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 CUT AND RUN  
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A discussion on the TSD (The Second Deal) board sent me looking for sources of what Marlo called “The Incomplete Faro Location.” Brother Hamman used a control in “Two Shuffles Harry” that is similar to the “Incomplete Faro Location.” Kaufman says, “What follows is Bro. John’s extremely clever utilization of a Karl Fulves control.”

In Epilogue 16 Nov. 1972, Fulves published an item called “Riffle Shuffle Control.” It was used for a single card control to 26. Fulves references Marlo’s “Incomplete Faro Location” from The New Tops several years earlier. He also mentions an item from Epilogue #13 called “Riffle Placement.” In “Riffle Placement” Fulves mentions an item from the August 1970 Pallbearers Review by John Hamilton called, “Eyes of the Gods” as his inspirational source. It is this item, “Eyes of the Gods,” that is the basis of the effects that follow.

“Eyes of the Gods” was released by John Hamilton in 1948. Fulves calls it “one of the most brilliant location tricks on record.” The reader may want to check out Hamilton’s routine in Pallbearers Review. I found the underlying mathematical principal to be very worthy and replete with applications. However, his selection procedure is somewhat convoluted, although it does allow the magician to find the selections in a startling way. Here I am just using the principle that positions the selections 26 cards apart.

What follows is more a series of ideas on how to get some mileage out of this positioning principle than full fledged routines. I think that the creative reader will find these ideas to be productive starting points and will invent new ways to use this powerful principle.

**REQUISITES:** For some of the routines below, you will need a 53 card deck and the ability to Faro shuffle. There are other ideas that are self working and require no skill whatsoever.

**THE UNDERLYING PRINCIPLE:** Begin with a 52 card deck. Split it into two equal piles of 26 each. Faro shufflers can easily do this using Marlo’s Faro “Check” concept to be sure of a perfect split. Hamilton has his spectators divide the deck and then count and exchange cards to be sure they each have the same number. This is time consuming and also I think it’s much better if you make it appear that you are cutting *near* the center rather than dead center. Thus the best approach is to hold a break at 26 and then simply cut at the break, making it appear to be a random cut near center.

Table the two 26 card packets face down - A on the left, B on the right (**figure 1**). Cut any number of cards from packet A and deposit them face down at C. Do the same with packet B, plac-

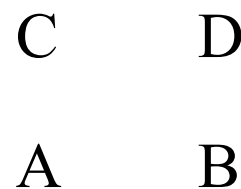


Fig. 1

ing the cut off portion at position D. Now look at the top cards remaining on the packets at A and B and place them *face up* onto packets C and D respectively. In real usage these would be selections and would be placed face down. Here we are simply demonstrating the principle involved.

Now place the cards remaining at position A *onto those at position D*. Similarly, place those at position B onto the cards at position C (in front of A). Be sure that you followed these directions correctly. A goes to D and B goes to C, across the diagonal. Now place either packet onto the other and cut the reassembled deck. **The face up cards (selections) are now 26 cards apart** i.e. there are 25 cards between them. If you look closely at what is happening it will be completely clear why this is so. However, when handled in a casual manner, no one will suspect that there is any relationship between the selections. Now what remains is how to handle spectators so that this position is achieved and then what to do with it. (**Note:** The underlying principle is essentially the same as that of the Gene Finnell's "Free Cut Principle." See "The 7 Card 21 Card Trick" earlier in this section.)

**SELECTION PROCEDURE:** Split the deck into two equal piles. I generally do a *Faro Check*, reassemble the deck maintaining a left 4th finger break, and then cut at the break. It should appear that the cut was near center but random. (In the case of a 53 card deck, which is covered later, you will make a 27/26 split.)

For magicians I like to cut 22/30 and then "notice" that the piles are unequal. I then take four cards from the pile of 30 and place them onto the other pile. This ruse makes the adjustment seem simply to be an attempt to get *near* equality. In reality you end up with 26/26.

Now have the spectators shuffle their respective piles and then hold the cards face down in dealing position. Say, "*I want you each to cut any number of cards and place them face down on the table. Great. Now look at the next card and remember it. It will be some time before you see it again, so burn it into your memory. Got it? O.K. now place the card face down onto your tabled packet. Good work. Now, just to make things even more random, Mary will place the cards she is still holding onto Susan's pile. Good. And Susan will place the cards she is holding onto Mary's pile. Now the selections are buried under a completely random number of cards. (This is actually true.) Now, Susan, take your pile and place it onto Mary's pile. Great. Now give the entire deck a cut (a straight cut only!). Mary, you can cut too. Fantastic – your selections are completely lost in the deck.*" (This is true – but they are 26 cards apart and that will allow some magic to be created.)

There are alternate ways to achieve the same result. For example you can have Mary place the cards she is holding onto Susan's tabled pile (theoretically to make things "more random") and then place Mary's tabled portion onto these cards. Finally have Susan place her cards on top. This alternate procedure looks a bit more haphazard.

**SIMPLE COINCIDENCE:** Let's start with a simple coincidence. There are much stronger possibilities that are described below. For a simple, self-working effect try this: Take a 52 card deck and have two selections made and replaced following the procedure described above. This positions the selection 26 cards apart. Now have one of the spectators deal 26 cards into a face down pile (reversing their order). Hand the remaining 26 cards face down to the other spectator and ask her to see if her selection is among the cards. Be sure she doesn't change the order! Alternately, you can spread one of the packets face up and ask if either spectator sees her card. Only one spectator will see her card. Give these cards to her face up and hand the other 26 cards to the second spectator. These are face down. Each spectator has her own selection among the 26 cards. Now have the two spectators deal cards simultaneously to the table one by one. One spectator is holding her cards face up and is dealing them face up.

The other spectator is dealing face down from a face down pack. Instruct the spectator who is dealing face up, to stop dealing *after* she deals her selection to the table. Tell her to say “stop” at the moment she deals her card to the table.

Due to the positioning of the selections, the other spectator will have dealt her selection at the same moment. Be sure that when Susan says “stop”, Mary stops too. Now remind the spectators that they shuffled the cards, cut anywhere and then buried each other’s cards under a random number of cards. Say, “*Wouldn’t it be amazing if just when you said ‘stop’, Mary was dealing her card!*” Check the top card of Mary’s pile. It will be her selection! (You can preface this sequence with banter along the lines of “*Do you believe in coincidence?? Wow – neither do I – that’s a coincidence!*” or “*so do I – that’s a coincidence.*” This way you establish the “coincidence” concept early on and then return to it at the end with a line like, “*I guess we really should believe in coincidence!*”)

Now let’s look at some more advanced uses of this principle.

**FARO 53:** For this application you must use a 53 card deck. Just add a joker to the normal deck. Now split at 27/26 and hand the packets to two different spectators for shuffling. Let’s say that Mary is on your left and that she has the 27 card packet. You will need to peek the bottom card of Mary’s packet. An excellent peek is described on p. 49.

Let’s say you see the Jack of Spades. While you are obtaining the peek say, “*Mary, you shuffled these cards, right?*” Hand the cards back to Mary. For consistency, I generally take Susan’s packet momentarily and say, “*And you shuffled these correct?*”

Now follow the procedure outlined above. There will be either 25 or 26 cards between the selections depending on the cutting procedure. But this time you have a key card above one of the selections. In our example your key is the jack of spades. Have the spectators perform any number of straight cuts. When they are satisfied that you cannot know the location of either selection, take the deck back and split 27/26 for a Faro shuffle. Shuffle the 26 card packet into the center of the 27 card packet (Butt shuffle). **This positions the two selections together in the deck with your key card above them!**

I’m going to leave it up to the reader to create magic from this situation. Some obvious ideas come to mind: 1) You could fan or spread the cards face up, spot the key and immediately know both selections. 2) You could deal face up from the face down deck until you see the key. The next two cards are the selections. You could do a double turnover and set up for a surprise ending where the tabled “first selection” is later found to be the second selection... etc. Be creative.

**N.B.** This may sound like a lengthy procedure. It really isn’t. Here’s how it would go in the real world. “Here are some cards for you Mary and some for you Susan. Please give them a quick shuffle. O.K. Now cut a pile to the table and look at the next card. Place it onto the tabled portion. O.K. now Mary, place the cards you are holding onto Susan’s pile burying it under an unknown number of cards. Susan, do the same onto Mary’s pile. Put either pile onto the other pile. Now each of you cut the deck. O.K. there’s no way for me to know anything at this point (big lie!).” Execute your Faro and go.

**USE OF A SPECIAL KEY CARD:** If one of your 53 cards has a breather crimp or is corner shorted or edge marked, you can even be more deceptive. Here you would contrive to get your key among the 27 cards handed to Mary. Now, after Mary and Susan shuffle, take the packet from Mary and demonstrate how the spectators will cut to the table. Cut at your key card, making it the bottom card of the tabled portion. Explain that the spectators will look at the next card and then place it onto the tabled

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portion. Demonstrate this without actually looking at a card. This heads off any thought among the spectators that somehow this card was used to achieve the effect. Now place your other portion on top and return the cards to Mary. Your key card is now the bottom card of Mary's packet. Now proceed as above, positioning the selections 26 (or 25) cards apart. Your key will end up above Susan's selection. After the Faro shuffle, the key is directly above the two selections. So, in the case of the corner short or breather crimp, you can cut directly to a selection and then repeat for the other selection. Or you could cut the key to the bottom, leaving both selections together on top....

Take advantage of the fact that the two selections are together with the key above them. There are many avenues here.

**NON FARO METHOD:** Use a 52 card procedure with a breather crimp or corner short as explained above. Now, after the selection, peek and cut, you must cut the breather or corner short to the bottom of the deck. This leaves one selection on top and one 26 from the top. You can now cut dead center and have a selection on top of each pile. You don't need a faro shuffle to produce a satisfying ending this way.

**ANOTHER APPROACH:** You can use these ideas with a single spectator. Here, you would play the part of spectator 2. There are interesting endings based on this relationship e.g. 1) Use the faro shuffle to position the two selections together in the deck. Now name your card and have the spectator name her card. Spread the deck and show that they have magically come together. This also works when using a couple (man/woman etc) for the two spectators. Their cards find each other – how romantic... etc. 2) If you are playing the part of spectator 2 in the "Simple Coincidence" effect, you can skip the dealing 26 cards face down procedure and simply split the deck into two 26 card groups. Find out which one contains your card and arrange it so that you have the 26 card group containing your card. This insures that the spectator has the group containing her card. Now *you deal face up* from your face down packet as the *spectator deals simultaneously, face down* from her face down packet. You stop on your selection. The spectator's selection will "coincidentally" be at the same position for the big ending.

**FINAL THOUGHTS:** I hope the ideas presented here are a starting point for other and hopefully better ideas to come.

**CREDITS:** See the opening paragraphs.