



HOW TO
CHEAT
AT POKER





HOW TO CHEAT AT POKER

AN INSIGHT INTO THE MIND, MECHANICS
AND DEVILRY OF A CARD CHEAT

BY DANIEL MADISON

“Don’t Play Cards with The Devil.”

HOW TO CHEAT AT ~~CARDS~~ POKER - 2019

So here we are again, over ten years later and the techniques and deceptions in this book as still as relevant and necessary. Although I have made several improvements on everything, mainly from psychological and philosophical point of view, those developments now cater so much more to Magicians as I find myself sharing them on my YouTube channel in an attempt to offer leadership in the direction of Magic as an art.

The thought of updating this book is beside me. In 2015 I found myself about to share **THE CARD CHEAT HANDBOOK** aka **THE CHEAT AT THE CARD TABLE** but I put a stop to it at the last moment. Something in my gut told me that those secrets, those stories were too dangerous to suggest and so I ended up dissecting the contents and taking what I was happy with to add to, and offer a new extension of **HOW TO CHEAT AT CARDS**. That 2015 edition saw an extra 100 pages and became ‘*The REVISED Edition*’ and aside from this 2019 re-introduction (and a new cover) the only thing to have changed is the name of the book.

HOW TO CHEAT AT CARDS is now **HOW TO CHEAT AT POKER**. This small change is actually quite important. Although the techniques offered in this book are transferable and applicable for card games across the board, the focus of my history of practice and development had always been on Poker, and no other game. Although I played and cheated at other games, my game was always Poker, as an Advantage Player who never really cared about nor even saw that thin line that separates Advantage Play from Cheating. Most will argue that they are both the same. This is a question that can only be confidently answered by somebody who has been there and done that, and I still don’t really know, and in honesty, I avoid the thought.

I always have a deck of cards in my hands. This is no exaggeration. This is what it takes. One cannot get into card cheating expecting to pick up a deck of cards and cheat when he needs too. He is not a cheat when he needs to be, he is simply always a cheat. You cannot be a little bit pregnant, you either are or you are not, and it is the same with cheating at cards. I believe the same for Magicians. I attended a funeral with a deck of cards palmed throughout the day. I learnt more from that challenge than any card table I ever sat at. Consoling a heartbroken widow with a deck of card copped as I hugged her, shaking hands saying prayers, all whilst holding out. I hear that gamblers face a lot of trouble with their marriages because the obsession with playing cards is too much, and I think, the only failure here is that the partner saw the playing cards. You need to work on your palming techniques.

My friend, and fellow card cheat, Chris Stanislas, took his own life when he was 22 years old. He wrote the Foreword to this book, moments before he left us. It was the last thing that he ever wrote and through an understanding pain, I read it over and over, just to be with him... It doesn't matter which side of the ledge you get down from. As long as you went there. To keep his legacy alive, with his permission, his first and last publication and offering to the world of deception with playing cards is now offered as part of this shared contribution. Where you will find his final introduction at the start of this book, you will also find his first publication, T. U. T. by Chris Stanislas at the end of this book.

Don't play cards with the Devil. I have shared this advice for twenty years but never explained my philosophy until now...

Don't get into this if you're not prepared to dance with the Devil. Don't get into this if you're not prepared to sign his contract. You are riding the fastest motorcycle with no helmet amongst a world of slower cars driven by preoccupied demons who will find their war in front of you. You are not just picking up a deck of playing cards, you are taking your life into your hands and if you cannot accept and embrace the fact that this game could end your life, then you are not ready. You must befriend death, shake his hand and agree that you are happy to exchange your life for this reward. You are not here for money, win or lose you are here to cheat at cards by any means necessary and if you are not obsessed, if this is not an addiction for you, and if you still fear death as you take your seat at that table, please take my advice.

Don't play cards with the Devil.

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Welcome to the revised edition of HOW TO CHEAT AT POKER.

Seven years after the first release of this book, I find myself, in an apartment in Paris, finally giving in to the reoccurring thoughts of how I should have added the things that I intentionally held back on, and not have used in an attempted to construct a follow-up book with.

And here I am, returning to my proudest offering, adding and extending the edition from a year I thought that I would never see, sharing secrets that I thought I would have died with by now.

For those who have read or own the original, the annotations will be clear, for those who have not, this edition should read as if no additional content has been added.

Welcome to the extended edition of HOW TO CHEAT AT POKER.

Before me, there was Randall Freeman. He was one of Madison's closest friends before I ever knew who Madison was. Madison had never collaborated with anybody except Freeman. I can only speculate about the kind of person he was, but I know in order to get close with Daniel you need to be trustworthy and not a cunt. Perhaps they experienced the same type of childhood, perhaps not. Maybe Freeman had a privileged childhood, maybe not. One thing I do know is that he and Daniel shared many secrets together, they even wrote a book together, which is offered in Anthology. They probably played many card games together using The Code to communicate hands to one another. Freeman probably loved the Hazard just as much as Madison. He even probably hated the industry as much as Madison, maybe more because most of his work was released independently. From the writings of Thoughts of a Madman I know Madison and Freeman shared a bond that was only made stronger by their love of the hazard.

Maybe it isn't my place to speak about Freeman, but I don't do anything without paying respect to those who came before me. I start with an ode of sorts to bring you into my mindset of how I feel about my friendship with Madison. Before me, he only willingly collaborated with Freeman, a long time friend, and for some reason he was happy to work with me on the TUT project. I can never fill Freeman's shoes, but I can pay tribute to the man whom Madison called a friend.

I never expected to be friends with Daniel Madison, even after getting to know him and realizing how little his actual circle is, I never expected him to call me a close friend. But shared pain is pain lessened, and regardless of what Madison may say or suggest, I know he doesn't want to live in pain nor do I think that he welcomes it. Even though geography separates us I do consider him one of the closest friends I have. I know if we lived in the same city one of us would be in jail while the other sits at a card table winning money to bail the other out.

I discovered Madison during the first 2 or 3 months of getting into this craft. I was instantly pissed off once I seen Subterfuge One. I envied his ability with a deck of cards, and I loved his style, it was unlike anything I seen in the industry at that time. After I read some of his work, I immediately disregarded his sleights, not because they were bad, they were actually very useful and exactly what I was looking for at the time, but his thoughts and philosophy behind deception intrigued me and pushed me to dive deeper into philosophy and psychology. I tried my best to understand him and the only way you can truly understand how someone thinks is to become them. But I wasn't interested in becoming a Madison copycat. I let his thoughts and philosophy wash over me and I carried them with me to the card table. Even before we knew one another, Madison had already influenced my thoughts and how I would approach each game I played. Although he influenced me early on, I was not the type of person to become a copycat. Imitation is not flattery, it's a sign of low self esteem and lack of identity.

Our friendship started with a conversation about the whores in the industry and the companies who auction them off. Weber was educating me about the value of one's work and what it means when you allow someone to sell your work for less than it's worth. Madison chimed in and said, "If Bansky tried to sell me one piece of his art for \$1, I would never look at his art the same again." During that time I was working on a modification of the Coat Shuffle, and after the conversation I sent Madison an email of the shuffle in action. From there we began talking, but hardly about card shit. We mostly talked about our lives. After some months of talking and sharing stories I became a member of The52, and we began talking on a regular basis.

In early 2015 I was going through a whole bunch of shit. My mind was clouded and nothing seemed worthwhile, I had become a nihilist to the extreme and was ready to quit life. During this time I had developed a device that was designed for card work at the card table, which later became to be TUT. I texted the only person I knew who would appreciate the device and the deceptive capabilities of it. I sent Madison a few pictures of the device without even explaining what it for, and he replied, "Perfect." After he offered a few modifications to the device, he suggested that we make something of it, and so we began working on the TUT project.

Earlier in our friendship he told me that I reminded him of his self and that he wanted to help me because it would be like helping out his younger self. I don't think he realized how much he actually helped me by pursuing this project with me. He gave me the courage and direction to put out my first project at the age of 21, and suddenly the world was still shitty, but I had a reason to leave it. Madison became the brother I needed. A big brother who is a smart-ass but full of advice and insight, completely authentic and will always tell me the shit I don't want to hear but only because it is what he believes to be the truth. I am forever in debt to Madison, but knowing him he probably won't let me pay him back. And so sharing success is going to be my way showing my gratitude for all that he has done. We share pain, and we share success.

Without Madison, I probably wouldn't be here. I would be dead.

Stanislas.

2015

Mastery of Chess and Poker, exposure to criminality, and emotional trauma from a broken family, all at a young age put me on the wrong track that lead to my fascination with deceptive practices. I could offer great detail on who I am and what lead me to the devilry that I live by today, but I choose not to become a victim of my own admissions. I shall spare you the warnings and consequences of cheating at cards, I have survived the worst case scenario and it did not stop me, it left me with a death wish.

What you will read in this book may not be original, such techniques have been published for hundreds of years, yet rarely taught from experience. It is not my goal to offer a profound study, I simply offer a detailed exposure of the techniques that I have been successful with, refined and sharpened at poker tables for over fifteen years. A practice that will never achieve what it was intended for is a worthless act; he who learns to cheat but does not has wasted his time.

I am Daniel Madison.
This is How to Cheat at Poker

“If the sucker can’t spot the hustle,
he deserves to be hustled.”

THE MAGICIAN KILLED THE CARD CHEAT

When Dai Vernon discovered a passion for hunting card cheats back in the 1920s, he struck a magicians goldmine. At the days of S.W. Edrnase - at the age of the ‘demonstrating reformed card cheat,’ magic only had it’s hands wet with the deceptive waters of the mysterious and mystical performances of the powers unknown. Along came a mixture of gambling techniques with magicians sleights, a new idea was born and the skilled card-handler no longer had to keep his skills hidden at card tables nor offer simple exposes to rake a living. Dexterity and agility with a deck of playing cards became the subject by which a card-handler was judged... The better with a deck of cards - the better the ‘magician.’ Both the art of magic and the science of crooked gambling suffered in their own ways, but magic also found a new stem from which to blossom.

For the card magician, were his deck not handled with sheer grace during the presentation of his trick, the trick itself would suffer, despite the strength of the trick. Nowhere was this more true quite like amongst other card-men. In card-magic, substance lost to style. For the magician who took the time and effort to become so graceful with playing cards, a new-found embellishment in attention had arrived and his prime reason for performing magic in the first place could be more satiated than ever before, for now, praise was not only lapped up from the end result of his trick, but also throughout the performance from the onlookers awe at such beautiful handling of an inanimate object.

Because of the introduction of gambling to the twatty world of magic, and the magicians interpretation of how those techniques and handlings should be translated to the audience, a false interpretation of flair and precision became the standard representation of the gambler. The magician did what he thought best and sought for attention in every possible detail of his performance, from the way the box is handled, the

possible detail of his performance, from the way the box is handled, the way the deck is removed from the box and held in a way that declares his obsession with it, to the graceful precision of his unmistakable skill-set unashamedly displayed in fancy shuffles and the way the deck is spread for the participants selection of a card. Before anything has even happened, the onlookers are begged to be impressed.

This standard forced the changed perception of the card cheat and launched a flurry of 'gamblers' who went on to represent the art of card cheating without having a single clue of the actual and true practice nor a minutes experience at the art that they believed they were representing. As time goes by, these false representatives become worse at representing the actual truth and better at masquerading a pretend pseudo-subject; a practice of incorrect displays of a true art. And because these ignorant practitioners walk through their demonstrations blindly and only serving to show dexterous handling, the true point and development of the art becomes not only a far second, but in most cases, completely lost and redundant. The industrial term has come to have a completely different meaning to the the actual term. I have come to call such representatives - False Gamblers.

I offer the word 'False' to be fair. He is false because what he offers are false displays of the truth, they offer an unknowingly false interpretation of what they portray to be true. To call such practitioners 'Fake' would be to assume that they are actually claiming to be real and genuine card-cheats, and the subjects of the current topic are not fakers, only ignorant. Some of whom, by choice. The fakers are on their own and have no means or offerings that would not distract and disrupt the current flow.

The false gamblers will present a deck of cards. Shuffle the deck of cards and finish with a display of control over the deck. Typically by producing aces or revealing that the order of the shuffled deck was retained during the shuffle, thus presenting a skill - False Shuffling. A fair and entertaining idea for the presentation of skill with playing cards. However, I only offer such a simple process as an example by which we can identify the False Gambler... He is identifiable by his specific style of presentation and handing of the deck as a whole, the style of shuffling and the dealing of individual cards. His shuffles will be executed on a table held end-for-end with a mixture of running cuts and interweaving halves. Every movement of the deck and packet transfer and cut made to the cards is

executed with absolute grace and finesse. Not a single card will move independently from its connecting packet during motion, cut or interweaving shuffle. Each packet of the cut will be removed perfectly and return to complete the deck with remarkable accuracy leaving neither packet obscured or spread by the slightest fraction of even a millimetre. His fingers have known their correct and extremely accurate positions for years and display this in their fluency with a style that can be compared to the elegance of a ballerina. The deck sits perfectly in his palm in a grip that was designed for a deck of cards, each finger in such a specifically regimented and conditioned location - the grip is so unnatural, yet held with such confidence, style and ease that should attention be brought to it, it would only be met with respect. His deal of the cards is flawless, each card leaves the deck as if practiced a million times before without a single disturbance to the grip of the deck or the flow of the card that follows. Whether sailed through the air or placed to the surface, an intentional display of perfection is never shook by an askew positioning of a single card. Nothing is out of place and the false gambler portrays complete professionalism in his every mannerism and confident behaviour. He has done this a thousand times, and he wants you to know how good he has become.

The False Gambler is an artist and demands respect, his skills are undeniably tremendous, yet he is far from a true artist of that which he represents. His time at a real game with the intention to use his skills for their intended purposes would only cause devastation for himself, for he knows not the truth of the real world from which his demonstrations were born. He is a rapper, rapping about the tough life he never had growing up on the streets he's never walked dealing the drugs he never dealt whilst disrespecting rivals that he's terrified of with his tiny dick in his empty hand, rapping about how big it isn't.

Magicians have as much of a right to preach gambling as a nun has to preach good sex. Although the budding gambler or researcher will find true card cheating substance within the magic industry, they will first have to be able to distinguish between what is plausible, what is true and what is false. I make no unnecessary judgements or remarks toward such 'artists.' and nothing is written without the need or in anger. I write from a place of direct experience where the techniques that I preach and teach have been executed successfully as a means to win card games as a means to pay bills. Luck would not pay my way in life, but control and being smart would. I write from a place of reality to offer what has

by default become quite a unique lesson in the art of handling a deck of cards for the means of making a living. What I offer between these covers are not lessons on how to look good with a deck of cards, but stories and teachings of some of the deceptions that I used to always have the upper hand and to always pay those bills.

In more recent days, on my way in and out and then in-between the world of magic, I picked up a valuable strategy with which I would somewhat directly make a hypocrite of myself. I hid my deceptions within books that appealed to magicians, and in turn I manipulated and bended my offerings to appeal to a specific following, who each had a firm seat in the magic industry. Offering demonstrations that came close to the False Gamblers only to appeal to those who would be the bigger audience for such publications as this but never flacking on principals. At present, I find myself in a position to care about neither, but only the legacy of my deceptions, even if only for the mere entertainment of the reader.

“Never was anything great achieved
without danger.”

THE MACHIAVELLIAN METHOD

There is no better form of equal protection and manipulation quite like that of a cheat who has mastered the ability to blend in. Of all of his skills, his greatest is to convince the world around him that he is an average player with little skill or any sign of showing an interest in hoping to one day have any level of skill with a deck of cards beyond a standard shuffle and a standard deal. He does not strive to be perceived as a new-comer or a novice but he works hard to retain his image as an every day, average player. This is reflected in his every mannerism and his notable behaviour as a human being sat at a table, playing cards. By his very nature, he is but a player, with a hope to win.

To win a game of cards using deceptive techniques there are a handful of sleights that he will master with a deck of playing cards. The most valuable trait that he will apply to his skills in sleight-of-hand will be his ability to manipulate the deck at an expert level whilst presenting what will be perceived as a standard handling of the deck. His handling will not seem precise or trained, cards will be askew and the deck held awkwardly and somewhat carelessly. His only apparent need from the deck will be to shuffle, cut or deal the cards, and to do these things takes very minimal effort. The execution of these three actions is nothing more than a menial means to a simple end; to play for money, the deck needs to be shuffled, cut and cards dealt, it is such a simple process of form in order to play the game and great care is taken to avoid suspicion during the moments that those cards are in the hands of the cheat.

The cheat at the card table will always choose advantage over deception. One can argue that taking advantage of a flaw in the game is deceptive yet the cheat separates the two by intention. Where he intends to use specific techniques at the right times, he will take

advantage of the game when the flaw is presented to him. Both are manipulations but one is forced and the other is chosen. Manipulating the game with specific techniques is something of a last resort. He will not go to a game with a set of specific techniques. No two games will be the same and no two games will offer the exact same opportunities for deceptive play. Knowing this, he will have all of his weapons loaded and have them ready to use at the right and appropriate moments. He will be a master of this strategy and know exactly when and when not to hustle.

He will never take a risk, he will only apply his deceptions at the most carefully calculated and secure moments. We have to remember that he is playing and not gambling.

Until he finds a moment where a deceptive technique will help, he plays with the secret and natural flaws of the game, the people and the equipment that provide him with the advantages that the other players will be unaware of. In some cases he will never cheat and rarely take advantage, in other times he will win the game fair and square but he will never be a split second away from a deceptive technique should he need it and have the opportunity to execute it.

You will never know just how amazing he is with a deck of playing cards, or how perceptive or how much of an incredible judge of character he is. He is quiet and unassuming, an unsuspecting player out to try his luck against the other players and nothing will ever be given away through the way he handles himself, the playing cards or the game.

This Machiavellian Method of one mastering the art of appearing to be no more than an average player follows him through every game and every encounter with his opponents. He is an incredible actor obsessed with deceptive play. He understands the true value of keeping his deceptions completely hidden and never speaking a word of his abilities to even the most unlikely of strangers; impressing people has no place in his game.

This method shall unfold itself through the journey of this book. We shall learn the ways of the cheat at the card table through an in depth look into his deceptive techniques and strategies, and the Machiavellian Method must remain in mind throughout...

‘Your hand must adapt to the same grip throughout each crooked dealing procedure.’

THE MADISON GRIP (FOR DEALING)

The way you hold the deck for dealing is a heavy commitment that you will not change and the correct habits must be formed from the beginning. The mechanics of deception, particularly for crooked dealing, can offer an uncomfortable strain for new hands, and through many different publications and methods one can see where the teacher has allowed the deck to manipulate his hand and not the other way around. Your hand must adapt to the same grip throughout each crooked dealing procedure. Other publications will offer a grip for one deal, then advise that you change your grip to satisfy another. I can imagine nothing more dangerous and can only assume that these teachers have either no experience at the card table or no ability to understand how devastating a changing grip can be.

Dai Vernon told the story of how Charlie Miller once dealt seven hands whilst performing the same deceptive technique three times, he asked Vernon and the onlooking card men if they could see what he had done, even under scrutiny, none picked up on how Miller changed his grip for those three deceptions. This offers support in the thought that a changing grip would never matter, but one cannot forget that this is the story of a magician. The performing sleight-of-hand artist and the cheating card player are two different animals, one a kitten dressed as a lion and the other a lion dressed as a kitten. No expert who has ever employed deceptive techniques would ever attempt something as dangerous as offering a change in the regular pattern of his play. You must always assume that you are playing against another cheat and when dealing cards and your grip on the deck must never change. Through my late discovery of card cheating publications I had the advantage of a natural and uninfluenced learning curve, and this was an obvious attribute for me.

With a few differences, my grip has a likeness to that of the Erdnase Grip, as used to perform his Bottom Deal... Image001 shows the position of the deck in the hand and image002 shows the grip. Fingers1+2 are together at the front of the deck and fingers3+4 are to the right side, slightly apart toward the bottom right corner. The deck is predominantly gripped between the top right and bottom left corners by finger2 and the lower palm.

Approximately 10 cards are gripped tightly in place at the bottom and the rest of the deck is fairly loose on top. Apart from the gripping bend at the upper joint, finger2 is fully extended under the deck. The deck rests on the middle joint of finger1 toward the upper left corner, finger1 curls over the front of the deck allowing the fingertip to touch the top card. The deck rests on the upper joints of fingers3+4, which curl up the right side of the deck, comfortably separated toward the bottom right corner. The fingertip of finger4 barely peeks over the top of the deck but can offer support by pulling the back end of the deck tighter into the lower palm whenever needed - if one were to let go of the deck with all other fingers, finger4 would be able to hold it in place against the palm. The deck thumb is very relaxed and allowed to sit naturally on top of the deck. With the deck held correctly, the thumb will rest on the top card pointing toward finger1 as shown in image002.

Although this grip has a lot of freedom, everything is relying on that grip between finger2 and the lower palm; it is imperative that the knuckle of finger2 be fully extended under the deck and the reasons for this will be explained through the Bottom Deal. Once you find comfort in the Madison Grip you will need to confront the way you handle the deck from the moment you pick it up... The best way to land the deck directly into the Madison Grip is by fully extending left finger2 and making sure that the bottom left corner of the deck lands exactly in position at the lower central palm. As soon as that corner makes contact with the hand, finger2 grips the top right corner and the rest of the digits will grip naturally into place around the deck. Although it is important to learn how to pick the deck up and place it instantly into the grip without a single adjustment, one can subtly hide the discrepancy, hiding the adjustment in a 'squaring' action... The grip is released with the left fingers and rubbing the left thumb up the side of the deck from the top



001



002



003

left corner to the bottom left corner, as this happens, finger 2 remains in full contact with the top right corner as a guidance. The deck can then be placed back into the Madison Grip. The right hand is then used to square the deck along the front and bottom ends of the deck to offer the image of squaring the deck.

Although methods for hiding deceptions in the squaring of the deck will be covered later in this book, one must understand how devastating a simple adjustment can be to their deceptions and learn that an obvious difference must be perceived between an adjustment, and a fair action such as squaring the deck... Nothing betrays an amateur cheat quite like his need to reposition the deck without appropriate reason or shade, it is an open and direct admission of his deceptive intentions. No surviving cheat nor fair card player picks the deck up, then repositions it, at the most the deck is simply picked up and the cards are dealt, the deck and fingers remain still at any passing moment between.

There are no hesitations in regulation actions without acceptable reason, I have witnessed attempts to shade that reposition with various distractions with the right hand as the left hand single-handedly adjusts the grip; moving chips, drinking, scratching an itch... these distractions may all pass, but any attempt to 'get away with it' is a risk too dangerous in this game. Only through practice of both fair and deceptive play will you find comfort and habit in your learning techniques.

The Madison Grip shares similarities with the Erdnase Grip for Bottom Dealing as well as the standard Mechanics Grip, which sees only finger 1 at the front end of the deck and fingers 2,3+4 to the right side. Each known grip has been developed to satisfy crooked dealing. The importance of the specific location of each digit on specific parts of the deck will unravel through the explanations of each technique.

‘Card table deceptions can only suffer at those adaptations introduced to offer ‘easier methods.’

THE MADISON GRIP AFTERTHOUGHTS

Of every lesson offered between the pages of this book, I simply cannot reiterate enough the importance of keeping the same grip for every deceptive deal. When learning false deals it will feel so naturally tempting to change the grip to adapt to the deal so as to make the deal easier. Card table deceptions can only suffer at those adaptations introduced to offer ‘easier methods.’ This is not an easy art, nor one for the lazy or light-hearted. Good habits must be formed from the start to prevent struggling adaptations in the future.

With the Machiavellian Method in mind, alongside the grip rule, one should proceed in form and in a strict fashion - as one means to go on...

‘A fair deal must look no different to a false deal,
the smallest adjustment can be fatal.’

FAIR DEALING

Despite the simplicity of dealing cards, there are many attributes and subtleties in the fair action that one must address and understand in order to master his alternating deceptive techniques. The action of taking the dealing card from the top of the deck with the right hand remains the same for the most... The right thumb draws back toward the top left corner of the deck, presses down on the back of the top card and pushes the card over fingers3+4 away from the deck causing it to pivot against the lower palm as shown in image003. The card is then taken between right finger2 and the thumb at the top right corner. The card is pulled to the side (right) away from the deck. Finger1 sits over the top of the card, fingers3+4 are curled up into the hand where the fingernail of finger3 makes contact with the right edge of the card. The wrist is curled into the body slightly to give the throwing of the card a little leverage. The card is thrown to the appropriate player, with a flick of the wrist, finger3 is sharply extended causing the card to sail/spin away from the hand.

The action is simple, but there are steps we can take in the fair deal that will later help our false dealing. Both arms are always off of the table, completely relaxed, and the movement of each hand is fairly minimal, it is the wrists that do most of the work when dealing those cards. The left hand hosts a unique and natural rocking action that follows the thumb; as the thumb is drawn back to contact the top left corner of the top card, the wrist also follows turning over slightly to the left as shown in image004. At this moment, the top of the deck can be seen. As the thumb pushes the top card over the right side of the deck for the deal, the wrist follows turning up slightly and to the right. This subtle simplicity tilts the deck so that, were an opponent sat directly across from you, he would see much more of the front end of the deck than the top card itself as shown in image005. The idea is not to hide that top card, only offer less of a visual for the other players.

The rocking action in dealing the cards is clear but by no means out of the ordinary, it is a relaxed, simple and subtle back and forth action. The distance that the wrist travels from image004 to image005, although slightly exaggerated in the images, is no more than 3 inches. Looking at the hand during this rocking motion, an invisible line can be drawn between the tip of finger2 and the wrist which can be used as a guidance axis for the rocking.

When the top card is taken from the deck for the deal, the right hand moves in so that the right thumb hovers over the top card at the top right corner, the hand is relaxed, the fingers are loose and closed under the deck, it is when both hands separate from each other that the thumb connects with the back of the top card, the momentum allows the card to be pulled from the deck by no more than the thumb. After sliding about 1cm from top of the deck, finger2 contacts the face of the top card at the top right corner so that the card is gripped between finger2 and the thumb; this causes finger1 to slightly overlap finger2 as in image005.

The left hand continues its same flow; the wrist following the direction of the thumb back to the left as in image006 to complete the first repeating cycle of the dealing/rocking action. At the same time - as the left hand moves back to the left - the right hand moves the card away from the deck slightly diagonally toward the bottom right corner. The left wrist is turned inward slightly (anti-clockwise) to help the card clear the deck. From this position the wrist can kick forward and extend finger3 to throw that card to the appropriate player.

It is argued amongst card men that there should be absolutely no rocking or moving of the deck hand when dealing as it is thought to be a dead giveaway of foul play, but I have to disagree and suggest the complete opposite. Dealing cards is a relaxed action, it doesn't take effort and should never appear to, any dealer with a dead-still deck hand, whether dealing straight or crooked, automatically portrays a robot-like stance which suggests that the deck is held tightly. To hold the deck so still when dealing, one must tense every muscle in his arm and hand offering the image of a tense player. Any deal that needs to be executed with such agility deserves speculation.

The speed in which one would deal the cards varies from player to player, however, one should aim to find a comfortable medium which will draw no unnecessary attention. Your aim is not to be seen as an expert gambler, but an average everyday player and so dealing like a croupier will serve you no favors when playing deceptively. Anybody can practice enough to get a fast and smooth deal of 3 or four cards per second, but this is an image we need to avoid. One should aim to deal no more nor less than two cards per second; a fast deal invites suspicion and may be perceived as an overcompensation or cover for deception, and a slower deal may be seen as an over-subtle gesture for one attempting to appear 'normal' and the same could be said for the rocking deal... Every action you take must appear standard; anything that appears to put any kind of strain on your nature will be devastating to your intentions.

A mirror will offer the best training for the deal, we will take a look at the Gamblers Mirror a little later in the book. You must ensure that the bottom card is never seen, this will offer a natural lesson in how far one must turn their right wrist. When the cards are dealt, one must also ensure that their faces are never seen... As the card is thrown through the air, there is a chance that the face may be exposed, this is something that we will exploit a little later in the book.

You will find that each card makes its 'noise' as it is dealt, the level and type of noise is all down to the way it is taken from the deck. One would assume that he must aim for a silent deal - or at least as quiet as possible - however, the sound of your deal is a vital attribute when dealing with deceptive play. When dealing fairly, as the card slides from the top - as opposed to being lifted upward - one should hear not so much as a slight 'swish' as the top card leaves the deck. Your control over the level of noise those deals make comes only from a marriage between the false and fair deals, as your deals must calibrate together to make the same sound. I implore you to master the standard deal at the same time as mastering your false deals as one will offer the other equal examples of natural and unnatural actions, specific attributes such as sound will be dealt with in the explanation of each deal.

There are two methods for dealing cards face up that will explore, the first of which is a 'Faro Deal' by which the dealt card is turned face up just before it is placed on the surface. In the event that a card will be turned face up on the table, once the card has cleared the deck, the fingernail of finger 3 is extended over the back of the card forcing the



004



005



006

card to turn face up between right fingers 2+3. The card is then placed in position, face up on the table. This is a very simple and safe method, however, it is less common than the 'Stud Deal.'

'Stud Dealing' follows the basic dealing action as described up until the top card of the deck has been pushed over to be taken by the right hand. The right-hand turns palm-down so that fingers 1+2 can connect with the back of the top card at the bottom right corner, the thumb then connects with the card at the same corner on the face of the card. The card is then slid to the right from the deck and the right hand is turned palm-up to place the card directly face up onto the table. This deal allows the dealer to see the card before anybody else, whereas the Faro method shows the card to everybody else first. These two methods will offer different and acceptable sounds and speeds as they will only be used when dealing community or Blackjack cards, and as before, we shall address these techniques further in the explanations for the false deals.

‘Never deal fairly,
even when dealing fairly.’

FAIR DEALING AFTERTHOUGHTS

It is such a simple and obvious idea that there should be no difference in any deal, deceptive or fair, yet it is so often overlooked. Fair dealing is underrated as a means to achieve a number pseudo-gambling concepts...

One can present the loss of the Kings within the deck yet secretly shift them to the top of the deck. A Middle-Deal pseudo demonstration can now be offered by simply dealing the top four cards, leading the witness to believe that these cards were removed from different locations in the deck.

This is purely a suggested example. There are many existing similar demonstrations that I have seen that fail to follow the very cardinal rule of dealing cards: Every deal, whether fair or deceptive, must appear exactly the same. The problem with pseudo false dealing is that the demonstrator more than often finds the need to overcompensate the dealing action to both justify his claim and also somehow expose it amidst the action, believing that this remedy offers confirmation of a deception. It does not. What it does do is demonstrate that there is a visual difference between the fair and the false.

The demonstrator, regardless of his safety, must always demonstrate at the same heart-rate as he would in the real situation. He must put himself right there in that seat ready to get his fingers snapped and knees broken at the slightest offering of exposure. This mindset not only offers a better example and display of actual techniques, but also a more realistic offering from the experienced character presenting the demonstrations that he ‘has’ experienced in real life.

It is real. It did happen. And they will believe.

'I have never seen anyone who did not do hard time in prison,
do that move you did to pull those cards out that well.
I've never seen someone do it better.' P. Jillette. 2012

THE BOTTOM DEAL

Secretly dealing, controlled desired cards from the bottom of the deck whilst apparently taking them from the top is possibly the most widely known deceptive technique amongst card players and laymen alike. It is perceived as a mark of true skill that can take one many years to achieve with fluency and perfection. The Bottom Deal presents a level of difficulty unique unto itself; some gamblers have spent their lives on the move, others, with persistence and discipline will find a confident level of competence within a year.

With deceptive techniques for cheating at cards, one must avoid becoming a 'jack of all trades.' Learning many different techniques for the same move can cause irreparable damage; one can become trapped in bad habits picked up from exhausting every different resource of training on the subject; multiple suggested techniques will only offer confusion and conflicts in the handling and execution of the move. One should not pick a suggestion from one resource and piece it together with one from another; the technique, although a series of precise instructions, is ultimately one move, a specific beginning is designed solely for a specific end and everything else must never breach the boundaries of those instructions. One may believe that 'tips' may improve an old idea, but one must also understand that even the simplest of changes can upset the entire flow in a butterfly-like effect; what may seem to improve an old technique at first, could present an unforeseen problem later on. Your deceptions should become unique to your hands and the teachings of this Bottom Deal are exclusive to its own handling, subtle changes will be inevitable as we all have different natures, but ultimately, the core lesson is in the specifics.

By deceptive means, the card cheat can manipulate the deck and control desired cards to the bottom to satisfy his false deal. At other times the cheat will be privy to valuable information about the deck, or he will be in possession of a device which allows him to know which cards are on the bottom. Methods for locating and controlling, as well as various devices for secretly knowing those card will be explored later in the book, for now, let's take a look at the mechanics of the Bottom Deal...

With the deck held in the Madison Grip, begin to execute a standard deal. As the left thumb pushes the top card over the right side of the deck and the hand meets the end of it's rocking to the right (the moment between image004 and 005) all of the left fingers close under the deck from image007 to closed position. It is vital that fingers3+4 are fully extended and do not bend at the middle knuckle - both fingers3+4 are completely straight. Fingers3+4 add pressure up against the bottom card so that the right edge of the card can be felt against the upper flesh pad of each finger. Fingers3+4 push up and outwards causing the bottom card to loosen and release from the grip between finger2 and the lower palm, as fingers3+4 stretch back to their initial positions they take the bottom card with them. The bottom card will pivot on the lower palm into the same fashion as the pivot made with the top card for a fair deal as shown in image008. Fingers3+4 do not bend during this action, they push upward and then away back toward their initial positions and they never break contact with the deck or bottom card. The hand will now be in the position shown in image008 and the right hand will be in position to take the bottom card whilst apparently taking the top card. The right thumb will still make contact with the top card as it would with a fair deal, however, where right finger3 would make contact with the top right corner of the face of the top card, it now does so with the pushed out bottom card at the same corner as shown in image009. As this image shows, right finger2 is in contact with the top right corner of the bottom card between left fingers2+3.

As the loosening of the bottom card has been achieved by the left hand, all that is left is for the card to be pulled from under the deck by the right hand. Right finger2 applies just enough pressure to the bottom card so that the deck can be pulled away freely allowing the bottom card to ride on right finger2. The left hand now begins its journey back to that as shown in image006, as it does so, the left thumb returns to the top left corner of the deck for the next deal recoiling the top card back



007



008



009

flush with the deck. At the same moment, the right thumb connects with the top right corner of the bottom card and pulls it away from the deck in the same manner as the fair deal. As the bottom card is released, fingers3+4 do not move away(downward) from the deck, the bottom card can be felt sliding between the bottom of the deck and fingers3+4. As the bottom card clears the deck, fingers3+4 are already in their initial position and do not need to return to the deck from a loosened grip.

Because of the rocking action, the deck is pulled away from the bottom card at a slight angle - with the left side of the deck higher than the right side, by the time the bottom card clears the deck, the deck is parallel with the card, the deck then completes the rocking motion leaving the right side of the deck higher than the left side. The bottom card is allowed to clear the deck with help from the natural rocking action of the fair deal, the deck is pulled away from the bottom card as much as the card is pulled away from the deck; not much effort is needed as the natural action from both hands offers a visual blur where the two actions separate from one another. The Bottom Deal happens in a split-second, no action is taken until the left hand is at that in image005 and because of this, any deceptive play would seem impossible...

The card appears to have been left in the right hand in the fairest manner; an action that appears too simple and calm to have been the result of such a difficult deception.

As the bottom card is taken whilst the left hand is on its way back to the position in image006, the natural position of the deck offers plenty of shade over the pushed-out bottom card. Right finger2 never changes grip or position and the right thumb retains the same action for both the fair and false deal. Because of the angle and movement of the deck, and because of the straight, extended fingers, this Bottom Deal eliminates a common problem with most published methods for Bottom Dealing; the 'knuckle flash.' Most explanations call for the fingers to be curled under so that they can press up against the face of the bottom card causing it to push out from under the deck. Such methods mean that the deal becomes very angle-sensitive and that anybody sat dead-ahead would be at risk of seeing those bending knuckles under the deck. As the fingers remain extended and straight in this method, fingers3+4 cannot be seen moving back and forth under the deck and therefore the head-on angle need not be worried about, in fact, if executed correctly,

one can fully expose the bottom card in the rocking action and still get away with secretly dealing it.

To become an expert at any deceptive technique, one should understand that practice is a part of life, it is ongoing and it will never end. If ever it does so too will your level of fluency and confidence. With such dedication, deception will have no choice but to become nature. As with all false deals, the deception must match the fair action. One must work hard to synchronize both fair and false deals. The best practice for this will be to deal one from the top and one from the bottom in a typical dealing action; one card to each player at a table. One should never practice dealing into a pile in front of oneself at a table, in no game would this ever happen and it should never become a part of your practices. One should practice as much with a full deck as possible, most bottoms will be dealt from only a small packet as most cards would have been dealt by the time the bottom comes, however, each game will present unique challenges for any deal. Once competent, one should practice dealing rounds whilst dealing all bottoms to one player or oneself. The probabilities of having to deal more than three bottoms in one rounds is highly unlikely, and those deals would doubtlessly be dealt to the same hand.

Dai Vernon said that under no circumstances would a cheat ever need to deal consecutive bottoms, but I have to disagree and propose that this was only an assumption based on the games that he knew at that time. In the game of Texas Hold 'Em, were the cheat to Bottom Deal those community cards he would need to execute at least two consecutive bottoms. One cannot harm his practices by mastering the ability to deal consecutive bottoms; his skills deserve no excuses and he must be prepared for any challenge that he may be presented with. He may know the bottom three or four cards and decide that they will not help him, and so deal them to the other players consecutively so that he then knows at least one card held by each player.

When approaching the act of dealing face up cards from the Bottom Deal, one should not be misled to believe that their dealing pattern must change. The way each dealer presents that face up card is at their discretion and no rule for the games you will deal in will state that it must be done in such a specific way. The face up Bottom Deal, in the 'Faro' style does not affect or change the execution of the Bottom Deal in any

way... The card is taken from the bottom of the deck as explained and once the card is in the right hand, the hand turns palm down and places the card face up on the table, however, the Faro deal does not need to be executed as the right hand can simply arrive to rest on the table with the left side of the card resting on the table, the card is then flipped over by finger2 in the style of turning a page in a book

Bottom Dealing in the style of a 'Stud' deal presents a problem as it changes the consistency and style of the deal and therefore openly invites suspicion. It is a style that I have avoided and I would always advise the same for another dealer unless the Stud deal itself were the only deal being used in the game. The Stud Bottom Deal follows the same execution of the explained Bottom Deal, the mechanics of the left hand do not change in any way, however, the right hand introduces a different way of taking that bottom card... The right hand approaches the deck palm-down so that the fingers move in over the top of the deck and the thumb underneath toward the back of the deck. Right fingers1+2 connect with the back of the top card at the bottom right corner, all of the fingers are closed and right fingers3+4 are not in contact with the card. Under the deck, the right thumb makes contact with the face of the bottom pushed-out card at the bottom right corner. The thumb slides the bottom card out from under the deck as the deck is rocked back to the left. As the top card of the deck is snapped back into place, right fingers1+2 make contact with the bottom right corner of the bottom card and as soon as the card is gripped comfortably, the right hand begins to turn palm-up to turn that card face up.

As with the standard Bottom Deal, the Stud Bottom Deal is executed in a split second. One must take care not to start the turning of the card before it has cleared the deck as this will introduce an unwanted snapping sound as the card is forced to brush away from the deck. The same practices and theories apply, and one should understand that wrist and elbow will only find comfort in that awkward strain when the hand is palm-down through practice and time. Further thoughts on muscular exercises will be addressed later in the book.

One of the hardest things to master when dealing bottoms is the difference in sound for each deal. Only through practice will you be able to synchronize those sounds. Do not attempt to change the deal or the way you take the card, deal one from the top and one from the bottom

and judge which is loudest and why. At first, you are likely to have a snapping sound on that Bottom Deal as the deck brushes away from it, but time and practice will teach you that not much force will be needed to squeeze that card out. The ideal meeting point between each fair and crooked deal will be at that 'swish' sound. One can deal cards from the top of the deck with hardly no sound whatsoever, and to do the same with the Bottom Deal is something that will only be achieved when the expert level is reached. The cheat can use the 'swish' to his advantage as it is far easier to duplicate that sound with the Bottom Deal than it is to make a silent Bottom Deal.

Listen carefully to the deck when you are dealing, the cards talk and the things they say will rat you out to any wise players at your table. You will notice that you can hear that bottom card being loosened by fingers 3+4, a millisecond before the take and although these noises may prove bad for your health at the table, they will offer you the best of training. That noise tells you that you are adding too much pressure to the bottom card with left fingers 3+4, you need not attempt to push out that card with all of your strength, your only intention is to loosen it to make an easier job for the right hand.

Aside from the obvious betrayals of the Bottom Deal, the most frequent fail is when the bottom card is missed by the right hand. This is not something that sounds too common but is something that one must experience in practice to understand how to overcome it should it ever occur at the table. The 'hanger' is not something easily corrected and therefore one must work to prevent it from ever happening. Because of the change in pattern of deal, the take can be interrupted by an upset in the muscle memory of the right hand causing the incorrect pressure/grip on the card, this can only be overcome through practice. Nobody can judge on your level of expertise other than you, if you are still catching hangers in practice, you have along way to go.

The same problem can be caused by a build up of sweat to the hands during play. This can render the fingers quite sticky causing that bottom card to stick. The same problem can cause the deck to become uneasy and sticky. From this, we can learn a very important lesson about deception with playing cards: One should practice with the same deck from brand new all the way to its inevitable dirty, sticky and warped end, this will prepare your sleights for a deck of any condition. There are no techniques or methods beyond practice that will remedy the problems sent to hinder your devilry.

“Staking only one card doesn’t make you any less of a cheat than he who stacks the entire deck.”

THE BOTTOM DEAL AFTERTHOUGHTS

To execute the bottom deal the cheat must first have motivation and knowledge of the bottom card. His options are simple - he could deal a good card to himself or any random known card to an opponent so that he knows what he is playing against. Typically he will have glimpsed the bottom card or have controlled a single or multiple cards to that position through any number of methods.

His use and execution of the Bottom Deal will be rare if at all. Like most techniques, he will only use them when he is absolutely sure that he will succeed and only if that or those bottom cards can dramatically help him in the game. Typically, the more dangerous the technique, the less it will be used, regardless of his skill level. A rare but noteworthy ideas for the bottom deal is the idea of staking a hand in an apparently counting deck...

Deal Stacking is a simple and crafty idea that hides in the idea of the cheat suggesting that there are cards missing from the deck... First the desired cards will be controlled to the bottom of the deck. The cheat would then suggest that the deck is ‘light’ meaning that a card or cards are missing. To level his scepticism he will deal the cards one by one into a pile, face down, counting along as he does so, all the way up to 52. For the sake of explanation we shall say that this is a game of five players...

The first deal that the cheat makes will be a Bottom Deal, placing the first of his desired cards to the bottom of the dealt cards. He will then deal four cards from the top of the deck followed by another Bottom Deal. This is repeated until all of the desired cards have been dealt. The rest of the cards will then be dealt normally until all 52 cards have been counted. This idea creates a stack at the bottom of the deck that

consists of the desired cards separated five cards apart. Following the count, the cheat will then take the cards and the game will continue. The deck is instantly False Shuffled so as to retain the stack, all that is left to do is for the cheat to cut to the correct position, a bent or Crimped card can be used for this, however, cutting to exactly 27 cards will put the first of the desired cards on top - a skill not so difficult to master for one who spends his life with a deck of cards.

This idea is rare and not exactly necessary when one can Shuffle Stack, however, as this idea is thoroughly covered in how to cheat at cards, we shall not cover the idea here. One should also note that this explanation is for a 5-card game. Applying the idea of stacking for Texas Hold'em makes stacking so much easier due to the desired cards being narrowed down to only two.

“The more confident the player at winning,
The more susceptible he becomes to the cheat.”

THE GREEK DEAL

The Greek Deal is the deceptive act of dealing the second card up from the bottom of the deck, somewhat derived from the Bottom Deal. The Greek Deal puts the cheat one step ahead of those who are aware of the Bottom Deal as the revelation of the bottom card would cause him no harm... If one were to spot the bottom card ahead of the deal, then spot it afterwards, were it different, the Bottom Deal would be identified and the cheat would be in trouble, it is the Greek Deal that offers the cheat that advantage over the would-be wise player.

There are no perceived preparations for deception at the card table, one cannot pick the deck up, prepare the grip and then deal. The deck is simply picked up and the dealing begins. Where the mechanics of the Bottom Deal take place that split-second before the bottom card is taken, the initial move for the Greek Deal happens in the moment between the deck being placed in the right hand and the first card being dealt. The mechanical preparation needed to induce the Greek Deal happens at this point regardless of when the cheat needs to make the false deal. Once this secret adjustment has been made to the deck, it does not need to be made again.

The subject move is the act of shifting the bottom card to the left of the deck by 3 millimeters, pivoting on the same lower palm pivot-point used for the fair deal. This exposes the card second from bottom as shown in the images below. Once this has been achieved, the Greek Deal is executed exactly the same as explained for the Bottom Deal...

The deck is picked up with the right hand to be placed into the left hand for the deal. With the Madison Grip in sight, the bottom left corner of the deck is placed into the correct grip position at the central lower

palm, however, the top left corner is placed down on the lower flesh pad of finger 1 offset to the left by no more than 3 millimeters. The top right corner is 3 millimeters offset to the left of the usual Madison Grip on the upper flesh pad of finger 2 - finger 2 remains relaxed and in place but does not grip the deck.

As soon as the deck is released into the left hand, the left thumb is drawn back to initiate the first deal and the wrist follows the thumb to the left. In this moment, the thumb makes contact with the top card at the top left corner and adds vital pressure to the deck. At this point fingers 1+2 are shifted back into the correct position - 3 millimeters back to the left... Due to the pressure added by the thumb, as fingers 1+2 are moved back to their intended positions for the Madison Grip, the bottom card pivots against the lower central palm and out to the left of the deck by no more than 3 millimeters as in image 010. The deck is now ready for the execution of the Greek Deal. Shifting the bottom card happens in a split second, it happens in an instance and there is no delay whatsoever in the time between the collection of the deck and the first deal. One should be able to execute this action in the same speed as they would fairly place the deck in their hand and start dealing, and as expected, only practice will achieve this with fluency.

When looking at the deck when gripped in this position, from above, finger 1 covers the front and top right corner of the bottom card, however, the bottom card is exposed at the left side of the deck, and this is the reason why only a 3 millimeter brief is given to that difference. Although the card is exposed from above, with practice and under scrutiny in the mirror, you will soon find that the discrepancy is hidden in the shade of the flesh of finger 1. The consistency of the deck also hides itself but as the deck is in constant motion throughout the discrepancy, a natural blur completely hides the difference and once the deal is complete, pressure from finger 1 causes the bottom card to slip back into the place under the deck. Everything happens without a single apparent change in grip.

From the Greek Deal position, fingers 3+4 will push the second-from-bottom card out from under the deck in the exact same manner as explained in the Bottom Deal. The brief on that card is extremely narrow as shown in image 018, however, the bottom card is gripped in place quite firmly trapped under the deck at the top left corner and the second-from-bottom

card is only gripped between left finger² and the lower central palm. When relieved from this grip, the card is set free above a loose bottom card and can therefore slide out with ease. Once pushed out from above the bottom card (similar to that in image011,) the procedure for taking the card is exactly the same as explained for the Bottom Deal.

When in practice of the Greek Deal, try not to give in to the temptation of creating a larger brief between the bottom and second-from-bottom card, this will only hinder your future attempts to close that gap. You are far better learning from difficulty than simplicity and your dexterity will be sharper for it. One needn't worry about the sound too much, the same rules apply to the Greek as they do to the Bottom deal, although you will find that because that card is being pulled from between two cards, there is less of a 'snap' and more of that desired 'swish.'

One will find that the same deal can be applied when using a plastic Cutting Card at the bottom of the deck. The Cutting Card is designed to counteract many deceptive practices and when at the bottom of the deck is thought to be a hinderance to the Bottom Deal. The Greek Deal can penetrate this. The same mechanics apply and only practice will achieve perfection. Each cutting card will be of different stock and finish, some are tough and rough on both sides, others are floppy and shiny but they are all susceptible to the Greek Deal with enough persistence and practice.

When dealing a Greek Deal to a face up position, the Faro deal remains the same as the Bottom Deal, however, the Stud deal changes things as the contact point for the right thumb on the bottom right corner of the Greek card is blocked by the bottom card. The fix for this is both logical and simple. Looking at the pushed out Greek card, one will see that the bottom right corner protrudes the back of the deck, and this is where the right thumb will begin to draw that card out. As soon as it has cleared enough, fingers 1 + 2 make contact with the back of that cards as usual and the deal is made.

“Knowing the bottom card of the deck will not give you any advantage when playing against a cheat.”

THE GREEK DEAL AFTERTHOUGHTS

The Greek Deal is by far my personal favourite sleight-of-hand technique for card-table deception. With practice, time and patience, the Greek Deal is easily achievable with the thickest of cutting cards at the bottom of the deck, and for the cheat in need of hiding his desired cards further up from the bottom, or he who finds more cards in the way than he needs, the deal can be executed from behind more than a single card...

The dealing thumb can push the deck over into the hand causing the bottom cards to spread near the crotch of the thumb allowing him to manipulate and count the amount of cards that make the break. The more cards, the more difficult. Time and practice will eventually allow the cheat to Greek Deal from behind a bottom tack of more than ten cards, eventually crossing the boarder into the Centre deal, which we shall deal with shortly.

“The worst Second-Dealers in the world,
are those with the smallest brief.”

THE SECOND DEAL

Second Dealing is the deception of dealing the second card down in the deck whilst retaining the top card. It is arguably the most versatile false deal and for the most does not always require the controlling of desired cards to such specific locations as required by the Bottom or Greek Deal. The cheat only needs to know the identity of the top card, methods for which will be taught later in the book.

From the Madison Grip, the sleight happens as the card is taken from the deck by the right hand. As both hands come together for the deal, the top card is pushed over as usual, however, the right thumb contacts the top right corner of the second card at the exposed brief as shown in image013, the top card is retained by the left thumb. The right thumb contacts the card just off centre by no more than 3 millimeters as in image014+015 and draws the card out from under the top card. As the second card begins to draw from the deck, the right hand will naturally and slightly twist anti-clockwise causing the thumb to roll on the back of the second card helping to draw it from the deck, right finger2 then grips the card from under the top right corner. The left thumb then recoils the top card back flush with the deck and the second card is taken to complete the false deal.

As the second card is taken, left fingers3+4 are used to both feel the second card and control the rest of the deck below. Their grip on the deck is vital to the success of the deal; they are very slightly loosened under the pushed-over top card to allow the second card to be taken from the deck by the right hand, the moment that fingers3+4 feel that second card release from the deck, their grip is returned to prevent any other cards following along for the ride. This is a millisecond reaction that will only come through time and experience. The best practice for this will be to allow other cards to be dragged out so that fingers3+4



013



014



015

can feel the difference and learn to react to the fault. As with the fair and each false deal, the dealt card is taken and curled inwardly by the wrist anti-clockwise to the body before it is dealt. This allows the taken card to clear the deck diagonally toward the bottom right corner of the deck before it is thrown to the appropriate player. As the second card leaves the deck, the top left corner of the card can be felt brushing past finger I, as the card is taken diagonally, away from the deck to the right and then backward, the right thumb feels the top right corner of the top card of the deck as it recoils back flush with the deck by the left thumb.

This style of Second Dealing is known as a Strike Second Deal due to the action of the right thumb striking the back of the second card to remove it from the deck. This name was given to the move in the book 'Expert Card Technique' by Hugard and Braue, published in 1940, however, the move is some 200 years older. In 1930, Walter 'The Phantom of the Card Table' Irving Scott referred to this action as a 'Hit' and not a 'Strike.' Although both terms are appropriate, one should not feel that they must hit that second card with any unnecessary force. Although it is a strike that helps to release that card, this is an action that will betray the secrecy of the technique as it will introduce an unnatural 'jerk' of each wrist in order to loosen that second card. As with all false deals, one must learn to execute their deceptions with very light and relaxed hands whilst retaining that same speed; one must not attempt to speed up the deal nor tilt the deck in attempts to offer their deceptions more shade, although speed will hide the Second Deal well, an unordinary deal is far more likely to draw more unnecessary attention.

Tilting the deck to hide the Second Deal is more common than one would expect from a cheat, however, it is a dead giveaway for the sleight. The idea known as 'Neck-tying' as in to neck-tie the deck. This is the action of tilting the deck so far back when taking that second card that no other player can possibly see the top card. This allows the cheat to draw that top card as far away from the second card as he is comfortable with making for an easier take of the second card, this also allows him to take that card as slowly as he likes. Walter Irving Scott was said to have dealt cards with the deck held at a chest height, regardless of the proximity between he and the table. This was never explained, however, as a regarded Second Dealer we can assume that this was an attempt to higher the eye-line so that the deck could be tilted out of sight without any extra effort. Although saying that, Scott's

second deal received praise from some of the worlds most famous card men of that time, and I'm sure that such men would have had that deck under severe scrutiny.

Many card men will urge others to close that brief (image014) as much as they possible can and many can demonstrate the deception with a brief so narrow that it simply cannot be seen, however, you can be sure that these card men are either magicians or have had no experience cheating at the card table. This teaching is thought to have been first offered by a card cheat who intentionally published the incorrect handling so that the move would never be correctly mastered, and judging by most Second Deal resources, he succeeded with his theory. Closing the brief may be impressive, but it would not get the money at the card table. With every card you deal fairly, you will push that top card over the the deck for the take, if all of a sudden the card isn't pushed over yet a card is still removed in the same manner, one would draw unwanted attention to his actions. It is vital that the natural and relaxed flow of the deal is not broken, such insolent moves, as the zero-brief, can more easily be avoided than executed during a second deal. The action not only causes the top card to keep skill, but it also does the same for the thumb, so if the still card goes unnoticed, the suddenly-still thumb will do it's best to betray the false deal to any player who may be wise to deception, and one must always play as if there is another cheat, as good as he, if not better, sat at every table he ever plays at.

The sound made by the Second Deal is less of a worry than that made by the Bottom Deal as it has that same 'swish' noise confronted in the Bottom Deal explanation, but one common problem that must be addressed is the Second Deal Hanger. As with the Bottom Deal, the hanger is a false deal that is not taken correctly and left behind, at times this has the danger of exposing the deception but more commonly, the card simply does not find its way from the top of the deck at all due to a mishap with either the right thumb or left fingers³⁺⁴. The condition of the hands can hinder or help any false deal but should never be used as an excuse. A moist thumb will always have less chance of missing the card than a dry thumb, but this example can be used as a marker of the level of practice one needs to master his deceptions... He will not find a way to secretly moisten his thumb as his expertise will have prepared him for the environment, deck and condition of his hands. Some gamblers will take a drink before dealing, collecting a bead of

condensation on the right thumb from the glass, but by this method he would finish his drink by the time his drying thumb makes that deal.

Second Dealing face up cards in a Faro style, as with any false deal, does not change the mechanics of the deception, and as with all false deals, I would advise that the Faro deal is always favored over the Stud deal, however, before closing, I will offer the logical explanation of the Stud Second Deal...

The Second Deal is executed as explained up until the taking of the card with the right hand. The right hand is turned palm-down, the closed fingers hover over the deck. Right finger2 contacts the second card at the brief where the right thumb usually would, as finger2 begins to draw the card away from the deck, the thumb closes in and grips the card from underneath at the same corner. The card is removed with the same principals and turned face up before it is dealt to the table.

There are quite a few published methods of Second Dealing and although each variation of any sleight is worth knowing of, they are not necessarily worth your practice or expertise. The cheat has no pride nor ego and the wiser will always keep their practices tight to a single method. He who shares his efforts and practices between two or more methods for achieving the exact same deception not only sacrifices the time that his sleights deserve, but he also sacrifices his level of expertise. It is natural selection. The cheat only needs to master one idea and he chooses that which best serves both his crooked intentions and dexterous abilities; he is a master of one sleight per deception and knows very well that there is more than one way to skin a cat, but also knows that only one method is needed.

“The size of the brief does not reflect the quality of a perfect second deal.”

THE SECOND DEAL AFTERTHOUGHTS

Other methods have been tried and tested, most of all arguably only within the magic industry, yet it is not the method that presents the bigger problem but the action in the take of the card and the unnecessary need for the executionist to hide his deception...

The cheat does not need to boast or prove his skills to other cheats or any other living being. Magicians and false gamblers do, and by doing so have developed a mentality by which they must demonstrate the most invisible technique from every angle. Only damaging lessons can come from this.

From my experiences, I can tell you that the cheat will never take to unnecessary demonstrations born from insecurity and the need to impress. With the Second Deal in mind, he has no need to close the brief between the top and second card to show how easily and skilfully he can take the second card with only one millimetre or hit or push-off space to take from. This is not impressive to the cheat nor skilful by any means, in fact it is quite the opposite, it is a tell and a direct beacon for what he is hiding from the start.

To ‘Neck-Tie’ the deck is to tilt the deck back to the point that no other player at the table can see the top of the deck. This is not to completely hide or obviously blind the view, but just enough in the shortest amount of time so as not to draw unnecessary attention. He does this when dealing so that he can push that top card over by anywhere less than an inch and more than five millimetres so that he can see and has direct access to the second card without any possible obstruction of that card from the top card. The deck is tilted just enough so that the top of the deck is hidden from the eye-line of all other players only for that split-second that the brief is open widely enough for the second card down to be taken without any risk of failure.

Putting the method aside, the cheat clearly does not deal seconds at will for no reason. This is when marked cards come into play. Should he spot a marked card on top the deck at the start of or during his deal, depending on the situation and the card's identity, he can control where that card goes... He can deal that card to himself or to an opponent by executing second deals to the other players until his own or his opponents deal, at which point the second deals would stop and the fair dealing begins - dealing the marked card to the desired player.

“The greatest cheat will not be troubled by the locations of the cards that he needs to find in the deck.”

THE CENTRE DEAL

The Centre Deal is arguably the most difficult false deal achievable with a deck of cards. It is the deceptive act of secretly dealing desired cards directly from the middle of the deck whilst apparently taking them fairly from the top. The Centre Deal is designed to eliminate the need to nullify the cut. For deals such as the Bottom or Greek Deal, the desired cards need to be in a controlled position at the bottom of the deck, if the control happens before the deck is cut by an opponent, the desired cards will be in the middle of the deck. The sleight that restores the order of the deck is known as a Shift or a Pass and is executed in the time between the cheat collecting the deck from the table and dealing the cards. The Centre Deal allows the cheat to bypass the Pass so that he can pick the deck up and start dealing without any secret moves, the desired cards are then secretly pulled from their actual location in the middle of the deck

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The Centre Deal is a true dexterous challenge and not an easily mastered sleight, it is not a sleight of convenience and is something that I see as a fearful sleight, not because of its difficulty, but because of its existence. The Centre Deal was designed so that the cut did not need restoring, because card cheats feared the Pass and needed an easier way to deal those desired cards without having to secretly manipulate the

deck first. The Centre Deal could be seen as a retreat, a white flag for he who fears any other method designed to cheat the cut, but one cannot deny that the skill required to achieve the Centre Deal is that of a bona fide expert. Methods for cheating the cut will be dealt with later in the book.

With the desired cards controlled to the bottom, the deck is placed on the table for the cut. The opponent cuts the deck leaving two halves on the table. The top half is collected and placed directly into the Madison Grip. The lower half is then collected, as it is placed on top of the upper packet, it is moved in from the side. As the now-upper packet is about half way over the now-lower packet, it is pressed down against left fingers³⁺⁴ so that the bottom card of the packet is dragged out as in images⁰¹⁶⁺⁰¹⁷. The upper packet is held in place by the left thumb.

Every card of the bottom half of the deck below the break is gripped between left finger² and the central palm. Fingers³⁺⁴ grip the deck causing the right edge of the protruding middle card to slightly bend up against the side of the deck as exaggerated in image⁰¹⁸. The idea is not to bend the card, but flex it so that the break in the deck can be retained. Finger⁴ then grips the bottom half of the deck reaching in to keep the break. It is important that the upper half is held in place so that the break cannot be seen from the front of the deck. This can be maintained using the left thumb and finger¹.

As the left thumb pushes the top card over to be taken for the deal, it also adds more pressure to the top of the deck so that the top half (above the break) stays in place. As the right hand moves in to take the card, left finger³ stretches back toward finger⁴ slightly, in the same style as used to push out the bottom card in the Bottom Deal. The middle card is then taken from the deck, first gripped on the face of the card by finger² and drawn out to be gripped between finger² and the thumb. As the card leaves the deck, as finger⁴ is in place gripping the lower packet, the break is retained. The next Centre Deal requires more effort...

As the deck gently rocks from the level dealing position to that shown in image⁰⁰⁵, the top half is allowed to move freely under the left thumb, as the weight of the top half is felt pulling toward the thumb, the thumb adds pressure on the back of the top card ready to push it over for the deal, at the same time, fingers³⁺⁴ are extended. Due to gravity, the bottom card of the top half will be gripped against the fingertip of

finger4, with added pressure from the thumb on the top half, as finger4 is extended, the bottom card will be forced out from the middle of the deck, as finger3 is also extended, the card will slide out cleanly. Finger3 can then flex the card upward as the finger4 returns to grip the lower half as shown in image018. The Centre Deal can then be executed in the same style.

The protrusion of the middle card after the first false deal does not need to be executed in an instance, if there are five people at the game, you will have four deals in which time you can slowly work that middle card out from its position. Divided over that space of time, the big move slows down and can hide much easier in the blur caused by the motion of the moving deck. As with all false dealing, you should rarely need to false deal more than five cards in one round of dealing, knowing one card of an opponents hand can win you the game and dealing yourself a pair will offer you much better chances than he who only hopes for a pair.

I offer the same advice with the Centre Deal as with any false dealing of face up cards; always opt for the Faro deal so that the false deal is not interrupted in any way. With the Centre Deal, the same rules apply as explained for the Bottom and Greek Deal. One will find that the middle card makes a similar sound to that made by the Greek or Second deal, it is slightly duller due to its sandwiched position but the swish can easily be neutralized through practice and calibration with the fair deal.

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“Why play with risk when the middle card can be manipulated to a safer position?”

THE CENTRE DEAL AFTERTHOUGHTS

There are only a handful of actions that one will make when playing cards, the two predominant actions are shuffling and dealing. Dealing cards is a single action and therefore each deal, false or fair, must appear exactly the same. The greatest practice for false dealing is to learn each deal at the same time so that any unconscious changes in the grip that would inevitably become habit can be prevented from the start through overall calibration with the fair deal. As the Bottom and Second deal do not need any further alterations to the Madison Grip, they can be practiced together so that their calibration with the fair deal can be easily achieved... Start with a few fair deals and without breaking pace, deal the entire deck with a mixture of random fair, Second and Bottom Deal's, the image of each deal should never change or strain. The Greek and Centre deal must be practiced only with the fair deal due to their subtle adjustments to the Madison Grip, however, with the Greek Deal alteration in place from the start, one can practice a mixture of fair, Second and Greek deals in one practice.

When dealing, false or fair, one need not keep the deck completely tidy in the hands, the core grip is between left finger2 and the central palm on those bottom ten nor so cards, the rest of the deck above the grip is fairly loose. As long as the grip on the deck can be maintained, one need not worry if the deck is not fully flush. You are not aiming to appear professional, one of your biggest deceptions will be to hide your excellence in a cloak of mediocracy.

Dispite my offerings on the subject, I truly believe that dealing cards from the middle of the deck is unrealistic and unnecessary. We have magicians to blame for this nonsense. Magicians who developed rumours and stories around this technique so that upon demonstrating the idea could gain greater reputations.

Dealing cards from the middle of the deck is possible by a number of means, but not without thought and setup that would never be achievable in a card game. I implore the reader who wants to argue against this to become an 'expert' at any or all of the techniques and prove me wrong. In the meantime, I'll carry on knowing that this will never happen.

Dealing cards from the middle of the deck is very possible by a number of means, however, the reason for my immediate dismissal is that simple question... Why? The cheat has far more safer methods for dealing the cards that he desires. It is far easier and safer for him to control desired cards to easier positions than the middle of the deck, such as the top, bottom or stacked into their actual positions. For the cheat, the idea of dealing from the middle serves no purpose or help in any way. The only reason that this idea exists is through myths created and glamourised by those who have clearly never been involved in deceptive play at the card table. The idea of dealing cards from the middle of the deck seems to be - and is - a very impressive skill, yet absolutely redundant for the purpose it claims to have been developed for.

The middle deal, is no more than a skill honed and developed by those who wish to display to promote themselves as gamblers. The truth behind this is that for those who do have this skill, only display something that exposes them as false gamblers.

Moving on.

“There is no better time to spot a cheat quite like when he is shuffling the cards.”

SHUFFLING THE DECK IN THE HANDS

Shuffling is a vital part of any card game, we assume that the more thoroughly a deck is shuffled, the less chances there are of any order being retained nor location of a single card been known nor followed and we naturally trust the fairness when we see a deck being shuffled. In reality, there are methods of false shuffles that can retain the entire order of the deck, whilst appearing no different to a fair shuffle, it is a psychological play that takes advantage of our natural acceptance of a shuffling deck, the mechanics behind the deceptions are not always as intricate as one may expect.

Although your goal is to become an expert at these techniques and methods, one must never aim for an image of perfection. I have witnessed many experts who shuffle the cards in the finest and cleanest fashion; they are sharp, fast and a single card is never seen to slip even a millimeter out of place. We can all be fascinated by such finesse but we must never confuse it with the handling of a true expert. The expert card cheat knows that he must never draw attention to himself nor his handling of the cards and nothing will invite skepticism or suspicion quite like one who clearly shuffles cards in his sleep. The only time that such handling would be acceptable is in the hands of a professional croupier at a legitimate gambling establishment. The best training for such a cheat would first be through croupier school, however, this book is designed for the raw card cheat, the typical game-to-game player and he must fulfill every expectation of a regular card player.

You must aim to hide your expertise and techniques behind that which appears to be normal and typical. Your finesse will be your ability to control the outcome of the game without drawing a moment or inkling of suspicion to any single action you make. Shuffling the cards offers an opportunity to hide multiple deceptions behind what will appear to be an ‘average’ handling of the cards. We will first look at ITH (in the hands) shuffling methods, both fair and deceptive and then the same with tabled shuffles, but first we must take a look at the Upper Grip...

“Hold the deck like it’s the first time,
even though you know it could be the last.”

THE UPPER GRIP

THE LEFT HAND: Finger4 is at the bottom right corner, finger3 is toward the central right side of the deck and finger2 is about 1cm down the right side of the deck from the top right corner. The deck is resting on the upper joint of fingers2,3+4. finger1 is curled under the deck toward the front end with the deck resting on the upper knuckle of finger1. The thumb grips the deck at the centre of the left side of the deck. The left hand Upper Grip is shown in image019.

THE RIGHT HAND: The right hand can now also grip the deck from above as in image020... Fingers2,3+4 grip the deck on the front end, finger4 is at the top right corner, the fingers are closed and the top card of the deck meets the upper joint of each finger. Finger1 is curled over onto the top of the deck so that the upper knuckle rests near the top left corner and the thumb grips the deck at the back side toward the bottom left corner. If one were to release the deck holding it only between finger1 of each hand, the deck would balance there between the pressure. Image021 shows the right hand grip.



019



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021



“There is no such thing
as a fair act at a card table.”

THE OVERHAND SHUFFLE

The overhand shuffle is arguably the most commonly used ITH shuffle. The action of the shuffle is clearly fair and one would find it hard to believe that the full order of the deck could be retained in such a fashion.

From The Madison Grip, finger2 moves to the right side of the deck to meet finger3, finger1 stretches out to rest almost straight under the deck with the bottom of the top right corner resting on the fingertip. A slight grip is held between finger4 and the central palm. The right hand turns palm up and approaches the deck from underneath. The right thumb connects with the deck at the central back side and fingers1+2 connect with the central front side of the deck as shown in image022. As the fingers of the left hand straighten out, the right hand pulls out about two thirds from the bottom of the deck allowing the top third to fall into the left hand - image023. The right hand then throws smaller packets from the top of the packet onto the packet in the left hand, the left thumb helps to keep them on top of the packet. The left thumb is also used to peel cards off of the packet in the right hand randomly throughout the shuffle. This action is continued until the shuffle is complete and the procedure is repeated until the deck is thoroughly shuffled.



022



023

024



“It is easier to keep a poker face in fair play,
than it is when somebody fucks up your stack.”

RETAINING THE BOTTOM STOCK DURING THE OVERHAND SHUFFLE

This shuffle allows you to perform the overhand shuffle whilst retaining a stock of cards at the bottom. The shuffle allows you to keep a single or multiple cards (up to half of the deck) in order... Continue to execute the overhand shuffle as explained, as the right hand grips the deck from underneath, fingers 3+4 of the left hand keep the bottom stock gripped against the central palm as shown in image 024. The left thumb keeps the top card gripped to the deck. The right hand lifts the packet above the stock until it clears left fingers 3+4, the packet is then pulled out from under the top few cards, which fall to the top of the controlled stock, and the overhand shuffle continues.

RETAINING THE TOP STOCK DURING THE OVERHAND SHUFFLE METHOD ONE

This shuffle allows you to perform the overhand shuffle whilst retaining a stock of cards at the top of the deck. The shuffle allows you to keep up to half of the deck in order... Continue to execute the overhand shuffle as explained, as the right hand takes away the bottom packet and the top packet falls to the left hand, the deck thumb peels off a single card from the bottom packet. As this card joins the upper packet it is drawn back over the back side of the deck by no more than 1 cm by the deck thumb - to a protruding in-jogged position. Once the shuffle is complete a single card is left protruding the back of the deck. This card marks the cutting point that separates the stock (now at the bottom) under the shuffled cards on top.

The overhand shuffled is executed once again, this time, the right thumb pushes the protruding card upward and into the deck to separate the two halves. The entire deck is lifted by the right hand and the break is maintained by the right thumb. Image26 shows the break held by the right thumb. The top half is shuffled into the left hand until the break has been met, at which point the entire bottom half is thrown to the top of the deck to complete the shuffle retaining the top stock.

RETAINING THE TOP STOCK DURING THE OVERHAND SHUFFLE METHOD TWO

Begin to execute the Overhand Shuffle, as the right hand takes away the bottom packet it is instantly brought over the top of the packet in the left hand, this entire packet is gripped between the thumb and fingers 2+3 of the right hand. As a small packet is thrown from the top of the upper packet into the left hand, the rest of the deck is taken away and the break between the two packets is maintained as shown in image027. The rest of the upper packet is shuffled off into the left hand until the break has been met, at which point the entire packet is thrown onto the shuffled packet in the left hand to complete the shuffle retaining the top stock.

RETAINING THE ENTIRE ORDER OF THE DECK OVERHAND SHUFFLE

This false shuffle retains the order of the deck whilst offering the illusion of a through shuffle... The deck is held as in position for the overhand shuffle. The lower packet is taken with the right hand ready to be shuffled to the packet in the left hand. The left thumb peels five cards from the top of the right hand packet to the top of the packet in the left hand, one at a time in a standard shuffling action. The fifth card is drawn back with the thumb to protrude the back of the deck by no more than 1 cm, the rest of the packet in the right hand is thrown to the top of the deck and a single card is left protruding the back of the deck as in image025.

The overhand shuffle is executed once again, this time, the right thumb pulls down on the protruding card at the back to separate the halves taking the protruding card and every card below it away. Once again, five cards are peeled off of the packet in the right hand to the top of the left hand packet one at a time, the remaining cards in the right hand are then thrown to the top of the packet in the left hand to complete the false shuffle. The deck will now be in the same order as it were before the shuffle. All that takes place here is that five cards are shuffled out of order into a cut deck, the deck is then cut at the same location and those five cards are shuffled back into their correct order and position in the deck. One may learn the mechanics of this method very quickly by executing the shuffle with a face up deck that is in new-deck order.

“Do not trust any shuffle
but your own.”

THE CHOP SHUFFLE

The Chop Shuffle has a direct likeness to the Overhand Shuffle and to a layperson may appear to be the same. It offers a ‘back-and-forth’ action whereas small packets are dropped into the left hand alternating from the front and the back of the building packet in the left hand... Begin to execute the Overhand Shuffle, once a small packet has been dropped from the right hand to the left hand packet, the left hand fingers push the entire packet up so that it stands vertical against the left thumb as in image028. The left fingers are then opened to offer a gap between them and the packet. Another small packet is then released from the top of the left hand packet, this time landing below the packet in the left hand as in image029. The packet in the left hand is then pushed back into a flat vertical position by the thumb. This procedure is repeated until the shuffle is complete.

RETAINING THE ENTIRE ORDER OF THE DECK DURING THE CHOP SHUFFLE

Begin the Chop Shuffle by taking the lower portion of the deck with the right hand allowing the top packet to fall into the left hand. When the right hand goes above the packet in the left hand, the left thumb makes contact with the top card but no cards are released and the packet in the right hand is taken back. The packet in the left hand is then pushed up vertically to the thumb and a small packet of cards is then released from the top of the packet in the right hand under the packet in the left hand. This procedure is repeated until the shuffle is complete.

The only time a packet of cards is released from the right hand is when the packet is thrown under the packet in the left hand, however the action of the packet in the right hand being struck over the top of the deck offers the illusion of a shuffling deck. This is a shuffle that needs to be done at speed to fulfill that deception, when performed at a slower pace, any other player will notice that no cards leave that right packet when it covers the packet in the left hand.

“Be wary of table shuffles
Be vigilant of any in-the-hand shuffles.”

THE RIFFLE SHUFFLE

The Riffle Shuffle is a very common shuffle at card games that irrefutably mixes the entire deck in one act. The two halves are separated and riffled together at the ends, the interlaced packets are then ‘bridged’ to cause a shuffling cascade. As the angle of the deck changes, so too must the identity of each side and corner. The position of the deck will be addressed logically with help from the accompanying images.

With the deck held in the Upper Grip, the back end of the deck is placed on the fingertips of the left hand. The left thumb breaks off half of the packet at the front end and lifts up as in image031. The right thumb then does the same with the lower packet. This places the top half in the left hand and the bottom half in the right hand. Finger I of each hand curls on top of each packet adding enough pressure to cause the packets to bend as in image032. The thumbs loosen slightly allowing a card at a time to riffle away. The riffling cards interlace at the outer corners until each packet has finished. The packets are aligned so that they are interlaced by about 3cm. The deck is held tightly with pressure from underneath from the fingers and pressure on top from each thumb as in image033. The deck is bridged and the pressure from the fingers is released allowing the two halves to fully interlace to complete the Riffle Shuffle.



025



026



027



028



029



030

“A card cheat is a morally corrupt control freak
with a deck of cards.”

RETAINING A STOCK DURING THE RIFFLE SHUFFLE

Retaining a stock in a Riffle Shuffle is a very simple procedure, if the stock is on the bottom, then that stock is allowed to riffle off all at once together before the other packet begins to riffle, as soon as the stock has been riffled alone, the Riffle Shuffle continues normally above the stock. Controlling a top stock is just the opposite; the riffle begins as normal but the top stock is retained and riffled on its own right at the end of the shuffle.

As the Riffle Shuffle is a quick and often messy shuffle, these stocks would not seem out of place and at the most, no more than a natural miscalculation in the riffle, which, if ever questioned, a natural shuffle would take place and the deception would be folded. Typically a stock would be no more than five cards, however, with practice and at the correct speed, one can control up to half a deck in a stock controlled Riffle Shuffle by taking more cards into the half that needs controlling.

RETAINING THE ENTIRE ORDER OF THE DECK DURING THE RIFFLE SHUFFLE

There are many ways to execute a fully controlled Riffle Shuffle, however, most of which follow the same principal idea of pulling the halves apart a split-second before the cascade so that one half can be ‘sprung’ under the other... The regular Riffle Shuffle is executed up until the point whereas each half has been riffled from the thumbs and interlaced at the outer corners. The right thumb grips the right packet near the inner left corner, the left thumb grips the left packet at the central right end. In one instance, the packets are squeezed to cause a bridge, the right packet is pulled out of the interlace - image034 - and moved below the



031



032



033

packet in the left hand at the outer corners - the bridge is maintained in each packet. The right packet is squeezed between the thumb and fingers 2+3 and the cards are released one at a time from the thumb in a 'springing' action. The springing cards are directed toward the face of the bottom card where they are deflected and caught by the left fingers as shown in image035. As the spring completes, the left packet falls to the top of the deck.

Although the false Riffle Shuffle is a very angle sensitive deception, the motion of the hands and the moving packets help to blur the image, the deception can also be helped by moving the hands up and down with the cascade by no more than three inches each way. One should avoid attempts to hide the deception by tilting the deck as in image036, although this will hide the method and offer a very convincing optical illusion, no card (especially the bottom card) should be exposed during a shuffle. Mastering the springing action may take great practice but one will quickly notice how similar in sound the spring is to the actual cascade of a riffle shuffle.

There are a few interpretations and theories on the concept of a false Riffle Shuffle deserving credit that I feel will be beneficial to your studies. The Truffle Shuffle by Derek DelGaudio has been described as '*the most deceptive false shuffle to date.*' With a few alterations to the handling, DelGaudio's deception is almost completely invisible to the trained eye.

The Grey Shuffle by Ben Earl and The Heinsteins Shuffle by Karl Hein are both very similar with some interesting psychological theory, however, Karl's method begins to lean into a slightly different method as first explored in Hank Miller's handling of the Ron Wohl false Riffle Shuffle. This idea was further developed as The Manfred Shuffle by Dan and Dave Buck and although these are fascinatingly deceptive techniques, they were developed for the use of magic. Nonetheless, I would recommend all of the mentioned methods as further resources for the false Riffle Shuffle.

THE HINDU SHUFFLE

The Hindu Shuffle cuts the deck in small packets taken from the top by the left hand, it is a very simple yet effective shuffle and is very susceptible to deception... With the deck held in Upper Grip, left finger1 moves to the central front end of the deck and finger4 curls under the deck toward the middle. The right hand changes position but remains above the deck. The right thumb holds the deck at the left side at the bottom left corner. Right finger1 is curled on top of the deck, right fingers2+3 are together at the right side of the deck at the bottom right corner and finger4 is at the back end of the deck at the bottom right corner. This grip is shown in image037.

The left hand grips a small packet from the top of the deck between the thumb and fingers2+3 and pulls the packet forward all the way over the front end of the deck as in image038, this packet is then released to land in the left hand. This action is repeated; the left hand takes small packets from the top of the right packet until the shuffle is complete, the final packet in the right hand is dropped on top of the deck to complete the Hindu Shuffle. Finger2 is then moved round to the front end of the deck into the Madison Grip.

RETAINING THE TOP STOCK DURING THE HINDU SHUFFLE METHOD ONE

Execute the Hindu Shuffle so that the top stock is the first packet to be taken from the deck to the left hand. As the stock lands in the left hand and the hand approaches the right hand for another packet, the left thumb draws the top card back so that it protrudes the back end of the packet by no more than 1cm. The Hindu Shuffle then continues as normal until complete. This leaves the top stock at the bottom of the deck with the top card of the stock protruding at the back similar to that in image025.

The Hindu Shuffle is then executed again... As the right hand takes its grip on the deck, finger4 pushes down on the protruding card to create a break in the deck as shown in image039. finger1 is curled on top and fingers2+3 grip the right side of the deck near the bottom right corner. The right thumb also helps to hold the break as it grips the deck on the left side at the bottom left corner. The Hindu Shuffle is now executed and packets are taken as normal until the break has been reached, at which point the stock is thrown to the top of the deck to complete the controlled shuffle, returning the stock back to the top position.

RETAINING THE TOP STOCK DURING THE HINDU SHUFFLE METHOD TWO

Execute the Hindu Shuffle so that the top stock is the first packet to be taken from the deck to the left hand. As the left hand approaches the right hand for another packet, right finger⁴ reaches down and connects with the right side of the packet in the left hand near the bottom right corner; the left hand holds the packet close enough to the right hand so that the right thumb can grip the stock-packet from the left side at the bottom left corner; the packet is lifted out of the left hand and held under the right hand packet as in image040. A natural break is held between the returned stock and the rest of the deck. The left hand continues as normal by taking small packets from the right hand packet until the break has been reached, at which point the stock is returned to the top of the deck.

RETAINING THE BOTTOM STOCK DURING THE HINDU SHUFFLE

The Hindu Shuffle is executed so that the bottom stock is the last packet in the right hand. In stead of throwing this packet to the left hand to complete the cut, it is 'slapped' on top of the cards in the left hand and the right hand grip remains. The thumb and fingers²⁺³ of the right hand collect the rest of the deck maintaining a break between the two packets (the upper packet being the bottom stock.) The Hindu Shuffle is executed once again, the first packet taken to the left hand is the entire bottom stock - separated by the break. The Hindu Shuffle is then continued as normal until complete and the bottom stock is back in place at the bottom of the deck.



037



038



039

RETAINING THE ENTIRE ORDER OF THE HINDU SHUFFLE

He who has mastered the basic Hindu Shuffle will find this fully controlled shuffle very easy to learn. This false shuffle is blatant in theory but offers an optical illusion that makes the deception completely invisible to the naked eye... The small packets, taken from the right hand to the left hand are all coming from the bottom of the deck but appear to be coming from the top, thus never breaking the order of a single card... Grip the deck as if ready to execute the Hindu Shuffle. In stead of gripping a small packet at the top, a small packet at the bottom is held between the left thumb and left fingers 2+3. The packet is pulled away as in image042, as the grip on the packet is instantly released it will be seen to fall into the open left hand offering the optical illusion of a fair action. One can also point finger 1 of the right hand toward the falling packet to offer a suggestion that this finger somehow helped the packet from the top to the left hand. This procedure is repeated and the final packet is thrown to the top of the deck.

THE HINDU CUT + FALSE HINDU CUT

The Hindu Cut offers the exact same handling as the Hindu Shuffle, however, as this is only a cut, the deck is only divided by two, so the top half is pulled into the left hand and then the lower half is thrown on top. By knowing the False Hindu Shuffle, one will find that the same method can be applied to the Hindu Cut... The bottom half is taken first but appears to have come from the top in the same manner as the False Hindu Shuffle, the upper half is then thrown to the top of the packet in the left hand to complete the false cut.

THE SWING CUT + FALSE SWING CUT

Like the Hindu Cut, the Swing Cut is the simple act of cutting the deck in the hands... With the deck held in the Upper Grip, the left hand is released and left open, awaiting the fall of the upper packet... Right finger1 connects with the front end of the deck near the top left corner and lifts half of the deck upward. Right finger1 moves the upper half so that it pivots against the right thumb and hangs over the left side of the lower packet as in image043. The grip on the upper packet is released and the lower packet is swiftly pulled away to the right allowing the upper packet to fall into the awaiting left hand as in image044. The packet in the right hand is then thrown to the top of the packet in the left hand to complete the cut.

The false Swing Cut completely retains the order of the deck and is very easy to master. Begin to execute The Swing Cut up until the moment before the upper packet is released to fall into the left hand. In stead of releasing the upper packet, the lower packet is released and the upper packet is swiftly pulled away to the right. This does however carry the discrepancy of right finger1 holding the lower packet as shown in image045, but this can easily be overcome by switching the grip from finger1 to finger2 as soon as the lower packet is released so that the image of regular conduct is displayed. Due to the fast nature of the remaining packet being pulled away, it is very difficult for anybody to spot the deception.



040



041



042



043



044

045



“It is a wise practice to prepare for the loss of a deception in a simple and innocent shuffle.”

SHUFFLING THE DECK ON THE TABLE

Shuffling a deck of cards on the table is known to be the most secure type of shuffle in a card game. The chances of any of the cards being exposed are neutralized and therefore any deceptive practices are though to be foiled. Shuffling on the table is more common in casinos and amongst the more advanced gamblers and as with all card table deceptions must adhere to a natural and acceptable conduct. Although the deck or packets will be lifted from the table at times during the following explanations, the table is as vital to the methods as the hands.

THE TABLE RIFFLE SHUFFLE

The Table Riffle Shuffle is known as the most secure way to shuffle a deck of cards and is often referred to as the Box Shuffle... As most table shuffles require the deck to be lengthways on the table, the explanations will adapt to the new orientation of deck retaining perspective. The images throughout the explanations will help, but for clarity, in image050, the left thumb is at the back end of the deck at the bottom left corner and the right thumb is at the back end of the deck at the bottom right corner.

The deck is on the table lengthways and gripped at opposite ends between both hands as in image046. Left finger1 rests on top, left finger2 is at the front end of the deck at the top left corner, left finger3 is at the left side of the deck at the top left corner and finger4 is closed next to finger3. The right hand mirrors the left hand holding the deck in the exact same way at the opposite side.

The right hand grips the lower half of the deck between finger2 and the thumb. The upper half of the deck is gripped between left finger2 and the left thumb. The two halves are pulled away from each other as in image047 so that the bottom half is pulled to the right. Left finger1 applies pressure to the top of the packet at the left side and the left thumb pulls up against the back side of the packet, the right hand does the same. The bottom right corner of the left packet and the bottom left corner of the right packet are slightly twisted to point toward each other. The cards in each packet are released one at a time rapidly from the thumb causing each packet to interlace at the joining corners as in image048. This does not need to be a tidy process, it does not matter if the cards do not fall perfectly as long as each half is interlaced sufficiently; a messier interlace will offer more of an acceptable reason for one to square and cover the Push-Through. Once the halves are interlaced, each packet is gripped between finger2 and the thumb at opposite ends as explained. Finger2 and the thumb of each hand keeps the packets tightly gripped together, each packet is pushed into the other with hep from finger3 (left finger3 at the left side at the top left corner and right finger3 at the right side at the top right corner.) The packets are then flushed and squared completing the Table Riffle Shuffle.

FALSE TABLE RIFFLE SHUFFLE (PUSH-THROUGH)

The Table Riffle Shuffle is executed as normal; the two halves are separated with the lower half to the right. As the cards are interlaced, the right packet is released first so that the bottom card of the deck is from the right/lower packet. The right packet must also finish after the left packet so that the last card to land on top of the interlaced deck is from the right packet. This places the left packet 'inside' the right packet.

As the packets are pushed into each other, added pressure is applied to the top corners by finger3 of each hand. This causes each packet to bevel slightly causing the bottom right corner of the upper/left packet to protrude the back of the deck where it is met by the right thumb as in image049. The lower/right packet will do the same and be met by the left thumb. This allows finger3 of each hand to push the top corners past the opposite packet over the top corners. The upper packet is pushed

through the lower/right packet so that finger3 of each hand is on the front of the deck as in image050. The packets are pushed through each other by no more than 5mm as shown in image51. Once the packets have cleared one another, the thumbs grip the opposite packets against finger3 and straighten the deck, finger2 of each hand helps align the deck by pushing the beveled corners at the front into the deck. The deck will now look like that in image050.

All of the fingers are closed with finger1 on top. The discrepancy is hidden behind fingers2+3 as they rest over the front of the deck. At this point, to complete the deception, both hands are pulled in opposite directions, stripping the gripped packets apart from each other, this happens in the same fashion as when the deck was cut at the start as to initiate the Table Riffle Shuffle as in images046+047. One must resist the urge to execute the strip-out at speed as the deception will be hidden in the natural motion of each packet; nothing betrays a push-through quite like ones need to separate those interlaced halves at speed.

Once the separation is complete, the upper packet (now in the right hand) can simply be placed back on top of the deck as if to have followed the Table Riffle Shuffle with a simple cut, however, upcoming methods for false table shuffles will allow you to go from the False Table Riffle Shuffle directly into another false shuffle. Through the entire process of this deception there are no pauses, everything flows consistently at a comfortable pace. When practicing the Push-Through, one will at first over-bevel each half during the push through, causing each packet to almost create an X shape to get one packet through the other. Although this is a natural must, one must attempt to close that bevel as much as they can to prevent the possibility of forming bad and unnecessary habits.

As with all deceptions, there are no rules, one must have the wits about them to understand what will pass, what is logical and sensible and what looks wrong. One could argue that the exposed brief as in image051 must be closed in as much as absolutely possible, but I believe that one could find more problems in the search for perfection. I am reminded of the same issue with the closing brief of the Second Deal, a closed brief in the Push-Through may be impressive when exposed but is very pointless to the deception. One must find a comfortable brief, for as long as that brief is hidden correctly, it would not matter if it were 1mm or 5mm.

I offer full credit to the Erdnase Puch Through Shuffle for my handling of this false table riffle shuffle.



046



047

048





049



050



051

“The player satisfied with the shuffled deck,
is either a cheat or a sucker.”

STRIP OUT SHUFFLE

The Strip Out Shuffle is godfather of all of the advocates for deceptive shuffling, it does the same as the Push Through in that the seemingly interlaced packets do not close and are pulled apart after the visual deception, however, it eliminates that dirty Push Through brief as shown in image051.

The deck is cut in two - with the lower packet to the right - and the halves are riffled together as in images through 046-048. The right/lower packet is riffled inside the left/upper packet so that both the lowest and highest card of the shuffle are from the left packet. The packets, gripped on the ends between finger2 and the thumb are pushed together, as with the Push Through, due to the pressure applied by finger3 of each hand, the packets will slightly bevel causing the back corners to peek through the back of the deck. As the packets come to close, the right thumb is released and makes contact with the back right corner of the left/upper packet and pushes it into the deck, the front right corner of the left packet can be felt by right finger2 on the front of the deck as the deck squares. As this happens, the left hand retains its grip on the left packet, due to this, as the deck is almost completely squared, the back left corner of the right packet will not be able to close into the deck due to the tight grip from the left thumb. This can be seen in image052. It is at the back left corner where the two packets will retain from closing as exposed in image053. Although we must still address this as a brief it is no bigger than 3mm and can only be seen from the back of the deck. From the front, the deck will appear closed with the possible mere discrepancy of a slightly untidy flush that would simply be corrected by a squaring of the deck, however, the deception is only half complete at this stage as the packets now need to be stripped away from one another and therefore the approach to shuffle the deck once more will extinguish any possible suspicions.

What makes this false shuffle so deceptive is how closed the deck will appear at the present state. This can also be taken advantage of for as long as the left thumb prevents that brief from closing, the deck can appear to be squared as shown in image054... With the right thumb at the back of the deck, finger1 of each hand can be drawn down each side of the deck in an apparent squaring action, the hands can even be taken away from the deck and then returned to strip out the two halves and the shuffle would appear fair.

With the deck ready to be stripped and the grip as in image052 retained, the entire deck is gripped between right finger2 and the right thumb at the right end. The left thumb is released from the left packet and grips the protruding back left corner of the right packet, the left thumb then pushes the corner into the deck. Right finger2 loosens slightly and can feel the right packet moving. Right finger2 then grips the right packet and pulls it to the right as it is felt pivoting through the deck. As the deck closes, the right packet is forced out to the right of the deck by no more than 3mm and the deck will rest in a position similar to that in image051. The new brief caused at the right side of the deck marks the right/lower packet. Every card in this protrusion is gripped between right finger2 and the thumb, left finger2 and the left thumb grip the left packet in the same way and the packets are pulled apart in the same manner as the separation explained in the Push Through.

The right packet will now be to the right and so the left packet need only be placed back on top of the right packet to fulfill the false shuffle, however, as with the Push Through, the separation must be seen as part of a follow-up shuffle to become a shuffling sequence to better hide the deception. This will be satisfied by the upcoming cutting sequences. As with most deceptions, this is a flowing action that is not executed in staggered stages, the only moment in this shuffle where a momentary pause would be acceptable would be if the cheat were to add the squaring action to the shuffle, I must point out that this action is purely optional to the cheat and is something that should only be executed during an expose to point out just how fascinating this shuffle is. At the table, amid an unfinished shuffle, there would never be a need to square a reasonably tidy deck.



052



053



054

The right packet will now be to the right and so the left packet need only be placed back on top of the right packet to fulfill the false shuffle, however, as with the Push Through, the separation must be seen as part of a follow-up shuffle to become a shuffling sequence to better hide the deception. This will be satisfied by the upcoming cutting sequences. As with most deceptions, this is a flowing action that is not executed in staggered stages, the only moment in this shuffle where a momentary pause would be acceptable would be if the cheat were to add the squaring action to the shuffle, I must point out that this action is purely optional to the cheat and is something that should only be executed during an expose to point out just how fascinating this shuffle is. At the table, amid an unfinished shuffle, there would never be a need to square a reasonably tidy deck.

Credit to Charlie Miller, for were it not for hearing stories of his shuffle from Johnny Thompson, I may have never pursued and developed my own interpretation of the explained in great detailed in *Expert Card Technique* by Jean Hugard and Frederick Braue.

THE GAMBLERS CUT

Although one would probably not believe what can actually pass by unnoticed at card games, The Gamblers Cut, when executed alone, should not convince even the slowest of eyes. The cut simply takes a small packet from the bottom and cuts it to the top, this is repeated no more than five times. The deception here is too obvious to fool as if the deck were divided equally by the amount of packets that are cut from the bottom to the top, the order of the deck at the start would be returned by the end of the sequence, and this is essentially what happens in the false cut. However, the cut is not expected to be executed alone. The Gamblers Cut can be used to follow up the Push Through or Strip Out Shuffle to justify and fulfill the need to separate those two halves.

With the deck gripped at each end as in image046, the right hand pulls away a small packet from the bottom of the deck, diagonally to the right and forward. This packet is then brought back over the deck and placed on top, left fingers 1+2 extend slightly to allow the packet to align with the deck and then re-grip to square the packet with the deck. As the packet is placed on top of the deck, the left thumb adds pressure to the back left corner of the deck, as left finger 2 re-grips the packet on top, the thumb prevents the packet from closing on the deck causing a break at the back as shown in image055. The right thumb instantly takes another small packet from the bottom of the deck in the exact same fashion and places it on top of the deck. The thumb break is maintained throughout and small packets are continually taken from the bottom and placed on top until the break has been met and the final packet from below the break has been taken. This process simply causes a cycle effect through the deck and the entire order is retained.

One can now create a shuffle sequence... Following the Strip Out Shuffle, the Gamblers Cut is executed as soon as the halves have been separated, however, The Push Through must be executed twice so that the lower packet is returned to the right... As that lower packet is secretly stripped out of the deck, it is pulled out diagonally to the right and forward to initiate the Gamblers Cut. The packet is placed on top of the deck where a break is held by the left thumb. The packet below the break is the top half and is therefore returned to the top by execution of the Gamblers Cut - taking small packets from the bottom and placing them on top until the break has been met.

At the most, as the deck will already have been cut once and only one half needs returning, following the Push Through or Strip Out, the packet below the break will need no more than three cuts to restore the deck. One should avoid simply cutting the deck once as this will not appear to have mixed the cards sufficiently. Throughout the execution of the Gamblers Cut, there are no pauses in the moment between dropping the packet to the top of the deck and taking another packet from the bottom of the deck. The sequence does not stop or hesitate in any way and the same pace is maintained throughout. One should aim to be able to shift two packets from the bottom to the top within one second. The Nine of Clubs.

THE LADDER CUT

Like the Gamblers Cut, the Ladder Cut takes small packets from the bottom and adds them to the top until a full cycle has been achieved, however, the Ladder Cut offers more of a visual deception.

A small packet is taken from the bottom of the deck by right finger2 and the right thumb, diagonally to the right and forward in the same manner as the Gamblers Cut. The packet is placed on top slightly overhanging the left end of the rest of the deck by no more than 4mm as shown (exaggerated) in image056. This overlap is hidden behind fingers2+3 of each hand, which remain closed at the front of the deck. The packet on top is gripped between left finger2 and the left thumb at the opposite left corners. Gripped between right finger2 and the right thumb, the rest of the deck below the overlapping top packet is pulled out, diagonally to the right and forward in the same standard fashion as before allowing the packet on top to fall back down to the table. The packet in the right hand is now placed on top of the small packet slightly overlapping to the right by no more than 4mm, the right packet is now held in place gripped at the left corners between the left thumb and left finger1 as in image057. Left finger1 retains its grip on the lower packet. A small packet is then pulled from the bottom of the right packet - diagonally to the right and forward as standard as shown in image057. This small packet is then placed on top aligned directly above the bottom packet as in image058, this packet is gripped in place between left finger1 and the left thumb. The entire protruding packet to the right is pulled out allowing the top packet to fall onto the lower packet. The right packet is then replaced to the same position on top overlapping to the right as in image058 and the process is repeated as another small packet is pulled from the bottom of the right packet and to the top, aligned once again with the lower packet. As the right packet moves up through the deck in this cycle, it decreases in size, when the packet is small enough it is simply pulled out and placed on top to complete the entire false cut.

The cutting sequence should take no more than five seconds to complete a full cycle and one must aim to close the stepped brief that is present throughout the shuffle, however, one will notice that the changing brief allows the deck to appear quite messy and out of control offering better shade over the deception. To follow up a Push Through Shuffle, as the lower half is pushed through from the right to the left side, the upper half is stripped out diagonally to the right and forward and the Ladder Cut is initiated with the upper half (now the right packet.) The right packet is placed on top of the lower packet overhanging to the right as in image062 and the shuffle is executed from that point until the cycle has finished, this will offer the

appearance of a Riffle Shuffle followed by a series of cuts, however, the full order of the deck will be retained. To follow up a Strip Out shuffle, as the lower/right packet is pulled back out to the right, this must be seen as the absolute bottom packet and therefore a full Ladder Cut must be executed to adhere to the fully false shuffling sequence.

THE BLACKJACK STRIP SHUFFLE

The Blackjack Strip Shuffle is a very simple fully retained false shuffle that is almost visually impenetrable. The false shuffle looks no different whatsoever to the true shuffle and borrows the same concept used for the Hindu Shuffle...

The deck is gripped between each hand between finger2 and the thumb of each hand, with finger1 on top and finger3 at the side, all of the fingers are closed and the deck is raised from the surface of the table by no more than 5 inches. A small packet of no more than 15 cards is gripped on top of the deck between left finger2 and the left thumb, the rest of the deck below that packet is predominantly gripped between right finger2 and the right thumb. The right hand pulls the deck away to the right and tilts down leaving behind the small packet on top gripped in the left hand. As this happens, the left hand releases the packet allowing it to fall to the table as in image059. The packet in the right hand is brought back up to the left hand and the same action is repeated no more than four times and the final small packet in the right hand is simply dropped to the top of the deck.

Just as with the Hindu Shuffle, to make this shuffle completely false, instead of the left hand gripping small packets from the top of the deck, the packets are taken from the bottom... With a small packet of no more than 15 cards gripped on the bottom of the deck between left finger2 and the left thumb, the rest of the deck above that packet - gripped between right finger2 and the right thumb - is swiftly pulled away down and to the right leaving behind the small packet on the bottom gripped in the left hand. This is exposed in image060. The action is then repeated no more than four times and the final small packet in the right hand is simply dropped to the top of the deck completing the fully retained false shuffle.

This shuffle also offers a simple control over the bottom stock, one need only deceptively take the bottom packet first allowing it to fall back to the table as the bottom packet and the true shuffle can continue shuffling the rest of the deck above it.



055



056



057



058



059



060

“The cheat will create a mask that will appear fair,
that if removed could cost his life.”

THE COAT SHUFFLE

The Coat Shuffle takes inspiration from the False ITH Riffle Shuffle. The entire order of the deck is retained whilst giving the image of a fair Table Riffle Shuffle and the two halves never actually meet.

The standard grip is applied to the deck (image046.) The right hand grips the upper half of the deck between finger2 and the right thumb and the left hand mirrors this at the opposite end. As the right hand pulls the top half to the right in preparation for a table riffle shuffle, left finger1 presses down on the top card of the deck. The top half, gripped in the right hand is pulled to the right away from the lower half leaving behind the top card, which falls to the top of the lower/left half, this is shown in image061. This simple action is not executed at a great speed, one must resist the temptation to pull the right packet away quickly to hide the deception as the natural speed and motion will suffice.

The right packet is now twisted slightly clockwise so that the back left corner points toward the back right corner of the left packet. Each packet is gripped at the outer ends between the thumbs and finger2 with finger3 on either side and finger1 on top. At this point, the illusion is offered that both packets are being raised at the back ready to be riffled together, however, only the right packet is raised in this way, whereas only the top card of the left packet is raised to mimic the same. Left finger1 adds pressure on the back of the top card of the left packet to prevent the card lifting from the deck at the front end. As the right packet is riffled from the thumb into the gap above the left packet and below the top covering left card, the cover card (5 of Clubs in image062) is carefully and moved up and down moving no more than 2mm each way to create a matching ‘flutter’ as naturally made by a riffling packet as if cards are falling away from the thumb. The cover card is then released

so that it lands below the top card of the right packet as in image063. Without a pausing moment, as the packets come to rest, they are pushed together and squared. The cover card interlaced under the top card of the right packet will offer a further visual deception supporting the illusion that both packets were fully interlaced. This sequence, however, will merely switch the top card for the second card down and the rest of the deck will remain undisturbed. To return the positions of the top two cards, this false shuffle is executed once more, this will reposition the top card back on top and the full order of the deck will be retained.

Once the packets have been deceptively interlaced, one must take care in pushing them together to square the deck. One can help add shade by pushing the right packet slightly forward as the packets are pushed together. The packets can be pushed together creating quite a mess, both the unbalance and the squaring will shade any would-be obvious tells. You shouldn't need warning about the dangers of this shuffle. The angles are unfair and the discrepancy will feel as though it is open for much longer than it actually is, however, in spite of how dirty this false shuffle is, it is highly deceptive.

The Coat Shuffle shares similarities with a few other published false shuffles. The **Zarrow Shuffle** by **Herb Zarrow** as said to be the only false shuffle (at that time) to have gone from the magic industry to the card table. Zarrow's shuffle offers a far more deceptive technique which allows the packets to be interlaced and then secretly and invisibly separated as they are pushed together.



061



062

063



“When you don’t trust the shuffle,
keep folding until you do.”

THE BOTTOM SHUFFLE

The Bottom Cut shares similarities with the Swing Cut in that the packets being cut to the table are all coming from the bottom of the deck thus retaining the order... With the deck held in the Madison Grip for dealing, the right hand holds the deck from above as it would with the Upper Grip, however, right finger 1 grips the deck at the front end at the top left corner. Right fingers 2+3 grip the front end of the deck at the top right corner and break off about one third of the deck extending it to the right. The left thumb clamps down on top of the deck trapping the top two thirds between the thumb and the palm/thumb-crotch as in image064. The left fingers extend slightly, the right hand releases grip on the top packet and sharply pulls the lower packet away to the right and places it on the table. This is repeated no more than four times until the entire deck is on the table. Done at a steady speed the packets will appear to be coming from the top of the deck. The only work being done by the left hand is that grip under the thumb, the left fingers are very relaxed and the diminishing packet appears to be resting as opposed to being gripped.

One can create a deeper illusion by cutting the deck first and keeping a break between the two halves. The Bottom Cut would then be executed with the top half as in image065. Small packets would be taken from the bottom of the top half, the remaining packet in the hand below the break would then be placed directly on top of the tabled deck or the Bottom Cut could continue with that half.

Credit and due respect is due to Frank Thompson for his interpretation of this concept. Frank added the ploy of staggering the packets so that one could see the cut packets on the table, he would then square the deck afterward. This not only offered a further convincer that the shuffle was real but also a distraction from the deceptive fingers. During exposes I offer a similar act by 'zig-zagging' the packets and then carefully squaring. Of course this cut does not need to see any more than a single cut, however, I would recommend for the sake of avoiding attention that no more than five cuts are made. Although cut's can and should always be sequenced with a shuffle, one must avoid any temptations to follow up any such cutting sequence with more cutting shuffles for as difficult a task it may sound to re-order a multiple-cut deck, it would be easily assumed by any participating half-wit.

“When playing against a cheat,
you will need more protection than just shuffling the cards.”

SHUFFLING AFTERTHOUGHTS

Deceptive shuffling continues to exist because of the unknown run of the deck, during and after the shuffle, the cards must never be revealed, therefore the deck could be in new-deck order before and after the shuffle and this would go unnoticed until the cards were dealt. Many deceptions can be hidden in the shuffle of a deck of playing cards, for the act effortlessly leads us to a level of acceptance that no patterns or controls can be retained in the deck. We see chaos in what may have been an order when the cards are mixed and we are easily satisfied by the visual flurry of randomly interweaving cards. Shuffling is the most important procedure of any card game. All games rely on the deal of random unknown cards and the thorough mixture of the deck is the only way to ensure that necessity of chance in fair play. All players must be satisfied by the shuffled deck and any who do not care do not deserve to keep their money.

The cheat will rarely need to retain the entire order of the deck as there are very few scenarios where he will need a full stack, however, retaining the entire order of the shuffle became something of an obsession of mine from the start and has been ever since. Every deck of cards in my collection is in consecutive new deck order and the deck in my pocket will always be the same. I believe that when one can master fully retained false shuffles, controlling small stocks in the deck is almost effortless. When those desired cards are on top or on the bottom, it is too easy to keep them there in a fair shuffle with the use of simple replacements, retentions and breaks (and briefs) when the deck is cut. I have the same outlook on stacking during play, as in to arrange the cards in the shuffle so that they are naturally dealt to the desired hand...

With the desired cards on the bottom of the deck, one can execute an ITH overhand shuffle pulling a single card from the bottom at the same time as taking one from the top so that they land in the left hand together. Another two cards are peeled from the top of the deck. Another bottom card is then pulled from the bottom by the left fingers at the same time as another top card. This action is repeated until the desired cards have all be mixed equally with three cards between them. The stack is then controlled to the top of the deck, the cut is nullified and the desired hand will naturally land on every fourth deal.

This is something I have practiced privately but never at the table. I believe that when one is confident enough with false dealing, and can get those desired cards to the needed position in the deck to aid the deal, there will never be any need for shuffle stacking. I have found techniques similar to that briefly described above to be too patterned, precise and easily detectable even when executed with remarkable pace and accuracy. Although a rare practice of mine, one may find the art of Pickup Stacking quite beneficial; this is the act of collecting the face up cards from the table after a round in such a way that any useful cards are picked up so that they are equally separated in the collected cards. The collection is then false shuffled into the deck and controlled to the top so that those useful cards all fall on the same hand. I refrain from offering more of a precise lesson in this act as it has rarely been beneficial to my more favored and more dangerous methods.

Controlling cards in a shuffle is an art unto itself, however without first knowing where those desired cards are it is a hopeless practice. In order to get those desired cards to the necessary location to be controlled and deceptively dealt, the cheat must be versed in such deceptive methods...

“You won’t see the markings
that were designed to fool you.”

MARKED CARDS

A marked playing card is a card that has been altered in a specific way so that it can be secretly identified by the cheat without ever having to be revealed. Every card in a fully marked deck has its own unique markings and although clear to the trained cheat, the markings are undetectable to the naked eye. There are many different ways of marking cards and often the more intricate and imperceptible are either manufactured marked or prepared before the game - typically with the use of an ink that matches the colour of the deck. However the more common methods of marking cards occur during play and often only ever find their way to the key cards such as the Aces and Faces. The advantages of playing with a marked deck are as profitable as they can be devastating, to know a single card held by an opponent can save or favour the cheat and the thought of secretly knowing every card in play would give the cheat complete relentless control over the direction of his game.

PUNCH MARKING

Punching (also known as Pegging) is a marking system that relies on touch rather than sight. The system applies small blisters to the back of the desired cards that can be felt by the right thumb as the cards are dealt. Due to the limited marking area on the back of the card versus the cheater's reaction to his dealing of two-cards-per-second, the blistering of every card in the deck would cause both confusion and a disturbance to the deal, therefore, only desired or useful cards are marked.

To prepare a deck beforehand one can employ the use of tools to apply the blisters to the desired cards. Experimentation will offer a broader knowledge of the best tools to use for Punching the cards, however, I have come to find that the most effective and easily attainable tools are either a blunt nail or the loop end of a sewing needle. Following this explanation and through your own experiences and experimentation's, you may discover other tools to better suit your usage of the Punch markings, but for now we will cover the simpler methods.

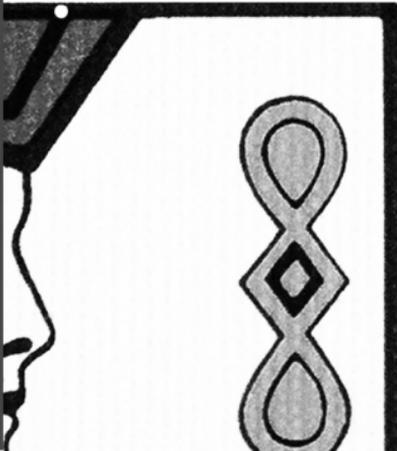
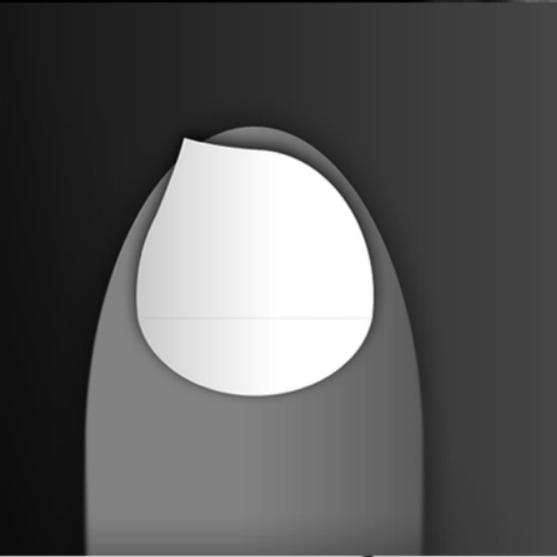
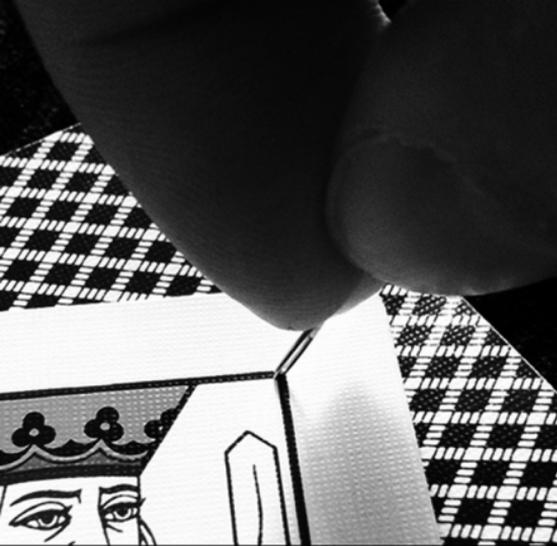
The prepared deck will only see the face cards marked. With a playing card folded in half (to use as a backing) on a hard and stable surface, the first King is placed face up on top of the folded card. The sewing needle, pinched firmly between fingers 1+2 and the thumb - held like a pen - is pressed downward firmly onto the top right corner of the design at a slight angle as shown in image067. Care is taken not to apply too much pressure as this can pierce the card, however, enough pressure is needed to push a blister through the back of the card. This same Punch is applied to the opposite bottom left corner of the design. The Kings can be identified by a single Punch as in image070, the Queens are Punched no more than 1 cm down the side of the design border as in image071. The Jacks are Punched no more than 1 cm along the top line of the design as in image072.

With the Punched card on top of the deck and the deck ready for dealing, the left thumb begins toward the middle of the deck and is drawn back to the top left corner ready to push off the top card for the deal. As the thumb strokes back over the top card to the corner, the blister can be felt under the gripping point of the thumb and the card can be identified. With the Punched card a few cards down in the deck, as the

card above it is dealt from the deck, the thumb strokes back over the card below it and therefore the card is identified before it is dealt. This allows the cheat to not only know when the face cards will be dealt, but he can also retain them by executing Second Deals, dealing the cards below to the opponents and dealing the face cards to himself.

The blisters must be as small as possible so that they cannot be accidentally felt by another dealer, only practice will help train the thumb to sense the smallest of blisters. On most decks the blisters will be invisible to the naked eye but one must choose his deck carefully. Most designs such as Bee's will hide the blisters perfectly but the solid color backs may present problems. The locations of the applied blisters to the faces is both a strategic and logical design as any blister applied to the clear white face of a card can clearly be seen, however, when hidden in the line-border of the face design, the blisters are almost completely invisible. The position also offers the perfect location for the thumb to feel as it strokes over the top left corner of the deck when dealing. The markings offer a very precise identification for each value allowing the cheat better chances of dealing Four-of-a-kind, a pair or a Full House, however, one may choose to mark all of the face cards the same way with a single blister, with this method, although they would not be identifiable by value a considerable advantage would still be at hand.

With this system, the cheat would have no control over how many marked cards he would feel in a round, however, the level of control he has over his hand would fluctuate with the amount of players at the table versus the game being played. Were he to hold back a King to deal to himself, he would lose the opportunity to feel the cards that were being Second Dealt below it and could miss out on the other Kings, but we must remember that such techniques are only there to better the cheat's chances, and in a five-card game, a handful of face cards would offer a high pair at the least. If the dealer felt no blisters in a round he would deal himself a second to take the chance of dealing a marked card below, on the chance that the second card were marked, he would have saved the task of dealing seconds for a full round until his deal, in which case he would also risk losing other marked cards to his opponents.



Punching dates back many years and has seen many interpretations and is more typically applied by the means of a specially made device. Peggors or Punchers are still very common today, however, they are not necessarily needed when the blisters can be applied by the means of readily available household items as explained. The initial idea of Punching cards is thought to have been developed to offer the dealer the advantage of knowing who had the better cards, however, stories such as those told of the likes of Walter Irving Scott evolved the use of Punched cards by combining the deception with Second Dealing. The blisters also prove useful for other deceptions, executing an overhand shuffle allows one to feel the top left corner of the cards with the left thumb as they are shuffled off into the left hand. Any blisters felt in the shuffle can be drawn back with the thumb so that they protrude the back of the deck where they can be controlled in the shuffle. In a clean deck, the blisters also offer a minute break at their location and can therefore be cut to quite easily, however, this is only effective with a brand new deck.

To Punch cards during play one must employ one of two devices, the first is a Puncher that is attached to the thumb by adhesive as shown in image068 - this is **The Invisible Puncher by David Powell**. The Puncher is a small plate with a blunt Punch in the centre of it. To apply the blister, the card would simply be held and pinched between the thumb and finger 1 or 2, the finger would be used as a backing as the device Punches the card in the hand. The preferred method, albeit demanding, requires no foreign objects...

The safest device for Punching a playing card in play is a shaped thumbnail. The cheat would allow his left thumbnail to grow, he would then file it into the shape shown in image069. The desired card would be blistered in the hands between the thumbnail and finger 1 or 2. If ever compromised, the cheat would simply bite his thumbnail to destroy the device.

Practice with Punch work will prove as difficult as any deception and fluency will only come with time. Hesitation will fail the cheat in his second deal on the feel of a Punched card, if he needs to go back for it then he must leave it. All effort must be made to avoid ownership of the deck, the consequences of others discovering the deception will point at he who owns the deck, especially with such work as careful as the pre-applied blisters. If one were to use his own prepared deck then he should employ a deck switch at some stage during the act, and as with any foiled deceptions, denial is the first of all options.

“The smallest of bends in any card
card be devastating for the sucker.”

BEND MARKING

The thought of using bent cards as a marking system shares the same skepticism as laughed-off by ‘the card up the sleeve.’ At first the idea seems too obvious to be deceptive but in study one will find that the slightest bend in a single card can help the cheat win the game. Using Bending as a system for marking is something only applied in play, to pre-mark a deck this way would be quite pointless as there are far superior pre-marking systems such as Punching or Filling. Bending is something the cheat would apply to only a few key cards in the deck and is designed to offer him the advantage of both controlling those cards in a shuffle and also knowing if any of those cards are held by an opponent.

The cards are marked one by one in the cheat’s hand throughout the game as they are dealt to him and only the face cards are marked this way. A single directional bend is applied to the cards; as the card is held in the hand, the thumb pushes the card in-between fingers 2+3 causing the card to bend... the King is bent across the face in the middle of the card offering a symmetrical bend as in image073. The Queens are bent in the same fashion diagonally as in image074 and the Jacks are bent across the face either toward the top or the bottom as in image075.

The bends are not heavy and should not be forced, the idea is to cause a change in the consistency of the card so that when it is straightened back out, the bent memory and damage to the card will remain. The older the deck the better as the discovery can be explained away with ‘wear and tare.’ The concept of a bent card can also borrow a further deception known as Crimping.

The bent cards will cause slight gaps in the deck allowing pockets of air to fill the spaces, this creates a weak point in the solidarity of the deck itself and therefore one can guarantee that cutting the deck will cut directly to one of the bent cards. As the marking system bends the cards inward, the marked cards are more than likely to be cut to the top when the deck is cut gripped from the front and back ends, however, due to the position of the bends, if the deck is cut gripped from the sides, the chances are that the bent cards will be gripped with the upper packet and therefore be cut to the bottom, this can be taken advantage of when cutting the deck and may also happen naturally as an opponent cuts the deck after the shuffle.

Image076 shows a natural Dog Ear. In most games, the deck will be changed before a deck saw this condition but this innocent happening can be used as a marking system. As there are only two symmetrical corners, one can only mark two identities this way and one would be wise to bend no more than two cards from each value in the same way as such a pattern would not hide safely. Marking one King on the top right corner and one Queen of an opposite suite on the left corner can give a serious advantage when both in play or in the shuffle. A simple riffle up the corner of the deck would locate the Dog Ear making for an easy cut not too dissimilar to cutting the bent card.



073



074



075



076



077



078

“That tiny meaningless ‘thing’ that you saw in the deck could be powerful enough to break you.”

NICKING

Nicking is the idea of slightly damaging the edge of a card with the thumbnail as in image077. The idea is as risky as working with the Dog Ear concept as it is designed to hide as a simple defect rather than an invisible mark. Due to this, it is applied in the same fashion marking only a few cards. If another player were to discover that each Jack had the same nick in the same location then the game would be over, therefore the idea should be applied to one value in different locations. One could nick all of the Jacks, the different location of the nicks on the side of the card would identify the suit, however, the cheat will rarely rely on knowing the suit of the card to make his winnings.

The marks are applied in the hands, one card at a time as they meet the cheat. The cards would be held in the left hand and marked by the right thumbnail as in image077. He would gradually mark all of his desired card by half-time. To better hide this concept, the cheat can cause a scratch, no bigger than 1cm down the edge of the deck as in image078. This offers more of a safer image of damage as opposed to that which could appear to have been applied to the card.

It is rumored that Wynn casino cancelled their Icon decks due to cheat's lightly scratching markings onto the back of them, the solid color wouldn't be affected and the marks were so light that they were hard to detect, but a simply fingernail down the back of the card would leave a faint marking easy enough for those privy to identify. This same concept can be applied to many decks, especially this one with borders. By now, one will start to appreciate the advantages of combining such methods as Bending and Nicking, so long as the deck he is playing with is quite used. Marking the deck with a fingernail is nothing new, and can be used at an advanced method as explained in Score Marking...

“No deck ever made is fair
in the wrong hands.”

SCORE MARKING

Each of the sections on the left border - as marked by Circles B, C and D are used to first indicate the group value. If a marking is seen in Circle D, the value of the card will be an Ace, 2, 3 or 4. Any markings seen in Circle C will be a 5, 6, 7 or 8. And any markings seen in Circle B will be a 9, 10, Jack or Queen. Kings are identified as the only card to be unmarked by value.

The markings on the card are applied by a concentration of pressure causing a dented line to appear on the card, this is intended to appear as an ‘imperfection.’ The cards are held in the left hand and the markings are applied by the fingernail of finger 1 or 2 of the right hand... The finger presses into the back of the card as the thumb is used to back the pressure. Not much pressure is needed as the faintest of markings can be seen with easy to the trained eye, a dent too heavy could hex the game. Marking an entire deck during play is unrealistic and only specific desired cards should be marked with one single score. The suit should never matter and as with Punching, it is always best to stick to marking those faces, however, if one were to pre-mark the deck, they could have the advantage of knowing the identity of every single card in play...

To pre-mark a deck in this way you will need to use the head of a steel nail. The nail should have a flat head measuring about 5mm across. The thickness of the actual nail-head should be sharp with a thickness of less than 1mm. The cards are marked as in image079, with the card on a hard surface the head is pressed into the back of the card and slightly rolled back and forth. Care is taken not to break the top layer of paper. This creates a rounded ditch/dent in the back of the card with either end of the line blending in with the level of card. You need not worry about being seen marking the cards, there is no procedure for holding your dealt cards as long as the faces are hidden from the other players so

aligning the cards for marking between your finger and thumb will go openly unnoticed, as will subtly turning the card 180 degrees to mark the other side, however, depending on your finger length you may be able to reach across the face of the card to mark the other side. It is also not uncommon to 'fidget' with your cards as they lay face down on the table, this offers a very convenient opportunity to mark your cards without the need to think too much about the mirror image, although I would only suggest this during a game of Texas Hold Em' as marking any more than 2 cards in this way may draw attention.

The marking are easily seen to the reader, any light hitting the cards from any direction will leave a shadow of sorts in the ditches. Marking Spades you will be able to mark the horizontal line very close to the actual boarder so that it appears more hidden, you can also do the same with the values 3, 7 and Jack. A development that I have grown to is to use a simple 'dot' indentation to replace all of the horizontal markings (Spades, Ace, 5 and 9.) When dealing a Scored deck, one can read three cards ahead by simply pushing over the top three cards. Although one may struggle to read the suits one will still have a remarkable advantage of reading three values in a single glimpse. Like Punch marking, this also offer the advantage of retaining the desired cards by Second Dealing. One can also easily allow the deck to spread slightly from the bottom exposing the boarders of at least two of the bottom cards. Should these cards be of a useful value he may choose to Bottom Deal them to himself or an accomplice, should those cards be undesired he can either retain them or deal them to his opponents.

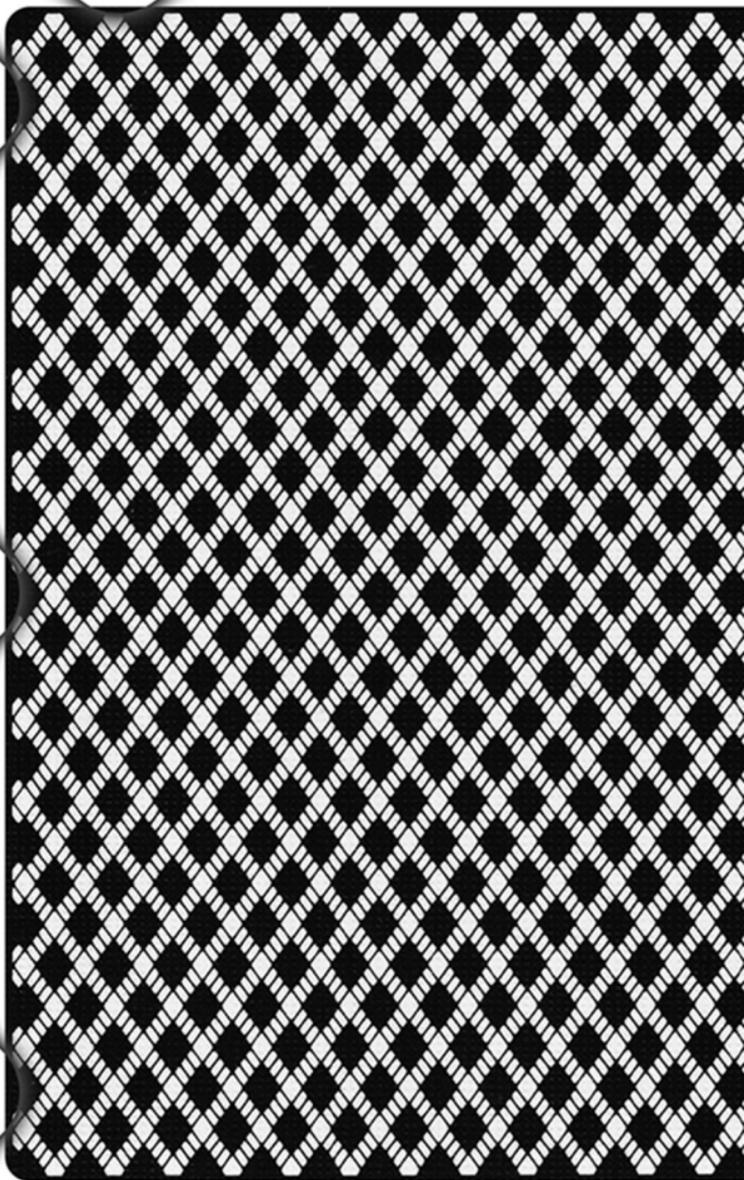
The Suits are marked inside Circle A. ACE, 2, 3 and 4 are marked inside Circle D at the bottom section of the card. Values 5, 6, 7 and 8 are marked inside Circle C at the middle section of the card. Values 9, 10, JACK and QUEEN are marked inside Circle B on the top section of the card.

A

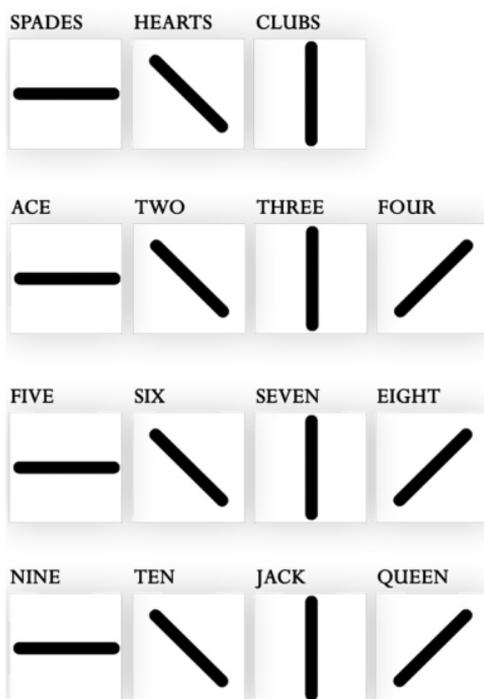
B

C

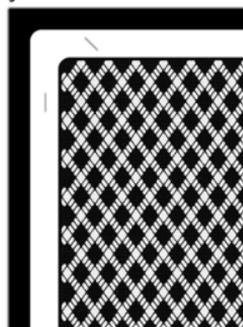
D



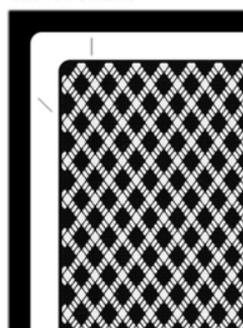
Below are some examples of cards marked with the Score system. These have been created digitally to purposely expose the markings, which appear darker on these images than they should do on a finished deck...



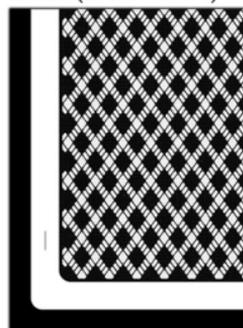
JACK of HEARTS



TEN of CLUBS



THREE (of DIAMONDS)



BLOOD MARKING SYSTEM

The Blood marking system employs a common method for pre-marking a deck of cards known as Filling, in which selected white areas of the card back design are filled in with an ink the same colour as the design – thus altering the image and translating a unique value to the cheat. The markings are kept within the same area of each design in a location close to the edges; usually to the top left. The Blood system uses a ‘Sharpie’ marker pen that matches the colour of the deck in use. The pen must be new with a sharp nib and care must be taken to only apply a very minimal amount of ink on the cards; the lightest touch can leave the perfect filler and practice will prove that a heavy hand will leave too much ink in the card resulting in a ‘shine’ effect to the marked area. As the Sharpie uses a permanent and quick-drying ink, a full deck can be marked in under ten minutes with each card drying almost instantly. Following are the full-deck Blood Markings for some common decks, however, as with all marking systems it is always best to only mark those desired cards.

BICYCLE RIDER-BACK DESIGN - VERSION ONE

SUIT INDICATOR



The white arch above is used as a suit indicator.

SPADE



The white arch is unmarked to indicate a Spade.

HEART



The white arch is missing which indicates a Heart.

CLUB



The lower half of the arch is marked to indicate a Club.

DIAMOND



The upper half of the arch indicates a Diamond.

VALUE GRID



The dots inside the arch are used as value indicators.

ACE



The dot marked above indicates an Ace.

TWO



The next white dot indicates a 2.

THREE



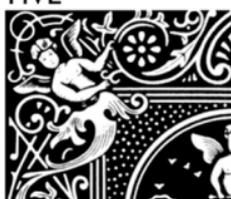
The white dot as marked above indicates a 3.

FOUR



The last dot is marked to indicate a 4.

FIVE



The 1st 2 dots are marked to indicate a 5.

SIX



The 2 dots above are marked to indicate a 6.

SEVEN



The 2 dots marked above indicate a 7.

EIGHT



The 2 dots marked above indicate a 8.

NINE



The 2 dots marked above indicate a 9.

TEN



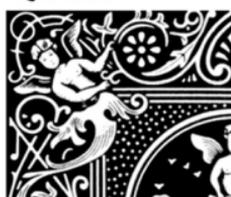
The 2 dots marked above indicate a 10

JACK



The 3 dots marked above indicate a Jack.

QUEEN



The 3 dots marked above indicate a Queen.

BLOOD MARKING SYSTEM
BICYCLE RIDER-BACK DESIGN - VERSION TWO

SUIT INDICATOR SPADE



The two birds above are used as suit indicators.



The card is unmarked to indicate a Spade.

HEART



Both birds are marked to indicate a Heart.

CLUB



The lower bird is marked to indicate a Club.

DIAMOND



The upper bird is marked to indicate a Diamond.

VALUE GRID



The four birds above are used to indicate the value.

ACE



Bird 1 is marked to indicate an Ace.

TWO



Bird 2 is marked to indicate a 2.

THREE



Bird 3 is marked to indicate a 3.

FOUR



Bird 4 is marked to indicate a 4.

FIVE



Birds 1 and 2 are marked to indicate a 5.

SIX



Birds 2 and 3 are marked to indicate a 6.



Bird 3 and 4 are marked to indicate a Seven.



Birds 1 and 3 are marked to indicate an Eight.



Bird 2 and 4 are marked to indicate a Nine.

TEN



Birds 1 and 4 are marked to indicate a Ten.

JACK



Birds 2, 3 and 4 are marked to indicate a Jack.

QUEEN



Birds 1, 2 and 3 are marked to indicate a Queen.

BLOOD MARKING SYSTEM. BICYCLE LEAGUE-BACK DESIGN

SUIT INDICATOR



The 2 white lines above are used as suit indicators.

SPADE



The 2 white lines are unmarked to indicate a Spade.

HEART



Both white lines are marked to indicate a Heart.

CLUB



The lower white line is marked to indicate a Club.

DIAMOND



The upper white line is filled to indicate a Diamond.

VALUE GRID



The 4 white lines above are used as a value grid.

ACE



Line 1 is marked on the left to indicate an Ace.

TWO



Line 2 is marked on the left to indicate a Two.

THREE



Line 3 is marked on the left to indicate a Three.

FOUR



Line 4 is marked on the left to indicate a Four.

FIVE



Line 1 is marked in the middle to indicate a Five.

SIX



Line 2 is marked in the middle to indicate a Six.

SEVEN



Line 3 is marked in the middle to indicate a Seven.

EIGHT



Line 4 is marked in the middle to indicate an Eight.

NINE



Line 1 is marked on the right to indicate a Nine.

TEN



Line 2 is marked on the right to indicate a Ten.

JACK



Line 3 is marked on the right to indicate a Jack.

QUEEN



Line 4 is marked on the right to indicate a Queen.

BLOOD MARKING SYSTEM. TALLY-HO CIRCLE BACK DESIGN

SUIT INDICATOR



The two points above are used as suit indicators.

SPADE



The two lines are unmarked to indicate a Spade.

HEART



Both white lines are marked to indicate a Heart.

CLUB



Line 2 is marked to indicate a Club.

DIAMOND



Line 1 is marked to indicate Diamonds.

VALUE GRID



The 2 white lines above are used as a value grid.

ACE



Line 1 is marked on the left to indicate an Ace.

TWO



Line 1 is marked on the right to indicate a 2.

THREE



Line 2 is marked on the left to indicate a 3.

FOUR



Line 2 is marked on the right to indicate a 4.

FIVE



Line 1 is fully marked to indicate a 5.

SIX



Line 2 is fully marked to indicate a 6.

SEVEN



Both lines are marked on the left to indicate a 7.

EIGHT



Both lines are marked on the right to indicate an 8.

NINE



Line 1 is marked on the left, line 2 on the right to indicate a 9.

TEN



Line 1 is marked on the right, line 2 on the left to indicate a 10.

JACK



Line 1 is completely marked and line 2 on the right to indicate a Jack.

QUEEN



Line 1 is fully marked and line 2 on the left to indicate a Queen.

BLOOD MARKING SYSTEM. TALLY-HO FAN BACK DESIGN

SUIT INDICATOR



The flowers above are used as the suit indicator.

SPADE



The top-middle dot is marked to indicate a Spade.

HEART



The middle dot is marked to indicate a Heart.

CLUB



The lower dot is marked to indicate a Club.

DIAMOND



No markings indicate a Diamonds.

VALUE GRID



The flower above are used as clock-like value grid.

ACE



Dot 1 indicates an Ace.

TWO



Dot 2 indicates a Two.

THREE



Dot 3 indicates a Three.

FOUR



Dot 4 indicates a Four.

FIVE



Dot 5 indicates a Five.

SIX



The middle dot indicates a Six.

SEVEN



Dots 1 and 2 indicate a Seven.

EIGHT



Dots 2 and 3 indicate an Eight.

NINE



Dots 3 and 4 indicate a Nine.

TEN



Dots 4 and 5 indicate a Ten.

JACK



Dots 1 and 3 indicate a Jack.

QUEEN



Dots 2 and 4 indicate a Queen.

“If you don’t take advantage of an opportunity,
the opponent will take advantage of you.”

MARKED CARDS AFTERTHOUGHTS

Marked decks have probably been around since playing cards themselves, they are as known as any common deception and are possibly the easiest of devices to rumble. If one were to riffle an ink-marked deck such as the Blood system, the backs would come to life offering an animation as each card changed and the keen eye could say the same for Scoring. It is important to know that a fully marked deck would rarely be used at any card game - no matter how deceptive. Knowing a single card held by an opponent can change the outcome of the game, and the only intention of the cheat is to have the advantage, no matter how advanced or simple.

Altering cards doesn’t limit the cheat to the simple markings described in this book. There are many ideas that I have discovered and payed with, although many that are suggested to be designed for card-table artifice would simply not get the money. One must always approach deceptions as if they were designed to fool himself and if they wouldn’t they simply would not be employed, and this is why this book is limited to my own usage and employments. A **Stripper** deck, for example, is a deck that has been severely altered so that the key cards are a different shape to the rest of the deck so that they can literally be stripped out by rubbing the thumb and finger down the sides of the deck. Although a fascinating concept and one that would fool any magicians’ sucker, no serious gambler would not feel those protruding cards when squaring the deck. **Slicked** or **Dull** cards fall into the same realm of useless deceptions; a Slicked card is one that has had a ‘special formula’ painted over it to make the card feel smoother than the rest of those in the deck and Dull cards are quite the opposite; those which feel rough. In any regular players hands those cards would be noticed, but before they even got there, they can be felt in the deal and the shuffle. The same can be said for **Sorts**; although quite a clever thought, sorting takes a card of the same design from a different finish so that a game using a Cambric Finish deck would

host desired cards of an Ivory Finish, or vice versa. The different finishes can be felt during the deal and in good light can even be seen in another players hand, but still, one next to another is far too easily distinguishable and too much of a risk to attempt in rough company.

There are many other systems for marking a deck of plying cards, the most prestigious of which is that of the Juice Deck... Juice decks offer something of a magic-eye effect whereas a slight strain of the eye will expose the bold markings; something any layperson could potentially fall upon by knowledge and skepticism or simply by accident. A more advanced method uses Luminous Ink or a special daub that can only be seen through specially made lenses (for glasses, contact lenses or camera lenses) this is obviously a system that requires quite an initial expense, time and much more of an ultimate risk than any other.

In every card game there is a great chance that somewhere amongst the equipment, environment or deck of cards lies a flaw of some kind that the cheat can use to his advantage during the game. This cheat only plays at private or less regulated card games; places where each player gets to be the dealer round after round. Although the decks are usually fresh and new at the start of a game, this isn't a strict rule and in most cases the deck will be found to have been used quite a bit. As a deck ages, it becomes darker on the edges, the cards warp somewhat and the deck isn't that easy to shuffle or deal from, this obviously depends on the deck in use but eventually, all decks suffer in the same ways with use, and it is within these very aged attributes where opportunity can be found.

“The most relentless cheat will make advantage of anything in sight.”

WET

A cold drink will always offer condensation on the side of the glass / cup / can. Upon taking a drink, the cheat can collect enough condensation on his finger to wet the side of certain cards, this doesn't take much and has a strong effect on the card. When shuffled into the deck, this card can be seen in the deck as well as when held by an opponent. The cheat can also swipe down on the drink when drinking causing a drop to land on the table. That same wet patch can be used for the same principal - by placing a selected card on the table so that the edge contacts the wet patch, the same effect takes place on the card.

This condensation can also be used to 'Stick' cards. This is when the cheat applies wet to the back or face of a card so that it can be stuck to another card. For example, he may have two high cards that he wants to track in the game. The cards would be stuck together and then discarded at the end of the round. The cards would all be collected and shuffled and the stuck cards would - hopefully - remain together. This isn't the most reliable sticking method yet it is still an idea that offers an advantage from a simple opportunity. This isn't a very common cheating method and should the cheat need to use Sticking, he would rely on chapstick. This would not be applied directly to his finger but instead, his lips. During the game, he would then wipe his lips after a drink for example, and then apply the chapstick to the cards. The same idea can be used with certain types of hair styling products, specifically wax or moulding putty. A simple scratch of the head can be an opportunity for the cheat to apply the product to a fingertip, which would then be applied to the back of a card.

There is one other resource for stick that is more reliable than condensation yet far more unhygienic. Sweat. A typical private or unlicensed gaming environment would be quite stuffy and hot, especially one full of bodies sat around drinking and smoking. A simple running

There is one other resource for stick that is more reliable than condensation yet far more unhygienic. Sweat. A typical private or unlicensed gaming environment would be quite stuffy and hot, especially one full of bodies sat around drinking and smoking. A simple running bead of sweat from the head can be used to stick cards together, however, this is something of a desperate measure.

When two cards have been stuck, they will act as one in the deck, they will feel different and can be used as a Breaker in the cards, meaning that, due to their thickness as one, the consistent changes in relation to every other card. This means that those stuck cards can easily be cut to or found in a shuffle. The obvious dangers are that they become found but an opponent, upon which case the opponent will more than likely just pull them apart, clean the cards and continue play. However, the cheat would only apply stick to the cards in the round before his deal, so that he kind find them again in his shuffle to do with what he pleases.

SMOKE

Cigarettes and cigars offer another application opportunity. Upon taking a drag toward the end of his smoke, the cheat can tip ash into his hand landing at the fingertips. This ash can then be used to smear over the back corner of a desired card. The ash would be applied just enough to leave no more than a shade to the back of that card. This takes practice and understanding of how effect ash can be. That marked card would then be easily recognised in the deck or in play.

REFLECTIONS

Catching a reflection of an opponents card at first seems like an obvious and therefore redundant cliché yet it's not to be overlooked by the cheat. The cheat will take advantage of whatever opportunities are presented to him. On the most unlikely end of the scale we have mirrors, windows and any other reflective surfaces in the environment that just by chance may offer a clear reflection of a card or hand. Regardless of how unlikely this may seem, if the cheat isn't looking, the cheat won't find.

Following this, we move closer to the game to look for reflections in the people and equipment. Glasses are not uncommon and are often overlooked as a good place to catch the reflection of a card. A hand can be read directly from the glasses on an opponents face, other times the opponent will remove his glasses, placing them on the table, sometimes offering a much better opportunity to catch a reflection. The opponent may place his glasses in his outer jacket pocket or hanging from his shirt both potential opportunities as good as on his face.

The use of glasses can offer a lot to the cheat, whether well-sighted or in need of glasses himself, having a pair with him gives him a great advantage. In place of putting them away he would place them on the table in a way that they would reflect the bottom card as well as cards being dealt from the deck. This thought brings us to another obvious yet commonly overlooked idea known as 'Shiners.' A Shiner is simple a reflective object used specifically to reflect cards being dealt and the bottom card/s. The most common being a Zippo (or alike) lighter. Most Zippo's are highly reflective and a lighter on the table in front of a smoker would only be questioned by the weary and knowledgeable. Many objects have been used as shiners in the past, The Thompson Street Poker Club once documented that a player placed a cut-throat razor on the table warning that it would be used against any cheaters, he then proceeded to use it as a shiner. Other similar acts have been documented but with the use of guns, knuckle-dusters and other weapons.

To a further extent, the cheat can also use the top, still surface of his drink to see reflections in, however this is very dependant on the lighting, type of drink and height of the glass. We'll come back to specifically designed Shiner gimmicks later. For now, before we bury ourselves in the lesser ways of the cheat...

“Do not trust the blind man
who likes to play.”

PEEKING

Peeking is self descriptive. It is the cheeky art of secretly peeking at supposedly protected cards. There are many methods for this, the skill is - as with most deceptions - in the way that the cheat appears to have done nothing. Knowing any card in play can offer the cheat a serious advantage over his opponents and Peeking is a design that allows him that favor.

THE DOULE BUBBLE PEEK

With the deck ready for dealing, the thumb retracts to the left side of the deck and pushes the top card against finger3, as soon as the top card slightly bevels against finger3, the second card is exposed at the left of the deck.

The thumb applies more pressure as it continues to push the top card over, this causes both the top and second card to bevel against finger3 creating a bump at the top right corner as in image080. When the deck is tilted vertically, the index of the top two cards can be clearly seen as in image081.

In practice, such a peek will feel easy, however, one must realize that tilting the deck vertically in such a way would not be acceptable at any half-minded game. Many publications advise to push up ones left sleeve with the right hand to create a natural tilt of the wrist, others advise the right hand to move chips or reposition an object such as a drink, offering misdirection, but again, I feel that these publishers have either never attempted such nonsense or have been playing in games with dimwits.



080



081

082



Your victims are as keen as you to spot any deception and any unnecessary or uncharacteristic action would only draw suspicion. This is a peek that happens in the dealing position, there is not a moment between the cut and the deal that can be used for deception and although such a moment can be created, one must not take the risk with such an obvious deception and therefore the Bubble Peek must happen in that short space of time after the deal and before the deck is surfaced. This limits the use of the peek, however, it offers the cheat the knowledge of the next card in any variation of Poker that uses community cards such as Texas Holm 'Em. It also allows him to know which card will be dealt if another player calls for a change in a game of Draw Poker.

TABLE SHUFFLE PEEKING

No opportunity for peeking is quite as generous as the shuffle. The nature of the act provides a false sense of security in the thought that the cards are being randomized; quite a reassuring thought for the average player that the act of shuffling prevents deception but for the cheat it provides many opportunities for foul play, such as peeking.

When performing sequences of table shuffles, the bottom packet can be pulled out and placed on top such as within the Gamblers Cut. Performing this act as a heavy-handed cut, the packet can be 'slapped' to the top of the deck in quite an aggressive way. This allows the cheat to raise the packet a little higher than usual and also move it in a quicker way, in this action he can tilt the packet slightly so that the bottom card of that packet can be seen as in image082. The packet would be slapped to the top of the deck and a break would be held with the left thumb as in image055. The cheat would then control that card back to the bottom and if it has any value or use he could Bottom Deal it to himself.

When executing a Table Riffle Shuffle, the cheat has the opportunity to peek at least the bottom two cards as well as the top card of the deck. When each packet is lifted to be riffled together, the packets are lifted slightly higher than usual, this allows the cheat to peek the bottom card of each packet. He then keeps his eye on the right index as he begins to riffle the cards together, he allows the bottom right card to fall first as in

image083, followed by the bottom left, this allows him to peek the second card from the bottom of the right packet allowing him to have seen the bottom three cards. As the riffle finishes, the cheat keeps his eye on the top card of each packet to catch a peek of the top two cards. This entire process happens at normal speed, the further away from his eye that the deck is, the better the angle for the peek, by the end of the shuffle the cheat will know the bottom three cards and possibly also the top three, depending on how the top cards fall. At the risk of an opponent noticing the cheat eyeballing the deck, he would follow this peeking shuffle with a completely false shuffle to retain ob tithe order and his knowledge of those cards.

ITH SHUFFLE PEEKING

When executing the Overhand Shuffle the cheat has a very easy method for glimpsing many cards and controlling them to the bottom or top of the deck. As the bottom packet is pulled out and then shuffled off on top of the left hand packet, the right packet can be tilted as in image084. The cheat must turn both hands slightly clockwise to allow him to peek that bottom card of the right packet. Whether the card is useful or useless he will control it to the bottom for it is better he knows the value of one of the cards in pay than none. If it is useless, he will deal it to an opponent and to himself if desired. Following the peek, the right packet will be drawn back and shuffled under the left packet where the left fingers will drag the peeked card under the deck as in image085. The Shuffle would then continue with more peeks and controls in the same way allowing a handful of known cards to stock up at the bottom of the deck. Those cards could then be shuffled to the top if so desired.

When executing the Hindu Shuffle, a slight exaggeration of the packet landing in the left hand will expose the bottom card of each packet.

If desired, the cheat can hold a break at the chosen card and shuffle that card to the top or bottom, however, one should only take advantage of the bottom card exposed in that first packet as this will naturally land as the bottom card of the deck, if the card is deemed unhelpful he can execute the Hindu Shuffle once again in the same way in hope for a more useful bottom card.



083



084



085

When executing an ITH Riffle Shuffle, as the weaving is seen from above, the cheat has instant access to the indices of the bottom two cards as the riffling begins, as this places those peeked cards at the bottom, the Riffle can be executed again offering him the peek of another bottom card. Although a top peek in this style would be quite simple in method, the delay in those top cards landing would create an unnecessary and hesitant moment to any spectator.

PEEKING AFTERTHOUGHTS

There are many table-friendly objects that can be used to reflect the bottom card of the deck, or the top card as it is being dealt, but few that would go without question from any opponent, such objects are often referred to as Shiners and are weak objects of deception - in my opinion. The most common peeking devices are the most logical; lighters, shades, money-clips; anything that reflects. As such objects would never pass me by I have never indulged in such methods at play and will be the first to call an opponent out who has such an object on the table. These devices can be hidden; a reflective coin palmed in the hand will reflect the bottom card, a ring with a small mirror on the back or a more specially made device that clips to the players trouser-leg. Considering that there are far superior techniques for discovering the cards in the deck, using devices for peeking is highly unnecessary.

“It is important that the cheat
does not confuse the wise with the suspicious.”

HOLDING OUT

Palming is an act as widely known as such deceptions as Bottom Dealing, however, the general perception of the art is that a playing card hides in a closed-fingered and unnatural looking hand, something which renders Palming quite unrealistic, but this is a perception which helps palming to go unnoticed. Holding Out is the act of secretly retaining a playing card for later use, the desired card would be stolen from the deck, then secretly switched in when needed, and Palming is the vehicle by which the Hold Out is achieved. Once a card is palmed and taken away from the deck, the cheat must have some way of concealing it without having to sit there the entire time with the card in his hand. Although this is plausible and achievable, it is important that his nature is not compromised in any way and he must therefore be able to move unrestricted. The time between the steal and the switch may be short and he may therefore retain the palm, however, for a typical ‘Hold Out’ scenario the cheat needs a method for hiding that card within his proximity which allows his hands to continue freely.

Palming is a widely covered subject in the deceptive practices and many wonderful discoveries and theories can be found on the subject, however, the budding cheat need no more than a few methods to achieve the objective of Holding Out; take the card from the situation, bring it back at a later time. Palming is as dangerous as deceptions come, to be found with a playing card on his person is a devastating failure for the cheat, the moments in which he will be able to take the card are very limited at the table, his lead options are from the deck or from his own hand and in each case this must happen whilst the cards are in his hands and the card must remain hidden at all costs.

“The wise player should assume
that no hands are empty.”

THE DIAGONAL COP

This is a palm made from the dealing position and happens after the shuffle before the deck is tabled for the cut. In the execution of an Overhand Shuffle, the known card is controlled to the bottom of the deck and care is taken for that card to be pinched from the top of the deck so that it lands in the hand between the thumb and the bottom of finger1 as in image086, finger2 grips the card at the top right corner forcing it against the palm exactly the same as the Madison Grip. Fingers3+4 hold the card firmly in place against the hand causing the card to bend slightly. The thumb can release from the card as the rest of the cards are freely and loosely shuffled above the palmed card. As the shuffle completes, the card will be buckled under the deck in the palming position. Fingers3+4 keep a break between the card and the rest of the deck as in image087.

Were the desired card already at the bottom of the deck, from the Madison Grip, finger2 would retract under the deck, on its way it would grip up against the top right corner of the bottom card causing it to buckle under the deck pressing it into the palm. If more than a single card were needed for the palm from the bottom of the deck, finger2 would grip only the needed cards in the Madison Grip at the bottom of the deck, the grip would then be clenched under the deck causing all of those cards to buckle into the hand.

The right hand takes the deck from the ends as the same for the Upper Grip and the deck is taken out of the left hand in a forward direction. As the deck begins to clear the left hand, left fingers1,3+4 relax so that the palmed card is gripped only between finger2 and the palm as in image088. The left hand now begins its descent to the edge of the table. As the deck clears the left hand, the left thumb pinches the top left corner of the palmed card, left finger4 lands on the table near the edge



086



087



088

allowing the hand to naturally roll over to rest palm downward near the edge. Although the fingers are all relaxed they do not separate. The palmed card now hangs over the edge of the table as in image089 pinched only between the thumb and lower finger1, image090 shows how this looks from the front. The right hand can now retract and rest in front of the left hand to provide extra shade as the deck is cut. On a clear edge table, the palm advances. As the card clears the edge of the table, the hand can lay palm down on the table with open fingers. The thumb grips the card against the edge of the table allowing it to naturally fold under the table as in image091. In this position, the hand can freely move across the edge of the table taking the palmed card with it. Upon returning, the thumb simply draws the card back over the edge of the table to pinch it against lower finger1 to reinitiate the palm.

At this moment, the card has been successfully removed from the deck and awaits its next action, depending on the cheat, there are many things can be done from this position. The most common action for this palm would be used to nullify the cut, and although explanations will be covered shortly to reorder the deck following the cut, I believe this to be the strongest method to retain the bottom card/s. Although this explanation covers the palming of a single card, the same method can add more cards to the same palm during the Overhand Shuffle, which can all be stolen in the same way.

...Following the cut, the right hand collects the deck as the left hand advances to receive it, as the left hand tilts forward and palm up, left finger2 reclaims it's grip on the top right corner of the card, gripping it once again in the Madison Grip. Finger1 extends over the front of the card and the thumb extends to make way for the deck. By the time the left hand has met it's position, the deck lands in the Madison Grip directly over the palmed card, this allows the deck to land naturally into the Madison Grip.

The type of table your game is at should not effect the palm as even with a bumper, the left hand can still land finger4 on the bumper allowing the hand to fairly roll over the edge. On a clear edged table, the card may even be able to ride on the surface and fold over the edge, however, this may cause some noise so one must judge the table surface carefully. One should not worry about the cutting opponent seeing the palmed card, as the right hand takes the deck, it will shade the palm, one may even retract both hands to the edge of the table before the palm is executed so that the left hand does not need to travel only land and roll, however, one must pay more mind as to avoid breaching a natural nature.

“Some techniques can take over a decade to master.”

THE GAMBLERS COP

The Gamblers Cop is where my obsession with difficult moves began and I haven't gone a day over the past 15 years without copping a card. I use the word 'difficult' with bitten teeth as the word comes and goes based on one's point in that journey between a move being difficult, to the point where the move is mastered, and no longer difficult. The Gamblers Cop however, carries variable difficulties; points and timing change between each execution and the difficulty usually lies in the understanding or control over the environment and the victims within it.

The Gamblers Cop is a method of palming a playing card; the art/act of secretly concealing a playing card in the hand. The Gamblers Cop has a misunderstood reputation for being a dangerous move and equally difficult to execute well enough to succeed at. Anything unknown and unexplored can be misconceived this way. The apparently unnatural position of the card when in the palming position of the cop, the method in which it gets into that position and the fact that it hides partially exposed in the open all invite negative speculation, and I believe this a good thing for the move, for it keeps the unwilling and self-workers away, and attracts only the artists and risk-takers amongst us.

It is a misconception. Any difficulty is difficult before we understand and conquer it. The idea is to make things easier, and the only way is to master that which is difficult.

The Gamblers Cop is natural. Natural from the way that the deck is held, natural from the way that the deck is taken from the palming hand and natural how the palming hand holds the card and remains in full view. It was a natural palm for me and was part of my would-be-demise when I was a naive eighteen-year-old wannabe-crook. It was in 2000 when I discovered (like 99% of my ideas) that the idea had been published many

moons before. My credit is fully given to Larry Jennings for his publications, demonstrations and ideas on the move. Those who claim credit before him can have it. My credit goes to Larry.

GC1 - GC3 exposes one of the many ways that I achieve a Gamblers Cop. This is a carefully worded sentence, I don't believe that there is a set way of holding a card in Gamblers Cop, but nonetheless, GC3 offers a guide to how a Gamblers Cop would look. Study it for a moment. See how that card is overhanging the hand at the back. Almost irrationally. Somewhat uncomfortable. The overhand ignites so many questions, the first being "*don't people see it?*" The simple answer is "*no.*" However, that answer is built on much study, practice and experience. The cop isn't about the palm. It is about one's ability, not to misdirect, but to control attention. So, whether or not you can succeed the move perfectly or not is about the way you decide to use it. And the only way that I can teach that is from my own ideas and experiences.

The Card sits almost diagonally in the palm of the hand. the 2nd joint of finger2 is the pressure point - the grip point - that holds the card against the back of the palm. The card is forced by finger2 to warp/bend into the palm so that the contour of the hand matches the card.. All digits apart from finger2 are free to move.

GC4 shows the same palm, from the spectators eyes. The only practice and study that you will have for this will be a mirror. Forget the thought that mirrors are no good. In this instant, the way you see this in a mirror is how a spectator in that reflective position will see the card.... You have their view of the palm. It is here where you will learn the position of which you should hold your hand. It is here where you will learn that the palm can hang as natural as your arm and hand can be, and the palm will not be exposed. If it is exposed in the mirror, then you will be given the opportunity to find that balance... hence the first sentence of this page... This is A cop, not THE cop. No two cops are the same.

There are a few ways to get into the Gamblers cop and many applications for the palm once you are there. The only acceptable method for the steal is from the bottom of the deck, I am yet to discover a method that allows the card to be palmed from the middle of the deck without the implementation of a shift. With the desired card on the bottom of the deck. The deck is placed into the left hand in a slightly



GC1



GC2



GC3



GC4



GC5

GC6



modified mechanics grip. This is not a necessity but learning this thought may help you if the card does not line up correctly in future...The deck is placed slightly back so that the top left corner is inside the hand - meaning that you can see a part of your hand over that corner as in GCI.

From this position, the bottom card will not move. This is the position of which it will be palmed from the deck (image two.) Under the deck, fingers 2+3 take most of the pressure from the deck above. Slightly curling the hand will cause the bottom card to naturally buckle and separate from the deck. It does not need to be an immense gap, just as long as there is air between the deck and the bottom card. Once this has been succeeded, the rest of the deck is taken from above with the free hand. Finger 2 grips the top right corner of the palming card against the palm allowing the card to warp slightly into the hand as shown through images three and four.

As the deck is taken away from the palming hand, the palm relaxes and the left arm is drawn down to the performer's side. The only way to understand and master the angles of the deception is through real-life practice, however, a mirror will offer you incredible support as it will offer you a direct link between the card and your line of sight. In practice, you will notice that you need not try to hide the card, the position that it is in is designed to allow the hand to appear relaxed without any effort at all.

One can transfer the grip between fingers 2+3 allowing for all fingers to be seen moving, however, this is very unnecessary. The palm should never be rushed, one must always remember that the idea is not to try and hide the card, it is already hidden and as far as the spectator is aware, the hand is empty and any attempts to shade that hand would only draw attention to it.

Once the card has been palmed, practice and experimentation will prove how flexible the hand can be. The fingers can move almost completely and great advantage can be taken from the gesture of pointing as in image five. This offers an incredible convincer that the hand is empty. Once confidence is gained, one can walk the line and even hold the palm out in the open without cover without it being noticed. In that moment, there is no reason why the spectator will be looking at the hands as the point of suspicion will/should always be the deck of cards.

When approaching the Gamblers Cop at a card table, although the palm starts with the explained method, the grip is transferred from a palm to a clip to adapt to the table. With the card in Gamblers Cop, the thumb clips down on the back of the card at the top left corner, at the same time, finger2 releases grip leaving the card held only in a clip between the thumb and the palm at the base of finger I as exposed in image six. Image seven shows how natural this looks from head-on. As the deck is taken from the hand and placed on the table, the palmed card is drawn to the edge of the table and allowed to hand over the edge as in image eight. Should the player not be at a clean-edge table, for the short time that he needs the palm, the card can remain on the table as in image seven.

“You’ll have more success if you go to spot the cheat rather than to win the game.”

THE DEAD BUG

Having executed the Diagonal Cop, aside from protecting the order of the bottom card/s, the cheat may bypass the return of the card/s and the Bottom Deal by keeping the card/s ‘Held Out’ to switch into his hand (should he need them.) To achieve this, he must employ the use of device designed to hold those cards to allow him the freedom of both hands. The Dead Bug allows the cheat to execute the Diagonal Palm and leave the palmed card clipped to the underside of the table so that his hand can return empty. The card can then be collected when needed.

Many fascinating devices have been developed throughout the annals of crooked history but one should never fall for the theory that such an obvious device should be as inconspicuous as possible. The idea is simple; the card must hold onto the table somehow. There are clear rules that should be followed or avoided yet the device need not be as elaborate as any ‘crooked shop’ would empty your pockets for. The device is intended to never be seen by the eyes of another, by which theory the device may as well be a trained hamster, for if it were discovered, it would not matter how clever or crafted it were, it would still result in the same consequence.

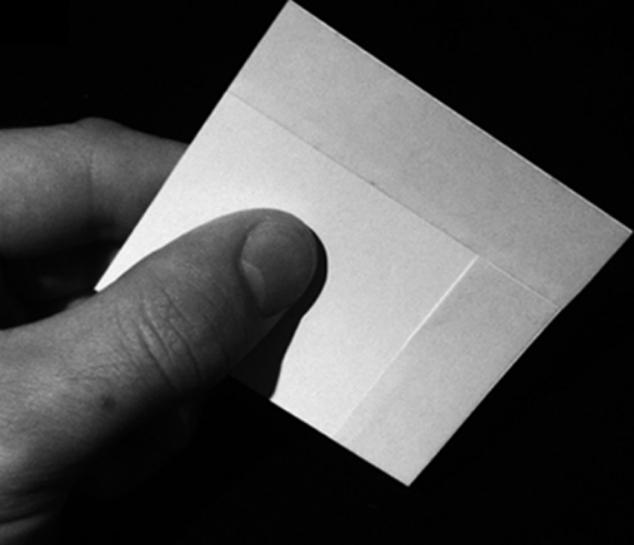
Images089+090 expose the bug. It is a white card no bigger than a business card that has double-sided tape along one end and one edge of one side, the opposite, non-sticky corner is slightly bent outwards. The card resides in the cheat’s pocket and is brought into play before the game begins. The protective sheets are stripped off in the pocket and the card is palmed and pressed up against the table as he takes his seat. Care is taken for the positioning of the bug. It is no more than 3 inches away from the edge of the table and the sticking sides point away from him. The white card causes a pocket that can easily receive and hold

cards as in image091. The Dead Bug is designed to appear to be nothing, just a sticker, perhaps from the factory where the table were manufactured or sold. The nature of the Dead Bug allows a one-for-one switch. If the cheat need to replace one card in his hand for the held out card, he need only position the dead card as he would under the deck for the Diagonal Cop, then as he take the cards from his left hand with his right, the palm is executed. As the paling card find it's way under the table, the held out card acts as part of the bug, allowing the palMed card to slide over the top of it. When in place, the lower card (of the two now in the bug) is slid out and brought into play. Depending on the game, the cheat would disguise that hand as a full one and not just 1, 3 or 4 cards. His actions of sitting back with a hand at the edge of the table would appear as nothing more than a momentary meekness or hesitation in his playing action as he ponders the bet.

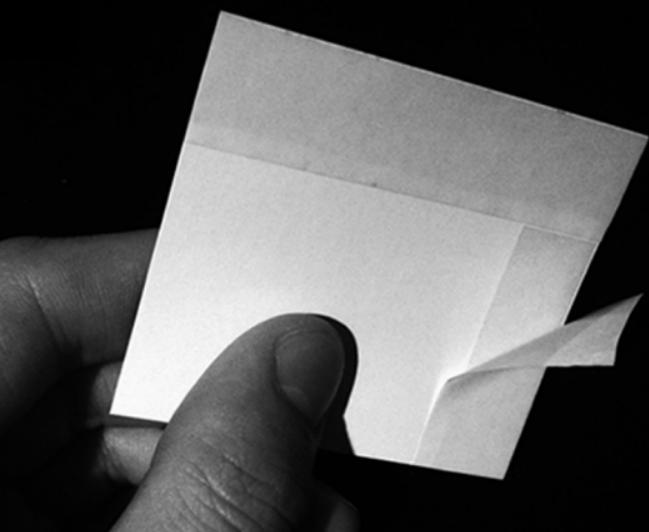
REAR LOAD PALM

This is an alternative method for making the switch and offers much more cover for the deceptive actions... With the hand held, the bottom card ready to be switched, the packet is held in the right hand from above, gripped at the ends, the packet held gently on the fingers of the left hand. Left finger4 presses upward and forces the bottom card to pivot against right finger4 at the top right corner as in image092. Left finger4 pushes the card backward without stretching where the card is met by the lower right thumb. The right thumb grips the bottom card at the first joint on the left side of the card gripping the card against the palm as in image093. The left hand releases grip and the right hand rests at the edge of the table.

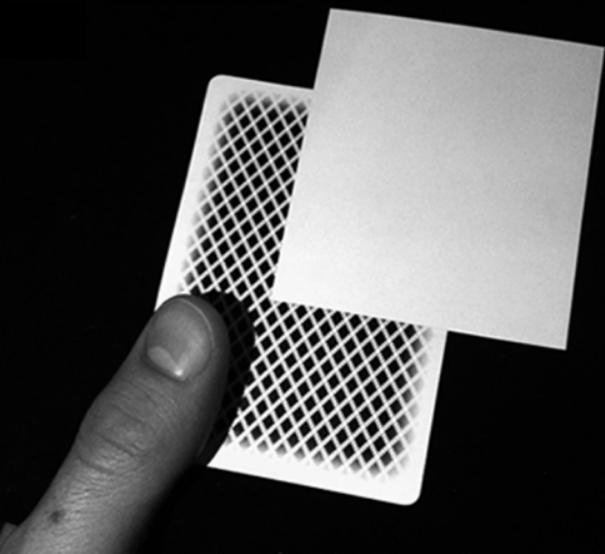
As the right thumb maneuvers under the remaining cards in the hand at the back as in image094, the left hand approaches and the left thumb connects with the bottom card at the top left corner. The right hand looses grip on the card and it is pushed over the edge of the table by the left thumb and into the bug as the remaining cards are held up as if to look at offering shade. As the switch is made and the stranger card is brought into play, face down on the table, the play cards are dropped to the table landing on top of the switched card to complete the switch.



092



093



094



095



096

097



“It’s amazing how some of the obscure sounds of deception go unheard.”

THE CLICK LAP

When switching cards for others, the cheat must have methods for stealing cards from the deck to be switched. The Click Lap allows the cheat to get the bottom card/s to his lap in the midst of a table shuffle...

Following a few table shuffles, with the deck gripped end for end in the classic table-shuffle grip, the deck is lifted at the back by no more than five millimetres away from the bottom card/s. The deck is also shifted five millimetres to the left away from the bottom card, which remains hidden by the deck and right finger 2 as in image CLI.

The right hand now executes the Click Lap... The deck is gripped tightly at the right sides between the thumb and fingers 1 and 2 as in image CL2. Enough pressure is added so that when finger 2 is pulled to the very end of the deck, it is forced to recoil backward toward the thumb very sharply. This action is manipulated so that the recoiling finger hits the lapping card on the upper right corner. This causes the card to spin away from the deck, over the edge of the table and onto the lap, thus completing the Click Lap.

As an alternative to the pressure/recoil idea, one can simply press finger 2 downward on the table and ‘flick’ backward, which will cause the same effect. The feel of this idea causes the movement to seem bigger than it actually looks to the opponent. The move needs little to no cover or distraction at all, however, executed the moment before a simple cut of the deck would appear to be no more than a movement of the fingers.

One will find that, with good practice, this move can be executed with the right hand alone, freeing up the left hand to move a box or pointlessly brush away that invisible lint that was never there to beggar with. At the same time, this would draw the eye away from the deck allowing for a safer execution.



CL1



CL2



CL3

“The hands do not need to go below the table to take or retrieve things from below the table.”

THE RUNNING LAP

The Running Lap achieves the same as the Click Lap; hidden in a running table cut, the desired cards find their way from the deck to the cheats lap for later switching.

The method itself is simple and relies on a fluid and convincing motion at the moment of deception. No grace is enforced nor care given for the distance of the ‘throwing’ of the card/s. One will find that, with good practice, this move can be executed with the right hand alone, freeing up the left hand to move a box or pointlessly brush away that invisible lint that was never there to begging with. At the same time, this would draw the eye away from the deck allowing for a safer execution.

The deck is gripped in a classic table-shuffle grip, end for end. The four Aces are controlled to the bottom of the deck and a small break is held between them and the deck.

In the fashion of a Running Cut, the bottom half of the deck, along with the four Aces, is pulled out from under the top half, yet instead of that bottom packet being pulled forward to the side, it is pulled backward toward the body. The packet is then lifted from the table and returned to the top of the upper packet to complete the cut. Amidst this cut, as the lower packet reaches the peak of it’s journey away from the upper half toward the body, the grip over the bottom Aces is released (image RL1) causing the Aces to keep traveling in that motion toward the body. This causes the Aces to leave the deck, over the edge of the table to the lap as the cut is complete (image RL2.)



RL1



RL2

“The sucker will look for a switch, therefore
a switch cannot look like a switch.”

HOLD'EM OUT

This is a technique for switching those hidden lapped cards. This is explained for the use of switching two cards for two in a game of Texas Hold 'Em, however, once the technique is known, it can be applied to more cards at once.

Two Aces are held out in the right hand in a Lateral Palm as exposed in image H1, gripper between the tip of finger 2 and the base of finger 3. This hand is relaxed hiding the palmed cards.

The two dealt random cards are taken by the left hand and held not too unlike a dealers grip. The right hand moves over the top of the left hand, guiding the hidden Aces directly over the top of the random cards. The right thumb moves back to the back end of the two Aces at the same time . As soon as the Aces are aligned, the hands tilt slightly to reveal the back of the cards.

The right thumb then lifts the Aces from the back and slides down the faces of them causing them to stand up in front of the random cards as in image H3. This offers a simple visual that you are simply looking at the dealt cards.

As soon as the Aces stand up, left finger 1 goes under the two random cards and forces thee to stand up along the right side, this causes them to stand up find their way into the right hand where they are gripped into a Flat Palm - gripped between the base of finger 4 and the thumb as in image H4.



H1



H2



H3



H4

Once the random cards are palmed in the right hand, the left hand takes the Aces and places them down on the surface as the right hand retreats to the edge of the table where the palmed random cards are lapped.

This entire process offers a simple action of picking up the dealt cards, looking at them and then revealing them. And of course, once the Aces are looked at, they do not have to be revealed, they can simply be placed back face down. But for the purpose of exposure, the random cards are seen first, then the switched cards are revealed instantly so that no time is offered for an alternative speculative theory on the part of the witness.

“An empty hand
is not always so.”

THE DROP CONCEPT

The drop concept is a technique that allows for the bottom card/s of the deck to be stolen by the free hand, without the free hand making contact with the deck at the moment of deception. The execution of this technique is relatively simple and is also somewhat self-descriptive. In its most basic of explanations, the subject card, at the bottom of the deck, is dropped into the passing free hand, landing into a Gamblers Cop. The specific details and applications are somewhat more complex.

To begin the teachings of the Drop concept and it's applications, we shall begin with an in-depth look at the mechanics of the Drop Cop...

With the subject card at the bottom of the deck, the deck is gripped at the ends, from above in the right hand. With help from the left hand, a small break is made and held by the thumb, between the subject card and the deck, as exposed in imageDC1. Light pressure from finger 1 on top of the deck keeps a firm grip on the deck. The break allows air between the deck and the subject card.

The subject card is now ready to be dropped from the deck into the free hand, however, a few specific actions are called for to act as logical and rational movement, which will actually only be used as created motivations, which will hide the deception.

The right hand, holding the deck, will be closer to the body. The left hand is extended, as in imageDC2...



DC1



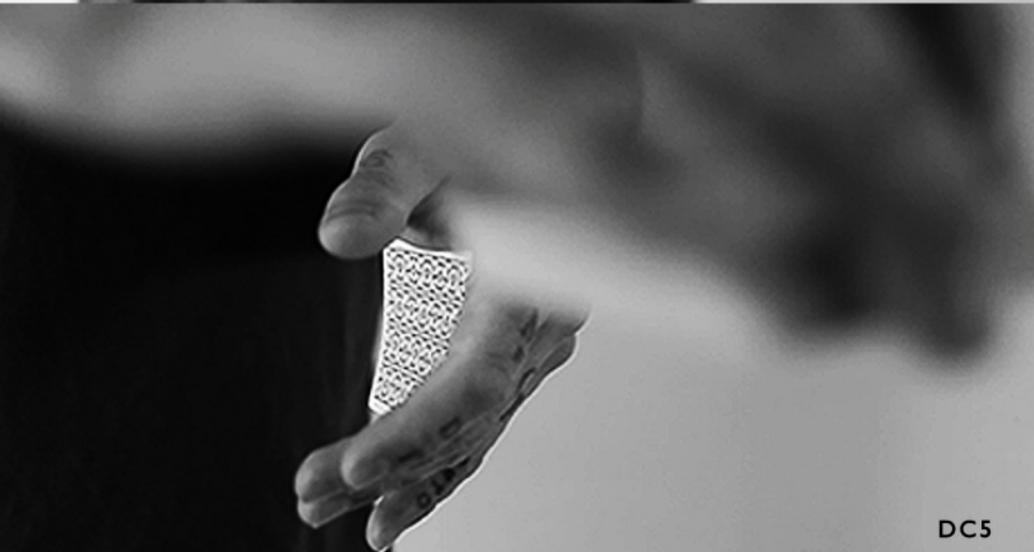
DC2



DC3



DC4



DC5



DC6

When executing this technique at the card table, the cheat needs a motivation for his hand to go forward and return in the correct position in which to catch that card. A simple swiping action with the free hand as if to be brushing lint or dust from the surface will often suffice. Regardless of this being such a pointless and unhelpful act as dust or lint on the surface would not affect the game in the slightest, yet the gesture itself is one that is completely acceptable at a card table.

Perhaps the cheat has strategically placed chips or other object of card-table compliance in his way, offering himself motivation to 'shove' that object out of his way, allowing his hand to be in the correct position without a suspicious cause. It is imperative that the hand be outreached and palm up, and all of these suggestions offer a suitable method.

From the current stance, the hand will now retract toward the body to a natural position, on it's journey it will catch the subject card at the bottom of the deck, which will be dropped as the right hand moves over the left to extend the deck. As the hands pass one another, they will perfectly align, the right hand will be approximately five inches above the left, at which point, with perfect timing, the subject card will be released from the deck by the right thumb as exposed in image 3.

One should time and align this moment perfectly so that the subject card falls and lands into a Gambler Cop position in the left hand as shown in images DC2 - DC4. As the card lands in position in the hand, the hand curls inward to grip the card against the hand. On it's journey back toward the body, the hand will close slightly to grip the card and also turn naturally inward to hide the card as exposed in image DC5. As the right hand, holding the deck, travels over the top of the left hand toward the onlooker, the deception is hidden in the perspective shade of the the right hand and arm.

The process is displayed and exposed through images DC2 to DC5. The speed of the process is relative to the falling of the card and the distance between the hands. One should aim for a very natural speed that would not encourage suspicion.

The suggested distance between the hands is relative and relevant on the execution versus the victims.

The line-of-sight from the victims to the distance between the hands should match perfectly. For the sucker sat more than four feet away from the move, one should hold the deck slightly higher and tilt it forward a little. Then on it's journey forward over the left hand, it will make a slight decent. The distance between the hands should also be close to approximately three inches.

The same concept can be applied to a switch of a single card; by holding two playing cards together as one, the deck becomes eliminated, however, the applications possible with this idea are rare...

The two cards are held together with a small break between them at the back end, held in place by the thumb as in image DC7. The Drop concept is now executed as shown through images DC7 to DC9. This offers the appearance of a single card switching for another in the fairest style.

Following the execution of the Drop concept, in whichever style, when reasoning with the thought of the palmed subject card, one has many different options, each dependant on the point of execution. A card held in Gamblers Cop is in a perfect position to lap or reload to the bottom of the deck or dealt hand.

The Mechanic video (trailer) ends with a demonstration of the Drop



SEVEN



EIGHT



NINE

“The sucker could easily succeed,
if not for the simple temptation.”

HOLD OUT AFTERTHOUGHTS

Having stolen a card from the deck and switched that card in play, one should always end clean by returning the excess card to the deck on the next deal as one collects the deck. Cleaning up is vital to reputation as a card discovered in the device would not only identify it but call you out as a cheat. Even if this were a game you would never return to, you are as easily trackable as any man, no matter how protected. If this were a regular game, one would not make a habit of taking the same seat every time, be he would certainly make the most of the bug on his return.

“If you can cheat the cut
the game is yours.”

CHEATING THE CUT

The cut is destructive to any order retained in the shuffle that precluded it. I am in favor of keeping my desired cards at the bottom of the deck and without ever wanting or needing to execute a method for nullifying the cut, my desired cards are palmed off in the Diagonal Cop and returned after the cut. This fully satisfies my deceptive needs in card play and retains those desired cards in their needed location, not only nullifying the cut, but also nullifying the Pass...

The 'Classic' Pass sees the deck cut and the cut complete, the cutting point is marked, usually by a Crimp or Bridge in the deck, at this point, a sleight is executed to return the halves back to their order. There will be very few occasions where the entire order of the deck will need to be retained, and in the event of a fully stacked deck, one would need to follow up that cut with the execution of what has become known as a Classic Pass. Although I have only ever executed this a few times in my life, it has been of disciplinary importance to my practices...

“Just because it is old and praised
does not mean that it will help in the real-world.”

THE CLASSIC PASS

Following a false shuffle, the deck is 'Bridged,' this is caused by a squeeze of the deck to create an bridge effect. Once the deck is cut, the Bridge will offer a break in the deck, this is the point of control where the halves need to be restored... The deck is collected and held in the Upper Grip as in image020. Take a few moments to observe the deck in complete stillness; observe your fingers, hands, wrists and forearms. There is no movement from the hands or deck, nor is there any sound. This is what the perfect pass would look like if it were possible.

From this, we can believe that the term 'Perfect' is only used to describe a 'passable' pass, and also accept that perfection is only assumed by one who has been somewhat fooled. Claims of an ability or witness to a perfect pass only clarify that even some presumed experts have not taken a moment to understand what one would look like, or that they are simply using the wrong word (perfect.) I was there when the arrogant magician pushed through the fans to show off his pass to the expert... *"Have you seen my pass?" "Yes, I have seen it, and that's what's wrong with it."*

There are many resources that teach the pass in mechanically precise detail, but few note the dangers involved in the execution when used at the card table. We can assume that this ignorance was introduced as the pass found its way into books written by magicians due to their open and necessary misdirections, with which the motionlessness required to qualify a 'passable' pass is not only seen as pointless, but is completely ignored. Such misdirections used by magicians simply will not pass at the card table. Pun intended. On first thought it is natural for one to presume that before execution, one must be able to confidently achieve the move invisibility. At this stage, the dangers of exposure and

consequences are only speculative, and the mind can create quite an exaggeration of the truth, if not just to protect us, which only motivates us in attempts to achieve the impossible. Although a perfect pass cannot be achieved, the struggle in attempts will provide the best of training for an acceptable pass.

From the Upper Grip, the right thumb separates the two halves at the Bridge at the back of the deck enough to allow left finger⁴ to intrude, both thumbs retain a solid grip so as not to offer a visual break from the front. Left finger³ clamps down on the back of the deck thus gripping the top half against the back of finger⁴ as in image⁰⁹⁵. All fingers of the left hand lock in position and pull sharply to the right so as to completely pull the top packet, gripped between fingers³⁺⁴, over the right of the lower packet as in image⁰⁹⁶. As the top packet clears, left finger¹ meets it underneath and the packet is brought back in from the right underneath the packet held firmly and still on the right hand thus completing the pass.

The right hand is firm throughout and does not flinch, however, it is vital that it appears relaxed, this will prove to be a very challenging practice. Of equal importance is the agility of the left thumb. As the left thumb is firmly against the left side of the deck, as the top packet is pulled to the right, the thumb will inevitably force the lower packet - in the right hand - to move. The left thumb must not leave this packet nor must it appear to move by any means. The dexterous challenge of this technique, by now, will be more than apparent.

The perfect pass cannot be achieved only imitated, an acceptable pass does not start and finish with the technique alone. The first problem we must confront is the sound of the pass, there are few movements that when executed at such speeds create a sound to match... With time and practice one can diminish the sound of the top pack brushing from and past the bottom pack, but a steady patience is required when training to diminish the sound as the top pack brushes past the opposing fingers.

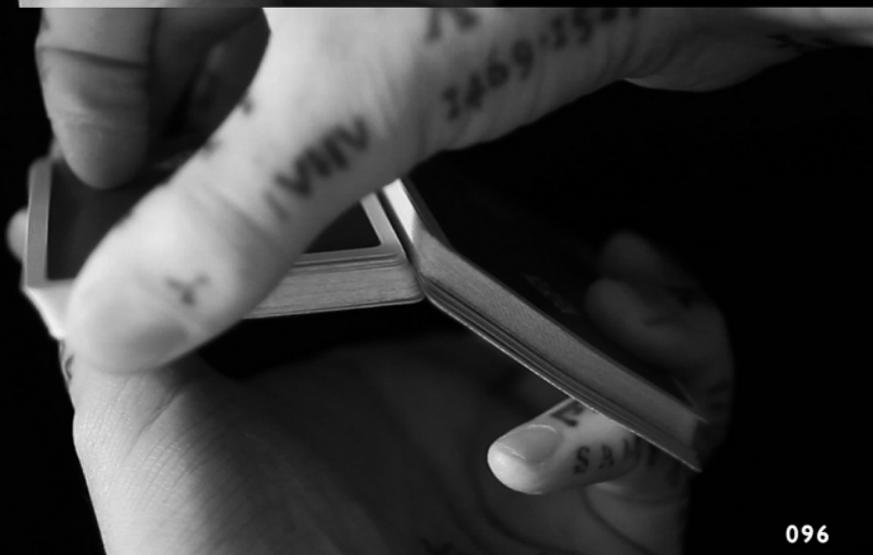
The virtues of luck will often provide enough coverage from background noise, banter, music or general environment, but these are properties one cannot always rely on. The cheat must assume his opponents as shady and practiced as he, and understand that the expert will not only identify the sound of a pass, but he'll know when to expect it. Such vigilance should always be considered.

The imperative and double-crossing movements cannot be directed without a convenient cover; attempts to achieve stillness for such techniques only lead to such bad habits as momentary statue and robotic postures; 'tells' so bad a blind man would see. 'The big move hides the small move' is the final line in misdirection, and something one must apply to their pass and the time lost on those attempting to achieve the perfect pass could have been spent wisely sharpening one's perfection of a covering technique. First, one should accept that in this case, the perfect pass will not be reached, then one can begin to master the idea of hiding the pass behind the bigger move.

There is no 'get ready', not for any move. This is why one must synchronize every technique with the standard procedure of play. The preparation is a part of the technique and not a step in the procedure. Every moment of the move is one fluid motion from the moment you touch the deck to the final execution. A grip or finger out of an expected 'typical' place, the slightest of unnatural movements, any unnecessary sound or pause will give you away. If you have to specifically place the deck in your hands or adjust a grip in any way without acceptable reason, you may as well try your luck with monopoly money. As with any technique, mastering many will inevitably dampen each, a focus on one will not only offer a motion from the moment you touch the deck to the final execution. A grip or finger out of an expected 'typical' place, the slightest of unnatural movements, any unnecessary sound or pause will give you away. If you have to specifically place the deck in your hands or adjust a grip in any way without acceptable reason, you may as well try your luck with monopoly money. As with any technique, mastering many will inevitably dampen each, a focus on one will not only offer a motion from the moment you touch the deck to the final execution. A grip or finger out of an expected 'typical' place, the slightest of unnatural movements, any unnecessary sound or pause will give you away. If you have to specifically place the deck in your hands or adjust a grip in any way without acceptable reason, you may as well try your luck with monopoly money. As with any technique, mastering many will inevitably dampen each, a focus on one will not only offer a refined technique but will allow a more snug fit with standard play, giving no room for unnecessary change in pattern when attempting more than one cover. Many suggestions are known and published, but only a few are realistic...



095



096



097

The Jiggle Pass by Karl Fulves, first published in 1973 in Epilogue 18, is clearly thought by a magician for magicians, for with no realistic company would such an action of 'wobbling/wiggling' the deck be acceptable, if anything it is an open confession of deception. However, anywhere away from the card table, this technique, done correctly, is good enough to fool oneself with.

Instinctively, when learning the pass, most will fall into a leaning pattern where they will attempt to cover the move by tilting the deck forward; often from an initial backward tilt, causing something of a rocking motion. Although this does hide the pass, it is awful in its nature and a terrible habit. The Riffle Pass can be hidden beautifully in the action of riffling the back of the deck with the dealing thumb, but there is no valid reason why one would pick up the deck and riffle it, even claims of a forced habit would suggest a cover, and if a pass is not detected one could assume that the dealer has openly glimpsed the cards at the back. There are plenty of moments during play where the dealer will find reason to square the deck. It is not only an acceptable action, but also necessary at times, and non more so as convenient than following the cut...

As soon as the deck hits the opposing hand, the break is opened at the Bridge and the halves shifted under the guile of squaring the cards... One motion forward, seeing the deck/lower-hand-thumb move toward the back of the deck squaring lengthways; one assumes that the fingers of the same hand are equally squaring the other side which is conveniently covered by the holding hand. A second movement of the upper hand away to the edge of the deck, which is gripped in dealing position, thus completing the squaring of the deck with two simple and natural movements. It is in the first squaring action that the pass takes place, which is then 'cleaned' in the second action as the square completes.

Before execution one must first understand the exact properties of squaring the deck. Many times has this pass been tramped by 'artists' vigorously rubbing the deck against the deck-hand-thumb, followed by the same action against the upper hand fingers, as though to quickly and thoroughly square the cards. By this standard the same person would have a scribbling signature that would rip the paper. Although not always necessary, to aid any comfortable and acceptable pass, actions are often blurred in motion, therefore a simple position change of the entire body as the pass is executed can offer an understated level of shade.

A slow movement from right to left, following the natural collection of the cut deck from the table can suffice, this is often referred to as 'Swing Cover' or a 'Motion Pass.' Additionally, one's experience and understanding of misdirection can offer further seemingly-natural distractions. Executing such sleight's in such situations requires supreme nerve and uninterrupted concentration, in return, such requirements can hinder one's attempts...The attention to the deck as well as attempts to distract from it can be problematic; if need be, one must find a subtle balance between the two at the correct moment.

“Some of the greatest deceptions
are hidden in seemingly innocent mistakes.”

THE STALLING PASS

In the rare event that the right player should cut the deck without completion, the cheat is given the opportunity to execute a cheeky yet highly deceptive move restoring the order without a sleight... The deck is cut in half, the top half cut to the left, and both halves remain on the table for the dealer to complete and collect. Recognizing the opportunity he takes advantage of a little banter or a sip of his brew. In those few wasted seconds, it is easy for the spectating mind to misunderstand how those two halves are collected from the table... The packet on the right is collected first and placed into the left hand, the remaining packet is then collected and placed on top of the packet in the left hand thus completing the cut. However valid this may appear, the order of the deck has not been changed. Without that moment of time, no matter how distracting or short, the cheat is able to take advantage of an expected action of card-table conduct... The deck was seen to be cut in half, it was then seen to be complete and the game continues without suspect. Any call for the deception can easily be rectified with confusion and another shuffle and cut, which would ruin the deception but save the cheat. To add a few beats to that moment, the right packet can be slid off of the edge of the table to land in the left hand, the same would then follow with the remaining packet to complete / reverse the cut.

“One should be wise enough to assume that every blind spot is filled with deadly devices.”

THE COVERD TABLE PASS

In the event of such an open cut at a game without cause for distractions or stalling, the top half (on the left) is pulled over to the edge of the table by the right hand where it falls off the edge into the waiting left hand. The remaining packet is then pulled in the same manner, however, as it reaches the edge of the table, the top card is lifted at the back with the right thumb, left finger I then pushes the lower packet upward allowing it to inset under the top card as in image097. This restoration loses a single card from the middle to the top of the deck, however, the cheat would still be in cahoots with the location of his controlled desire cards at the top or bottom. This is a dangerous deception and requires a certain yet uncompromising speed. The top covering card is lifted at the last millisecond and both hands offer an expected movement as the packets are seen to fall into the hands, as the cover card is seen to remain on top, the cards in the packet are below it are perceived to have done the same.

“An insecure cheat
is not ready to play.”

THE FRANK HOP

At the card table. It is against standard practice and typical regulation to expose any card in the deck during the shuffle. Despite this, at times, we do tend to see and accept the action of standing the deck up on its edge as to square the deck against the table, thus flashing the bottom card either to the opponents or to oneself... the latter being the more dangerous and the former being the recommended. This idea can lend itself to better the Greek Deal, but can also offer natural shade to a simple shift to nullify the cut.

The Frank Hop was shown to me by a sleight-of-hand technician some years ago and given permission to publish so long as I keep Frank's identity.

As the deck is cut, a left-thumb-break keeps the packets apart. The right hand then sweeps the top packet forward and vertical. The packet is held low as not to expose the hidden bottom packet underneath. Both hands offer shade at either side as this happens.

As the upper packet is tapped gently on the table in the vertical position as if to square the deck, right finger I and the right thumb seize the hidden packet and lift it upward. The lower packet is then drawn under the hidden packet by the left hand with help from right fingers 2, 3 and 4. The deck is released and then gently squared on the table to hide any obvious separation left between the nullified cut. This process is exposed through images F1 - F3.

The move can be executed before the cut. Following which the seized packet (between finger I and the thumb) can remain and instantly cut the deck. The order will be restored. Should you have found the break



F1



F2



F3

following the opponents final cut, you can head right into the Frank Hop as if to be squaring the deck. As the bottom card of the deck is exposed for a second, the opponents attention will be drawn to it thus directing any attention away from the devilry. One must master the move to understand the angles, during which one will also learn that both hands can offer more shade over the top of the action. As with most sleight such as this, they are better executed whilst looking anywhere but the deck. At the moment of execution, one should look up at the opponent, at which point the opponent should mimic the same. The move is not invisible. But your efforts and knowledge of card table artifice and misdirection will make it imperceptible.

“That small spec of something that is wiped from the table
is actually a big fuck-off deception.”

THE MADISON SHIFT

The Madison Shift is simple and owes full credit to Lennart Green for his Lateral Palm as well as Dean Dill, Martin Nash and Jason England for their influence from the Pass Cut.

With the deck held in an Upper Grip, fingers3+4 of the left hand force the bottom third of the deck to pivot further into the right hand where the packet is held in a modified Lateral palm - gripped at the end/top corners between the tip of right finger3 and the palm at the base of finger4 (as exposed in image MS1.)

This difference in the brief leaves enough of a gap between the two packets for the left thumb-crotch to grip the left side of the upper packet near the top allowing the hand to pull the upper packet into a relaxed dealing grip as in image MS2. The lower third of the deck will remain hidden behind the fingers of the right hand in the same modified lateral palm.

After a beat, the right hand returns to the top of the deck, secretly placing the palmed third back to the top of the deck. As the packet meets the deck, the right thumb makes contact with the back of the packet (MS4) and instantly cuts that packet to the table and returns for the remaining cards (MS5) which are then added to the top of the tabled half - thus retaining the order of the deck yet appearing to have executed a fair cut.

The bottom half is secretly taken away, then secretly returned to the top. The deck is then openly cut, thus sending that bottom packet back to the bottom. Unlike a Pass, the dirty work is achieved first, then cleaned up openly.



MS1



MS2



MS3



MS4



MS5



MS6

The obvious devils of this move lie in the time that the bottom packet is secretly held in the right hand away from the deck and it is so tempting for one to return it asafp. However, this quick action draws attention and changes the nature of how a deck is handled, therefore, to deceive, the packet has to be held-out for an acceptable amount of time.

The secret packet **MUST** be the packet that moves whilst the dealing hand remains stationary. As soon as you move that dealing hand, it becomes clear that you are attempting deception. Whilst looking for a reason to move that right hand to clear the bottom packet, you will find that a simple timing beat amid banter will suffice, however, it may be sometimes acceptable to use the dirty hand to apparently shift lint from the table. As the hand then naturally returns to the top for the cut.

You may also find safety in making the move more dirty. You can prepare the palm early and keep it there for a long time as you talk or await the action, this apparently eliminates the first palming move when you go to attack the deck.

As with every shift, I would not recommend that you take this to the table for any means other than performance. The wise will understand and the fools will be skeptical at this remark, and each deservingly so.

“The big move hides the little move,
the little move also hides the big move.”

THE BLACKOUT TABLE SHIFT

The Blackout Shift is a bold and heavy move that nullifies the cut. This is a technique that can only fly when the deck has been cut in a shoddy way that leaves an open and quite obvious break between the two packets. The deception hides in the cheat taking the deck, standing it up on its ends and hitting it against the table as if to straighten it up...

Hold the deck at the sides between finger 1 and the thumb and reach underneath the deck with all other fingers as in image BO1. Finger 2 connects with the bottom half of the deck to execute a Side Scissor Cut swinging the back half to the outer side as in image BO2. Once that packet clears the side of the deck, finger 1 is pulled from between the packets to the back and the back packet is now manipulated in front of the initial front packet as in image BO3.

This is executed in an instant and covered by the free hand. The move and deck itself is hidden in the action of simply tapping the deck on the table to straighten it up. The faces of the cards are shown in these images simply to expose and demonstrate the motions.



BO 1



BO 2



BO 3

“Any cheat would take a cut deck
over a cut-throat.”

CHEATING THE CUT AFTERTHOUGHTS

Only on a rare occasion should one need to nullify the cut in such a way as to retain the full order of the deck, the Pass is a dicey technique that a cheat can avoid throughout his deceptions by resorting to safer methods such as Palming and Holding Out those desired cards. At times the cheat may choose not to control any cards, following the cut, he may see a Crimped or Bent card toward the middle and therefore execute a Pass to shift that card to the bottom or top of the deck, however, the wiser cheat, no matter how skilled at the move, would avoid it at all costs and only execute it when absolutely necessary.

“No amount of shuffles imaginable
can upset the sharpest card cheat.”

THE COLD DECK

To achieve the desired result of a Deck Switch, one must first analyze the procedure, actions and dangers. The action describes the process. The deck in play is switched for another deck - typically a stacked or marked deck - and all other players are none the wiser. They call it the Cold Deck as it has yet to gain any body heat from the using hands of the dealer and players alike... The more skeptical and knowledgeable gambler will keep a subconscious check on the temperature of the cards, and in the midst of a cheat can bring a hex to his attempts or even use them against him.

In most all cases, the cheat must retrieve the Cold Deck by hand and lose the Play Deck the same without notice. The Saline Switcher is a 'Deck Dropping Device' which attaches to the inside of a jacket. The device places a full deck of cards in cheat's hand whenever desired with no inconspicuous moves. To construct the Saline device, you will need a card box, an elastic band of a size comfortable enough to wrap around the deck once without too much pressure, sticky tape, and a safety pin. Cut approximately one inch from the top/bottom of the box. Wrap the elastic band around the box with the deck in it. Feed the enclosed safety pin under the band and tape both to the box. The device is shown on page 198.

With your jacket on, the device should be in a perfect position to reach naturally and secretly without the need for any questionable motions... Pin the box to the bottom inside left of your jacket so that it can be easily reached by your left hand. One may wish to make further effort in sewing a patch of material to the inside of the jacket so that it is hidden when the jacket is open, one can also unstitch the seam so that the device can hide inside an open 'upside-down' pocket. Practice knocking the elastic away from the box and allowing the cards to slide

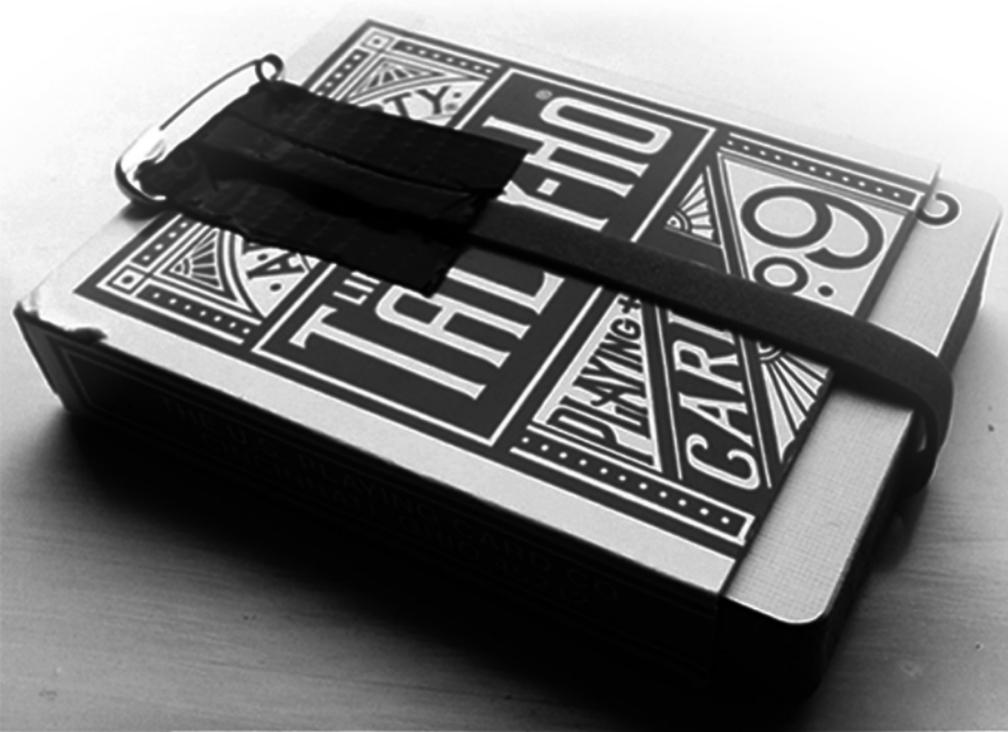
out into your awaiting hand. Because of the comfortable location, actions will go unnoticed; it should appear as though you are simply holding your hand at your side.

To begin the procedure, you must be seated a little further away from the table as usual. As the deck is surfaced for the cut, drop both your hands to your sides to adjust your seat, ideally pulling your chair closer to the table. It will appear that both hands are used for the grip on the chair, however, only the right hand will move the chair. The left hand connects to the device and releases the deck into Gamblers Cop.

As the hands are brought back to the table, the left hand reaches across the body where the deck can be held overlapping the table as in image090, the right arm then folds over for cover. When ready for the switch, the right hand then picks up the deck from the table, the left hand slowly draws on top of the table and the Play Deck is placed into left hand directly overlapping the Cold Deck.

Without hesitation, the right hand grabs the Cold Deck at the very back ends and strips it from under the Play Deck. The deck is drawn back to the body, up and over where it is slapped on top of the Play Deck, slightly overlapping. This should appear to be a simple Hindu style Strip cut - cutting the bottom half to the top. The right hand now takes the Cold Deck from above as the left hand tilts and retreats back to the edge of the table in the folded-arms position as before the switch. The Play Deck can then be dropped to the lap. Alternatively, as the Cold Deck is stripped from under the Play Deck and brought over to be slapped on top, the left hand, resting on the table near the edge can release the Play Deck allowing it to fall to the lap. This is a method of lesser control over the landing condition of the lapping deck, however, it does eliminate the chances of the cheat being seen with a clumpy hand.

One can also eliminate the cutting action by executing the switch immediately... Once the Cold Deck is loaded and ready for the switch, the right hand collects the deck as standard and simply thrown over the top of the Cold Deck to land in the lap. This is done in a casual fashion and appears as though the deck is simply placed from the right hand into the left hand. To put this move into perspective, the Cold Deck makes its show before the Play Deck touches the lap, of course, they are not



seen at the same time, but this should explain how quick the move is. The deck isn't dropped until both hands appear to meet at the table edge. As the deck is dropped in motion it will travel down at an angle, therefore the body turns slightly over to the right, which incidentally offers more shade over the lap.

One should not attempt to speed though this technique, although the actual switch takes a split-second, it is not done at top speed. The shade is offered from the movements made by the arms and hands meeting. Seeing the deck leave the right hand is not always a bad thing, as the appearance of the Cold Deck will offer the image that the Play Deck was simply dropped into the left hand. The Play Deck is dropped with perfect timing as the hands meet and nothing is done without natural motion.

When sat at the table, one has the opportunity to load the Cold Deck onto his lap, which would sit in the shade of the table, he would then only need to ditch the Play Deck from his lap between the completion of the switch and his exit from the chair, offering sufficient time for the sleight. With the deck on your lap, you won't have an opportunity to clean up whilst dealing, so the soonest one could take action is following a fold or during another players shuffle and deal. It is important that the player sit close to the table, and lean in even closer following the drop as he needs as much shade as he can forge over his lap. In resting moments, when there is nothing to hold on the deck, the player can sit back and drop his hands to his lap without the worry of suspicion, as this is a common behavior of one who is out of play. The player can use this to his advantage for the clean.

There is no technique surpassing the obvious. One must simply gather the deck in the shade of the table and get it to his pocket. Nonetheless, here is a method that works... With the deck in left hand Finger Palm, the player makes his excuses to drop out for a bathroom visit. He swivels to his left bringing his left hand to the left side of the chair. His right arm swings over to the left as his entire body turns. He now has enough cover to dump the deck in his pocket as he stands to leave. During his bathroom visit, the deck is dumped in the toilet cistern. Alternatively, the player has the opportunity to retrieve and check his phone, in which case the deck is simply taken to the pocket at an appropriate moment for the act.

“The mind secretly repairs the fractures in reality,
and invites you to deceive yourself.”

FRACTURE

Fracture is a hidden gimmick that takes up no room and hides in the open. It is a device designed to aid the switching of one deck for another. Either in the hands or on the table, Fracture allows you to openly and confidently switch decks right in front of your spectators.

At the 2012 Blackpool magic convention, Christian Engblom demonstrated **The Cooler** for me. Despite clearly seeing the ‘action,’ reality did not appear to have been disturbed and I was forced to tell myself that I had been mistaken.

This psychology enraptured me indefinitely... Openly executing a bold ‘move,’ which, although with cover or misdirection would offer a perfectly imperceptible deception, even when seen, fools the witnessing eyes and psychological contractual agreement between reality and self-delusion: You are invited to lie to yourself, and for the sake of reality, you accept.

The Fracture device is a modified deck shell. It is a simple device that you will need to construct. The construction will take you no longer than 10 minutes using the following materials...

Scissors. Sticky Tape. Double Sided Sticky Tape. 1 x Playing Card Box

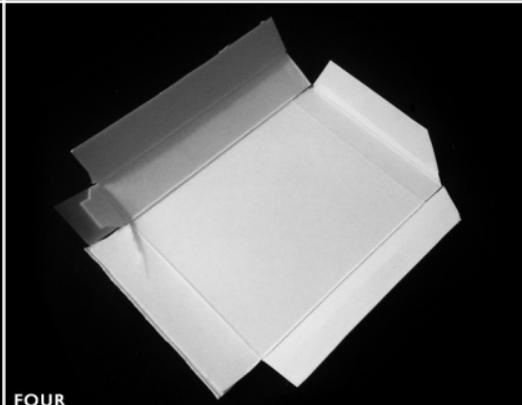
Image **SEVEN** exposes the final device. It is a Deck Shell with the left side cut away. The device is essentially a box that only has three sides... The front, the bottom and the right side.



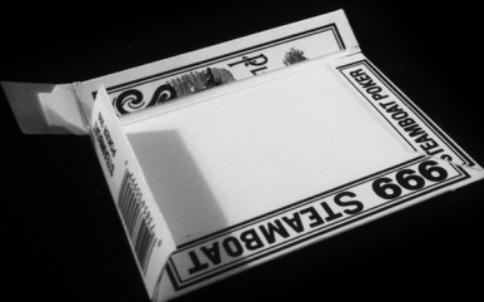
ONE TWO



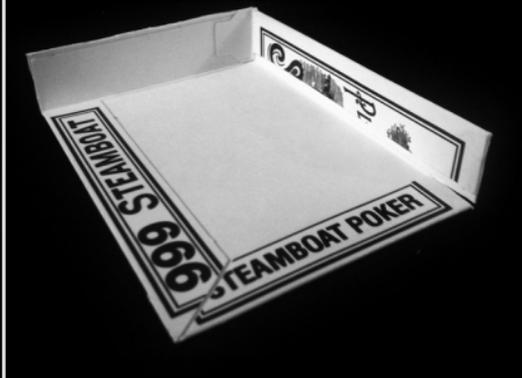
THREE FIVE



FOUR SIX



SEVEN EIGHT



I invite you to withhold judgement on the device until you have constructed and taken time to understand the ingenuity of removing that left side of the standard deck shell. Simplicity will invite you to cut off the top, left and back sides of the box and hence forth, however, the life and durability of the device relies heavily on the construction instructions.

Cut the back of the box, from top to bottom at the left side and remove the excess card stuck to the back of the left side. Now cut the back of the box directly across the bottom from left to right. As you reach the right side, the box will unfold.

Cut the back of the box off leaving approximately one centimeter attached to the right side. Cut off all of the small flaps apart from the one at the bottom of the right side. Now cut the top of the left side diagonally at the top by approximately one centimeter. Cut the same from the top flap/lid of the box and then cut the lid off leaving behind approximately one centimeter. Your device should appear the same as that in image three.

Apply double-sided sticky-tape to the back of the sides and lid. and fold them in to stick to their opposite sides. Now apply double-sided tape to the face of the small flap at the bottom of the right side and apply a small strip of normal stick tape to the back of it. Now stick the small flap to the back of the bottom side. You now have a Fracture device.

The idea is simple. You will have a secret deck in your hand hidden under the shell. You will take the play deck in your free hand. You will then transfer the shell from over the hidden deck onto and over the performance deck. Thus switching the deck.

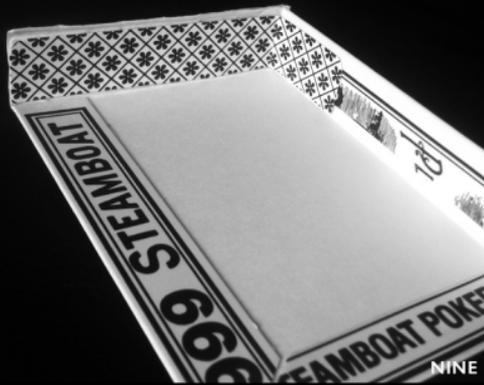
Your execution of this simple idea will require a mixture of confidence, timing, misdirection and more importantly, a relaxed natural manner. As the idea is simple, and the technique can be mastered with good practice, your successful execution of the switch relies almost entirely on the psychology of your execution.

In it's most ideal and design-purpose setting. The cold deck will be hidden under the Fracture shell on the table posing as nothing more than the box. Then when moving the box from the table the switch is executed. There are two methods for this... One in the hands, and one directly on the table...

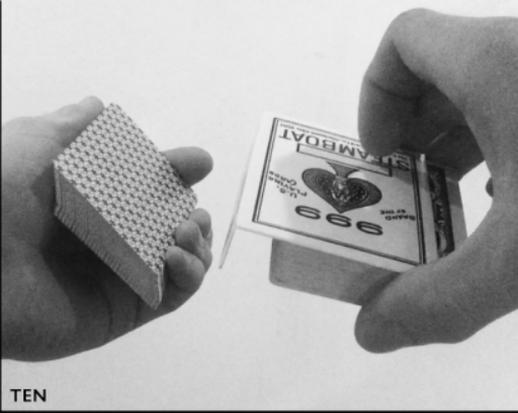
Momentarily, your left hand will hold the box from underneath. This is a deception. Your left hand will shift the deck out of the shell by approximately one centimeter to your right as exposed in image ten. The deck will be gripped between finger4 and the thumb at the back, the left hand can now return to be free. To the spectator, this will look no different to that in image fourteen.

You will now take the play deck back in your free left hand and skew the deck as in image ten. You are now ready to execute the switch... As the play deck and the device are brought together, the skewed play deck is brought underneath the device, then brought up into the open space created between the device and the cold deck as in image eleven. The hands now separate. As they do so, the device slides off of the top of the cold deck falling directly onto the play deck. The deck's have now switched and the box can either be placed aside along with the play deck.

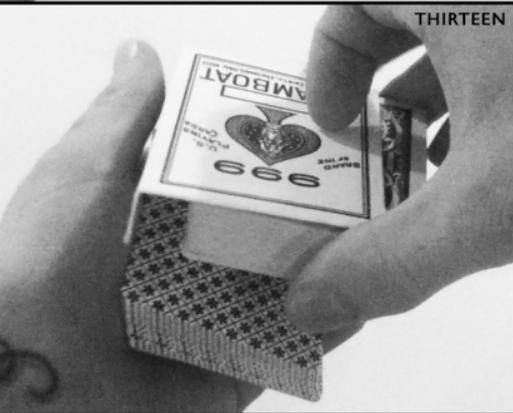
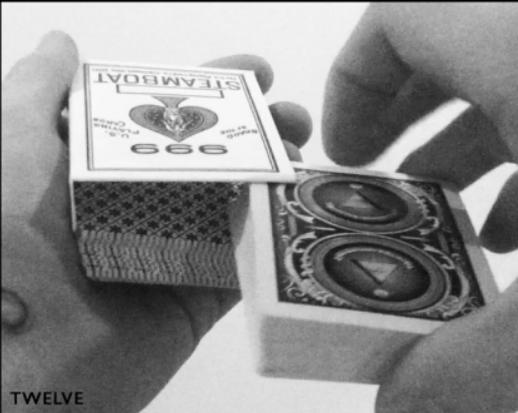
In the style of a Top-Change, you will be able to execute the switch but for your safety you will find that the switch can take place as soon as all eyes are elsewhere. However, that psychological glitch will even fix itself for you in the mirror and you will fool yourself, let alone the suckers that you will perform for. At the most, it will simply appear as though the box and deck have switched hands, but as this is a non-action, or an unimportant action, it will not register.



NINE TEN



ELEVEN TWELVE



THIRTEEN FOURTEEN



FIFTEEN SIXTEEN





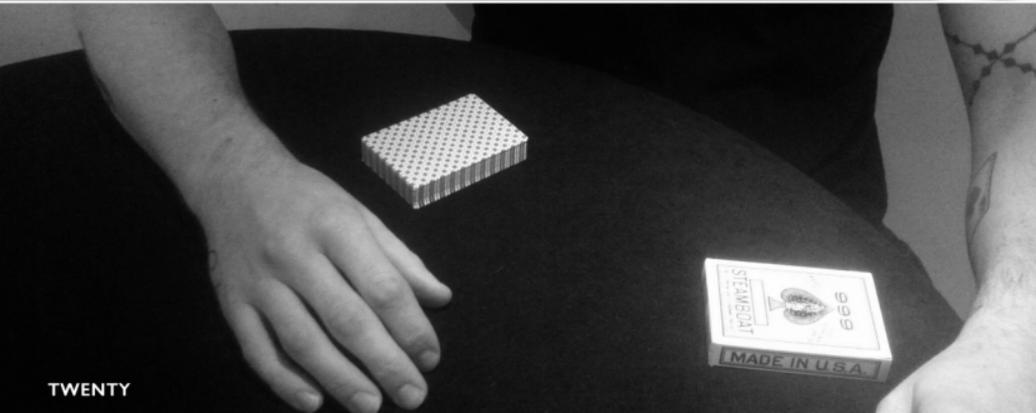
SEVENTEEN



EIGHTEEN



NINETEEN



TWENTY

With the cold deck, covered by the Fracture device, held in left hand dealing grip, finger one adds a little pressure to the end as the thumb pushes up at the left side of the device. This causes the device to be lifted at the back as in image twelve.

When you take the play deck back with your right hand, you will grip the deck as in image twelve. The grip on the deck is between the thumb at the back and finger three at the very top right corner. Fingers one, two and four are able to move freely.

As the decks are brought together, the play deck enters the open gap between the cold deck and the device at the back right corner as in image twelve. With fingers one and two out of the way, as the device slides over the play deck where fingers one and two press down on top of the device causing it to lift from the cold deck and secure itself on top of the play deck as in image thirteen. The device will not fully cover the play deck, it will be slightly exposed at the right side, however, your right hand offers sufficient shade as in images ten and fourteen. Fingers two and three grip the device at the top end, fingers one and four then move either side of the device and play deck and square them together. The deck switch is now complete.

When dealing with switching the deck on the table, if the cold deck, covered by the Fracture shell, is on the table as in image seventeen. As you take the deck back it is placed to your left of the deck fairly close and at a similar angle. As the sucker is momentarily preoccupied, with your right hand you will slide the box off of the cold deck and tilt it up at the left as in image eighteen. You will take it to the left placing it directly over the play deck as in image nineteen. As both decks are momentarily exposed, your right arm will shade the cold deck. You will then pick up the play deck, now hidden in the device and move the deck to the side of the table out of the way.

This is not executed at great speed, as with every switch you attempt with the Fracture device, it is all about timing supported by your directional deceptions.

As your Fracture device is made from a card box, it will weaken. I recommend that you add support to the inside of the box in the form of a simple cut-off card folded and stuck to the inside sides as in image nine.

It is important that the box matches the device in quality and wear; if you present a used box and then a clean and new device, you risk unnecessary and unwanted attention. When it's not in use, you can keep your cold deck in a regular box. The device will then sit over the box perfectly thus protecting it from bending.

“The sucker will find the thought of him being cheated
an insult to his ability to lose with pride.”

THE COLD DECK AFTERTHOUGHTS

Instincts will beguile the beginner with false priorities... Hide the deck. Hurry the switch. Distract the players. These are all misplaced thoughts. The best cover for any sleight is confidence and a natural disposition; anything that betrays nature or appears to force attention away, will only attract unwanted eyes and suspicious minds. Practice will mould initial-stumbles into a second-nature. The same is said for all sleights. The Slaine Device shares a concept with **The Deck Dropper by Trevor Duffy**, which is a fantastic device, however, through my interest and research, I found that it is designed to only drop a deck that is boxed.

“The only code he lives by
is to live by no code.”

THE CODE

For almost 15 years now, whenever we have been fortunate enough to seat the same card table, Randall Freeman and I have taken the advantage every time with the help of a simple system that we developed which allows the player to translate the identity of the card/s in his hand and at times also the cards held by others.

Although such systems are simple enough for a pair to develop between themselves, we both offer you our system, should you also be in cahoots with a crooked accomplice.

When analyzing the deceptive possibilities of playing cards with an accomplice at the table, one's risks double, sometimes even more-so depending on the level of trust in the accomplice. I cannot teach one how to find and trust a partner, no likely advice on the subject can be given, I am simply fortunate enough to have found somebody who I would die for, who would also die for me; to cheat each other would be to cheat ourselves.

We have dabbled with the dangerous teamwork sleights; passing cards to one another and false cutting the pass. Of everything we have shared at the table, the safest and most deceptive method of taking advantage has been our system of offering each other simple signals through which we can openly tell each other the cards that we or our opponents are holding. Knowing what one another holds does not give us an incredible advantage as we always split the win, but should we find ourselves in the know of the opponents hand, we can share that information across the table without anybody else knowing. Learning an opponents hand is for another time and another book, for this book will simply focus on the system.

Note how the ACE is held at the table - in a manner as though the player is simply lifting the card slightly to learn its identity. It is relaxed, comfortable and more importantly, it is held naturally. The card is divided into six sections. ACE through to SIX show the positions of those sections, the identity of the card is offered by both the way that the card is held at these positions and by how many fingers are in contact with the card.

One finger signifies a value from ACE to SIX, two fingers on the card signify the SEVEN through to the QUEEN and a KING is signified by having three fingers anywhere on the card. From the player's POV, the first three sections run from the right to the left of the card, the ACE is to the right, the TWO is in the MIDDLE and the THREE is to the left.

The next three sections run across the top end of the card from right to left. The FOUR is at the right, the FIVE in the middle and the SIX at the left. The same sections are used for the rest of the cards, the difference is signified by the use of two fingers... the SEVEN is to the right, the EIGHT is in the MIDDLE and the NINE is to the left.

The same applies to the sections at the top end of the card - from right to left. The TEN is at the right, the JACK in the middle and the QUEEN at the left. The KING is the only card that is signified by the player holding the card in any way using three fingers. The free hand is used to signal the suit... A closed fist on the table is a SPADE, an open palm with closed fingers is a HEART. An open palm with open fingers is a CLUB and to signal a DIAMOND, the hand is off of the table.

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Two players, both knowing the code have a devastating weapon. I cannot offer in this book any ways of determining the cards held by the opponents, however, one must understand which opponent his accomplice is referring to when offering the signals. The method is simplicity itself. The accomplice will simply lean his head slightly in the victims direction as if to nod toward him.

The code is not bold. Once the signals have been sent and read, the cards and hands are held naturally, the code takes but a moment to pass from one to another. One may argue that the suit or exact value of the card is not necessary, and I agree. However, why would one reject more information when the method is so simple? We find ourselves lacking on the suit as it is only important should a game of Hold'em be calling for a Flush, but then habit always calls us to offer the full identity.

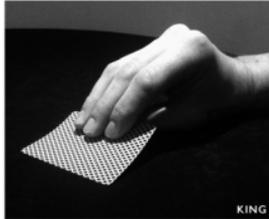
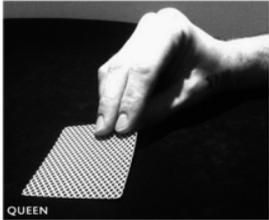
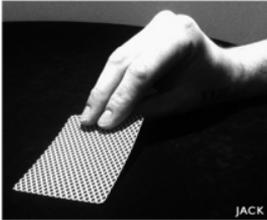
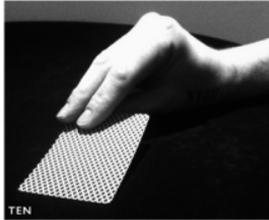
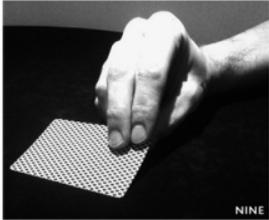
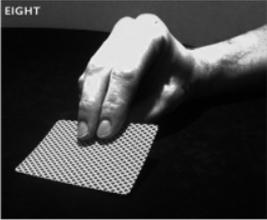
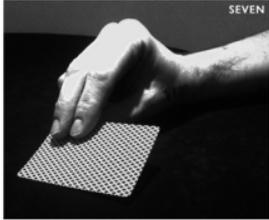
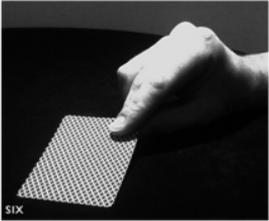
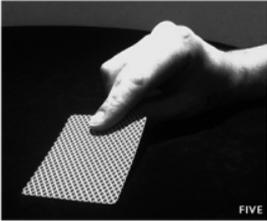
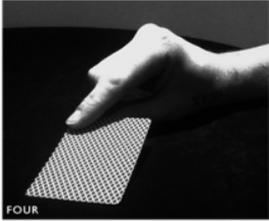
Finger I signals the first NINE values... held over the front edge of the deck signals an ACE. Held over the corner signals a TWO. Held over the left side of the deck at the top signals a THREE. Held a quarter of the way down the left side of the deck signals a FOUR and halfway down a FIVE.

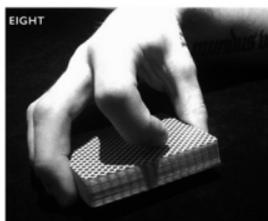
Finger I held on top of the deck at the top corner signals a SIX, a quarter of the way down on top signals a SEVEN, half way down on top signals an EIGHT and curled into the middle of the deck on top signals a NINE.

Two fingers now signal from TEN to KING... Two fingers on top of the deck at the top corner signal a TEN, a quarter of the way down on top signals a JACK. Two fingers held over the left edge of the deck near the top signal a QUEEN and in the same position but separated signal a KING.

Consider the simplicity of this system, designed for but not limited to card games. The performer may take a serious lesson from this, should he ever perform such effects with an accomplice nearby, for this system could be passed by the way he should hold a business card, beer-mat or mobile phone.

Understand that this is a simple application of a simpler idea. People will twist and turn and force such ideas to better adapt their game or play. This is how we do it, how we've done it, and due to our recent discovery of a better system, we don't mind sharing this one with you.





“When opportunity knocks,
answer the door with a shotgun.”

THE OPPORTUNIST

Advantage play becomes cheating when the cheat alters anything about the game to give himself an unfair advantage. There are few enough events in which a cheat can take advantage of the game that we need not take too much of our time exploring them all in great detail. However, to prelude the following chapter, it is important that we understand the practice of advantage play, so that we then have a better understanding of the inception of card-cheating.

Advantage play requires a knowledge of how to use an advantage-opportunity, a higher level of general perception and little physical skill. It is the art of taking advantage of unnoticed and unintentional flaws in the game, the opponents, the equipment and most importantly, the deck of cards in use that can all be used to the cheats advantage. Each game will offer different opportunities - the skill is in the perceptive ability to identify them.

The cheat has a unique and conditioned set of morals that will each be exposed throughout this book. His awareness level is above and beyond and without a doubt his most dangerous asset. Due to his ambitions and lifestyle he has become more aware than those around him, constantly taking in every piece of information in front of his eyes and within earshot - regardless of relevance.

His awareness level is not purely natural, although typically born from a place of trauma and existing in a mostly paranoid state, the exercise and development of heightened awareness eventually becomes a very conscious decision. The practice of using peripheral vision for everything offers a vital exercise in appearing as unassuming as any standard player. He need not stare directly at a possible opportunity for

it to be noticed. One who takes their seat and studies the deck from across the table for any longer than 5 seconds is either very skeptical about the game or looking for a flaw that they can take advantage of - both instances can be worrisome for any game, for the suspicious player has more of chance of spotting a deception than an average player, and the opportunist will more then likely win the pot. Incidentally, the ability to spot these things in an opponent gives the cheat the advantage, as with either situation, he would fold and leave to find a safer game to deceive.

“A good poker face
will not protect you from a cheat.”

TELLS

The most obvious - and arguably the easiest - advantage opportunity is in the 'tells' of the opponent. In its most basic description, a TELL is a personal reaction to the dealt cards that gives away information about the strength of the hand. Typically, a good hand will cause a level of excitement and a bad hand the opposite. Before we explore the idea of bluffing, let's look closer at how the cheat uses tells to the best of his advantage...

It is considered good gaming practice to have a good Poker Face - the simple idea of hiding all possible reactions and tells. Some players go as far as wearing shades, hats, hoods and even bandanas over mouths to hide any uncontrollable reactions to the cards. Yet no matter how good a poker face can be, there are always give-away signs in opposing players. A movement, a mannerism a re-adjustment of their personal position or even the obvious attempt to not react. There are many interesting publications that are dedicated to tells and mastering the language of reactions and many great resources for learning the psychology of behaviour, especially in relation to deception and the understanding of lies. It is a subject that I am passionate about, yet choose to hold back on my theories and studies here as the point of this book is to explore every aspect of the cheat and his ways, and not just one area that deserves more understanding than what can be offered in a single chapter.

A good education on the psychology of behaviour, body language and spotting lies is essential, however, the cheat is more interested in stacking the odds. His strategy for spotting tells is more a practice of research and manipulation...

The typical player will sit down to new and known faces alike and he will play to win by the laws of the game. He may have learnt a few tells from regular players, but he is more interested in beating the odds and playing a better game. Tells are typically overlooked and uncared for unless they are blatantly obvious, this is mainly because a tell cannot be trusted due to the art of Bluffing. It is far safer for the average player to play fair and play the game and cards rather than his analytical judgement of his opponents.

FORCING THE TELL

The cheat is smart, smart enough to always be ahead of the game. Whenever possible he will study his target from afar, and at times even meet and become acquainted with them for the sole purposes of understanding their possible tells and penultimately manipulating them.

Forcing a predicament on a target will expose natural reactions that can be reflected at the card table. If you were to be dealt pocket Aces, instincts take over due to the probabilities of winning being in your favour. you feel good about it, and this is reflected in certain mannerisms and unconscious ticks. Recognising these subtle reactions in an opponent can push you ahead of the game and give you a serious advantage...

“One must do whatever it takes to appear to have not deceived...
The more convincing the act, the stronger the deception..”

LOST AND FOUND

The original Lost and Found method costs the cheat, he must pay for a tell in a way that no target will deny. He will take a bank note and approach the target informing them that he saw the note fall from their pocket. He will have studied the target enough to know which pocket has their wallet in so that he can say which pocket he saw it fall from. He will have studied the target enough to have seen them using their wallet when paying for something - a moment to confirm that the target actually has enough cash to drop - something typical of a card player. This gives the cheat the opportunity to approach the target moments later.

When given the note, along with the information of when the note was dropped and from which pocket, the target will find it hard not to believe that the note is theirs. This kind act will force a reaction which will be studied very carefully by the cheat, but also in an instant. The target will offer subtle mannerisms in his body language through happiness.

To take this method a little more seriously, the cheat will find a perfect opportunity to put one of his more dangerous skills to play... Pick Pocketing. Having a bank note returned that you did not know you lost is one thing. Realising that your wallet has gone only to have a kind stranger find it a short while later offers reactions on an entirely different level...

One should not be too surprised that the cheat is experienced in other deceptive arts such as Pick Pocketing. He is deceptive by his very nature and thieving is an essential skill in his arsenal. The psychology and moral understanding of theft offers a truly valuable set of lessons in the mastery of deception, those lessons and the psychology offer far more than the act itself. We will take a closer look as the morals of the cheat shortly.

Most people have experienced at least once the heavy gutted feeling of losing a personally valuable item such as a wallet. It causes unique feelings and responses that cannot be faked. The entire face changes, in expression and colour, and all that matters in the world is where their wallet is and what the consequences are. Having taken the wallet, the cheat follows and awaits his targets discovery so that his reaction to a bad situation can be studied. He will allow this settle in for at least 15 minutes before returning it, within this time he takes further advantage of his new possession by studying the wallet.

The typical wallet holds so much information about a person. Types of credit cards and how many can indicate how wealthy or in-debt a person could be. Receipts and loyalty cards offer information about the person's lifestyle and the more obvious information comes from business cards, driving licenses and family photos. Any information at all can be valuable in different ways to a plotting cheat. Whether or not he keeps anything he finds in the wallet is his call, but this deception is addressed for the sole purpose of forcing a reaction.

Upon returning the wallet, or at least arranging for somebody else to return it will cause an elated reaction in the target. That rush of happiness and relief cannot be fully hidden or covered.

All of these acts force reactions in the target that he will later try to hide at the card table. And now the cheat has the advantage of knowing their natural responses. All he needs to do now is to spot when they are being covered at the table.

This idea may sound somewhat far-fetched and unnecessarily unhelpful, but the cheat survives only on his deceptive nature and forcing the tells is just another simple game strategy.

With tells being at the bottom step of the strategical ladder, let's take a look at the lay-persons thought-to-be best play strategy... Bluffing.

“The hardest tumble a man can take
is to fall over his own bluff.”

BLUFFING

Bluffing is the act of presenting a false reaction to the dealt cards in an attempt to mislead the opponents about the strength of the hand. In its basic form, a player will act confident and bet high when he has a weak hand to lead the opponents to believe that his hand is strong. A player will react badly and check with a good hand to lead his opponents to believe that he has a bad hand, when in reality, he has a very strong hand.

Bluffing is flawed from the start. It is the most widely known tactic for any card player; this is why professional card players and cheats only use bluffing as a last resort or when up against an idiot. Bluffing for the cheat, is an act used only by his opponents, and he knows enough to know not to trust or rely on the simple concept of Bluffing alone. As with the idea of forcing tells, he has far more valuable techniques and strategies at play than to rely on the psychology of ‘lying about the hand.’ Regardless, in something of a backwards idea, the cheat has a strategy to force the bluff...

“The weaker man
has no weakness to display.”

FORCING THE BLUFF

The greatest skill of the cheat is his ability to manipulate the deck of cards in play. He has the ability to control cards and decide where they land in the game. With this in mind we can see how minor acts such as forcing tells or bluffs would become redundant, but no cheat would ever rely on a simple idea of sleight-of-hand without having first understood and exercised every single aspect of the art of cheating at the card table.

Forcing the Bluff is the act of the cheat manipulating the deck so that his opponent is dealt a seriously strong hand - if not the best possible hand - for the sole purpose of studying how he reacts to the cards. We will cover sleight-of-hand techniques and how this would be possible later.

There are less dangerous methods for knowing the opponents hand that will be covered later, the lesson here is that the cheat does not rely on his physical and dexterous abilities alone.

Despite his lack of interest in bluffing, the cheat has still mastered the art itself to a point that it is his nature. It is a part of the game and the psychology of the player and the only true way to learn everything about bluffing is to have been there and done that, and also fallen for an opponents bluff. The dilemma arrives when the idea of the Double-Bluff is met. The double-bluff is a paradox, as it is not actually a bluff, it is a subtle display of simple honesty... The player will act confident on purpose when he get's a good hand in hope that his opponent believes that he is bluffing. Or he will sigh and still play his weak hand in hope that his opponent thinks that he is bluffing.

The double-bluff is what drops Tells and Bluffs to the bottom of the chain of skills in the cheats repertoire. Tells are not reliable, nor are bluffs. Card games are games of deception, even the Priest will bluff as he sees it as a strategy. There is a very blurred line between what is considered morally fair and actually against the rules. Bluffing is a strategy, yet it cannot be controlled, but then so is advantage play, yet the advantage player has risk on his side for his actions.

Putting Tells and Bluffs aside along with the opponent (for now.) Let's take a look at how the card cheat takes advantage of possible flaws at the card table.

“His best kept secret
will never be seen.”

THE ADVOCATE

The Advocate has been my best kept secret for many, many years. It is something that I never leave the house without and something that I use every time I perform with playing cards...

The Advocate is a full-deck single-pocket playing-card-index... a device that holds a full deck of playing cards in consecutive order that works as an index, hidden within the cheats outside left jacket pocket allowing him to secretly locate and obtain any playing card/s within seconds. The desired card would then be palmed from the pocket to be added to the game for deceptive purposes.

Although card indexes have been used for many years, I feel that none have been quite as compact and diligent as this. The Advocate is nothing more than a deck of playing cards, nothing is added and it will take you less than a minute to make. Not only that, as the index IS a deck of cards, you will never have to worry about being caught carrying any secret devices.

I'm confident in saying that this is the most versatile and simple index you will see or use in modern deception and although similar concepts have been used I feel confident in sharing the Advocate to keep this deserving secret alive and pay respect and thanks to those who started us on this road. If you've never used a card index before, after discovering The Advocate, just like me, you'll never leave home without it.

Get and deck of cards and remove the cards from the box and put them in consecutive 4-of-a-kind order, face down so that the Aces are on top and Kings on bottom...

Each 4-of-a-kind needs to be in the order of Spade, Club, Diamond, Hearts. Now Up-jog all of the Hearts apart from the King (image01) and shift them all to the left side of the deck (image02)

Cut out the right spine of the box (image03) and return the cards to the amended box so that all of the Hearts are side-jogged as in image04. Welcome to your Advocate index.

This device is made for a left-handed-retrieval allowing any card to be palmed face down in the hand. The Advocate can simply be amended for right-hand-retrieval by reversing the current order. If you need to palm cards face-up, simply turn each card to face the other way individually as in image05.

For the card table, the device is designed to sit on it's side as in image06 in your left jacket pocket so that the deck is facing away from your body – The Aces closest to you and Kings at the back.

The side jogged Hearts act as index dividers, in front of each Heart will be the other three cards of the same value. The diamond will be in front of the Hearts, then the Club and then the Spade at the very front. As you reach into your pocket, the deck is gripped against your leg or side with your fingers as your thumb connects with the first Heart - Ace - image07. The Hearts are then used as consecutive markers for each value. When you slowly riffle the Hearts from the Ace onward you can count to the value of the desired card. If the desired card is the 7 of Hearts, you riffle (image08) counting 7 cards, and this will be the 7 of Hearts. It's important to count the cards as opposed to the riffles, as riffling two cards will land you on the 3 of Hearts.

To locate the 5 of Diamonds, count to the 5 of Hearts and slide your thumb down the face between the 5 of Hearts and Diamonds - image10, you can then manoeuvre the Diamond out of the deck by extending your thumb - image10.



01 02



03 04



05 06

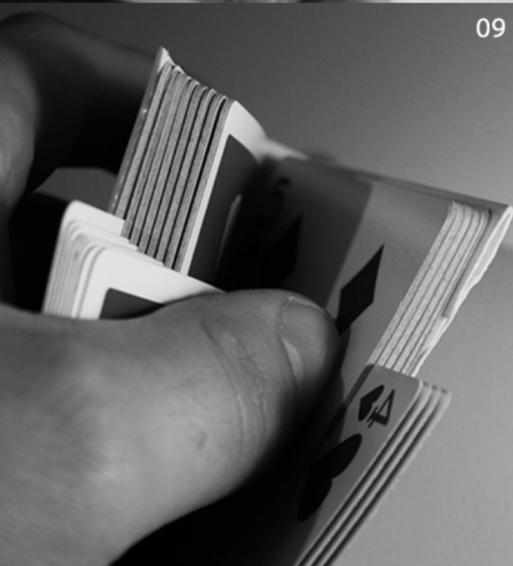




07



08



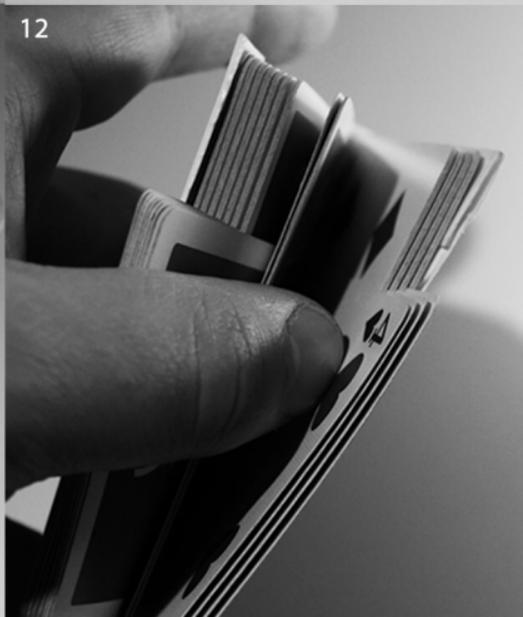
09



10



11



12

To locate the 5 of Clubs, locate the 5 of Hearts and as before, use your thumb to extract the 5 of Diamonds so that it protrudes the deck as in image11. Then insert your thumb in front of the extended 5 of Diamonds so that it connects with the back of the 5 of Clubs, this action will push the 5 of Diamonds back into the deck. You can then manoeuvre the 5 of Clubs out by extending your thumb.

To locate the 5 of Spades, locate the 5 of Hearts, now push against the back of the 4 of Hearts and slide your thumb all the way down so that it is between the 4 of Hearts and the 5 of Spades - image12. You can then grip the face of the 5 of Spades and extend your thumb to remove the card from the index. Alternatively you can find the 4 of Hearts, slide your thumb down the face of it and off to the side where it will connect with the visible 5 of Spades.

Once you've located your desired card you will need to remove it from the index and find a way to get it to your desired location of revelation. The most logical way to do this is to palm the card. Although a classic palm can be achieved whilst still in your pocket, the most comfortable and natural palm is the Gamblers Cop...

Image13 exposes the gamblers cop from the back; the card sits laterally across and over the palm hanging over the back-side of the hand. The grip is between the knuckle of finger3 and the base pad of the thumb, this allows all other fingers and thumb to relax. The grip can be transferred from finger3 to the pinky to further offer the image of an empty hand.

You will find through experience that the palm doesn't need too much work or cover as the index is an invisible device and your performance should cater enough misdirection and cover for the spectator to think that a hand in the pocket has nothing to do with the effect in hand.

Those uncomfortable with the gamblers cop can perform a Gamblers Flat Palm as shown in image14 which can be transferred to a Classic Palm – image15.



13



14



15

As The Advocate is a pocket-based-index, there are very few ways to transport the card to the desired location without the means of palming. One could simply draw the card to the top of the pocket so that it peaks over, then attention can be drawn to it moments later as if it were always there, further suggestions and effects will offer you misdirection and ideas for overcoming any presented doubts.

Although you must practice as much as you can before you use this device, you will learn the most important lessons during your performances, the most important being that the only true cover will come from your crowd control and skills of misdirection. When you master that, you'll realise that it doesn't matter how much fumbling around happens in your pocket between the card being named and revealed.

The speed in which you locate and palm the card may be an obstacle depending on your performance but by no means should you rush to find the card. You'll find that the effects designed to accompany the Advocate offer enough time and distraction for your locating any card. When in practice, don't let your speed become a priority as ideally you want the process to be as smooth as possible. If you rush the location you may create a clicking sound as you riffle the Hearts; speed will follow you naturally after practice and time and eventually get to a point where you can offer a longer delay on going to your pocket, or even locate and remove the card but leave it in your pocket to go back to toward the end of the effect.

After a while you'll find that the Hearts become a little soft and warped due to their use as index dividers. When this happens you don't necessarily have to create a new Advocate, you can simply turn all of the Hearts upside down, this way all of the warps will become ironed out due to being squashed in the deck. This can be repeated whenever the Hearts warp. You may decide to change the Hearts so that another suite takes the place of the dividers.

If you're worried about the Hearts bending as they protrude in your pocket you can create a cover box to protect the Hearts for when the device isn't in use. Simply create an exact copy of the Advocate box and sit it over the end of the deck so that the bottom of the box actually covers the Hearts, then when you want to use the Advocate, simply slide it over the end so that the Advocate deck sits nicely inside two boxes. The space between the two can now also act as a pocket for duplicate or gaffed cards.

If you feel that the cards may slide out of the box or not keep in place you can simply wrap an elastic band around the box, you'll find that the Advocate can still be used when bound. However, this isn't necessary or ideal, you'll find through use that the cards keep themselves in place without having to worry about securing them.

To save time in locating and retrieving cards you may want to slide the 7 of Hearts out from the rest of the Hearts. This way when a card above 7 is needed you'll be able to shave the counting time.

Doug McKenzie suggested that both Hearts and Diamonds could sit together acting as a thicker index divider however this can cause counting complications, a further suggestion from Doug was that the index can be counted from the corners of the actual deck meaning that each stopping point would be a Spade.

David Blaine suggested that the device could be split in two, so that the Spades and Hearts are in the left pocket and Clubs and Diamonds in the other, this came from the thought that only the values and not the suits matter, therefore he could achieve his ambitions using only the values and not the suits.

“If the sucker can’t spot the hustle,
he deserves to be hustled.”

HUSTLES

Sleight-of-hand and advantage play are only a small part of the cheats strategy. His greatest victories are the results of the strategic planning of Hustles. A Hustle is manipulation of the game or players designed to give a serious advantage over the other players and in most cases, a guaranteed win. The hustler will do whatever it takes to take the money, his limits cannot be measured and the exposure of them shows just how much a monster he can be...

POISON

This is possibly the most widely known hustle for card table deceptions. In a venue that has a bar, the cheat will befriend a waitress / waiter and pay them to be his accomplice. He will pay for up to 10 rounds of a strong alcoholic beverage for each person at the table. Should that drink be Vodka, the waitress brings the first round to the table claiming that these drinks are free all night as a promotion for the drink itself. Everybody will be served short-triple Vodka with a lemonade mixer, the cheat will be served just lemonade, but pretend that it is Vodka. This idea is implemented to impair the judgement of the opponents making cheating techniques much easier and less risky. The idea, however, carries many flaws...

Some people do not drink, and most won't drink that much that they will become drunk enough to be unable to play. In most cases, the cost of the drinks and the payment for the accomplice will not be worth the payoff. The greatest flaw in this ploy, is in the trust given to the accomplice.

In a private home game, this hustle is far easier to achieve and obviously the drinks can change. Some cheats will go to extreme lengths by using medication to actually poison the opponents, however, this is a very rare and dangerous idea.

In a drunken state, players make silly decisions. Their confidence grows and their inhibitions fade. This makes bluffing a comedic event and completely exposes tells. False deals, switching and marking become easy tasks, especially for the cheat who is acting drunk. Should he fluff a move, he can simply blame the drink on his mis-take.

Mis counting money or chips is an easy task around the drunk and that dreaded cut can also be bypassed with ease and if not, Passing and Shifting also become easy to hit without notice.

As this is at the lower end of the hustling list, we shall delve no more to make way for more effective hustles...

“When you feel the heat,
you walk or let somebody else take the burn.”

THE DECOY

The cheat is never so confident that he believes he will never be caught. His understanding of the consequences put him far ahead of the game and his own deceptive intentions. He must plan for, and count on, that one day he will eventually be caught. Thinking this way allows him to tackle potential problems before they occur.

The decoy is a simple idea which allows the cheat to prove himself a fair player and his opponent a cheat. During play, the cheat steals a card from the deck, its value does not matter; however a higher valued card would have a little more impact. He would keep the card hidden and await an opportunity to get that card onto the seat of another player. The most common timing for this presents itself when the mark leans forward to take his winnings. The cheat, sat beside him, would throw the card so that it lands on the marks chair.

Other methods for this would take place before hand. The cheat would have found out which deck is in use and have with him the same design deck. Before the game he would find a way to secretly get either the entire deck or just a few cards into the pocket of the mark.

Should the cheat be suspected or accused of cheating at the game, or if he suspects that somebody is onto him, he would claim to have seen the mark take a card from the deck and hide it on his seat or in his pocket.

The cheat may sometimes take a further step and plant gambling affiliated devices on the mark, such as a small Pegging Device - used to mark cards with blisters.

“When the money has gone, it’s time to move on.
...to the next game, to hustle for more money.”

WHISKY DOWN

This is a rare hustle that requires a lot of setup and control over the game and environment. I believe that the method for this hustle, is more than worth the work that needs to put into it.

A unique deck of cards is used that has been designed and printed by the cheat. The deck appears to be a standard popular brand with a red back design. The cheat has changed the design so that there are two different shades of red ink making up the complete design. To the naked and unassuming eye, the deck appears standard with no changes in back colour; however, the darker shade of red reveals the identity of each playing card. This marking can only be seen through a red filter lens.

When the cards are looked at through a specific red filter, the lighter red design on the card (the majority) matches the colour of the filter and is therefore made to appear invisible, leaving behind the only other visible shade of red - the revealing markings.

This is a very old idea that has found it’s way into peoples shades and even contact lenses, however, this cheat found a way to make a whiskey glass dyed with the very shade of red used for filtering that colour out of the design. The entire glass is red. All he needs to do to reveal the markings on the cards in play is take a drink and look through the sides of the glass. One single sip can reveal an entire hand held by the sucker.

I will not share the lengths that I have gone to to achieve this, however I will tell of how difficult this was...

The playing card company that printed the deck did not find this easy. I went through 28 test prints before the perfect deck showed up. The filter existed before the deck so I had to work backwards and have everything revolve around a red whisky glass. Using two specific pantones for the design caused many issues in print and when viewed through the glass. The perfect balance had to be found to match that glass.

To put this hustle in play, the game had to be on my terms, at my arranged venue. To save myself from such heat and suspicion, I played the part of another guest and paid an accomplice to be the host. He had no idea what I was up to. I had 12 decks, all marked in the same way, I also had 20 of the red whiskey tumblers that were all the same, for mine to not appear out of the ordinary, the other players had to have them too. This was the biggest risk.

As dangerous as this was it was more than worth it for the experiment and lessons learnt, as well as making a good profit too.

I have since developed a similar system which uses an inked daub that can be applied to any deck of cards, the filter hides in a fake pair of spectacles. However, since the idea has been developed with a fellow cheat, to protect the method I cannot explain in detail how we achieved this.

“The greatest hustlers often wear the costumes
of the greatest losers.”

SPLASH LOSS

When playing with poker chips, the cheat has many methods for deceiving other payers of the amount that he is betting with. It is very common for a player to pile up their chips when presenting their bet, followed by knocking the pile over into the pot. This messy pile of chips can hide the amount, especially considering the pace of a game.

Upon pushing over the chips he is able to steal at least one of the chips back, and then when pushing the chips into the pot he can steal back some more. This obviously calls for a larger stack of chips and a bold attitude. At some games, players are known to lift the chips and dribble them to the pot as a show of confidence or bravado, this again offers a perfect opportunity to retain chips placing false bets.

This is simple idea of Palming, the size of poker chips means that they can hide very easily in the middle of an open hand, either held in place by the muscle grip of the palm or with a digit. The returning chips can easily find their way back to the cheats stack as he simply moves or repositions them.

“To the most committed con artist,
advantage play and robbery are no different.”

FALSE EXCHANGE

Most private gaming rooms often use the same standard clay poker chips, it is quite rare to find such places using their own personalised chips, but this will not stop the cheat when planning a False Exchange.

When faced with a room that uses the same old chips, it is so easy for him to take a pile of chips in with him, sit down and play, and then when cashing out, take his winning chips as well as the chips that he brought to the game and cash them out too. The cheat knows not to abuse this at any venue as eventually his method could be found.

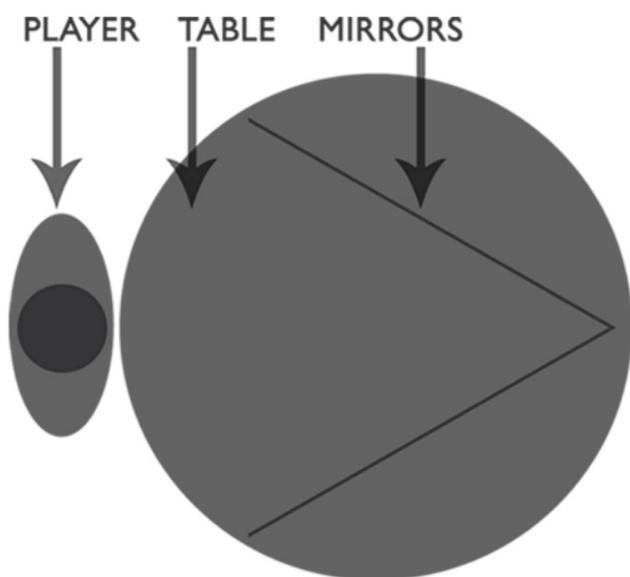
He can still also achieve the same at a room that uses personalised chips by stealing some of the chips. He would take them away to the appropriate place to have them reproduced. The well practiced cheat will have many chips already reproduced for all the venues that he cheats at. He would also apply the same method to personalised playing cards, stealing one card and having entire decks reprinted to his own standards - typically fully marked.

“If the sucker can’t spot the hustle,
he deserves to be hustled.”

NIHIL TIMENDUM EST

The method and expertise of techniques and dextrous sleights are only a fraction of what it takes to cheat at cards. One must realize from the start that these deceptive techniques can take years to master, the level of dexterity needed and the intricacy in each sleight requires meticulous discipline. You will inevitable encounter moments of frustration and doubt, but you should never give up as the difficulty is a vital part of your training. Your muscles must adapt to new exercises and everything you achieve must be done so invisibly. Although practice in front of a mirror will offer suitable training it will only provide a single angle at any one time. With the investment of a Gambler’s Mirror, one can practice as if sat at a poker table surrounded by up to six reflections, offering a unique view of every possible angle that one would have to confront at the card table. Although the mirror can be purchased, one would be wiser to purchase two basic mirrors and make one for themselves... The mirrors should be no bigger than three feet squared and no smaller than two feet squared. The mirrors are joined together to crate one rectangular mirror, their joint ias used as a hinge so that the mirrors can stand up like an open book. You can tape the mirrors together at the back using extra strong electric tape. The diagram below is a birds- eye-view diagram of the mirrors on a table. Due to the adjustable angle of the mirrors, they can be closed or opened more to offer more or less reflections, the image at the foot of the page shows what the reflections will look like with a narrow gap between the mirrors.

A deck of cards will become an extension of your hands and you will eventually reach a point where you feel them missing when they are not there. They will follow you everywhere and become your obsession, addiction, life. To a stranger the deck will be a foreign object that, at first, one may handle like a man trying to keep water from escaping the gaps in his fingers. You must begin with the basics, your first step is to learn the



imperative foundation. Any cheat will tell you, he can crooked deal any deck, no matter how new or warped. This is a level that you will only reach through time, practice and experience. For now, do not force your devilry, for now, simply get a deck of cards, shuffle and deal fairly until you can comfortably handle a deck of cards...

Your hands are to you, what the gun is to a slinger; the cards are the bullets that do the damage; as the gun directs and dictates, it is your hands that control the deception. You must care for your hands and exercise them daily, stretch and flex and never 'crack' those knuckles. There are muscles in your hands that you will have never used until you begin to learn how to manipulate a deck of cards and you must strengthen those muscles as much as you possibly can. There are many hand-muscle training devices that will help you, but many cheat's swear by the daily squeezing of a tennis-ball, and I too would offer this as an excellent device for sufficiently toughening up those hands. Look after your nails and skin, moisturize and keep clean. Those who play guitar often have a hard time with crooked dealing as the strings of their instrument cause the finger-tips to toughen up and smoothen out, and few other professions / interests cause the same. It is the soft fleshy finger that will find that essential grip on a secret move far easier than the hardened skin and sacrifices will be made during your training should you wish to become an expert.

The size and shape of all of our hands are different, some larger, other smaller, some narrow, fat, thin etc. And it is often thought that the smaller hand cannot handle a deck or achieve certain sleights as well as the larger hand, but this is a common and general misjudgment and misconception. Each hand will adapt to the technique as much as the technique will adapt to the hand, it is a marriage between the two, a compromise between difference that will be unique to the individual. For he who cannot hide a card in his flat hand, there is an alternative method or a way to adapt or manipulate the card and the meeting point can sometimes change a technique to a point that it becomes something quite unique and something one will only discover through trial and experience.

It will take time before you are ready and you must not jump the gun, some will be ready in years, others in days, but nobody will ever be in a position to tell you when, it has to come from you, however, before you

even consider asking yourself if you are mentally prepared for the con, you must first master the craft and confront your moral compass. This is the Devil's work and has the potential to destroy you. Every time you play, you are putting your life on the line. You cannot be ignorant nor time you play, you are putting your life on the line. You cannot be ignorant nor think that 'it won't happen to me.' You must enter every game with the thought that it could be you. No method nor technique should be set in stone, we all have different hands and different thoughts on deception, the methods in this book are mine, perfect for me and have been of great success for me, but you may not necessarily say the same for yourself. Do not force your hands to adapt to your work, there must be a perfect marriage between your nature and the deception.

It is of great and imperative importance that you master the art of appearing as no more than an average player with mediocre skills, master your skills with cards out of place and messy shuffles; there will be no better shade for your deceptions. Cheating at a card game is not always an enormous deception and is quite often a matter of a single one-second-move during an all-night game. It is a game of chess, a psychological battle of endurance, waiting for the moment and knowing when to attack - you do not force the devilry, you take advantage of that moment of weakness in both human attention and the game. No man can conquer any deceptive play with confidence nor competence until he has mastered the game he wishes to manipulate - one cannot create a shortcut without first knowing his destination. The greatest lawyer in the world uses loop-holes in law to his advantage, and he only knows of these because he knows the law and is a master of his trade.

You will learn best through experience, find a local regular game, play fair but think like a bank-robber scouting the local banks; as he sees all of the exits and cameras, so should you see all of those opportunities in play. Although you are not at the table for fair play you must never lead people to believe otherwise, as soon as a hint of suspicion shows, your game is over and you must move on. It is an invisible art, and as much as you may like to show it off for credibility or respect, the rewards from the table are far more greater than any reactions from a knowing audience. This is an art that only you should know about; the greatest cheat's in the world tae their adventures, stories and close-calls to their grave without ever sharing a single moment of their guile.

I suggest that you master this art with the use of a Cambridge finish Poker deck, preferably one with a border, and not one that has side-to-side print on the back such as the all-over Bee design. A full-print back will hide crooked dealing perfectly and one can easily fool oneself with such moves as seconds and bottoms - even when executed slowly - however, one should only count themselves lucky should they find a game using such a deck. The 'finish' is the final feel of the deck and although most decks follow suit, decks do change from time to time. The Cambridge finish renders the deck with tiny bumps / pimples, which not only allows for a good grip but also allows the deck to 'breathe;' meaning that there is less chance of the cards sticking together. Finishes vary but most won't care or even be able to tell the difference without finding out from the description of the side of the box. The 'stock' refers to the actual material used, and again, this changes from deck to deck and one can easily get used to the differences by feel. Exploring different decks is the only way to learn the stocks, some are heavier and some are more flexible, but essentially, when you handle cards as much as you will do by the end of your training, you will know this information by sight and feel and will be able to adapt to each deck like a chameleon.

Deck's change consistently from game to game, from table to table, but certain attributes of playing cards remain consistent due to regulation standards. Your only challenge will be the level of damage to the deck. Some games use the same deck through a hundred games and as you can imagine, those deck's become worn, brown and warped, such things can be used to the cheat's advantage - something that is covered later in this book - but one must be prepared for anything and be able to handle any deck. To prevent aging, some games will employ a plastic deck, this will be the strangest deck you will ever use and is something I would stay away from until you feel confident enough to start cheating. To master the same sleights with a plastic deck, one will have to unlearn and re-educate, but knowing those moves with a standard deck is an imperative foundation. Any cheat will tell you, he can crooked deal any deck, no matter how new or warped. This is a level that you will only reach through time, practice and experience. For now, do not force your devilry, for now, simply get a deck of cards, shuffle and deal fairly until you can comfortably handle a deck of cards...

Fair practice will be your training for deception, maybe you'll surprise yourself as a player who doesn't need any other means for winning than his expertise at the game, I have met cheat's who were good enough, but still cheated regardless because they could, not because they needed to. It's a dangerous game in which one needs full control over their emotions, one must be heartless, relentless, with pure guts, an iron nerve and the sense and intelligence to know when to fold, when to go all-in and know exactly when they need to make 'that' move. Although your game is against the opponent, you must have no shame in losing and no interest in chasing any loses - he who seeks revenge should dig two graves. There is no pride in winning, this is a business transaction, the opponent is playing with real money with the knowledge and acceptance that they could walk away without it, so when this happens, some are upset, but all accept their loss as a consequence of playing, and not a consequence of deceptive play... Unlike the violence and retribution we see today, in younger days, two troubling busters would put up a fist fight, shake hands at the end then walk away, and this is how we battle at the table... The sucker lays down his money, and when the better man takes it, the sucker accepts and walks away.

You must be fully aware of the dangers and consequences of the game you are playing. You may have heard stories and myths of failing card cheat's suffering what we as ears accept to be appropriate reactions and acts of retaliation, but nothing can prepare you quite like standing witness to such an event other than surviving one. Your opponents are not your friends, you are playing a game with strangers. To be deceived is to be humiliated, if a fellow card player - who one would generally accept as just another opponent - were to deceive, humiliate and steal your money, how would you feel? A man cheated is a man at his most aggressive, and your typical card-player is not your typical saint. Getting his money back will not satisfy his anger nor need for revenge and he must settle score and teach a lesson that will gratify his embarrassment and victimization.

Fear prepares a man, you must know what could happen to you before even contemplating a single action of unfair play. I could tell stories that would make a man shit his pants at the sight of a deck of cards. Broken fingers and beatings are the least of your worries, to be confident in this game you must become absolutely fearless. This is not an easy challenge and one that most will never achieve. I'm told that I suffer a

psychologically metal problem, regardless of my justification... I've never taken a moment of my life for granted and I am truly grateful every time I wake up. I am completely satisfied with the life I have lived and the way that I have lived it. I have achieved everything I wanted to and have no future ambitions. I am a happy man satisfied by the simplest of things. I came to terms with death at a very early age; I did not shy away from it and I learnt about the process from a biological point of view. I am an Atheist who knows that when the lights go out, I am forever gone. Because of all of these things, I would not be upset if my life were to end tomorrow. I have lived thirty fantastic years and experienced more life than most ninety-year-olds - I am, completely, satisfied. I often refer to it as a 'death-wish' but it's more of an acceptance of death, which I think provokes a state of fearlessness. This is however, my own basic psychological analysis and understanding of my nerve and 'problem' and could very well be a lacking of something.

Aside from my own personal dealing, I cannot offer too much advice on the subject of fear. I can tell you that fear is good for a man; it is a natural and instinctual warning for danger. Mike Tyson once referred to fear as his best friend; there to keep him on his toes and ahead of the game - by which standard one may view fearlessness as a dangerous attribute, however, one without fear is not necessarily a careless man. One should be careful not to misunderstand fearlessness for stupidity; some may feel fearless as a result of adrenaline or alcohol / drug abuse or more commonly because they are simply blind to the consequences, or overconfident, rendering them ignorant to the dangers. Confidence is not fearlessness, only a result of comfortably with ones person and environment. One may be confident enough to make the move, but busted by fear at the card table; it is a difficult thing to both understand and conquer and quite like being in love; you will not have to question it, you will simply, just, know. I do believe that there are two vital steps in the understanding; one cannot overcome fear without first fully experience it, and one cannot conquer fear, without ever facing it... "Fear makes the lion bigger." The mind is on your side, there to protect you from trouble, and to influence us to find safety, it leads us to believe that the situation is more dangerous than it actually is, however, before this becomes a psychological study of fear, I will more on.

This is your business, it is not for kicks, it is for money and you cannot care for the competitors in your industry, there can be no sympathy and as a cheat, you have to be heartless, careless and completely right from morals. The cheat is relentless, he is there for the money and no emotion will ever stand in his way. The sucker should know the risks and only has himself to blame for the depressing life that he will inevitably fall into; there is no justification for what the cheat does, nor does he care, he is safe within his invisible art and the moment he feels bad about what he has done, is the moment he should find a day job.

The cheat is a master of manipulation, misdirection and makes for a remarkable actor. Despite his missing heart and inability to care, you would never believe otherwise. He wears the impenetrable mask of a human, often a gentleman, sometimes the quiet and lonely type but otherwise - and regardless how subtle or obvious - he is never without a touch of warmth or innocence. Devilry does not always hide itself and takes the ploy of a wise man who know's that his evils must display a socially-acceptable facade, and this is commonly understood as an opposite of what he is. Sometimes, the cheat will overcompensate and act as the nicest guy in the room, but most understand the balance and know that a great part of their success is in their ability to fit in the regular conduct of both the game and social behavior. A society of boasters and competitors would lead us to believe that the cheat has the most practiced and incredible skillset, exposes of sleight-of-hand artists executing the lightest and most lightning-fast hands, not a card one millimeter out of place nor a split second of hesitation, his every notion has been rammed into his nature for so long that he know's no different, and we are lead to believe that this is the epitome of a cheat, the truth, however, is quite different. The said sleight-artists perfect their skills so that they can be showcased as demonstrations of the honed and refined abilities that we have come to see as and expect from so-called 'experts.' In reality, such displays of perfection, practiced handling and clear ability would serve the devil no favors and completely call him out as a man of bad intentions.

It is the mystery that has made the card cheat an unlikely hero, living in safe lives we are all fascinated by the difference of he who lives dangerously, but the fantasy makes a kitten out of the lions truth; the crook, is far from the warm nature of the likes of 'Danny Ocean,' he may often display such an image and act, but the film industry would leave us to believe that this IS their persona and not just an act designed for the appropriate scenario. Real crooks are far from this, but there are few places one can learn the truths that are often signed-off as myths anyway. One important character on the subject became known as 'The Phantom of the Card Table' after baffling some of the world's leading card men by dealing Aces and poker hands from a shuffled deck, all whilst wearing a bag over his head as a blindfold. Walter Irving Scott was a card cheat, the 1930's were his prime and like most cheats and their deceptions, were it not for magicians seeking better techniques, Walter may have never been know, studied or written about in such a detailed was as documented in the the book 'Phantoms of the Card Table.' This book gives us possibly the most raw of insights into the life and mind of the cheat, it studies his past, confronts the speculations and reports interviews directly with an old Scott, who gave permission for his techniques to be published in the book.

The world of crooked gambling has a few to thank for the grand exposure of its secrets. In the late 1800's / early 1900's, conmen were taking advantage of the keen public by publishing techniques in booklets to make an extra dollar on the curiosities of would-be victims, but there was a noticeable difference between exposure and the detailed insight and technique such as that set by the standards of Erdnase. It was a magician known as 'The Professor' who made it his life's work seek out card cheats and learn their techniques, the interest became an obsession and is said to have taken over his life. Dai Vernon is arguably the man who single-handedly revolutionized the magic industry by incorporating the techniques of the cheat into his magic acts, this launched his reputation far beyond his competition but it also spurred a series of 'reformed card cheats' who were merely just magicians capitalizing on what at the time must have been something of a niche, but an experienced cheat - or even a semi-complacent card player in some cases - only had to read their publications to know that they had simply duplicated the work of Erdnase and actually knew very little about card games... There is a sincere difference between the way a magician and a card cheat handles a deck.

My final word on that which I have forced myself to reveal throughout this book is both dark and comforting. I am still here because I have a death wish, were it not for that, my devilry would have cost me my life and I expect that one day very soon it will.

I am Daniel Madison, thank you for your time.

ACKNOWLEDGEMENTS AND SUGGESTED FURTHER READING

I do not claim to have created or invented any device or technique in this book and offer full credit where due and have given a history of techniques where appropriate. I am self-taught in my art and discovered my techniques through a desperate intrigue, influenced by a card cheat many years ago. Left to my own devices and without a single resource, I developed my own methods for achieving similar deceptive play. I do not consider myself to be an expert of any level or understanding beyond my own wisdom and ability to succeed at winning by any means. If this book does not sell a single copy I will have still achieved my ambition of documenting that which may one day be the result of a consequence that I will not recover.

I offer special thanks to Randall Freeman, David Britland, Stanislas, David Blaine and all others mentioned in this book.

The following publications had a supporting influence on the development of my deceptions and I would recommend them all as great resources on the subject...

Gambling Protection Series by Steve Forte
Expert at the Card Table by S.W.Erdnase
Phantom of The Card Table by Eddie McGuire
Phantoms of The Card Table by Gazzo and David Britland
Sharps and Flats by John Nevil Maskelyne
Card Mastery by Michael MacDougal
Lessons In Dishonesty by Laurie Ireland
Any Second Now by Martin Nash

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T.U.T.
STANISLAS / MADISON

For those
I betrayed.
Including myself.

Stanislas.

For the devil within
On whom you blame your sins.

Madison.

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He can play honestly all evening,
do the switch near the end of the game,
and go home the big winner.

Darwin Ortiz, Gambling Scams

FOREWORD

Thank you very much for your interest in T.U.T. I sincerely hope you find something worthy of use within these pages. If not, here's what we're going to do; get a piece of paper, write down your negative thoughts about my work, fold it up, send it to me, I'll disregard it, and you go fuck yourself. Yes, I included my wry sense of humor in this manuscript. You're welcome. Probably not a good idea to tell the consumer to fuck off within the very first paragraph of your first manuscript, but it's probably best for you to get used to my sense of humor and offhand manner of speaking as soon as possible. Don't worry, it takes time to get used to my vulgar mouth, eventually you'll see I'm a nice guy.

T.U.T. has been my therapy lately. I started writing this to avoid my suicidal thoughts. So most of what was written wasn't with the public in mind, it was a way to get out of mine. Even now that most of it is done I continue to come back and add more shit just so I can stay busy. I told Madison I'm an arsonist firefighter; I create problems to solve. The day I run out of problems to solve, is the day I cease to exist. The last problem I created took about 5 years to solve. Now that I "solved" it, I'm looking for another fire to set. Truly and honestly before T.U.T., I was on edge. In the height of madness I seek nothing more than relief from myself. The cessation of pain offers a satisfaction that no amount of pleasure can compare to. Just to keep myself out of my head I use cards as an outlet and try to come up with anything I feel worthy of being shared.

If you are offended by cussing then just skip over the parts where I am being completely authentic and just read the instructional material, but I think I still found a way to cuss in those parts too. So you might be fucked if you offend easily. I started writing in an acceptable vernacular without any cussing, and then Daniel said I have to be myself. So fuck it, I rewrote everything and added ME in it. This has been a much-needed outlet, and since I have your attention, I will subliminally bitch about my problems and hopefully a message will be heard. I also hope you laugh at least once. Oh, and learn some card stuff too.

I fear the end of this project because then it will be back into my suicidal mind. And although we're sharing this with you, it isn't for you. This is about Stanislas and Madison. Your interest is just a plus, an appreciated one at that. So thanks again. Okay...enough of the melodramatic shit. "Look at this morose motherfucker right here. Smells like someone shit in his cereal, Nooch," (Chasing Amy reference for you potzers).

Welcome to T.U.T.

STANISLAS.

INTRODUCTION

T.U.T. is an organic device adhered to the underside of a table that holds a stacked deck of playing cards and is designed to help facilitate deck switches. What makes this device special and lovable in my eyes is that you can maximize the amount of time your hands are seen clean, and minimize the time that your hands are dirty. With most other devices/methods of this nature you will need to have a hand out of view for quite some time as you get the cold deck all squared, in the right grip, blah, blah, blah. T.U.T. allows for this process to be quite straightforward, as the deck only needs to be extracted. Also, your hands are able to be in view the entire time except for the slight moment you are switching the deck. Completely depending on how you utilize T.U.T. you can ensure your hands will never be entirely out of view.

We have offered some methods of switching decks just for the sake of being thorough, but I believe T.U.T. can be utilized in other ways besides the obvious ones that we are sharing here. However, it is my decision to not share every single possibility I've pondered with hopes that you will discover what T.U.T. truly has to offer. I do not encourage the use of this device within a competitive gaming environment because apparently my hypocrisy knows no bounds. I just don't want to be held responsible for your stupid decisions, only my own. So don't cheat. If you do so, it is at your own risk, with your own money, your own life...and our device.

STANISLAS.



CONSTRUCTION

You will need the following materials...

1 x Playing Card Box,
X-Acto Knife or Scissors,
Command Brand 'Damage-Free Hanging' adhesive strips,
Sticky Tape.

Lay the card box down with the bottom facing towards you with the tax stamp facing towards the ceiling, or whatever is above you, assuming it's a traditional style box.

Fold the Flap back at the lowest crease. Begin cutting down the 3 other sides so they line up with the lowest crease. Get rid of the excess. This will ensure that the side we are going to adhere to the table is slightly longer than the other

Start cutting a slightly tapered vertical strip out of the center of the box, but we are going to leave about a half inch of uncut box. This will ensure the deck has added support by leaving the left and right side connected. Note: The bottom end of the cut should end up being about an inch wide as exposed in the opposite images.

Continue cutting the vertical strip around the bottom to the other side of the box ending with a small triangle. The base width of the triangle should be same as the opposite side's bottom end, about an inch.

Now fold over the tuck case flap at the second crease so the crescent part of the flap lies flat against the inside of box. Use sticky tape to flatten it out and keep it in place. This small addition makes it easier to put the cooler inside of T.U.T.

If explained and done correctly, your final device should look like the bottom photo on the opposite page. If I suck at explaining shit, then just try to follow the pictures and don't pay attention to my dumb ass.



ADHERING T.U.T.

Take the Command Damage-Free Hanging adhesive strip and align it parallel to the tapered strip on the reverse side with the triangle. If adjustments are needed, cut the adhesive to make it shorter. The sticky part of the Command Strip should NOT overlap the triangle; this will cause friction and grab the card it will be touching.

After making the necessary adjustments and having it aligned, remove the RED liner and adhere this to the box.

When ready to attach the device to the underside of a table. With the deck inside the box, remove the BLACK liner and adhere the device to the table with the triangle facing away from your body.

EXTRACTION TECHNIQUES

T.U.T. is meant to be a cleaner solution to an otherwise dangerous act. Be sure to consciously take advantage of and emphasize the clean moments. If your whole hand doesn't need to be out of view to extract the cooler, then expose as many fingers as you can. Because T.U.T. allows it, I ensure that at the very least my thumb is in view the entire time, unless I can have more fingers exposed.

FOREPLAY

You may choose to perform a little foreplay before you extract the cooler from T.U.T. All that is required of you is to coax the cooler out of T.U.T. about an inch or so by using a finger to push the deck out. Foreplay allows you to break the extraction sequence into smaller more accessible parts for those deathly afraid of performing longer sleights. The only switch that will REQUIRE foreplay is Su Cha. Having that extra space though can allow for some creative extraction grips, which in turn can allow for some graceful deck switches.

BASIC EXTRACTION GRIP: DEALERS GRIP

Different switches will call for different extraction techniques. However this will be the Basic extraction grip for removing the cooler from the device. The long tapered strip that ends with a triangle allows for the First finger to pull the deck toward you. Once the deck protrudes far enough, you can use your little finger to grip the deck against the pad of your thumb and remove it from the device as in the top two photos opposite.

MODIFIED EXTRACTION GRIP: A SPIKED COOLER

Recent research of humans who transfer a deck from hand to hand has found that most people don't place the deck flush into the hand. They generally place the deck into the hand with the first finger curled underneath and then straighten it out before they deal. Due to these findings I have found it necessary to make use of this occurrence within different deck switches.

This MEG is essentially the same as the Basic Extraction Grip. However after you have removed the deck far enough so your little finger can grip the deck against the pad of your thumb, your first finger will curl underneath the deck and remain there until the switch is complete and you are about to deal as demonstrated in the bottom two photos opposite.

It should be noted that the Spiked Cooler MEG could be used instead of the Basic Extraction Grip. It doesn't really matter which one you use. I just know one looks better than the other, so I'll be using the prettier one. And by prettier I mean the one that enhances the deception.



INTERLUDE: A WOMAN SCORNE.

The day consisted of too many energy drinks, brainstorming ideas, and cutting up many card boxes creating slightly different versions of T.U.T. Lately the girlfriend and I have been growing distant. I have been dedicating all of my time to writing T.U.T., and my obsessive dedication has not been well received. Late nights on my laptop until 2 in the morning, texting an unknown person, can't be a good look.

I awoke at 5 in the morning to my sleeping significant other, looking entirely peaceful. I got out of the bed and headed towards the bathroom. I turned on the light to find a note waiting for me.

"I'm sick and tired of your lies and clandestine activities. Tonight we are going to play a game and you are going to choose, either your cards or your side whore. While this decision may seem a bit too easy for you, I took it upon myself to raise the stakes. Since all of your time has been spent looking for uses for that fucking T.U.T. thing, I decided to help you out. Your beloved T.U.T. device is adhered to the underside of the toilet seat lid, and inside of the device is one of two items prepared to slide into the piss water (sorry, I forgot to flush) as soon as you lift the lid. It will either be your stupid fucking deck of Jerry Nuggets that you bought for yourself on our anniversary instead of the necklace I wanted, or your piece of shit fucking phone, that lights up at 2 in the morning with texts from some stupid whore named Madison. You have one hour to make a choice, but I wouldn't take that long, I know you have to use the loo. Jerry's or Madison? Make your choice."

I was filled with rage. I dropped the note and went into the bedroom where she was just standing in the moonlit room waiting for me. She began yelling at me, "Fuck you Chris! I hope you learned your lesson!"

I yelled back, "You are fucking insane dude! Madison isn't my side whore, it's fucking DANIEL MADISON. He lives in the UK, and they are like 8 hours ahead! We talk late at night because it's fucking morning for him there you fuck! OH YEAH! I only bought those fucking Jerry's nuggets so I can resell them on eBay for a profit so I can buy you that fucking expensive ass necklace. But I can't do that shit now SINCE YOU OPENED THEM!!!"

Looking confused, she sat on the bed and replied softly, "Awh, I'm sorry babe. I didn't know that. You were going to sell your Jerry's for me? I love you!"

Controlling my temper I sat down next to her quickly and stumbled over my words, *“Okay love, so how do I get T.U.T. from the underside of the toilet seat lid without anything falling into the water?”*

She smiled. Laid down and said, *“You don’t. It’s designed for you to make a decision, not to be a little bitch about it. Goodnight babe.”*

RUBY '81.

This deck switch is nothing new or extraordinary, but it does get the job done. It is quite simple and to the point. The play deck is apparently slid off of the table into the awaiting hand. This switch takes advantage of a common action done by card players when the surface offers no give. Most people wouldn't know off of the top of their heads the reasoning behind the sliding action; even those in the know have seen it so frequently they will overlook it as a justifiable natural action even if the surface doesn't call for it. For the close up card magician who finds this useful, if a spectator questions your actions of sliding the deck off of the table, stand up and say, *"FUCK YOU, FUCK YOU, FUCK YOU, YOU'RE COOL, AND FUCK YOU. I'M OUT."*

The cooler is in T.U.T. with the play deck on the table above the cooler, but a bit away from the edge of the table. After gesturing to show your hands empty, the right hand approaches the play deck in an overhand fashion by the short sides of the deck, with the thumb on the side closest to you and the 2nd 3rd and 4th fingers on the opposite short end.

Gripping the deck without lifting it off of the surface, you now begin to slide the deck towards your awaiting hand, which has now begun to extract the cooler from T.U.T. using the Basic Extraction Grip or the Spiked Cooler MEG.

The cooler is removed before the play deck has been dragged off of the table. It is best to have the cooler angled with the left side higher than the right. The play deck then gently falls just to the right of the angled cooler into your awaiting lap, just as the cold deck becomes visible as your right hand feigns releasing its grip on the cooler. It is now ready for you to begin dealing. This switch works best if the cooler becomes visible a split second after play deck disappears. Just like my grandma says, *"Timing is everything babe."* Of course she was caught sleeping with the neighbor on my grandpa's birthday, but that's beside the point...



RUBY '81: DELAYED SWITCH

This delayed variation can be applied for those who don't have very much faith in their ability to correctly time the switch. This variation breaks up the extraction and lapping action by sliding the play deck onto the cold deck.

The cooler is removed from T.U.T. just as the play deck is being slid off of the table into the left hand on top of cooler.

As an afterthought of sorts, your left hand lowers a smidge out of view in order for you to lean towards the table and use your right hand to feign wiping away debris. It is during this time that the left hand rotates in order to allow the play deck to fall from on top of the cooler into the lap. You can now begin dealing.

RUBY '81: ADDITIONAL THOUGHTS

Ruby '81 can also be performed if the play deck is off to the right of T.U.T. as opposed to in line directly above it. However the play deck can't be unreasonably off to the right, (see 6561 on the next page if it's a shoulder's length or more to the right). Instead of sliding the deck back towards you in a straight line, you would actually slide it off of the table diagonally towards yourself so it falls and is lapped just a smidgen to the right of your left hand which is now exposing the cold deck posing it as the original.

If the play deck is off to the left of T.U.T., then it may require extracting the cooler quite some time before you begin to slide the play deck off of the table. You could begin with some foreplay, gesture to show you're clean, and then extract the cooler in preparation for the switch.

6561.

Hello again. Okay, let us establish that there is nothing new under the sun except new old shit. 6561 takes advantage of transferring the deck from one hand to the other. However as compared to Ruby '81 you actually pick up the deck from the table.

The Cooler is in T.U.T...Note: Let us assume that the cold deck is always going to be in the fucking device at the beginning of every switching procedure, or else I wouldn't be typing this thing. The play deck is on the table to the far right of the cooler, about a shoulder's width away, perhaps more.

The right hand approaches the play deck as the left hand gestures saying, *"I'm not fucking holding anything."*

The right hand grips the play deck in a biddle grip, as it picks it up and brings it towards your left hand and your body. Note: I also say your body because it needs to clear the table so you can lap the play deck. The left hand is on T.U.T.

As you reach the edge of the table with your right hand your left hand begins to extract the cold deck using the Basic Extraction Grip or the Spiked Cooler MEG.

The right hand lowers a bit and moves toward the left hand. Note: The left hand does NOT move to meet the right hand half way. The right hand moves to meet the left.

The play deck should fall into your lap just before it reaches the left hand. The play deck should only disappear from view at one point, when it is a split second away from the cooler being lapped.

After the right hand ditches the play deck, it grips the cooler in the left hand and releases it grip to further the illusion of transferring the deck from the right to the left hand. With the cooler now in view you can now begin to deal.

6561: ADDITIONAL THOUGHTS

Maybe you are asking why I included 6561 if it is essentially Ruby '81... Well these switches are for different situations (e.g. how close the play deck is to you on the table). It'd look pretty fucking foolish to drag a deck from your right hand to your left if it is at an unreasonable distance, regardless of the surface.

On a different note, this switch, as well as damn near any of them, can be done from the cutter's position (just to the right of the dealer for the oblivious). You can start by cutting the deck closer to you, further away from the dealer, so you have an excuse to pick it up and transfer it to the other hand (well, switch it really) and hand it back to the dealer. I'm not going to spell it out for you, but it is possible, and such a lovely deception since an honest player will be dealing a stacked deck unbeknownst to him.

SUBTLE SQUARE UP SWITCH (SSUS) STANISLAS

The Subtle Square Up Switch came to be by watching an actual card player in action, doing natural moves during a card game. He grabbed the deck and brought his hands together to square up the cards by tapping the long sides against the surface of the table. Warning! Chris bitching and ranting: This is how you fucking create gambling moves. You watch real people (not magicians, cheats, or pseudo cheats) and the natural actions they do and go, "*Hmm... How can I achieve a deception within those natural actions performed?*" I witnessed someone doing this at a casual non-casino game, and so that is where the switch will work optimally. The deception will only work in the environment from where the natural action was from. I won't go on a diatribe here.



MODIFIED EXTRACTION GRIP: THE SHOCKER

SSUS will call for a different grip for extracting the cooler. You are going to use the middle finger to erect the cooler from the device. The third finger is going to be curled under the deck throughout the entire extraction and switch. The little finger is still used in the same way, to grip the deck against the pad of the thumb as shown on the opposite page.

Note: SSUS takes an idea I borrowed from Madison's 'Veil.' I call it the Veil Principle, (Opposite of "Drop the 'The'. Just call it Facebook," isn't it?). It is the tried and true means of switching a deck by "...using the top card as a shade card as the deck is switched beneath it" ...in short; a cover card.

The cooler is in T.U.T. The play deck is at the far right of you, in about the same position as the start of 656 I.

Posture Note: I have found that the switch appears more convincing if you are leaning back in your seat with a sloppy shitty posture at the start and gradually straighten your posture during the entire process such that you are sitting straight up and attentive at the same time you are squaring up the deck on the table.

The left hand is on T.U.T. with your right hand reaching for the play deck.

The right hand grips the play deck in a biddle grip, as it picks it up and brings it toward the left hand and body. This action is identical to THREE in 656 I.

As you reach the edge of the table with your right hand, your left hand begins to extract the cooler using The Shocker MEG. Note: Both hands should begin moving at the same time, but the cooler remains out of view. Note2: No shit Stanislas.

The right hand follows the same motion as in 656 I. However once it reaches the lap point the deck falls from the hand with the exception of the top card of the play deck.

Once the deck is lapped the right hand continues, with the cover card, towards the left hand that is holding the cooler.

The cooler becomes visible behind the shade of the cover card once the right hand has arrived at its destination. The cover card then subsequently caps the cooler.

Once the cap is complete, tap the long sides of the deck on the table, hence justifying transferring the deck from the right to the left hand, and begin to deal.

SSUS: ADDITIONAL THOUGHTS

The back of your right hand during this entire procedure, from after you first pick up the deck, should be facing towards the audience. They need to get used to seeing at least the majority of top the card. This is a quick conditioning technique. Once we condition them to seeing solely the top card of the deck, they will overlook that small second where the play deck is lapped and only the top card is present right before it caps the cooler.

Body Language speaks volumes. You'd be an idiot not to take advantage of this type of communication that accounts for a majority of the messages other people perceive. At the beginning of this switch I made a note that you should be leaning back in your seat with a shitty posture. At about FOUR you should begin to shift your body from the shitty posture to a slightly more proper, straight up posture. The psychology or rationalization of why I feel this is important is because having a laid back shitty posture sends off a signal that nothing is important at this moment. By bringing your body closer to the table and straightening your posture this sends the message, "*Now pay attention!*" The change from relaxed to attentive means that shit is serious now, which in turn would mean everything up until that point wasn't serious or worthy of their attention. And since the apex of the change in posture occurs after the deck is switched, it will go unnoticed. Honestly you should apply some body language psychology to most, if not all, deck switches. Read up on body language kids. I hear Roberto Giobbi wrote a book called *The Art of Switching Decks*, you should read it, study it, and annotate it. Have fun.

SSUS: TO UNVEIL THE BRIDE...

This is nothing too cool, but it is most definitely a useful way get rid of the cover card from SSUS within the natural action of dealing. **MAGICIANS:** if the top card is of a different design than the rest of the deck, then it will look fucking amazing. It is rather simple. To get rid of the top card (or for a visual change) push the top card over as you would for a strike second deal. As you begin to deal the 2nd card to the table, instead of pulling the top card back flush with the deck your thumb pushes it off of the deck into your awaiting lap. So...in short, lap the top card as you deal the second. Easy.

SU CHA.

Su Cha is a switch that takes place as you apparently turn the deck over and justify it however you decide to justify it. Warning! Chris bitching and ranting again: Yes, it needs a justification, everything you fucking do needs to have a reason and be justified, if I learned anything in my days playing with cards it's that if you sneeze, that had better have been misdirection for your horrible top change. Everything you do should have a reason. Yeah, I'll say it again; everything you do should have a reason. Thank you Professor for passing on that wisdom. If you can't find a reason, just wipe the table off of the table. Oh, and the cool thing about Su Cha is that only a thumb is out of view.

MODIFIED EXTRACTION GRIP: A-B TENKAI PALM

Su Cha uses this tricky MEG I call an Ass-Backwards Tenkai palm. If you are a right-handed card handler and have been extracting the cooler from T.U.T. with your left hand, well...don't do that for this one. Well, what I mean is the hand that you deal from; use the opposite for this extraction. For example, I deal from my left hand, so for this extraction I will be using my right hand. Place your hand in the position shown below; with your four fingertips on the table angled to the left with your thumb under the table. Now you are going to grip the cooler in an A-B Tenkai palm, it is the same grip as a Tenkai but the exposed short end will be pointing away from you, whereas in a normal Tenkai the short end will be pointing towards your body; hence A-B Tenkai. This is the extraction grip you will be using for Su Cha, and the cooler will be held in this position all the way up until the switch.



Deck Orientation Note: The orientation of the cooler inside of T.U.T. should match the orientation of the play deck on the table. Meaning that if the play deck is face up on the table then the cooler should be face up inside of T.U.T. This is due to the fact that the cooler will revolve once it is placed into the awaiting hand.

The play deck is to the left of you face up, closer to you than further. Engage in a bit of Foreplay with the left hand.

The right hand gets in an A-B Tenkai MEG and begins to extract the cooler from T.U.T. Note: Due to the seemingly open nature of having 4 fingers on the table, you can have the cooler extracted some time before the switch ensues.

Your left hand reaches for the play deck and grips it by the long sides with the first finger curled on the face.

Pick up (or slide it off, depending on the variables; distance, surface give, etc.) the play deck from the table as you bring it towards your body and turn your left-hand palm up. The right hand now begins to advance forward towards the same spot where the play deck was.

With the left hand still coming towards your body, lap the play deck when the left hand is face down as it is rotating palm up, and with the cooler hand crossing the left you can now let the cooler rest into the left hand in the same grip you were holding the play deck in. This action should bring the cooler to the opposite orientation than it was inside of T.U.T. Meaning if it was face up in T.U.T., it should now be face down in your left hand.

The right hand, now empty, continues its forward movement to brush off the table or however you choose to justify your actions. With the left hand now palm up and cooler and in full view, you can now begin to deal.

SU CHA: ADDITIONAL THOUGHTS

Take care to perform Su Cha deliberately and smoothly. Quicksilver speed is unnatural and superfluous (as is using the word “superfluous”). During the time when the right hand crosses the left, the deck will naturally and justifiably be out of view. There is no need to rush something they can't even see. This little tidbit can be applied to nearly any type of switching. Identify your opposition's blind spots and use them fully and wisely.

Su Cha seems to be best suited within a performance setting as opposed to an actual gaming situation, for which I completely discourage doing anyways. The reason I find this to be true is because not many card players are known to set the deck on the table face up. However, I have seen dealers during less stringent games set the deck down in this fashion during a lull. You can plan for this by insisting the face of the deck is covered with a joker (cut card) while also having a joker on the face of the cooler in T.U.T. This will allow for no discrepancies during the act, and the fuckboys will be none the wiser after the switch.

INTERLUDE: TO BE AN ASSHOLE.

This amazingly insidious and fucked up ploy is deviously funny as fuck and could possibly ruin someone's life and reputation. Note: Due to the possible consequences I DO NOT encourage the use of this ploy, nor will I take any responsibility for the decisions of those who use this, again, your risk, your life, your money and our device.

I first heard of the idea while watching Ricky Jay Plays Poker. He was explaining how a cheat could bust an honest player and make him out to be the hustler. He spoke about tossing a card into an opponent's seat as he stands up to gather his winnings. With a card under the ass of the presumably despised opponent's bum he can choose to bust him anytime he desires.

Well...I suppose the more dishonest and daring the deception, the more damage to his body and reputation he will sustain. So...if you are a sociopath or a sadistic gambler in favor of bringing harm to another person who may have wronged you, or you just don't like how this person breathes, you can set up T.U.T. in his presumed seat loaded up with a dupe of the deck you folks are using. Just make sure it is adhered further under the table so he doesn't discover your Machiavellian ploy prematurely. Now... during the game call wolf whenever you want the sheep to be "dismissed". Make good decisions kids!

FINE LINENS.

Fine Linens is a clean up that takes advantage of a very human action, one that pretty much every human being has seen, taking off a jacket. If you are planning to do a deck switch, then it shouldn't be too much trouble to plan to wear a jacket for the clean up. When you see a person with a deck of cards you will assume that they have a specific skill set; they are a magician, a cardist, or a gambler. However EVERYBODY wears coats ergo EVERYBODY takes them off. And so this will be seen as a human action rather than a card handler's action whether you are in a gambling situation or a performance. The types of coats I am referring to for this clean up are the ones that either button or zipper all the way off. A hoodie can work, but for me, it's doing more than necessary. I feel like I shouldn't need to say this, but you should be wearing a jacket.

After a favorite deck switch that concludes with the original play deck in your lap, set the cooler on the table in front of you, so your hands are free to remove your jacket.

Use your left hand to remove your right arm from the sleeve of the jacket.

With your right side now free, grab the left side of your jacket with your right hand up near the collar area.

Covertly grab the lapped deck with your left hand as your right begins to remove the jacket from the left side of your body.

As you begin to remove your left arm from the jacket sleeve your left hand, along with the lapped deck they don't know exists, is now fully out of view. Use your right hand and release it's grip on the jacket in order to re-grip the jacket along with the hidden deck inside.

The left hand now releases the deck once it is halfway out of the jacket sleeve, as it now only being gripped by the right hand.

The right hand now fully removes the jacket from the left arm. The left hand now crumples up the jacket and tosses it to the nearest acceptable place to leave a jacket messily.

FINE LINENS: ADDITIONAL THOUGHTS

Fine Linens is my way of cleaning up a lapped deck of playing cards. I use the word "my" very loosely because jackets have been around for ages, as have playing cards. Nonetheless I will share this only because I do not desire people contacting me and asking me why I didn't offer any methods of cleaning up a lapped deck. And so you get one. Yes, only one. I've never seen a reason to have more than one method. A deck switch is only going to occur once in a game, assuming you aren't playing with any other cardmen of questionable morals, so a single method of cleaning up a lapped deck of cards will suffice. Also the variables of cleaning up a lapped deck don't vary as much as the variables for a deck switch. I don't have to worry about where the deck is relative to the position I want it to be because by definition the lapped deck is always going to be in my lap. Therefore the only planning I need to worry about is how to get the deck out of my lap unseen. Whereas with switching a deck I need to think about the orientation of the deck, where it is located on the table, how far away it is, what will make sense to those watching, the surface type, etc. and then create different methods for switching decks based on the different changes in those variables.

Fine Linens is not a move and should not be treated as such. You are only taking off your jacket. Examine the scenario from a different vantage point. The deck, the same deck we have been using the entire time (wink wink), is on the table. That fact alone should cause no suspicion. The thing that can be manipulated for one's own advantage is on the table in plain sight in front of everybody, there is no move to be seen nor suspected. If you fear detection, just use your vocal chords to produce a meaningful string of sounds to direct their attention elsewhere as you take off your jacket. Other thoughts for cleaning up a lapped deck are spread throughout the cardman's literature. I mentioned one source already. How kind of me.

ALTERNATE DESIGN

Here is an alternate design that may be more user-friendly (Photo).This was the first design that I had developed, however after many uses the flaps began to give and for obvious reasons this affect was unfavorable. So the horizontal bar was added for additional support. However if you find the bar nettlesome during the extraction, your finger gets caught, and you think Pillowpants bit it off (Clerks 2 reference) you can remove it so the vertical hollow strip goes from the back to the front without interference.As always, it is up to you.

ALTERNATE ORIENTATION OF T.U.T.

During the development of T.U.T., it came to our attention that T.U.T. can be orientated perpendicular to the table as opposed to parallel to it. There are some pros and cons to each orientation, but one isn't overwhelmingly better than the other. Essentially it will come down to the user's preference. I have grown fond of the parallel orientation but that is only because a majority of my time has been spent with it.

You might find that the perpendicular orientation may seem fragile and it may seem like it's going to become unstuck any moment. Let me assure you that the sway is due to the material of the tuck case you are using; it is the structure of the tuck case that offers give and not the adhesive giving way. So...don't trip (don't worry).

To adhere T.U.T. in the perpendicular position take the Command Damage-Free Hanging adhesive strip and align it along the side of the tuck case that will allow you to have the vertical (now horizontal) strip facing the same direction of the hand you are going to use to extract the cooler. Meaning if you are going to use your left hand to extract the cooler then the strip should be facing to the left.

The basic extraction techniques don't vary very much, so I won't be explaining the adjustments that need to be applied in order to achieve the switches in this manuscript. It should be noted however that Su Cha is designed solely for the primary parallel orientation of T.U.T.



AFTERTHOUGHTS

I enjoy the hazard. I'm a thrill seeker. It's the only time I truly feel content, and switching decks manually is the ultimate thrill. I love and admire other deck switching devices out there, but I wanted this to be something I could use at a home game with a bunch of people I don't care for. T.U.T. can work for the gambler or the close up magician working seated at a table; it can even act as a Bug (Photo).

I take pride that this is something that can be useful and not just cool or visual for the IG magicians and IG Pseudo-Cheats. I don't want you to say, "That looks cool." I want you to look at me like I'm stupid because you don't see anything special, just apparent natural actions. T.U.T. deserves recognition, but should draw NO attention.

We work in the shadows, between truth and deception (what a vague and seemingly profound statement). Any and all amount of shade should be utilized to its full advantage. Be grateful for the thickness of the surface you are working on, for that small blind spot can make the biggest of differences if utilized correctly. I am truly interested in maximizing the moments my hands are clean. If this device can shave off mere seconds of dirty hands then I have done what I have intended.

If I were you, I'd first practice the natural actions you are mimicking with just one deck; as if you were doing them in the environment you plan to do them in. After you fully understand the natural actions, then I would add T.U.T. and the cooler to the equation. Let me bitch a bit though. I have seen way too many people deconstruct switching a deck into 2 visible actions; what looks like trying to throw a fucking curve ball when they are supposed to be lapping the deck, and then horribly feigning placing the deck into the hand. Do not fucking throw the play deck into your lap. What happens is that the hand opens just enough for the play deck to fall out of the hand into the lap on its way to bring the cooler into view. It should look like you are placing the deck into the hand, not that you had a myoclonic jerk and then placed the deck into your hand.

On a different note, the Veil Principle can also be applied to both Ruby '81 and 6561. I failed to mention this earlier only because I'd rather you practice and become proficient at the more daring deception rather than getting too comfortable with the less daring one that offers more shade. I reckon if you can switch a deck fucking amazingly without using a cover card, then the moment you decide to introduce one the deck switch should be truly invisible.

If you fear getting caught then the best advice I can offer you is to not attempt the switch in the first place. Sadly there is only one way to practice this deception adequately, and that is in an actual situation in front of real people who should witness nothing more than apparent “natural actions”. Firstly one should practice at home in front of a mirror or a video camera, but that is only half of the battle. No one cares if you can ring up the bulls-eye time and time again in a shooting gallery; the real question is whether or not you can hit your opponent in a duel. Erdnase agrees...probably.

Most people cannot come to bring themselves to apply the deception they practiced in solitude to the real world because of either deception guilt or detection apprehension. A sincerely dishonest man has no use for these characteristics. Any man that can be deceived by his self or another deserves what is coming to him. If one truly desires to not be deceived then he should wise up on what he fears instead of only relying on man to be honest. There is no point in dressing up a sheep as a wolf if it cannot hunt as one. *“A practice that will never achieve what it was intended for”*...etc. The ability to detach one’s feelings from the hunt is an invaluable one, one that also must be practiced if you weren’t born void of a conscience. Fortunately this is something I have practiced for its overlooked value to survival.

For those who lack control in their lives handling a deck of playing cards can be the most soothing pastime one can endeavor. A deck of cards can be controlled. Many have proved that already. A deck of cards is nothing more than an inanimate object with no other purpose than to be contoured by whoever is holding them. With a stacked deck of cards, not only can you control the inanimate object itself, but also the passionate human gambler whose cards you deal. You can control his emotions; give him a high pair and watch him mask his satisfaction, or you can give him rags and elicit hopelessness. You can control his actions, deal a favorable flop and watch him bet his plastic metaphors of perceived happiness. You can crush his spirit by dealing a river that would give you the nuts. You can make him an empty shell of a man just by using a deck of cards and a little dishonesty. You can control another person’s fate just by dedicating yourself to a little devilry.

Devilry, however, comes with a price. I don’t recommend it for he who finds satisfaction with humanity and all of the things those human beings bring. I would only suggest such actions to he who finds himself loathing the actions of most other people. Who feels no connection with humanity what so ever. The former person has something the latter covets, but cannot attain no matter how hard he tries. He tries to smile and laugh with people over their stupid beliefs, views, and opinions. He tries to enjoy the company of humanity

during their congregations, but only finds himself more alone amongst the revelry. He sees a heard of white sheep, and assumes he is of them, but he's wrong. He is of a different species than the sheep. He tried to smile, but only showed his teeth. He tried to laugh, but only bellowed. He sees sheep, so he thinks he is one. But he isn't. He's a wolf, alone with a species that will never understand him, only fear him. And so, instead of trying to be apart of, he tears them a part. He hunts. At first what seemed like devilry came to be only his instincts that he tried to fight.

I'd like to thank you again for your interest in T.U.T. and for being able to get through my writings. If you love something, find a way to express yourself through it. That's what I did. I included more personality than sleights in here for a reason, a subtle message for you magic-wielding folk. Enjoy T.U.T. I hope you find it useful. If not, well, you know what to do.

I'll leave the rest up to Madison.

STANISLAS.

MADISON

When Stanislas shared his idea for the T.U.T. device I sat back in my seat in comfort and satisfaction with that rare feeling that I last had upon the discovery of the final Advocate device. T.U.T. offer the penultimate answer to the tabled, hands-off deck-switch; something I'd been anxious to master for many years without success quite like this. Simplicity is beauty, simple is T.U.T. to the privy, and also beautifully devastating.

Fuck the mechanical pully-loaded, arm-strapped, hidden-under-sleeves, gone-by ideas, bullshit designed to 'appear' amazing but only amazingly redundant as plausible devices for successfully cheating at card tables. Get caught with wires, straps and pullys up your sleeves and down your legs at any of the tables I've sat at then you may as well have a cyanide capsule under your tongue. I do not respect of have any faith in the idea that a legitimate notable cheat ever used such bullshit. I do believe that such devices were made to impress and warn the would-be-victims. Any 'cheat' that used such ridiculous devices fully deserved his part in the history of of how we now know about those uncovered cheats today. We are lost in the history of the truth of deception on such issues. I can tell you from experience that they who had faith in such devices never used them or were just plain lucky.

I start with heavy opinions purposefully to demonstrate a comparison between intricate mechanical devices that are seen as ingenious, and an unknown simple device, that is until now, unknown.

As with any device designed for card-table deception, my approval is only offered upon my successful execution of the device with it's intended environment, and although this device can logically be applied to the workings of a Magician or Gambling Demonstrator, my core obsession lies with the art of card-table deceptions in the real-world, and so, despite my more than satisfying use of T.U.T. within demonstrations, I had to know for sure that this device could be successful at a card game.

Card games are few and far between these days, but I made it a mission to find one where I could test-drive the device. This was far from an easy task and after 5 failed attempts (not failures as a result of the device but games walked away from due to lack of opportunity, moments, table edging and also in-play-deck issues) the 6th game offered me everything I needed. I did not play to win, nor did I have a reason for the deck switch other to prove to myself that it was 100% achievable within the correct restrictions. The switch was made and the game continued without corruption or reason.

This execution and experience allowed me to offer a valid insight into the use of the T.U.T. device and I will use that experience - alongside my executions of T.U.T for demonstration purposes - to offer an educated and knowledgeable insight into this device through my documentation within this book.

Up until this point, with thanks to Stanislas, you will have learnt every detail about the device and the correct mannerisms, actions and mechanics that one must master in order to execute the perfect T.U.T. deck switch, therefore my offerings are from a different place, with a critical look into the psychology amidst the loading, execution and ditching of T.U.T. from my 1st hand point of view.

MADISON.

CONDITIONS

Before one approaches the idea of loading the deck in place for card-table deception, we must first study and understand the perfect conditions for loading the device with the intention of a deck-switch execution. Most of these thoughts will appear obvious yet must be addressed.

Many table's do not offer the required space underneath at the edge for such a device to be stuck. A lot of tables have an under-panel/under-skirt that would instantly hinder the device. Others a buffer that wraps the edge preventing a connection or removal of the deck. Ann then once a good under-table surface is found, one must also understand that the play deck needs to slide off of the table into the awaiting lap, something easily hindered by those tables lined with bumpers or unnecessary edges.

The perfect table will be flat and smooth on top and bottom. Once found, once must inspect the underside of the table. A simple feel with the fingers will detect any potentially hindering staples, grease, chewing-gum, screws or nails etc.

One must adapt to the height of the table surface versus the height of the chair and calculate whether the visual appearance of a hand going under the table will be worthwhile or dangerous. Comfort in the move must be realised before the execution takes place as a natural movement. This isn't for everybody, or every table, or every game. It has to be accurate.

Aside from the deck in play and the cold deck needing to be of the same design and condition, the deck versus the table are as much as you need to be wise with before you get into the pockets and the load...

LOAD

Loading the device needs a lot more thought than 'stick it under the table.' The process must be understood and addressed so as not to miss anything that could compromise the full execution. Once constructed, one must prepare for the complete act, from creation to complete execution. For the sake of these explanations and thoughts I will refrain from offering any 'Demonstration' insight until the very end.

Construct the device and leave the adhesive backing in place on the sticky strip. The device then needs to be carefully placed a right outer-jacket pocket with the sticky side against the body and the triangle cut out to the bottom. This means that when you reach into your pocket to collect the device, it will be in a grip very similar to that in the 1st image on page 17.

One must choose to wear a loose and open jacket so that the outer pocket can hang freely by the right side as one is seated. A suit-jacket style is perfect for this.

Once seated, the right hand moves to the pocket and finds its way between the device and the body and twisted inward so that the fingers are in a position to peel away the adhesive protection. Once done, the hand is twisted back round the deck so that it is now in that same position - similar to that in the 1st image on page 17.

At a perfect moment, the device is carefully and causally removed from the pocket. It should go without saying that the table that you are sat at will offer perfect shade for the deception. It is a very short journey for the device to travel from the pocket to the table so it should not be rushed. Once removed, the hand will turn naturally face up. The hand can then press the device firmly up against the table central to the body. One must take care not to be too forceful and lift the table from the ground.

This is an action that should be as off-beat and relaxed as possible and preferably when there is as little heat as one could find at a card game. Let's consider knees...

One could sit back following the application of the device and raise one leg so that the knee makes contact with the device to offer more pressure to make sure that it is stuck well enough; an idea that leads us to the Knee Load...

KNEE LOAD

Following the successful removal of the device from the pocket, in stead of directly sticking the device to the table, one can rest the device in position, balancing on the right knee. This allows one to free up their hands above the table as the right leg slowly raises until it presses the device firmly up agains the underside of the table. Arms on the table would apply further pressure stopping the table from potentially lifting from the ground.

This isn't something that I would recommend, however, it is worthy of suggestion for the knowledge-thirsty.

EXECUTION

One cannot approach the execution lightheartedly. Witnessing Stanislas execute the T.U.T. deck switches flawlessly is a beautiful thing and one cannot underestimate the time, effort and practice that went into getting to that level. In practice, you must search for a smooth action of simply sliding the deck off of the edge of the table into the awaiting hand, if the action were to look anything but, then the deception should be aborted.

A hefty amount of practice should be undertaken for one to experience and understand the potential probles; which are all human-error...

Your construction, based on Stanislas's descriptions, should allow for a smooth removal of the deck from the device - providing that the correct actions with the removing hand have been ensued. Any issues with this cannot be blamed on the explanations or device itself, for Stanislas and I are living proof the the device works and all errors can only be at the foot of bad construction or handling. Nonetheless, should you find that you are unable to execute the removal smoothly, you have to be prepared to NOT lap the deck in the moment that you should... If the cold deck becomes stuck, then the Play deck needs to remain in play.

That potential problem aside, let's look at the exchange versus the follow-up...

Once the play deck is lapped and the cold deck is out of the device and in-hand, one must continue a certain motion or mannerism of 'back and forth.' The deck has just been pulled off of the table into a free-hand, which to an extent, also went back a little only to have to come forward over the table.

At this point, the switch is complete and the deceptive play is ready - whatever that may be. One must be ready to instantly deal cards or spread the deck or place the deck aside etc. In a game situation, the compliant action would now be to deal, and with a switched, stacked deck, he would be ready to win.

There should be no hesitation whatsoever between the switch and the follow-up deal or spread etc. and one must pay close attention to the practice of this... One cannot hesitate between the switch and the follow-up and this should become a vital part of the practising exercise.

On the subject of potential problems, let's talk more about Lapping the Play Deck.

LAPPING AND CLEANING

One cannot just assume lapping to be a simple concept that requires no practice. There is a science to the art of dropping a deck from a table to a lap and this book demands a nod to a few ideas that one must note during practice...

A good final squeeze of the deck before it is descended will eliminate any air caught in breaks in the deck. This will prevent the deck from opening up and separating as it falls ensuring that it lands whole.

One must control the speed of the descending deck versus the distance between the body and table, in both height and space. One should avoid speed in general when dealing with such deceptions regardless, in this case, too much speed in the lapping could cause the deck to hit the body first causing an unnecessary rebound to the lap. The impact could be visible in a ripple effect in the clothes and could also cause an unwanted subtle reaction. This could also cause the deck to open and / or miss the lap.

The ideal target is the central lap, directly between the closed legs and directly central between the knees and body. From this position one will have lined himself up for an easy clean up of the lapped deck.

The clean up is vital. One may find a way to return the deck to the T.U.T. box, however I would not advise this at play. Practice will prove how difficult and unnecessary this is. With the idea that the cheat is still dressed in the suit-jacket, he has the perfect pocket to ditch the deck in - the same pocket that just supported the T.U.T. device. One need not seek a

technique for getting the deck from the lap to the pocket, as it is as simple as that sentence. The only thing to consider here is finding the perfect moment to do so. Once the switch has been executed, the lapped deck will be safe, therefore one must not rush into the cleanup, only wait for the perfect moment. One will find that this moment will come at a time when he is not holding the deck or a hand, yet sat back between rounds as he takes a drink. The drinking action will draw any eyes to his face rather than to his lap.

A wise thought would be to have something in the ditching pocket that he can return with, such as a handkerchief - as a means for motivating and reasoning the hand to the pocket.

PRAY SWITCH

This deck switch relies on a perfect timing of the hands meeting in something of a praying position that will align with the falling play deck. The switch itself is not exclusive to T.U.T. however it is something that I have never shared that will bring good practice to the device.

The deck needs to be face-up in the device, removed in advanced during play and held in Deck Cop as exposed in the right hand in the top image.

The hands are brought together over the edge of the table as in the middle image. The cop conceals the cold deck. Mid action, the play deck is kicked back by finger 1 causing it to leave the hand and fall to the lap, at the same time, finger one of the right hand curls under the cold deck and pushes it into view into the now free hand.

In practice, one will see how daring and bold this move is, and also that it is the action of simply throwing the deck to the lap whilst revealing the other from the opposite hand, however, with practice and time, one can create the perfect illusion of simply passing the deck from one hand to the other, or taking the deck in one hand then moving to hold it with two hands. The position that you will find the cold deck in at the end offers the perfect follow-up action of a hindu cut or shuffle.





ONE HAND TUT SWITCH

This is by far my favourite T.U.T. switch to practice and requires that the card table be quite thin with no edge or under-beading. This switch requires subtle misdirection and one bold action...

One must apply enough foreplay so that the deck protrudes the device by at least 2cm.

The play deck is gripped in a modified upper-mechanics grip... The ends of the deck must be gripped between the thumb and finger two, allowing finger one to have free movement as in the top image.

This grip versus the table allows finger one to reach below the table unnoticed. Finger one reaches under the cold deck so that it can grip it against the very base of the thumb. This can be applied without the play deck ever leaving sight of the table. This is exposed in the middle image.

The left hand, now holding both decks, rotates backward toward the body pulling the cold deck from the device at the same time as turning the play deck away from sight. As this happens, the pay deck is released allowing it to fall to the lap. This is a very quick and simple action that will require a fair speed and a slight moment of misdirection from the table such as the movement of chips, money, the box etc. As the cold deck is gripped by only 2cm at the ends, the free hand, following the misdirection, will return to collect the cold deck and continue with the game.

One can take this idea and apply it to the concept of simply turning the deck from a face down grip to a face up position on the table by following the full backwards rotation of the hand and instantly placing the now face up cold deck onto the table.

Practice will prove that this is a bold and risky move but also that one will quickly become sharp with the grips and switching and after a while, the grip will easily change so that two fingers can take the cold deck and not just one.

MADISON AFTERTHOUGHT

Following the wise words of Stanislas I have very little more to contribute to his offerings within this book other than to pay close attention to every word that he has written, as well as those hiding between the lines that he did not. What we have here is an amazing discovery and contribution for the deceptive practices that will keep it's place in history and far outlive all who read this book.

Magic is Dead.

D.

The authors do not claim to have created or invented any device or technique in this book and offer full credit where it is due. They owe much to their experiences, environment, upbringing, and isolation.

With the help of Michael Weber, we discovered that a very similar idea has existed for some time but uses a steel box which must be fixed to the table. We also could not find any publications or resources that suggest using the card box, which makes us believe that it is a unique publication.

SUGGESTED MATERIAL

Steve Forte - Gambling Protection Series
Roberto Giobbi - The Art of Switching Decks
Real life Experiences*
*Cannot be bought

MUCH LOVE AND THANKS TO THE FOLLOWING:

Spencer Soo. Michael Weber. Franco Pascali. Omar Renfro.
Anthony Whitford. Chris Severson. The 52. The Primos.
The Grandparents. The Wards. OG. Carlton. Tammy. Marilyn.
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