning to party in front row—"What was your card, please? Thank you; this gentleman (turning to A) has it in his pocket." As the words are spoken performer removes card from A's pocket and exhibits it to spectators.

NOTE—In the above description of the effect, presentation and pattern, we have given the reader more detail than is ordinarily used, because it is to be again studied by the reader after you have learned the fundamentals of this problem.

Sleights Necessary to Performing the Triple Climax

In performing this effect six sleights are employed:

THE FLESH GRIP
 BUCKLEY'S BOTTOM SHIFT
 THE TWO-HANDED PASS
 THE SLAP SHIFT
 THE TOP CHANGE
 THE BOTTOM PALM

The manner in which these sleights are used will be better understood when the reader is made acquainted with the purpose for which they are employed.

THE FLESH GRIP is used to retain the location of a noted card, until the opportunity arises for the shift to be employed.

BUCKLEY'S BOTTOM SHIFT permits the secret extraction of a noted card, causing the card to be conveyed silently and without visible movement to the bottom of the pack.

THE TWO-HANDED PASS, in this effect, is employed to convey three cards from the bottom to the top of the pack.

THE SLAP SHIFT is an excellent method of shifting the bottom card, of several cards, held in the left hand, to the top position; under pretext of slapping the cards with the right hand.

THE TOP CHANGE is employed to secretly exchange a card held in the right hand for the top card of the cards held in the left hand.

THE BOTTOM PALM, in this effect, is employed to transfer the bottom card of a pack (held in the left hand) to the palm of the right hand.

DETAILS FOR LEARNING SLEIGHTS

We will now proceed to study in detail the various sleights, the purpose of which have just been explained.

USE YOUR OWN METHOD, IF GOOD

Most performers using effects that require sleight-of-hand have their own pet method for performing certain sleights. If your method is good and gets the desired result in a clean-cut, undetectable manner, use it. Don't confuse your mind by trying to accomplish the same result in a dozen different ways. Stick to the method that comes most naturally to you and practice it until you can perform it in a finished manner.

THE FLESH GRIP

Hold a pack of cards in the left hand, the balls of all four fingers pressing against the side of the pack, the thumb resting flat across the middle of the top card and touching the tip of the second finger. (Take a pack of cards and follow each move described.)

With the pack in this position the performer requests some person to note a

card by raising the index corners of the cards and looking at one card. (See Figure 1.)

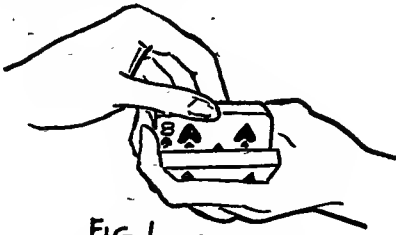


FIG. 1.

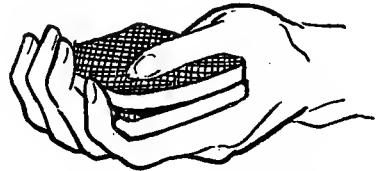


FIG. 2.

While the cards are raised press the ball of the first finger firmly against the lower portion of the pack. This causes a minute portion of the flesh of the ball of the finger to over-lap the card that is immediately under the noted card. (See Figure 2.)

When the raised portion of the pack is released by the spectator this "flesh grip" prevents the cards from falling fairly back into place and a slight division is maintained at the noted card.

Immediately lower pack, backs toward the audience, to prevent the method being detected.

THE BUCKLEY BOTTOM SHIFT

Place cards in position as taught in the "flesh grip." Now bring the right hand over pack, as shown in Figure 3, with the index finger of the right hand at the end of pack and near the index finger of the left hand. The thumb of the right hand occupies a position at the other end of the pack.

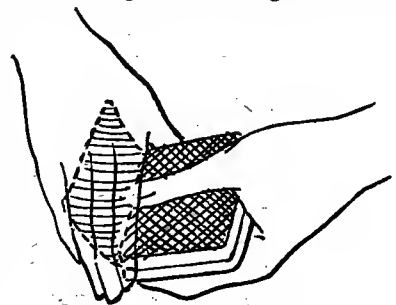


FIG. 3.

With the right hand raise the upper portion of the pack (where the opening has been maintained by the "flesh grip"), slide the fingers of the left hand into the opening, pressing against the noted card, push the noted card out under the right hand and grip the index corner between the third and fourth fingers as shown in Figure 4. Figure 5 shows card being drawn under pack.

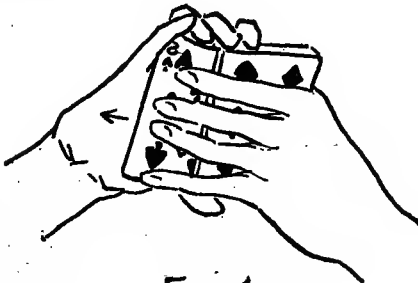


FIG. 4.

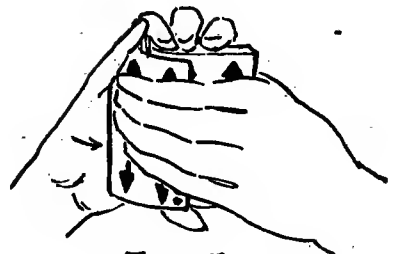


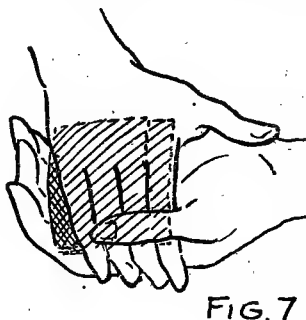
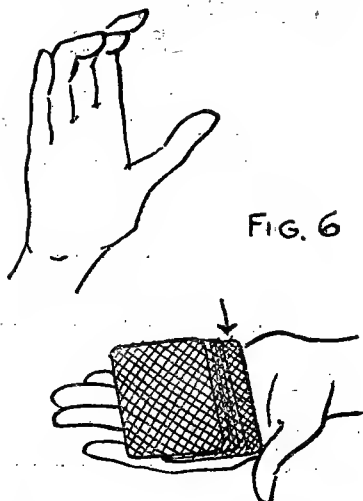
FIG. 5.

THE SLAP SHIFT

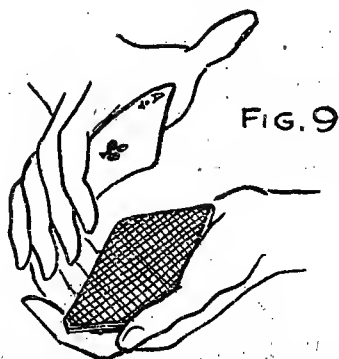
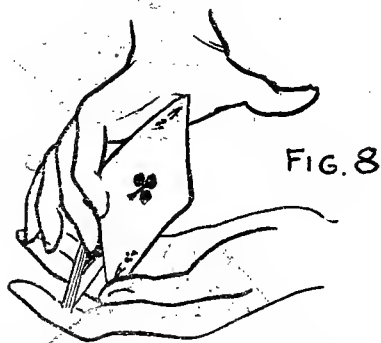
The slap shift was devised for use in this effect. It is the most practical method for secretly bringing the bottom card, of several cards held in the left hand, to the top. The spectator deals the cards, face down, on the performer's left hand, which is held so as to receive the cards in the position shown in Figure 6. With his right hand the performer slaps the back of each card as it is placed in his hand. (See Figure 7.)

As the right hand is raised, tilt the left hand down to cause the cards to slide slightly forward and to expose the bottom card. The moisture of the hand forms enough resistance to cause the bottom card to remain stationary. (See Figure 6.)

When the performer desires to transfer the bottom card to the top the cards are



slapped as before, but this time the card is gripped by the right hand at its exposed corners; the right hand is again raised to slap the pack, conveying the card to the top. (See Figures 7, 8 and 9.)



As the performer stands with his right side to the audience the card is at no time exposed.

THE TOP CHANGE

This sleight has been more or less completely described in books pertaining to sleight-of-hand. It is not our intention to criticize or dispute the authority of

preceding authors, but as our object is to make these lessons as complete as possible, we feel it our duty to give an explicit description of this wonderful sleight.

The underlying principle that permits the use of this sleight without detection is of great importance. The combined movements together with the words spoken (leading to the substitution of the cards) should be natural, carefully planned and rehearsed in advance of the performance.

The movements, leading to or following the substitution, are susceptible to several variations, depending upon the effect in which it is used.

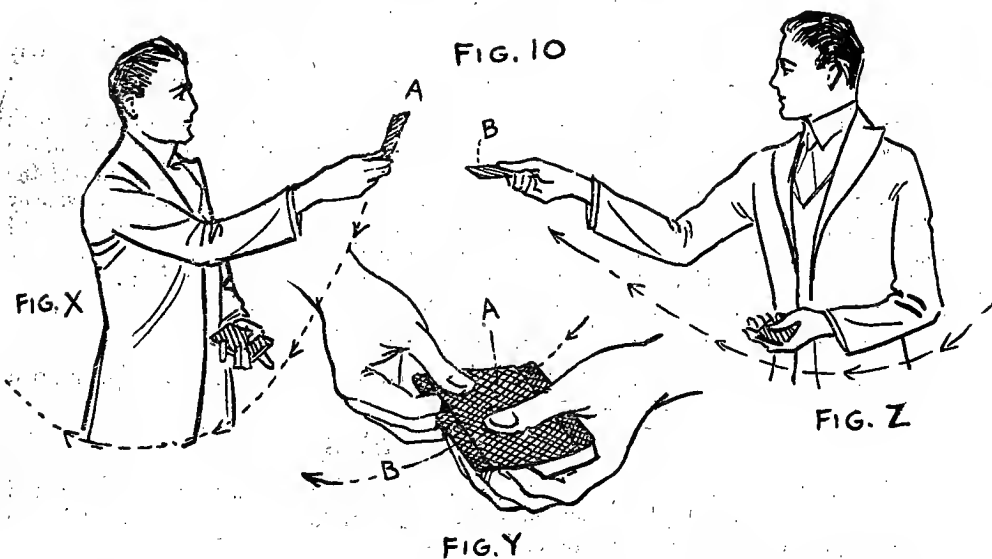
We will describe the basic principle, the specific variation used in this effect, and follow this with an example that is illustrated by the drawings in Figure 10.

The Basic Principle

The performer has a card in his right hand which he desires to exchange for one (on top of a pack) held in his left hand.

We will call the card that is held in the right hand "a" and the one on top of the pack "b."

Now refer to Figure 10-Y. Card "b" is pushed over the fingers by the thumb and card "a" (held between the tips of the thumb and index finger of the right



hand) is placed upon the pack. Card "b" is then carried away between the first and second fingers of the right hand.

Bear in mind that the basic principle just described is always the same, but the moves made before and after the change are varied according to circumstances and the requirements of the effect in which this sleight is used.

Variation Used In This Effect

Card "a" (in the right hand) is held at arm's length from the body; the right hand is then lowered in a sweep that brings it naturally down to the pack, where

it is deposited and the substituted card "b" is carried away between the first and second fingers of the right hand. The movement of the right arm is then continued toward spectator B.

Example

(As applied to this effect)

Remember that A is standing at the performer's left and B at his right.

Figure 10-X shows the position of the hands while the performer is addressing A previous to turning towards B. (This turn from A to B is used as a subterfuge to cloak the exchange of A's card for B's card.)

As the performer turns, the extended right hand is brought naturally down (see dotted lines and arrows in Figure 10-X) and while crossing the body it sweeps past the pack, leaving A's card thereon, and carries B's card (see Figure 10-Y) away between the first and second fingers of the right hand, continuing the sweep of the arm towards B. (See dotted lines and arrows in Figure 10-Z.)

If you will bear in mind the position of your committee (A and B) you will see that this entire movement between the two is a graceful sweep of the arm and a turning of the body from left to right, the exchange being made as the hands converge. There is no perceptible pause as the exchange is made.

THE BOTTOM PALM

An easy and practical method of making the bottom palm, that fits nicely into the effect taught herein, is a slight variation of the color change.

Hold the pack of cards in the left hand, backs up, the second, third and fourth fingers on one side and the thumb on the opposite side, the index finger on the face of the bottom card. Now place the right hand so that the first joints of the middle fingers touch the bottom end of the pack, force the bottom card to protrude by sliding it forward by the index finger of the left hand. When the protruding card touches the first joints of the middle fingers of the right hand bend it down slightly and continue the motion of the right hand towards the floor, which will force the card naturally into the palm of the right hand. In order that it may retain its position a slight contraction of the right hand is necessary.

The card in this position is now readily moved to the top of the pack or inserted in A's pocket, as in this effect.

THE TWO-HAND PASS

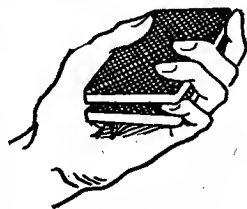
The two-handed pass or shift is probably the best known, most useful and most difficult sleight employed by the card conjurer. It must be mastered before you can perform the "Triple Climax."

Practice it faithfully, a half-hour each day, for two weeks. In this length of time the hands should be sufficiently well trained to enable you to do this pass creditably.

The two-handed pass is variously employed, sometimes to move a selected card to the top of the pack, sometimes to the bottom, but in this effect it is used to transfer the three cards that are at the bottom of the pack to the top. The moves required are identical in each case and are as follows:

Take a pack of cards in your left hand, refer to cuts 1-A to 7-A and carefully check each move as illustrated and described.

Hold the pack as in Figure 1-A, the little finger inserted on top of the three bottom cards, the second and third fingers and thumb on the top of the pack, the first finger resting on the corner of the pack at the side. The pressure of the fingers and thumb on top of the pack will keep the cards tightly closed at the front so that the separation will not be noticed by the spectators.



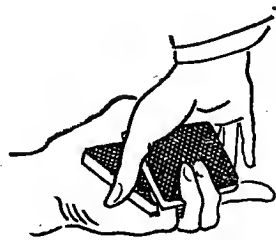
1-A

Now form a bridge over the cards (as in Figure 2-A) with the right hand, the ball of the second and third fingers and the thumb grasping the lower portion of the pack at opposite ends.

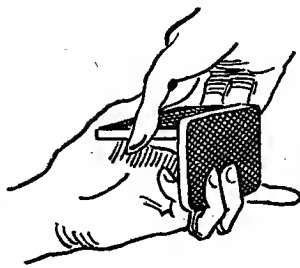
The upper portion of the pack, tightly clamped by the second, third and fourth fingers (see Figure 3-A) is gradually drawn over the under portion until in a vertical position. While this movement is in process of execution the lower portion is being raised by the right hand (see Figure 4-A) until high enough (see Figure 5-A) to permit the vertical portion of the pack to slide underneath the



2-A



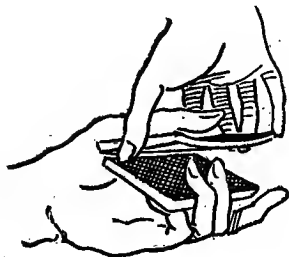
3-A



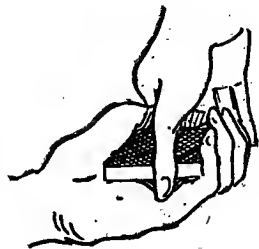
4-A



5-A



6-A



7-A

portion held in right hand (see Figure 6-A). The portion held in the right hand is now permitted to fall fairly down upon the re-located cards as in Figure 7-A.

If these moves have been properly followed the desired result, namely, that of moving the three bottom cards to the top, will have been successfully accomplished.

REHEARSE PROBLEM

Make sure that you have mastered the various moves and sleights so that you can use them in an undetectable manner; then refer to

Effect, Presentation and Patter

and rehearse the problem as a whole.

As soon as your assistants, A and B, have assumed positions to the left and right of you, proceed with the effect, using moves and sleights as outlined below.

A having selected card, retain its position by the flesh grip, then transfer to bottom of pack by using the "bottom shift."

B having selected card, retain its position by the "flesh grip" and transfer to bottom of pack, underneath A's card (again using the "bottom shift").

A having selected a second card (noted by audience) retain its position by the "flesh grip" and transfer to bottom of pack underneath B's card (again using the "bottom shift").

Now insert little finger between the third and fourth bottom cards, execute the "two-handed pass"; this will bring the three noted cards to top of pack in the order in which they were noted, namely, A's first, B's second, and the one noted by audience third.

You will then (riffle) shuffle the cards, taking care to release top of pack last so as to interlace all but four or five top cards. Audience will not notice this ruse as they have no knowledge that the selected cards are at the top of pack.

You are now ready to have A deal the cards in your left hand. You will note that you do not inform A that he has the privilege of stopping the deal until after he has dealt the three noted cards. This is to prevent the possibility of A stopping the deal before you have the three noted cards in your possession.

When A stops deal give cards an extra slap and transfer A's card (which is now the bottom card of those dealt in the performer's left hand) to the top by the "slap shift."

A is now told to take his card and show it to the audience. This affords the performer an opportunity to shift B's card to the top by the use of the "bottom palm."

Now take card from A, turn toward B and execute the "top change" to get possession of B's card.

After B has named his card hand to him to exhibit to audience.

While B is doing this use "bottom palm" again to obtain possession of card noted by audience, this time retaining card in palm.

Now ask the person in the audience to name the card noted, insert the palmed card into A's (inside) breast coat pocket, withdraw and show card.

