



Apple Turnover

**A force and three effects
by Tom Salinsky**



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Introduction

This was the result of playing around with an impromptu Card-at-any-Number. It occurred to me that if you dealt cards face up and then the card at the appropriate number face down, it might be possible to pull a switch and thus deliver the appropriate card at the appropriate number. Already my solution was veering towards a different effect altogether (Paul Curry's "Open Prediction").

The problem, once I'd figured out how to pull the switch, was how to motivate the delay between dealing the card face down and revealing its identity. As I worked at that idea, I moved even further away from Card-at-any-Number and in fact ended up at *Voodoo Decks*.

I realised at this point that I was simply using this procedure as a force and with that in mind, I came up with *Odisaod* and *Card and Number*.

I'm sure many other possibilities exist for this procedure, which while not entirely original (see "Antecedants") does not appear to have been much exploited. I look forward to seeing what other magicians make of it.

I hope you enjoy.



Antecedants

This is not intended to be a definitive account of the history of these effects and techniques since I am not qualified to give such an account. It is merely a tip of the hat to those masters of the art upon whose shoulders I unsteadily attempt to stand.

The “Open Prediction” was a challenge set by Paul Curry: have a prediction in full view on the table, and have a spectator deal through the deck, setting one card face down. The reversed card matches the prediction.

The challenge was taken up by, among others, Stewart James who redubbed it “51 Faces North” and announced he had a method but did not disclose it. Many others handlings followed, including one by Howard Lyons in 1953 which did use the Turnover Pass to switch a pre-reversed card into position.

I do not know of any other uses of the Turnover Pass to effect a force in this way, but I would be delighted to be informed of them.

I am also aware that Marlo’s work on the Open Prediction is prodigious. When in doubt, credit Marlo!



The “Apple Turnover” Force

Appearance

The deck is spread face down and a card is freely selected by a spectator. At this point it is a genuinely free selection. The card is returned face down into the face up deck. When the time is right, the deck may be spread face down to reveal a single card face up. Since the card showing is the force card, you may now perform all manner of wonders.

Basic mechanics

Each trick involves a slightly different version of the force. Here is how you would use it for a simple prediction.

Set the deck so that the force card is reversed second from bottom (face). Spread the deck face down and have a card selected (pointed at is safest). Leave this card face down on the table and square up the deck. Flip the deck over and have the card returned, still face down. Catch a break above this card as it is returned and at an opportune moment, perform a turnover pass at the break. This will bring your force card to the centre of the deck face up and the selected card reversed on the bottom of the deck where it can be re-reversed or stolen off.

Produce your prediction and spread the deck face down to reveal your correctness!

Advantages

- Genuinely free choice of card, so nothing fishy at the moment of greatest “heat”
- Easy to do necessary move on off-beat
- Back of force card is not seen, which can be useful (e.g. for Red Hot Mama)

Drawbacks

- Delay between choice of card and revelation of chosen card. This must be motivated and routinized in.
- There will always be a second reversed card that must be dealt with.



The Turnover Pass

This *really* isn't the place to teach this sleight if you don't know it. It is possibly the Prince of Passes, since if done well it simply looks like you are turning the deck over. Provided you can motivate that action it is an excellent control. Note that if you are turning a face *up* deck face *down* that the face card will change, potentially creating a discrepancy. That's not a problem in these routines, however.

Anyway, the bare bones of the turnover pass are as follows.

Take deck in left hand dealer grip, break held with little finger, index finger curled under deck. Right hand takes deck with thumb at inner edge and fingers at outer edge. Left hand levers up bottom packet (below break) to vertical position, hinging at right long edge, under cover of top packet and right hand.

As left edge of bottom packet clears right edge of top packet, hinge top packet down at left edge and release packet from right hand as left hand turns palm down, gripping deck from above. Some people operate this part of the move by bringing the left thumb down on to the top packet's left edge, clamping the two packets together and causing the top packet to slide past the bottom packet.

This should look exactly as if you used your right hand to turn the deck over in your left hand. If you are not familiar with this sleight and would like to learn it, I refer you to *Card College* or *On the Pass* or *Pass with Care* or any number of other works.



Fig 1: Pre-pass. Left little finger holds break, forefinger is curled under deck.

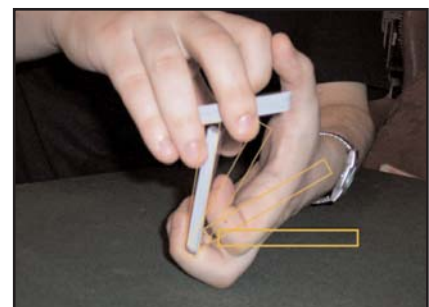


Fig 2: Left fingers lever up bottom packet (path of packet shown).



Fig 3: Bottom packet clears top packet. Left thumb pushes down and top packet rotates.

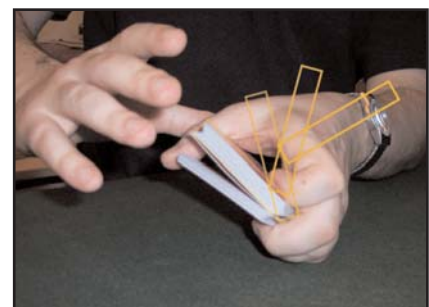


Fig 4: Left hand turns palm down as packets come together (path of top packet shown).



Trick 1: Card and Number

A card-at-any-number / open prediction effect with a difference. You predict the card *and* the number.

Effect

Your spectator shuffles the deck and you briefly run through it. You then write down a prediction and fold it over, leaving it unread but in plain view. You explain that you want your spectator to deal a pile of face-up cards and at some point deal one face down. They do this and then drop the rest of the cards face up on top. You retrieve the deck and have the prediction read. It says “I imagine you would most likely turn over the seventeenth card... the King of Clubs.” Very slowly and cleanly, you deal through sixteen cards. The seventeenth is, of course, the face-up King of Clubs.

Working

Have the deck shuffled, then run through and note the following cards – second from top and 16th from the face. Assume these are the King of Clubs and Eight of Diamonds respectively. Write the following secretly. “I imagine you will turn over the seventeenth card... the King of Clubs”.

Turn over the top card of the deck, then lift off a double. If you are confident you can put down a double “safely”, set the double down on the table and deal the next card fairly on top. If you are not so confident then push off the next card with your left thumb and use the double to flip it face up on the deck. Take it on top of the double then deal a few more cards the same way and put the whole packet on the table. While doing this you are talking to your spectator about what they are going to do. “I want you to start dealing cards face up on to the table. When you get the urge, deal one face down [*demonstrate*]. Then drop the rest of the pack face up on top.”

Return the face down card and give the pack to your spectator. As long as they turn over a card before they get to the last 18 cards, you are fine. If you are at all concerned that they will go too far, a comment like “don’t let’s take all night,” may help. When they drop the remainder of the pack face up, you already know the identity of the 16th card down. Pick up the whole



deck (taking care not to flash the reversed card on the bottom) and spread through to the Eight of Diamonds. In-jog this card and keep spreading until you hit the face-down card. Re-cap what has happened so far to justify this.

Square the deck, securing a right thumb break under the in-jogged card and immediately perform the turnover pass at the break. Set the deck down. Have the prediction opened and read.

Pick up the deck and deal cards from the top into a face down pile, counting each card. Deal slowly and cleanly. When you get to the 16th card, leave it on the deck. Count “16” and ask for the predicted card to be verified. “King of Clubs”. Deal the 16th card to the table revealing the King of Clubs face up at position 17, exactly as you predicted.

Notes

- Obviously this effect also depends on the spectator(s) not counting the cards as they deal but there is no reason why they should do this (and don't give them one!) and in any case the few cards you deal at the beginning fogs the issue nicely.
- You are “dirty” at the trick's conclusion since there is another face-up card in the deck. You could, if you wished, cull this card immediately before performing the turnover pass. This would put the actually reversed card immediately on top of the force card, meaning you could lift off a double when you remove the 16th card to finish with the remainder of the deck clean and the “dirty” card conveniently to hand. The price you pay is a less flexible handling.
- If spreading through the deck after the deal is completed is something you find hard to justify, try crimping the 16th card instead. Then, when your spectator is done, just square up and get a break at the crimp.
- Lewis Jones, who kindly read the manuscript for me, recommends having the force card fifth from the top, dealing it face down as part of a demonstration of the procedure, and then returning it to the deck where it can be stolen back under cover of the other “demonstration” cards which you leave on the table.



Trick 2: Voodoo Decks

Effect

A red and a blue deck is produced and the spectator invited to choose one. The chosen deck (say, red) is shuffled and examined by the spectator. It is reboxed and the magician shuffles the blue deck from which the spectator selects any card. The selected card is left face down and returned to the face up deck. After a magical gesture over both decks, the red deck is spread face-down to reveal the selection (say the Six of Hearts).

The magician explains that these are Voodoo Decks and they have exchanged information. Whatever has happened to the blue deck will now also happen to the red deck. The red cards are removed from the box and spread face down, revealing a Six of Hearts face up in the middle.

But, says the magician, the cards have exchanged more than just information. The six in the blue spread is turned over to reveal it has a red back. The six in the red spread is turned over to reveal it has a blue back.

Set up

There is a small set-up here, but I think any trick which involves two boxed decks suggests that a moment to prepare them won't be a problem.

Take out the same card from both decks (the Six of Hearts in the above description). Place the blue six reversed at the face of the red deck. Place the red six reversed at the face of the blue deck. Box both decks, with the odd sixes nearest the cut-out.

Working

Offer the spectator a choice of deck. Say they choose the red one. Open the red box with the cut-out towards your body. Hold the box in your left hand with your thumb on top of the cards and the fingers supporting the bottom of the box. Use your thumb to pull the face card (blue-backed Six of Hearts) towards you, holding it in place against the inside surface of the box as you dump out the rest of the cards. Have this deck shuffled by the spectator.



Briefly spread the deck face up to show the random order, then flip over to show all red backs (but don't comment on this).

You now return the cards to the box, but in such a way that the blue-backed Six of Hearts, rather than falling to the back or to the face of the deck, is buried in the middle of the deck, reversed. Close the flap and put the boxed red cards down or give them to a spectator to look after.

Dump out the blue cards from their box, being careful not flash the reversed card at the bottom. Give them a quick shuffle, during which you move one or two cards from the top of the deck to the bottom.

Spread the cards and ask your spectator to touch one. Ask if they wish to change their mind. Once they are certain, outjog the selection and square the deck. Be super-fair and squeaky-clean about the selection process. I sometimes ask them to keep their finger on their selected card so that when I withdraw the deck, the card is left face-down on the table with their finger on it.

Turn the deck over, taking care not to flash the reversed card second from the face. Have the spectator push their card face down into the face up deck. Take the deck back with the card still protruding and push the card home, anglejogging it to get a break above it. Perform a turnover pass at the break.

Position check: the Pass has moved the red-backed face up Six of Hearts to the middle of the deck. The selected (indifferent) card is now face up on the bottom. We are nearly home and dry, but we need to clean up the indifferent card. If you think you can get away with it, you can just flip it over, perhaps under cover of riffling the deck, but I think you need to be *clean, clean, clean* at this point in the trick. Anything which looks like a card flipping over is *death!*

Here's how I clean up: I patter about the connection between the decks while getting a left little finger break above the reversed card at the bottom of the blue deck. I transfer this to a right thumb break and retrieve the red deck (still boxed) in my left hand. Without letting go of either, I place the blue cards squarely on top of the red box, still patterning about the decks "exchanging information". Now I tilt both decks towards me,



and use my left fingers to hold the reversed card against the red box, setting the blue deck down on the table. The red box goes on top, blue card hidden underneath. When you lift off the red box you are clean.

Spread the blue deck face down to reveal the Six of Hearts. Remember this is just the selected card – nothing magical has happened yet. Unbox the red deck (or have a spectator do it) and spread face down to reveal the matching Six of Hearts. Climax one. Comment that the decks have exchanged more than just information. Very slowly turn each of the cards over to reveal the odd backs...

If you want you can set up one deck with the reversed card second from bottom and not give your spectators the choice of decks. Up to you.

Impromptu version

Unlikely as it seems, we will suppose you have been handed two shuffled, boxed decks. I will continue to refer to a red deck and a blue deck and we will take the red deck first as before.

Lift the flap of the red deck. If the cards are facing the cut-out, glimpse the face card and keep it back in the box as you dump out the cards. You can now treat the red deck exactly as above. If the cards are facing the other way, still retain the card nearest you, hand out the cards for shuffling, then revolve the box towards you and glance down into it, noting the identity of the card. When you return the red cards to the box, be sure to orient them correctly.

Unbox the blue cards and have them shuffled (freer handling than the set-up version!). Ribbon spread them face up to show their shuffled nature and sight the card you reversed in the red deck. Gather up the cards, holding a break above that card and cut to the break, bringing the card to the bottom. Under cover of squaring the deck, reverse the bottom card.

From here, you can proceed as in the set-up version. I don't have an impromptu handling of the kicker ending. Maybe you do?



Trick 3: Odisaod

No, that's not a typo. It's "Do As I Do" reversed.

Effect

Your spectator cuts off half a shuffled pack and you each shuffle your half. Each half is cut in half again and the cut-to cards inserted face down in the other person's packet. The face down cards are buried and when they are displayed, they are a perfect pair – the two black kings, say.

Working

You need the deck in the following situation: bottom card reversed, indifferent card above it, "mate" of bottom card above that (card of like value and colour). Here's one way to get into that situation from a shuffled deck. Briefly run through the cards with their faces towards you. Note the second card from the face – say, the King of Clubs. When you get to the King of Spades, cull it to the top of the deck. Square the deck up in your left hand, face up. An indifferent card shows. Buckle the bottom card (culled King of Spades) and use your left fingers to hold it in place as your right hand turns over the rest of the deck above it.

Invite your spectator to cut off half the pack and shuffle it. You apparently shuffle your half, but actually you do the following: double cut the bottom two cards to the top, run cards singly from the *face* into your left hand until about half the stock is exhausted, square up the run cards and throw the balance on top, creating a step.

This should leave your half of the deck as follows from the top down: Face down indifferent card, face up King of Spades, 10-12 indifferent cards, step, face down King of Clubs, remainder of deck. Set this down on the table, preserving the step. If you are working in-the-hands, you may prefer to keep a little finger break.

Have your spectator cut off half their packet and turn it face up. You do the same, cutting at your step or break to bring King of Clubs to the top of your face down packet.



Have your spectator take the top card of their face down packet (the card they just cut to) and place it on *your* face up packet. You, likewise take top card of your face down packet (King of Clubs) and put it on their face up packet. Now, have your spectator place their remaining face down cards face up on to the other packet, burying the face down card. You do the same, but you place your cards stepped slightly to the right, then pick up whole packet catching a break and perform the turnover pass.

Recap on the number of different random choices made, but say you think you detect a synchronicity nevertheless. Have the spectator spread their packet, revealing King of Clubs (call it a “black King”). You spread your packet, reversing the bottom card immediately before (large action concealing a smaller) and your King of Spades shows.



Fig 1: Position after shuffle. King of Spades is reversed second from top of your packet.

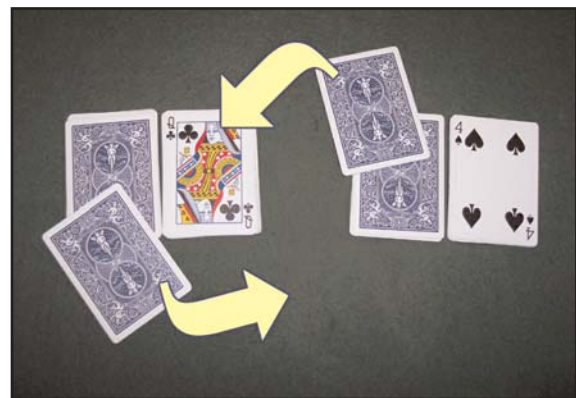


Fig 2: You each cut your packets and turn the cut-off portion face up. Spec's cut to card goes on your face-up packet and vice-versa.

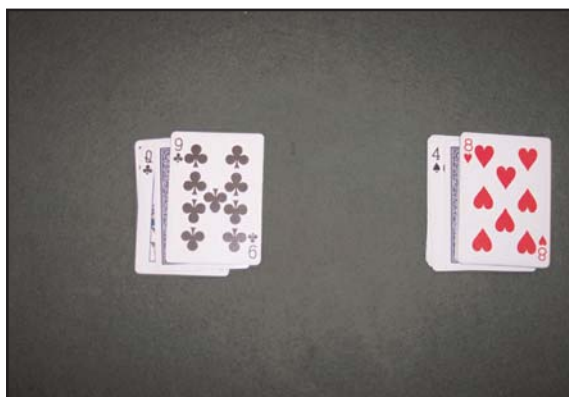


Fig 3: The cuts are completed, burying two face down cards in two face up packets.



Fig 4: After Turnover Pass, both packets are spread showing a match. Discrepant card in your packet shown *only* for clarity.



Appendix: The Gombert Pass

After my development of this move and the three application herein was complete, I became aware of a move variously called “The Gombert Pass”, “The Invisible Reverse” and “The Turnover Pass Reverse” and credited to or claimed by Gombert, Marlo, Cervon and Arthur Hastings at various times. For a beautiful article describing this move and its variations and history, I direct the reader to Jon Racherbaumer’s excellent site (www.jonracherbaumer.com) and his amazingly thorough article therein, “Who Was Gombert?”.

The move in question, although tricky, is of excellent use in these effects since it executes a Turnover Pass while simultaneously reversing a card in the middle of the deck. For our purposes, this means that the clean-up is done for you. It will be essential, however, to practice this move until it is as swift and clean as your regular Turnover Pass, which means as swift and clean as simply turning the deck over!

I do not propose to describe the mechanics of the move and its variations in detail here, merely to sketch an outline. In essence, a break is held *beneath* the card to be reversed (or re-reversed in our case) and the card is right angle-jogged by the fingers of the left hand prior to the actions of the Turnover Pass commencing. The sidejogged card is clipped at the base of the little and ring fingers of the right hand (in the same manner as for the Curry Centre Reverse). You then execute a turnover pass dropping the sidejogged card on to the lower packet as it completes its first turning action. Some prefer to do without the right-hand clip and just leave the card sidejogged, using the pressure first of the lower packet turning beneath it and then the upper packet turning above it to hold it in place and then to release it.



Thanks

For their views positive and negative, but chiefly for agreeing to read the damn thing: Ian Rowland, David Britland, Lewis Jones.

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