

Card To Mouth

First of all, credit must be given to Simon Lovell as the following effect relies heavily on his FLOOP (Finger Loop Double Lift, from *Simon Says*, pg. 168). We will explain the basic handling of FLOOP as well as our addition. We must also thank Ricky Smith, as he first used the Extended FLOOP for a Card to Mouth effect.

This version of the classic is flashy, utilizing flourishes for misdirection. The flourish provides ample misdirection for the load of the card in your mouth. It's a quick effect that works well as an opener -- it grabs the audience, as you not only demonstrate exceptional skill with the boards, you also perform a very magical effect.

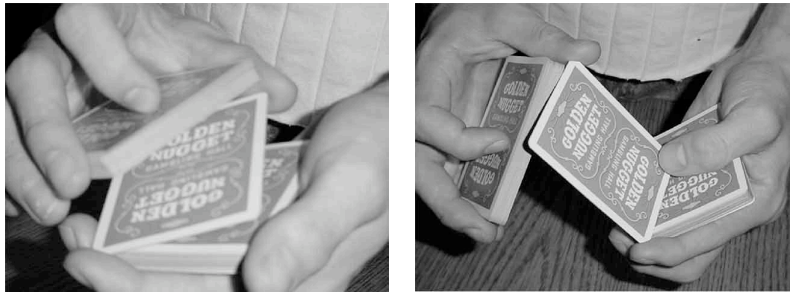
To begin, you will force the bottom card, so if your next effect needs a particular card now is the time to preset it. With the deck in your left hand, obtain a pinky break above the bottom two cards. A simple pinky count works great. Transfer the break to your right thumb as you hold the deck in Biddle Grip, still holding the deck in the left hand. You needn't cover the deck, as the Biddle Grip can be at the extreme outer edges.

Riffle the outer left corner of the deck with your left thumb as you ask a spectator to stop at any position. Where he says stop, use your right index finger to Swing Cut the upper portion into your left hand Dealing Grip (make sure your left index finger lies across the upper edge of the deck). Your right hand now holds the remaining half deck with a break above the bottom two cards.

You now perform Simon Lovell's FLOOP, slightly altered in our handling. Position the right hand packet above your left hand's packet at a slight angle so the top right corner of the right hand packet exceeds the outer edge of the bottom packet. (The top packet should be in a position that looks exactly like a card would if it were inserted diagonally for the Diagonal Palm Shift.) Once the top packet is in this diagonal position release the break with your right thumb allowing the double to rest on the bottom packet. Immediately after releasing the double, align the top with the bottom packet, taking care the double remains in the 11 o'clock position. Now spin the double between your left index finger at the outer right corner and your right thumb at the inner left corner. You will find the double almost naturally positions itself between these two fingers due to the whole angling process. **Figure 1** shows the position and grip the double should be in. There should be no hesitation in the actions above -- it should happen immediately after the swing cut.

To complete Simon Lovell's FLOOP, you now revolve the double counterclockwise: With the double held between your left index finger and right thumb as in Figure 1, rotate your right wrist about 45° to the right as you raise

your right hand up. As you do this use your left thumb to push down on the top left corner of the double, beginning to turn the card face up, see **Figure 2**.



Once the double is perpendicular to the left packet or as in Figure 2, lower the right hand back down and the double will spin on its own completing the turn. You may need to push on the outer left corner with your left thumb a little further than shown in Figure 2 to goose the spin. Experimenting will reveal the speed, timing, and balance adjustments necessary to make this flourish quick and smooth. You will also notice once you're able to do FLOOP at a reasonable speed, your right thumb makes kind of a little circular motion. When you can see this, you are edging toward mastery. **Figure 3** is the completed rotation of the double and the end of FLOOP.



Pause here for a moment and tell the spectator to remember the card. Using a method we call The Extended FLOOP, you will revolve the card back to a face down position. Transfer the grip to your right index finger at the bottom left corner (corner opposite indices) and to your left middle finger at the upper right corner. If you rotate your right wrist to the left and extend your right index finger the corners are almost directly below the needed fingers. **Figure 4** shows both front and back views.

Once you have re-gripped the double, close your right index finger so that it lies next to your right middle finger, **Figure 5**, as you rotate your right hand palm up and your left hand palm down keeping the cards supported between the fingertips. As you rotate the wrist, your right hand should move slightly rightward and goes from palm down to palm up (the motion is like running your palm over a ball, clockwise). Also, as the wrist turns, the right pulls inward, allowing the outer left corner of the right hand's packet to help spin the double over in a corkscrew action. This will naturally revolve the double around to a position as in **Figure 6**.

As you're rotating the hands, curl your left middle inwards so that when you complete the rotation the double will be aligned with the left packet, but outjogged as in Figure 6. You can now release your right hand, as the double will be held outjogged in the left hand between the thumb and fingers.



Make a Thumb Fan with the right hand by re-gripping the packet simply by moving the index and little finger to the edges, thus straddling it enabling you to release your thumb. Position the thumb on the packet between the index and little fingers. Now move the index and little fingers back around to meet the middle and ring fingers. Move your thumb forward as your fingers move backward, this will fan the cards and is the basic Thumb Fan.

As you're fanning the cards in your right hand, turn your left hand palm down as you use your index finger to push the double flush with the deck. Once it is flush your thumb pushes up a single card, out-jogging it to a position as the double. This switch should all happen as your left hand turns palm up, and the fan provides perfect cover.

Insert the out-jogged card into the right hand Fan leaving it sticking out about half way. Extend your right hand towards the spectator as you lower it a little. Ask them to push the card in all the way. As they're pushing the card into the Fan, move your left hand up to your mouth. At about the half way point, push up on the top card with your thumb so you can quickly pinch the outer left corner of the selected card between your lips upon arrival.

Your left hand should already be back down by the time the spectator has pushed in the selected card. Close the fan and place it back on top of the packet in the left hand. Often the hardest part is to get the spectator to look up. If so, simply take a step backwards. I used to slowly move my hands up towards my face, however I think it's important to give the impression your hands never came near your face. A nice touch on any card to mouth effect is to wait for them to look up, and the moment they do, give the card a quick jerk to create the illusion the card just appeared in your mouth. We were shown this finesse by Steve Reynolds.

Card Across

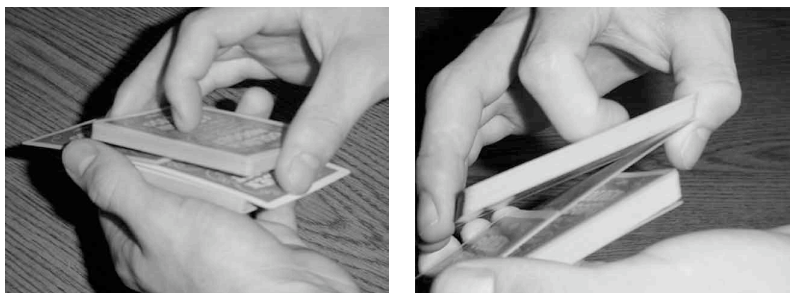
Here is another effect using the Extended FLOOP as described above. Effect: a selected card travels from your left hand to the right hand while outjogged. Credit must be given to Aaron Fisher as this is a version of his 'Hello Goodbye' effect from his video, *Control Freak*, 1998, and his recent book, *The Paper Engine*, 2002.

Have a card selected (bottom card forced), FLOOP to reveal it, then perform the Extended FLOOP. Begin to push the double flush with the deck using your left second finger. Almost as an afterthought, reach over with your right hand and up-jog the top card by placing the pad of your right second finger on the top and gliding the card forward, to an out-jogged position. **Figure 7** will show this in its completed form along with the next move. The “drawing back” of their selected card in figure 7 is accomplished while you raise the deck from waist to chest height. This will provide ample cover for the move and will not be seen or noticed, with that in mind lets explain the move.

Immediately after up-jogging their supposed selection down-jog the real selection, **Figure 7**. You will use your right thumb to down-jog the selection the same way you used your second finger. The position you're now in should closely resemble figure 7.

Once the selection has cleared the deck about a quarter of an inch, stop gliding it back. But continue to move the right hand, and clip the card between the deck and the right thumb, **figure 8**. Continue the “drawback” of the right hand until their selection clears the out-jogged card. Upon clearing the out-jogged card lower your right hand to the bottom packet to ensure the clipped card (selection) will be wedged between the right thumb and second finger. In other words, the selection will be forced to go to the bottom of the right hand packet.

The above steal will go unnoticed, hidden by out-jogging their selection (indifferent card). Drawing back the right hand looks as though you are simply moving away from the selection, which is exactly what you do.



Once the selection has cleared the out-jogged card and is firmly attached to the bottom right hand packet, you can continue moving your right hand over and to the right, separating the two packets. Charlier cut the out-jogged fake-Selection

into the deck, positioning it in the center. Push the out-jogged card into the deck, at the same time execute Aaron Fisher's *Popover*, and you have a visible Card Across.

-Additional thoughts, handlings, and misdirection techniques can be found in The Paper Engine, Aaron Fisher.