

Steve Beam's  
SEMI-AUTOMATIC CARD TRICKS IV

by STEVE BEAM

# Semi-Automatic Card Tricks

## Volume 4

Written and illustrated by Steve Beam  
Chapter Art Work by Angie Reynolds

Published by Trapdoor Productions

Raleigh, NC

2002

*"A sequel is an admission that you've been reduced to imitating yourself."*  
Don Marquis

---

## Table of Contents

<b>Introduction</b> .....	11
<b>Telephone Tricks</b>	
The Phony Card Trick (Steve Beam).....	18
Support Your Local Magician (Steve Beam).....	21
Right on Q (Lewis Jones).....	23
Alphanumeric (Doug Canning & Steve Beam).....	25
Doing Your Nails (Steve Beam).....	26
The Tyro Cardsharp (Doreen Knott).....	28
<b>Prediction Effects</b>	
The NOBS Prediction (Steve Beam).....	32
Easy on the Curry (Steve Beam).....	34
The Lockbox Prediction (Steve Beam).....	36
Color My World (Mick Ayres).....	39
The Underside of The Moon (Raj Madhok).....	41
Me And You (Lewis Jones).....	42
Witchcrap (Steve Beam).....	44
Birthing Twins (Steve Beam).....	45
The Pocket Fisherman (Steve Beam).....	47
<b>Surprise Party</b>	
It Takes a Year (Joe Riding).....	52
Party Time (Steve Beam).....	54
Second Birthday (Steve Beam).....	55
Prime Cut (Magic Christian).....	57
Birthday Memories (Simon Aronson).....	59
Old Magicians.....	60
<b>Shrink-Wrapped Magic - The Magic of Marty Kane</b>	
Jack of Death Card Trick (Marty Kane).....	66
Halve it Your Way (Marty Kane).....	67
Precision Division (Marty Kane).....	71
Progressive Card Magic (Marty Kane).....	74
Modern Day Miracle (Marty Kane).....	76
<i>Mora-cull</i> (Steve Beam)	
Fraps on Craps (Marty Kane).....	78
Dream Team Scheme (Marty Kane).....	80
Single Decker Spell Checker (Marty Kane).....	82
The Anna Graham Scam (Marty Kane).....	83
<b>Pure Math</b>	
Matsuyama's Mates (Robin Robertson & Peter Duffie).....	88
Lie Decktector (Robin Robertson & Peter Duffie).....	89
Random Illusion (Robin Robertson & Peter Duffie).....	90

Matsuyama to the Max (Robin Robertson & Peter Duffie).....	91
FourMat (Doug Canning).....	92
The Eliminator (Steve Beam).....	92
Even Balder (Steve Beam)	
Odder Than Even (Steve Beam).....	95
Burnout (Doug Canning).....	95
Triple Play (Doug Canning).....	96
Think of a Card (Tino Call).....	97
One in 52 (Steve Beam).....	99
Double Dipping (Steve Beam).....	100
Divination Three By Four (Reinhard Muller).....	102
Bent out of Shape (Jack Avis).....	105
<b>Stirring The Stew</b>	
Rage With an "N" (Allan Slaight).....	110
Imaginary Vanish (Steve Beam).....	111
Alpha Bet (Steve Beam).....	113
A Royal Parcel (William Goodwin).....	118
Repackaged Prediction (Scott Robinson).....	119
Fourth Incantation (Stewart James).....	121
<b>Singularities</b>	
The All Backs Routine (Tony Griffith).....	126
Slip and Slide (Elias Ugart).....	131
Up and Down Double (Lewis Jones).....	133
Just Friends (Dave Solomon).....	135
Quiet Time (Doug Canning).....	137
The Human Transmitter (Steve Beam).....	138
Direct Transposition (Harvey Rosenthal).....	140
Dicycles (Steve Beam).....	142
Double Dicycles (Steve Beam & Doug Canning).....	144
<b>Impossible Locations</b>	
Speed-Reader (Mick Ayres).....	150
Speed-Reader II (Doug Canning).....	152
Knowing Where It Isn't (Steve Beam).....	153
Dealer's Choice (Doug Canning).....	154
Fougeroy (Bob Farmer).....	155
Ring (R. Paul Wilson).....	159
<b>Gambling Tricks</b>	
Spineless (Steve Beam & Doug Canning).....	166
Bullet-Ridden (Steve Beam).....	168
A Perfect Bridge Partner (Gianfranco Preverino).....	171
Milking The Boards (Lee Asher).....	173
Beating The Cut (Steve Beam).....	174
Gamblers' School (Steve Beam).....	175
Lucky Digits (Steve Beam).....	177
The Empty Upjog (Steve Beam)	

Betting on Triumph (Steve Beam).....	181
Challenge Deal (John Moran).....	182
Starter Cards (Steve Beam).....	183
Starter Cards II (Steve Beam).....	185
The Omega Particle (Steve Beam).....	186
<b>Card Tricks Without Playing Cards</b>	
Sixty Nine (Steve Beam).....	196
<i>The Sifter</i> (Steve Beam)	
<i>Table Sifter</i> (Raj Madhok)	
Scrabbled (Steve Beam).....	200
Men of Letters (Scott Robinson, Doug Canning, Steve Beam).....	202
Alpha Male (Steve Beam).....	205
<b>Magic Squares</b>	
Steve's Nothing-to-Do-With-Canning's-Idea Prediction (Steve Beam).....	210
Steve's Even-Less-To-Do-With-Canning's-Idea Prediction (Steve Beam).....	212
Doug-Less (Steve Beam).....	214
Two-Squared (Steve Beam).....	216
<b>Updates</b>	
Mortality - The Second Opinion (Steve Beam).....	220
Preventive Poker (Steve Beam).....	223
No Looking Location (Newell Unfried).....	224
<b>The Box Magician</b>	
Resets In an Instant (Andi Gladwin).....	228
The Widow Maker (Steve Beam).....	230
The Boxtop Change (Steve Beam).....	234
Red & Black Widow (Steve Beam).....	236
Boxing Triumph (Steve Beam).....	238
<b>Moves &amp; Concepts</b>	
The 15/15 Force (Steve Beam).....	243
The Unpublished Move (Steve Draun).....	244
Siesta Force (Elias Ugart).....	245
R&B Shuffle (Steve Beam).....	248
Quickie Reference Segment.....	249

**Errata****Thanksgiven****Routine Builder****Index**



---

## INTRODUCTION

What makes a card trick "semi-automatic?" The defining characteristic is that the effect is not *physically* challenging. Think of semi-automatic magic as sleight of hand magic without the sleights – and without the flashing. Unfortunately, the boundaries between semi-automatic and sleight of hand are not always easy to draw. As with almost any skill, there are those that have a knack for developing dexterity. For them, it all comes easy.

I have had friends argue that a perfect faro shuffle (among other sleights) is not difficult and I should allow tricks that contain them to be included in this volume. In attempting to draw the boundaries, I ask myself what percentage of magicians in the average sized town can execute a perfect faro shuffle competently mid-performance. In my unscientific observation, the percentage who can do this without looking like they are dancing as they rock and reweave, is so small that a trick containing the sleight is not semi-automatic.

The double lift is tougher. Almost all magicians think they can execute a double lift properly. Many forget that "execute" has two meanings and some of their multiple lifts might better be described as one-hand fans.

Some moves enter into semi-automatic magic because of the situation. A perfect faro shuffle before the trick to set up the pack is not under the same scrutiny as one in the middle of an effect. If the shuffle must be perfect and you can't make it happen, you can always shift to another effect. A routine that allows for a logical get-ready for the double lift at the beginning of an effect is not as difficult as having to grab two cards as one on the fly in the middle of an effect. For these reasons, you may disagree with the choice of material I have included in this volume. This is one of the reasons I coined the term – so that I could determine how it was defined.

The other reason of course is the fact that I don't believe any card tricks are "self-working." Driving is easy to do but the car does not drive itself. It is not self-working. Proper planning beforehand and proper execution of the tasks during the drive make for a better journey. Surely to perform a card trick in front of an audience, one must be at least as engaged in the process as someone driving a car. With semi-automatic card magic, the planning (trick selection, routineing, scripting, etc.) and the execution (timing, blocking, coordination, etc.) also make for a better journey. The real magic comes in putting it all together into a resulting act or show. This is the difference between a demonstrator of magic and a performer of magic.

Moving past the definitions, there are the distinctions between tricks used for professional engagements and those limited to sessions with other magicians. These two different types of material are often considered mutually exclusive and are usually published in different books. The fact that both are located side by side in a single volume may confuse those used to the normal lay of the land. This is more a reflection of how this series evolved than it is part of any master plan.

I started this collection as an effort to catalog my own work for my own benefit.<sup>69</sup> It has grown far beyond that, but the primary mission is still the same. The fact that others have enjoyed the product of my meandering is a gratifying bonus. But I find that I enjoy maintaining both repertoires, and am delighted when a single effect crosses the boundaries and works for both situations.

If you have any interest in this branch of the art, you should find something here that you like. You will probably also find several things here that you strongly dislike. This was recently driven home when I received the draft of the book back from the proofreaders. I asked that each list their five favorite and five least favorite effects. More than one item showed up on the mutually exclusive lists. Different proofreaders labeled the

<sup>69</sup> "Anything that is written to please the author is worthless." - Blaise Pascal (1623-1662)

same trick both "magnificent" and "cumbersome." I'm afraid when it comes to magic, this series reflects that my tastes are all over the map. I like the conceptual, the practical, the commercial, and the exploratory. Feel free to label the tricks in your copy as you wish. (Although, it would be better if you waited until you arrived home to do so.)

It shouldn't surprise me that even after four volumes, there are still those that don't believe that the same semi-automatic card trick can simultaneously devastate a group of magicians and entertain an audience full of laymen. Magicians who don't believe that card tricks – and especially those that are semi-automatic – can be made entertaining haven't looked at the possibilities. These may be the same magicians who will mechanically run through a platform routine sticking obviously fake swords into an over-sized basket with pre-drilled holes and then squat in the opening to show that the person inside has disappeared. (For the record, I have never squatted to prove that anything has vanished. Okay, perhaps I have – but not as part of a magical effect.)

There are even cardicians who eschew self-working effects because they don't believe that tricks based upon mathematical principles can be made entertaining. This, of course, presumes that all self-working effects are based upon math – a presumption as erroneous as believing that all sleight of hand card magic is based upon the pass.

These are the same cardicians who believe that hiding a card in one's palm and reproducing it can be made entertaining. It would seem that it is a challenge to make either the palm production or the perhaps math-based effect entertaining. The method isn't the point. If the audience can deduce that math is the method, the effect has the same limited degree of mystery as when the audience correctly deduces that palming is the method. It is the magician's responsibility to disguise the method – whatever it is and wherever it pokes through – allowing the audience to focus on the effect.

As magicians, fiction is our business. When reality creeps into the illusion in the form of a scantily clad method, the illusion is damaged. My view is that session material and performance material, and sleight of hand and semi-automatic card magic, can exist side by side. And, when properly constructed, routined, and performed, it is impossible for the lay audience to distinguish the difference.

This is perhaps best illustrated by the example set by early cardicians who openly disdained the use of gimmicked cards. When they secretly inserted gimmicks in their repertoires, they were many times more effective than when novices would do the same. This was because nobody believed the experts would stoop to using gimmicks and therefore attributed the results to the skill of the performer. In other words, the experts did what all magicians are supposed to do. They camouflaged the method by steering their audiences away from the method. This misdirection made it almost impossible for the audience to determine how anything was done. If for no other reason than to add additional camouflage, magicians who are well versed in both sleight of hand and semi-automatic card magic have a far better equipped arsenal to attack the average audience. As you sift through the tricks that await you, always remember that *the method may work automatically – the effect does not.*

You might wonder who needs another card trick? There are tens of thousands of card tricks. Almost everybody knows at least one – and cards are readily available for those who desire to foist that trick upon all who didn't anticipate the attack. I remember attending a magic meeting as a youth where one of the illusionists (or "basket squatters") suggested that the next meeting should be card trick free. I offered to handle the program for the meeting: 7:00 – Welcome, 7:05 – adjournment. My point was that card tricks are the collectibles among non-collector magicians. They are easy to carry, easy to share, and their quantity makes it impossible to possess all of them.

In this volume I have attempted to share with you parts of my collection – which also contains treasures from some of my friends. Select from among them and work with them. Try to understand what makes the effect work. The more you know about structuring an effect and about your own performance character, the better you will be able to blend the two. And, it is the seamless blending of your material with your delivery of

that material that will ensure that you achieve the result you seek.

If you don't have a performance character, lay off the tricks long enough to at least start developing one. (To be clear, buy the book first. *Then* lay off the tricks.) If you don't know your character, you won't know what material looks best in the hands of your character. Selecting tricks before you have decided on your performance character is like purchasing vacation attire before you know where you are going. Snow skis at the equator are as out of place as a bathing suit in Iceland. Decide where you want to go, and then select the tricks that best get you there. You don't have to be funny, dramatic, or mysterious. You do have to be engaging. For most, understanding this takes many years of trial and error. For many, the understanding never comes. These are the magicians who want to perform but ultimately find themselves all dressed up with no place to show.

Steve Beam  
Pasteboard Architect  
April 1, 2002

"The great tricks are those combining a maximum of effect with a minimum of manipulative hazard." Dr. Jacob Daley (Quoted in the introduction to Bruce Elliott's *The Best in Magic*.)

### How to Read This Book

Where I don't include the complete script, I almost always include the snippets necessary to explain or justify my actions as well as the presentational hooks which introduce the trick. Since these patter chunks are necessary to the successful performance, you will want to include them (or similar alternatives). The hook—the verbal introduction designed to grab the audience and draw them into watching something because they find it interesting—and ultimately, entertaining—is critical to creating interest in what you are doing. Think of it as whatever patter you use prior to “pick a card.”

I have continued the convention started in *The Trapdoor* and continued in my last four hardbound books. To make navigating the text easier while holding a pack of cards, I have bold-faced the initial references to illustrations and italicized the dialog. I have also included all relevant (and in some cases, irrelevant) references to the history or inspiration of the trick in the background section of the description. This makes this history available to others who—like me—are interested in this type of thing.

There are many more tricks in the book than those listed in the table of contents. You will find both minor and major variations in the *Leftovers* section of many of the tricks. This section also contains the occasional sleight of hand variation. You will miss much of the depth of the book if you overlook these sections.



## TELEPHONE TRICKS

Until laymen buckle down and start learning sleights, only semi-automatic card tricks are capable of being performed over the phone. This creates a problem. Semi-automatic card tricks tend to be more process-oriented. The fact that the magician is not there to control the audience and guide them through the process adds an additional amount of risk that many magicians may not care to take.

Further, because the magician can't see what the spectator is doing, the trick could take a wrong turn early on and the magician wouldn't know until the failed climax. This means that the scripting for phone tricks must be precise to guarantee that every precaution is taken to ensure the spectator is funneled toward a successful climax.

Some may look at the fact that this is a lot of work for a single-member audience – while others will use the reduced audience to mitigate their fear of failure. I don't share either of these views. When phone tricks are properly performed, they are unique enough to generate the retelling of the event by the witness. When magicians come up in conversation, a trick performed over the phone is usually worthy of conversation. And as with magic performed in person, the story grows with retelling.

Phone tricks also have a unique property to them both for use with friends and commercially. Picture a last minute, small party for friends that you cannot attend because you are out of town. If the hostess has a speakerphone, you not only can "make an appearance," you can also provide a bit of entertainment. You may find yourself the life of the party without having to purchase a gift for the hostess. This alone may reimburse you the cost of this volume many times over.

It is not necessary for the tricks in this chapter to be performed via the telephone. It is the fact that they fall into the category of being capable of being performed through that medium that caused them to be included here.

## THE PHONY CARD TRICK

Steve Beam

The magician calls a friend on the phone. "You and I both have a deck of playing cards. I'm going to shuffle mine. Just to keep everything above board, I'm going to put the phone down so you can hear me shuffle." Over the phone, the spectator hears the magician put the phone down hard on the table and then hears cards shuffling. Yelling from a few feet away from the phone, the magician asks, "Can you hear the cards being mixed?" They of course respond in the positive. "It's a shame you are not here. I'm doing all these shuffles with one hand."

"Now I would like you to mix your deck of cards. I'll wait while you shuffle your cards." The magician waits a few seconds. "I can't hear yours being mixed. It's not that I don't trust you. I just want to make sure they're well shuffled." After the spectator shuffles the cards into the mouthpiece of the phone, the magician asks, "Are you using both hands? That's cheating." At this point the spectator will usually go along with the joke and profess that he is indeed shuffling with one hand.

"Okay, now, cut off about a third of your pack. You can mix them again if you wish. You can even switch hands and shuffle them with the other hand if you wish."

"I want you to add the digits of the number you just counted. If, for example, you find you are holding 15 cards, I want you to add the digits of your number to arrive at a single digit. In this case, one plus five equals six. Have you done that?" The spectator complies. "Turn the packet face up. Okay, now I want you to count from the face of the cards you are holding and remember the card at the position of your new number. In my example, you would remember the 6th card from the face. Have you done that? Great—that's your card—please don't forget it. Now drop the packet on top of the deck and push the deck aside."

"Even though I had no idea how well you would shuffle your cards, how many you would

cut off, or which one you would select, I was able to predict what would happen. You will remember that before we started, we both shuffled our packs. Once I finished shuffling, I placed my cards aside. The order the cards were in at that time formed a prediction for what you would do. What is the name of the card you are thinking of?" The spectator names his card. "The seven of hearts? Well, let's see if my prediction was accurate. I'm going to pick up my pack and spell the word 'prediction' dealing one card to the table for each letter. P-R-E-D-I-C-T-I-O-N. I'll turn over the last card I dealt. You are not going to believe this, but my prediction card is the seven of hearts. Gee, what are the odds? Well, I hope you enjoyed today's card trick."

The spectator will protest. "How do I know you're telling the truth?" Ever the innocent, the magician responds, "Here, I'll hold it up to the phone so you can see it. Yep, that's the 7 of hearts, all right. Kind of spooky isn't it. I think it's a gift." The spectator will think he's been had.

The magician innocently proceeds. "Wait! You haven't seen the best part. Pick up your deck of cards and hold it face down. I want you to spell 'prediction' as you deal one card to the table for each letter. Turn over the last card that falls at the last letter. What is it? The 7 of hearts? Even spookier!"

**The Work.** If you follow the instructions given to the spectator, his card will end up at the tenth position from the top of his pack. The word 'prediction' spells with ten letters. The only way the spectator can mess up is to take less than ten cards or more than 19. There is an easy solution for both of these.

First, if the spectator takes less than ten cards, he won't be able to "add the two digits" together. When that occurs, he will mention it to you. Just ask him to add a few more cards from the pack and recount the packet.

You won't know he took more than 19 until he spells down to the tenth card and names the card that is there. If that is not his card, you will know that he took at least 20 cards. We will pick up the trick already in progress just before the spectator spells the word 'prediction.'

"Wait! You haven't seen the best part. Pick up your deck of cards. I want you to spell 'prediction' as you deal one card to the table for each letter. Turn over the last card that falls at the last letter. What is it? The 5 of spades? And you chose the 7 of hearts? Well, maybe this isn't the best part."

The spectator believes the magician has made a mistake. But he quickly recovers. "Wait a minute! Freeze—don't move. Remember at the beginning when you shuffled the cards? You must have used both hands. Did you?" The spectator confesses that he did. "That's it! I want you to continue dealing from where you left off. This time I want you to spell 'both hands' since you shuffled with both hands at the beginning." The spectator spells "B-O-T-H—H-A-N-D-S."

"Turn over the card which falls at the last letter." It will be the 7 of hearts, the selected card.

**Leftovers.** With the "both hands" contingency, you are covered up to a cut of 29 cards. Since that is 12 more than the third you asked him to cut, it should be an adequate margin for error. If you want to be covered up to 39 cards, there is yet another contingency—but if you need it, you probably want to find a trick more suited to you. If and when he spells "both hands" and still doesn't arrive at his selection, ask him the number of cards he cut off at the beginning. You can remind him of your direction at the beginning of the trick to cut off about a third of the pack. Now, ask him to spell "direction" (without the "s") which spells with 9 letters. The last card dealt will be his selection. An alternative to this final contingency would be to tell him that since he shuffled with both hands, "We are going to have to unshuffle the cards in order to find your selection." Ask him to spell/deal "unshuffle." The last card he deals will be his selection.

If you have to evoke this contingency, tell the spectator to pause and appreciate his current

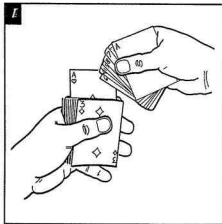
situation. Not only is that the last card he dealt, but it is also the last selection you will ever ask him to select. You're going to locate some spectators who can follow directions.

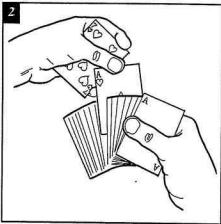
Just to clarify the positions of the cards, below is a chart that equates the number of cards the spectator originally cuts to the position his card will ultimately arrive at in the pack.

Original Cut	Resulting Position
10-19	10
20-29	19
30-39	28

If you are performing this in person, you may wish to predict the card they will ultimately choose. Take the shuffled pack and hold it so that only you can see the faces of the cards. Note the card on the face. We will assume it is the ace of diamonds. This will be the selection. Count from the face of the pack to the 19th card, in groups of two and three cards so that it looks random to anyone paying attention. As you spread, you are looking for the mate to the card on the face, the ace of hearts. Once you get to the 19th card, place your right first finger on the back of that card and continue spreading looking for the ace of hearts.

When you find the ace of hearts, upjog it. You





are now going to table the upjogged card in a manner that cuts the pack. Split the deck behind the 19<sup>th</sup> card from the face, where your right first finger is marking the spot. With your right hand, remove the upjogged card as shown in figure 1. Table this card off to the side with your right hand. Finish by placing your left hand's cards face down near you and tabling the right hand's cards on top of these. The ace of diamonds is now the 19<sup>th</sup> card from the top of the pack. Ask him to cut off about half the pack. Turn your back and proceed with the handling that includes the "both hands" out.

If the mate to the card on the face is in the first 19 cards, upjog it where it rests but don't count it in your total. Split the pack behind the 19<sup>th</sup> card when you finish counting to it. Use your left hand to remove the upjogged card from the right packet as shown in figure 2. Table this card with your left hand. Finish by tabling your left hand's cards face down and placing the right hand's cards on top of these. The ace of diamonds is now the 19<sup>th</sup> card from the top of the pack.

**Leftovers.** When performing this in person rather than over the telephone, I will often set this

trick up for a repeat. The first time through, I instruct the volunteer to cut off a third of the cards. This almost always ends up with his card at the 10<sup>th</sup> position. Then I repeat the effect, asking him to cut off half the cards. The audience thinks I have made a mistake when it isn't found at the end of spelling "prediction." So, I use the "both hands" ruse to finish off the effect.

Raj Madhok prefers spelling "emergency" to spelling "both hands." When the first spelling of "prediction" doesn't reveal the selection, "We have an emergency situation here." Then the spectator is directed to spell "E-M-E-R-G-E-N-C-Y."

**Background.** The handling of the multiple-nine force used in this effect is from Ed Marlo's 9999 *Miracle from The Unexpected Card Book* (1974). In that non-telephonic version, the performer narrowed down the possible selections to the cards in positions 10, 19, 28, and 37. From here, the performer was to cull - either overtly or covertly depending upon which "procedure" was chosen - the possible selections to the top and bottom of the pack. Using a combination of bottom slip cuts, the magician appears to cut at the selection called out by the volunteer.

If you would like to experiment with other tricks using the same principle, you might want to try *Location, Location, Location* from Volume 2 or *Prime Location* from volume 3. You will also find the principle used for *Witchcrap*, elsewhere in this volume. I will briefly repeat the inspirational sources for all four tricks below.

Van Osdol's *Number Trick* was published in Rufus Steele's 50 *Tricks You Can Do, You Will Do, Easy to Do* (a compilation of three books from 1909, 1924, and 1935). Using that effect as a basis, I reinvented Audley Walsh's *Calling All Cards* from Rufus Steele's 52 *Amazing Card Tricks* (1949). I used my reinvention as the inspiration for *Location, Location, Location*, which is completely different from the inspirational source.

## SUPPORT YOUR LOCAL MAGICIAN

Steve Beam

The following trick may be performed over the phone or in person. The latter provides more opportunities for situational humor and I will describe it in that venue. In either arena, the magician performs the trick without touching the cards from start to finish.

There is a fair amount of spelling that accompanies this trick. However, if you will surround the effect with a humorous presentation you will cut the perceived time to a respectable level. The humor in my presentation capitalizes on the fact that the spectator does not select the magician performing the trick as his favorite magician. In order to complete the trick, the spectator is guilted into changing his mind.

The magician asks a volunteer to shuffle the pack. "There are many professional magicians working on television and in Las Vegas. You have probably heard of several like Lance Burton, Siegfried and Roy, Penn and Teller, and Harry Blackstone. There are even several from the past including Doug Henning, Mark Wilson, Dunninger, and Harry Houdini. You probably have a favorite TV magician and we are going to let him help you with the next trick. Select your favorite TV magician now, but don't tell me who he is yet."

The magician has a card selected and lost in the pack without the magician touching the cards. The deck is reassembled and held in dealing position by the volunteer. "I want you to deal one card to the table into a pile for each letter in the sentence you are going to spell. I want you to spell, 'My favorite magician is blank.' Of course, when you get to the blank, fill it in with the name of the magician you are thinking of." Assume they spell deal "My favorite magician is Harry Houdini." To this, the magician says, "I guess you didn't know how to spell 'Beam.' I know that words with... uh... four letters... can be tric-y." Usually at this point, the volunteer offers an excuse that he didn't know that the magician performing the trick should be included. The magician moves on - obviously a tad hurt at the turn of events.

The magician asks the volunteer to turn over the last card he spelled/dealt. "Is that your card? No? Well, I guess Mr. Handcuff King couldn't find your card." The magician pauses for the response. "Well, since Harry couldn't find your card, perhaps you would like to reconsider your choice of magicians to... oh... I don't know... maybe someone more... local. Someone closer to you - both emotionally and geographically. Someone else who might care how this card trick ends. Gee. I wonder who that might be. Hmm. Any ideas?" At this point, the volunteer changes his mind to the magician currently performing. The magician sarcastically asks, "Oh, so now I'm your new favorite magician? Gee thanks. That's... almost an honor."

Still hurt, the magician states, "I guess you are wondering what would have happened if you had spelled your new favorite magician's name. Well, unless Handcuff Harry has any other ideas, I guess there is no time like the present. Mix the cards you are holding and drop them on top of the tabled pile. Pick up all of them and spell: 'What would happen if I spelled Steve Beam?'" They spell/deal the question to the table. The magician asks for the name of the selection. The spectator turns over the last card dealt and finds the selection. The magician finishes with, "I guess it pays to support your local magician."

**The Work.** The trick is based upon mathematics but contains just enough detours to lose even the most discerning audiences. The only restrictions are that you start with a 52-card pack and when the volunteer cuts off "half the pack," he must cut between 20 and 29 cards inclusive. If you are performing in person, you can gauge the number of cards cut to ensure that he is within the parameters necessary for the trick to work.

If you are performing this over the phone, ask him to cut the pack in two and then adjust the packets as necessary to get them close in size. Then, just to

be safe, you may wish to follow with, "To save time, pick up the smaller of the two piles." This is because you have asked him to cut the deck into two "about equal" piles. If he did exactly what you asked, he would be left with two piles of 26 cards. Your acceptable range is between 20 and 29 cards. This means that your safety zone is 7 cards at or below the midpoint and 4 cards at or above the midpoint. Because of this, he is more likely to cut too many than too few. This is why you want the smaller of the two packets. If he tries to cut the pack in the middle and takes the smaller half he will most likely have at least 20 cards and no more than 26.

Once he picks up the smaller pile, ask him to shuffle the packet and then secretly count the cards in the packet to himself. After he counts them, ask him to add the digits of that number to arrive at another secret number. Then, with the same packet, ask him to spread the cards toward himself and count from the face of the packet to the back, to this secret number and remember the card at that location. When he replaces this pile on the tabled pile, his selection will automatically be the 19<sup>th</sup> card from the top of the deck.

For example, assume he cuts off a packet of cards which he counts to find he has 25. He adds the digits of this number (25) to arrive at 7 (2+5). He now spreads the packet with the faces toward himself and counts to the 7<sup>th</sup> card from the face. This is his selection. When he replaces this pile on the tabled pile, his selection will automatically be the 19<sup>th</sup> card from the top of the deck.

Now he chooses his favorite magician. You want to steer him to someone other than you. Do this by listing off a few famous magicians he may have heard of and steering him toward a "TV magician." It doesn't matter how many letters the magician's name has - it won't interfere with the successful conclusion of the effect. In the example above he chooses Harry Houdini. With him holding the pack in dealing position, he spells, "My favorite magician is Harry Houdini." He doesn't have to spell the sentence correctly or exactly - although you shouldn't point out this fact, as he later will have to spell correctly.

Ask him to turn over the last card he dealt as

you point to the top card of the tabled pile. After showing that he didn't spell to his selection, ask him to turn that card face down and then shuffle the cards he has left in his hands. Ask him to drop those cards on top of the tabled pile and pick up the pack again. Note that this shuffle does nothing to disturb the position of the selection, but they later will remember that they "shuffled the deck" after the first spelling. The selection is now at the 34<sup>th</sup> position from the top. From here, it is only necessary for them to spell a 34-letter sentence to arrive at their selection.

Using the presentation above, you will want to include your name in the 34 letters that make up the second sentence to be spelled. It doesn't matter whether you are using your first name, last name, or a combination of the two to arrive at the right number of letters. You can even include a title such as "Mr. Vernon" if you ask them to include the punctuation in the spelling. My name spells with 9 letters. Below I will list a few examples of sentences you might choose to use depending upon the number of letters in your name(s). Remember, the magic number is 34 and you only have to remember the correct sentence that works for you.

- What would have happened spelling [5-letters]?
- What would transpire if I spelled [6-letters]?
- What would occur now if I spelled [7-letters]?
- I wonder what would happen with [8-letters]?
- My second favorite magician is [8-letters]?
- What would happen if I spelled [9-letters]?
- What would occur if I spelled [10-letters]?
- What would happen if I spell [11-letters]?

**Lifovers.** When they select you are to appear somewhat miffed when they select another magician, you should be prepared with "affectionate" nicknames for the more obvious choices. As I am foolishly impaired, referring to David Copperfield as "Mr. Blow-dry Stage Magician" is comical. Lance Burton could be "Mr. Las Vegas Dove Producer." Perhaps you are getting the idea well enough that I don't have to further denigrate the premiere stage acts in our industry.

**Background.** The automatic placement used above is a variation of the 9 force or count-back force. The deal-through, which moves the card from the

19<sup>th</sup> card to the 34<sup>th</sup>, is an elaboration of the principle published in Volume 3 of **Abbott's Anthology of Card Magic** (compiled by Gordon "Mike" Miller)

as Jack Yates' *Miracle Mix-up*. The principle was later used with a small packet in Jim Steinmeyer's *Nine Card Problem*.

## RIGHT ON Q

Lewis Jones

Lewis was a major contributor to Volume 3. His Pattern Principle remains one of the highlights of that volume and any reader searching for a miracle would be well-served to revisit it.

Lewis's books are must-reads for anyone interested in semi-automatic magic. They include *The Encyclopedia of Impromptu Card Forces*, *The Paragon Move, Person to Person, Cardiograms, Imp Romp 2, Champagne, The Spring of 52, Con Sessions, Lusions, and Counter Feats*.

A professional writer by trade, Lewis was born in Newcastle upon Tyne. He became interested in magic after witnessing Dante's illusion show. He now lives near London and is semi-retired - which thankfully leaves him more time to spend creating magic. Much of his creative time is spent working with Jack Avis, and a combined effort called **Ahead of the Pack** is being published even as I write this.

This is Lewis's adaptation of Tony Bartolotta's effect, *Tale of the Q*. In this effect, spelling out a simple sentence leads a spectator to locate his own card. Lewis has created a version that (a) does away with the need for a break; (b) does away with the need for reciting the alphabet at the end; (c) can be done without your touching the cards; (d) can be done while your back is turned throughout; and (e) can be done over the phone if desired. It was this last condition that qualified the effect for this chapter.

**The Work.** While your back is turned (or while you are on the phone) the spectator shuffles the deck. Explain that this effect is concerned with words, not numbers, so you will be using cards to represent letters. Accordingly, the spectator begins by dealing cards into a face-down pile on the table, one card for each letter of the alphabet. He puts the remaining half-deck aside (these cards will not be used again).

The spectator now deals cards into three piles,

as if dealing hands for three players in a game. He can stop dealing at any time that each dealt packet contains an equal number of cards. He decides which of the three tabled packets he wants to eliminate, and discards this packet on to the half-deck he pushed aside earlier. For the moment, he retains the undealt cards in his hand.

He decides which of the two tabled packets he wants to use, then you ask him: "Do you want to look at the top card or the bottom card of that packet? Your choice." Remember his answer.

He looks at his chosen card and remembers it. If he looked at the top card, tell him: "Drop the other pile on top." If he looked at the bottom card, tell him: "Drop that pile on the other one." Finally he drops his held cards on top of all.

You now ask him to spell out a sentence by dealing one card at a time, face-down, into a pile, with each card representing a letter. The sentence he deals out letter by letter depends on whether he chose to look at the top or bottom card of his chosen pile:

If he chose the top card, the sentence is:

"The card that I'm thinking of is ..."

If he chose the bottom card, the sentence is:

"The card that I am thinking of is ..."

Notice that the only difference is the extension of "I'm" to "I am."

This dealing reverses the order of the cards. When the spectator runs out of cards, he picks up the dealt packet and continues dealing as before, until the sentence is complete. He then names his chosen card, and turns the next card face-up. This will be his chosen card.

Obviously, if you prefer to do the final dealing

yourself, have him look at the top card (only) of one of the piles, and drop the other pile on top. In other words, he is not given the choice of selecting a bottom card. As before, he drops his held cards on top of all. To finish, you spell out this sentence instead: "The card you are thinking of is..." Then turn up the next card, the selection.

The only thing the spectator tells you is whether he looks at the top or bottom card of his chosen pile. You might wonder if there is a way to deny yourself even that tiny item of information. Lewis is not one to leave many stones unturned so as you might imagine, he has solved this problem as well.

When the spectator has selected a tabled packet, tell him: "Now look at either the top or the bottom card of that packet, but don't tell me which you decided on. That is your secret. Just remember the card... if you looked at the bottom card, drop that pile on top of the other one. If you looked at the top card, drop the other pile on top of it. That leaves your chosen card buried somewhere in the middle, right?" (This question is a check on whether the packets are in the right order.) As before, the spectator now drops the cards he is holding on top of all.

Holding the complete packet face-down, the spectator now deals cards into a face-up pile on the table, one card to each letter of the sentence: "The card that I am thinking of is..." When the cards run out, he picks up the tabled pile, keeping them

face-up, and continues to deal face-up cards to the end of the sentence.

When he stops, ask him to name his card, then tell him: "And it's staring you in the face, isn't it?" You say this, safe in the knowledge that the chosen card will be face-up on top of either the held cards or the dealt pile on the table.

**Leftovers.** If you are present for the procedure, it is a simple matter to apply Lewis's face-up solution to eliminate the need for two different spellings in the face down handling. Simply have them spell any 23-letter sentence that fits the situation. Then, you can have them turn over the top card of the appropriate packet, depending upon whether they selected the top or bottom card of their packet.

I would use a different sentence to fit my lack of personality. After the card is selected and lost among the cards originally cut off, "Now is usually the time in the show where I would find your card. So, I want you to spell, 'I want you to find my card now.'" When they finish spelling, look at your watch. "When does 'now' start?" They will explain that "now means now... duh!" You finish with, "Well then, turn over that card... now."

**Background.** The inspiration for *Right on Q* came from Tony Bartolotta's *Tale of the Q* which appeared in No. 1 of Karl Fulves' *Later Day Secrets*.

**Beam's Law #22:** Flatulence is poor misdirection for the classic pass.  
At best, it's only passable.

## ALPHANUMERIC

Steve Beam &amp; Doug Canning

In this phone effect, the magician offers to teach a willing friend how to do card tricks. The volunteer selects and then loses his own card. He then locates his card by spelling a few sentences.

**The Work.** For any spelling effect of this type to be worth doing, there has to be a logical link between what is being spelled and the effect itself. Otherwise, it becomes transparent that the spelling is simply the magician's ill-fated effort to disguise the method behind the effect.

I will offer three methods of controlling the selection to the desired location. The first uses spelling for the control — consistent with the spelling used in revealing the selection at the climax of the effect. You can choose your favorite method and cut and paste as desired.

Call a friend on the phone. Ask him if he would like to learn to do card tricks. If he answers in the positive, ask if he has a full deck handy. Once he retrieves the pack, ask him to discard the jokers. If you are fairly confident that he has a full deck, use the first control. If not, use the second where the exact number of cards being used doesn't matter. Start by asking him to shuffle his deck because you don't want him to think that you are using a set-up pack. (This of course, would have required that you had access to his pack before this call.)

**52-Card Control.** Ask him to spell "I want to learn to do card tricks," dealing one card for each letter into a pile on the table. "Now cut off about half of the remaining undealt cards and look at the bottom card of those you just cut off. Drop this cut-off packet onto the tabled pile burying your selection." Ask him if he knows any magic words. If not, "Well, you don't expect to be doing magic tricks without knowing any magic words, do you?" Then offer him a choice of a few of your favorites. If he already has a magic word, you are ready to proceed. Ask him to spell the magic word dealing one card for each letter onto the tabled pile. If he has any cards left over when he

finishes, ask him to drop them on top of the deck. The selection is now the 26<sup>th</sup> card from the top of the deck. If he runs out of cards trying to spell the magic words, suggest that perhaps he could have chosen some stronger words, but that you'll go ahead and try to get it to work.

**Unknown Number Control.** Use this control when you are not sure the deck being used has exactly 52 cards. Ask the volunteer to spell "I want to learn to do card tricks," dealing one card for each letter into a pile on the table. "Mix the remaining undealt cards and then look at and remember the new top card of that packet. Place that packet on the table and pick up the other pile of cards. Shuffle this pile so I don't know the order of any of these cards." Now ask if he knows any magic words. As before, ask that the magic word or words be spelled as he deals one card for each letter onto the tabled pile. Any remaining cards can be dropped on top. The selection is now the 26<sup>th</sup> card from the top of the deck.

**Simple Ending.** "I think you would have to agree that there is no human being alive without a 900-number that could possibly know the identity of your selection. And, since we're already using the phone, we can't call them to get help. I only hope we are good enough to find the selection without help. Which brings us to a question. Who is the best magician in Cary? You don't know? Let's ask the cards to help. Spell that question, dealing one card for each letter into a pile on the table." When they are finished, follow with, "Turn over the last card you dealt and you'll have your answer."

Unfortunately, the sentence just spelled only works well for the limited number of magicians living in Cary or another four-lettered town or state. If you don't live in a state or city that is cooperating with this card trick, you might want to move to a more card-trick friendly environment. Lacking that, you may want to substitute the following. "I understand



that you are wondering right now whether you are good enough to do card tricks. You're asking yourself if you can really find your own card. Well, don't ask me. Ask the deck. Spell the following sentence, dealing one card to the table for each letter you spell. Can-I-really-find-my-chosen-card?" Pause for a moment and then finish with, "For the answer to that question, turn over the last card you dealt."

**More Complex Ending.** The selected card has been secretly controlled to a position 26<sup>th</sup> from the top of the pack. "Part of being a magician is developing a positive mental attitude - because at this point, to be frank, neither of us has any idea where your card is. But you have to appear confident. The audience is on pins and needles, the cameraman is focusing on your hands, and the producer is about to cut away to a commercial. You have to act calm and confident. You have to have a PMA or positive mental attitude. PMA is like PMS, only with more positive and less attitude. So, repeat after me, 'My card can be found.' In fact, I want you to spell that. Spell, 'My card can be found' dealing one card for each letter to a pile on the table."

"Okay, you have the confidence part down. You have the attitude and I sense your coolness. But now you have to make a guess where the card is. There are only 3 places for the card to be. It's either on top, near bottom, or in the middle.

## DOING YOUR NAILS

Steve Beam

In effect, the magician calls a friend on the phone and asks him to grab a deck of cards. The deck is shuffled and cut in two halves. The spectator can take either half and is instructed to push the other half aside.

"We don't need all the cards to do this trick, but I at least need to know what cards we are using. Please deal the cards you are now holding

Which one do you want it to be?" Depending upon their answer, ask them to spell:

- **"It is on top."** Then turn over top card of those in hand - that is, the top card.

- **"The middle."** Then turn over the top card of those in the hand saying, "You have spelled down to the middle of the pack. Turn over the next card."

- **"Near bottom."** - They spell out, then say, "Well, the nearest card on the bottom half is the last card you dealt. Turn over that card."

**Leftovers.** Doug has another control without spelling for those occasions when you know they have exactly 52 cards. Ask the volunteer to cut the pack into three roughly equal thirds. He is then to combine any two of the three into a larger pile and count the cards in that pile. "I assume you have a two digit number. I would like you add the two digits together and deal that many cards onto the pile remaining on the table. For example, if you are holding 21 cards, you would deal 3 cards onto the tabled pile. Now look at the top card of the pile you are holding. Remember this card. It is your selection. Now scoop up the cards from the table and drop them on top of your selected card." Their card is now at the 26<sup>th</sup> position from the top of the pack. During the proofreading, Doug commented that this control is not only original with him, but also quite ingenious.

face up into a pile and call their names." This takes less than thirty seconds. When the spectator is finished, the magician asks, "Now how do you expect me to remember all of those?" After a brief pause, "I'll give it a try anyway. Square the packet and turn it face down on the table. Cut off half the cards, at least a dozen, and count them silently to yourself as you deal them back onto the tabled

pile."

When he's finished, "You are now thinking of a two digit number. I want you to add those two digits giving you a new number. Pick up the cards again and deal that many cards back to the table. Look at your new top card of the cards you hold. Remember it. Pick up all the tabled cards and drop on top of them. You can cut the pack if you like. In fact, you can shuffle the pack if you really, really, really want to. Of course that may completely mess this up."

"Now I want you to hold the phone between your shoulder and your ear to free up your hands. Got it? Okay, now spread the cards in front of the mouthpiece on the phone so I can see them." The magician listens for any noise that will communicate whether the spectator is playing along. If the spectator isn't, "I can't see any of the cards. Play along with me, would you?" If the spectator is playing along, "Would you spread them slowly from hand to hand? I think I'm getting an impression." The magician nails the selection (thereby justifying the trick's title).

**The Work.** This is simply the nine force expanded. When the spectator cuts the pack in half and reads off the cards, you write down the cards at positions 10, 19, and 28 (if he has that many). There are a maximum three cards for him to choose from. Ideally the cards will be of differing suits. If there are three different suits, you could use the *Memory ADE* (see chapter on "Moves & Concepts") to pump the correct suit. Once you know the suit, consult the three you wrote down to see which card he chose.

What's nice about this is that as soon as he deals through the cards you know what outs to use. If he took less than 27 cards, he only has two possible selections. They will differ in color, suit, or value. You use that information to fish. If there are three

selections and you are having trouble fishing, ask for the one clue when he is looking at the card that will help you nail it. Example, "Is the card you are looking at odd or even valued?" Or, "I'm having trouble focusing - is that a spot or a court card you're looking at?" This question would allow you to eliminate at least one of the possible choices right up front.

More often than not, there will only be two possible selections. This is because he split the deck in two before he started and then cut cards off the pack. This would tend to leave the volunteer with about a fourth of the pack. As a result, he will usually end up taking the card at the tenth position.

If there are only two possible selections and they are both of differing colors, pick one and go for it. "I see a red card." If he agrees, name the card. If he says he didn't choose a red card, "Actually, I see a lot of red cards... and they are blocking my view of the queen of spades." Obviously, you would name the selected card of the opposite color.

You can use the same patter if one card is a court and the other a spot card, or if one card is a odd-valued card and the other an even-valued card. Finally, you could use the same presentation if both were red but of differing suits.

**Background.** The four-card ranging force was apparently first published in 1951 in Tony Koynini's *Any Number* which appeared in **Tony Koynini's Card Miracles**. Peter Duffie points out to me that the author was twenty years old and had only been in magic four years at that time. Stewart James apparently independently invented it and described it in a letter to Milt Kort dated March 17, 1944. Reference *The Card is Up* in **The James File**.

If you want to see a backwards use of the concept, consult *Location, Location, Location* from Volume 1 of this series.

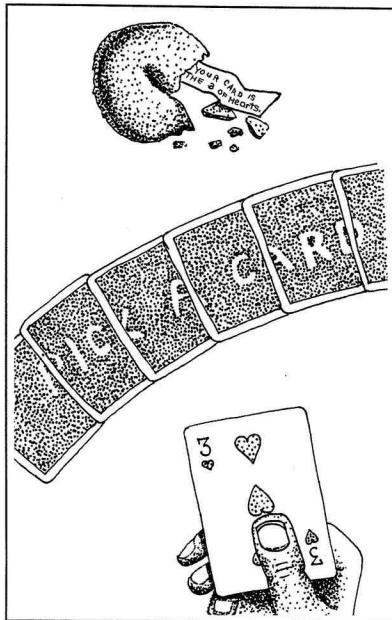
## THE TYRO CARDSHARP

Doreen Knott

A young magician, name of Will,  
Had exceptional manual skill  
Throughout his youth, and rightly, he  
Was proud of this dexterity!  
And so, he pondered deeply, and  
Thought he'd turn to sleight of hand.  
He commented to his dear spouse  
"I'm sure this will bring down the house!"  
From that day his life was crammed  
With cards; and all his patter hammed  
Before a mirror; he would say,  
"Before too long, 'twill be the day  
When, with my sparkling legerdemain  
The folks will gasp and cry, "Again!  
The greats are back! Now we must bow  
To this young man. He'll show us how  
To appreciate their finest art!"  
And, Will, still dreaming, thought he'd start  
With double lifts and classic forces -  
He'd delved deep into his sources  
Before, in earnest, he began  
To deal cards in a splendid fan.  
This done, he thought, "That's no kerfuffle!  
I'll learn a real earth-shaking shuffle!"  
A deal, a lift (and overhand)  
The cards 'gan to take the upper hand!  
They flew aside, they travelled high  
And low, they travelled far and nigh.  
But some small skill, at last, he gained  
The cards stayed still - no longer planed  
Across the room like stones you'd see  
Skimmed o'er some gently heaving sea.  
His first show neared; his decks at hand  
For everything to go as planned.  
He'd sought advice from all his friends,  
With fulsome oaths to make amends  
For all their freely given time.  
He murmured to himself the rhyme  
To fit the routine for his show,  
And mopped his brow, 'twas time to go.  
Alas, his Fate had thought to throw  
A spanner in his works. For no

One trick went well. His cherished lifts  
And palming showed, clearly, the rifts  
In his preparation. All his cuts  
Were greeted by spectators' 'tuts',  
His turnover would have been just fine  
With pastry, apples and red wine!  
His cards, at last, littered the stage  
Like China's Snowstorm. Filled with rage  
He quit the theatre, keen to leave  
To consult his very good friend, Steve,  
Who thought that Will should start anew  
Nor bite off more than he could chew.  
So once again he practised hard  
To gain the mastery of each card,  
Assisted now by yet more books  
To gain what he desired - those looks  
Of admiration. Then he went  
Unto a hall. 'Twas heaven sent  
That on the stage's grubby floor  
Remained a functional *trapdoor*.  
For, as he tried again to show  
Just how the 'Double Down' should go  
With 'Seven Card Stud' and 'Monte' too  
(His chances of success but few)  
Again the Fates deserted him,  
A chance of happiness was slim.  
His deals were done for good and all,  
His aces cut - throughout the hall,  
(He'd dropped his hands), the cards flew wide  
And he had moments to decide  
His fate. The *trapdoor* opened in the floor:  
He'd done with cards for evermore.  
So to himself he firmly said,  
"I think I'll turn to coins instead!!!!"

David and Doreen Knott live in Suffolk, England and have served for years as officers in the local Ipswich magic society where Doreen's work has graced the pages of their newsletter (*The Cauldron*) for years. She kindly supplied an original work for this volume.



## PREDICTION

At some point in the history of magic, the ruse of reading minds and predicting the future became linked with the performance of magic. Surely someone capable of doing the impossible would want to be able to predict the future and read the minds of others.

Since the future is a book whose pages are yet to be written, the ability to read from those pages holds a fascination to most audiences. To be clear though, prediction effects are seldom about meaningful information. When combined with card tricks, they are often simply predictions of events which may happen within the confines of the show. Predicting which card will be selected or where it will end up does not hold the same interest as predicting the outcome of a sporting event, or the date of a life-changing occurrence in a spectator's life.

So, you must sell the prediction aspect and try to pique the audience's interest. You might do this by comparing the numbers on playing cards to lottery numbers. In one of my older prediction effects, I explained that I was developing a system to predict winning lottery numbers one digit at a time. *"I'm not there yet, but the system is showing promise. I am up to 10% accuracy on the first digit."*

Equating the prediction aspect to something relevant in the lives of the audience helps to hook their attention and make the proceedings more likely to hold their interest. To make this chapter relevant to your life, why not practice your abilities by predicting what type of tricks are awaiting you when you turn the page.

## THE NOBS PREDICTION

Steve Beam

This comedic revelation of a selected card combines an old gag with a new gag, and converts it to a card trick. In effect, the magician tosses a deck of cards out to the audience for a selection to be made. The magician takes the pack back and tables it. *"Before we started, I placed a prediction inside an envelope which has been here on the stage since the very beginning. You will notice that it has been kept under lock and key."* The magician points to an envelope on the stage with a padlock and a key resting on top of it. Removing the hardware, the magician shows that the envelope has the word "prediction" written on its face. *"In a moment, I'm going to ask you to name your card. Is there any way I could have known before the show what you would say next?"* The volunteer replies, "No." The magician reiterates, *"Ladies and gentlemen, he said 'No.' And, inside the envelope, my prediction of what he would say next... 'No.' Thank you very much."* The magician holds up the prediction he removes from the envelope up for all to see and takes a bow.

After a moment, he notices that not everyone is as enthusiastic about his prediction as he is. When the groans die down, *"I really did predict what you would be thinking and I wrote it on the other side of this card. Right now, all of you are thinking...this."* Turning the card around, the audience sees the letters, "BS." The magician doesn't read the letters and in fact appears not to notice what is written on the other side of the card. *"Did I get it right?"*

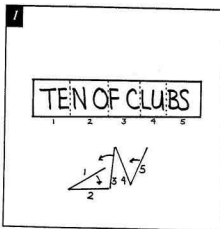
The magician appears surprised that the audience is laughing. He glances at the card and is dismayed to find those letters on there. *"No! That's not what I predicted. This (!) is what I predicted."* The magician opens the card up to show the prediction, "TEN OF CLUBS."

**The Work.** Using a computer, print your prediction on heavy paper using a large font, "TEN OF CLUBS." Now fold the prediction so that the

adjacent N and O (ten of clubs) shows on the front and the "BS" at the end of the word shows on the back as illustrated in figure 1. Place this prediction in an envelope remembering which side reads "NO" and which side reads "BS."

Using your favorite method, force the queen, seven, or ten of clubs. (Of course the force card should match the card on the prediction - a ten in this example.) As this is a prediction of the card they select, your favorite method should be impossible to reconstruct later. The classic force, while usually the best force, would be transparent in an effect like this because there are not enough trappings to disguise the force. On the other hand, the cut-deeper force has just enough process to disguise the method along with the advantage of the pack being entirely out of the magician's hands throughout.

Assuming you are using the cut-deeper force, start with the ten of clubs on top of the deck. Give the deck a couple of quick false shuffles and then hand it to a member of the audience. Ask that they cut off the top half of the pack and turn it face up and replace it on the lower half. *"To make this twice as difficult, I want you to cut again, this time cutting*



deeper and lifting off even more cards. Turn those cards over and replace them on the lower half. Spread through all the face up cards until you come to the first face down card. That will be your card. Hold it up so that everyone in the audience can see it. Now place it back in the pack and shuffle the cards."

Take the pack back and direct attention toward your prediction envelope. Remove the card with the "NO" showing, and then conclude the routine as explained above.

**Background.** The inspiration for this came from Stewart James "The 'It' Girl" which was published

in volume 2 of **The James File**. His effect had cards with feminine names on them. After one was selected, he retrieved his prediction from an envelope with, "I predicted it." His prediction was the word, "it." After the response, he unfolded it to show "RITA." I decided that I was much more likely to perform the effect if I used playing cards which are in every day use.

I found the "No" prediction (predicting a response to the question rather than the answer to it) credited to George Kaplan in J. G. Thompson's 1972 book, **The Living End**. It was explained in a trick called **Surrealism** on page 62.

*Semi-Automatic Card Tricks - The series that put the Y-Chromosome into self-working card magic.*

## EASY ON THE CURRY

Steve Beam

This is yet another swipe at the venerable *Open Prediction* effect. It avoids the single card deal-through – which can be dramatic – but can often be redundant and boring.

**The Work.** Take a shuffled pack from the spectator. Discreetly glimpse the top (backmost) card of the pack as you openly spread through the cards to remove a prediction. You will predict the mate (card that matches both color and value) to the glimpsed card. Place this mate face down on the table to the side.

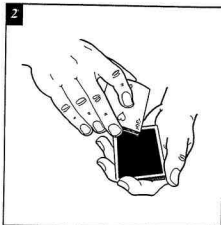
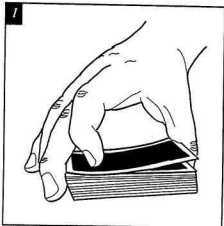
Flip the pack face down and obtain a break beneath the top two cards. You are going to openly execute the Braue Reversal in order to illustrate what the spectator is to do. Pay particular attention to this as this open setup procedure dovetails tightly with the patter, strengthening both in the process.

Hold the pack from above with your right hand, retaining the break with your right thumb as shown in figure 1. Release the lower half of the pack with your right thumb and take that half in the left hand. "In a moment, I'm going to ask you to cut off half the pack and turn it face up on the other half to mark the place where you cut." Matching your

actions to your words, rotate the left hand's half face up and onto the right half, coalescing the two face down cards above the break with the face up cards just placed on top of them. As soon as the cards above the break are added, lift up all the cards above the break with the right hand from above leaving the original top half face down in the left hand. Tap the right hand's cards on the top card in the left hand as shown in figure 2, referring to that as the card where they cut.

Now that you have illustrated what they are to do, flip the left hand's cards face up and place them on top of the right hand's cards. Take the face up pack back in the left hand and obtain a break beneath the two cards on the face. Double-cut the top two cards to the bottom of the pack. (That is, take the pack in the right hand, picking up a break beneath the top two cards with your right thumb. Cut the bottom half onto the top, adding it those cards to the two cards above the break. Finish, by cutting all the cards beneath the break to the top.) Turn the deck face down and table it.

**Status Report.** The deck is face down with the exception of the third and fourth cards which are face



up. The fourth card matches the prediction card which is face down on the table.

Direct attention to the face down prediction card. "I'm going to go ahead and let you in on the prediction. I'll show you mine now, if you will show me yours later." Turn the prediction face up and return it to the table. Explain that you are predicting the only card in the pack that matches that card both in color and value. Assuming the tabled card is the three of diamonds, "We are looking for the three of hearts."

Direct the volunteer to cut off half the pack, turn the upper portion face up and replace it on the lower portion. Square the cards and then pick them up. Spread through the cards slowly. "You could have cut to one of these cards – let's see if the three of hearts is among them." Spread through the cards deliberately. You need to show that the predicted card is not there.

When you arrive at the first face down card, upjog it. As you thumb it upward, you will expose a face down card beneath it showing that everything is as it should be. Square the pack leaving the face down card upjogged. Now remove the card and table it face down next to the prediction.

[The reason you square the cards before removing the face down card is that if you didn't, there would be no excuse for not righting the reversed half. You want to show the card is not in the other half before you return all cards to facing the same direction.]

Once the pack is squared again, makes perfect

sense to flip the pack over to show that the predicted card is not in that half either. Simply turn the pack over and thumb through the cards as with the other half until you come to the face down cards. Again, you can thumb one card past the first face down card showing a second face down card. This is to convince them that you have arrived at the separation point between the two halves.

Take the face up cards in your palm-up right hand. Rotate your right hand palm down and place the face down cards under the cards in your left hand. You have apparently righted the pack. However, there remains a reversed card third from the top which can be cleaned up at your leisure. Finish by revealing that the face down card is in fact the mate to the prediction.

**Background.** This is an easier version of my *A Little Off The Top* which I published in the June 2001 issue of *MAGIC*.

A thorough although incomplete discussion of the history of Paul Curry's *Open Prediction* plot was published in volume one of this series. There you will also find five versions of the effect including my *Opened Prediction*, *Unopened Prediction*, *Closed Prediction*, *Public Prediction*, and John Riggs' *The Solution*.

If this doesn't satiate your appetite, you might wish to consult *Stewart James in Print - The First 50 Years* by Allan Slaight and Howard Lyons, Jon Racherbaumer's *Hierophant #1*, and the third volume of *Marlo's Magazine*. Each of these includes numerous versions, both sleight of hand and semi-automatic.

## LOCKBOX PREDICTION

Steve Beam

For this clean prediction effect, the magician tables a card face down from a spectator-shuffled deck. "If I had a lockbox, I'd place your prediction in there with your social security." The cards are slowly spread before the spectator with the request that he touch a card with his forefinger. "That's the finger next to the finger you use when you drive." While the spectator's finger retains its contact with the selection, the cards above and below the selection are rotated face up. This has the effect of isolating the selection face down in the middle of the face up pack.

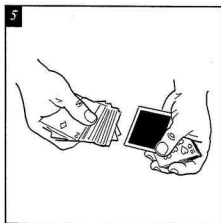
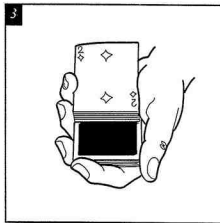
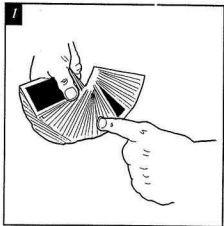
"There is now only one card face down in the pack. I predicted that you would take a face down card. I did this by placing my prediction face down on the table before we started. However, I have noticed that that part of the prediction seldom draws applause so I may as well turn my prediction face up." The magician turns over the prediction card showing (for example) the king of hearts. "There is only one card in the pack that has the same color and same value as the king of hearts. Let's locate the king of diamonds." The magician spreads through the pack searching for

the king of diamonds. When he comes to the face down selection, he tables it next to the prediction. Spreading through the rest of the pack, there is no king to be found.

**The Work.** Take a shuffled deck from spectator. Remove card that matches the card on the face (bottom) of the pack and table it face down to your right. Spread through the pack and ask a spectator to touch a card near the middle with his first finger. Freeze at the moment he touches a card. Direct him to keep his finger on his selection.

Take possession of the pack with the right hand as shown in figure 1. This frees your left hand so that it can turn palm down and take possession of all the cards beneath the selection. Rotate your left hand palm up and use your left thumb to peel the selection squarely onto the face up cards. See figure 2. This handling allows you to reverse the bottom half of the pack without flashing the original bottom card of the pack which you have predicted.

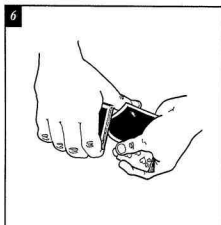
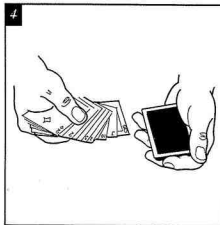
Rotate your right hand palm down and place its cards in-jogged on top of the left hand's cards as shown in figure 3. Now that you have isolated the selection, he can remove his finger so you can square the pack.



Reach for the prediction and turn it face up as justified in the presentation above. Replace it face up on the table to your right. Explain that you will locate the mate to the prediction card. Spread the cards from your left hand to your right. Thumb the cards over slowly enough for the audience to see the identity of each card. When you get near the face down card, thumb cards over one by one to ensure you don't spread past the face down card.

When you come to the face down card, separate the spread immediately above it. Hold the left hand cards as shown in figure 4, paying particular attention

to the left thumb's position. The right edge of the thumb is on the left edge of the top card. At this point, perform the following simplified multiple push-off. Push the top card to the right, pivoting the near left corner on the left palm. As soon as the face down card moves about a quarter of an inch, the left pad of the left thumb automatically engages the face of the second card and you will find that it moves to the right along with the card above it. Push the two cards as far to the right as possible as shown in figure 5. You will find that your left thumb covers the index of the face up, predicted card.



Rotate your right hand palm down and align its cards with the double card on top of the left-hand packet. Your right thumb goes under the near right corner of the double card and clips it to the face of the right hand packet as shown in figure 6. As soon as your right hand has possession of the double card, rotate your right hand palm up and over to the right. In one continuous action, thumb the face down card now on top of the right packet onto the table near the prediction on your right. It

lands face down beside the face up prediction. This switch of the prediction card for the selected card, while discrepant, glides right past the senses of the audience.

Bring your right hand back to the left and continue spreading cards from the left packet to the bottom of the right packet. You have to continue the search for the predicted card. When you have exhausted the deck, you are ready to reveal the matching cards for the climax.

### Send in the clowns...

In a recent correspondence with Mick Ayres, he mentioned that a few years ago a local clown began convincing a few of Mick's clients that he was a magician. "His show fee was so low he was getting booked out of sheer curiosity. My retaliation was to make up a few clown jokes."

I asked Mick for permission to include a few of them in this volume. Those of you who think this may be mean-spirited, allow me to remind you that clowns love to make people laugh.

Q. What's big, bright red, and squishy?

A. A clown's nose... after repeated left hooks.

Q. What's the difference between a clown and a laboratory rat?

A. After years of patient work and study, a laboratory rat begins to show signs of talent.

Q. What's the difference between a clown and a mime?

A. You don't have to use a silencer when you shoot a mime.

Q. Why do NRA members love clowns?

A. With those big shoes, you don't have to lead them nearly as much.

## COLOR MY WORLD

Mick Ayres

For years, Mick Ayres has been a large part of the magic on the South Carolina Coast. He has done it all from owning a magic shop, publishing newsletters, running the local clubs, and generally promoting magic in a positive light.

He has written several manuscripts on magic including, **Really... What Instrument Do You Play?** and authors both *The Escamotour*, a journal for the South Carolina Association of Magicians, and *Solocoma*, a monthly publication for the Society of LowCountry Magicians. Currently, he performs at the Disney Vacation Resort on Hilton Head Island, South Carolina.

**Effect.** A prediction is written down and folded away. Next, a deck of cards is shuffled and, in an extremely fair manner, one card is separated from the others by a spectator. The prediction is opened and read. You have accurately foretold which card will be chosen!

For the blowoff, as you make the point that this trick works with any deck, the pack spread on the table and is seen to be of a completely different color than the selected card! This is a fooler for lay audiences and magicians and it leaves you clean at the finish.

While there are no sleights involved in this trick, there is a 'slight' bit of preparation. Get two decks of cards, one red-backed and the other blue. Put the five of spades exactly nine cards from the top of each deck. Next, remove the five of clubs from both decks and switch them (that is, put the red card on top of the blue deck and vice-versa). Finally, put the red deck (with the blue card on top) in the blue card case. The other deck goes into the red card case. Put both packs in your right pocket.

To perform, mention that you'd like to show your friends something special using a deck of cards. Reach into your pocket and, with a quizzical look on your face, remove both decks. Look surprised and say, "Well, I try to come prepared...this trick will work with any deck so name one...red or blue?"

You will use whichever color is chosen, so put the other one back in your pocket. For the sake of explanation, let's say the spectator names the blue pack.

Remove the cards from the case; put the case off to one side and table the deck face down. Now, pick up a small piece of paper, write down Five of Clubs, then fold the paper and put it aside as you say, "I just wrote something special, but we'll have a look at it later." Don't say anything about the pack being a blue deck; just trust that your audience has eyes.

Pick up the deck and, keeping the faces towards the audience, give it a brief shuffle while retaining the ten-card stock on top. When finished, hold the deck face down to let them get a good look at the blue-backed card while you say, "Using the fifty-two cards in this deck, I want you to isolate a special card for yourself. Just to keep things fair, we'll do everything with the deck face up so there won't be any cheating. Okay?"

Turn the deck face up and spread through the pack. Take roughly ten to twelve cards into your right hand and drop them face up on the table. Take another ten to twelve cards off and drop them on top of the tabled cards while saying, "We gave the deck a fair shuffle and now we give it several random cuts...casino rules, you know." Take a third group and drop them onto the tabled cards. As you spread the deck to take the fourth group of cards, you should be able to easily spot the five of spades. Take all the cards to the right of the five of spades and drop them to the table. You now have exactly ten cards remaining in your left hand. Drop them onto the tabled pile and square everything up.

Hand the face up deck to the spectator and say, "We've done some fair shuffling and cutting, but we really don't need an entire deck to do this trick, so let's thin it out. We need a random number and I'd prefer to use one that is special to you. If I'm not being too personal, tell me...how old you

were when you first drove a car?" Let's say the spectator says sixteen. You respond with, "Okay, please deal sixteen cards to the table."

When he is finished, pick up the new pile, hand it to him and say, "We're going to use one of these sixteen cards as your special card. Since we're only looking for a single card, let's use the number you chose to create a single digit. The number sixteen has two digits, a one and a six, right? Add those together and you get...seven! Okay, deal off seven cards, putting the seventh card off to one side. What is it? The five of clubs." You just performed a face-up version of the 10/20 force.

Say, "Now, we just went through a very random process and have isolated one special card, the five of clubs, from the remainder of the deck. Would you please unfold that piece of paper and read it aloud? The five of clubs it says? Well, how about that!"

Turn the five of clubs face down on the table as you ask, "Think back to the beginning of the trick. Do you remember that I said this would work with either deck?" Pick up the deck, turn it face down and dribble the red-backed cards directly onto the table in a loose pile. Say, "I just wanted to prove my point." He's going to dive for the cards anyway, so you may as well let him inspect them.

**Background.** This is the inspirational source in Mick's own words. "How old were you when you

first learned to drive?" is the first question Jim Swain uses in *Australian Aces* to eliminate a good portion of the deck, making his upcoming bottom deal that much easier. I realized the question (and others like it) could be used with the 10/20 force to eliminate the request to "pick a number between 10 - 20." The "driving" question always gives me the answer I need, yet gives the impression it could have been any number — plus the added bonus of making the effect that much more personal to the spectator. So, although I got the question itself from Jim Swain, I use it for a very different purpose."

**Leftovers.** Doug Canning suggested an alternative to the "learning to drive" question to guarantee a number between 10 and 20. His question is, "How old were you when you first kissed a girl (girl)?" Usually, they will name a number between 10 and 20. But if they name any age from 6 to 9, you follow up with, "And how old was the girl (boy)?" They'll probably give you a number close to their original number. "You have provided two random, yet very personal numbers... let's add them together..."

Or, when performing for close friends, Doug suggests the following variation. If the number is less than 10, "No, I'm not talking about puppy love here. I mean when they stuck their tongue halfway down your throat." This line will probably cause them to add a few years to the number provided.

The reason there are so few women performing magic is because they have difficulty keeping a secret.

## UNDERSIDE OF THE MOON

Raj Madhok

Raj Madhok poses as a noted Twin Cities dermatologist. He continues to make the world a safer place for skin while simultaneously pursuing his passion for close-up magic, mentalism, and East Indian conjuring. He is a regular attendee at FFFF and his material has been published in *Apocalypse, Magick, The Trapdoor, The Minotaur, MAGIC, Syzygy, Vibrations, and The Journal of Cutaneous Pathology*. His wife Ashlesha and daughter Anjali enjoy his magic as long as he promises not to give up his day job. But, in perspective, his most impressive accomplishment is that of achieving the illustrious (if unpaid) title of *Humor Addict*. He is part of the unsung (and did I already mention unpaid?) team that tackles various subjects with me in hopes of generating something better than the nothing that would otherwise occupy the unused page at the end of each chapter.

This is Raj's reworking of an Ed Marlo effect where the spectator takes the pack behind his back and reverses a card. When the deck is brought forward and spread, the reversed card matches a card predicted earlier by the magician.

**The Work.** Make a prediction of the card of your choice by placing it in an envelope and secreting it somewhere amongst the audience before the show. Place your choice of sticky substances on the face of the joker. Raj uses Finn Jon roughing stick, but 3M's *Restickable Adhesive* will work as well. If using the tape, it should be about the size of a pea. Place the joker on the face of the pack and reverse the predicted card five or so cards above it.

When ready to perform, casually spread the pack face down, being careful not to flash the face up card. Hand the deck to the spectator and ask him to take it behind his back. He is to remove any card, turn it over and place it on top of the pack. Now instruct him to cut the pack and complete the cut. This last maneuver places the sticky substance against the face of the card he just reversed.

Take the deck from him and casually squeeze it

in the guise of squaring the cards. This ensures whatever sticky substance you used will do its part and attach the joker to the face of the reversed card.

Spread the cards on the table showing the predicted card is reversed in the middle. Shift your attention to wherever you placed the prediction. Reveal it in your most dramatic manner.

**Leftovers.** I was toying with this and decided you may wish to try this minor variation. Reverse the bottom card of the pack (assume a joker) and apply the adhesive to its back. There is no need to reverse other cards as this will also serve as the predicted card. Proceed as above, using a joker with a different colored back as your prediction. Openly place it face down on the table before you start.

The spectator performs the same card reversing and cutting the pack process. When he returns the pack to you, squeeze it as before. Spread it on the table and act concerned. "The red deck I removed the prediction card from didn't have a joker." Pick up the predicted card and stare at it with a concerned expression. "Well, I guess what I should have said is that it did have a joker... but now it doesn't." As you deliver the last part of the line, turn the card over showing the joker.

In a related presentation, use a card other than a joker — but write "joker" on its face. When the spectator apparently reverses the joker, "The red deck I removed the prediction card from didn't have a joker." Pick up and stare at the prediction with concern. "It didn't have a joker... so I had to use another card... and I wrote my prediction on it." Turn over the card showing "joker" on its face.

**Background.** Edward Marlo's *Dark Side of the Moon* was published in the February 1991 *Linking Ring*. I would suggest you compare both methods as the effects are identical. While this volume was at the printer, Raj and I were made aware that Michael Close used double-stick tape for his handling of the Marlo effect as far back as 1992. Michael's elegant routine is published in *Workers* #5.



## ME AND YOU

Lewis Jones

Lewis approaches problems in the same way I do but ends up with a completely different route to the destination. But then his finished product is almost always something that I will or would use should the opportunity present itself.

**Effect.** A spectator shuffles the deck, and the magician writes out a list of ten prizes he can win if he turns out to be lucky. Just when it seems everything has gone wrong, and the magician is going to lose badly, things take a sudden turn for the better, and it all ends in smiles.

**Setup.** Dig around in your toolbox or come up with a washer, then find a small clothespin. Put both of these into a matchbox, which goes into your pocket. Have a pencil and a sheet of paper handy.

**The Work.** After a spectator has shuffled the deck, contrive to glimpse the bottom card, preferably while the deck is still in his hands. Suppose that it's a 4 (the suit is irrelevant). This is to be your force card.

Explain that what is to follow is something in the nature of a drawing, and you need a list of prizes. Hand the sheet of paper to someone, and ask them to list the numbers one to ten down the left hand side, in random order. You then take the paper and begin openly writing down a list of prizes, beginning at the top of the list, and working your way down.

The only critical requirement is that opposite the number 4 (in this case) you write "Clothes dryer and washer." One of the other items should be something trivial that could conceivably fit into a matchbox. Something like "nut and bolt." Make the remaining eight items as extravagant as you like. As you proceed down the list, you could ask for suggestions, and incorporate them into the list. Later, this could leave people with the impression that by and large they had contributed the lavish items themselves. Your final list might be something like this:

5. Television set
8. Refrigerator
4. Clothes dryer and washer
2. Leather sofa

10. Hi-fi equipment
3. Microwave oven
1. Video cassette recorder
6. Three nested coffee tables
9. Freezer
7. Nut and bolt

Point out the chance of winning expensive gifts, and then lay the paper face-up on the table. Take out the matchbox and lay it on top of the paper. There will be a fairly strong supposition that someone is going to be steered towards winning the nut and bolt, since these are the only items that could fit into the suspicious matchbox. There is no need for you to make any comment about it.

Remind the spectator that he began by giving the cards a thorough mixing. As a visual accompaniment to your words, take the packet into your left hand in dealing position, and mix the cards in the following manner. Push across a few cards from the top into your right hand, and then separate your hands. Push across some more cards on top of the right hand packet. Then push the next packet across to the bottom of the right hand packet. Continue like this, alternating the transfers above and below the packet in your right hand. When your left hand has only a few remaining cards, transfer all but one to the bottom of the right hand packet, and end by transferring the one remaining card to the top of the right hand packet. This is a deliberately sloppy mixing, and fits with the rough-and-ready take-a-chance nature of the effect. You are done. The force card is now on top of the deck.

Point out that the prize number will be determined through a simple process in which the cards will be distributed between the two of you. You will be eliminating your own cards time and again, until the spectator is left with only one card. The value of that final card will be used as the number of the spectator's winning item.

Demonstrate what is to happen by way of

performing a reverse faro. That is, pull the top card of the deck towards you into an injogged position, as you say, "Me." Make it clear that "I always start with ME." The next card is pushed away from you into an outjogged position, as you say, "You." The next is injogged. And so on, alternating injogs and outjogs. At every injog, say "Me." At every outjog, say "You." Continue like this until you have moved exactly 16 cards. (The 16th card will have been outjogged).

At this point, your left hand deposits the rest of the deck face-up on the table in a crosswise position, directly in front of you. This face-up packet is the beginning of a discard pile. Your right hand is still holding the facedown packet of (16) facedown cards, alternately injogged and outjogged.

While your left hand holds on to the outjogged cards, your right hand strips out the injogged cards ("MY cards"), and tosses them face-up onto the discard pile in front of you.

Begin a second reverse faro with the eight facedown cards still remaining, but stop after a few moves, as if further demonstration was superfluous: "I think you get the idea." Give the eight cards a little shuffle, and drop them face-up on top of the face-up discard pile. The discard pile now consists of the entire deck.

Say, "We don't want this to go on too long, so we don't need the whole deck. Cut off about half, and we'll use that." All you need to make sure of is that the spectator cuts off between 16 and 32 cards. Leave the uncut cards in a face-up discard pile in front of you on the table. Make sure the spectator understands that you can have no idea how many cards he has cut.

"In fact, we can do even better for you. Why don't we leave all the cards face-up, so you can see exactly what's happening all the time." Begin the elimination process, starting with an injog ("Me"), then an outjog ("You"), and continuing in the same way until all the cards have been used. Strip out all the injogs ("My cards"), and toss them, still face-up, on to the face-up discard pile. Point to the face of the card on top of the held cards, and then at the item at that number in the list of prizes. "If you'd cut off just a few cards, this could have been the last one.

Number 9 - the trip to the Bahamas. But don't worry - there are more nines in the deck."

Continue in the same way with reverse faros, remembering to begin every run with an injog ("Me"). After every discard of the injogged cards, draw attention to the value of the top card of those remaining, and point out the desirability of the item at that number in the prize list.

Eventually there will be only one card left, and it will be in the "You" position (outjogged). Flick this card and tell the spectator "You. This is yours. And it's your big moment."

Pick up the matchbox and rattle it. Say, "Why do I get the feeling your lucky number is going to be seven?" (Name the number for the nut and bolt.) "Still, that's gambling for you."

Examine the list, and show some consternation that you have apparently miscalculated somewhere along the line. Try (not very convincingly) to get the spectator to change to a different number, or to go for double or quits. Don't be too persuasive about this: you don't want him to accept.

You find yourself committed to provide the winner a clothes dryer and washer. Announce that as an honorable man, you are obliged to carry out the terms of the agreement, and to give the spectator the prize he has won so fairly. Then empty out the contents of the matchbox to show that you have in fact delivered the promised goods.

Don't worry if you can't find a matchbox. Just make sure the washer is gripped in the jaws of the clothespin before you place them in your pocket beforehand.

Keep the clothes pin and washer concealed as you take them out of your pocket, and then place them into the closed hand of a spectator. Inside a closed hand, the two items present a nondescript sensation to the rather insensitive palm, and feel like a single object. And even if the spectator can vaguely make out the contours of the items, they feel not dissimilar to a nut and bolt.

**Background.** The washer and dryer idea for the gag finish came from *Don't Bet on It*. This item appeared as part of No. 6 in Karl Fulves' series, **The Charlatan**. This is similar to many other gags that could be offered as the prize. For example, "a

blank check" could be a piece of paper the size of a check with nothing on it. If it's the type of paper used for checks, so much the better.

While the title, *Me and You* is neither grammatically correct nor polite; it reflects the evolution of this effect. This started as an effect Lewis called *In and Out* which represented the actions taken during the reverse faro. He then sent me a streamlined version, replacing the more mathematical (but clever) handling of the first with an updated version he called, *You and Me*. Liked this very much as well. Then he sent a third version. The third time

## WITCHCRAP

### Steve Beam

I had a hard time picking my favorite version of this to include here. It is a principle I have used many times before but this particular one is streamlined and has built-in humor potential.

**Effect.** The magician removes two prediction cards and places them face down in front of the two spectators he will use. He tries to match each prediction card with the personal traits of the spectators. "In each deck of cards, there is one card, and only one card, that matches with each person. You may have noticed while playing cards that there is one card that appears more often than the others. It may be a winner... or a loser. Tonight, I'm going to attempt to find your special card."

Starting at the first volunteer, "You have pleasantly sharp features, a positive outlook. You have a warm glow about you. I think this card is the one card in the pack for you."

Moving to the second volunteer, "You have a colorful personality, sense of humor, and a sly, secretive way about you. This is the only card in the pack for you." Both cards are tumbled in front of their respective spectators.

Now the magician directs the spectators to cut off a packet and remember a card in their packet. He then instructs them to tumble their packets face

may be a charm, but I felt this version lacked some of the charm present in the first two. I sent him back a long commentary with alternate solutions to the problems he was trying to solve. He completely ignored these and sent back the above method, which is better than all of the previous ideas. And since in the final rendition he changed the reverse faro so that the magician received the first card rather than the spectator, he thought the title should be amended to reflect the proper order. Thus, *Me and You*. (And you probably thought that titling tricks was a random thought process.)

down in front of them. "You are now each thinking of a card. For both of your selections, there is only one other card in the pack that shares the same value and same color as the one you are thinking about. Turn over the predictions I placed on the table beforehand, your own very unique cards, and place them face up on your packets." To the first spectator, "Does this card match your card - is it the same color and value? No?" The magician has failed. Switching the top cards of the two packets for the spectators, "Now that I think about it, you're the one with the sense of humor and sly secretive ways. Is this card the same color and value as your card? No?" Failure again.

Turning to the second spectator. "Does this match your card? No?" Switching the two top cards again. "I was right the first time. You are the one with the warm glow. I should have stuck with my first impressions. This one matches your card, right? No?"

Yanking victory from the jaws of defeat, "Wait a minute! I'm the one with the warm glow and personality to spare. I knew it was one of us. These cards are my cards. Let's put them to work. I want you to spell each card, dealing one card to the table for each letter." The volunteers each spell the face up cards in front of them, dealing one card

to the table for each letter in the identity. "With a warm glow and as much personality as you can muster, turn over the last cards you dealt and they should be your selected cards."

**The Work.** Start by placing the five of clubs and six of hearts face down in front your two volunteers. When each cuts off a packet from the deck at the beginning, you must restrict them to between 10 and 19 cards. Ask each to count the number of cards and they will arrive at a two-digit number. Instruct them to add the two digits together to arrive at a random number. Now request that they spread the cards toward themselves and count from the face of their packet and remember the card that falls at the random number. They may then tumble both of their packets, as their selections are now tenth from the top of the packets.

**Ending #1.** Ask them to place the predictions face up on top of their packets. After any byplay, have them spell the predictions starting their spell on the predictions themselves. Since each prediction card spells with eleven cards, they will arrive at their selections which (including the prediction cards) were at the eleventh positions.

**Ending #2.** For this, the magician asks the spectators to insert their indicator cards in the middle

of their packets and cut the packets at that point. The spelling is conducted from the point of the insertion.

All that is necessary to arrive at this conclusion is the *Prophecy Move*. (Refer to the chapter titled *Moves & Concepts*.)

Both of these endings have different features to commend them including: (1) Spectator shuffles the deck; (2) Predictions are removed before the trick starts; (3) There are no calculations or funky spellings by the magician; (4) The trick can be repeated with different predictions. On the latter, you still have to use cards that contain the same number of letters such as the four, nine, jack, and king of clubs can be paired with the ace, two, and ten of hearts or spades. I prefer a club paired with a heart to make the cards look as different as possible.

**Leftovers.** Occasionally, magician friends will hang around after a session and try to piece together the methods used during the session. This is one of my favorite tricks for that purpose. When the conversation starts heading toward reconstructing this trick, I casually switch the two predictions for the six of clubs and the five of hearts. Now each of them spells with a different number of letters and neither allows you to arrive at the selections.

## BIRTHING TWINS

### Steve Beam

The magician has two cards selected. "We are going to use two different cards to create a single card." The cards are turned face up and are (e.g.) the four of diamonds and the queen of spades. "We said that the two cards together would create a card so we will use the value of this card - a four - and the suit of this card - a spade - to arrive at the suit of spades. You could have created any one of 52 cards - yet you birthed the four of spades." The magician reaches in his wallet and removes a playing card.

**Ending #1:** "It is the four of spades. Now, I know what you're thinking. You are thinking that

I have a whole deck in my wallet and I just thumbed through it quickly and removed the four of spades. But, I assure you, this is the only card in my...." The magician flips open his wallet and the audience sees another card there. The magician looks down at the face down card and then back to the audience. "Well, okay, so there was one more card." The magician lifts the newly discovered card and discreetly looks at its face. "Yep, it's the four of spades too. Thank you very much." He tumbles the card to the side where undoubtedly another spectator will flip it over face up showing it to be the queen of diamonds. "Busted again. But wait! The two cards

you both chose earlier can be put together in two ways. Not only do they form the four of spades, but if we take the value from the queen and the suit from the diamond, both prediction cards match your new card. Congratulations! You two are the proud parents of fraternal twins."

**Ending #2:** This is a different presentation of the same effect. After claiming that this trick was taught to him by his mentor in magic, his great uncle, the magician removes the wrong prediction card. Rather than the 4S, it is the QD. "You know, I'm beginning to think my uncle wasn't so great after all. But wait! The two cards you both chose earlier can be put together in two ways. Not only do they form the four of spades, but if we take the value from the queen and the suit from the diamond, both prediction cards match your new card." First climax. "Now, I know what you're thinking. You're thinking that your card could either be the 4S or the QD... what about the 4S? Well, did I mention that the uncle who showed me this wasn't just any ordinary uncle. He was my great uncle. And he was a great magician. So great, that he had all the bases covered. There is another card here in my pocket and it is... the four of spades."

If you don't want to use a wallet, you can use a card box with two cards from another pack. Remove one and maintain pressure on the other through the box while the box is held inverted. At the right moment, release pressure and the card slides out.

**Ending #3:** This is similar to ending #1. "It is the four of spades. Now, I know what you're thinking. You are thinking that I have a whole deck in my wallet and I just thumbed through it quickly and removed the four of spades. But, I assure you, this is the only card in my..." Suddenly a string of playing cards in the picture pockets of the wallet falls free of the wallet. The magician looks down at the string of cards with their backs to the audience. "Well, okay, so there were a few other cards." The magician views the string of cards from his side. "Yep, they're all the four of spades. Thank you very much." He looks at the audience. "I can tell you're not buying this. But you know,

the two cards you both chose earlier can be put together in two ways. Not only do they form the four of spades, but if we take the value from the queen and the suit from the diamond, we end up with the queen of diamonds. In fact, we end up with several queens of diamonds." The magician turns the string of cards in the picture holders so that they face the audience. They are all queens of diamonds.

**The Work.** The method is handled simply with a two-card force. There are many forces which an efficiently force two cards. The criss-cross force and the *Prophecy Move* come to mind immediately. I'm going to provide a not-for-magicians force that reaches the goal nicely. Start with the four of diamonds on top of the deck and the queen of spades on bottom. The two mate cards (four of spades and queen of diamonds) are in the wallet, card box, or pocket as you prefer.

Openly riffle shuffle the pack, retaining the top and bottom cards. This allows for a very convincing shuffle. Slide the deck forward and ask the volunteer pick it up and start dealing cards into a pile on the table. After he has dealt a dozen or so cards, instruct him to deal cards until the cards remaining in his hands are approximately equal to the number he has dealt. He can stop when he wants.

When he stops dealing, ask him to table the packet he holds. There are now two piles on the table. Recap what has happened. The deck was shuffled and he split the pack into two piles. There is no way you could have known when he would stop dealing. Now, reach over and flip both packets face up simultaneously. The recapping provides a moment of time misdirection. The simultaneous flipping of the packets is too much for the senses to track. The audience cannot follow the respective locations of the cards in the pack. The cards on the face of each packet are the original top and bottom cards. This is a simple but effective force.

Once the two cards are visible, start assembling the component cards by matching the value of one card to the suit of the other. The rest of the trick is automatic.

## THE POCKET FISHERMAN

Steve Beam

The magician turns his back on the audience as one volunteer deals cards from a shuffled pack into a pile for another person. When the first volunteer stops dealing, there are two piles of approximately the same size. The magician asks for each to turn his pile face up and he explains that the two cards that are showing will be put together to make another card. Pointing to the person on his left, "The person on my left will determine the value, and the person on my right will determine the suit." He asks them to show each other their cards and agree on the card to be made from the two.

He asks them to table their individual cards face down and each is instructed to shuffle their remaining packets. The magician turns to face the audience, collects and combines the two halves and then drops the pack into his outside jacket pocket. He explains that he is going fishing for the card ("cod?") in his pocket—the card the two of them have created from the two they stopped on.

He reaches into his pocket and pulls out a card. Holding it with the back toward the audience, he asks for the name of the card they "created." Holding the ace of clubs and four of hearts, they name the ace of hearts. The magician appears stunned. Slowly he turns the card he's holding to face the audience. "This is where you would normally hear the applause. I'm guessing I wasted my afternoon practicing my encore." He pauses while the audience wonders what he will do to save face.

Looking to his left, he asks for that person's value. He turns to the person on his right and asks for that person's suit. The audience explains that he has it backwards. "No, I asked for the person on my left... whoops... I was turned around at the time. I got it exactly backwards. Okay, I have one more chance. Let's see if I can get the card you are thinking of." Reaching into the pocket again, the magician retrieves a single card. Snapping it, he turns it over to show he nailed it.

**The Work.** As with *Birthing Twins*, the

magician forces the two cards which are the cross mates of the two he has secretly placed in his pocket before the trick starts. In our example, the magician places the ace of clubs on top of the pack and the four of hearts on the bottom. Before the trick begins, he secretly places the ace of hearts and four of clubs in the left outside coat pocket with the faces outward. The four of hearts is nearest the body.

Give the deck a couple of riffle shuffles retaining the top and bottom cards. Hand the deck to a spectator on your left. Ask him to deal cards onto the table in front of a spectator you name on your right. Turn your back and explain that he can stop whenever he wants, but they both should have a similar number of cards.

When he stops dealing, ask both to turn their packets face up and note the card on the face of their packets. With your back turned, gesture to the person now on your left and ask that he take his value and combine it with suit of the card belonging to the person on your right. Gesture to the person now on your right to make things clear. Ask them to place the cards they used to create a new card face down on the table and shuffle the remainder of their packets. Turn back around and take the packets from them in your left hand. Assemble the pack in the left hand in dealing position.

Place your left hand in your left coat pocket to the outside of the cards already there. The two cards previously hidden there become the top two cards of the deck. Ask them to concentrate on their individual cards before plunging your left hand into your pocket. Pretend to be having difficulty before triumphantly bringing the hand forward with the four of clubs, the top card of the pack.

Follow through with the routine as above. Just before returning to the pocket for the new top card, state that you have to do it backwards. Turn your back on them, and then plunge your hand into the pocket and bring forth the ace of hearts. Finish by retrieving the pack and taking your bow.

**Leftovers.** The fact that you misunderstand the combinations and have to return to the pocket a second time for another card lends credibility to the fact that you could fish for any card and bring it out forward. Play it up as a feat of skill relying on the delicate sense of touch you have developed.

I believe you should get maximum use of everything that works in your favor. As long as the deck is out of sight, there is an excellent opportunity for a deck switch. Have another deck in the pocket that is minus the two force cards. We will assume this fifty-card deck is divided into red and black cards and its cross-mates (ace of hearts and four of clubs) are on the top and bottom of that pack (assuming the

rest of the reds make up the top half and the blacks make up the bottom half).

Introduce a full pack of fifty-two cards with the ace of clubs and four of hearts on top and bottom respectively. Proceed with the routine. When you place the pack in your pocket, the force cards remain on the table as before. Place this pack slightly forward of the other in the pocket so the cards from the two decks don't intermingle. Remove the two cards from the second pack as per the routine above. When you retrieve the pack from the pocket, simply remove the second pack. Return the four cards (selections and their cross-mates) to the proper place in the pack based upon color and you are set for another stunner with a spectator-shuffled pack.

### *You know you have seen everything in magic when...*

After you have been practicing magic for a long time, you get the feeling that you have seen everything. Sometimes you get this feeling before you should. How do you know that you really have seen everything? After all, "everything" is a lot. Researchers from Trapdoor International have attacked this burning question and have come up with the following results. If you've seen the items below, then you truly have seen everything.

- Hank Lee sends you that refund for the trick you didn't like.
- Copperfield closes his annual television show with close-up card trick.
- Stan Allen publishes last issue of *Juggle* - says he no longer has the balls.
- Tony Georgio is awarded the literary fellowship from the Academy of Magical Arts.
- The US Playing Card Company begins selling "Tricycle" playing cards for amateur magicians.
- Ricky Jay and Persi Diaconis begin publishing a monthly magazine geared to the amateur card magician.
- Following in the footsteps of *Pallbearers Review & Apocalypse*, *The Linking Ring* decides to bind all previous ring reports in hardbound form and sells them separately.
- Phil Willmarth, author of *Magic with a Handkerchief*, starts selling boogers separately.
- Simon Aronson forgets his memorized stack.
- Amazing Randi and Uri Gellar room together at IBM convention.
- Your order from Jeff Busby arrives.



## SURPRISE PARTY

One of my favorite effects from Volume 3 of this series was the *Birthday Card Trick*. The spectator uses his own birthday to arrive at a selected card – referred to as his birthday card. Both the birth date and the identity of the selected card remain secret. When the magician retrieves the pack and removes a card from it, he says, “*Since February 5<sup>th</sup> is so far away, I’ll go ahead and give you your present now.*” Turning the selection face up, the magician finishes with, “*Happy Birthday*” or “*Surprise!*”

The unexpected naming of the birthday has a stunning effect on the audience. It doesn’t have to be a birthday. An anniversary, or other personal date, has an equally personal and dramatic effect. I introduce the birthday theme with the following story. “*People are always asking me how I started doing magic. When I was a child, my friends said they wanted to go together and buy me a birthday present. I wanted a bicycle for my birthday. When I unwrapped my present, all I had was this deck of playing cards. I didn’t understand what was going on until I turned the case over.*” At this, I turn the card case over showing the word “Bicycle” on the case. “*Thus I learned two things at a very early age. First, that it pays to be specific. Second, that my friends were a bunch of cheapskates.*”

## IT TAKES A YEAR

Joe Riding

Joe has written comedy and magic routines for some of the top names in Great Britain including Paul Daniels, Wayne Dobson, and Tommy Cooper. He is also in demand as a performer himself, featuring close-up, platform, and after-dinner speaking.

The title is probably a quote describing how long most card tricks last. While this trick has some amount of dealing, the audience is actively engaged and the time passes quickly (for a year).

Have the full 52-card deck shuffled and returned. The spectator takes a card in the usual manner, which he replaces and you control to the top. Explain that this trick is a long trick, and you are going to use a calendar to accomplish it. At this point, Joe asks the volunteer to list two days in the week beginning with T. The volunteer quickly says, "Tuesday and Thursday." He replies that they did very well, but he was thinking of "today and tomorrow."

Now that you have them in the mood, tell them you are going to ask a few more simple questions. First, ask how many months are in a year. When they answer, deal twelve cards from the top of the deck onto the table. The chosen card is at the bottom of the tabled cards. Drop the rest of the deck onto the twelve cards.

You next ask how many days are in a normal year. When they reply, pick up the deck and deal three piles of cards of three cards, six cards, and then five cards to represent the 365 days in a year. Drop the remainder of the deck on top of the three-pile. Pick up this new combined pile and drop it on the six-pile. Again, pick up the combined pile and drop it on the five-pile.

Next, ask how many days are in the longest month. When they answer, deal 31 cards onto the table and again drop the deck on top.

Finish by saying that there are four weeks in a month. Ask how many days are in a week. When they answer, deal seven cards to the table. As long as you are working with a 52-card deck, the last card dealt will be the chosen card. If you have a

Joker in the deck, the chosen card will be the top card of the deck. (If you are working with a deck with some other number of cards, ask how many months you have to find their card as you are as lost as their card.)

Joe also mentions that you can alter the presentation by using custom made cards. For example, he has rigged a deck with the top fifty golfers in the world. When working in a situation where there are likely to be golfers, he asks them to choose their favorite golfer. Then, asking similar questions to those above but golf-related, he winds up with the favorite golfer at the conclusion of the spelling. Obviously, you can construct the questions (and the number of cards) to reveal the original top card under any situation. Questions would be golf-specific such as the number of holes on the average golf course.

**Leftovers.** I present this with a birthday theme and with one additional spelled question. I start by asking them to go through the pack to shop for a birthday card for themselves. Once they select a card, I have it replaced and control it to the top of the pack. "Name *three* days that start with T." You say, "Very good, but I was thinking of Today and Tomorrow." They laugh and say, "That's only two." "You're right. The other one was the day after tomorrow." They complain—it doesn't start with a T. "I said, THE day after tomorrow. T-H-E!"

"I'm going to program the deck of cards with information I couldn't possibly know. What is the month of your birth? And the date?" Assume they state their birthday was February 5<sup>th</sup>. Magician deals two cards to table and to the right of that, five cards. He then drops remainder of pack on last packet dealt (5 cards) followed by whole pack on two cards. Despite the fact that you couldn't have known this information, you have used it to control the selection into starting position. The selection is on bottom and you are ready to proceed. This gives an air of randomness to what follows.

Since during this 1<sup>st</sup> dealing process it doesn't matter how many cards you deal, you could ask them to deal the year of their birth instead of month and day. Thus, if they were born in 1958, you would deal 1,9,5, then 8 cards into either a single or four separate piles. Drop the deck on them in reverse order, sending the selection to the bottom. Again, this adds a bit of randomness since you couldn't have known this information. I only use this for males, as females are less likely to provide the year of their birth.

(Using Joe's golf example, the first question could be something such as their personal low score. This will be a two [or try to keep from snickering, a three] digit number. Deal that number in the same way you dealt the three-digit number 365.)

I now omit the question about the number of months in a year and I alter the phrasing of the questions slightly—just enough to be consistent with the birthday theme.

In a normal year, how many possible birth

dates are there for parents to choose from? (Since the selection is on the bottom of the pack, reassembling the piles by dropping the deck on them can be done in any order. If the spectator is doing the dealing, tell him to drop the pack on any packet and pick up the combined packets. Have him repeat with the other two piles.)

During the longest months of the year, how many days are there for you to plan your birthday?

When you're choosing which day of the week to hold your birthday party, how many choices do you have?

"I think we all agree that it would be impossible for me to select from 365 days per year, 31 days per month, or 7 days of the week, which one is your birthday. And while I don't know which one is your birthday, I think I know what I'm going to get for you... a birthday card. What card did you select for yourself earlier?" They name their selection. Reveal it on top of the tabled packet—the last card they spelled to.

"Always endeavor to form an accurate conception of the point of view most likely to be adopted by a disinterested spectator."

Nevil Maskelyne in *Our Magic*, 1911.

## PARTY TIME

Steve Beam

I enjoy performing the stacked method of the *Birthday Card Trick* from Volume 3 when there is time to set up the small prearrangement required. This method will do nicely for times when you don't have time to set the cards in advance. It is particularly effective when either the month or the day is a larger number. This has the effect on the spectator of burying his card in the middle rather than near the bottom.

Take a borrowed and shuffled pack and glimpse both the top and bottom cards. As an alternative, you could preset the top and bottom cards and then shuffle around them using a shuffle such as the riffle shuffle that can retain the top and bottom cards. Let's assume you have the ace of clubs on top and the ace of spades on bottom. Have the spectator hold the pack in dealing position as you turn your back. Have him deal cards equal to his month to the table. Assume February 5 is his birthday so he will deal two cards to the table. Tell him to drop the deck on top of the dealt cards.

Now have him deal cards equal to the day of his birthday. In our example, he will deal five cards to the table. Ask him to look at and remember the last card he dealt. That is his birthday card. Ask him to replace the card he noted on the dealt pile and then drop the deck on top of those cards.

Turn to face the spectator and pick up the pack. Give it a quick cut, glimpsing the bottom card before it is buried in the middle. Assume the glimpsed card is the six of diamonds.

To find the selection and the birthday, turn the cards toward you and start spreading the cards from your left hand to your right until you find the card you just glimpsed. Start counting on the six of diamonds and count all cards before you come to your first key card. You will find there are five cards, the number equal to the day of his birth. The last of those, the one just before the first key, is his selection. Upjog it

as you continue spreading. Start counting on the first key card and count all the cards that fall before the second key card. In this example, you will count two cards, the number equal to his birth month. You now know his birth date and his selection.

**Background.** This was previously printed in my *Hand-Picked Card Tricks* and is based on various handlings of other tricks from *Semi-Automatic Card Tricks, Volume 3*. Raj Madhok and Scott Robinson independently reinvented it after reading *The Birthday Card Trick* from that volume.

My reason for not including this in the last volume was that I believed the spectator's cut made the setup version far superior. I was looking for a way to achieve a spectator's cut without losing anything. Raj Madhok has come up with a solution which nails it. I will print it here in Raj's words from his e-mail. "I am still toying with the cut. So far I'm going to use the *Jay Ose* false cut in the spectator's hands. That is, cut the top third cut to table. Cut the middle third to right. Cut the bottom third to the far right. Time misdirect. Pick up left to right, left onto the middle and the combined pile onto the rightmost pile. This needs a justification or funny line to cover the cutting sequence ala your cut gags in Volume 3. For example, 'If you were born on a day of the week ending in 'Y' cut the top third.' 'If you're wearing your birthday suit under those clothes cut off another third.' 'If you were separated at birth from your mother drop the last third.' 'Are you an innie or an outie? OK, then pick up the cards from right to left.'"

Jay Ose's False Cut was published on page 93 of *Harry Lorayne's Close-Up Card Magic* (1964).

There are "cut gags" in two different routines in Volume 3. The gags in *Bite Me* relate to the size of the packets being cut during a multiple selection process. However, Raj is referring to the gags in *Clearing the Deck*.

## SECOND BIRTHDAY

Steve Beam

This is the *Birthday Card Trick* from Volume 3 with multiples selections. It is completely impromptu and can be done with a borrowed and shuffled pack.

In this routine, the magician asks for someone to play the part of a person having a birthday. The magician hands the borrowed and shuffled pack to her. "Thank you for helping. Since it's your party, you should be properly attired. Normally at this point, I would ask you to strip down to your birthday suit. However, since we have all these people here... I'll first ask that everyone else turn their backs. Or... we could just assume that you're properly attired underneath." The spectator (male or female) will usually jump at this out.

"Unfortunately, our birthday girl wasn't too bright. I don't mean you, I mean the person you are representing. She wanted to throw a surprise party for herself. She invited a lot of guests - but only a few showed up because she kept the date to herself. After all, she wanted it to be a surprise. I'll turn my back. Deal the month of your birthday to the table. Then, in a pile to the right of that, deal the day of your birth to the table. Look at the last card dealt. That's your birthday card." The magician turns his back on the process, but recaps the directions in real time to ensure the birthday girl doesn't get confused. Once she has noted her birthday card, she is instructed to drop the remaining cards on the first pile she dealt, then the combined pile on top of the remaining pile. "Please hand the pack to someone else, thus inviting them to your party."

The magician asks the new spectator to peek at the new top card. "Note its value. Court cards count as ten. That's how many dollars you are going to spend on her gift. Deal that many cards to the table. Peek at the last card you dealt, the top card of the tabled pile. That card will also be the gift you get for the birthday girl. Please remember which one of the fifty-two cards is your gift. Please drop the remaining cards onto the

tabled packet and then hand the pack to the next person to attend." The third volunteer takes the pack and runs through the same process, ending up with a selection and a packet of cards in front of them. They too are instructed to drop the remaining cards on top of the tabled packet.

The magician turns back around, takes the pack and gives it a quick cut. "I don't have any idea how many cards were dealt by any of you. But, since you guys look like you could really use a party, let me see if I can make this surprise happen." The magician spreads through the cards and upjogs and removes three cards. Turning to the two partygoers, "What were the presents you were going to get our birthday girl?" They each name their cards and the magician turns them over.

The magician holds a single card and turns to the birthday girl. "I don't want you to think I'm upset, but I notice you didn't invite me to your party. I guess you don't consider me one of your really close friends." The magician delivers this in a hurt tone. "But that's okay. I'll be okay. And besides, I was busy on February 5<sup>th</sup> anyway." The audience is surprised because the magician named the birthday. "But I did get you a card." He snaps the remaining card face up. "Surprise!"

**The Work.** This is one of the easiest multiple locations you can attempt. Because of this, there is no excuse for not spending the time necessary to properly script it to ensure the spectators perform as needed.

Take the borrowed pack and secretly note and remember the top and bottom cards. You may find it easier to cut the pack between two cards of the same suit so that you will only have to remember different values. We will assume the ace of clubs is on the bottom and the two of clubs is on the top of the pack. You can give the pack further shuffles if desired while retaining the top and bottom cards.

To recap the process, the first spectator deals her month in one pile and day in the other. Assuming

February 5<sup>th</sup> as the birthday, she deals two cards in the first pile and five cards in the second pile. She notes the top card of the five-card pile. She now drops the pack on top of the first pile she dealt, and the combined pile on top of the five-card pile.

She hands the pack to someone else, inviting him or her to the party. This new person peeks at the new top card of the pack. That tells them how much they are spending on the gift. Have them deal that many cards to the table. They are to peek at and remember the new top card of the tabled packet, and then drop the balance of the pack on top.

This person hands the pack to another person, inviting him or her to the party. This new volunteer peeks at the new top card of the pack. That is how much they are spending on the gift. Instruct them to deal that many cards to the table. They are to peek at and remember the top card of the tabled packet, and then drop the balance of the pack on top.

Turn to face the audience. Pick up the deck and glimpse the bottom card in the process of giving it a shallow cut. That is, cut just about a dozen cards from the top to the bottom, noting the original bottom card in the process. This glimpsed card is your key card to find all three selections and the date of birth.

Turn the deck toward yourself. Spread through the cards until you come to your key card. Assume

it is an eight. Counting that card as one, count eight cards moving toward the back (top) of the pack. Upjog the eighth card. That is the third spectator's selection.

Look at the card to the immediate left of the upjogged card. Assume it is a four. That is your next key. Counting that card as one, count four cards moving toward the back of the pack. Upjog the fourth card. That is the second spectator's selection.

Starting to the immediate left of the card you just upjogged, count the cards until you come to the original top card of the pack, the two of clubs. Do not include the two of clubs in your count. You will count five cards in this example, the day of the month of her birth. And, you can upjog the fifth card (the card immediately to the right of the two of clubs) as it is the birthday card.

Now, starting with the card to the left of the two of clubs, count to the original bottom card, the ace of clubs. Include the ace in your count. In our example, you will count two cards. This is the month of her birth. You now have the three selections, along with the month and day of her birth. Finish as described in the routine above.

**Background.** This is my *Birthday Card Trick* from Volume 3 without a stack and with multiple selections. This packs far more impact than the method would seem to offer.

## PRIME CUT Magic Christian

Back when I was publishing *The Trapdoor* (1983-1998) I was at the Fechter's Finger Flicking Frolic conference in Buffalo, NY when a subscriber friend of mine asked me if I had any contributions yet. I rattled off a few of the attendees who had contributed and Christian was on the list. Excitedly he asked, "Did you get that killer prediction effect?" What you are about to read is the answer to that question.

In effect, the magician tells a spectator that he's going to give him an early birthday present. "I know it's not your birthday—but that's okay—this isn't much of a present. I'm going to do a card trick for you."

Christian has lectured worldwide and is a FISM winner. He is an expert on the Viennese conjuror, Hofzinsler and has written a soon to be translated biography in German that promises to be the definitive work. I spent time with him out and about in Vienna and was treated like a celebrity just because I was with him. (To this day, I have maintained that it was he who was being treated as a celebrity because everyone saw that he was with me.)

**The Work.** Secretly ascertain the birth date of someone in the audience. It should be a date that can be easily expressed with four playing cards. It can be the year or the combination of the month and year. For example, "February 5, 1958" could be expressed as "1958" or "2-5-58." However, "February 5, 1958" would be difficult to express using the "MMYY" format because there is no zero in a deck of cards. ["MMYY" uses four digits to express the month and year, two digits for each as in "0258."] Therefore, the year alone would be the better prediction.

Start with the four X-cards which make up your prediction on top of the pack. This is your only preparation. False shuffle the pack. Casually deal five cards onto the table in what appears to be a random order. Actually, deal three on the far side of the mat and two on the near side of the mat. The fifth

card dealt should be one on the near side of the mat.

You are now going to force one of the X-cards on a spectator. Ask the spectator to touch one of the cards. The odds are 4 to 1 that he will select an X-card. If he does, gather the other cards so that the indifferent card is on the top of the other three and slide the four cards that weren't selected onto the bottom of the pack. This sends the three remaining X-cards that were not selected to the bottom of the pack. Slide the selected X-card toward the spectator, but out of the way to one side.

If the spectator goes against the odds and touches the indifferent card rather than one of the X-cards, drop the pack on top of it. Ask the spectator to touch another card. Drop the deck on that card. Continue until there is one card left. Ask the spectator to slide it toward herself. No matter which way the spectator starts, he ends with an X-card selected and the other three X-cards on the bottom of the pack.

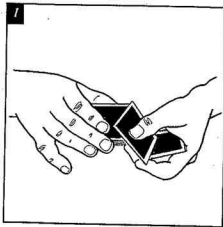
Double cut the bottom card of the pack, one of the X-cards, to the top. Table the pack and ask the spectator who is helping you to cut the pile into thirds. Assume he cuts the top third to the far left ("C") and the middle third ("B") between the top and the bottom ("A").

Pick up A and hold it in the left hand in dealing position. Obtain a left pinky break above the bottom two cards of the packet, the two X-cards. Hold packet in the left hand in dealing position. Use your right hand to outjog the top card for half its length. Pick up the top card from pile B and place it squarely (also outjogged) on the top card of pile A. Pick up the top card of pile C (actually an X-card) and place it squarely on top of the outjogged cards in your hand.

You are now holding the original bottom packet with three cards outjogged on top of it. These are the cards the spectator cut.

**The Switch.** Bring your right hand over the packet from above. With your right fingers at the far short edge and your right thumb at the near short

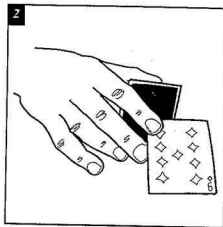




edge, square the packet. As soon as the outjogged cards are pulled flush, take all the cards above the break in the right hand and pull them to the right. As your right hand pulls these cards to the right, the left thumb drags the top card to the left. Use the right hand's packet to flip this top card face up onto the two cards which were below the break which are in the left hand already. See figure 1.

As soon as the X-card is face up, take it onto the top of the right packet, held there with the right forefinger as shown in figure 2. Your right hand takes this card over to pile "C" and places it on top of the pile.

Return your right hand to take the second card from the left hand in the same fashion shown in figure 2. Place this card face up on top of pile "B." Flip the sole card remaining in the left hand face up on top of the right hand's packet (pile "A") and table the packet in a line with the other two piles. You have just executed a clean, quick, and easy switch so that you end with the three X-cards. Arrange the piles in the



proper order so that there is a gap at the appropriate place for the selected card to fill and complete the date.

**The Climax.** Ask the spectator to turn over the card he originally chose. It is an X-card. Place it in the appropriate place for it to complete the date from the spectator's view. Pause and look at the four numbers.

"I wonder what these numbers mean. Oh, wait a minute. This is your birthday present. When was your birthday?" Pause for them to name their birthday and for the effect to sink in.

**Background.** This is a subtle, yet powerful effect. The switch move used to swap the X-cards for the indifferent cards is Christian's and of course could be used in an ace-cutting trick. Christian says he was inspired by an effect of Jean Hugard's called *Challenges*. Christian's effect is a variation of an earlier effect of his called *The Challenger* which was originally published in issue #65 of *The Trapdoor* (1997).

## BIRTHDAY MEMORIES

Simon Aronson

Simon is one of my favorite authors. His easy conversational style of writing hides the technical nature of the material he describes. Most of his material is semi-automatic and it is all worth a serious study. Start with his **Bound to Please**, move to **Simply Simon**, then finish (for now) with his new book, **Try the Impossible**.

My *Birthday Card Trick* from Volume 3 caught Simon's eye, partly because of the date I used to illustrate the effect. Simon and Ginny and my wife Dawn and I share the same anniversary. I used that date (May 19<sup>th</sup>) as an example when I explained my effect.

Simon's version of the *Birthday Card Trick* uses his specialty, a memorized deck. And, coincidentally, it uses the same date as an illustrative example. I don't use a memorized stack – but every time I spend time with Simon, I leave confident that I will go home and memorize one. Simon suggests that if you don't use a memorized deck, try this using a number deck – stacked in order from 1 on top to 52 at the face – to follow the method.

With deck in memorized order, false shuffle, table the deck and turn your back. You know the top and bottom cards of the pack and they are your two keys. Behind your back, the spectator is instructed to deal cards from the top of the pack to form a pile on the table. In our example of May 19<sup>th</sup>, the spectator deals 5 cards (May = 5), and then drops the balance of deck onto that pile. She next deals off a second pile equal to the day (the 19<sup>th</sup>). The spectator looks at and remembers, as her "birthday card", the top card of the just dealt day pile. She then buries her birthday card, by dropping the rest of the deck on top of it.

In the original effect, the spectator would cut the pack at this point. The down side is that with this version you don't get the spectator-cut. The up side is that you don't have to fish through the pack to

learn the birthday or the birthday card.

Turn around, pick up the deck, and put it away into its case. In doing so, you secretly note the new top and bottom cards – your two keys. This is an easy process. Take the pack face up with your thumb on the face and fingers on the back. As you insert the pack in the case, the card on the face of the pack is staring at you. As you slide the pack into the case, a slight pressure on the backmost card will cause it to hold back about half an inch as the rest of the deck drops into the case. This is all you need to see the index.

You are now set to reveal the spectator's birthday card and her birthday. The stack numbers of the Top Key and the Bottom Key tell you everything you need. There is no calculation or formula needed to arrive at a card's stack number – that is what you previously memorized. By using a number deck to try this, you'll appreciate how instantaneous the following is.

*Birthday Card* = Top Key, minus 1 [or, simply, it's the card immediately preceding Top Key in your stack order]

*Birth Month* = Bottom Key, minus 1

*Birth Day* = Top Key, minus Bottom Key

That's all there is to it. Well, of course there is that time you spent memorizing that pack of cards – but that was in the past.

**Background.** The *Birthday Card Trick* using a 13-card stack was published in Volume 3 of this series. A non-stack version was first published in **Hand-Picked Card Tricks**, and reprinted in this volume as *Party Time*. The same version, with a variation that allows multiple selections is published here for the first time as *Second Birthday*.

## Old Magicians

A few years ago, Phil Willmarth (the editor of *The Linking Ring*) moved to my area from Chicago. We frequently have lunch together to discuss things magical. Last year, I was one of several magicians Robbie (Phil's wife and more) invited to a surprise 69<sup>th</sup> birthday party for Phil. This year, Phil celebrated his 70<sup>th</sup> birthday and his family came from all over the country to help him celebrate. Robbie asked several of his magician friends to write something to Phil. (With postage being cheaper than mileage to Phil's house, and with magicians basically cheap, we were okay with the lack of an invitation.)

I celebrated this auspicious occasion almost as much as if I had been treated like the family I thought I was and had been invited to his 70<sup>th</sup> birthday party. Don't misunderstand. I'm sure it's an honor to be invited to the 69<sup>th</sup> birthday when the family doesn't think it's an important enough occasion to attend (or even return his calls). I don't mind being a stand-in for perhaps one of his better-looking family members at the non-milestone birthdays. I'm sure if Robbie were allowing just a single non-family member, I'd be on the list in the top 200 to call. (Okay, maybe top 300.)

Not to be outdone, at my house we celebrated with our own, "After 70 Years, We've Had our Phil" party. But that is another story. The more (if barely) relevant issue is that as I wrote the letter to Phil, I wanted to assure Phil that he wasn't old. (I know... but I was trying to be nice.) Of course, in order to do this, I had to answer the question, *what is old for a magician?* How does one know he is approaching that final curtain call? Given that this chapter is on birthday card tricks, I thought it might be educational (if not white-space-filling) to excerpt some of the symptoms of old age I included in the letter to him. I do this as a public service... and I guess I already mentioned that white space problem.

### What is Old For A Magician? What are the Symptoms?

- Ring members start breaking wands when you arrive at the meetings.
- Your false bottom has been replaced with a real bottom.
- You are not producing your final load as often as you'd like and perhaps then, too early.
- You substitute Preparation H for daub because the latter is all around the house. (Remember Marlo's advice: "A little dab'll do ya.")
- You forget whether you dealt the last card down ... or under.
- Your cards don't rise like they used to.
- You use new-deck order as your memorized stack.
- Your first magic book was written using Hieroglyphics.
- You refer to Vernon as "that pesky kid with the cards."
- You've replaced the rice bowls with the Metamucil bowls.
- You purchase your gimmicked coins by the dozen because you keep forgetting and spending them.
- Your equipment is no longer considered stage size or in performance condition.
- You sew one end of your topit to the corner of a diaper.
- You remember what it was like before Marlo invented the card trick. (They had very short magic meetings.)
- Your memory is such that when a fellow magician holds up any card at any time, you have started saying, "Yes, that was my card." (When they explain that you didn't select a card, you comment on how flawed the memories of the younger generation of magicians are getting to be.)
- Your linking ring routine is a full-evening show because you can't find the damn opening.

- You refer to Merlin as the sissy kid in the Doug Henning outfit.
- During your last show, your rabbit wasn't the only one peeing as he was being produced.
- Members of the local club visit often to scope out the items they would like bequeathed to them.
- Your favorite stage props are the *Milk of Magnesia Pitcher* and *Hippiity Hop Kaopectate*.
- You knew Erdnase when he was doing balloon animals.
- You stop doing bizarre magic—just in case.
- You've forgotten what was in the Busby order you're still waiting on.
- The last time you did a box trick, they started throwing dirt on it.
- You take a nap during the intermission of the 21-card trick.
- The IBM has awarded you the Order of Merlin Ex Cadaver.

I hope you find the cataloging of these symptoms to be of use to you while you're devising a new trick with that playing card design you found in your varicose veins. Meanwhile, I'm sure I'll see some of you at Phil's not-worth-it-to-family-members-to-bother 71<sup>st</sup> birthday party.

### Glossary of Abbreviations used in the *Semi-Automatic Card Tricks* series.

Before we travel too far on our pasteboard journey together, it is important to acquaint you with the abbreviations that will be used throughout the book as a space-saving feature. These abbreviations are shorthand ways to refer to the most common types of people encountered in the card trick learning, development, and performance environment. I am hopeful that future magic scholars will adopt these definitions as the uniform standard, saving time and valuable space in magic books. I would prefer that magnanimous contributions to the art such as this go unrecognized - you know, like my previous contributions.

**BM - Bizarre Magicians** - No further definition is required as the name and the abbreviation denote separate but equally accurate descriptions of this term.

**COW - Card-trick Opposing Women** - Members of the female persuasion who have an open distaste for card tricks and the people who perform them. Species is known for burning brassieres, while simultaneously creating scenes that don't compete with card tricks on the entertainment scale. Exercise caution as they not only support the concept of women in combat but are also equipped to be those combatants.

**CTP - Card Trick Performers** - Identified by their sagging biceps, expanding midsections (medically referred to as "Card Lard") and fantasies about FCTF.

**FCTF - Female Card Trick Fans** - Scantily-clad, wonderfully feminine, yet imaginary creatures posing as enthralled audience members in the fantasies of most card trick performers (CTPs).

**FAM - Female Audience Members** - Identification methods must be quick and precise as they must be identified by the backs of their heads as they walk away from the performer. Rare glimpses from the front have indicated that they may be identified by eyes rolling in the upward direction.

**INEPT - Illusionists Not Equipped for Pasteboard Tricks** - Performers for larger audiences who think card tricks with regular playing cards are best left for quirky uncles and eccentric grandfathers. Consistent with this theory, they believe the best way to show a large, lightweight basket is empty is to squat in it.

**MC - Magic Collector** - Wonderful individuals who purchase most magic books, including those on semi-automatic card tricks. They are to be appreciated and treated with care. Species has an abnormal fascination with leather, as they will pay quadruple the price for a book so appointed. When performing for an audience of MCs, one might try sporting a leather tuxedo to attract their admiration. (Author's Note: There is no truth to the rumor that he has had individual cards leather-bound to force on MCs.)

**POND SCUM TOMATO - Pirates Of Non Digital Secrets Collecting Unauthorized Magic To Openly Market As Their Own** - Species of capitalistic tricksters who collect the fruits of the labor of others from magic books and transfer them to video under the guise of research - occasionally adding credit but without seeking the permission of the creators.

**RAM - Related Audience Members** - These are family members who must watch card tricks in the development phase and somehow convert their experience into a numeric grading on a 1-to-10 scale. RAMs must often be reminded that decimal points in the rating are not acceptable and may be offensive when all numbers in the rating reside to the right of said decimal point. Beware as the acronym doubles as a verb meaning to relocate the pack of playing cards to an interior cavity of the magician.

**SCTW - Serious Card Trick Watcher** - identified by overflowing pocket protectors and thick, black-rimmed glasses, which have at least one piece of tape holding them together. For audiences of more than one SCTW, you may wish to integrate StarTrek® patter but only with series-accurate themes and references.



## SHRINK-WRAPPED CARD MAGIC

Semi-automatic card magic is generally less visual than sleight of hand magic. Because it is usually more process oriented, especially when it is often based upon mathematics, the performer has to go to extra effort to disguise the process and therefore the method.

My view has always been that the time saved learning sleights should be spent structuring, scripting, and routining the semi-automatic material to get the most from it. Marty Kane is one of the masters of this area of card magic. He builds solid tricks, highlights them with entertaining hooks, and adds a large dollop of his sense of humor. He is one of the few magicians whose patter I could use just as it is written.

Marty's material has appeared in **The Minotaur** (Can you say, "Where's my last issue?"), **Precursor** (where "second generation" applies to the quality of the original printing), **Apocalypse** (the first-person, personal pronoun capital of magic), and **The Trapdoor** (our motto: "*We don't need no stinkin' mottos*").

Because of his impressive output, I have been after him for years to write a book on his magic. I have pursued this as aggressively as I could while not having my heart in it. He had several one-man inserts in **The Trapdoor** and his material is reflected in all volumes of this series. I would like him to have his material out there almost as much as I would like to have it in here. And, as I was assembling his substantial contributions to this volume, it dawned on me that the material merited its own chapter.

The tricks are excellent. But, even if you don't use the material, pay close attention to how he covers the process. Oftentimes, he converts the process to the highlight of the trick. Rather than detracting from the effect, the process in his effects adds humor, suspense, or both. His presentation of Lynn Searles' *Morale* was the first item of Marty's to make it in my repertoire many years ago. His simple patter based upon the odds adds just enough manure to the

multiple reverse faros that the presentation slides right past the audience.

I am not only a huge fan of Marty's magic and his presentations, I also like the way he writes. Therefore, the following chapter consists of Marty's only slightly-edited prose. I'm fortunate to count Marty among the many friends I have who share a common passion. If you have not been exposed to his magic, you are in for a treat. Lie back on the couch and enjoy *Shrink-Wrapped Magic*. We will start with a brief autobiography:

In 1953 my parents mailed the following birth announcement from Newark, N.J. - "We are raising Kane." Dad entrapped me into magic using a stripper deck 6 years later. After its secret was revealed when I was 9, my goal in life became collecting every kind of trick deck in the world. It took until my late teens before concluding that performing one effect per gaffed deck, deck after deck after deck, only entertained myself. My last gaffed deck was purchased at Al's Magic Shop while I attended Georgetown University. (There might have been further purchases had there been any magic shops in New Orleans when I subsequently attended Tulane University.)

My only interest in magic for the next few years was using a regular deck for Fully-Automatic Card Tricks. I was completing my studies at St. George's University, School of Medicine, when I met Michael Korn, the first magician with whom I could actually speak. He was a bit surprised that after 7 years of close up performing, I'd never heard of a little number called the Elmsley Count. He became my mentor and I became his tor-mentor - thanks to my obsessiveness.

During my Psychiatry Residency in Gainesville, Florida, I met bar magician Paul Cummins. Amongst his wonderful generosityes was exposing me to the work of his hometown (Larchmont, N.Y.) neighbor, J. K. Hartman. Amazed by Jerry's publications, I

chanced a snail mail correspondence with him in 1984. A very stimulating and influential friendship with this kind gentleman followed.

My final major magical development began in 1995. By then there'd been more than enough years of being astounded every time I read a new book by Peter Duffie. I chanced a snail mail to Glasgow. Since

then, Peter's brilliance and benevolence significantly shaped my magical outlook. (One day I hope to reach the level of Hartman and Duffie's *chiKanery*.)

Currently I have a private Psychiatry practice outside Orlando. DisneyWorld employees are amongst my patients. At least one of them is Goofy.

## THE JACK OF DEATH CARD TRICK

*Marty Kane*

What better to serve as an introduction to Marty's card magic than with a cheerful little number about suicide?

"I'd like a volunteer to help me re-enact a tragic tale of woe. Could you assist? Thanks. What's your name? Marilyn? I appreciate you helping, Marilyn. I'd like you to think of a card to represent yourself. Please take the deck, look through the faces to find the card, place your choice face down on the table and then shuffle the deck as much as you'd like."

After this is done, "You're not going to see your card again for a long time, so to help reinforce its name, please deal cards one at a time onto your card, dealing one card for each letter of the name of your card. I don't want to have any idea what your card is, so I'll turn my back before you begin."

Turn to face her when she's completed this. "Good job. Please set the deck beside the pile. Your role in this tale is that of a damsel in distress. You're in distress because today you learned that your favorite TV soap opera is going to be cancelled. Apparently you've been watching too many of these shows, because in true soap opera fashion, you've now become suicidal. You decide to seek professional help. You choose a specialist from the telephone book. Please pick up the pile. I will spell aloud the name of the person with whom you make an appointment. With each letter you hear, please transfer one card from the top of the packet to the bottom of the packet. The first

letter is D. Please place the top card to the bottom. Good. The next letter is R."

Continue this spelling/transferring procedure as you spell D-R-J-A-C-K-K-E-V-O-R-R-K-I-A-N. At some point along the way, she and/or other audience members should recognize the name being spelled.

When she has completed this, say, "Well done. As you know, at this point, I don't know how many cards you have in your packet and I don't know where in the packet your selection lies. In fact, even you may not know where in the packet your selection lies. Anyway, back to the story. You go to his office and say, 'Hi, my name is Marilyn and I'm wondering whether I should...' He stops you right there and says, 'Marilyn, I think you should kill yourself.' You ask him why he thinks that. He responds, 'Trust me, I'm a doctor.'"

"He continues by saying, 'If you're wondering whether to live or not, you'll have to ask yourself the same question Hamlet asked himself.' You ask him, 'Which question is that?' He responds, 'To be or not to be, that is the question.'"

"You thank him for his help and leave his office - alive. But you realize he is right. That is the question you must ask yourself because you are still suicidal. This is how you'll answer it. Take the top card of the packet into your free hand and say 'To be.' Place that card underneath the packet. Now take the top card off the packet. Say, 'Or not to be'

and discard that card onto the deck. Take the next card and say, 'To be.' Place that card underneath the packet. Take the next card and say, 'Or not to be.' Discard that card onto the deck. Please continue this procedure until you're holding just one card."

Watch the procedure closely. Her final card will always correspond to "To be." Reach over and tap it, saying, "To be. Good choice, Marilyn, you've decided to be rather than not to be. And what card did you earlier decide to be?" After she names her selection, have her turn over her card-

her selection.

**Notes.** This was inspired by a line of patter from Peter Duffie's unpublished "Lying Time." The mechanics of the effect are from "Australian Self Help," from *The Collected Works of Alex Elmsley, Volume 1* by Stephen Minch.

At the end of the under/down deal, the last card held will always correspond with "To be," regardless of whether there had been an odd or even number of cards in the packet. Refer to the work on the Matsuyama Elimination Deal later in the volume for additional examples and credits on this principle.

## HALVE IT YOUR WAY

*Marty Kane*

**32 Card Handling.** Say, "For this effect, we'll use number cards. We'll use the lowest number cards, every ace, 2, 3, and 4. We'll also use the highest number cards, every 7, 8, 9, and 10. I'll remove the remaining cards." Openly spread through a face up deck and outjog every 5, 6, and picture card. Square the sides of the deck. Strip out and discard the outjogged cards.

"I'll now arrange the cards into a special order." Tilt the packet faces to yourself. Spread through it and singly displace about 6 cards, acting as if complex work were being done. Do this just a tad facetiously. Square the packet and hold it face down.

"I've developed a special false shuffle to go along with the special order. Some people really think the cards are being mixed." Perform a few shuffles that appear just a tad too haphazard to maintain any order.

"We'll now demonstrate what can be done in combining the special order with the special shuffle. Please tell me to stop riffing at any point."

Hold the packet in dealing position. Riffle down the outside corner with your thumb and stop when notified. Lift all the cards above the thumb break with your free hand. Have the spectator note the bottom card of the upper packet. Assume it's the 3

of clubs. Replace the upper packet onto the lower one, performing an Ovette Master Move (aka Kelly Bottom Placement) in the process. (Any bottom control will work here. My favorite is Steve Pressley's *A Cut Below* from Volume 1 of this series.)

"I'd like you to finish this demonstration. Please take the packet." Hand the packet to the spectator, glimpsing the face card in the process. [J.K. Hartman's *Transfer Glimpse* from *Card Craft* fits perfectly here. A primitive summary: the packet begins in left hand dealing position. These actions flow as one: the thumb moves under the packet and slightly levers the packet up on its right edge. The packet is gripped between the thumb below and the fingers on top. As the palm turns down, the packet is twisted end for end. The packet remains face down, but the twist allows for a glimpse.]

"One of the ways I arranged the cards was to alternate them by color, red-black-red-black throughout the packet. [State the color of the selection as the 2<sup>nd</sup> color you name, because the selection will end up in the 2<sup>nd</sup> pile dealt - its top card.] You are going to separate the colors by dealing the packet into 2 piles on the table, dealing cards back and forth [point to a spot right of center and then to a spot left of center] until you've run out. Please give it a whirl."

Throughout this effect, whenever you point to

the 2 spots to designate where the spectator is to deal, you'll always point to a spot towards the right before pointing to a spot towards the left. It will be presumed that the spectator will follow this order. Also, for description's sake, qualities of a 3 of clubs will be used. Whenever the spectator's selection has the opposite quality, simply substitute the opposite quality.

When the spectator is done, point to the pile on the right and label it as the color opposite of the color of the selection, saying, "These are the red cards." Point to the other pile, saying, "Those are the black cards. Please pick up the pile which is the same color as your selection." After he has done so, discard the remaining pile.

"I also arranged the black cards to alternate by suit, clubs-spades-clubs-spades throughout the packet. [State the suit of the selection as the 1<sup>st</sup> suit you name, because the selection will end up in the 1<sup>st</sup> pile dealt - its bottom card.] You are going to separate the suits by dealing the packet into 2 piles again. Please give it another whirl."

When the spectator is done, point to the pile on the right and label it as the suit of the selection, saying, "These are the clubs." Point to the other pile, saying, "Those are the spades. Please pick up the pile which is the same suit as your selection." After he has done so, discard the remaining pile.

"I also arranged the cards to alternate between the higher set of number cards and the lower set of number cards. [State the set in which the selection belongs as the 2<sup>nd</sup> value you name, because the selection will end up in the 2<sup>nd</sup> pile dealt - its top card.] You are going to separate the higher set from the lower set by dealing the packet into 2 piles. Please give it another whirl."

When the spectator is done, point to the pile on the right and label it as the opposite set of the selection, saying, "These are the higher cards." Point to the other pile, saying, "Those are the lower cards. Please pick up the pile which is the same set as your selection." After he has done so, discard the remaining pile.

"I also arranged the cards to alternate between the odd values and the even values. [State the value of the selection as the 1<sup>st</sup> value you

name, because the selection will end up in the 1<sup>st</sup> pile dealt - its bottom card.] You are going to separate the odds from the evens by dealing the packet into 2 piles for the last time. Please give it a final whirl."

When the spectator is done, point to the pile on the right, saying, "These are the odd values." Point to the other pile saying, "These are the even values. Please point to the pile which is the same value as your selection." Discard the rejected pile.

A two-card pile will remain. As a result of all the divisions, he will have theoretically separated the cards such that his selection will be in one of the following pairs: ace, 3; 2, 4; 7, 9; or 8, 10.

If the selection is the lower value of the pair, slide the top card off to the left while saying, "There are 2 cards remaining." If the selection is the higher value of the pair, slide the top card off to the right. Proper ascending order has now been set.

"I arranged the low and high number cards in a special order to alternate in several ways. I gave them a special shuffle that hopefully maintained the order. You divided the cards in half and chose the blacks. You divided the blacks in half and chose the clubs. You divided the clubs in half and chose the low clubs. Of all the cards we started with, there were only 2 odd low clubs. They are the ace and 3 clubs." Point to the right card and then the left card as you state each value.

"Please put your finger on the card corresponding to your selection."

Discard the rejected card. "Let's see how well the special shuffles were performed. How's the name of your selection?" Have him turn over the remaining card to reveal his selection.

**16-Card Handlings.** Use only the aces and twos as the lowest value number cards, and the nines and tens as the highest value number cards. Using the same divisions as above, after the odd-even division, you'll be left with 2 single cards side by side. They are labeled/forced as odd and even. One card is discarded, leaving the selection.

For either this or the above handling, the picture cards could be used, but clarification of their odd or even value would be needed.

For the 16-card handling, the nines through

queens could be used instead. The spectator divides the packet by color, suit, spot-court, and odd-even.

**'Full Deck' Handlings.** There are more odd value than even value cards in a deck. If a full deck were used, a spectator may question why piles are even in size after the odd-even division. Eliminating 4 odd cards would avoid this issue. This elimination would also avoid the problem of 4 choices in the Version B summary when an odd value card is selected versus only 3 choices in the summary when an even value card is selected.

**Version A.** Say, "As you know, every card in the deck represents a number. Of the court cards, the jack is 11, the queen is 12, and the king is 13. Thirteen is the unluckiest of all numbers. It'd be very unlucky if the card you select in a moment represents 13, so I'll eliminate that possibility."

Openly spread through the face up deck. Outjog all the kings. Square the deck. Strip out and discard the kings. Proceed as above until the deck with the glimpsed selection is handed to the spectator.

If the value of the selection is a 9, 10, jack or queen say, "I'd earlier arranged the deck so the values would rotate in sets from low to middle to high. Low values are ace through 4, middle values are 5 through 8, and high values are 9 through queen. You're now going to deal the deck into 3 piles to separate the value sets. Please deal a card here, here, and here, then continue throughout the deck." From right to left, point to 3 spots. After he's done, label/force the piles from right to left as low, middle and high.

If the value of the selection is an ace, 2, 3, or 4, explain the arranged set order is from high to middle to low, and later label the right to left piles as high, middle and low.

If the value of the selection is 5, 6, 7 or 8, proceed as above for a high value card until explaining how to deal the cards. Add, "Please deal the cards as if you were dealing a 3 handed game of cards, dealing a card here, here, and then here. Continue throughout the deck." Point to a position on the right, the left, and then to a position directly in front of the spectator.

After he's done, slide the pile in front of the spectator into a position between the other 2 piles to

form a row as you say, "Good job. You've divided the deck into low, middle, and high value sets."

The spectator retains the appropriate piles as the remaining 2 piles are discarded. Proceed as above for the 16 card handling.

**Version B.** Say, "We'll use the lucky sevens as leaders in this effect." Openly spread through a face up deck, outjogging the sevens. Square the sides of the deck. Remove the sevens as a unit and table them face up in the center of the mat.

Perform the effect as above until the spectator is handed the deck with his glimpsed selection (3 of clubs) at the face.

Pick up the pile of sevens and separate them by color, the pair with the color of the selection (black) being tabled in a face up pile on the left, the remaining pair tabled in a face up pile on the right.

"I arranged the deck to alternate by color, red-black-red-black throughout. You'll now separate the colors by dealing the deck into 2 piles. Please deal a card here, a card here and go back and forth." [As above you'll mention the selection's quality 2<sup>nd</sup>, 1<sup>st</sup>, 2<sup>nd</sup>, then 1<sup>st</sup> when you describe each division.] Point to a spot on the far (spectator's) side of the right hand pair of sevens, and then to a spot on the far side of the left hand pair of sevens.

When he's done, label the piles as they correspond to their leader piles. Add, "Please pick up the pile which is the same color as your card." The 2<sup>nd</sup> pile (left hand pile) is picked up. Turn the right hand pair of sevens face down and drop them on the pile in front of it. Discard this pile.

Use both hands to 'casually' slide the remaining pair of sevens apart, positioning them so the seven of the same suit as the selection is to the right while the other seven is to the left.

"I also arranged the cards to alternate by suit within each color. The blacks alternate as clubs-spades-clubs-spades. Please deal your packet into 2 piles as before."

When he's done, again label the piles. He picks up the appropriate one. Turn the left hand seven face down and drop it on the pile in front of it. Discard this pile. Slide the remaining seven into the middle of the mat.

The layout of this 3<sup>rd</sup> division is geared to justify the use of the remaining 7. "I also arranged the cards to alternate by range of value, between..."

If the value is below 7 say, "...high and low. High is above 7, low is below 7, and 7 is in the middle. Please deal a card here, a card here, and go back and forth." Point to a spot on the near side of the seven, then to a spot on the far side of the seven, forming a column of 3 cards.

If the value is above 7 say, "...low and high. Low is below 7, high is above 7, and 7 is in the middle. Please deal your packet into 2 piles as before." Point to a spot on the right of the seven, then to a spot on the left of the seven, forming a row of 3 cards.

When he's done, again label the piles. He picks up the appropriate one. Turn the seven face down and drop it on the remaining pile. Discard this pile.

"Cards are either odd or even in value. I had also arranged the cards to alternate in this quality. Please deal a card here and here and continue through the packet." Point to a spot on the right, then point to a spot on the left.

As a result of all the divisions, the selection will be in one of the following sets:

[ace, 3, 5] [2, 4, 6] [8, 10, Q] [9, J, K]

Once you're familiar with the effect, at any time after glimpsing the selection you can easily envision in which set the selection will belong. Also determine whether the selection is the low, middle, or high value of its set.

If the selection's value is a middle value (3, 4, jack or king) of its set, silently point to each pile after the spectator's last dealing and act confused, as if you've forgotten how to label the piles.

"Without any leader card as a guide, I've forgotten which is which. Let's try that last one again." Quickly place the right hand pile (the selection is the bottom card of this) onto the left hand pile. Have the spectator pick up the pile. Point to a spot on the right and then the left, labeling the spots as odd and even, respectively. Have him discard the rejected pile. The selection is now the middle card of the remaining pile. Give the pile as spread in

either direction.

If the selection's value is not a middle value of its set, after the spectator's last dealing, label the piles aloud as described in the paragraph above. Have him discard the rejected pile. The selection is the bottom card of the remaining pile.

If the value is a low value (ace, 2, 8, or 9) of a set, give the pile a spread from right to left.

If the value is a high value (5, 6, queen, or king) of a set, give the pile a spread from left to right.

Summarize what has been done. "I arranged the deck to alternate in several ways. I gave the deck some special false shuffles that maintained the arrangement."

"You divided the cards in half and chose the black cards. You divided the black cards in half and chose the clubs. You divided the clubs in half and chose the low clubs. You divided the low clubs in half and chose the odd low clubs. Your choices narrowed the deck down to 3 cards. From low to high, they are the ace, 3, and 5 of clubs. It just so happens I arranged the cards from low to high." Sweep your index finger across the spread from right to left as you say "low to high."

"Place your finger on the card that corresponds to your selection." Place the 2 rejected cards aside. Ask the spectator the name of his selection. Have him turn over the card.

**Notes.** If the use of the sevens as leader cards is viewed as a cumbersome contrivance, consider beginning the effect by saying, "Sevens are usually considered lucky. In this effect they are considered unlucky, so they'll be eliminated." Openly remove the sevens. Proceed without leader cards.

By always keeping track of the location of the selection before each division, rote memory isn't needed to recall how to list the order within each division.

This effect was inspired by, but is entirely distinct from, my *Divide and Conjure!* posted at the private magician's website, *The Second Deal*. An improved version of *D & C* is slated for publication in Peter Duffie and Robin Robertson's *Card Conspiracy*. These were distantly triggered by Robert E. Neale's *The Devil and His Disciple from Life, Death and Other Card Tricks*.

## PRECISION DIVISION

Marty Kane

I first met Marty when he contributed effects to *The Trapdoor*. Usually, after he contributed something, he would forward an update prior to publication. And then another. And often, another. These variations would usually arrive in the mail (pre-e-mail days) just after I had finished writing up his now "outdated" version. As the editor of a magazine, I have to say that these improvements were met with mixed emotions.

When collecting his material for this book, I didn't bother writing anything until just before publication - for fear that he would come up with yet another version or a further development.

He tinkers with his material and comes up with multiple variations. He suggested that I only include my favorite version of each of his items. He thought the additional versions would not be of interest to anyone. I didn't entirely agree. So the compromise in most cases is that you are going to read my favorite versions (yes, plural) of each item that had multiples. In the meantime, I'm going to type quickly - as I know he is somewhere right now tinkering with the items below coming up with additional variations.

**Full Deck Version.** Stack a deck such that the 1<sup>st</sup> card is red, the 2<sup>nd</sup> card is a spade, the 4<sup>th</sup> card is a low club, the 8<sup>th</sup> card is the 8, 9, or 10 of clubs, the 16<sup>th</sup> card is the jack or king of clubs, and the 32<sup>nd</sup> card is the queen of clubs.

Introduce the deck and give it a false shuffle. Turn the deck face up.

"This effect is based on a lot of luck. If I'm lucky, and if the cards are lucky, by the end of the effect, you'll be happy-go-lucky." As you're boring the spectator with these words, casually overhead shuffle the uppermost cards, always returning them to the face of the deck so as not to disturb the stack.

"It'd be very easy to look through a face up deck and divide it based on colors, suits and other visual cues." As this is said, spread through what appears to be a well-mixed deck.

"It'd be a lot harder to do when the deck is

face down." Acquire a pinky break below the queen of clubs as you close the deck. Turn the deck face down using side to side actions, the pinky causing a step in the break. The pinky recovers the break.

"Here's a novel idea. Please select a card." Riffle force the queen of clubs. Have the card noted and returned to position. False shuffle the deck.

"Playing cards are either red or black. I'll divide this exactly in half and begin to test my luck." Hold the deck in left hand dealing position. Perform the first of 5 Reverse Faros. (For description's sake, it'll be assumed identical actions for each Reverse Faro are used.) Outjog all the cards located at even numbered positions. Square the sides of the deck. Strip out the outjogged cards with the right hand. Table the left hand's section on the left side of the mat. Table the right hand's section to the right of the 1<sup>st</sup> pile.

"Let's say all these are..." Turn over the top card of the 1<sup>st</sup> pile, revealing a red card. "...red. That would mean all these are..." Lifting it's inner end, slowly and sheepishly turn over the top card of the 2<sup>nd</sup> pile, revealing a spade. Act as if you were lucky this card were black. "...black. Was your card red or black?" After the response, pick up the 2<sup>nd</sup> pile. Leave the top card face up.

"Black cards are either spades or clubs. I'll divide this in half and test my luck further." Perform a 2<sup>nd</sup> Reverse Faro. Table the spade packet to its original position. Table the right hand's packet to the right of this.

Point to the spade pile and say, "Let's say all these are spades. That would mean all these are..." Sheepishly turn over the top card of the 3<sup>rd</sup> pile, revealing a low club, as you breathe a sigh of relief. "...clubs. Was your card a spade or a club?" After the response, pick up the 3<sup>rd</sup> pile.

"Suits can be divided into low values, ace through 7, and high values, 8 through king. I'll divide this and test my luck further." Perform a 3<sup>rd</sup> Reverse Faro, tabling the low club packet to its

original position. Table the right hand's packet to the right of this.

Point to the low club pile and say, "Let's say all these are low values. That means all these are..." Sheepishly turn over the top card of the 4<sup>th</sup> pile, revealing a high spot club, as you breathe a sigh of relief and wipe the sweat off your brow with your right hand. "...high values. Was your card a low value or a high value?" After the response, pick up the 4<sup>th</sup> pile.

(For an astute spectator, after labeling the low pile, you could say, "...low values, which means there'd be 1, 2, 3, 4, 5, 6, 7 cards here." As you count aloud, give the packet a spread towards you, counting off the cards. Square the packet. "That would leave 6 cards here." Give the 4<sup>th</sup> pile a spread towards you as you count them aloud, confirming this. Square the pile, label it and then sheepishly turn over its top card. This spreading, counting, and squaring procedure can be performed for all of the tabling actions in the next steps too.)

"High values can be divided into spot cards - 8, 9, 10 - and court cards - jack, queen, king. I'll divide this in half and test my luck further." Perform a 4<sup>th</sup> Reverse Faro, tabling the high club packet to its original position. Table the right hand's packet to the right of this.

Point to the high club pile and say, "Let's say all these are the high spot cards. That means all these are..." Sheepishly turn over the top card of the 5<sup>th</sup> pile, revealing the jack/king of clubs. Breathe a sigh of relief, wipe the sweat off your brow with your right hand, and grip the left side of your chest with your left hand. "...court cards. Was your card a high spot card or a court card?" After the response, pick up the 5<sup>th</sup> pile.

"Court cards can be divided into male and female. I'll divide this and test my luck one last time." Perform a 5<sup>th</sup> Reverse Faro, tabling the jack/king packet to its original position. Table the right hand's single card to the right of this.

"Okay, let's summarize. You chose a card. The cards were divided in half. You didn't choose a red card." Turn the top card of the 1<sup>st</sup> pile face down.

"You didn't choose a spade." Turn the top card

of the 2<sup>nd</sup> pile face down and then place this pile onto the 1<sup>st</sup> one.

"You didn't choose a low club." Turn the top card of the 3<sup>rd</sup> pile face down and then place this pile onto the 1<sup>st</sup> one.

"You didn't choose a high spot club." Turn the top card of the 4<sup>th</sup> pile face down and then place this pile onto the 1<sup>st</sup> one.

"You didn't choose a male court card." Turn the top card of the 5<sup>th</sup> pile face down and then place this pile onto the 1<sup>st</sup> one.

"Just what the heck was the name of the card you did choose?" After the response, grip the table and grip your chair as if preparing to faint.

"Please turn over the card." The spectator reveals the selection. Faint.

**Notes.** The plot is derived from my *Divide and Conjure!* published at the private magician's website, TSD, in October 2000. The mechanics of this effect are based on Lin Seales' *Morace*, which was based on Karl Fulves' *Oracle*, both published in Pallbearer's Review. The labeling of the low/high and then spot/court divisions to subsequently isolate the queen was inspired by Peter Duffie's excellent marketed effect, *Perjury*.

You may vary the actions of the Reverse Faro if you wish to keep the right hand's packet from always being selected.

**Half Deck Version.** Change the stack such that the 8<sup>th</sup> card is the jack or king of clubs and the 16<sup>th</sup> card is the queen of clubs. Stack no cards after the 16<sup>th</sup> card.

Proceed as above until the deck has been returned to its stack following the notation of the selection. Table the deck.

"To speed this effect up a bit, please cut the deck in half." (From 16 - 31 cards must be cut.) Discard the bottom half of the deck.

Proceed as above, but substitute the following after picking up the 3<sup>rd</sup> pile (with the low club face up on top.) "Cards are either spot cards or court cards. I'll divide this in half and test my luck further." Perform the 3<sup>rd</sup> Reverse Faro, table the packets, and ask, "Is your card a spot card or a court card?" Pick up the pile with the face up jack/king on top, and proceed with the male/female court

division. There is no 5<sup>th</sup> Reverse Faro.

**Notes.** The half deck version provides an easier stack, an easier false shuffle, and a faster effect than the full deck version. It introduces an element of randomness when the deck is cut and involves the spectator further.

The tabled piles can't be displayed as having the appropriate numbers of cards as in the full deck version. However, if the spectator cuts at least 24 cards, the 'court' pile will have 3 cards and the subsequent 'male court' pile will have 2 cards for key displays.

Thanks to Robin Robertson for simplifying the 3<sup>rd</sup> division labeling.

One way to complicate this (and the previous version) is with an anti-climactic kicker. At the finale, the 2<sup>nd</sup> card from the top of the left to right packets are cards originally from the 3<sup>rd</sup>, 6<sup>th</sup>, 12<sup>th</sup>, and 24<sup>th</sup> positions, respectively. Cards can be stacked in those positions for another display in the finale. Robin suggests having the 4 remaining cards of the Royal Flush in clubs appear. (He also suggests using the more visually appealing spades suit from the start.)

Robin suggests an alternative kicker. Finish the effect with the revelation of the selection. Remove the face up card from the top of the first 4 packets and place each one face down underneath each packet as if cleaning up the effect. Then add, "But I was really planning to do a 4 ace trick. If I only had the 4 aces... Oh, here they are." Have the 4 aces prearranged for the kicker.

**Quarter Deck Version.** Stack the top 12 cards of a deck as: low diamond, low spade, 5 X-cards, 3 of clubs, 3 X-cards, jack or king of clubs, rest of deck. For the kicker ending variation, set all the X-cards as heart spot cards.

False shuffle the deck, ending the shuffle by crimping the bottom card and then cutting the deck in your hands. Turn the deck face up. Spread through it and close it, obtaining a pinky break below the 3 of clubs. Turn the deck face down and riffle force the 3 of clubs. Assemble the deck and cut it at the crimp, sending the crimped card to the bottom of the deck and the stack back on top.

Hand the deck to the spectator. Instruct him to

deal a pile of cards, one card for each letter of the name of his selection as he silently spells his selection. He discards the remainder of the deck.

"Please pick up the pile and divide it into 2 piles by dealing the cards back and forth." Point to a spot on the right and then to a spot on the left. For description's sake, assume he always starts to deal with a card to the right.

When he's done, say, "Cards are either red or black. Let's say these are all..." Turn over the top card of the left hand pile to reveal the diamond and place it face up on your side of its pile. "...red. That means these are all..." Turn over the top card of the right hand pile to reveal a spade and place it face up on your side of its pile. "...black. Is your card red or black? Okay, please pick up the black pile and divide it into 2 piles by dealing the cards back and forth." Point to a spot to the right of where the black pile had been, then to the spot where the black pile had been.

When he's done, say, "Black cards are either spades or clubs. Let's say these are all spades." Point to the 2 card pile in front of the face up spade. "That means these are all..." Turn over the top card of the right hand pile to reveal the jack/king of clubs and place it face up on your side of its pile. "...clubs. Is your card a spade or a club? Okay, please pick up the club pile and divide it into 2 piles by dealing the cards back and forth." Point to a spot to the right of where the club pile had been, then to the spot where the club pile had been. When he's done, there'll be a row of 4 face down piles. All the piles except the right hand one will have a face up leader card in front of them.

"Cards are either court cards or spot cards. Let's say this is a court card." Point to the 1 card pile in front of the jack/king. "That means this is a spot card." Point to the single card on the right end of the row. "Is your card a court card or a spot card?"

After the response, say, "Let's summarize. You didn't choose a red card." Turn the diamond face down and place it on the red pile. "You didn't choose a spade." Turn the spade face down and place it on the spade pile. "You didn't choose a court card." Turn the jack/king face down, place it on the court



pile, and place this pile on the spade pile. Place this combined pile on the red pile. Place this combined pile on the discarded deck.

*"What was the name of your card? Please turn the single card over."*

For the kicker ending, point to each leader card and say, *"Let's summarize. You didn't choose a red card. You didn't choose a spade. You didn't choose a court card."* Place the red card on the spade. Place these 2 on the court card. Turn these 3

## PROGRESSIVE CARD MAGIC

Marty Kane

As I have said many times, my feelings toward Marty's magic are best illustrated by the amount of it that I have published. Marty has said of the following that it, "entails a complex setup, detailed directions to remember, and a plenty of spectator deal/mixes to slow things down." Further, it is "direction-rich." (Perhaps it's best that he pursued psychiatry rather than say, marketing.)

With the disclaimer you have just read, you read further at your own risk. After all, you may soon find yourself stacking a complex arrangement, memorizing directions, and directing a spectator to deal/mix to his heart's content.

While I don't disagree with Marty's individual criticisms (it does contain five reverse faros!) I also think this is one of his many effects that demonstrate his ability to use patter to both highlight the right parts of the trick while simultaneously hiding the "wrong" parts. In the balance, I like the result.

**Prearrangement.** Have a royal flush in hearts (in no particular sequence) occupy the 1<sup>st</sup>, 2<sup>nd</sup>, 6<sup>th</sup>, 9<sup>th</sup>, and 11<sup>th</sup> positions from the top of a deck of cards. Have a royal flush in spades (in no particular sequence) occupy the 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 7<sup>th</sup>, and 10<sup>th</sup> positions. Have a joker occupy the 8<sup>th</sup> position.

**Phase 1.** Shuffle the deck, maintaining the top stack. Table the deck.

*"In order for you to demonstrate the cutting edge of card trick technology, please cut about half the deck, turn your cut portion face up, and*

cards face down and place them on the discarded deck. Sweep the 2 middle piles into the pile on the left end.

After the selection is named and turned over, say, *"You may suspect the cards had been prearranged to force you to select a club spot card. You may even suspect those remaining cards are all club spot cards to ensure you'd select a club spot card. Please turn them over."* The 8 heart spot cards will be revealed.

*place it on top of the deck."*

Once this is done, say, *"To further demonstrate the cutting edge of card trick technology, please cut off a larger portion this time, turn your cut portion face up, and place it on top of the deck. Good job. Let's first take a look at the cards above your cuts."*

Pick up the deck. Spread off the face up cards, saying, *"You didn't cut into these cards, so we won't use them."* Turn them face down and place them under the deck.

After this Ed Balducci Cut Deeper Force, say, *"Most card tricks you've seen are old-fashioned. This is the most progressive card trick you've ever seen. It utilizes the most progressive technology available for a card trick. It incorporates the most progressive innovations in magic. Let me spell out the take-home message about this card trick: it is progressive."*

Now spell "P-R-O-G-R-E-S-S-I-V-E" aloud, as you deal cards into a pile, one card for each letter. Discard the deck.

*"Please pick up the packet and deal the cards out as if you and I were playing a game. Start with a card to me."*

*"Good job. To mix up the cards, please put your pile on mine, pick up the packet and deal the cards out again like you did before. When you're done, drop your packet on mine again."*

When the spectator has completed this deal mix,

offer to let him complete as many more deal mixes as he wishes. When these are all done and there is just one pile, say, *"Let's just see how progressive this trick is."*

You will be directing the spectator to deal a row of 4 piles from right to left across the mat. Point to a spot on the right end of the mat. *"Please deal one card down here..."* Point to a spot to the left of the first spot. *"...then deal 2 cards into a pile here..."* Point to a spot to the left of the first two spots. *"...then deal 3 cards into a pile here..."* Point to a spot to the left of the first three spots. *"...and then deal 4 cards into a pile here. I told you it's progressive."* All cards must be reverse counted. There will be a single card remaining in the spectator's hand after the piles have been dealt.

*"The card remaining in your hand is actually a magic wand. Please touch your wand to the tops of the 4 piles you laid out and then lay your wand face down near you. Good. Now, please turn over the top card of each pile in the row."*

There will be 4 out of 5 royal flush cards on display. *"You're missing just one card for an excellent poker hand. I wonder what card could be your magic wand? Please turn it over."* The missing heart of the royal flush will be revealed.

**Phase 2.** Your left hand picks up the top card of the 4<sup>th</sup> pile dealt as your right hand picks up the single card comprising the 1<sup>st</sup> pile. Place these face up cards on the face up magic wand card. Now your left hand picks up the top card of the 3<sup>rd</sup> pile dealt as the right hand picks up the top card of the 2<sup>nd</sup> pile dealt. Place these face up cards on the magic wand pile. Pick up the magic wand pile, turn it face down and table it out of play. Your left hand picks up the remainder of the 4<sup>th</sup> pile as your right hand picks up the remainder of the 2<sup>nd</sup> pile dealt. Drop these in either order onto the middle pile. The joker should be the bottom card of this combined 6 card packet.

*"This progressive magic can work forward..."* Gesture with a hand across the mat from

right to left. *"...or reverse."* Gesture from left to right. *"You did it forward before and you'll demonstrate reverse in a moment. But first, please pick up the packet and again deal the cards out as if we were playing a game. When you're done, put your pile onto mine. You can then deal the cards out again like this as many times as you wish."*

Silently count the number of deal mixes performed. The spectator will stop when there is just one pile. Say, *"Let's just see how progressive this trick is."* You'll now be capitalizing on the ambiguity of reverse.

If the number of deal mixes counted is an even number, point to the left side of the mat and say, *"Please deal one card here, then deal two cards into a pile here, and then 3 cards into a pile here."*

If the number of deal mixes counted is an odd number, point to the left side of the mat and say, *"Please deal 3 cards into a pile here, then deal 2 cards into a pile here, and then deal 1 card here."* In both instances, point to an imaginary row across the mat from left to right. Have the cards dealt out.

*"The single card of the row is your magic wand. Please pick it up, touch it to the other piles, and lay it face down near you. Then turn those piles over and spread them."* A royal flush in spades will be revealed.

*"You've just revealed the highest ranking hand in poker. Even if you had a wild card, even the wildest of all wild cards, it couldn't improve your hand. I wonder what card could be your magic wand? Please turn it over."* The joker will be revealed.

**Notes.** The inspiration for this was Peter Duffie's *Heavyweight* from 21 Card Tricks.

A previously chosen selection can be substituted for the joker. An easy way to accomplish this is by spreading cards for a selection below the stock. When squaring the spread, acquire a Tilt break below the 7<sup>th</sup> card. Insert the selection into the Tilt break and begin the effect.

## MODERN DAY MORACLE

Marty Kane

This was the first trick of Marty's that I found myself performing on a regular basis. I prefer the first presentation - because that's the one I committed to memory - and you can't always teach an old dog new tricks.

The four aces are secretly retained on top of the deck after a previous effect or secretly culled there. Double cut the bottom card to the top (or initially cull the aces to 2nd, 3rd, 4th and 5th positions.) Crimp the inner right corner of the bottom card of the deck. Perform the following actions casually while patterning.

Overhand shuffle 3 cards singly into the left hand and toss balance of the pack on top of these. Overhand shuffle 1 card and toss the balance of the pack on top of these. Overhand shuffle 4 cards singly and toss the balance of the pack atop these. The aces are now the 1st, 2nd, 4th, and 8th cards below the crimped card. Perform a false shuffle, keeping the bottom 9 cards intact. The deck is now set to begin the effect.

Spread the deck for the removal of a selection. In closing the spread, acquire a left pinky break under the 7th card from the top. This could be achieved by injogging the 8th card spread and pushing down on it from above by the right thumb when closing the spread, or by having the right fingers under the spread maintain contact on the face of the 7th card and guiding the card to form the pinky break when closing the spread. Double cut the 7 cards above the break to the bottom.

The spectator places the selection on top of the deck and cuts the deck several times.

Say, "In a moment I'll ask you to lift some cards up from the top of the deck like this and hand them to me," while lifting all cards above and including the crimped card with the right hand. After the spectator acknowledges understanding, table these on the left side of the mat and put the remaining tabled cards onto them while saying, "We'll start with the deck on this side for reasons that will become apparent."

Say, "I've been struggling with a math problem I've not been able to solve. I think you can assist me with it. The problem is easily illustrated with playing cards. Please hand me about half the cards." After you're given these (16 - 31) cards, say, "If this is half the deck, there's a 50% chance your card is in this packet. Let's cut those odds exactly in half by removing exactly half the cards. This is one way to quickly remove exactly half the cards." Perform a Reverse Faro, outjogging cards at even numbered positions. Square the sides of the spread. Strip out and retain the outjogged cards. Discard the remaining cards onto the top of the deck.

"There's now a 25% chance your card is in this packet. Let's cut those odds exactly in half." Perform a 2nd Reverse Faro, and table the discards as a pile to the right of the 1st pile.

"There's now a 12 1/2% chance your card is in this packet. Let's cut those odds exactly in half." Perform a 3rd Reverse Faro, and table the discards as a pile to the right of the 2 piles.

"There's now a 14% chance your card is in this packet [of 2 or 3 cards.] Let's cut those odds exactly in half." Perform a 4th Reverse Faro, and table the discard(s) as a pile to the right of the 3 piles.

"There's now a 3 1/8% chance your card is in this packet, "with tongue in cheek, flicking the 1 card you'll now be holding, emphasizing its singularity.

"Remember, when you gave me half the cards, you could have cut anywhere near the middle. By the way, what was your card?" After it's named, slowly turn over the card you hold, revealing the selection.

"I calculated the very low odds of that occurring. What I've been struggling to do is calculate the odds of that which occurs when you turn over the top card of each packet." Motion for him to turn over the top card of each packet. The 4 aces will be revealed.

**Verbal Variation.** Begin with the deck pre-set as above. Say, "I'd like you to select a card which I'll use to demonstrate a very special kind of shuffle." Spread the deck for a selection and progress as above where you've just cut and tabled the deck onto the left side of the mat.

"So that this doesn't take too long, please lift off and hand me between 15 and 30 cards." After you're given these, begin a Reverse Faro, saying, "This special shuffle is called the A-C-E Shuffle. The A-C-E stands for 'Alternating Card Elimination.' Notice how alternating cards are eliminated."

During the shorter 2nd Reverse Faro, say, "Once more, the A-C-E Shuffle. Alternating cards eliminated."

During the even shorter 3rd Reverse Faro, say, "Again, the A-C-E Shuffle."

Perform the 4th Reverse Faro, saying, "Remember, the cards you gave me could have numbered anywhere between 15 and 30. Let me now show you why the A-C-E Shuffle is so special. What was your card?"

Take a peek at the card you're holding and feign restrained failure. Mutter, "The A-C-E could also stand for... 'A Crummy Ending.'" [or 'Another Crappy Effect' or 'A Costly Error.']. Ask again, "What did you say your card was?"

Turn over your card, revealing the selection. Pause and say, "There's one last thing A-C-E can stand for. Please turn over the top card of each packet." The 4 aces are revealed.

**Version 2.** This phase is inserted before a progressively tongue-in-cheek version of Variation 1 is begun.

"Let me demonstrate a very special kind of shuffle." Deal the top card of the pre-set deck, say a jack, face up. Count aloud while you deal a face down pile of 7 cards on one side of the jack. Count aloud while you deal a face down pile of 7 cards on the other side of the jack. Drop the jack face up onto either pile. Drop the 7 card pile onto the 8 card pile, saying, "Notice that the jack is being placed in the exact center of this pile."

Perform a series of 3 Reverse Faros, dropping all discards onto the decktop, as you say, "This is

called the A-C-E Shuffle. The A-C-E in A-C-E Shuffle stands for several things. Here it stands for 'Automatic Center Establishment.' Notice how the shuffle establishes which card is in the center." The face up jack will have been seen to maintain its central location throughout the eliminations. [This works only for packets numbering 3, 7, 15, and 31 cards. It is the Klondike Shuffle which always establishes the central card(s).]

Drop the jack face down onto the deck. False shuffle the deck, keeping the bottom 9 cards intact.

Begin as in the original with the removal of a selection and progress to your cutting and tabling the deck.

After you've been handed the packet of cards, silently estimate its size. Say, "Your selection may already be centrally located in this packet. I can perform the A-C-E Shuffle on this sized packet to confirm this or we can give the A-C-E Shuffle a real test and..."

[If the number of cards in the packet is close to 15]... add a few cards to it first. What's your choice?" If the choice is made to add cards, have the spectator "lift up to half a dozen or so cards" from the deck and drop them into your empty hand. Drop the first packet onto this second packet.

[If the number of cards in the packet is close to 30 in size]... remove a few cards from it first. What's your choice?" If the choice is made to remove cards, have the spectator "say stop" while you slowly riffle the outer left corner of the packet with your left thumb, beginning the riffle around the 16th card. Remove all cards below the thumb break and drop them onto the deck.

Perform the 1st Reverse Faro, saying and showing how A-C-E also stands for 'Alternating Card Elimination.' During the 2nd Reverse Faro, say and show how A-C-E also stands for 'Adjacent Card Extraction.' During the 3rd Reverse Faro, say and show how A-C-E also stands for 'Adjoining Card Extraction.'

During the 4th Reverse Faro, say, "At this point you're probably thinking that A-C-E stands for 'Annoyingly Contrived Exercise,' or maybe 'Asinine Confusing Explanations,' or the ever popular 'Acronyms Can't Entertain.' But, let me

say, that if this final card I'm holding happens to be your selection, then A-C-E also stands for 'Amazingly Clever Effect.'"

Peek, feign failure, say A-C-E also stands for 'A Crummy Ending,' reveal the selection, and then show what A-C-E really stands for as the aces are revealed.

**Notes.** This is based on Lin Searles' *Moracle* from the July 1971 issue of *The Pallbearers Review*. *Moracle* was based on Karl Fulves' *Oracle* from the November 1970 issue of *The Pallbearers Review*.

Even if all the above plots are unappealing, there may be some appeal over previous methods for the steps used to pre-set the deck. The development of these steps triggered the remainder of the write-up.

**Leflovers.** These are presentations (and a setup) for Lin Searles' *Moracle* which used a prediction rather than a selection. The latter point, while relevant, would not have justified its inclusion here. The fact that Marty has simplified the setup, and provided three presentations, and converted from a prediction to a selection lift this binary sort into something worthy of an audience.

**Mora-Cull.** I'm a big fan of tricks that you can start with a borrowed shuffled pack. For that reason, I'm going to add my setup for this effect to Marty's.

## FRAPS ON CRAPS

*Marty Kane*

Assume spectators Ricky, Jay, Ed, and Marlo face you from right to left, respectively. Four pairs of dice are tabled. Have Ricky shuffle a deck of cards.

"There's a magician named Thomas Fraps who is also a professional gambler. He's so good he's been banned from playing in his favorite casino. However, he sneaks in there by wearing a disguise. Once a week, on Monday nights [name the current night], every Monday night of the year, he gains entrance and plays craps. He's able to consistently sneak in because he changes his disguise each week."

"Let's pretend this is his favorite casino,

The goal is to start with a shuffled pack and end with the aces in positions 1, 2, 4, and 8 from the top of the pack. This requires sleight of hand, but it is between tricks where there is little if any heat.

Spread the cards from your left hand to your right. Cull the first ace that you come to behind the spread. Continue spreading until you come to the second ace. Count three cards past the second ace and reinsert the first culled ace at that point (behind the third card). Spread one more card behind the reinserted ace and cut the pack. At this point, you have an ace second from the top (back) of the pack and another ace six cards from the top. Start spreading from the front of the pack in search of the remaining two aces. Cull both of them out when you come to them and send them to the back (top) of the pack. Square the cards and give them a quick false overhand shuffle retaining the top eight cards.

The entire process takes about ten seconds and can be done under cover of removing a joker. Breaking the culling action into two actions does not add any heat to the process. In fact, it emulates the way that some laymen would search for a card. That is, search through the front half of the pack, and then move those cards out of the way (to the back half) so they can search the remaining cards.

*complete with four craps tables, and the four of you are crapsshooters. Thomas should be here tonight. If each of you play for high stakes at different tables, maybe we can lure him out of hiding."*

During this patter, try and glimpse the bottom card of the deck Ricky is shuffling. Ask him to set the deck aside after the glimpse. If you aren't able to glimpse the card, then before the deck is tabled, say, "Ricky, please hand me the deck. Will each of you now pick up any 2 dice?" During this distraction, glimpse the bottom card of the deck and set the deck aside.

"Okay. We will use your first roll of the dice to try to draw Thomas out. I don't want to see what your roll is just yet. When I turn my back, Ricky, roll your dice, place them here [point to the right edge of the mat at about the middle] and cover them with your hand. Then Jay, please roll your dice, place them here [point to a spot to the left of the first one] and cover them with your hand. Ed and Marlo, you'll roll your dice, place them here and here [point to a spot to the left of the first 2 and to a spot on the left edge of the mat], and cover them."

Turn your back. When told they are done, turn around to face them and say, "I've been tracking Thomas for precisely one year, and I've finally figured out the pattern to his disguises. I'll write down the disguise I predict he'd be wearing if he were here tonight."

On a piece of paper, write down the name of the card you'd glimpsed. Fold up and set the prediction paper to the side.

Pick up the deck. Ask, "Ricky, did you roll a 12? An 11? A 10? ..." With each number named, deal a card face down, forming a pile in front of Ricky's hand. At an affirmative response, stop the dealing and have the spectator take his hand off the dice. Comment on his roll as it relates to a craps game.

Repeat this countdown/dealing and commenting procedure with each of the remaining 3 spectators. There will be 4 piles of cards in a row, each pile corresponding to the pair of dice behind it. You are still holding the talon of the deck.

Ask, "Did any of you see Thomas come out of hiding? No? Well, that's because he's in disguise. He's got a different disguise for every week of the year. He has 52 disguises. You may not be surprised to learn he's always disguised as one of the playing cards in a deck. If he's here tonight, he'd be somewhere in the

middle...of...the...deck."

On 'middle,' drop the talon onto the first pile deal. On 'of,' drop the combined pile onto the adjacent pile. On 'the,' drop the combined pile onto the adjacent pile. On 'deck,' drop the combined pile onto the last pile deal.

"Where exactly in the deck do you think he is? Let's turn the tables on him and magically locate him. Will someone please add up the values of the 8 dice you rolled?" Have someone add up the values and announce the sum.

Say, "Good job. Now, will someone please pick up the deck and deal a pile of cards equal in number to the sum of the dice?"

After this is done, say, "Nice going. It so happens I've tracked Thomas the past 51 weeks. Because he wears a different disguise every week, and because he never wears a disguise more than once per year, I knew which disguise he'd be wearing tonight if he were here. Will one of you please unfold the paper and announce what I'd predicted?"

After the announcement, have someone turn over the top card of the tabled pile. The card will match the prediction.

**Notes.** This is a variation of the *Allerchist Card Trick* from *Scarne on Card Tricks*.

If 4 pairs of mini-dice were available, each spectator could use the card case as a dice cup and you wouldn't have to turn your back at all. Each spectator would sequentially drop their dice into the case, shake the case, turn it over onto the mat, and place their hand over the dice while they lift the case away without you seeing the dice.

Raj Madhok also suggests you might want to use "invisible dice," allowing the spectators to write the numbers representing the value of their toss. Thus, there would be no props other than the cards - and of course the pen and much larger pad of paper he has now forced you to lug around.

## DREAM TEAM SCHEME

Marty Kane

Tell 3 spectators, "The mathematician, the gambler, and the mentalist all calculate probabilities in their line of work. Who is the most skilled at this? You'll help answer this question by becoming one of these experts in a little competition."

Look at the spectator on the left, "You look pretty brainy. You'll represent the mathematician. You'll be Einstein. That's E-I-V-S-T-E-I-N." Deal one card for each letter spelled into a pile in front of Einstein.

Look at the spectator in the middle. "You look pretty shifty. You'll represent the gambler. You'll be Pete Rose [or Al Capone]. That's P-E-T-E-R-O-S-E." Deal one card for each letter spelled into a pile in front of Pete Rose.

Look at the spectator on the right. "You look pretty intuitive. You'll represent the mentalist. You'll be Max Maven. That's M-A-X-M-A-V-E-N." Deal one card for each letter spelled into a pile in front of Max. Table the deck to the left of the 3 pile row. Each pile has 8 cards.

"It's time to begin. Please lift a portion of your pile and memorize the card at the bottom of the portion you've raised. Einstein, please drop your portion on the deck. Pete, please drop your portion on Einstein's remaining cards. Max, please drop your portion on Pete's remaining cards."

After this is done, continue, "Max, please place the pile in front of you onto the pile in front of Pete. Good! Now, Pete, please place the pile in front of you onto the pile in front of Einstein. Great! Einstein, please place the pile in front of you onto the deck."

The selections are now the 8<sup>th</sup>, 16<sup>th</sup>, and 24<sup>th</sup> cards of the deck, thanks to Gene Finnell's Free Cut Principle. False shuffle and centrally table the deck.

"We'll now test your skills. To save time, we'll use about half the deck." Casually pick up the top portion of the deck, lifting from 24 to 31 cards.

Address Einstein, "One of you may now be thinking, 'I don't need a damn slide rule to calculate that the probability my card is in that packet is 50%.' Well, that's too easy to figure out, so I'll test you further and divide this packet in half."

Perform a Reverse Faro: outjog all the cards at even numbered positions, square the sides of the spread, strip out and retain the outjogged cards. Add the remaining cards onto the deck.

Address Pete, "One of you may now be thinking, 'I'd bet against anyone - except myself - that the probability my card is in that packet is 25%.' Well, that was too easy to figure out, so I'll test you further and divide this packet in half again." Perform a 2nd Reverse Faro, adding the remaining cards onto the deck.

Address Max, "One of you may now be thinking, 'I don't have to be a mindreader to calculate that the probability my card is in that packet is 12½%.' Well, that was too easy to figure out, so I'll test you further and divide this packet in half again." Perform a 3rd Reverse Faro, adding the remaining cards onto the deck.

"One of you may now be thinking, 'it's easy to calculate that the probability my card is in that packet is 6¼%.'" Centrally table this 3-card packet.

"If any one of you can calculate the probabilities of these next outcomes, you'll be commissioned as the Statistician-Magician-of-this-whole-competition. Max, what was the name of your card? Please remove the top card of the pile and turn it over."

Max's selection will be revealed. Have Pete name his selection and remove the top card of the pile to reveal his selection. Have Einstein name his selection and turn over the remaining card to reveal his selection.

**Notes.** If you trust the skill of Einstein, you could ask him to cut the deck exactly in the middle

and hope he cuts it within the 24 to 31 card restriction.

The false shuffling of the deck after the piles are assembled could be omitted. Just lift off the top half of the deck (or have Einstein do so) and state there's a 100% chance the selections are in this section because only the top half of the deck was used for the 3 piles. Continue as above. After the 3 Reverse Faros, the divisions will have reduced the probabilities to 12½% rather than 6¼%.

If you feel the same hand retaining the outjogged cards after each Reverse Faro hints towards the mechanics of the effect, consider varying the hand which strips out the outjogged cards. Or, consider sometimes outjogging all the cards located at odd numbered rather than even numbered positions for one of the Reverse Faros.

Raj Madhok suggests asking "relevant" questions before each strip out. For example, "Einstein, are you right brain or left brain dominant?" Or, "Pete, do you prefer using a bookie or placing your own bets?" Or, "Max, where do you get your hair done?" Always respond with "Great!" and then discard whichever section you need to. "We'll use these."

If you wish to use a name different than those suggested, and if the name were X letters less [or more] than 8 letters, designate the spectator on the right end for that name. After the deck is assembled, double cut X amount of cards from bottom to top [or from top to bottom]. For example, you may wish to use KRESKIN (7 letters) instead of MAX MAVEN as the mentalist, as laymen may be more familiar with that name.

To eliminate the 24 to 31 card restriction, use 3 packets of 16 cards, provided you can find suitable names that each spell with 16 letters. The entire deck is then given a Reverse Faro to start the 1<sup>st</sup> of 4 Reverse Faros. (This would also work with 6 packets of 8 cards.)

**Alternate Version.** Instead of the magician

dividing a packet into halves by using a Reverse Faro, each spectator divides a packet into halves by dealing it into 2 piles.

This will be a brief description. Proceed as in the original until the top portion of the deck is cut off. Table this portion in front of Einstein.

"Einstein, I'm sure you've calculated there's a 50% chance your card is in this pile. You'll now divide those odds in half by dealing the cards back and forth into 2 piles."

When he's finished, say, "Let's eliminate one of these." Discard the pile that was dealt the first card and slide the remaining pile in front of Pete.

"Pete, I'm sure you've calculated there's a 25% chance your card is in this pile. You'll now divide those odds in half by dealing the cards into 2 piles." Have him do so.

When he's finished, say, "Let's eliminate one of these." Discard the pile that was dealt the last card and slide the remaining pile in front of Max.

"Max, I'm sure you've calculated there's a 12½% chance your card is in this pile. You'll now divide those odds in half by dealing the cards into 2 piles." Have him do so.

When he's finished, say, "I'm sure one of you has calculated there's a 6¼% chance your card is in each of these piles. Let's eliminate one of these." Discard the pile that was dealt the first card.

Conclude the effect as above, but reverse the order of the spectators when you ask them to name and reveal their selections.

**Leftovers.** You can tinker with the names and the categories. For example, you could build the patter around a mime, a magician, and a clown. The 7-letter names to accompany these categories might be (Marcel) Marceau, Houdini, and Clinton. Or, you could use a mathematician, gambler, and an accountant using Einstein, Pete Rose, and Anderson (of the recent Enron scandal). You can change these as often as you wish to make the effect topical.

## SINGLE DECKER SPELL CHECKER

Marty Kane

Rearrange the clubs in numeric order on top of a deck from ace through king with the king 13<sup>th</sup> from the top. Now remove the 4 and insert it 13<sup>th</sup> from the top. Introduce and false shuffle the deck.

Say, "You probably know most word processors have a mechanism built into them called a spell checker. This pack of cards has a similar mechanism built into it. It's called a Single Decker Spell Checker. I'll demonstrate how it works, right after you select a card. Please tell me to stop at any time."

Dribble the cards slowly from one hand to the other. Have a card selected before the stack is reached. After the removal of the selection, dribble off the remaining cards. Square up the deck, obtaining a Tilt break under the 3<sup>rd</sup> card.

"Please return the card to me and I'll place it near the middle."

Retrieve the selection and insert it into the Tilt break. Lose the break.

The first demonstration of the Single Decker Spell Checker will use 9 cards."

Starting at the middle of the right edge of the mat, deal a row of 9 non-overlapping cards from right to left. (All dealing, spelling, counting, and tapping of cards will be from right to left.) As you deal, spell aloud N-I-N-E-C-A-R-D-S, one letter for each card.

"That's 9 cards, isn't it?" You've simultaneously spelled and dealt 9 cards. Pause to make sure the spectator understands his curiosity before proceeding with the next curiosities.

"Here's a way to check." Turn over the last card dealt to reveal a 9.

"How many cards will there be if 2 are added to these?"

Deal a 10<sup>th</sup> and 11<sup>th</sup> card to the row. Now tap each card as you spell aloud E-L-E-V-E-N-C-A-R-D-S.

"That's 11 cards, isn't it? Let me check." Turn over the last card dealt to reveal a jack.

"How many cards will there be if 2 are added to these?" Deal a 12<sup>th</sup> and 13<sup>th</sup> card to the row. Set the deck aside.

Tap each card as you spell aloud T-H-I-R-T-E-E-N-C-A-R-D-S. "That's 13 cards, isn't it? Let me check." Turn over the last card dealt to reveal a king.

Point to the 9, the jack, and then the face down card between them, saying, "We know this is the 9<sup>th</sup> card of the row and this is the 11<sup>th</sup> card of the row, so what number card in the row is this? Right. And what card do you think it is?"

Tap each card as you spell aloud T-E-N-O-F-C-L-U-B-S. Turn over the last card tapped to reveal the 10 of clubs.

Point to the jack, the king, and then the face down card between them, saying, "We know this is the 11<sup>th</sup> card of the row and this is the 13<sup>th</sup> card of the row, so what number card in the row is this? Right. And what card do you think it is?"

Tap each card as you spell aloud Q-U-E-E-N-O-F-C-L-U-B-S. Turn over the last card tapped to reveal the queen of clubs.

"You're probably wondering why your own pack of cards doesn't have the Single Decker Spell Checker. It was never installed in any pack except this one, because of a glitch in the program that couldn't be corrected. It's the famous Homonym Glitch. To demonstrate this Glitch, I'll show you how it spells 8 cards."

Tap each card as you spell aloud A-T-E-C-A-R-D-S. Pause a beat between the E and the C. Turn over the last card tapped to reveal the 8.

"What card do you think is seventh?"

Tap each card as you spell aloud S-E-V-E-N-T-H. Turn over the last card tapped to reveal the 7.

"What remains face down is a sextet."

Tap each card as you spell aloud S-E-X-T-E-T. Turn over the last card tapped to reveal the 6.

"What card do you think is fifth?"

Tap each card as you spell aloud F-I-F-T-H.

Turn over the last card tapped to reveal the 5.

"How many cards remain face down?"

Tap each card as you spell aloud F-O-U-R. Don't turn over the 4<sup>th</sup> card.

"Apparently the number 'four' spells with 1-2-3-4 letters."

Turn over the ace, 2, and 3 on the 1-2-3 count and tap the 4<sup>th</sup> card on the count of 4. Keep your hand on the 4<sup>th</sup> card. Act triumphant.

"And wasn't the card you selected when we first began the 4 of clubs? No?" Act disappointed.

"What was the name of your card?"

Turn over the card to reveal the selection.

If, and only if, the spectator asks about the location of the 4 of clubs, snap your fingers over

the deck and have him turn over the top card to reveal it.

**Note.** For a selection-free, sleight-free variation, begin with the clubs in numeric order. Displace the 5 to the 13<sup>th</sup> position from the top. Insert the joker 5<sup>th</sup> from the top.

After revealing S-E-X-T-E-T, drop your hand on the first 4 cards and ask how many are there. Reveal F-O-U-R and 1-2-3-4. Ask what card is fifth and spell F-I-F-T-H. Shift your hand to the deck, snap your fingers, and turn over the top card to reveal the 5.

Ask, "What card do you now guess is fifth? Just give a wild guess - a wild, wild guess."

Tap each card as you spell aloud J-O-K-E-R. Have the spectator reveal it.

## THE ANNA GRAHAM SCAM

Marty Kane

**Preparation.** Remove the clubs from a red backed deck. Arrange them numerically in a face up pile from ace at the rear to king at the face. Turn the packet face down and table it with a narrow end towards you. With a thick black marker, print the letter T on the top card. Position the letter in the middle of the right long edge of the card, but avoid the white margin. The size of the letter should be an inch by an inch. Set the card aside face up, using side to side actions in doing so. (All turnovers in this effect are side to side except the two stated otherwise.)

Print the letter W in a similar position and size on the back of the top card of the packet. Set this card face up onto the ace. Continue in this manner, one letter to a card. You will spell out TWELVEPLUSONE.

Turn the packet face down using an *end for end action*. The letters are now on the left edges of the cards and are oriented towards the audience. You'll now print the phrase THIRTEENCARDS, in an inch by inch sized letter per card, in the middle of the right long edge of each card. However, do not print the T on the top card or the E on the sixth card; simply turn these 1<sup>st</sup> and 6<sup>th</sup> cards face up as you

build a face up packet as you did before. Hence the ace and the 6 will be the only cards with just one letter on their backs. All other cards will have 2 letters, one letter oriented towards you on one edge and one letter oriented towards the audience on the other edge.

After you've completed the printing and the setting of the cards one by one into a face up packet, rearrange the order of the cards as: jack, 2, ace, 10, 9, 4, 7, queen, king, 5, 3, 8, and 6; jack is at the rear and 6 is at the face.

Riffle shuffle the face up packet evenly into the face up talon but don't allow any of the clubs to fall within the half dozen of the rearmost cards.

Now remove the diamonds and go through all the above with them.

Turn the deck face down and case it.

**Presentation.** Introduce the deck. Remove it face down from the case in such a way that the E on the back of the 6 of clubs (and diamonds) could be read by the audience if the bottommost cards were spread to the left.

Give the top half dozen cards an idle spread and square them. Turn the deck face up, asking,

"Would you like to use some black cards or some red cards for this effect?"

Outjog the clubs if black is selected, diamonds if red is selected. Square the deck. Strip the outjogged cards from the deck, maintaining the orientation of the letters in doing so. Turn the deck face down and table it.

"I had a whimsical first grade teacher named Miss Graham. I remember her well, because that year budget cuts reduced the number of hours the school would be open. So, on the first day of class, she decided to combine both math and spelling into one lesson. She brought out a deck of cards like this one, removed a suit of cards and said, 'I'll start with 9 cards.'"

Deal a face up right to left spread across the middle of the mat, one card for each letter as you spell aloud N-I-N-E-C-A-R-D-S. Look up at the spectator, who will hopefully be amused that you've spelled and actually dealt 9 cards. Square the spread with your free hand.

"Miss Graham then said, 'Now, class, I'll demonstrate addition. Onto these 9 cards we'll add 4.'"

Onto your side of the mat, deal a face up right to left spread, one card for each letter as you spell aloud F-O-U-R. Look up at the spectator, who will hopefully be amused that you've spelled and actually dealt 4. Square the spread and drop it onto the larger packet.

"Miss Graham continued, 'Class, I've shown you that 9 plus 4 add to 13. I'll now show you something else that adds to 13.'"

Turn the packet face down and give it a left to right ribbon spread. (All ribbon spreads in this effect are from left to right.) The spectators will read ELEVENPLUSTWO (an anagram of the first phrase you printed!) along the edges of the cards. Perform a domino (ribbon spread) turnover.

"Now, class, let me show you what numeric order means."

Remove the ace from the spread and place it face up onto your palm. Continue building a face up packet numerically to the king.

"Okay, I'll now show you something else that adds to 13."

Turn the packet face down and give it a ribbon spread. The spectators will read TWELVEPLUSONE along the edges of the cards.

"By the way, class, my name is Anna...Anna Graham." Square the spread, pick up the packet, and turn it face up.

"Okay class, now I'll demonstrate subtraction."

Spread through the packet, outjogging the 6 and the ace. Square the packet. Strip out the 2 cards, giving them a 180 degree turn in doing so. Each hand holds a packet of face up cards.

"If we remove 2 from 13, how many remain? That's right, 11. Okay, you've mastered subtraction. Remember, class, earlier I showed you that 11 plus 2 ..."

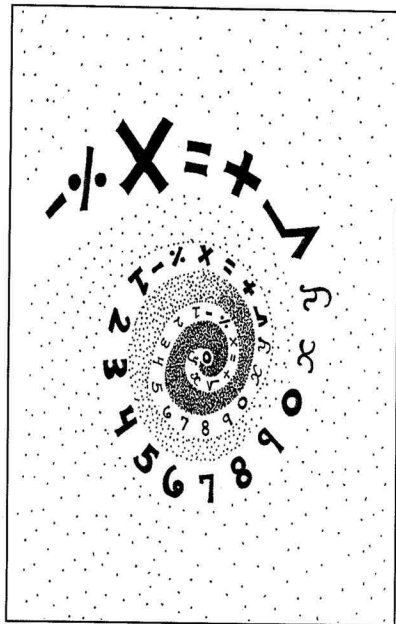
Insert the six and ace into numeric position in the packet, square the packet, and hold it in one hand from above "...is simply a rearrangement of..."

Point to the underside of the packet with your free hand... "12 plus 1, in terms of spelling. All of this has been demonstrated with 13 cards. What does that mean I've been holding all this time?"

Turn over the packet using an end for end action and then ribbon spread it. The audience will now read THIRTEENCARDS along the edges.

**Marty's Notes.** The anagram came from a list of anagrams sent to me in private correspondence with J. K. Hartman.

This is an extension of my *Anna Graham's Magic Spells*, published in *Precursor* #76. That effect did not have THIRTEENCARDS printed.



## PURE MATH

Semi-Automatic magic does not mean "tricks that drag." And where they are based upon mathematics, the tricks are not there to demonstrate mathematical principles. For those tricks that are based on math, most don't have to appear to be.

As discussed in the introduction to this book, your job is to disguise the method for all tricks wherever it pokes out. You need to ruthlessly attack time-eaters and process monsters wherever they exist in your magic as well. This applies to packet tricks with incessant counts, gambling demonstrations with repeated deals, ace assemblies with multiple displays, and cups and balls with thirty different penetrations.

I am using this chapter to isolate some of the more complex mathematically-based card tricks. This does not mean that the tricks herein appear mathematical to the spectator. In fact, even magicians would have difficulty assigning math as the method to several. It is that these tricks will require full attention while you are reading to understand them that caused me to group them under this heading.

Ignore this warning at your own risk. This is your cue to attack this chapter while sitting up straight, in uncomfortable clothing, with eight hours sleep, and a half-finished, fully caffeinated beverage at your side. As a result of this warning, I'm fully aware that the tricks here (along with *Alpha Bet* and *The Omega Particle* elsewhere in this volume) are now guaranteed to be among the more exclusive in my arsenal. This is okay as they are also among my favorites.

## MATSUYAMA'S MATES

Robin Robertson &amp; Peter Duffie

Robin is a psychologist, magician, mathematician, and writer with 10 books (including 2 of original card tricks) and 100 articles in print. Two of his earlier works on card magic were well received. They were *Handle With Care* (1964) and *Card Modes* (1983).

Those versed in semi-automatic card magic are no stranger to Peter's work. He has written some of the top books on the subject including *Card Compulsions* and *Effortless Card Magic*. There are no lists of the current creators in the semi-automatic card magic arena that would not have Peter's name in the top ten. Peter and Robin have coauthored a book called *Card Conspiracy* which is due out later this year.

A card is chosen and set aside without being seen. Eight cards are removed and displayed face-up on the table: a spot card and a picture card of each of the four suits. Three spectators use random piles to decide whether to keep red or black cards; which suit of the chosen color; and between picture or spot cards. The last card remaining turns out to be the color/value twin of the chosen card.

**The Work.** This is based upon the Matsuyama card elimination principle (whose history is detailed below thanks to Robin and Peter). This principle states that no matter how many cards a spectator cuts off and then uses for a down/under deal, the first variable named (out of two variables) will be the variable that will be left after naming / dealing the cutoff cards. In other words, if you take any number of cards and do a under / down deal to decide if red or black will be picked, if you begin the count with black, then black will always be left as your final "call". If you begin with red, then red will be left as your final "call".

Have the deck shuffled by the spectator, then peek the top card and force it any way that you like. Have it set aside without being looked at. We'll say that it's the jack of hearts.

"No one - including you and me - knows what

*card you chose. But we know it has to be either red or black; a club or a heart or a spade or a diamond; and either a spot card or a picture card. So let's remove a card for every possibility."*

Openly remove both a spot card and a picture card for each of the four suits and lay them face-up on the table. The only restriction is that one of those cards must be the color/value twin of the chosen card. In our case, you would include the jack of diamonds among the eight cards. You will use the Matsuyama principle to force successively:

Red - Diamond (i.e., not the card set aside, but its mate) - Picture

"Whenever we have to decide between two choices, we often resort to chance to make the choice for us. For example, hasn't everyone picked a daisy and played 'she loves me, she loves me not.' We're going to use a similar procedure to choose which among these cards to keep and which to eliminate. Would three of you help me? Thank you, now would each of you cut off a small number of cards from the deck, just a few. We don't care about the values."

At this point three spectators will each have a small number of cards in their hands. Turn to the one on the left. "You're going to decide whether we keep the red cards or the black cards. Whatever color you end up with is the color we keep. All right? Would you put the top card on the bottom of your cards and say 'red.' Now deal the top card on the table, and say 'black.' Just continue until you only have one card left."

Due to Matsuyama's principle, the first color named with always be left at the end. So take all the black cards away from the eight on the table and set them aside. Then turn to the next spectator. "Fine, we've chosen red cards, now a red card might be a diamond or a heart. Would you put the top card on the bottom as you say 'diamond,' then the next card on the table as you say 'heart.'" Again the first card named will be chosen: diamonds. Take

away all the hearts on the table, leaving two cards, both diamonds, one a spot card and the other the jack of diamonds. Turn to the last spectator.

Use the same procedure to force a picture card. Take away the last spot card, leaving the jack of diamonds on the table. Finally have the chosen card turned over to reveal the jack of hearts - the color/value mate of the remaining card. "Is it chance or fate? I'll let you decide."

**Background.** This uses a clever force based on a strange idea by Mitsumatsu Matsuyama called "Fortune," submitted to *Rigamarole #4* (1993) via Martin Gardner. Matsuyama had someone recite, "she loves me, she loves me not," while doing an under/down deal with any number of cards. The final card always lands on "she loves me," i.e., the first "under" phrase. Karl Fulves saw that this could be

used for any binary questions: yes/no, right/left, up/down and so on, and used the force for an apparent transposition of a card in *In the Code (Discoverie #4)*. Aldo Colombini saw "In the Code" and adapted the force for a starting method of accomplishing Phil Goldstein's marketed effect *4 Card Brainwave* with ordinary cards (*4 Wave, Discoverie #5*). Peter and Robin saw Aldo's trick and followed the line back to Matsuyama and then developed several tricks using this force. Some of those follow this effect.

Interestingly, Stephen Tucker used the idea of "she loves, she loves me not" with a down/under deal as early as 1988 in his packet trick *A Night Out with the Girls*, marketed by Tony Curtis (not the one who played Houdini in the film bio). This trick used a fixed number of cards though, and did not yet exploit the force possibilities.

## LIE DECKTECTOR

Peter Duffie &amp; Robin Robertson

A deck of cards acts as a lie detector, eventually producing the selected card, followed by the three matching mates.

**Selection Process.** Cull any four-of-a-kind to the top of the deck - let's assume the four jacks, with spades on top. Cut the deck and retain a break between the halves, then, riffle force to the break and have a spectator remove and remember the jack of spades. As he's looking at the card, replace the upper half and keep a break. Now spread the cards from hand to hand and separate the spread at the break-point. Have the card returned to the top of the lower half. Allow a few of the lower section's cards to spread and catch a break under the third card. Replace the upper section and square the deck. Finally give the deck a complete cut at the break.

**Position Check.** There is a Jack on top of the deck and three jacks on the bottom - the third Jack from the bottom is the selection (JS).

Say, "As a magician I should be able to find your card. But it can be hard work trying to find selected cards. I could of course ask you its name, but that wouldn't be very interesting! So let's try

something different. I'll ask you a series of questions about your card and you will answer my questions - BUT - you can lie or tell the truth."

**The Lie Detector Sequence.** Hold the deck face down in dealing grip and extend your hand towards the spectator, saying, "Cut off a small packet of cards." You now ask the first question, always reminding him that he can lie or tell the truth: "Is your card a red card or a black card? Red or black?"

He now does the Matsuyama Force, dealing the first card to the table, the next goes under, and so on, while saying, "red - black," each time, as he does so. The final card he deals will coincide with the word, "black." So you now comment about his honesty (if he said black), or lack of (if he said red), depending on whether he lied or not. The dealt packet is left on the table.

As he is doing the above, casually give the deck a couple of cuts bringing the bottom card to the top. (A double undercut works for this.) Ask the spectator to cut off another small packet from the deck you are holding, then ask, the second question: "Is your



card a club or a spade? Club or spade?"

He repeats the Matsuyama Force, this time reciting, "Club—Spade," for each down/under action. He will finish on the word, "Spade." Leave this pile lying beside the first. Again, during the above actions you transfer the bottom card of the deck to the top.

Ask the spectator to cut off another small packet from the deck you are holding, then ask, the third and final question: "Is your card a spot card or a picture card? Spot or picture?" He repeats the force, saying, "spot—picture," each time. He finishes on, "picture."

Finally place the remainder of the deck you are still holding face down on the table to form a row of four piles.

**Final Revelations.** Now with four piles on the

## RANDOM ILLUSION

### Robin Robertson & Peter Duffie

Two spectators jointly create a single card, each using a random packet of cards. The card is found to match a prediction card that was generated during the proceedings.

**The Work.** Cull the 4, 5, 6, 7, 8, 9 and 10 of spades to the top of the deck, in order, with the Four spot on top. Give the deck a jog shuffle retaining the top stock, then hold it face down in dealing position. Start to spread the cards from hand to hand and ask someone to call stop. Flip the upper section face up and close the spread. Spread again and ask someone to call stop again as you spread into the lower face down section after block-spreading through the face up stack. Again flip over all the cards above the stop-point. This is Hamman's Flip-flop Force (a loose version of the Balducci Force).

Push off all the face up cards and place them face down on the bottom. Say, "We'll use about a third of the deck." Push off 20 cards, pushing them off in groups so that you don't appear to be counting an exact quantity, then place the balance of the deck to one side.

Give the 20 cards an overhand shuffle, running 7 cards singly, then shuffle the rest on top. Place the

table, you point to the first dealt pile and say, "This reading proved that your card was black." Point to the next pile: "...and this proved it was a spade." The next one: "...and this said it's a picture card." Point to the last pile and say, "The time for lying is over, what actually was your card?" When they say jack of spades, turn over the pile. First climax.

Another pause, then say, "...but I'll be truthful with you, the deck wasn't sure at first which Jack you chose, so it brought the others along too...just to be sure!" Flip over the other three piles to show all four Jacks in a face up row. Finale.

**Background.** This uses the Matsuyama Fortune Force, plus additional developments by Colombini and Fulves. The plot is Martin Gardner's *Lie Speller*.

20 cards face down on the table and invite two spectators to assist., saying, "A pile of random cards."

Ask spectator A to cut off less than half, saying, "...so that you create two unequal piles." Note, if he lifts off less than four, ask him to put them back and do it again, as three or less would leave him too few cards to work with. He picks up his pile and holds it, while spectator B picks up the larger remainder and holds these.

Tell A that he is to decide on a color—red or black. He does a slow down/under deal, saying, "red (down)—black (under)," for each down/under action. When he deals the final card to the table, the color spoken will be the chosen one. It will always be black.

Now ask B to do the same with his packet but this time he will decide on the suit—clubs or spades. The procedure is the same, clubs (down)—spades (Under). The final card will always force Spades. Now ask B to pick up the last card he dealt, saying, "Don't look at it, but hold it securely between your hands."

Turn to A and ask him to count how many cards he has, saying, "You cut the cards so no one could

have known in advance how many there would be." Let's say he counts six cards. "Six," you say, "...and a spade. That makes the six of spades." Finally ask A to reveal the card he is holding between his hands. This will be the correct card.

**Impromptu Version.** Hand out your deck for shuffling then take it back. Turn the cards face up and spread, saying, "I'll remove one card and that will be a prediction." Glimpse the rear card (assuming it's not a spade) and remove the spade of the same value. So, if the rear card is a jack, you remove the jack of spades. If the rear card is a spade, remove the club equivalent. Place this card face down in full view. Place the deck face down on the table and invite two spectators to assist.

Ask spectator A to cut off a small packet. Tell him that he is to decide on a color—red or black. He does a slow down/under deal, saying, "red (down)—black (under)," for each down/under action. When he deals the final card to the table, the color spoken will be the chosen one. It will always be black.

## MATSUYAMA TO THE MAX

### Peter Duffie & Robin Robertson

The Matsuyama force combines with Hamman's Flip-flop Force for a startling series of revelations.

**The Work.** You need an 8-card set-up. From the top down: Red - Red - Heart - Heart - King or Jack - Jack or King - QH - QD. Jog shuffle, retaining the top stock as you ask a spectator to help you pick four cards. Use the Flip-flop Force, making sure that you're left with a small number of face-up cards (say less than 10, though it is not critical). Spread the face-up cards until you come to the first face-down card (a Red card). Take it under the face-up cards and lay it face-down on the table to your right.

As you are doing so, get a break under the top card of the deck (another Red card). Come back with the face-up cards, flip them face-down on top of the deck, pick up to the break, and lay the packet on the table, behind the single card.

Repeat three more times, then lay the rest of

Now ask B to cut off a packet from the deck. He does the same with his packet—dealing his cards onto A's cards to form a single tabled pile—but this time he will decide on the suit—clubs or spades. The procedure is the same, clubs (down)—spades (under). The final card will always force spades. (Note: If your prediction card is a club, switch the colors, saying, "You will decide on a suit spades or clubs." This will force clubs.)

Say, "Finally we need a value." Ask either spectator to turn over the tabled pile to reveal a jack at the face. "A jack. Plus a spade gives us the jack of spades." Have your prediction card turned over revealing it to be the correct card.

**Background.** This again uses the Matsuyama/Fulves/Colombini force. Note that the first card goes to the table in this trick. The creation of color and suit is taken from Aldo Colombini's "4 Wave" (*Discovery #5*). The principle of the stack is Gene Finnell's "Down/under Counter" from *Gene Finnell's Card Magic* (Fulves).

the deck aside, as it won't be used. Pick up the first dealt pile and casually overhand shuffle it, bringing the bottom card to the top. "There are two colors in the deck—black and red. We'll use this packet of cards you selected to randomly determine which color: black, red, black, . . . red. So we arrive at red, and the card you picked is a red card. So far, so good."

As you're talking, do a down-under version of the Matsuyama force. Throughout the trick, always do a down-under, and always name the opposite of the force first. In this case, you want to force red, so you say black first. Turn over the card in front of that pile showing it matches what they just arrived at. At the end, turn over the card in front of the pile to reveal a red card.

Repeat with the next pile starting with overhand shuffling the bottom card to the top: "There are two red suits: diamonds and hearts. Diamond, heart,

*diamond, . . . heart.*" At the end, turn over the card in front of the pile to reveal a heart.

Repeat, with the next pile starting with overhand shuffling the bottom card to the top "There are two types of cards: spot cards and picture cards. Spot, picture, spot, . . . picture."

Repeat, with the next pile starting with overhand shuffling the bottom card to the top: "There are male and female picture cards. male, female, male, . . . female. So you've selected red, hearts, picture, and

*female. And this card is the queen of hearts."*

The trick is seemingly over, but there is a further finish. After letting the final revelation register, return to the first dealt pile. "You picked a card randomly, then arrived at Red randomly, yet the card you picked was Red. Not only that, but the packet ended up Red as well." Turn the packet face-up to reveal a red card. Repeat with the other three piles to reveal progressively a heart, a picture, and finally the queen of diamonds.

## FOURMAT Doug Canning

The *Matsuyama Card Elimination Principle* has many possibilities. Doug Canning discovered that you can increase the number of variables from two (such as red and black) to any even number (such as the four suits) and use an under and down deal with any number of cards to force one of the odd variables. For example, if you perform an under and down deal with any number of cards reciting clubs-hearts-spades-diamonds with each card, you will finish with one of the odd suits (clubs or spades, first and third

in the sequence).

Of course, the corresponding is also true. That is, if you perform a down and under deal with any number of cards reciting clubs-hearts-spades-diamonds with each card, you will finish with one of the even suits (hearts or diamonds, second and fourth in the sequence).

Doug also observed that you could use this exact handling to do an easy version of Phil Goldstein's B-Wave, without the use of equivoque.

## THE ELIMINATOR Steve Beam

I wanted to be able to eliminate some of the elimination deals when using the *Matsuyama Elimination Deal*. Doug's idea provided the pathway to get to the desired result. Doug increased the number of variables to any even number (for example, the four seasons, 12 months, etc.) to force one of the odd variables. While adding flexibility to the number of variables, it does not give you a defined target. In other words, it only tells you that an odd variable will be chosen—not which odd variable. You still have more deals to do to narrow the field further.

In other words, the additional variables lead to inexact results (as in, which odd or even card was

selected?). I applied Doug's idea backwards. I decided to use either an odd or even number of cards to produce a specific variable. That is, rather than ending up with either clubs or spades, or hearts or diamonds, this variation allows you to nail the specific suit you want in a single deal. All you have to do is to know whether their packet starts with an odd or even number of cards and then use the four variables.

As the chart shows, if you perform an under/down elimination deal with any odd number of cards using four variables, you will force the first of those variables. To illustrate, cut any odd number of cards from the pack. You will use four variables, the suits

### The Eliminator

A	B	C	D	E	F
Row	Type of Deal	Number of Cards	Number of Variables	Resulting Variable	"CHaSeD" Result
1	Under/Down	Odd	4	1	Clubs
2	Down/Under	Even	4	2	Hearts
3	Under/Down	Even	4	3	Spades
4	Down/Under	Odd	4	4	Diamonds

Note: Variables could be any group of four items: Favorite Beagle, four seasons, four suits in a pack of cards, etc.

in "CHaSeD" order. If you recite the suits in that order with each card you come to in the under/down deal, you will end with the first variable, clubs.

Consulting the chart, if you wish to force hearts, perform the actions in row two. That is, execute a down/under deal with any even number of cards reciting the variables in the same order ("CHaSeD").

When I told Doug about *The Eliminator*, he liked it so much he developed a mnemonic to help remember which combination of odd or even cards paired with which down/under or under/down deals produces which result. While not necessary if you want the same specific result every time you perform a trick using the principle (as in the first example below) it allows you to select the proper deal to use on the fly should the routine call for it.

In the key words that follow, "U" stands for under, "D" stands for down, "O" stands for odd and "E" stands for even. Now if you add the letter "N" (which is a null letter and stands for "nothing," ) then we can use the following words and memory devices. Note that the ORDER of the letters in each word will tell you if you're working with down/under or under/down.

- ♦ UNDO (under/down/odd) is for CLUBS and position 1
- ♦ DUNE (down/under/even) is for HEARTS and position 2
- ♦ NUDE (under/down/even) is for SPADES and position 3
- ♦ DUO (down/under/odd) is for DIAMONDS and position 4

Below are the hooks Doug uses to associate the key words with the resulting suits using "CHaSeD."

- ♦ People join clubs to do something. The reason I joined is to undo things that your club does. Check order of vital letters in *undo* (always ignoring the "N") tell you: under/down...odd.
- ♦ Think of a sand dune on a golf course in the shape of a Heart....the order of the letters tell you (ignoring the "N"): down/under....even.
- ♦ Think of a shovel or spade propped up with a pair of boxer shorts under it, thus a nude spade. The order of the letters in *nude* tell you (ignoring the "N"): under / down....even.
- ♦ Finally, think of a diamond ring with two big diamonds side by side....a duo of diamonds. The letters in *duo* tell you.... down / under....odd.

Doug's Eliminator Mnemonic is particularly handy when you adjust your actions based upon what occurs during the specific trick you're using. For example, you may wish to allow a spectator to cut off any number of cards and then you secretly ascertain whether he is holding an odd or even number of cards.

There are many ways to determine whether he cut an odd or even number of cards. It can be as simple as a raffle force. Two particularly diabolic ways of accomplishing this require a gimmicked pack. For example, you could use a deck which resembles a Svengali pack. In this case, you would use a 52-

card pack where every other card is a short card. You can riffle shuffle the pack as desired which will retain the short/long alternating nature of the stack. When a spectator cuts the pack by holding the short ends, he will lift an even number of cards. This is the Svengali principle.

A simpler gimmicked pack would be the one explained in Doug Canning's effect, *Dealer's Choice*. Simply color in the circle in the center of the back of the Bicycle back for half of the cards in your deck. Faro shuffle the marked cards into the unmarked cards placing a colored back every other card. (Or, manually set the pack up and meet me back here in 45 minutes.)

The deck can be false-shuffled and legitimately cut as desired. Note whether the new top card of the pack is colored or plain. Instruct the spectator to cut off some cards. Note the back of the new top card. If it matches the back of the original top card, he cut off an even number of cards. If it is different, he cut off an odd number of cards.

You can accomplish this same goal with an ordinary pack. Rather than faro shuffling the marked cards with the unmarked cards, simply interlace the red cards with the black cards. After the pack is false shuffled and spectator-cut at will, glimpse the bottom card of the pack. Assume it is a black card, which means the top card is a red card. When the spectator cuts off a packet of cards, glimpse the color of the new top card. (Or, use the *Underhand Shuffle - Double Cut Alternative* to shuffle the top card to the bottom and then glimpse that bottom card.) If the glimpsed card is the same color as the original top card (red, in our example) then the spectator cut off an even number of cards. If it is a different color (black, in our example) then the spectator cut off an odd number of cards.

You can use either the marked pack or the red/black alternating stack to force either an odd or even number of cards on a single volunteer by borrowing an idea from my *Deal Stopper* in Volume 3. I will explain it with the red/black stack. Start with a joker on top of the pack which contains 26 red cards alternating with the 26 black cards. Use the above method (allowing for the joker) to determine whether an odd or even number of cards was cut off.

As soon as the packet is cut off, ask the spectator to shuffle the cards he cut.

Assume that you wish to force an odd number of cards and you determine that he cut an even number. Ask him to look through his cards to see if he has any extra cards - a joker or an advertising card. If he has either of these, ask that he remove it. When he removes the joker, he will have the odd number of cards you desire. Obviously, if you determine he cut off an odd number of cards, you proceed without mentioning the joker.

**Even Balder.** This is a way for you to know the number of cards a spectator cut while the cards are entirely in her hands. It was inspired by the Balducci cut-deeper force. The effect upon the spectator is that he cuts the pack and completes the cut. Then, he cuts a small packet of cards from the top and proceeds with any variation of *The Eliminator*.

This uses the red/black setup with the 26 cards interlaced with the 26 black cards. Give the deck a false shuffle and then hand it to your volunteer. Instruct her to cut the pack and complete the cut. Ask her to cut a small packet from the top and turn them over face up onto the top of the pack. Secretly note the color of the card now facing upward.

Explain that it might be better to have a few more cards so ask her to cut the pack a bit deeper, turn the cut off packet over, and place them back on top of the pack. Secretly note the color of the card now facing upward. She is to remove all the face up cards, mix them, and then proceed with the effect. You know whether she has an odd or even number of cards. If the two cards you noted are the same color - both red or both black - she has an even number of cards. If the cards you noted are of differing colors - one red and one black - then she has an odd number of cards. Obviously, if you eliminate the spectator cut at the beginning, you could use the joker ruse to adjust the cards from odd to even or from even to odd if needed.

For our purposes, you only need to know whether the spectator has an odd or even number of cards. Using the concept with either a memorized pack or prearranged pack, you could use the identities of each of the secretly noted cards to determine the exact number of cards cut the spectator will use.

## ODDER THAN EVEN

Steve Beam

For an application of this targeted use of the principle, ask two spectators to help you. Table the four of diamonds face down as your prediction. Explain that each card has two parts to its identity, its value and its suit. Ask who wants to be in charge of determining the value and who will be in charge of determining the suit. Assume Ann chooses the value and Ben the suit.

"I want each of you to take a dozen or so cards from the deck. You can take as many or as few as you like but I want to make sure you each take a different number. So Ann, why don't you take an even number of cards and Ben will take an odd number of cards." Each will thumb off as many cards as they wish.

"Ann, since you have an even number of cards and you are determining the value, I want

you to recite the even values 2-4-6-8 as you progressively eliminate the cards in your hand." Show them how the down & under deal is performed. Now have Ben do the same with his packet of odd cards, calling out the suits in "CHaSeD" order.

Ann will end on a 4 and Ben will end on diamonds. To check this, go to the chart. Ann has an even number of cards and is doing a down & under deal. The resulting variable is the second one (row 2, column E). Since she is calling out 2-4-6-8, she ends on the 4. Ben, on the other hand is holding an odd number of cards and doing a down and under deal. The resulting variable (row 4, column E) will be the fourth variable. Since he is calling them in "CHaSeD" order, the final variable will be diamonds. Turn over the prediction to show that you predicted their card.

## BURNOUT

Doug Canning

Using *The Eliminator*, it is necessary to logically limit the number of variables to four. The fact that there are four suits is fortuitous for magicians. Here Doug has come up with an ingenious method of forcing a single card. As before, ask one spectator to deal himself an even number of cards and a second spectator deal himself an odd number of cards. Ask the first spectator to perform the Matsuyama Elimination Deal as he recites 1-2-3-4-1-2-3-4 etc. and remember the number he finishes with.

Turn to the second spectator and ask him to recite the odd digits as he performs the elimination deal, 3-5-7-9-3-5-7-9 etc. He is to remember the number he finishes with. Ask the first spectator for his final digit. Put that together with the second spectator's final digit yielding a 2-digit number.

Have another spectator open a deck of cards and deal down to the card at the number just arrived at. It is the only odd-backed card in the

pack.

For the method, use *The Eliminator* and a down and under deal to force the number 2 on the first volunteer and the number 9 on the spectator for a new number of 29. (Alternatively, use an under/down deal to force 3 on both spectators to arrive at 33.) The second deck is preset with the odd backed card at the desired location.

**Leftovers.** What makes this so clever is the logical limitation to four variables on both spectators. The first spectator is limited to 1-4 because there are 52 cards in the pack. If you are pairing two digits together, it wouldn't be logical to use the 5 as there are only 3 other digits that could be used to identify a position in the pack (50, 51, and 52). The spectator took an odd number of cards, so it is logical (in this semi-automatic world in which we live) to have him select an odd digit to pair with the first spectator's number.

## TRIPLE PLAY

Doug Canning

Once again Doug has come up with a logical grouping of cards necessary to arrive at the force cards via *The Eliminator*. Start by removing the four aces and place them face up over to the side. You will use the red/black order with a joker on top (as previously discussed) so that you can easily convert the spectator's cutoff packet to an even number regardless of where he cuts.

Once the spectator is holding the even number of cards, instruct him how to do an under/down deal. The formula shown above in *The Eliminator* will guarantee that he ends with spades as his chosen suit.

Now pick up the ace of spades and place that in the center of the performing area as a suit reminder. That is, it reminds everyone that the spades suit was just chosen.

Now ask the spectator to pick up the same pile he just used to arrive at the suit, and perform another under/down deal to arrive at the value. He is to call out the values except for the aces as he does the deal. That is, 2, 3, 4, 5, 6, 7, 8, 9, 10, jack, queen, and king. Obviously, he won't use aces because they are not in the deck.

Using *The Eliminator* he will end up on either four, eight, or a queen as the chosen value. This is because you have expanded the variables to twelve,

a multiple of four. Just as *The Eliminator* forces the third variable (spades) of four variables (all suits) with an even number of cards and four variables, it forces the third card in one of the sets of four when using a set whose number is a multiple of four. Thus, four, eight, and queen are the third cards in the subsets of [2, 3, 4, 5], [6, 7, 8, 9], and [10, jack, queen, king]. By eliminating the aces, you have reduced the thirteen possible values to twelve in a logical way. Because twelve is a multiple of four, *The Eliminator* forces the third card of one of the sets.

All that is necessary is to set up a 3-way out using the four of spades, eight of spades, and queen of spades. (This is the reason for the title. In baseball, a triple play is three outs all at once.)

Since none of the three cards is otherwise required for the trick, you can simply leave one in the card box, position one under the cellophane of the card box, and place one reversed in the bottom half of the pack. Simply instruct the spectator when he cuts off some cards to make sure he ends up with less than half the pack so as not to disturb the reversed card. This isn't a problem because in actual performance you will want him to cut off far less to shorten the time necessary for the deal.

## THINK OF A CARD

Tino Call

Tino is a first class magician residing in Barcelona. At a very young 40 years of age, he is fluent in English, Spanish, and Catalan - the latter explaining why his translation of my lecture sounded completely foreign even for Spain. By day he and his wife own and operate a pharmacy. In the evenings he can be found raising his four children and studying magic with a wonderfully talented group of Barcelona magicians. He is a two-time winner of the 1st prize in card magic at the Spanish National Meeting.

His first love is sleight of hand, but he has just been introduced to semi-automatic card magic and has developed a insatiable appetite for it. The effect below will demonstrate better than words how his mind works in magic-related areas.

In effect, a spectator is asked to look through a deck and just think of a card he likes. He is asked to concentrate on it and its mate, and the magician can tell the spectator which card he is thinking of. Tino worked this out as a result of his love of mathematics. It will take some work for you to develop proficiency with it. However, if you wonder whether it is worth your effort, reread the effect above. This is a very strong piece.

**The Work.** You need a full deck set-up, which I'll describe later. First let's discuss how everything works, so it will be easier to understand and modify the set-up to meet your preferences.

You ask the spectator to look through all the cards and think of any spot card, because spot cards are easier to transmit mentally. When the spectator looks through the cards, and thinks of one, you have to estimate in which fourth of the deck his thought of card resides. He squares the deck. Now you ask him, to help you, to search for the mate of his card and concentrate on it as well. Now you estimate in which fourth of the deck the mate resides. With those two pieces of information you are ready to reveal the name of the selected card. Later we will talk about how to make those estimations easier for you if you think you have problems with them.

Now you have 2 numbers in mind, both from 1 to 4. It's time to *imagine* the following matrix:

1	2	3	4
	5	6	7
		8	9
			10

The first number you have estimated tells you the row and the second tells you the column. For example, when the spectator has looked at his card, you have estimated it is into the 2<sup>nd</sup> fourth of the deck. When he has looked at the mate, you estimated it's into the 3<sup>rd</sup> fourth of the deck. So, when you imagine the matrix and look at the 2<sup>nd</sup> row and 3<sup>rd</sup> column, you arrive at number 6.

Now you know that his thought of card is either the 6 of hearts or the 5 of clubs. You arrive at this by using the larger matrix below. The matrix above is an excerpt of the larger matrix below. The "X" blocks in the first, sixth, and seventh columns represent the court cards which aren't used in the effect. The only thing you have to do now is fish for the color.

To illustrate the principle, if you overlay the above matrix onto the matrix below but offset one column to the right, you will see that the cell that gave you the number 6 aligns with the cell in the second row and fourth column. This cell contains the 5 of clubs and the 6 of hearts.

Now, let's see the order of the deck and how to proceed in every situation.

**Setup.** The first row of this matrix is the first packet of 13 cards of the deck. Remove any 3 court cards. Then mix the other cards of the row. After that, put one court card on the face of the packet and 2 court cards on the back. Place this packet face down on the table.

Now remove 3 more court cards and mix the cards that are in the second row in the matrix. Add one of the court cards to the face, and 2 on the back and place this packet face down on top of the one

	1	2	3	4			
1st quarter of deck (Face card of deck)	X (Face card of deck)	AH / AD 10S / 10C	2H 9C	3D 8S	4H 7C	X	X
2nd quarter of deck	X	2D 9S	5D / 5H 6S / 6C	6H 5C	7D 4S	X	X
3rd quarter of deck	X	3H 8C	6D 5S	8H / 8D 3C 3S	9D 2S	X	X
4th quarter of deck	X	4D 7S	7H 4C	8H 2C	10H / 10D AC / AS	X	X (Rearmost card of deck)

that is on the table. Proceed the same way with the other 2 packets of 13 cards.

The deck is now ready for the effect. When the spectator looks at a card, you estimate in which fourth of the deck is the card, beginning from the face. That is, the bottom quarter is #1, the top quarter is #4. You do the same when the spectator looks at the mate of his card. The reason for looking at the selection and the mate is for the volunteer to burn that image into his mind.

The cards are arranged in the deck, so when you know the 2 numbers, you use them as row and column and find a number in the small matrix, and follow this procedure:

When you find the number N in the matrix:

- if N is even, the card is N of hearts or (11-N) of clubs
- if N is odd, the card is N of diamonds or (11-N) of spades

If the second number you estimate is smaller than the first one, just change their order and search in the matrix. Now you have to use the 2 rules changing even for odd.

In case you estimate the same 2 numbers as first and second, there are four possible cards the spectator has thought of. You can use my *Memory ADE* system from Volume 3 (and briefly recapped in

this volume) to learn which one he is thinking of. (Or to avoid this possibility but make the discernment more complex, separate the aces from the tens as widely as possible within their respective groups, and do the same with the red fives and black sixes, and with the red eights and black threes, so you can estimate if the cards were near the beginning of the fourth of the deck or near the end of the fourth.)

If you have problems estimating the fourths of the deck, you can use lots of ways to make this easier. For example, when you ask the spectator to think of a card as he looks through the deck, just tell him to place the deck on the table, cut the deck, and look at the card he has cut in. In this way you just have to estimate whether there is less than a fourth on the table, more than a fourth, more than two fourths (one half), or more than three fourths.

When he looks at the mate, you can tell him to leave the mate half out jugged in the deck, and square the rest of the cards, so you can estimate much more easily.

The court cards, are distributed through the deck on top, bottom and in between the fourths of the deck, to have some separation between the fourths, and facilitate the estimation. You can even put the court cards in groups of 4 in between the quarters of the deck to make the estimation even easier.

**Background.** Heck, I've never seen anything like this.

## ONE IN 52

### Steve Beam

This is a method in search of an effect. I will provide several – although none of these fully exploit the method.

**Illustrative Effect.** The magician states that there are 52 cards in a regulation pack of playing cards. He asks a spectator to think of a number from one to 52. "Don't tell me your number. Instead, if it's a two-digit number, I want you to add the digits together to form a new number. Deal down to that number. Turn over the next card. Look at its value and deal down that many more cards. Turn over the next card." The magician opens an envelope that has been in full view on the table all along. "You had a choice of 52 different numbers at the start. You ended up with a single card. Turn that card face up." The spectator's card matches the prediction.

**The Work.** The secret is that the spectator remembers that he had a choice of 52 numbers. Despite that, he is limited to 13 numbers, 1 through 13 exclusive. The reason is that by adding the digits in any number from 1 to 52 will result in a number from 1 to 13. The largest number (13) is only available if the spectator chooses "49" (4+9=13).

To accomplish the illustrative effect above, start with a descending stack on top of the pack from king through ace (K, Q, J, 10, 9, 8, 7, 6, 5, 4, 3, 2, ace) with the king on top. The force card is located at the 15<sup>th</sup> position, the second card beneath the ace. Assume the spectator chooses 35 as his number. Adding the digits gives him an eight. He deals eight cards to the table. He turns the next card face up and deals it onto the tabled packet. It will be a 5. He now deals 5 cards face down in a new packet. The new top card is the force card.

**Hot Trick.** Start with a 13-card descending stack on top of the pack as above. The 15<sup>th</sup> card is a 10. Have a card selected and controlled to the 26<sup>th</sup> position. Explain that your lucky number is 3. "I didn't just pull that number out of the air. You've heard the expression, 'Good things happen in

threes.' Or, 'The third time's a charm.' I'm going to find your card on the third try. But first, there are 52 cards in the pack. I want you to think of any number from 1 to 52. Don't tell me your number. Instead, if it's a two-digit number, I want you to add the digits together to form a new number. Deal that many cards to the table. Turn over the next card. Is that your card? No? Do I look worried? ["No."] That's because I have 2 more chances. The card you just turned up is a 4. Deal four cards to the table. Turn over the next card. It's a 10. Is that 10 your card? No? Do I look worried? ["No."] Really? I don't? I mean, right. I'm not worried. These are beads of anticipation on my brow. I still have one more chance. Deal ten cards to the table. We are down to my last chance. Now do I look worried? ["No."] You don't play a lot of poker, do you? What was the name of your card? The top card of the pack is your selected card. If you're worried, turn it over and show everyone else.

**Wordplay.** A non-card use of this concept would be to have a numbered list of (for example) 50 vacation spots. Ask a spectator to think of any number between 1 and 50. Instruct him to add the digits to come up with a new number and remember his new number. He is then to locate that (new) number on the list and remember the location next to that number. If he thinks of the number 42, he would add those digits together to arrive at 6 and note the 6th item (vacation spot) on the list.

Later, when recounting the events before revealing the vacation spot, you will remind him that he had a choice of any number from 1 to 50 and that you showed him a list of 50 different vacation spots and asked him to choose one. This creative reenactment of the effect sells the freedom of choice making the number of choices seem far more impressive than the 13 choices he had. A similar idea would work with a grocery list or a menu.

If you work with progressive anagrams, (see

*Men of Letters* elsewhere in this volume) you could simply have a stack of 30-50 cards with the top 13 as your targeted bank of results. Simply have someone think of a number from 1 to the number of

cards you have. They add the digits, and then deal down to that number to arrive at their selection. You reveal it using the properties of the progressive anagram.

## DOUBLE DIPPING

### Steve Beam

In this effect, after shuffling the pack, two spectators are asked to cut off about a fourth of the pack and note cards and then reassemble the pack. The magician takes the pack back and deals about a third of the pack face up on the table. "This should be enough. I think I have both of them." He sets the balance of the pack face down to the side.

"I get the impression that there is one card on the table trying to tell me something." The magician pulls out one of the face up cards, an eight of hearts. Turning to the second spectator who took a card, "What was your card?" The spectator says that his card is the eight of hearts, the card just revealed.

"You may not believe this, but your card is telling me something about his card. To begin with, this card tells me that his card is not the eight of hearts." The audience is unimpressed. Undaunted, the magician flips the card face down. "Not only that, but this card tells me that your card has a blue back." Again, this is a statement of the obvious.

"But wait. Here comes the best part. This card is going to study the faces of the cards on the table to let me know which one of them is your card. Bear with me as this may take a while." The face down card shoots across the face-up spread. It happens so quickly, it's almost invisible. The magician acts concerned.

"Apparently the card thinks he's a quick study. Perhaps he doesn't fully understand the importance of this trick... that if he's wrong, he has a date with Mr. Paper Shredder. Well, he tells me that he doesn't see your card. Is your card one of these?" The spectator says that his card isn't there.

"And just when you thought this card was completely exhausted, it is telling me one final thing. This card is telling me the location of your card. It is telling me that it is in that face down stack of cards..." Again, a statement of the obvious. If the selection is not in the face up spread, it has to be in the face down packet. "...And, if you listen, I'll bet you can hear it tell you how many cards down in this other pile your card is located. Can you hear it?" The volunteer says that he doesn't hear anything. The magician starts thumping the card near the index, waiting for the spectator to realize that the magician is "secretly" trying to communicate with him. Finally he will volunteer the value of the card being thumped, "Eight!" The magician greets this revelation with gratitude. "That's what it's telling me." Upon dealing down the eighth card, the spectator finds his selection as promised.

**The Work.** After the deck is shuffled, ask the first spectator ("Annie") to cut off about a fourth of the pack and turn that packet face up onto the deck. It should be between 10 and 20 cards. You don't have to know the number, but you should visually gauge whether she is in the proper range. This will also help you in your instructions with Betty as I will explain in a moment.

Turn your head at this point and ask the spectator to count the cards. "You should have enough cards to make a two-digit number. I want you to add the digits together giving you a single digit. Count from the face and remember the card that falls at this new number." If necessary to make things clear, the magician gives an example.

"Leave the deck as it is and hand the deck to Betty. Betty, I'd like you to cut off about half of the pack and turn those cards over onto the pack.

That will turn Annie's cards face down and give you a new group to work with." The specific directions you give Betty will vary depending upon how closely Annie followed her instructions. Betty needs to cut off ten to twenty face down cards more than Annie. Therefore, if you observed Annie cutting off about 13 ("about a fourth of the pack") then you can instruct Betty to cut off about a half of the pack. That would mean that each volunteer cut off between ten and twenty face down cards.

If you noticed that Annie cut off closer to twenty cards - say 19, if Betty cuts the pack at the midpoint, she will only have six face down cards to choose from. She needs at least 10. Therefore, you might change your instructions to request that she cut off about two-thirds of the pack. When she rotates the cut-off portion onto the talon, she will have at least 10 cards face up.

If you are at all concerned that there are too few cards available for Betty, ask if she has at least a dozen cards face up for her to choose from. If not, she can pull a few off the bottom of the pack, turn them face up, and add them to her bank of choices.

This may seem complex. Understand if they both follow instructions and cut approximately where you ask them to, there is nothing for you to do but sit back and enjoy the ride. If they don't cut near where they are instructed, slight verbal adjustments will guide them unsuspectingly back onto the correct path.

While at no time should you watch the cards as they are being counted, you do want to glimpse the face card of the top packet. Remember this card, as it is your key to finding Annie's selection. We will assume it is the two of diamonds. "I want you to do the same thing she did. Count the face up cards. You should have enough cards to make a two-digit total. I want you to add the digits together giving you a single digit. Count from the face and remember the card that falls at this new number. Finish by turning all your face up cards face down onto the top of the pack."

**Status Report.** Betty's card is now tenth from the top of the pack. Annie's card resides ten cards beneath your key card.

Take the pack and start to deal the cards face up in an overlapping row on the table from left to

right. Make sure all the indices are visible as you deal. As you deal, silently count to the tenth card. In our example above, Betty's card is the eight of hearts. Don't pause at this point but remember the value. Continue dealing until you come to the key card, the two of diamonds. As soon as you deal your key to the table, you are going to count to ten starting with the value of Betty's card. In this case, you will deal the next cards, silently counting 9 (just above Betty's 8) and 10 as you deal. If Betty's card were a four, you would deal six cards as you count 5, 6, 7, 8, 9, 10.

If you would prefer, you can simply subtract the value of Betty's card from ten when you come to it. Then, after you deal your key, deal enough additional cards to total the difference.

Table the remaining cards face down to the side. At this point, all that's necessary is to reveal the eight of hearts as Betty's card. Then, use the value of Betty's card to count down to Annie's card in the face down portion. However, the addition of the above presentation tends to keep things less mathematical. Particularly of interest is the action of shooting the face down card across the face up spread (see *The Slide* elsewhere in this volume).

If the first selection you come to at position 10<sup>th</sup> from the top is a court card, subtract the number of letters in its value (jack, queen, king) from ten. Then, deal a number of cards equal to the difference past the key card. Table the pack. Reveal the first selection, which is in the face up spread. To arrive at the second selection, you would spell the value of the court card from the top of the pack.

**Example.** When you take the pack from the spectator, the first selection is a queen and it is located 10<sup>th</sup> from the top of the pack. The second selection is located ten cards down from the key card you noted earlier. Start dealing the overlapping row from left to right, counting to the 10<sup>th</sup> card. When you see the 10<sup>th</sup> card, the first selection, is a queen, you know it is five letters. Remember that and continue dealing without pausing. When you deal your key card to the table, deal five more cards in the row (10 - 5 = 5). Table the remaining cards face down to the side. Reveal the queen. Then spell Q-U-E-E-N from the top of the pack to arrive at the second selection.

## DIVINATION THREE BY FOUR

Reinhard Müller

Reinhard Müller was born in 1935 and has been doing magic since 1950. By day, he is a Principal of Mathematics and Physics in Passau, West Germany. In his own time, he is a member of the German Magic Circle and author of over two dozen research monographs on specific topics in card magic. I have admired his research into esoteric magic topics for years.

Any twelve flat objects with two different sides are placed in a  $3 \times 4$  rectangle. Possible objects are: coins, postage stamps, pocket books, pages of a book, pieces of newspaper, photos, file cards, beer mats, bottle tops, etc. The spectator thinks of one object, then plays a kind of a game with the laid out objects, and you divine the thought of object.

In Reinhard's own clear words, here is a fascinating addition to this branch of the art.

**1. The Principle.** In 1989 Stephan Beck of Regensburg, Germany explained the basic principle to me. Stephan performed the effect with nine coins, but he could only divine which one of the coins in the four corners was chosen.

I further developed the principle so that any of the nine coins could be chosen, and the layout could be extended to a  $(N \text{ by } M)$ -matrix, with  $N$  and  $M$  a number greater than 2. I published the basic idea in 1998 in Bill Miesel's *Precursor*. In the meantime I discovered some further details and a simpler handling. In the following current variation, I use a  $3 \times 4$  layout, and the evident objects "playing cards" to explain this new principle. A playing card can be placed face up (= "U") or face down (= "D").

Don't let yourself be fooled by the following description. In looking over the following text it seems to be difficult to understand the working, but really it is only one, very easy, and visual idea.

## 1.1 The Action.

1.1.1 Lay out any twelve cards face up in a  $3 \times 4$  rectangle.

U	U	U	U
U	U	U	U
U	U	U	U

1.1.2 Explain to the spectator: "You can turn over complete horizontal rows of four cards, or vertical rows of three cards. For example, you can turn over the second horizontal row of four cards (demonstrate it)..."

U	U	U	U
D	D	D	D
U	U	U	U

1.1.3 "... then the first vertical row of three cards" (demonstrate it)..."

D	U	U	U
U	D	D	D
D	U	U	U

1.1.4 ...and further, the first horizontal row of four cards (demonstrate it)..."

U	D	D	D
U	D	D	D
D	U	U	U

"... Do you understand it?"

1.1.5 After this demonstration of "turning over a complete row of three or four cards" return the cards to the point of departure, as shown in the first diagram. All cards are face up.

1.1.6 Turn your back. Behind your back the spectator thinks of any of the twelve cards, and turns this card face down.

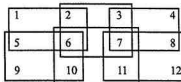
1.1.7 Now he turns over complete horizontal or vertical rows of cards, as many rows as he likes. For obvious reasons he has only to avoid returning

to his beginning situation with only one card face down, namely his thought of card.

1.1.8 You turn to face the layout and know with a glance the position of his thought card.

## 1.2 The Work

1.2.1 Look at the matrix layout and visualize it as being made up of squares of four cards each, see also 1.2.5 below:



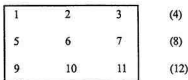
The six squares are: [1-2-5-6], [5-6-9-10], [2-3-6-7], [6-7-10-11], [3-4-7-8] and [7-8-11-12].

1.2.2 Do not pay attention to any individual card, but take notice of the relationship between face-up and face-down cards in each four-card square. There two possible kinds of squares, "odd" and "even" squares.

a. If there are two face-down cards and two face-up cards in a four-card square, or if all four cards are either face-up or face-down, then you see an "even" square.

b. If there is one face-down card and three face-up cards, or vice versa, then that is an "odd" square which is the important square for discovering the selection.

1.2.3 In the first step we will look at the  $3 \times 3$  square [1-2-3-5-6-7-9-10-11],

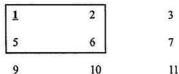


and then in a second step (1.2.4) we will determine

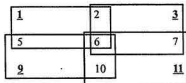
one of the cards (4), (8) or (12) is the selection, as is in 25 per cent of all cases. So at the moment forget about the cards (4), (8) or (12).

In looking over the  $3 \times 3$  matrix, note the number of "odd" squares. There will be either one, two, or four odd squares.

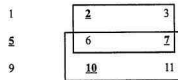
a. If there is one odd square, the selection will be the one in the "outer" corner of that square, e.g. if [1-2-5-6] is the odd square, then the selection would be #1.



The other three of the four possible selections are: #3 if [2-3-6-7] is "odd", #9 if [5-6-9-10] is "odd", or #11 if [6-7-10-11] is "odd". The four cards which may be the selection are the corner-cards in the  $3 \times 3$  square.



b. If there are two odd squares, then they will be adjoining, either horizontally or vertically. The selection will be the center card of the outside edge of the three cards that is common to both squares, e.g. the odd squares are [2-3-6-7] and [6-7-10-11], then the card #7 is the center card of the edge that is common to both squares. The four possible selections are #2, #5, #7 or #10.



c. If all four squares are odd, then the card that

is common to all four squares is the chosen card, and this is the center card of the full  $3 \times 3$  square, the #6.

1.2.4 Now, supposing that all four  $2 \times 2$  squares have been even squares, and you have not found the selection in 1.2.3, then in this second step we will see if one of the cards (4), (8) or (12) is the selection.

You only have to look over the squares [3-4-7-8] and [7-8-11-12].

a. If there is only one odd square, e.g. [3-4-7-8] then the "outer corner card" #4 is the selection, or if [7-8-11-12] is the odd square, then #12 is the selection. This is the same rule as above in 1.2.3 a.

b. If both squares are odd squares, then #8 is the selection. This is the same rule as above in 1.2.3 b.

1	2	3	4
5	6	7	8
9	10	11	12

## 2. Suggestions of Presentations

2.1.1 As in 1.1, but before the spectator thinks of a playing card, he turns over rows as he likes it. He creates his own pattern. Then he thinks of a face-down or a face-up card, turns his thought card over, and again turns over rows.

2.1.2 The spectator signs any playing card of the layout, a face-up or a face-down card, and turns this card over. The turnover is motivated in this version.

The spectator can mark the card by an Avery  $\frac{3}{4}$ " round colored label and sign the label. In further turnovers of rows he should end with a situation in which his thought card does not show the mark.

2.2 Use twelve loose pages of a book. Now the U-side, and the D-side are not obvious to the spectators. The even page numbers are the U-side, and the odd page numbers are the D-side. The spectator can mentally note a word from the first line of the page.

2.3 Another not so obvious layout is made using both sides of blank cards on which you write words. Write names which are known to you on the U-side, and unknown names to you on the D-side. Nobody catches sight of a front or a back. Instead of names you can use other terms, or the names of the playing cards of your memorized deck.

2.4 Use a page from a newspaper and divide it into pieces. The U-side can be a side with a full-page advertisement, or single advertisements, the D-side a page with text.

2.5 Lay out twelve different objects, as a playing card, a business card, a ticket, a coin, a bottle cap, etc.

2.6 Use a layout of face-up playing cards. Place on each card a coin. Now only rows of coins are turned over. The single coin, which is laying on the thought card, is turned over. The card remains face up on the table. This variant was suggested by my friend Robert Robertson.

2.7 To simplify, you can perform the divination only with nine objects which are laid out as a  $3 \times 3$  square. Then you don't have to use step two, 1.2.4.

## BENT OUT OF SHAPE

Jack Avis

Jack Avis, a printer by trade, first discovered magic through the pages of a Dav-enport catalog when he was ten years old. During army service in World War II, he spent his free time developing a passion and considerable skill at card magic. This was achieved using American magic books and magazines, largely unknown to British magicians at that time.

After the war, he returned to his trade while he continued to throw himself into the study of magic. During the last sixty years, he has had hundreds of effects and ideas published in magazines and books. In 1998, Richard Kaufman published Jack's excellent book, *Vis a Vis*. Now enjoying his retirement, he continues to aggressively pursue his love of card magic. He frequently sessions with Lewis Jones, another one of my favorite contributors to this branch of the art. (Keeping the magic in the family, his brother-in-law is John Derris, noted magician and fantastic host when in London.) Jack and Lewis have a book due out shortly called, *Ahead of the Pack*.

In effect, while the magician's back is turned, a volunteer deals out a row of six face-to-face pairs of cards. He then makes a free choice of any pair and turns it over. He notes the identity of the lowermost (concealed) card of the pair. Without any questions asked, the magician not only locates the chosen pair, but also divines the name of the thought-of card.

**The Work.** This can be presented with a borrowed pack or with a little preparation. You can pencil-dot, edge-nick, punch, or otherwise mark six cards from a deck of cards. If you want to do this with a borrowed pack, you will bow six cards. I will describe it as if you are using the marked cards. The handling is the same with the bowed cards only they are more difficult to spot. (If you like, you can use the deck from Doug Canning's *Dealer's Choice* or make one that has just 6 of the cards marked on the back. From the top of the pack, the order is: 6

marked cards, 6 unmarked cards in a known order, and the rest of the pack.

After a quick false shuffle, hand the deck to your volunteer as you turn your back. Ask him to deal half a dozen cards face up on the table in a row from left to right. Now ask him to deal face down cards over those cards, again left to right. Tell him to choose any pair and to turn those two cards over as a unit. Finally, he is to draw back the uppermost card of the pair he just turned and peek at the face up card underneath. That is his selection.

Ask him to square all the pairs again so that you can't tell which one he turned over. When you turn around, you simply note which card in the face down row is marked. This tells you which pair was turned and since you know the identities and values of the original face-down cards, the position tells you which card in your memorized sequence was selected.

If it were to dawn on the spectator to check for marks on the back of the selection, remember that the back of the card wasn't visible. Further, the bank of potential selections is not marked—only the original 6 face-up cards were marked.

When using bowed cards, you have to view the cards from an angle so that you can tell whether the bowed card of each pair is on top or bottom. The pair that has the bowed card on top is the selected pair.

**Leftovers.** Obviously, allowing the spectator to cut the pack before he deals the cards can enhance the effect. This can easily be accomplished with the addition of Ed Balducci's cut-deeper force. That is, start with the top twelve cards prearranged as above. Ask for a third of the pack to be cut off, turned face up and replaced on the lower half of the pack. State that perhaps you need a few more cards so instruct him to cut off about two-thirds, reverse those cards and replace them. Now ask that he discard the face up cards and use the first face down cards he comes to, the bank of force cards.



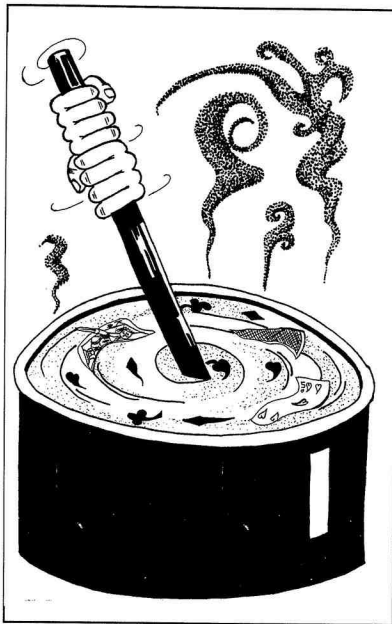
## FAT BURNING WITH MAGIC

Unless you are dancing around effeminately on stage, magic is a sedentary sport. One of the by-products of parking it in front of a deck of cards is an increased waistline, named after the cause and technically referred to as "card lard." With the more weight-conscious new century upon us, it is time for magic authors to stretch ourselves (while remaining seated, of course) and offer a health maintenance plan for the seriously magic-afflicted.

I am not suggesting that you alter your lifestyle -- you probably already did that when you took up magic. I am recommending instead, that you become conscious of the little things magicians can do to lose weight or prevent weight gain. Using all the weight reduction science I could reference from the comfort of my armchair, I have compiled a list of information that should be helpful to those magicians who double as Santa during December. Below I have calculated the calories burned by each of the activities listed:

- Cleaning up dove doo doo on clients' carpet before they turn around: 25.
- Trying to reconstruct trick from description in lecture notes: 300.
- Jumping rather than restoring ropes: 300.
- Bending spoons - 10; using spoon for meal tossing -- up to 2500.
- Negotiating performance fees: 50.
- Cursing performance fees en route to show: 150.
- Watching poorly directed, low-budget magic videos: Varies depending upon stomach contents when upchucked.
- Shuffling cards: 5. Calories burned performing required perfect faro shuffles during performance: 180.
- Cornering escaped tiger before audience member gets dinner invitation: 1500.
- Hauling card trick books you've written to the post office on Dec. 24th because the cotton-picking customers have forgotten to get their own Christmas presents and don't realize that you don't do this full time and therefore have better things to do than stand in last-minute post office lines with the other boxes...500. (Not that I'm upset about it.)
- Trying to make a living by performing magic - no diet necessary.
- Calories saved by not eating due to burns from learning to tongue cigarettes: 300.
- Calories saved from taking dates to expensive restaurants once they find out you're a magician... 3500 per occurrence; (a magician with a burned tongue... 3800 per occurrence).
- Calories saved because you've been spending your food money on magic tricks: 4500 per week.
- Reading the average magic book: 40/hour. From reading really, really fast: 45/hour.
- Reading *The James File* - without an armrest: 1400.
- Trying to wring the rabbit pee from a tuxedo: 75.
- Billing yourself as the Mystic Magi of Bulimia - 8000/week.
- Learning the pass: 99,300. Calories burned learning the double undercut: 200. Calories burned trying to rationalize the difference: 15,000.
- Calories burned in the 80s peddling old *Linking Ring* magazines: 750. Calories burned in 2001 after *Linking Ring* CDROM produced: Infinity.
- Dreaming about an *Infinity* while driving your '72 Datsun to birthday party show: 300.
- Hauling old *Linking Rings* to dump after unproductive Ring Auction: 450.

(*Fat Burning With Magic* is continued on page 180. (Chasing it down will burn 6 more calories.)



STIRRING THE STEW

## STIRRING THE STEW

Stewart James impacted card magic in a dramatic way. He was an explorer, an inventor, a discoverer, and an artist. The study and development of magic seemed to provide him with what he needed, just as he fueled the masses looking for better magic by providing them with what they craved. To study his work is a study in creativity pushed to the extreme. He led others down paths that he created, shed enough light to mark the path, and then moved on to the next path rather than following the existing path to its end.

Stewart dug deeply into methods that existed and those he developed and then often then moved to the next one without milking every possible effect from these methods. This can be illustrated by the fact that there are three effects by three different

magicians in this chapter that were inspired by a single James item.

The fraternity owes a tremendous debt to Allan Slaight who took on the Herculean task of researching, compiling, editing, and producing James' work. Were it not for his efforts, magicians would have to be content with stumbling upon previously published James' items in small numbers as they were strewn about the magic landscape. Further, the wealth of his unpublished material would have remained unpublished and therefore unrealized.

This chapter contains material inspired by Stewart James. Before we get started, I want to reprint one of my favorite quotes of Stewart. The quote and an effect by Stewart, appear here with the permission of Allan Slaight.

"The interest of some magicians in magic is cursory; mine is profound. They are interested only in certain magic; I am interested in all magic. They are gregarious; I am introverted. They look for what they can use; I look for even the tiniest glimmer of an innovation to titillate my jaded reflex. Most are not like me, and prefer what they call 'commercial' magic. Others, like me, are attracted to the inspirational - effects that contain the spark that will ignite their creative nature, that will launch those 'sundry peculiar gyrations' leading to a new idea. Sometimes an effect will satisfy both kinds; many times it will not. But all of us acquire pleasure from magic in our fashion. I have been most fortunate in having good friends who are of one kind or the other."

## RAGE WITH AN 'N'

Allan Slaight

Allan was the first to introduce me to Stewart James when he invited me up to the Stewart James Get-together near Courtright, Ontario. He is the editor and writer of *The James File* and *Stewart James in Print - The First Fifty Years* (the latter with Howard P. Lyons). It was at the book launch party for the former that I first became aware of *Rage With an 'N'*. Allan had contributed the effect to Gordon Bean and William ("Bill") Goodwin's booklet *Afterlife* which was circulated only to the magicians in attendance. Since that included only about fifteen copies, Allan (and I) thought the effect deserved a wider readership. It appears here with the kind permission of Gordon and Bill.

Allan is the president and CEO of Standard Broadcasting Company in Toronto. More importantly (well, to me anyway) is the dogged effort he has exhibited over the last twenty years to assemble, edit, write, and produce the tomes above. They are not only the largest books in magic—but among the best as well. If you are interested in semi-automatic card magic, they are more than worth your investment.

For the following effect, you must be able to force the word "threaten" from a novel or a dictionary. In Allan's case, the first publication he happened to open worked perfectly. "Threaten" is the third word on page 639 of the 1996 edition of *Webster's New World Dictionary and Thesaurus*. You will adjust the working for different editions or different dictionaries.

This is best when presented in an intimate setting where you know the name of the person you will invite to assist you. Let us assume that her name is Eileen. On the outside of a regular 9 1/2" X 4" blank envelope, prominently print across its address side: "EILEEN REMOVES CONTENTS..." On a strip of blank paper approximately 8 1/2" X 2" print across its length: "... THEN TEARS" and seal the strip in the envelope. Insert the envelope so it juts out of the top of the dictionary.

Assuming you are using Allan's dictionary, your

fourteen-card stack, from the top of the deck is: any six mixed hearts, 10, 10, 10, 10H, a black 6, a black 3, any face card, a red 9. Begin by introducing the cased deck and the dictionary. Remove the cards, false shuffle, and force the ten of hearts on Eileen, using the *Countback Force* (see *Leftovers* below). At the conclusion of this procedure, the ten of hearts will be tenth from the top of the deck, with the other three tens on top, followed by the six mixed hearts. The other four cards in the original stack now lie beneath the ten of hearts.

Draw attention to the envelope, and ask Eileen to open it and remove its contents. When she displays the "... THEN TEARS" strip, direct her to tear it so each letter is separate and to place them, writing side up, on the table. Pretend to concentrate as you ask Eileen to think of her card. Slowly, then faster, rearrange the nine letters to spell TEN and HEARTS. Have Eileen confirm that indeed, she did select that very card.

Pick up the deck and ask Eileen if she wants you to deal some cards from the top or if she would like you to cut them first. If the cut is requested, use your favorite false cut. Spell T-E-N by dealing three cards in a face down group on the left. Spell H-E-A-R-T-S in a face down second group. Dramatically reveal the top card of the talon—the ten of hearts.

"Here we spelled TEN." Turn over those cards and display the three tens. "And here we spelled HEARTS." Show that those six cards are all hearts.

"Now we need a page number. Do you want me to deal from the top or cut them first?" Again, use a simple false cut if necessary. "We'll use three cards. Deal them in a row on the table, but if you get a ten or a face card, get rid of that card and deal another one."

Eileen will produce a six, a three, a face card which is discarded, and finally a nine. Direct her to open the dictionary to page 639. "We'll use the lowest number to save time. Look at the third

word on page 639. Read its definition silently to yourself. Keep your finger on it."

Pretend to concentrate. Then rearrange the nine letters to spell THREATENS. "Please read the definition you are touching." Eileen responds, "To make threats, as of injury. To indicate danger, etc."

**Background.** This started with Allan's *Ownone Prediction* which was published in the March, 1991 *Genii*. This issue was devoted to Stewart James. Prior to publication, Allan sent the trick to Stewart who seemed to like it. He wrote, "I do not recall where letters from a card have been used in this manner previously."

Then, as Allan puts it, "He promptly improved it...considerably." Stewart's *Anger With a 'D'* appears on page 1050 of *The James File*. When Allan noticed that Stewart's version required the use

of the ten of hearts, he immediately thought of his classic *Further Than That*. The combination of the two effects resulted in the above.

**Leftovers.** For those of you not familiar with the *Countback Force*, it forces the 10<sup>th</sup> card from the top of the pack. Hand the deck to your volunteer and ask for any number between 10 and 20. Assume she names 17. Ask her to deal 17 cards to the table. Ask her to table the remaining cards and pick up the packet she just dealt. Explain that the number 17 consists of two digits, a 1 and a 7. Adding the two digits together yields 8. Ask her to deal 8 cards back onto the top of the pack, but to note and remember the 8<sup>th</sup> card. This is your force card. Finish by asking her to drop the remaining cards on top of the pack.

As you might imagine, you can find a lot more about the *Countback Force* in *The James File*. Consult Chapter 13 on page 1242.

## IMAGINARY VANISH

Steve Beam

The following item is relatively simple in method. I thought you might appreciate this lull before the storm created by the next item.

This is a coin puzzle converted to a magic trick with the addition of a story. Try not to overly complicate the story, something that familiarity with the script will help you to prevent.

For close-up work, start with a change purse containing a half dollar and four dimes. The purse should be one whose contents can be accessed with one hand when the purse is open on the table.

"People are always asking me how I got started doing magic and tricks with cards. The truth is that I wasn't very good at gambling with cards. I used to play cards with all the kids in the neighborhood and they always seemed to win. This may sound strange to you... since I was 35 at the time... but it's the truth. I remember one day: I had run out of bills so I reached for my change purse. Without even knowing how much money I had, I placed a bet with one of the little cheating kids for 50% or half of what was in my

purse. I lost to the little card sharp. So I placed another bet for 40% of what was in the purse. I lost to that little double-dealer as well. It was time to pay up and go home."

"When I opened up my purse, I found I only had 50, 60, 70, 80, 90 cents." Starting with the fifty-cent piece, the magician picks up the coins with his right hand and places them into his left. On the second dime, tap it against the coins in the left hand but secretly retain it clipped in your right hand. Drop the last two dimes into the hand cleanly. "They didn't have any change, so nobody knew how to settle the bet. Suddenly I got an idea. I asked them to pretend that I had an imaginary dime, which I added to the other coins giving me an even dollar." Reach into your right pocket and remove the clipped dime as if from the pocket. Cleanly place it in the left hand with the other coins. (Alternatively, produce the clipped dime from the air, a spectator's knee, your knee, or your elbow.)

"I paid off the first little cheater by giving him half of what I had, or 50 cents. I paid off the

second little cheater by giving him what I owed him - 40% of what I had, or 40 cents. Now, as for the remaining dime, remember that it was an imaginary coin - it never existed." The magician shows both hands empty. "And that is how I moved from card games to card tricks."

**Background.** This is a minor variation and a simplification of a Stewart James item called, "One-Cent Tale" from the second volume of **The James File**, page 1931. At its simplest, it eliminates the need for a gimmick, which also allows for an immediate reset.

And, as the dollar is based upon the decimal system, switching the total of the coins used to a dollar made more sense (and cents) when telling the story and it is easier for the audience to follow the math. Changing the verbiage from fractions to percentages makes for a less mathematical presentation, as 40% of a dollar is a calculation made frequently and in one step as opposed to two-fifths of a dime which would seldom be done and is a two-step process (10 divided by five, then five multiplied by two). Adding a change purse makes the entire routine self-contained. If you are working for larger audiences, you could use nine (supposedly 10) silver dollars.

Stewart's effect was based upon a mathematical puzzle found in Professor Hoffmann's **Arithmetical**

**Puzzles** (1898). In the original, a farmer was trying to decide how to divide his 17 horses among his three sons with one receiving half, another one-third, and the last one-ninth. A lawyer was brought in and worked out a solution. He added his personal horse to the calculation, making the resulting number of horses evenly divisible by one half, one-third, and one ninth or nine, six, and two respectively. This left one horse upon which the lawyer could ride off into the sunset. (Don't you just hate it when the attorney is the hero of the story? Obviously, this is fiction.) According to the original book, this is a common maneuver used to distribute property in the **Mohammedan Law of Inheritance**.

Converting math puzzles into coin tricks, er... uh... I mean magic tricks, has been responsible for some impressive displays of semi-automatic magic effects. Perhaps the best-known example of this is the classic **Thieves and Sheep** and its many variations. The puzzle with 17 horses explained above was the basis of Ernest W. Brady's card trick titled **Sheikh's Bequest** from issue #382 of **The New Phoenix** (1963). In this, an odd-backed card served as the extra horse as the 17 cards were split among three spectators.

**Leftovers.** If you are wondering why this is in a book of card tricks, reread the patter—and then use a little imagination. Poker—it's a card game. Get it?

#### TESTIMONIALS

*What Live Magicians Are Saying About the Semi-Automatic Card Trick Series:*

Channing Pollack - "Great useable stuff... I can finally retire the bird act."  
 Juan Tamariz - "Si, s' more."  
 Kreskin - "After reading the series I've changed my opinion on whether a 'hypnotic trance' really exists."  
 Obie O'Brien - "FFFFing great!"  
 Robert Giobbi - "I guess this series could be called 'Kard Kindergarten.'"  
 David Copperfield - "I've seen Steve do the material - I'm trying to picture it with hair."  
 Harry Lorayne - "I, me, mine."

## ALPHA BET

### Steve Beam

Stewart James was an incredibly prolific creator of magic. You don't need to take my word for it. A quick pass through the almost 3000 pages that comprise **Stewart James in Print** and **The James File** and you will see the results of over 65 years of stretching existing magic principles and concocting new ones. In volume 1, page 1089 of **The James File** you will find a one-card handling of the Gilbreath Principle (as deciphered in the accompanying commentary by Max Maven). In an unrelated coincidence, 1089 is a key to a well-known mathematical prediction effect exploited elsewhere in this volume. I had highlighted the effect my first time through the books, but Scott Robinson suggested I take another look at it as he was having fun with variations on the concept. Scott's work is published elsewhere in this volume.

What follows is not an effect. It is a considerable tinkering with methods and principles. If you are looking for something to use at your next kid show, you probably want to turn the page. This is more for the seriously addicted card guys. Should there be a volume 5 in this series, I will probably include my results with the ideas expressed below.

I will have to explain Stewart's concept briefly in order to explain my work with it. Stewart's original handling used playing cards although he also mentioned that it would work with ESP cards or alphabet cards. Here is his handling using only playing cards. Ignore the suits as the values are all you will need to understand. Assume three 5-high straights as shown below.

A-2-3-4-5      A-2-3-4-5      A-2-3-4-5

Stack the three packets on top of each other making a fifteen-card packet with an ace on top. Now, take the top card and insert it anywhere in the middle of the packet. Thumb five cards off onto the table into a pile, the next five cards into a second pile, and table the remaining cards in a third pile. You will find that all three straights are still intact.

To give a specific example, assume that the top ace is inserted into between the 2 and 3 of the middle hand. In the illustration below, the ace being moved is underlined. When you split the packet into the three hands, you will find the following:

Original:	<u>A</u> -2-3-4-5	A-2-3-4-5	A-2-3-4-5
Revised:	2-3-4-5-A	2- <u>A</u> -3-4-5	A-2-3-4-5

The straights are no longer in the same order, and they don't contain the same ace they started with, but the sets of values are intact. Assume the ace was inserted between the 5 of the second hand and the ace in the third. You would find:

Original:	<u>A</u> -2-3-4-5	A-2-3-4-5	A-2-3-4-5
Revised:	2-3-4-5-A	2-3-4-5- <u>A</u>	A-2-3-4-5

For the final example with playing cards, assume that the ace was inserted between the 2 and 3 of the third hand. You would find:

Original:	<u>A</u> -2-3-4-5	A-2-3-4-5	A-2-3-4-5
-----------	-------------------	-----------	-----------

Revised: 2-3-4-5-A 2-3-4-5-A 2-A-3-4-5

The same works with alphabet cards as Stewart pointed out. In the following example, assume you move the S on top and inserted it between the S and first T in the third group of letters. You would find the following:

Original: S-T-E-W-A-R-T S-T-E-W-A-R-T S-T-E-W-A-R-T  
 Revised: T-E-W-A-R-T-S T-E-W-A-R-T-S S-T-E-W-A-R-T

With repeated poker hands or words as shown above, the first letters of the subsequent poker hands or words become "sliders" and "move up" to join the previous hand. This is where Stewart's work ended. My first thought was that the words didn't have to be identical—they only had to start with the same letters such as (S)ven-(S)pad(es)-(S)elect. Then I realized that it doesn't have to be the first letter. It works equally well with common final letters. Then I realized that it was not restricted to words of the same size, content, number, or even with common letters. Stick with me for the explanation.

Start with a 15-card packet containing a group of three poker hands that share a single value, an ace. Note that the hands are completely different, yet they all contain an ace as their first card. Assume the top card is the slider card and it is inserted in the last packet between the two pairs of sevens. You start with a straight, full house, and 4 of a kind. You end with the same hands although the aces have "slid" from one hand to another.

Original: A-K-Q-J-10 A-A-Q-Q-Q A-7-7-7-7  
 Revised: K-Q-J-10-A A-Q-Q-Q-A 7-7-A-7-7

Now we will attempt the same thing using alphabet cards. Rather than having three names that are the same as in "(S)tewart(S)tewart(S)tewart" we only have to have a common letter in each of the names. Starting with a group of three names, rearrange the cards so that the common letter is at the start of each group. Then, use the common letter (e) as the slider and insert it anywhere in the packet. Assume that it goes between the L and the S in the second name.

Original: S-t-e-v-e-n L-e-s-l-i-e B-e-a-m  
 Revised Order: e-S-t-v-e-n e-L-s-l-i-e e-B-a-m  
 Revised: S-t-v-e-n-e L-s-e-l-i-e e-B-a-m

The above demonstrates that not only do they not have to be the same words repeated, but the words don't have to be the same length. Returning to playing cards, it can be demonstrated that "junk" cards can serve as the slider. Take the same cards from above, and arrange them in three sets of 4-of-a-kind. The X-cards represent indifferent cards which have no impact on the poker value of the fours of a kind. Assume the top X-card is inserted three cards from the bottom of the packet as follows:

Original: X-Q-Q-Q-Q X-7-7-7-7 X-A-A-A-A  
 Revised: Q-Q-Q-Q-X 7-7-7-7-X A-A-X-A-A

The end result is that you still have three sets of 4-of-a-kind. Moving from indifferent cards, the slider card can be the only card which brings value to the hands. Assume that you have three incomplete straights, 4 cards in sequence along with a garbage card. Only the topmost hand has the card which completes the

straight. You can state that the spectator will insert the card anywhere into the other 14 and that you will win with the hand where he inserts the card. In the following example, the deuce completes any of the straights. The two nines are "garbage" cards which render the hands that contain them useless. Assume that the deuce is removed and reinserted four cards from the bottom. Wherever the deuce is inserted becomes the winning hand. The other two sliders render their resulting hands worthless.

Original: 2-3-4-5-6 9-3-4-5-6 9-3-4-5-6  
 Revised: 3-4-5-6-9 3-4-5-6-9 3-2-4-5-6

The same concept allow you to make the hand where the card is inserted a loser as shown in the following example. Whichever hand receives the 9 becomes the loser. The other two hands contain a straight. Assume the 9 is inserted three cards from the bottom of the third hand.

Original: 9-3-4-5-6 2-3-4-5-6 2-3-4-5-6  
 Revised: 3-4-5-6-2 3-4-5-6-2 3-4-9-5-6

The above examples all use three words or three poker hands. Three is simply an expedient means of communicating the concept. The same principle works just as well for more than three words. Using the "O" as the slider in the phrase "Two of diamonds on top" yields the following example. Assume the "O" is inserted in the middle of the word "diamonds."

Original: T-w-o O-f D-i-a-m-o-n-d-s O-n T-o-p  
 Revised Order: o-T-w O-f o-D-i-a-m-n-d-s O-n o-T-p  
 Revised: T-w-O f-o D-i-a-m-o-n-d-s O-n o-T-p

Obviously, the same concept works with poker hands. The number of hands has no effect on the workings of the concept. You can exploit words that share more than one common letter if you wish. This is shown in the example below where all three words share both an "S" and an "E." However, you must insert the "E" and "S" together and switch their order to "S-E" before inserting them. This switch is to ensure that the concept works in case the pair is inserted between two other sliders. Assume the "E-S" is inserted just after the "S" in the third word. This wouldn't work without the switching of the two cards.

Original: S-e-v-e-n S-p-a-d-e-s S-e-l-e-c-t-e-d  
 Revised Order: S-e-v-e-n S-e-p-a-d-s S-e-l-e-c-t-e-d  
 Revised: v-e-n-S-e p-a-d-s-S-g S-e-l-e-c-t-e-d

Note that the number of sliders is not limited to two. The best way to illustrate this would be with poker hands. Assume the entire first hand is to be used as the slider. Reverse the order of the hand and assume it is placed between the 5 and 6 of the second hand. (This is probably the best illustration of why Max Maven said that Stewart had reinvented the Gilbreath Principle.)

Original: 2-3-4-5-6 2-3-4-5-6 2-3-4-5-6  
 Revised: 2-3-4-5-6 5-4-3-2-6 2-3-4-5-6

To this point, all of the examples assume that there is a common letter in the words or in the poker

hands. This is the case only if you are going to deal the cards after the insertion in predetermined piles of the proper size for the number of hands. This allows you to have much more freedom with an alphabet deck and the words used in your effect. For example, the phrase, "seven of spades" does not work because there is no common letter between the three words. However, you could combine the first two words, and then there is a common letter. (For this example, we will assume only one common letter.) Assume the "S" is inserted on the bottom of the pack.

Original:	S-e-v-e-n	O-f	S-p-a-d-e-s
Revised Grouping:	S-e-v-e-n-O-f	S-p-a-d-e-s	
Revised:	e-v-e-n-O-f-S	p-a-d-e-s	

Your presentation would have to cover any subsequent groupings or regroupings of the first seven letters as they are divided back into their component parts. This is not as useful as having a global matching card such as a joker for playing cards, an "S" for nouns, and a blank card for alphabet cards. Since the joker can take the identity of any card, it becomes a universal slider.

Since the "S" makes sense when added to the end of most nouns to make them plural and some verbs, it becomes a universal slider between different words. Words that don't share common letters can share a common letter when you use the plural. Words like dog, cat, run, and hat become dogs, cats, runs, and hats.

Blank cards become universal sliders and make sense when used as a separator between cards as shown in the follow example where there are no common letters between all the words. This may be the most useful concept among alphabet cards since the letters in the words used become irrelevant to the workings of the principle. The blank cards are represented by "X"s in the following example. Assume the top blank card is inserted after the "T" in "the."

Original:	B-L-o-o-k	X-A-t	X-T-h-e	X-T-o-p	X-C-a-r-d
Revised:	L-o-o-k-X	A-t-X	T-B-h-e	X-T-o-p	X-C-a-r-d

You could place the top (blank) card in your pocket before starting the effect. Then remove it and have it inserted. This would appear to make more sense than using the top card.

If you decide to construct effects using any of these variable sized piles, you may want to give some thought to making the progression of grouping the cards in a logical manner. In other words, it may be more aesthetically pleasing and logical if the number of letters in the words form a sequence such as 4,3,2 and then the "1" is the 1 card they insert. Or, since you can deal them out in any order, 1,2,3,4 would work equally well.

**Variant #1.** If you perform a convincing cull, you can achieve the same results with sleight of hand. Simply have cards in correct order to spell the sentence of your choice. Hand the top card to the spectator and have him insert it face down into the spread and square the cards.

Pick up the packet. You know the card that belongs on top (back) of the packet. Under the guise of evaluating the "damage" the spectator has done, spread through the packet culling the card out and back to the top (back) of the pack. Spread the deck with a reverse spread showing the sentence.

**Variant #2.** Start with a packet of alphabet cards in the proper order to spell out the sentence of your choice. Take the top card and have it placed face down in the center of the packet, outjogged for half its length. Perform the *Prophecy Move*, turning it face up and secretly cutting the packet. "It's going to leave your card where you inserted it, but cut the packet at the place you have chosen for us." Cut the packet so that the reversed card is face up on the top of the face down packet. Spread the packet face up showing that the sentence starts exactly where he placed his card—and it needs his card in the place he inserted

it to complete the sentence correctly.

**Variant #3.** Since the order of the cards doesn't matter within the individual words or "hands," you may wish to use the *Free Cut Principle* to simulate a spectator shuffle. You can only do this after using the slider, or in lieu of using the slider as explained above. Thumb the piles over based upon number of letters in the words. For example, "Turn over first card" (using "R" as the slider) would be 4,4,5,4 thumbed over into 4 packets which are tabled from right to left as shown below.

4	3	2	1
card	first	over	turn

Pick up the cards at position 3 and ask if they would like any in that packet to be added to the pile in position #4, which you denote by pointing to it. They can select any card(s) to add to pile #4. Return pile #3 to position #3. Pick up pile #2 and ask if there are any cards in it that the spectator would like to add to the anemic pile now residing at position #3. Allow them as many cards as they wish to be taken from #2 and added to #3. Return this packet to position #2. Pick up pile #1 and allow the same extraction, adding the cards removed from pile #1 to pile #2. Return the remainder to position #1.

Now, gather everything up by placing the cards in position #1 on top of those at position #2. This combined packet is placed on pile #3 and the entire group is placed on the cards at position #4. You are now going to replace the layout by either thumbing over or dealing the cards out the way you just did, placing the top four at position #1, the next four at position #2, the next five at position #3, and the last four at position #4. The words are still intact—only the order of the letters within the words has changed.

In the above example, you are using the *Free Cut Principle* as a spectator-performed false shuffle. A better example would be with poker hands. Assume you have four good 5-card poker hands in the following configuration with "4" representing the performer's hand.

	2	
1		3
	4	

Pick up the hand at #3 and allow as many cards to be extracted from that hand and added to yours (#4) as the volunteer wishes. Replace what's left of hand #3 and pick up #2. All withdrawals from #2 are to be deposited on top of #3. Replace what's left of #2 and pick up pile #1. Any withdrawals from #1 go on top of #2. Replace #1 and pause for a moment for time misdirection. You might want to call attention to the fact that the hands each contain different numbers of cards. Collect the hands in order by placing #1 on #2, the combined 1-2 on #3, and the combined 1-2-3 on #4. You may wish to add an optical false cut at this point. Thumb over the top five cards and place them at #1. The succeeding groups of five are placed at #2, #3, and #4 respectively. You are back to having the same four good poker hands at each place.

**Leftovers.** While I won't go into the specifics, there are many other ideas, moves, principles, and concepts which could be integrated into the above discussion. Two obvious additions would be the *haymow shuffle* and Paul Curry's *Subtle Switch* from Paul Curry Presents.

## A ROYAL PARCEL

William Goodwin

Bill is a first class magician with a pair of hands to match. I met him while tracking down the Goodwin/Jennings Display which I used in *Simply Shuffled* in Volume 3 (and previously published in issue #62 of *The Trapdoor* in 1996.) This effect is based on Stewart James' *Package Deal* found on page 1089 of *The James File, Volume One* (2000). I should also mention that Bill had the thankless task of compiling the index for *The James File*. (See *Leftovers* for an update on this.)

Bill has just embarked on yet another thankless task. He and Gordon Bean have decided to produce a regular magazine of magic, *Penumbra*. As one who has spent 15 years "making an issue out of it," I'm hoping for a long run from this pair.

Remove all the tens, jacks, queens, kings, and aces. Stack these cards from the top down in the following order: club, heart, spade, diamond, club, heart, spade, diamond, club, heart, spade, diamond, club, heart, spade, diamond, club, heart, spade, diamond, club, heart, spade, diamond. Place these cards on top of the remaining twenty-nine cards of the deck. Only the order of the suits of these cards is important. The values of the cards can be in any order.

To perform, false shuffle the deck, then cut off slightly more than half the pack forming two packets. Instruct a spectator to riffle shuffle the two halves together. Pick up the deck and explain that you will use the high cards (tens and above as previously set). With the faces of the cards toward you, begin spreading through the deck. Upjog the first four high cards you come to, then any three spot cards, followed by the remaining sixteen high cards. After upjogging the three indifferent cards, you may lower the deck so the spectators can see you upjog the high cards. The three indifferent cards will be hidden by the four high cards upjogged before them. Remove the upjogged cards and place them at the back of the face up pack.

Turn the deck face down and remove the top sixteen cards. You may either thumb off the cards or

reverse count them to the table. Set the deck to one side, then pick up the packet and fan it displaying the high cards to the audience. Place the packet face down onto the table and invite a spectator to give it as many single cuts as he desires. When he is satisfied, have him remove the top card of the packet as his selection.

Have the spectator turn his card face up and insert it anywhere into the packet he desires. Emphasize the freedom of choice here. Stress that the selection may be placed anywhere into the packet. You must now distribute the cards into four packets using the following procedure. Deal the first four cards to the table one at a time reversing their order, this pile going to your left. If the face up selection appears in this packet, thumb off the next four cards without reversing their order to make the second pile. Thumb off the next four cards and table these to the right of the first two packets. Table the last four cards without reversing their order to make the fourth pile.

If the face up selection is not found within the first four cards, then reverse count the next four cards to produce the second pile. If these cards contain the selection, place the next four cards to the table without reversing their order to make the third packet. Finally, table the last four cards making the fourth pile. In other words, you simply reverse count every card while making the four card packets until you see the selection. At this point, all the remaining packets are made by thumbing off the cards in a group without reversing their order. The four-card packet that contains the selection may either be thumbed off in a group or reverse counted.

Pick up the packet that contains the selection and remove it. Turn over the remaining cards of the group and comment on the poker hand the spectator has received. Replace the three cards face down on the table and place the selection face up on top of them.

Explain that the spectator has actually received

a better poker hand than he thinks and turn over the top cards of the other three packets to reveal cards of the same suit. You will be one card away from a Royal Flush. Say that the suit of the selected card will determine the last card of his poker hand. Pick up the deck and deal down one card for each letter of the suit (minus the 's') of his selection. If the suit is the club, heart, or diamond turn one over the last card dealt. If the spade suit has been selected, turn over the next card after the deal (or simply spell including the 's'). The final card of the Royal Flush will be revealed.

If you would rather have the last card of the

Royal Flush appear on the 's' of the spell, simply place four indifferent cards instead of three in your set-up. When upjogging the cards, upjog four indifferent cards instead of three after the first four high cards have been upjogged. When spelling the suit at the end of the effect, spell each suit (including the 's') for clubs, hearts, and diamonds. Turn over the card that falls on the 's' to reveal the last card of the Royal Flush. If spades has been selected, spell it (including the 's'), then turn over the next card to reveal the final spade.

*Leftovers.* Regarding that thankless task - thanks, Bill.

## REPACKAGED PREDICTION

Scott Robinson

This is Scott's considerable elaboration of the principle described in Stewart James' *Package Deal* found on page 1089 of *The James File, Volume One* (2000). It's a solid prediction of a total of numbers arrived at entirely by the choices of your volunteers. Whether or not you plan to perform the effect, I think you will find the mechanics fascinating. I clipped the patter from one of my unpublished effects—and you may wish that the patter had remained unpublished.

*The Work.* Start with any 3, Q, 6, 7, and 8 on top of the pack. Repeat this sequence three times with the other cards of the same value for a total of 20 cards. Place these on top of the pack. Suits don't matter—only the order of the values. Place the number "34" (the total of the values with court cards counting as ten) on a slip of paper and seal it inside of a coin envelope. Write the number "5" in bold type on one side of the envelope. Place this in your pocket and you are set to perform.

Introduce the deck. Give it a quick shuffle retaining the top stock. Finish by cutting about 16 cards from the bottom of the deck to the top, centering your 20-card stack. "I'm going to ask two of you to select some cards. This is all about choice and we'll start with you." Bring out the envelope with the writing side down. Ask the first spectator to insert

the envelope into the middle of the pack. He will try to center the envelope for two reasons. First, most people try to cooperate with the magician. Second, to most people, something inserted in the center is harder to locate later than something near the top or the bottom. Anywhere in the 10 middle cards of the pack will work well.

You are now going to give the first volunteer a choice of choosing cards from immediately above or below the envelope. He will make five choices, each time removing the card above or below and adding them to his face down pile. When he is finished, ask him to remove the envelope so that he can now select the five cards that will make up your hand.

As he is doing this, cut the pack as close to the center as possible. This doesn't have to be a precision cut, as you only have to end with at least five cards in your stack on top and bottom.

Ask him to insert the envelope in the center of the remaining cards. You will execute the *Prophecy Move*, finishing with the envelope writing-side up, in the middle of the pack and your stack. Your reason for executing the move is to focus on the writing. Allow the same freedom of choice from above or below the envelope until the spectator arrives at a 5-card hand.

Pick up the cards that are to be your hand. "We

are now going to play a well-known card game using the cards you have selected for both of us to use. We are going to play the manly game known in Las Vegas as... Fish. You are probably familiar with some of the many variations of this game. There's Caribbean Stud Fish... and Casino Draw Fish. But today, we are going to play the ever-popular Five-Card Strip Fish. We'll wait while you get undressed. Come one... we can't hold up the show." When the spectator protests, "Well, I've never tried this with everyone fully clothed, but I'm willing to give it a try if you insist. If it doesn't work, I'm afraid you're going to have to peel."

Returning attention to your hand, pretend to be arranging them as if you are preparing to play Fish. "We're going to use the values, not the suits, just like in blackjack. Aces are one or eleven and face cards are ten. Do you have any threes?" Finding a match, the magician continues studying his hand and calling out the values represented by the cards he holds. As the volunteer hands over his cards as they are called, the magician forms two rows of side-by-

side cards on the table. The magician gets a match with each card he calls until all cards in both hands are exhausted. This is the first climax.

The magician picks up the row of cards formed from his cards and returns them to the pack. "Well, that was the first phase. I guess it's now your turn. You chose both hands. Add the value of each of the cards you selected." He will add the values of the cards in his hands. Make sure he does this aloud so you can ensure he assigns a value of ten to the queen. The spectator is instructed to open the envelope and remove the prediction. The prediction matches his total.

**Leftovers.** Predicting the total on a slip of paper rather than the individual cards that will be selected tends to move the audience away from the idea that the cards were forced, there are many combinations which would have resulted in the same total.

**Background.** As already stated, Scott's inspiration was from *Package Deal* from page 1089 of **The James File**. For completely different but similarly inspired effects, consult Bill Goodwin's *Royal Parcel* and my *Alpha Bet*.

#### CELEBRITY TESTIMONIALS

What Non-magicians Who Have Never Heard of Semi-Automatic Card Tricks are Saying About The Series:

- Marv Albert - "I prefer the back of the book - but I'll wait for the leather bound edition."  
 George W. Bush - "Now that's what I call spreading terror."  
 Monica Lewinski - "I couldn't put it down."  
 Bill Clinton - "Give that man a cigar."

## FOURTH INCANTATION

Stewart James

When I published Volume 1 in 1993, Allan Slaight sent along several unpublished items of Stewart's from which I could choose for inclusion in the book. In that volume, I wrote, "This was Allan's idea of a practical joke. He knows that it is difficult to choose between gems." Previously, I had picked with him about my book being finished long before his. (Of course I ignored the fact that his was approximately 2000 pages in length.) As a result, he was doing everything he could to slow the progress on my book. So, he gave me several dandies to choose from - bringing the book-writing process to a grinding halt while I made my decision.

Allan is now working on another book and again I have made a general nuisance of myself "motivating" him to make it happen sooner rather than later. This tireless and selfless effort on my part features a helpful technique I call "goading." That is, again I try to spur him on by suggesting that my book will be finished before his.

So, you ask yourself, how does he retaliate? When it was time to receive Allan's now-regular contribution to this series, he mailed his contribution along with a note. The note said that for Stewart's contribution, I could pick anything I wanted from the 3000-page series. Before reading the above, some of you might have viewed this as Allan being generous. Only now do you see the evil behind the offer.

Choosing one item from any of my top-ten magic books would be difficult. Choosing that item from the only one of my top-ten magic books that exceeds 3000 pages was virtually impossible. There is no such thing as a "best" trick in a book of James' life's work. I had personally highlighted so many items that it looked like my copy had been dropped in a urinal.

With this in mind, I set about my choice. I deliberately steered clear of those that were in the arsenal of all card men such as *Further Than That* and *Miraskill*. I also eliminated non-card items and

those that had been previously printed. That narrowed the field down to a manageable 1000 or so tricks from which to choose.

About the time I was ready to simply close my eyes and point to one in the index, I found a marginal note I made when I first read the tomes. The note said, "Wow!" My decision was made. *Fourth Incantation* is it.

**Effect.** The spectator cuts the pack and completes his cut. He pockets the new top card of the pack without looking at it. Now he cuts off up to half of the remaining cards and counts them to arrive at a secret number. While he is counting, the magician deals some of the remaining cards into a ribbon spread on the table. Starting at one end of the spread, the spectator counts over to his secret number and removes the card at that position. The name of another card is written on the face of that card.

The spectator removes the card from his pocket and it matches the name of the card that was written on the one in the spread. After acknowledging the response, the magician calls attention to the fact that there is another card written on the face of the card just removed from the spectator's pocket. It matches the identity of the card chosen in the ribbon spread. (I told you: "Wow!")

**The Work.** The deck must be prepared, but that only takes half an hour. Further, the preparation need not be kept secret after performing the trick - it's simply that all the cards have the identities of other cards written on their faces. Equipped with the prepared pack, there is virtually zero magic that could be done without the all-important secret.

To prepare, shuffle the deck until they appear well mixed. Now write the name of the 27<sup>th</sup> card on the face of the top card and the name of the top card on the face of the 27<sup>th</sup> card. Transfer the top card to the bottom and repeat the process with the new top and 27<sup>th</sup> cards. Continue this process until every card in the pack has the name of the card 26 cards away



written on its face.

To perform, give the pack a false shuffle and cut and table it in front of your volunteer. Now follow through as above. Ask that he cut the pack and complete the cut. Have him pocket the new top card of the pack. Now ask him to cut off a few more cards, less than half the pack. Ask him to count the cards he just cut.

Pick up the remaining cards and deal the top 26 cards face down in an overlapping row from your left to your right. Place the remainin g cards off to the side out of play.

When the volunteer finishes counting his cards,

he is to count over from his left to his right (starting with the last card you dealt) to his secret number and remove that card. The trick is finished. All that is necessary is to reveal the writing on that card.

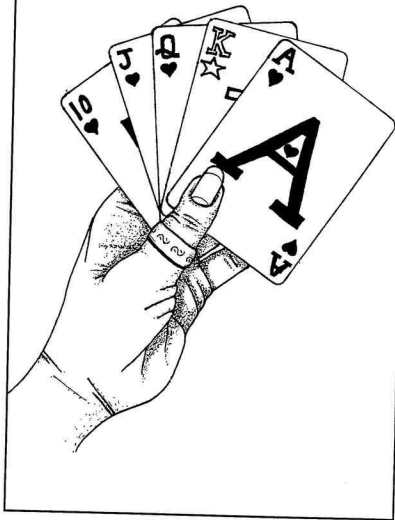
**Background.** This was originally published on page 1173 of Volume One of *The James File*. It had been transcribed from Stewart's notes written around 1964. According to that volume, Stephen Minch has been able to trace the force used back about 100 years.

**Leftovers.** Perhaps this wouldn't be the best time to call attention to the fact Allan's book still isn't published.

### LUCK AND THE MAGICIAN

"Luck" is a common subject in magic effects. But, magicians aren't necessarily known to be lucky. In fact, many are quite the opposite. But this catapults the question up for discussion, just how do you know you are an unlucky magician? While a complete list would be impossible, we have spared all expense (and some of the otherwise blank space in this book) to bring you the following indicators that you might be unlucky.

- Your wife finally comes through with that \$900 purchase of *Apocalypse* you requested 3 years ago - before they came out in hardbound for \$50 each.
- You get trapped on a deserted island - with your books on kid show magic.
- You get a front row seat to see Ricky Jay's new lecture - and then find out it's on Le Petomane.
- You sell your out of print volume one of *Semi-Automatic Card Tricks* on ebay for \$50 with the idea of replacing it when reprinted - only to find out that the poorly-produced, paperbound reprint just out retails for \$100.
- You find out someone shuffled the deck just before you memorized it
- Your last issue of *The Minotaur* arrives just after you had given up and had the other 9.75 years leather-bound.
- You think you purchased the exclusive rights to *Pabular*.
- Your urologist, knowing you are a magician, refers to your needed surgery as the "breakaway wand" trick.
- You find copies of your promotional video being rented as a "Show - To Go" at the local discount party shop.
- The teller at your bank has you arrested after you accidentally ask her for change and you pass her a million dollar bill.
- The London police get involved after you ask an attractive female stranger if she wouldn't mind showing you *The Magic Circle*.
- Keeping with the theme at a show for Nabisco, your assistant in the Twister illusion tosses her cookies.
- PETA files a complaint after your first performance of Terry Lunceford's *Viper*.
- Your physician knows you're a magician and asks you to "cough when I squeeze your egg bag."



## SINGULARITIES

The tricks in this chapter share one thing with each other. That is, they don't share anything with any of the other tricks in the book. This is my "miscellaneous" chapter - reserved for anything not easily categorized into my admittedly nondescript chapter titles elsewhere in this volume.

Technically, the tricks share two things with each other. The second thing they share is that I have virtually nothing else to say about their grouping. That is, now that I have shared with you their commonality, I am completely at a loss as to how to fill the rest of this introductory page.

I mean, the introductions for the other chapters just seem to flow from my fingertips as they danced across the keyboard. While some were only a half page in length, the introduction for Marty Kane's chapter titled *Shrink-Wrapped Magic* overflowed onto the next page.

While I understand that a mostly empty page may not bother you (as evidenced by your support of the first three volumes of this series) you have to understand that I am a card-carrying extrovert. And, as an extrovert, I loathe the empty page, the truncated introduction, and the wasting of space that at the very least could be used to promote another one of my card books.

I like to think of the chapter introduction as the "drum roll in prose." It builds you to a fever pitch, whetting your appetite for what is to come. And here I am, shirking my editorial duties.

But I am also concerned that perhaps collecting this group of tricks together was entirely misguided. Not to put too fine a point on it, but technically the tricks here share a full three things in common with each other. The third shared characteristic is that I have just spent half page desperately trying to make up stuff to say about the chapter where they reside. Perhaps I should consider renaming this chapter?

## THE ALL BACKS ROUTINE

Tony Griffith

I have known Tony and his wife Judith for several years. As he lives in Bristol, England, we only see each other every year or two. This may be more than enough for Tony as he proclaims not to be in love with card tricks. While this may be true—and I like to test it every time I see him—he knows how to construct card tricks as his *Bilton Diary* (Volume 2) and the all-backs routine below attest.

When not constructing card tricks or watching me perform them, Tony lectures to magicians worldwide using the repertoire he has developed spending the last twenty years as a professional magician. He is one of the few magicians who can entertain me as much with “kid show” magic as he can with card tricks. His varied repertoire runs the gamut from close-up to platform, self-working to sleight of hand, children’s magic to magic for adults.

The last time he and Judith arrived to spend time with Dawn and I in Raleigh, I went to the airport to pick them up. First I spotted Tony, sporting a button saying, “I hate Steve Beam’s Card Tricks.” Judith had on a button as well, no doubt at Tony’s insistence. The next day, different variations of the button to match each change of clothes. (My favorite: “Me Mum hates Steve Beam’s Card Tricks.”)

Months after their departure, I found myself in the close-up room at the Winter Carnival of magic. Looking around, about twenty magicians were wearing similar buttons. It seems he shipped a load of buttons to my brother(!) who saw to it that the magicians at the convention were properly attired. As I see it, there is only one cure. I’ll just keep on showing Tony and Judith card tricks until they like them. I can’t wait to see them again.

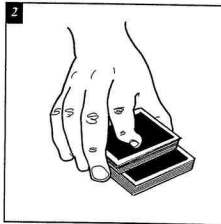
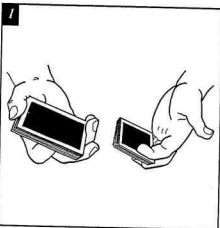
I have been infatuated with the all-backs plot since I first mastered Dai Vernon’s routine when I was twelve years old. *All Backs* is the name of the plot where the magician shows a deck of cards, which apparently has been misprinted. There are backs printed on both sides of the cards. Only the magician can see the faces of individual cards—until the faces

magically print themselves for the climax of the routine. Of all the full-deck *All Backs* routines, I think this is the best in creating the illusion that there really are backs printed on both sides of the cards.

**The Work.** You will need a homemade double-backed card. Sanding the faces of two jokers lightly, you will create a rough enough surface so that most types of glue will bind the two cards into a single double-backer that also serves as a thick card.

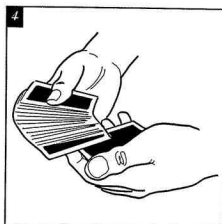
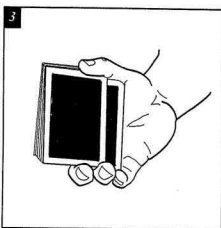
Remove the four aces and the king of diamonds from the pack and separate the rest of the cards by suits. Place the cards in each suit in order ascending from the face. The cards should be in the following order from the top: diamonds (queen descending to deuce), spades (king descending to deuce), hearts (king descending to deuce), clubs (king descending to deuce), face up KD, face up AD, face up AS, face up AH, and face up AC. The bottom card of the pack is the face up ace of clubs. Now insert the gimmick into the center of the pack. Hold the deck face down in dealing position and you are ready to begin.

Take the deck in the right hand from above (“Biddle position”) and rotate your hand palm up



showing the bottom card. They will see the back since it is reversed on the bottom with four other cards. Turn your right hand palm down and spread the pack between your hands, being careful not to flash the five face-up cards.

Square the pack in dealing position and riffle down the left outer edge until you get to the thick card. Riffle just past the gimmick. Lift the upper half with the right hand in Biddle position and rotate your right hand palm up again, this time showing the underside of the gimmick. As you make that display with your right hand, your left first finger rotates the



packet in your left hand over as shown in figure 1.

Rotate the right hand palm down again and replace the right hand’s cards on top of those just inverted in the left hand, but leave the upper half stepped to the right as shown in figure 2. You can now rotate your right hand palm up and then down again, showing backs on the four visible surfaces. See figure 3. Square the pack and turn it over.

**Status Report.** The deck is now in faced condition. From the top: face down cards, five face up cards, gimmick, face up cards.

Turn to face a spectator slightly on your left. Spread the deck from your left hand to your right being careful not to spread into the face up cards that are just above the midpoint. “If you were to take a card now, you would end up with a red one.” Square the pack and turn it over.

Riffle down the far left corner with your left thumb just past the gimmick. Lift the top half with the right hand in Biddle position. Rotate your right hand palm up and then palm down again to show the bottom card of that half (the gimmick). Replace the cards, but jogged forward about a fourth of their length.

Turn slightly to your right to face another spectator. Spread this upper half into the right hand. Finish the spread with your right hand having control over the fanned cards, with the gimmick being held against the bottom of the upper half by the pressure

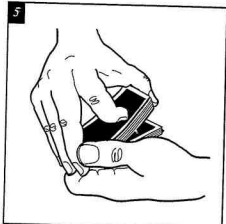
of your right fourth finger. The left edge of the gimmick rests on the top card of the left half as shown in figure 4.

Move your left first finger underneath the left half and use it to flip the half over. When you do, this half no longer supports the gimmick which falls to the table. It is nice when the gimmick flips over in the process although not necessary. The flipping of the left half gives the illusion of the gimmick turning over as well. Square the right hand's cards onto those in the left hand and hold the cards in dealing position.

**Status Report.** The deck is now back in its original order except that the gimmick is on the table. That is, you have a face down pack, with five inverted cards on the bottom.

Pick up the gimmick with your right hand and show both sides. "I'm sorry. That's the three of clubs." Place it on the bottom of the pack, beneath the inverted cards.

You now need to move the inverted cards to the middle of the pack. You could simply cut the pack. Better would be to transfer small groups of cards from the top to bottom. After each transfer, point to the top card and pretend to identify it as if the card is face up and you are reading the pips. "That's the four of spades... (cut)... that's the queen of hearts... (cut)... that's the six of diamonds." Gauge the cuts so that the reversed cards are near the center after about three cuts.

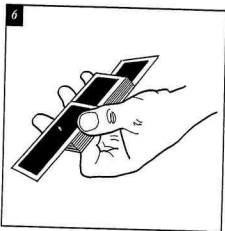


You now are going to cut to the gimmick again. However, this time you are not going to riffle down with your left thumb. Instead, you are going to riffle up to the gimmick at the near short edge as shown in figure 5. Riffle just past the gimmick and lift all the cards above it in your right hand. Turn them over and place them back on the lower half, outjogged for about half their length.

With the left hand holding the stepped pack, deal the top four cards face down into a row from the left to the right. Explain that you have cut to the aces. Call the aces as you deal them. This is easy as they are in clubs, hearts, spades, diamonds order ("CHaSeD").

Now take the rest of the upjogged cards into the right hand. Turn the cards over as you place them beneath those in the left hand. Turn over the top card, the gimmick. "Oh, that's the joker. I didn't know it was in the pack." Place it into your outer jacket pocket or into your shirt pocket.

**Simple Ending.** You can end by simply saying that you can print the cards by calling their names. Cut the pack and complete the cut. "For example, the king of diamonds." Riffle the pack and then spread the deck showing the king face up. Don't say that it has turned face up since the illusion you are trying to create is that they are all face up. This one simply printed a face. Transfer the cards from above the king to the bottom of the pack. Table the king



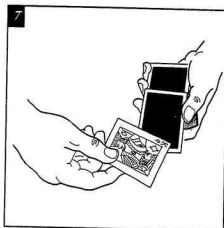
face up to your left. "If I say 'whole deck'.... You see, all the cards print. The queen, jack, ten, nine, ...." Deal through the diamonds forming a ribbon spread on the table. Then, turn the pack face up and continue the table spread with one action showing that the entire deck is in numerical sequence.

Reach for the aces, but call their names before you turn each over. Again, this is easy because they are in CHaSeD order. The reason for using this simpler ending is that it has no critical angles.

**Advanced Ending.** This ending looks far better than the marginal amount of additional work would lead you to believe. As explained above, hold the pack face down in dealing position after you pocket the gimmick. The king of diamonds is face up on the bottom. Tilt the front edge of the pack down toward the floor at a 45 degree angle. With your right hand, push the top card of the pack forward about half its length. "When I push the top card forward, it causes the king of diamonds to rise from the pack."

Now that the top card covers the front edge of the pack, you are going to put your left forefinger to work. Use it to engage two (or three) cards at the bottom of the pack and pull them back toward the left wrist as shown exposed in figure 6. This pushes two cards as one up at the pack. The audience thinks a face down card is rising.

"If you don't believe it's the king of diamonds,



I can show you." Your right hand grasps the double card at the near edge with the thumb on the bottom and fingers on the top. You are going to use a see-saw, push pull move to magically print the face on the king. Simply push the double flush with the pack and immediately use your thumb to drag it back out. It should be smooth and relatively quick. When the king emerges face up, they see a visual transformation of the face down card to the face up card.

Remove the king from the pack and bring it forward so that it rests back to back with the upjogged card on top of the pack as shown in figure 7. Use the king to push down on the outjogged queen, causing it to flip face up onto the table. Slide the king underneath it and start dealing cards from the top forming a ribbon spread on the table from left to right. Deal through the diamonds. Then, turn the pack face up and continue the table spread with one action showing that the entire deck is in numerical sequence.

Reach for the aces, but call their names before you turn each over. Again, this is easy because they are in CHaSeD order.

**Leftovers.** Tony mentions that if you are wearing a jacket, you might want to do a pocket change with the joker. That is, start with a joker in the pocket before the routine, with its back to the audience. During the routine, insert the gimmick all the way into the pocket, away from your body. As soon as it is completely in the pocket, act as if you had intended only to insert it part of the way. Use your right thumb to pull the regular joker from the pocket and leave it halfway in, propped up by the sides of the pocket. At the conclusion of the trick, remove the joker from the pocket and use it to tap the aces. Then turn it over showing that it has a face. Finish by calling the aces before you turn each over.

**Background.** Around 1930, R. W. Hull marketed the NRA Deck, starting everyone's interest in the all backs plot. In 1933, Hull printed his impromptu version of the NRA deck called the *Magic Picture Book Deck* in *More Eye Openers*. This version featured a deck shown as all backs, all faces, all reds, and all blacks.

A quantum leap forward came when Dai Vernon's impromptu *All Backs* was published in

**Hugard's Magic Monthly** (Volume VII, No. 1, June 1949) and later added to the third edition of **Expert Card Technique**. In the introduction to the former, editor Jean Hugard explains that ten or twelve years prior, he had marketed an effect with the all backs plot which inspired Vernon to develop his handling. Despite using several different full-deck variations since, I have been performing Vernon's routine continuously since I was twelve years old.

Alex Elmsley's take on Vernon's routine, which used a double-backed thick card and featured an ace-cutting as above, was published in Lewis Ganson's **Routined Manipulation Finale**. Edward Marlo tackled the plot with his *Trick Deck* published in **The Cardician** (1953). One of my favorite entries into this genre is John Murray's *The Gambler's Deck* from **Inside John Murray** (1984).

My forays into this arena have been limited to two. The first was a small-packet all backs routine called *Back to Aces* originally published in issue #1 of **The Trapdoor** (1983). The second was an optical illusion that can be used to supplement an all-backs routine to show backs on both sides called *All Backs Addition* from issue #3 of **The Trapdoor** (1984).

Tony's inspiration came from the Elmsley routine cited above. Lewis Ganson, who previously printed Elmsley's routine, liked the Tony's handling so much that he printed it (as it existed at that time) in **The Ganson Book** (1982). The addition of the deck being printed in full-deck order was a natural addition

with no hidden costs which is one of the highlights printed for the first time in the routine explained here.

I have always been enamored with the all-backs effect and have tried many variations. Should any of you find yourself similarly you might wish to check out some of the following entrants. This is by no means meant to be a complete listing of what is available.

John Thompson's *Hofzinsler All-Backed* appeared in the July 1971 issue of **Karl Fulves' Epilogue**. Milt Kort's *All Backs Finish* appeared in the November issue later that same year.

I saw Derek Dingle devastate a roomful of magicians with his *Triple Color Changing All-Backs Aces* at the 1975 IBM convention in Little Rock Arkansas. The routine appeared in his lecture notes, and was later reprinted along with his *All Backs With Selection* and his *Technicolor All Backs* (which previously appeared in *Dingle's Deceptions* by Harry Lorayne) in Richard Kaufman's **The Complete Works of Derek Dingle**.

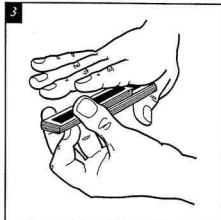
Jeff Busby's *Royal Backs* made its appearance in issue #1 of **The Chronicles** (1978). (He also released his *Back to Back* as a separate manuscript.) Fr. Cyprian's *Flash Backs* entered the scene in #10 of the same journal that same year.

Ed Marlo also printed his *Three Way Illusion* in Volume 2 of **Marlo's Magazine** (1977). Finally, Darwin Ortiz's *Back Off!* appeared in the August 1981 issue of **Apocalypse**.

## SLIP AND SLIDE

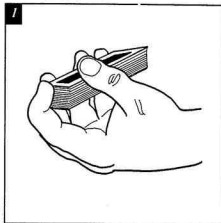
Elias Ugart

Elias was my guide in and around Barcelona, Spain where he lives. He does beautiful magic - and has a soft and natural touch with a deck of cards. His items in this book were the product of an afternoon gorging on tapas and card tricks. It is hard

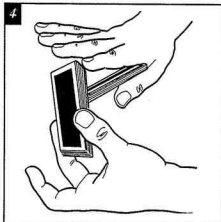
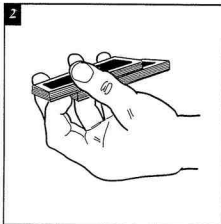


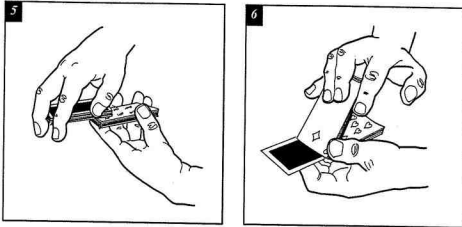
This is the production of a selected card, apparently from the middle of the pack. At first, the sequence will feel awkward and uncomfortable. It requires practice to make it look effortless and magical.

Start by controlling the selected card to the bottom of the pack. Hold the pack beveled inward



to take notes while watching for the next slice of heaven to come from the kitchen.



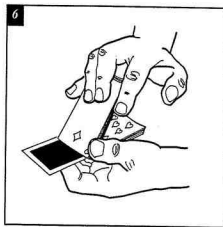


in the left hand between the thumb and second, third, and fourth fingers. This frees the first finger to move to the outer end as shown in **figure 1**.

Start the first finger near the top of the pack and run it down the far edge of the pack, gently riffling cards off as it moves toward the bottom of the pack. Ask the person who selected the card to tell you when to stop. Time it so that he stops you near the middle.

When you stop, use your left first finger to push back the lower half toward the left wrist as shown in **figure 2**. Your right hand clips the lower half as it emerges in the thumb croch as shown in **figure 3**.

Now, use the clipped packet to lever the upper half face up, pivoting between the thumb and second finger as shown in **figure 4**. The packet comes to rest between the left thumb and second, third, and fourth fingers where it originally started. As the left hand's packet turns face up, the right fingers can straddle the far end of the original bottom half. This allows you to place your right thumb on the left long



edge to provide additional support as shown in **figure 5**.

Your left first finger is not needed to support the cards in the left hand so it can move to the far edge of the pack where the tip comes to rest on the bottom card of the right half. Move the right hand with its cards forward as the left first finger retains the position of the selected card.

As soon as the selection is free of the right half, your right thumb moves to the top of the right half where it pushes down and rotates the packet on the right fingers causing it to flip face up. See **figure 6**. Finish by placing the right hand's cards flush on top of the left hand's cards.

The selection is now outjogged, face down in a face up pack. You can simply flip the card face up after it is named. However, it is more visually pleasing if you immediately make a two-handed fan with the cards face up. Ask for the name of the selection and then offer the fan to the spectator for him to turn the face down card over to reveal the climax.

## UP AND DOWN DOUBLE

Lewis Jones

This is based upon an effect of Martin Gardner and Bill Simon that was published fifty years ago. There are two changes, one of Lewis' and one of mine. Independently, neither change would be sufficient to justify their publication. However, I think the combination of ideas makes the effect imminently more practical and considerably stronger.

**The Work.** Assume that you've been using a stack, and that at the end of the effect, part of the stack (at least 13 cards) is still undisturbed. By way of example, suppose that about half of the deck has been put aside and is still in Eight Kings order. The rest of the cards have been used for an effect and have been shuffled into random order. (The order of the values in the *Eight-Kings* stack is: 8-K-3-10-2-7-9-5-Q-4-1-6-J. The mnemonic for the stack is the sentence, "Eight kings threatened to save ninety five ladies for one sick knave.")

Have the spectator take the already used half, while you pick up the (stacked) half that was set aside. The spectator shuffles his cards. As you scoop up your half deck, glimpse the top card as a key, then run (say) seven cards from bottom to top. Just make sure that you leave at least the 13 original top cards undisturbed. Both half decks are placed face down on the table.

Act as if you are about to begin a tabled riffle shuffle with the two half decks, then appear to change your mind. Leaving the two packets in place on the table, ask, "Why don't you do it. In fact, better still, shuffle one half face-up and the other face-down. You decide which is which." Let him turn either packet face-up and riffle shuffle it into the other packet. Keep track of which half contains the remnant of the stack.

If the stacked cards are among the face-down cards, simply spread the deck across the table. But if they are among the face-up cards, pick up the deck and tap its long edge on the table to square up. Then spread the deck across the table, with the stacked section face-down.

Ask the spectator whether he'd like to nominate the face-up cards or the face-down cards. If he nominates face-up, invite him to slide any face-up card free of the spread. If he nominates face-down, run a finger along the spread as you say, "Well, there are quite a lot of them, as you can see. I don't know which one you'd like me to go for. Take out any of the face-up cards and I'll try and match it."

When you see the value of the card the spectator has removed, your aim is to take out a face-down card that matches that value. Run your finger along the spread, beginning from what was the top end of the face-down cards. Ignore the first seven face-down cards, then mentally recite your *Eight Kings* mnemonic (beginning with the value of your key card) as you move along the rest of the face-down cards, till you reach the value you need.

For instance, suppose your key card was a King, and the spectator has taken out a 5. After the first seven face-down cards, think, "King-3-10-2-7-9-5." Remove the face-down card at this location, and show that you have matched the spectator's card.

If the card you just removed matches in value and suit the card they selected, then you are finished. Otherwise, since your stack also gives you the suit, you are now set to remove a face down card from the spread whose suite matches his selection. Use the suit of the card you just removed, to clue you in how many cards (1 to 3) to move in either direction to arrive at a card that matches the spectator's chosen suit.

If you want to perform the effect for two or three spectators, you'll need to allow for the cards you've already removed as you continue.

**Background.** Martin Gardner and Bill Simon had a face-up / face-down divination effect in issue #241 of *The Phoenix* (November 2, 1951). It was called *Similar Twins* and required an Ace-to-King setup, in order and without regard to suit. In my opinion, the effect did not justify a set stack just to

allow the matching of values. Lewis's change to a "recycled" or "leftover" stack opened the door by simply recycling the unused portion of a stack and the completion of another effect. The use of an apparently random order is far more deceptive than a sequential stack and finding a six at the sixth position followed by a four at the fourth position might

ultimately lead the spectators to the method.

Using a recycled stack opened the door for my addition of the suits. It is inefficient to have some bit of knowledge that you don't use during the effect. Since many of my stack tricks include the suits (e.g. Si Stebbins) then it's a simple matter to go for both value and suit.

## Semi-Automatic Card Tricks, Volume 4

### Alternative Titles

Naming magic books isn't as easy as one might think. Heck, naming a child is easy by comparison. You probably hadn't realized this, but they don't have a book of names of future books. So, I devoted many uncompensated afternoons searching for just the perfect title. Sure, "Semi #4" seems like a logical title now, but in the early moments of the dark time (prepublication) there was great consternation... literally, for minutes about what to name the future classic you now hold. A few of the discarded titles are listed below.

Mathematically Based Card Tricks That Are As Easy As Pi  
 The Royal Road Less Traveled to Card Magic  
 Safe Alternatives To the Bullet Catching Trick  
 Another Nail on the Coffin of Potter's Guide To Magic in Print  
 Driving a Beamer: Forcing Steve To Write Another Book  
 Card Tricks Cardini Could Perform in Boxing Gloves  
 Card Tricks Muhammad Ali Will Expose Without Wearing Boxing Gloves  
 A Fund-Raiser to Finance the Bound Trapdoor  
 Getting Carded: Trix Are Not For Kids  
 The Ponderosa Guide to Crimping: How to Bend Card Right  
 Slighting the Sleight  
 If You Had Eye Hand Coordination You Would Be Reading a Book on Surgery  
 For Those That Thought That Numbers 1 Through 3 were Number 2  
 For Card College Dropouts  
 Four - To Wipe the Floor  
 Fulves on Steroids  
 Card Tricks for the Pasteboard Impaired  
 Expert Card Technique, Volume 2  
 Card Tricks to Capture Claudia on the Rebound

## JUST FRIENDS

### David Solomon

Dave is one of my favorite thinkers in magic. While he executes sleights flawlessly, he works to eliminate them wherever possible. Unfortunately, he lives in Chicago which means I only see him once or twice a year. Whenever we get together, it is a marathon card trick binge.

In addition to *Sessions* (with Simon Aronson), in 1997 Dave released *Solomon's Mind* (written by Eugene Burger). Having seen most of the contents performed, I can personally vouch for the material and its impact. Raj Madhok, one of my editors, selected this as one of his favorite items in the book after being nailed by it at this year's 4F convention in Batavia.

In this effect, one by one, the kings are cut into separate packets created by the spectator. Instantly, they appear in the hands of the magician. And, despite the cutting and shuffling and the fact that the spectator cut the pack into four packets to start, the packets are turned over to find the four queens on the faces.

**The Work:** Start with four queens on the bottom (face) of the pack. Spread through the pack overjogging the kings. Strip them out and table them face up slightly to the side. Shuffle the pack retaining the bottom four cards. A riffle shuffle works well here. Table the pack on your right and instruct the spectator to cut the pack into four piles. The original bottom quarter with the queens should remain in the far right position from your viewpoint. To achieve this, you can have the spectator cut off quarters of the pack to your left, with your pointing where the packets are to be tabled so that they form a row. We will label the packets A through D from your left to your right. Pile-D is the original bottom quarter and has the queens on its face.

Pick up pile-D and give it a milk shuffle as follows. Hold the packet in position for an overhand shuffle. Undercut the bottom half with your right hand, but allow your left fingertips to drag the original bottom card onto the face of the upper half as the lower half

is lifted upward. Continue with an overhand shuffle, shuffling the three cards on the bottom of the right-hand packet to the top. You will finish with three queens on top and one on the bottom.

Take the packet in the left hand in dealing position. Thumb off the top three cards and table the packet back in the row. Pick up one of the kings previously removed. Place this king on the face of the three-card packet. Flash the face of the four-card packet and drop it on Pile-C. Immediately, pick up Pile-C.

You are now going to execute *The Unpublished Move* by Steve Draun. (Refer to the chapter on *Moves*.) It is a false cut, which retains the order of the pack except for moving the top card to the bottom. (See *Leftovers* below for an alternative to using this move.)

This one-card cut is like doing an empty slip cut. Rather than dragging the top card onto the lower packet, you eliminate the lower packet and drag it directly onto the hand.

You have apparently cut the three cards and the king into the middle of the packet. Actually, you have cut one of the queens to the face of pile-C. Now thumb off the top three cards into the right hand and replace pile-C in the row of packets on the table.

You are now going to repeat the sequence two more times. Pick up another king and add it to the face of the three cards you hold which will then consist of two kings on the face of two queens. Flash the king on the face and then drop the four-card packet onto pile-B. Execute Draun's *Unpublished Move*, sending a queen to the bottom while apparently cutting the four-card packet to the middle. Thumb off the top three cards into the right hand and replace pile-B in the row of packets on the table.

You will repeat the same sequence with the remaining packet. Pick up another king and add it to the face of the three cards in your right hand, which will then consist of three kings on the face of one queen. Flash the king on the face and then drop the

four-card packet onto pile-A. Execute Draun's *Unpublished Move*, sending a queen to the bottom of that packet while apparently cutting the four-card packet to the middle. Thumb off the top three cards (the three kings) into the right hand and replace pile-A in the row of packets on the table. Add the final king to the face of the three-card packet in your right hand.

Pause for a moment to appreciate the effect. Starting with a well-shuffled pack, you allowed the spectator to cut the deck into four piles. You apparently cut the four kings into three of the four packets. You now apparently hold three random cards along with the leftover king. For the first surprise, wave this packet over the four piles and then reveal the packet consists of the four kings. Deal these kings in a row directly in front of the piles on the table.

For the second surprise, flip the packets over and replace them in their row, showing the four queens on the faces of the packets. Remember, the spectator cut the packets himself. Dave finishes with his punchline, "*Just between friends, behind every great King there is a broad or should I say a Queen.*" (This is Dave's punchline. Yes, he should say "queen." Please address all mail on this topic to Dave in Chicago. I would use the term "lady" and put her in front of the guy... but that's because I have been beaten down over the years. I'm thinking that

"broad" is a term of endearment in Chicago—either that or Dave has absolutely no fear whatsoever of his wife Madeline.)

**Leftovers.** I can personally attest to the wallop the double surprise packs. (This "wallop" does not include the Madeline-Dave wallop, which still may occur.) When Dave showed this to me, Steve's single-card cut blew right by me.

If you would prefer an overhand shuffle rather than a cut, you should try the *Underhand Shuffle*. Assuming you are familiar with the basic shuffle, I will briefly describe its use as a *Double Undercut Alternative* (as explained on page 219 of Volume 3). Hold the pack in your left hand in position for an overhand shuffle. Use your left thumb to push the top card slightly over the far side of the pack, outjogging it onto your left forefinger. Proceed with the regular Underhand Shuffle, cutting 2 to 3 slices from the bottom and tossing them haphazardly onto the top. The final slice includes all the cards immediately below the outjogged (original top) card. When you throw the final slice on top, the entire packet is in its original order except for the top card which is now on the bottom.

**Background.** This effect was inspired by a Lennart Green ace effect that Dave saw Lennart perform at the FFFF convention in Batavia, NY. The methods differ considerably and the Green effect did not have the kicker at the conclusion.

**Beam's Law #21:** *If laymen wanted to take cards you wouldn't have to force them.*

## QUIET TIME

### Doug Canning

Doug wanted a silent code that he could use to transmit the identity of a card to an assistant while simply holding the card. Further, he wanted the code to be quickly learned or relearned, depending upon how often he would use the same assistant. Here is his quickly learned (and relearned) solution.

The identity of the card is communicated by where and how the card is held. We will start with the value, followed by the color, and finish with the suit.

**Transmitting the Value.** There are seven positions to commit to memory on the playing card. From the assistant's view, they are:

- Top left = 1
- Top right = 2
- Middle left = 3
- Middle right = 4
- Bottom left = 5
- Bottom right = 6
- Bottom middle = 7

1	2
3	4
5	7 6

The values associated with these positions apply when the card is held between the thumb and first finger. If you use two fingers to hold the card, then the assistant adds six to the value denoted by the position. So, for example, if he sees two fingers at the middle right position, he knows the card's value is ten.

**Transmitting the Color.** If the performer holds the card with his arm at chest level, the assistant knows it is a black card. If the performer holds the card high, it is a red card. The mnemonic for these is "black soil at ground level" and "the red planet is high in the sky." These are mnemonics for you—and are not meant to be recited to those in attendance.

**Transmitting the Suit.** Once the assistant knows the color, the suit is communicated by looking where the performer is staring. If staring at the assistant, the card is either a heart or club. The mnemonics here

are "looking into one's heart" and "looking to join a club." If the performer is staring away or at the ground, it is a spade or diamond (as in a spade in the ground or diamonds under ground).

**Performance.** The magician asks his assistant to stand in front of the group while he goes out to the audience. Taking a shuffled deck, he spreads through the cards with the faces toward himself and an audience volunteer. The volunteer is instructed to point to the face of one of the cards. The magician transfers that card to the face of the pack and takes it in the proper position as explained above. Rather than simply naming the card, the assistant divines its color, suit, and value. The effect is repeated as desired.

**Leftovers.** When I used to perform something similar to this when I was in high school, I was on the receiving end. When I was apparently having difficulty receiving the thought waves, I would whip out an antenna structure that was wired to a beanie-type hat. Donning the hat, I was instantly able to clearly receive thoughts, as well as traffic and weather.

If looking for a climax for the thought projection, start the effect with the joker at the back of the pack. After transmitting two cards, cut the pack so that the joker is near the front. If the volunteer doesn't choose that card to transmit, take it yourself the next time as if you are going to play a joke on the assistant. She can't get the color or the suit. Just as she is about to give up on the value as well, she says, "*You are attempting to play a joke on me... and you are holding the joker.*" She knows you are holding the joker because you are holding it between the thumb and all four fingers.

**Background.** Doug was inspired by a commercial effect from Tate Elliott of Raleigh, NC. *Quiet Time* is not the same as Tate's who gave his blessing to Doug's effect appearing here. When I asked Doug if there were additional credits, he replied, "*Maybe my mom and dad.*"



## THE HUMAN TRANSMITTER

Steve Beam

This is an ancient effect updated to a performance piece. It is similar in effect to Doug Canning's *Quiet Time* except you don't need an assistant. Be forewarned – it requires some experience in audience-management skills. For this, the magician invites a volunteer up to the stage with him. He has the volunteer select a card so that nobody including the magician knows its identity.

He asks the volunteer to run through the pack and upjog a card that has the same value and another that has the same suit as the card he selected. Keeping the faces of the cards to himself, he is then instructed to point to someone in the audience who is supposed to serve as the receiver for his thoughts, "the satellite dish for your synapses." Whoever he selects slowly divines the card he is thinking of. The effect may be repeated if desired.

**The Work.** Start with a double-faced card on the face of the pack. We will assume it is the 5 of hearts/six of spades with the 5 of hearts facing outward. The card that matches the other side (6 of spades) is on the top of the pack. You will use the Balducci cut-deeper force to ensure the 6 of spades is selected. That is, hand the face down deck to the volunteer and ask him to cut off a small packet of cards and turn it face up and replace it face up on top of the face down deck.

"There's an old song...The First Cut is the Deepest. But in our case, the second cut is deeper. How about if you cut the pack deeper and turn the cut-off cards over and replace them on the cards in your left hand. Thanks. Now, you have face up and face down cards in your hands. Spread through the cards until you come to the first face down card. I can hold the face up cards to get them out of the way. Look at that card (point to the new top card, the first face down card) but don't let anyone see it." The magician flips the face up cards he holds face down and drops them on top of the cards the volunteer is holding.

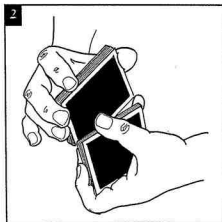
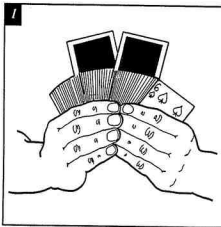
The magician now takes the deck face down in

his left hand and flips it face up. Take the deck in the right hand in position for a face-up overhand shuffle. Run the first card, the gimmick, into the left hand and then shuffle off the remaining cards on top of it.

"Here's what I want you to do. Spread through the cards with the faces toward you and I want you to upjog a card that has the same value as your card... and another card that has the same suit. So, if your card was the king of hearts, you might upjog a king and a heart like this." Holding the deck face up and parallel with the floor, the magician suits his actions to his words. "Only you should do it with the faces toward you so that only you can see them."

Hand the face up cards to him. He will hold the cards around chest level to prevent anyone from seeing the faces of the cards he will upjog. He will upjog a six and a spade. As he does, the top card of the pack (the gimmick) is flashing the identity of his chosen card to the entire audience. Ask him to concentrate on the two cards that are jogged upward and to point to a member of the audience to receive his thoughts. See **figure 1** for the audience's view.

You direct the audience member in a series



tone. "You will get an impression of a card – one that you will see in your mind's eye. Are you getting an impression of a card?" In sequence, have the color, suit, and finally the value of the volunteer revealed.

**The Repeat.** Take the deck from the volunteer leaving the two upjogged cards with him "to reveal the dramatic climax." Be careful not to flash the face of the gimmick toward him. Reverse the gimmick on your pant leg as he reveals the two cards he holds. Turn the pack face up and take it in the left hand in dealing position. Spread through the face up cards, and injog the regular 5 of hearts. Square the pack and slide it over into position for an overhand shuffle as you leave the 5 of hearts injogged.

Reach under the pack with your right hand and take the cards beneath the injog face up in the right hand in position for an overhand shuffle as shown in **figure 2**. This sends the 5 of hearts to the bottom of the face up packet as the right hand shuffles off its cards to the last card. This brings the gimmick back to the face of the pack but this time with the 6 of spades showing.

**[Alternative Reset Procedure #1:** Secretly reverse the top card, the gimmick. Execute a face

up overhand shuffle, sending the gimmick to the face of the pack. Cull the 5 of hearts to the back of the pack and the pack is reset.]

**[Alternative Reset Procedure #2:** Take the deck from the volunteer so that you are holding it in dealing position but with the faces toward him. With your left thumb, pull the top card about half an inch toward your left wrist. With your right fingers on the face and thumb on the back, lift the pack forward out of dealing position and rotate it over face up onto the gimmick which remains stationary. The deck turns over onto the gimmick. Give the pack a face up overhand shuffle running the gimmick to the face of the pack. Finish by culling the 5 of hearts to the back of the pack and the pack is reset.]

**Leftovers.** Despite the fact that the audience sees both sides of the gimmick, they still don't realize they are looking at a double-facer. Further, they don't know how the trick is done, as they don't know how you learned the identity of the card or controlled it reversed to the top of the pack. Besides, they are so busy enjoying the secret they have been let in on that they don't revert to serious analysis of the method.

**Background.** The inspiration for this effect is from the *Card Clairvoyance* chapter of **Greater Magic**. The one visible card in a reverse fan is used to create an *instant stoooge* as above but with the magician executing a reverse fan with the faces toward the audience and the selection on the bottom. See page 338, paragraph 4 for the uncredited effect.

There are other effects where an instant stoooge is created who can name the selection that was unwittingly flashed while the spectator holds the pack. One such example is *Wise Guy Catch* by S. Wimbrough from the 1938 *Summer Extra* for **The Jinx**. There are many other items like this in card magic.

The reverse of the gimmicked card described in the *Alternate Reset Procedure #2* is from **Magicians' Tricks - How They are Done** (1910) by Henry Hutton and Adrian Plate. It is not credited to a specific magician.

## DIRECT TRANSPOSITION

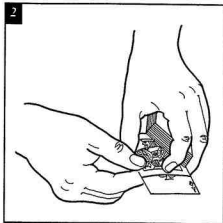
Harvey Rosenthal

Harvey is known for his creativity in the area of sleight of hand both with cards and coins. Starting with *Hugard's Magic Monthly* in 1956, his material has been featured in among others, the *Pallbearers Review*, *Genii*, *New Jinx*, *New Pentagram*, *Epilogue*, and (a one-man issue of) *The Trapdoor*.

This is a transposition between two cards. To make it obvious, the two cards should be of conflicting appearance. For the sake of illustration, start with an indifferent card on top of the pack followed by the ace of spades second from the top, and the king of diamonds third from the top.

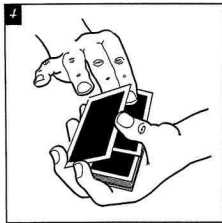
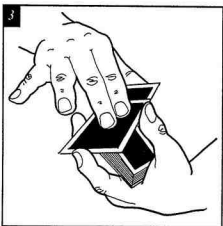
The double lift is the only move required. It is performed at the beginning of the sequence and therefore a get-ready can be used if required. This is perhaps the only trick that in the book that doesn't belong here. With the manipulation of the double card - most would probably consider it mild sleight of hand. I'll bow to that interpretation. But at the same time, I'll offer it as a bonus effect - midway through the book to keep your chops honed for when you return to the sleights after this volume.

**The Work.** Perform a double lift, turning over the top two cards as one to show the ace of spades.



Display the double in the right hand, thumb above, fingers below. With your left thumb, push off the top card of the deck (king of diamonds) and flip it over onto the deck using the left edge of the double in your right hand.

Place the king on top of the ace (double card) in an in-jogged condition as shown in figure 1. The



left hand, with the deck, turns palm down and grasps the supposed two cards beneath the deck, maintaining a gap between the three cards and the deck itself. See figure 2 for an exposed view.

Rotate your left hand palm up. The three cards are held as two between the left thumb and the second and third fingers of the left hand. Place your left first finger on the far short edge of the double as shown in figure 3.

Pull the double card (apparently just the ace) flush with the card beneath it. As soon as the three cards are flush, the left second finger draws the top indifferent card off the packet toward the magician. There is absolutely no pausing as the top card moves from its outjogged condition shown in figure 3 to its being lifted off the packet and slid under the double flush with the top of the pack as shown in figure 4. It is the continuation of motion here that sells the singularity of the cards being used.

Openly place the indifferent card on top of the deck proper. Finish by flashing the face of the double still held at the left fingertips with the right hand as you drop it on top of the pack. Deal the new top card off and rub it on the table and show it has changed to the ace. Flip over the top card of the pack and show that it is the king.

**Leftovers.** To present this, I add some doublespeak nonsense to the beginning - more to get the attention of the audience than to frame the effect.

It goes like this.

Cut the deck anywhere - which we will assume brings a 4 and a 6 (preferably of different colors) to the top. Hold the deck in your left hand in dealing position. Turn your right hand palm down and take the top card (the 4). When you rotate your right hand palm up again, the card turns face up.

Use this card to flip the new top card (the 6) face up onto the pack. Take this card underneath the 4, but spread so that the relative positions are clear. "The 4 is on top, the 6 is on bottom." Flip both cards face down on top of the pack. "But, if I snap my fingers twice [do so] the 6 is now on top and the 4 is on the bottom." Repeat the actions just used to turn the cards over, showing the 6 is on top and the 4 is on bottom. This is not magic, this is confusion. (And remember, Vernon said, "Confusion is Magic." Okay, I'm paraphrasing here.)

Repeat the "effect." This time, snap once, causing the 4 and 6 to change positions again. At this point, the audience is either impressed or screaming that they have it figured out.

To segue into Harvey's effect, assume that both cards are again face up and the 4 is on top. Obtain a left little finger under the top indifferent card of the pack. Replace the face up 6 on top of the pack, retaining the break.

Turn the 4 face down and insert it into the break but retain the break beneath it. "I will do it in slow motion. First I place the 4 on the bottom..." Now take the 6 in your right hand and turn it face down and insert it into the break and square the pack. There is an indifferent card on top followed by the 4 and the 6. You are now in starting position for Harvey's trick using the 4 and the 6. Turn the 4 over to show it is still on top. Then flip the 6 face up. "Well, I guess it doesn't work in slow motion. Let me speed it up a bit." Now finish with *Direct Transposition*.

**Background.** The starting point for this trick was a trick of Dai Vernon's that he taught Harvey in the late 1950s in New York City. Vernon's trick is described in the *Pallbearers Review*, *Close-Up Folio #8*, the Dai Vernon Issue (Part Two). It is the first half of his routine that Karl Fulves titled *Vernon's X-Press*.

## DICYCLES

Steve Beam

Depending upon your preferences and performance situation, this entire effect can be performed with the magician's back turned. In this combination effect, the magician introduces a dice cup, two dice, and a deck of cards. The spectator rolls the dice on the table enough so that she is sure they are random. From a shuffled and spectator-cut pack, she then deals cards totaling the spots on the top of the dice just rolled. She is now instructed to cover either of the dice with the cup.

She is then to turn the remaining die completely upside down and deal off additional cards in the amount of the spots now showing on top of the die in play. She takes the last card dealt off the pack and reassembles the rest of the deck. Her selection is the card just removed.

Despite the fact that the spectator cut the cards where she wanted, rolled the dice to a random number and covered the die of her choice, the magician is now able to not only to name the suit, but also match the value of the selection to the value covered by the cup.

**Truly Easy Method.** This requires the setup of six precise cards. Start with the ace through six of diamonds on top of the pack with the ace as the top card. Place seven indifferent cards on top of these. Produce the pack along with the cup and dice. First, you are going to ask the spectator to cut the pack, and you will force the top half using the *criss-cross force*. [Have the spectator cut the top half of the deck to the side of the remainder. Pick up the lower half and place it on top of the original top half to mark where they cut, perpendicular to it so that the halves form an "X." Introduce the dice and the cup for a bit of time misdirection. When it comes time for the dealing, discard the upper half and have them deal from the original top half.]

Turn your back on the proceedings at this point because, except for your presentation, the trick works itself from here. Whatever die they cover with the cup will equal the value of their selection. And, you

already know that it will be a diamond since they are limited to the ace through six of diamonds. I ask them to concentrate on the suit, which I reveal to them. Then, I turn around and say that they have already predicted the value of the selected card. If they will look at the number on top of the covered die, a die they rolled, they will find their value. Lift the cup as you finish with, "I believe your card is the ... five of diamonds." They can turn their card face up for the finish.

**Moderately Easy Variation.** I can preset six values on the fly better and faster than I can cull six specific cards. In this variation, you will set up the ace through six without regard to suits. Place the seven indifferent cards on top of these and you are ready to perform.

Turn your back after the criss-cross force and continue as above. When it is time to reveal the suit, use my *Memory ADE* (described elsewhere in this volume). Once you have the suit, turn around and conclude the effect as described.

**Background.** The inspiration for this came from Karl Fulves' variation of a Charles Brent effect titled "Fate." Both were published in the October 1969 issue of the *Palbearers Review* (page 290). The Brent handling ended by producing a pair of jacks. The patter stated that it was odd that a pair of dice should result in the cards necessary to open in a game of poker (as in "jacks or better to open.") In the Fulves follow-up, the spectator ended on a single card. The value of this card was matched when the dice cup was lifted showing the same value on top of the previously rolled die.

While I liked the simplicity of the Fulves handling, both of the variations published here allow the magician to produce both the suit and the value at the end of the effect. This has the apparent added advantage of increasing the odds from 1 in 6 (for the six sides of a dice) or 1 in 13 if you want credit for the 13 possible values you are going to predict with the six numbers. The odds go to 1 in 24 (6 sides

multiplied by four suits) or 1 in 52 (nailing the precise card out of 52). It has the (perhaps) self-evident plusses of having the spectator cut the pack to determine where he will start dealing and the apparent ability to have the magician's back turned the entire time.

Fulves' trick and both my variations owe something to Stewart Judah's *Decey Dice* which later appeared as *Dice Will Tell* in *Searne on Card*

**Tricks.** In this latter source, Howard Thurston and Oscar Weigle were credited. You may wish to consult a completely different and equally impossible cards and dice effect from Volume 3, *The Unselected*.

And finally, as for the title, it is the combination of dice and a pack of Bicycle playing cards. It made a better title than my first choice, combining "laymen" and "dice" to arrive at "Lice."

**Beam's Law #11:** Do not choose a semi-automatic trick because it's the easiest way to accomplish something. Choose it because it's the best way.

## DOUBLE DICYCLES

Steve Beam &amp; Doug Canning

The following discussion assumes that you have read *Dicycles*. When Doug played with the trick, he realized that since the card originally seventh from the top of the pack would be at the location equal to the value of the hidden die at the conclusion of the effect, I should find a way to use this information.

Further, he suggested that a joker could be preloaded at the seventh position as part of the setup and that this joker could have writing on its face suggesting the spectator ask the magician what is in the card box. Meanwhile, the magician could retrieve a wadded piece of paper from his lap that matched one of the six possible outcomes from the *Truly Easy Method* and secretly load it into the box through a secret hole. It would then appear that the magician predicted the card that would be selected.

I am a big believer in using every piece of information you have in your possession. However, I'm also lazy when it comes to pro lucing multiple outs. So, I took Doug's ingenious observation and massaged it into the following.

**Effect.** The magician introduces a dice cup, two dice, and a deck of cards which has been shuffled during a previous effect. He asks for two volunteers from the audience, Abe and Betty. Abe rolls the dice on the table enough so that he is sure they are random. From a shuffled and spectator-cut pack, he then deals cards totaling the spots on the top of the two dice just rolled. He is now instructed to cover either of the dice with the cup.

He is then to turn the remaining die completely upside down and deal off additional cards in the amount of the spots now showing on top of the die in play. He takes the last card dealt off the pack and reassembles the rest of the deck. Finally, he is asked to place the die in play out of sight in one of his pockets.

The magician now instructs Betty to peek at the number uppermost on the die beneath the cup. She is to deal down to that secret number and remove the card at that location. Finally, she is to reassemble

the pack and place it aside.

Before the magician turns back around, he builds the effect. "There are many things unknown to me about the two dice and the two selected cards that I am going to attempt to divine when I turn around. But first, I'm going to ask Abe to use your hand to cover the die you have in your pocket. I don't want to see through the fabric. Is it covered?"

The magician turns around to face the spectators. "First, despite the fact that my back has been turned the entire time, I'm going to attempt to tell you where upon your body you secreted the die." After exaggerated mental effort, the magician names the pocket which the spectator is covering with his hand. "Note that this was particularly difficult since you were not only hiding the die in your pocket but also with your hand." The audience realizes that they are being taken in since it was the spectator's hand that told the magician which pocket held the die.

"It gets harder now. My next miracle is to divine the number you rolled on that die. You recall that my back was turned when you hid the die under the cup. As you can see, this is 100% fine, imported styrofoam. Furthermore, there is no way I can look through the bottom to see that die." The magician taps on the bottom of the inverted cup and then lifts the bottom of the cup and holds it toward the spectator. "Understand that if you can't see through the bottom of the cup then there is no way that I could see what number you chose either." The magician replaces the cup over the die and continues.

"As I was saying, I'm going to try to divine the number of spots uppermost on that die. And remember, my back was turned when you covered it." More exaggerated mental effort produces the value on top of the die (that the magician just openly peeked).

Now the magician moves on to divine the color of the back of the first selection. When that is met

unenthusiastically, "Well, let me try the face." Now he divines the color, value, and full identity of the first selection.

Moving on to the second selection, "You've seen me locate a hidden die, divine the number of a previously rolled die, and finally, identify a randomly chosen card." Pointing to the second selection, "Before I tell you the identity of that card, perhaps you hadn't wanted me to peek at its face to ensure that it hasn't changed since you placed it on the table." The audience recognizes this for what it is—a bald-faced attempt to find out what the card is. They decline the offer. "Okay, well since you have seen me divine a face down card already, perhaps you would like to see me divine a face up card for a change. I don't want to be redundant." Again the audience declines the offer.

"You aren't going to believe this, but my assistant predicted the card you would select a long time ago—13 days ago to be precise." The audience is wondering where this is leading. "Unfortunately, he didn't share with me what card he predicted." The audience senses that they are about to be disappointed. "But I guess we could check with him. Perhaps you would open the card box and remove my assistant. What is he saying?" The spectator removes a joker from the card box. There is a cartoon bubble coming from the mouth of the joker. "I predict the jack of diamonds." The second selection is turned face up—the jack of diamonds.

**The Work.** Because of the additional humor possibilities, I decided to eliminate the matching of the values between the first selection and the covered die. This allows you to leap into the trick with the leftover portion of any prearranged pack of cards. Only 7 cards have to be stacked or left over from a previously used stack. I will use Si Stebbins to illustrate this. However, you can use any stack including numerical order. From the top of the deck: six indifferent cards, followed by the JD, AC, 4H, 7S, 10D, KC, 3H, rest of the pack. If you are using a full deck Si Stebbins stack, simply cut the jack of diamonds so that it is the seventh card from the top.

The jack of diamonds is the card you predict on the joker, and mentally you will assume that your stack starts with the next card, the ace of clubs.

With this stack, and following the instructions above and the concept explained in *Dicycles*, the ace of clubs will be selected if the covered die is 1. From there, you just work your way down further in your stack as the number on the die increases. Thus, a die showing any of the values one through six would equate to a selection of AC, 4H, 7S, 10D, KC, 3H respectively.

Following the instructions above, assume Abe rolls a two and a four. He deals six cards (2+4). He then covers the four. Inverting the remaining die to reveal a five, he deals five more cards to the table. The last card dealt—and therefore his selection—will be the ten of diamonds. While you don't know this at the present time, if you knew the value showing on the die he covered was four, you could mentally move to the fourth card in your stack starting with the ace of clubs and deduce that his selection is the ten of diamonds.

He is to place his selection to the side and replace the other cards he just dealt back on top of the pack. This sends the jack of diamonds (original seventh card) to a position equal to the value showing on the covered die. In our example, the jack will now be at the fourth position from the top of the pack. When Betty peeks at the covered die, she will deal down to the fourth card and "select" the jack.

From this point, it's all about presentation. Obviously, when you peek the number atop the covered die (a four) as you explain the qualities of the styrofoam cup, you will mentally move to the fourth card in your stack to reveal the first selection's identity. The identity of the second selection is already predicted and sitting in the card box. Everything else is window dressing.

**Background.** To the credits listed in *Dicycles*, add (1) Doug Canning's suggestion to use the knowledge of the card originally at the 7<sup>th</sup> position; and (2) a fair amount of manure shoveled by one with experience in that substance.

**Leftovers.** If you are going to perform magic of this genre, perhaps you should be wearing the cup.

## JINXED

Doug Canning is one of my favorite correspondents relating to things magical. I was surprised to find out that he was not familiar with Annemann's **Jinx** and I had suggested that he order them. The following is what transpired in a single day via e-mail. (The timing differences are due to Doug living in the central time zone versus my eastern time zone home.)

From: Doug Canning  
Sent: Sunday, August 13, 2000 7:49 AM  
To: Steve Beam  
Subject: The Jinx

Steve, Last night I ordered all three books of the **Jinx** from Hank Lee. You've never steered me wrong before. Will let you know what I think when I get them... They cost \$22 each and are hardbound. One is magazines 1-50, next is mags 51-100 and last is mags 101-150. Did I order the right thing? Doug

*The final question was just too tempting not to respond to...*

From: "Steve Beam"  
Sent: Sunday, August 13, 2000 9:24 PM  
To: "Doug Canning"  
Subject: Re: The Jinx

Dougo... Huh? No, what you ordered is condensed in Dover's reprint of Annemann's Card Magic for \$3.50. I was talking about the **Jinx Extra** for \$10 published by Magic Ltd. I had those 3 volumes and dumped them at an auction years ago. Mucho waste of paper. Steve

*Of course, the Jinx Extra was not what I had recommended... and Doug was a tad concerned ...the capital letters are his...*

From: Doug Canning  
Sent: Sunday, August 13, 2000 6:23 PM  
To: Steve Beam  
Subject: Re: The Jinx READ IMMEDIATELY!!!!

Steve, I think I might be able to cancel the order but you need to email me right away and let me know if you are SERIOUS about me ordering the wrong thing! I don't like wasting \$70 on something you recommended! Please let me know the real deal so I can cancel order immediately! Doug

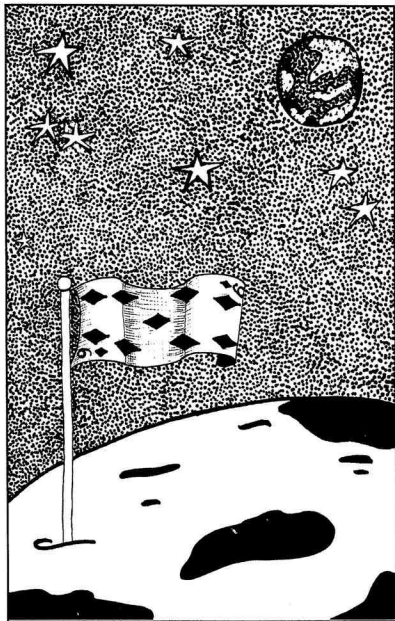
*This was too important not to respond immediately, so I didn't. Then Doug called the house... twice. Finally, I had to respond...*

From: "Steve Beam"  
Sent: Monday, August 14, 2000 12:07 AM  
To: "Doug Canning"  
Subject: Re: The Jinx READ IMMEDIATELY!!!!

Doug, Dawn told me about the call. It was a joke. Thanks for brightening my day.... :) Steve

From: Doug Canning  
Sent: Sunday, August 13, 2000 11:36 PM  
To: Steve Beam  
Subject: Re: The Jinx READ IMMEDIATELY!!!!

Just thought you should know that there is no way possible to salvage the pair of underwear I was wearing when I first read your little "joke". For obvious reasons we buried said underwear in backyard moments after above-mentioned incident...our dog, Sassy, dug up deposited landfill five minutes after burial ceremony. Dog desperately in need of bath. Asking for volunteers albeit without success. But I'm glad that you derive such enjoyment and satisfaction from all my sufferings. Oh, you are a madcap! Indeed. dscanning



## IMPOSSIBLE LOCATIONS

When most people think about card tricks, they think about locations. The location is the part that follows, "*Pick a card, remember it, and replace it in the pack.*" Audiences know the drill, often without further prompting.

In fact, when laymen think about locations, they think about impossible locations. So, what makes the tricks in this chapter more impossible than other card tricks? It is the fact that the feature of these tricks tends to be the location of the selected card itself.

By contrast, in some effects, the revelation of the selection is the highlight. For example, the selected card spinning from the pack may be such a strong revelation that it detracts from the fact that the magician was able to locate the card. If an indifferent card changes to a lost selection, the spectator splits his appreciation between the location and the color change. In an "Impossible Location," the fact that the magician can find or identify the selection, which has been hopelessly lost, is the highlight of the effect. The trick is structured to showcase the impossibility of the location itself. It is almost a "catch me if you can" presentation without additional magic frills. As all locations are all impossible to laymen, they don't understand that is possible to have locations that are "even more impossible." Magicians watching magic understand the kick-in-the-teeth difference — even if they try hard not to show it.

## SPEED-READER

Mick Ayres

A deck of cards is thoroughly shuffled by a spectator and a card is memorized fairly. Claiming a gift for speedreading, you pick up the deck and give the cards a fast riffle across the top edge while looking at the pips. You place the deck face down on the table and ask the spectator for the name of their card. With no hesitation, you reveal that card's position in the deck.

**The Work.** Hand a deck of cards to a volunteer and ask him to shuffle it thoroughly. Now, he is to cut the deck into three somewhat even piles (if done properly, each pile should have eleven to nineteen cards each). Ask the spectator pick up any pile and secretly count the number of cards in it. He has a number with two digits, of course. Ask him to add those two digits together. Using the new total, he is to count that many cards back from the face of his pile and remember the card that falls at his new number.

By way of illustrating this procedure, pick up any other pile and hold it facing you. "For example, if your pile has 23 cards in it, you'd add two plus three to get five. Then, you'd remember the fifth card from the face of the pile. This is fair because only you know your number. Please, don't point to the secret card or anything." While giving these instructions, make note of the bottom card of the pile you are holding. This will be your keycard. For this example, let us say it is the Ten of Spades. Put this pile back on the table.

Point to the pile with the key card on the bottom and say, "Please drop your cards on top and give the combined packet a cut. Good. Now, put the other pile on top and cut it once again." Continue by saying, "At this point, it's as if I just walked into the room. You have randomly chosen a card that only you know and it is lost within the deck." As you say these words, pick up the deck and run through it face up. When you spot your keycard (ten of spades) jog it towards you a bit and continue running through the deck. Flip the cards face down

and lift up on the jogged keycard to give the deck on fair cut. The keycard is on the bottom of the deck once again.

"I really don't know what card you are thinking of but if you will allow me to 'speedread' this deck, I'll be able to tell you it's location. Here, let me show you...". Hold the deck with the faces towards you and riffle your thumb rapidly across the top of the pack. Stare intently at the pip corners as the cards flash by...as if you were somehow memorizing the deck order quickly. Say, "Okay, I think I got 'em all...what card did you select?"

As soon as they name their selection, immediately say, "That's...uh...ten cards down. Here count 'em yourself." Hand the deck over to the spectator, sit back and enjoy the look on their face when they turn over the tenth card and see their selection. Shrug your shoulders and say, "I guess that mail-order course in speedreading was worth the money."

At its core, this is a mathematical trick that uses the old Ten/Twenty Force with lots of window-dressing. After the spectator follows the instructions, his selection is always ten cards from the top of his pile. Your use of the key card simply brings his pile to the top of the deck.

To repeat, use a simple overhand shuffle to run a few cards from the bottom of the deck to the top, right before you do the 'speedreading' stunt. Add 'ten' to the number of cards you shuffled onto the top of the deck and that is how many cards down their selection will be. This way, the number you call out varies each time the trick is performed.

To cover 2 run throughs: Spread through the cards quickly. "If I were to spread through these cards like this, it would be difficult for you to memorize the position of every card. (Cut.) However, if I riffled the pack like this, it would be virtually impossible."

**Leftovers.** The only concern you have is the cut they make as they reassemble the first packets.

They have to cut at least ten cards from the top to the bottom. If they don't, you can simply add another cut of your own to ensure the key card and the selection remain ten cards apart.

I prefer the following packet reassembly. Ask them to drop their packet on either of the remaining piles. If they drop it on the packet with the key card on the bottom, instruct them to cut the packet in the

middle. Then, instruct them to drop the combined packet on top of the remaining packet and cut again.

If they drop their selected packet on top of the one without the key card, ask them to sandwich their packet between the other two by placing the remaining packet on top of the combined packet. This places your key ten cards above the selection. They can cut the packet as desired.

**Beam's Law #7:** Borrowed decks not only cost less, they were specifically engineered to hold crimps, signatures, and saliva better than performer-owned packs.

## SPEED-READER II

Doug Canning

This is Doug's combination of two concepts to come up with a strong location. It will lead you to the identity of the selected card so quickly, that it may be before the card is chosen. I will assume you are familiar with its inspiration, *Speed Reader*.

In effect, the spectator cuts the pack into three piles. He chooses one of the piles and selects a card from it. That packet is then mixed, and sandwiched between the remaining two packets, which are then shuffled until the deck is in tatters. The magician already knows the selected card.

**The Work.** Start with the pack in Si Stebbins order. It is possible to accomplish the same thing with many other orders including any memorized pack order, but I will explain it with Si Stebbins. For those of you not familiar with Si Stebbins, each value increases by three and the suits are in clubs, hearts, spades, diamonds ("CHaSeD") order. So, to start you off from the top: AC, 4H, 7S, 10D, KC, 3H, 6S, 9D, etc. Place the pack on the table after a couple of false shuffles.

Ask the spectator to cut the pack and complete it. Now ask him to cut the pack into thirds which we will label A for the original top third, B for the middle, and C for the bottom. The card you will need for your key card will depend upon which third is chosen. You want to know the bottom card of the pile which was immediately above the selected pile. If they select the original top third, you want to know the bottom card of the original bottom third. Therefore, if they select pile-A, you want to know the bottom card of pile-C. If they select pile-B, you want to know the bottom card of pile-A. If they select pile-C, you want to know the bottom card of pile-B.

As with *Speed-Reader*, ask the spectator to pick up any pile and secretly count the number of cards in it. He has a number with two digits, of course. Ask him to add those two digits together. Using the new total, he is to spread the cards toward himself and count that many cards back from the face of his pile and remember the card that falls at his new

number. That is his selection. Ask him to cut the packet he is holding a few times and then to drop it on top of the pile that contains the key card. If he chose pile-B, instruct him to drop his cards onto pile-A. Now ask him to pick up the remaining pile and drop it on top of the combined piles.

At this point the selection is lost. However, your key card is on the bottom of the pack. You simply have to glimpse that card in the act of shuffling or cutting the pack. A riffle shuffle, either in the hands or on the table is ideal for this. Or, a swivel cut will hinge the bottom of the pack up where you can quickly glimpse the bottom card. Once you know the bottom card, you simply have to add four to its value to come up with the value of the selection. Jacks are 11, queens are 12, and kings are 13. If the sum is over 13, subtract 13 from it. The suit will be the same color as the card you glimpsed, but the other suit of that color. Below are some examples:

Glimpsed Card	Selected Card	Calculation
3D	7H	(3+4=7)
9S	KC	(9+4=13=kings)
QH	3D	(12+4=16, 16-13=3)
KC	4S	(13+4=17, 17-13=4)

**Safety Net.** What if the spectator reverses the cards in the process of counting them? First, you can minimize the chances of this by asking him to take the cards under the table to count them. Since he doesn't have a ready surface to use, odds are he will spread count them.

However, if he reverses them, simply have him count from the back of the fan rather than the face of the fan once he adds the two digits together. Either way, you end up on the same card.

You can do the effect as described in *Speed Reader*, or use your favorite revelation which relies on knowledge of the card for the ending. An example would be *Plugging the Keyhole* from volume 3.

## KNOWING WHERE IT ISN'T

Steve Beam

Pick up a shuffled deck, just after the spectator shuffles them. Hold the pack face up in Bidle position and start dragging cards off the face of the packet into your palm-up left hand. You are going to mentally track the cards until you get to the 10<sup>th</sup> card. This is easy to do as you speak because in your mind you are going to break the cards into four groups: 3-2-3-2. You are not going to count the cards. Rather, you are going to time the runs of two to three cards with what you are saying. Note that the breaks between the runs are in your mind only. You do not change the pace.

*"In a moment I'm going to ask you to count some cards."* Run the 1<sup>st</sup> three cards as you deliver this line. Then run two more cards before starting the next sentence. The break between sentences should be the normal pause between sentences. *"If you were to count like this, I would be able to hear you."* Run the next three cards as you deliver this line. Then, run two more before you start the next sentence. As soon as you have run the last card (the 10<sup>th</sup> card) glance down at your hands and remember that card. Continue running cards from your right hand to your left with out pausing. *"They make so much noise, I could count along with you."* Drop all the cards in the right hand on top of those in the left.

*"So instead, I want you to spread count the cards like this - where there is very little noise - making it impossible for me to count them as well."* Spread the cards face up from your left hand to your right, but look in the eyes of the spectators during this process. It is important that the only time you glance at your hands during this entire process is at the 10<sup>th</sup> card.

Close the spread into your left hand and immediately rotate the packet up on its long side in preparation for a face down overhand shuffle. Execute a quick false overhand shuffle retaining at least the top ten cards of the pack. Any complex shuffle at this point will focus the attention of the

spectators on the fact that you are changing the order of the cards. A quick jog shuffle will take the heat off your face up run through a moment ago.

As you table the pack, *"You shuffled the cards... so I want you to cut them. Cut off about a third of the pack."* From here you will proceed with the 10-force as used in the first effect in the book, the *Phony Card Trick*. Ensure that he cuts off between 10 and 20 cards. If he takes too many, tell him that will take too long. If he takes too few, explain that he needs to use a larger packet to make it more difficult for you. Either way, ask him to replace his packet and try again.

Ask him to spread the cards from hand to hand and count them as you turn away. Once he counts them, *"Turn the cards so that they are facing you if they aren't already. You now have a two-digit number. Please add the digits together and you'll arrive at another number. I want you to count from the face of the packet to the back to the new number. For example, if you were holding 36 cards, you would add the 3 and the 6 yielding 9. You would count to the 9<sup>th</sup> card from the face of the packet and remember the card at that position. That will be your selected card."* When they finish, ask them to square their cards and drop them on the cards that remain on the table.

You know their selection, as it is the 10<sup>th</sup> card from the top, the card you glimpsed earlier. If performing for magicians, I would instruct the volunteer to do increasingly more convincing shuffles. For example, start by asking him to cut the pack and complete the cut. Then ask him to pick up the pack and give it a quick overhand shuffle. Once he finishes, *"Why not give the pack a quick riffle shuffle too?"* When he finishes this, *"Give it all the shuffles you want now - because that last shuffle of yours completely lost your card. I was following it up until that one. I appreciate your help."*

Take the pack back from the spectator. *"I don't*



know what your card is... but if I followed it, I might know where it is." Spread through the cards and remove the selection. Table it face down and ask the spectator to name his card.

When he names it, act concerned. "You know a moment ago when I said I might know where it is? Well now I'm sure... that I know where it isn't."

## DEALER'S CHOICE

### Doug Canning

In helping to get this book out, Doug (like Raj Madhok and Marty Kane) has served many roles including contributor, humor additor, and proofreader. I can hear you saying that the only thing missing is a biography of this triple threat. You have but to ask.

Doug Canning was raised as a child on a sprawling elephant farm in upper Denmark. After his parents died, Doug sold the elephant farm and headed for America, but soon fell on hard times after he misread the burgeoning Amish movement of the 50's and invested the entire family fortune in buggy whips. Tragedy struck again when Doug suffered a severe and lingering case of sleep apnea and ended up napping through the entire sexual revolution of the 60's.

Doug first appeared on the magic scene in the early 70's and met with instant, critical success when he introduced the two-handed double lift to Marlo and all of his disciples in the back rooms of Chicago. Soon after, when the one-handed double lift came into vogue, Doug disappeared and wasn't seen again until the late 80's when the older, disheveled and bearded Canning was rediscovered doing a combination water ballet/street magic act along the curbs of Venice, Italy.

Those that follow Doug's career also know that his real, definitive work in magic began right after the invention of double-stick tape, which Canning still refers to as "my lifeblood". Though his high water mark was yet to come in 1994, when he first discovered that you could use Testor's Dullcoat model paint as a hair spray substitute. After that, the

As you finish this line, glance at the single tabled card. This should get a laugh as they realize that you have probably messed up. Continue acting concerned for a moment or two and then, "It isn't right here." Point to the deck as you deliver this line. Finish by dramatically turning over the single tabled card. It is their selection.

riches followed.

Since meeting Steve Beam in 1995, Doug has abandoned all interest in sleight of hand and now concentrates solely on semi-automatic card tricks and Tenyo products. Today, he works out of his home in Plano, Texas selling antique buggy whips and has a wife and daughter who he likes to think of as his family. They also bought a used dog in 1999 but haven't decided on a name as of this writing.

Doug prides himself on the fact that he will share his extensive magic knowledge with anyone, although no one besides him has ever brought the subject up. When asked to think of a card, Doug will always pick the Queen of Spades.

Doug will spare no expense in time or materials to leave the biggest crater possible with his magic. (Okay, overlook the *bombing during performance* metaphor - you know what I mean.) This effect is performed with a shuffled pack. However, there is one-time preparation that makes the shuffling possible. The effect is stated in the chapter title - this is an impossible location. I think I average only about one item per book in this series that requires a gimmicked deck. Obviously, I think this is worth the effort. Also, the pack can be used for any other trick, as it will pass for normal during use.

**The Work.** Start by setting the deck in Si Stebbins or your favorite prearrangement. If you use a memorized pack, set the deck in that order before proceeding. Now, take a close look at the back design of a Bicycle deck of playing cards. There is a small circle exactly in the center of the back. Take a

permanent marker that matches the back color and fill in that circle on the backs of the top 26 cards. Note that putting the cards in a particular order before gimmicking the pack is not essential. However, it does leave you nicely set up for moving into this effect when doing other tricks using the prearrangement.

One more piece of optional preparation is corner-short, crimp, edge mark, or gimmick in some other way any card not previously marked. Send this card to the bottom of the pack.

Give the deck a quick false shuffle that keeps the top and bottom halves separate and retains the crimped card on the bottom. This destroys the Si Stebbins prearrangement but it is not necessary for this effect. And, we won't be utilizing that feature of your newly gimmicked pack. Note that if simply crimping the card, you could use the *R&B Shuffle* (see the chapter on Moves later in the book) and when finished crimp the new bottom card.

Table the pack and ask the spectator to cut off about a third of the pack. Ask him to shuffle the cards he just cut off and then to peek at and remember the top card of those he is holding.

## FOURGERY

### (FOUR IMPROMPTU OUTS)

#### Bob Farmer

Bob is no stranger to semi-automatic card magic. Some of his commercial releases such as *Tsunami* set the standard for this type of magic. His *Film Flam* column in *MAGIC* was a must read for those into gambling demonstrations - whether for fun or profit. By day, Bob is a attorney who lives in Brockville, Ontario.

The third component of most *Think-of-a-Card* effects are the outs used to finish the effect. As with Equivoque, the audience must never suspect that any other alternative procedure ever happens. They must believe the trick always ends the way the magician is ending it this time. If they suspect there might be alternatives, then they are well on the way to figuring out the effect. The literature is filled with prepared outs, especially decks stacked to count or spell to

Now ask him to cut off "at least half" of the remaining tabled cards and drop them on top of cards he holds. He can cut the cards a few times. Then, he is to finish by riffle shuffling the remaining tabled cards into the cards he holds. (It might be helpful to demonstrate a riffle shuffle with your thumbs on the tabletop with invisible cards.) He can cut the pack again if desired.

Take the pack back and cut the original bottom card (the crimped, short, or edge-marked card) back to the bottom of the pack. This doesn't have to be a precise cut. If using an edge-marked card, simply cut near the card sending it close to the bottom.

Somewhere in the top 25 cards will be a long run of unmarked cards (at least 8 to 10, usually more). The first marked card you come to after that run is the spectator's card. Start dealing the cards to the table, turning them face up in the process. Pay attention to the marks as you deal through the cards. When you come to the first marked card after the long unmarked bank, ask the spectator to name his card. Turn over that card - it will be his selection. Continue with other effects using the same pack.

any card named. These have the advantage of consistency, the out always appears the same, but suffer the twin disadvantages of preparation and memorization. Impromptu outs are different. Their first difficulty is that once the range of possibilities becomes known, those cards usually have to be memorized on the fly. With two cards this is easy, but memorizing three and four cards can be hard. There seem to be plenty of impromptu outs for two cards, a few for three and not many for four or more cards. Note that in the following out, you never have to ask the spectator to name his card in order to take the next step. Also note that there is no need to memorize the value or position of any card.

In effect, the spectator shuffles his own deck, cuts off some cards, thinks of a card he sees, mixes

those cards and reassembles the deck. You take the deck back, have the spectator confirm his card is lost and then look through the deck for about 5 seconds. "I can't find your card," you say. Now one of four endings occur:

**Out 1:** You hold the deck face down and tell the spectator that, "I can't read your mind, but the cards know your card and the cards will speak to me - and they may speak to you." You hold the deck up to your ear and as you do, the bottom card is revealed. You say, "The cards are speaking, do you hear them?" If the spectator sees his card on the bottom of the deck, he'll either say so or his non-verbal response will tell you that's it.

**Out 2:** You lower the deck and say the cards will speak to you. You flip over the top card (assume an ace). You say, as you look at the card, "The cards speak." Once again, you can tell from the spectator's response whether this is a hit.

**Out 3:** Out 2 wasn't a hit and you have an ace face-up. You say, "The cards will lead me to your card." You spell, "A-C-E" turning up the card on "E" (assume a king appears). If the king is the spectator's card, his response will tell you so. If not, go to Out 4.

**Out 4:** You say about the king, "Another clue," and you spell "K-I-N-G." On "G" you take the card and hold it face down. "This is your card," you say. The spectator names his card and you turn over the card in your hand to reveal that you are indeed holding it.

**The Work.** The first thing you need is a method for limiting the possible thought cards to four cards. (There are many methods including one below.) You then control these four cards to the bottom of the deck. Now you stack them in one quick look at the deck, but how you do that is best explained with just eight cards. The explanation is detailed, but once you understand how this works, you can stack the cards in seconds. Remove the following eight cards: AS, 2S, 3S, 4S, 5H, 6H, 7H, 8H. Stack them from the face in that order (AS on face, 8H on back). We'll assume the black cards are the four possibilities (the difference in colors will allow you to follow this more easily). In performing the following procedure don't square the cards until the last step. Keep the

cards loosely fanned at all times.

1. Fan the cards face-up and place your left thumb on the four. Look to the right of the four and note the value of the card there - the three.

2. Take the value of that card on the right - the three - and starting on the four count to the left, 1-2-3. Your count will end on the six.

3. Break the fan at that point. The seven and eight will be cradled in your left hand, the other cards in your right.

4. Using your left fingers and thumb, grab the 4,5,6 and shove them between the 3 and the 2.

5. As you do that, note the value of the second card from the face - the 2. As you finish shoving the 4,5,6 in, count "1."

6. Count "2" as your left thumb pushes the 7 over and under the cards in the right hand (it goes directly under the 3).

7. Break the fan, cradling the 8 in your left hand. Using your left fingers and thumb, grab all the cards in your right hand other than the Ace and the 2 (i.e., grab the 4, 5, 6, 3, 7).

8. Shove the grabbed cards between the Ace and the 2.

9. Finally, shove the 8H under the Ace and above the 4 and square the packet. If you have done this correctly, the order of the packet from the FACE will be: AS, 8H, 4S, 5H, 6H, 3S, 7H, 2S. Spread the packet face-up on the table. One of the possibilities, the AS, is on the face. The top card is the second possible, the 2. Two cards further on is the third possible, the 3. The fourth and last possible, the 4 is three cards from the 3. The outs are in effect, chained together. Show the bottom card, show the top card, use the value of the top card to count to the next card and use the value of that card to count to the last card. The cards-will-speak-to-me presentation allows for a logical progression along the chain.

**Full Deck.** The handling is just slightly different with a full deck. Try this: place the eight-card stack, AS on the face of the stack, 8H on the back, onto the face of the deck. Follow exactly the same procedure. The last move involves shoving the entire deck (with the 8H on the face) under the Ace. This is easy to do if your right thumb presses on the Ace

slightly and levers it up from the stack.

**Spell Don't Count.** In the example, and for the purposes of clarity, I used the value of the cards to count, but in practice it is better to spell the value. This way you'll never have to go through more than 5 cards at a time (i.e., count "10" takes ten cards, spelling "T-E-N" only takes thr se).

**Five Cards.** You can continue the stacking procedure to stack 5 cards, but this has a potential of spelling down three times, which may look fishy.

**Five Outs.** To work this out, use five cards, the ace through 5 of Spades and stack them from the face, A-5-2-3-4. Now follow exactly the same procedure noted above for four outs (i.e., start the spelling of "three" on the four). At the end of the stacking, shove the bunch under the 5 (not the ace) and then shove the deck between the 5 and the ace. This will place the 4 as the last card of the final countdown (as before), but the 5 will be directly under it. If you get to the final countdown (i.e., counting down to the four), don't turn over the four. Instead, you say, "This card is your card," tapping the top card. Double lift, showing a card. If the spectator says yes, end there. If no, then turn the card down and take it off. Say, "No, I mean it - this card IS your card. Name your card." He names it and you show it.

**Eight Outs.** Place four possibilities on top of the deck and four on the bottom. Stack the four on the bottom as above. If you run down to the last of the bottom four cards without a hit, this will leave the other four possibilities on top of the deck. Pick up these four, saying the cards have led you to the Zen Card masters who will now speak to you. Use the *Deck That Tells The Truth, A Card That Lies* to name the card (see addendum).

**Three Outs.** Using the same presentational approach as "Fourery," here is a simple 3-out procedure that would work well for Vernon's "Out of Sight, Out of Mind." You know that the thought card is one of 3 cards. Position one of the possibilities on the bottom of the deck and the other two on top. Square the deck and use your left thumb to riffle off about half of the cards. Your right hand arches over the deck and takes the upper portion off to the right in a Biddle Grip. As the packet moves off, the right

first finger swing cuts half the packet onto the cards in the left hand. The cards in the left hand coalesce (one of the possibilities will still be on the bottom of this half and the other two will be on top). The right hand swing cuts half of its remaining cards and places them on the cards in the left hand, and the left little finger takes a break. The last of the cards in the right hand are dropped onto the cards in the left, as you continue to hold the break. Cut half the cards above the break to the table. Cut to the break and drop those cards on top of the cards on the table. Deal one card onto the tabled cards.

Deal one more card, but hold it in your right hand and say, "The cards are speaking to me, they say, stop here." Turn the card in your hand face-up. If you get a reaction, stop there. If not, immediately say, as if continuing the sentence, "they say stop here... and mark this spot." (i.e., "the cards are speaking to me, they say stop here and mark this spot.") Immediately drop the face up card onto the tabled cards and obviously in-jogged. "We'll mark the spot," you say as you drop the cards from your left hand onto the tabled portion, leaving the deck a bit messy, the face-up card still plainly visible.

"The cards have spoken," you say, "and let's see if they have located your card." Lift off the cards above the face-up card, turning the packet face-up as you do. If you get a reaction, stop there. If not, immediately pick off the face-up card and add it to the face up packet and place these cards aside. Now point to the top face-down card of the tabled portion and say, "This is your card." They name it and you then turn it over to display it.

Alternative: You can secretly glimpse the bottom card as you drop the cards on the tabled packet. Ask the spectator to name his card and then show it either above the face-up card (if he names the card you glimpsed) or below it (if he didn't). (Note: The cutting procedure was inspired by a handling for "Out of Sight, Out of Mind" shown to Bob by John Carney.)

**Narrowing the Field.** In order to employ the outs, you have to have a method of narrowing the selections down to a manageable number of possibilities. The following steps should guide you to this result.

- The spectator shuffles his own deck and cuts it into four more or less equal packets.
- He cuts some cards off any packet and fans them, thinking of and remembering any card.
- He shuffles these cards face down, so even he doesn't know where the thought of card is.
- You direct him to replace the packet right back from where it came.
- You now reassemble the deck, ensuring that his packet is second from the top (i.e., four packets on the table, A,B,C,D. The spectator's packet is C. Place A and B together. Place C on the combined packets. Place D on top of all).
- At this point the thought card is somewhere between the 10th and 26th position from the top of the deck.
- Cut off about 18 or 19 cards and complete the cut. Or, shuffle off 10 cards and throw to the bottom of the deck. Then shuffle off 8 or 9 more cards. Square the deck.
- The thought card will now be one of the 8 cards on the face of the deck or one of the 8 cards on the back (top of the deck).
- Fan the deck, ensuring that the indices of the 8 cards on the face are clearly visible, along with lots of indices in the middle of the deck, but hiding the indices of the 8 cards on top of the deck.
- Show the faces to the spectator and ask him, "Do you see your card or is it lost?"
- If he says he sees it, you know it's one of the 8 cards on the face. If he doesn't see it, it's one of the 8 cards on the top.
- Whatever he says, you then say, "I want to ensure that it's completely lost." Now, as you square the fan, you take a break in the middle of the targeted group of 8 (i.e., four of the possibles above the break and 4 below).
- Cut the deck and complete that cut so you are holding that break in the middle of the deck. Push over all the cards above the break, making a rough fan and ensuring that the indices of the four cards above the break can be clearly seen along with lots of other cards above the break. Ask the same question: "Do you see your card or is it lost?" The answer will tell you which group of four the thought card is in. Double cut that group to the bottom of the

deck, as you say, "Well, this will really lose that card."

Alternative #1. Approach 1. If you wanted to get down to two cards, you would place two of the cards on top of the deck and two on the bottom (or all four in the middle, two under the break and two above it) and repeat the query.

Alternative #2. After a deck is shuffled, secretly glimpse the top card (assume the king of clubs). Instruct the spectator to cut off a small number of cards. He can't take more than 8 and your key card, the king, must be in the group. You can limit the group to 8 in various ways. If he does end up with more than 8, but 16 or less, you'll have to ask three questions.

Have him fan the cards widely. This allows you to count the number of cards he has. He thinks of a card and then shuffles his packet. He cuts off a portion of the deck, drops his packet in the middle and reassembles the deck.

You take the deck back and cut the KC, your key card, to the top. The other seven cards have to be either below the KC or on the face of the deck. Use the query process to determine first the subject eight-group and then the subject-four group.

**LeFovers.** Bob and I had a lengthy discussion on multiple outs at the FFFF convention in Batavia, NY a few years ago. One of my favorite published examples of this is my *Killoccation* in Volume 1 of this series. (This was based on *Jinxed* from the same source, which was inspired by Stuart P. Cramer's *Les Cartes Par Hasard* from the 1936-37 *Winter Extra* of Ted Annemann's *The Jinx*.)

Presentation for multiple outs and for contingency tricks is strictly a personal thing. I present Bob's outs by slapping the deck face up onto the table and stating, "I feel lucky." If I nail it on the first try, it would be obvious by the response of the spectator. If not, ask her to place her forefinger on the face card of the pack as it rests on the table. I look her in the eye (my spectators only have one) as I squeeze the four corners of the pack causing the face card to buckle - something she feels as her finger goes along for the short ride. She takes her finger back (because I don't need any spares) and I flip the pack face down. I turn over the top card. Again, it

is obvious if I nail the card on the second try. If not, "This card is the second luckiest card in the pack. I'll show you why." I deal down to the third out.

If this isn't their card, "Now this is really great - you know why?" Here they have one more chance to say it's their card. If not... "Because this is THE luckiest card in the deck. When I deal down to

this number, there is only one card that can be there. That's no big deal - in fact it would be a bigger deal if no card were at that number - but the one card that will be there this time... will be your card." Deal down to it and turn it over. "Now that's what I call lucky!"

## RING

R. Paul Wilson

Paul hails from Glasgow, Scotland. He's a student of Roy Walton, someone everyone who reads this could benefit from. When he's not performing magic, Paul is a computer programmer.

This three-part location builds toward a strong climax designed to generate that silent, barely detectable, "ugh" from your fellow cardmen. If you don't understand the desire to fish for this grant, you might find your time better spent moving on to the next effect. This effect is only intended for serious card trick watchers ("SCTW"). If you find your audience members are only masquerading as SCTWs, you have the option to stop immediately after completing either of the first two phases.

**Shizuko.** Start with the 13 members of any suit gathered on top of the pack in any order. Assume you have all the diamonds on top. False shuffle or cut the pack and then table it in front of the volunteer. Ask that he cut off a few cards, "a dozen or less." Ask him to count them secretly to himself and then place them in his pocket or off to the side out of view. The total he arrived at gives him his secret number.

Ask that he give the remaining cards another shuffle. Note that the wording implies that he gave the cards the first mixing which occurred prior to the trick. The shuffle should be thorough enough to distribute the remaining diamonds.

Ask that he cut the pack into three face down piles. He is now to pick up the pile of his choice and start dealing cards face up onto the table into a pile. He is to note and remember the card that falls at his "secret number." He is to continue dealing all the way through the packet and not give any sign that

would communicate which card he has selected. As the innocent bystander, your only job is to note and remember the first card he deals. This is your key card. You can do this innocuously with the slight delay you create prior to turning your head to avert your eyes from the action. You should accompany this action of yours with a comment that you will turn your head so you don't see his card. This is true - you don't see his card. You only see the key needed to find his card. (I hope you can live with your deceitful self.)

When he finishes, ask that he turn the packet face down and combine the packets. They should be reassembled intact rather than pushed or shuffled into each other. He can perform as many simple cuts as he desires. To find the selection, you rummage through the pack and secretly count the remaining diamonds. Subtract this number from 13 and that tells you how many cards he cut to arrive at his secret number. Now locate your key card. Starting with your key card, count from left to right (back to front) to his secret number. The card at that number is his selection. Reveal it in your most dramatic manner. As an apparent afterthought, retrieve the previously cut packet. Add them to the pack and give it a quick mix before handing it over to the spectator for another shuffle.

**Yoichi.** When your volunteer finishes shuffling the reassembled pack, ask him to cut off a packet of cards again. It can be any number up to a third of the pack. He is to secretly count the cards he cut off and then place them out of sight. Once he has his secret number, direct him to cut the remaining cards into

two piles. Ask him to pick up either pile and repeat the actions from the first phase. That is, he will deal the cards one by one into a face up pile on the table. He is to note and remember the card that falls at his secret number. He should deal all the way through the packet and he shouldn't pause, slow down, or twitch—anything that might communicate which card he is thinking of. (Feel free to expand on this list of forbidden actions, depending upon the class of the joint where you are working.)

Once again, your deceitful self will secretly glimpse and remember the first card dealt in the act of turning to avert your eyes. This is your new key card. (To avoid later evoking the "ugh" response from the performer rather than the audience, now would be a good time to purge your mind of the previous key card.)

As before, have the pack reassembled and cut as desired. Pick up the cards and spread through them as if you are hunting for the selection. Actually, you are secretly counting the cards remaining from the spectator's cut. Once you have this number, subtract it from 52 to give you the spectator's secret number. Locate your key card, starting with the key as the first card, count from the back to the front of the packet to the secret number. The card at that secret number is the selection.

Before revealing the selection, you want to set up for the final phase. You know the spectator's secret number, the number of cards he cut off and is currently hiding from you. You want to secretly learn the 20<sup>th</sup> card—after allowing for the adding back of the secreted cards. If, for example, the spectator has 11 cards, you would count to the ninth card from the back of the pack. Note and remember the card at this position. It is the key card for the third phase. You can now reveal the second selection.

**Sadako.** Give the packet a quick false shuffle retaining the topstock which contains your key. Ask for the return of the hidden cards. Take them on top of the pack and give the pack another quick false shuffle retaining the 20<sup>th</sup> card in the center. (*The Underhand Shuffle* manuscript has a center card retention shuffle that serves this purpose incredibly

well. It shuffles all the cards around the center, just not the center block of cards. Alternatively, you can use the full-deck *Underhand Shuffle* from Volume 3.)

Table the pack face down. Again ask that he cut off a packet of cards from the top, "a third or less." He can cut off up to 19 cards. Ask that he count his packet to arrive at a new secret number and then place the packet out of view.

As before, direct him to pick up the sole packet on the table and deal cards face up to the table and note the card which falls at his number. You secretly count the cards as he deals. When he reaches the key card you are remembering, subtract the number at which that card falls from 20. That will give you the number of the cards he cut off and therefore his secret number.

Now that you have his secret number, stop his dealing. "Did you shuffle the cards first?" He will respond that he didn't. "I'm sorry. Give the deck a good shuffle." This is made possible because his secret number doesn't change—the packet is still hidden from your view.

When he finishes shuffling, ask him to deal the cards face up to the table and note the card that falls at his secret number. Remind him to continue dealing past his card and not give you any hints as to which one is his. Count silently with him until you get to his key number. The card at that location will be his selection. Allow him to continue dealing for another dozen or so cards. Ask him to reassemble the pack and cut it.

Act as if you are going to take the pack from him. Then, at the last minute, "Perhaps you would like to shuffle?" Keep in mind that you know the actual selection, not the key to locate the selection. This allows him to shuffle the cards until he wears out the finish on the cards. "Why don't you add back the other cards and finish the shuffle." You can now reveal the card in the most dramatic fashion possible.

**Background.** This effect owes a nod to the uncredited *Twenty-Sixth Location* from *Expert Card Technique*.

## The Hitchhiker

Magicians are always asking me how magic tricks are conceived. Read the cryptic excerpts from a conversation that took place between Doug Canning ("DSCanning") and me ("Trapdoor14") on May 31, 1999 over the Internet. What starts off as a spiteful practical joke by Doug, ultimately ends with a new trick that features a fascinating revelation of his selected card.

**DSCanning:** Got a dollar bill handy?

**Trapdoor14:** I can get one from downstairs.

**DSCanning:** Get one

**Trapdoor14:** Hold one. BRB.

**Trapdoor14:** Have one.

**DSCanning:** ok...most people don't know that there is a man standing at the bottom of the pyramid hitch hiking on the left side of the pyramid

**DSCanning:** look...

**Trapdoor14:** Don't see man.

**DSCanning:** oh...someone must have picked him up—LOL.

*[At this point, it might be prudent to mention that a sense of wonder is critical when creating magic. Right now I'm wondering how I ever fell for the old practical joke above. And, I'm really cursing myself for running all the way down the stairs to get a dollar bill.]*

**DSCanning:** Got a deck handy?

**Trapdoor14:** Yes, and I see a man hitchhiking on it.

**DSCanning:** ok, deal it into two piles

**Trapdoor14:** done

**DSCanning:** pick up either pile and hold it in your gnarly little hands

*[At this point, Doug describes lengthy puzzle trick. We'll pick it up after the description of his trick ends—don't worry, you're not missing anything by skipping it.]*

**Trapdoor14:** Okay, I've got one for you.

**DSCanning:** ok

**Trapdoor14:** 52 card pack in front of you - count to make sure.

**DSCanning:** hang on

**Trapdoor14:** ok. Deal deck into 3, 4, or 5 piles.

**DSCanning:** ok

**Trapdoor14:** Pick up any one of the piles and deal cards face up to the table counting as you do. When you end up with a card that = the # you're on, stop dealing.

**DSCanning:** ok

**Trapdoor14:** ... with that card face up on the tabled packet. Remember that card - the one that = the # you were on. Remember its suit also.

**DSCanning:** ok

**Trapdoor14:** Pick up face up cards from table and put them back on cards in hand.

**DSCanning:** ok

**Trapdoor14:** Now, in-faro the cards in your hand into one of the other packets on the table. Then, in-faro this combined packet into one of the other packets on the table. Continue until you are out of packets.

DSCanning: ok

Trapdoor14: FAROS need to be perfect for now. Later, I'll show you way not to need them to be perfect.

DSCanning: you got to be kidding

Trapdoor14: Stay with me - You are remembering 2 things. The # of piles you originally dealt, plus the identity of the card. Right?

DSCanning: hang on

Trapdoor14: ok

DSCanning: done. Very limited pool of spectators to show this too

Trapdoor14: Magicians-only type of trick. Now, deck is reassembled. Start dealing from the top of the pack FU to the table until you come across a card of the same value you are remembering. BTW, how many piles did you start with?

DSCanning: 4

Trapdoor14: Spell the suit of your card FU to the table - Spell the S on the end. Now deal FOUR (same # as the # of piles before) cards to the table FU.

DSCanning: ok

Trapdoor14: Are you looking at your selection on the face of the tabled packet?

DSCanning: no

Trapdoor14: Well, I think the hitchhiker took it with him when he was picked up. LOL.

DSCanning: LOL!!!!!!!

DSCanning: Very good!!!

Trapdoor14: What was your card?

DSCanning: I think I hurt myself..

DSCanning: KS

Trapdoor14: That's right: KS the hitchhiker's butt.

DSCanning: Too funny!!!

Trapdoor14: BTW, on the trick I just ran you through, you can let the spectator shuffle the cards beforehand if desired.

DSCanning: You really crack me up

Trapdoor14: Also, you can use a borrowed dollar bill to preface it. (Use the old style - not sure it works well with the new bills.)

DSCanning: you should put that in next book with dollar bill opening

Trapdoor14: I'm really proud of the above hitchhiker handling.

DSCanning: I'm gonna be spending Memorial Day in the ER, but yes, I enjoyed it also

Trapdoor14: I would have loved to have seen you in-faroino those packets - trying to get them perfect.

DSCanning: If my card HAD ended up FU atop dealt pile at end, I would STILL be %\$@/#ing all over myself! It was 7 cards down

Trapdoor14: I forgot to ask you to spell your last name. And remind me, how many letters does your last name have?

DSCanning: 8

Trapdoor14: Don't spell the S on the end of it.

DSCanning: then I could have done a down-under deal, right? Er, under-down. No...down-under would be right

So, for those of you wondering how magic tricks are created, the above should be most informative. Two magicians simply take turns playing magic-related practical jokes on each other. If ever the selected card is found during the middle of one of these jokes, a new trick is created. If not, well - you had fun in the process.



## GAMBLING TRICKS

Gambling effects in magic books run the gamut from puzzles, betchas, and demonstrations, to pseudo-demonstrations and games. It is no different in this series of books, but removing the dexterity limits the quantity of available material.

Ironically, inventors of magic often replicate gambling sleights they can't do by substituting more difficult magic or gambling sleights they can do. More than once I have seen a bottom deal replicated by employing a pass. I have seen a perfect faro shuffle used covertly to emulate a second deal. As with any type of card magic, the more tools you have, the more options you have open to you and the more damage you can do. But in most cases, I would suggest that if you are going to do sleight-of-hand gambling demonstrations, it is helpful to be proficient in at least a few gambling sleights.

Magic ruined card playing as an amusement for me. I played a lot of poker in high school. I also did a lot of magic. When I went to college, the guys would play poker and blackjack several times a week in the dormitory. But then came the dichotomy. If I won, they believed I had used sleight of hand. If I lost, they assumed I wasn't a very good magician because I obviously couldn't win even when equipped with a proficiency in sleight of hand. It never dawned on anyone that I didn't have the desire to cheat. It became the perfect example of a no-win situation.

Knowing many of the gambling sleights took the remaining fun out of playing the game. While I was never tempted to use the sleights to cheat, waiting for "luck" to deal the winning hand did start to feel like I was taking the long way around to the goal.

So, I lead you into the gambling chapter with the following admonitions. Forewarned is forearmed. First, be careful to use your knowledge of magic and allied arts only for good. Second, be aware that sleights can add to your gambling demonstrations while at the same time ruining the fun you receive from gambling. Trust me when I say that even playing *Concentration* loses its excitement once you learn the Curry Turnover Change. It's considerably more profitable—just not as much fun.

## SPINELESS

Steve Beam &amp; Doug Canning

Below is a convincing demonstration of skill where the magician not only finds the selected card, but also stacks a killer hand of poker in the process. This double whammy produces an incredible effect with minimal effort.

In effect, the deck is thoroughly and cleanly (and, for those jumping ahead, legitimately) shuffled. The magician deals out five poker hands and turns his back. He asks the spectator to pick up a packet and mix it before spreading them out and selecting one. He is to cut his selection to the face of the packet so that he can get a firm impression of his card in his mind. He then drops his poker hand on top of one of the other hands and reassembles the packets in any order. The spectator drops the cards on top of the pack and the magician turns back to face the audience.

Stating that he doesn't know what card was selected or where the selection is located, the magician claims that he will attempt to control the unknown card from the unknown position to a special location — and all with only one shuffle. He rubs his hands against each other. *"This is delicate work — a lot like brain surgery. Here goes."* He gives the deck a quick overhead shuffle. *"If that was brain surgery, I guess this would be a lobotomy."* The magician cuts the pack to the table and completes the cut. *"Let's see how I did."*

The magician deals out five poker hands again. He picks up his own hand and studies it before tabling one of the cards face down. He asks for the name of the selection. The spectator turns over the tabled card and it proves to be the selection. *"Of course, I know you are wondering why it took a whole shuffle — just to find a single selection. So, as long as I was stacking your card to fall to my hand, I took the liberty of stacking a decent poker hand."* The magician turns over the rest of his hand and spreads it face up on the table. His hand consists of four deuces.

**The Work.** You will require a pack with at least

one joker. Start with the deuces and the joker as the top five cards of the pack. The order of the five doesn't matter. In fact, since the joker is wild and will double as a deuce, from this point I will just refer to the five cards as the deuces. You can now perform a couple of legitimate riffle shuffles that retain the top five cards.

Deal out five hands of poker, sending the deuces to the bottom of each hand of poker dealt. Turn your back at this point. Ask a spectator to pick up any hand and mix the cards up. He is look at the hand he chose and select a single card from among the five. Instruct him to move or cut this card to the face of the packet and to spend a moment taking a mental picture of his selection. He can then replace his hand (packet) on the table. Now ask him one-by-one to place the hands on top of the deck. He can do this in any order so that you don't know where his selection is.

Turn to face the audience. Pick up the pack and execute your best false shuffle retaining the top 25 cards of the pack. In this case, your best is defined as the most convincing shuffle you perform that is complex enough to make it appear that you could actually stack cards during the shuffle. Finish with the optical cut, stripping out and tabling the bottom half and then capping it with the original top half.

Deal out five poker hands, with you receiving the last one. Table the pack to the side. You won't need it again. Pick up your hand and study it. There are two possibilities. Either it will contain four of the five deuces originally on top, or it will contain all five of the original five. We will deal with these separately.

If your hand contains four of the five deuces, the fifth card will be the selected card. This is because the deuces were all at the bottom of the original poker hands. When they moved their selection to the bottom of their hand, there were now four deuces plus a selection as the bottom or fifth card in each hand. When the hands were reassembled, the deuces and the selection were at every fifth position so they

fell at the fifth hand when the cards were re-dealt. Simply remove the selection and reveal it. Finish by showing the four deuces (or three deuces plus a joker which equal four deuces).

If your hand contains all five deuces, that means that the spectator selected one of the deuces. You don't know which one, but that detail won't affect the impact. In fact, this is the stronger ending. Remove the joker and place it face down on the table. *"What was your card?"* If they name the joker, you have nailed it. On the more likely occasion that they name one of the deuces, ask them to turn over the face down card. When they see the joker, they will assume it was all a gag and laugh.

After the response, *"Well, I thought you took one of deuces, I just didn't know which one. So, while I was shuffling the cards for a poker hand, I stacked all of them to fall to my hand."*

**The Shuffle.** I use the *Underhand Shuffle* to apparently stack for the final deal. You may choose to use a simple jog shuffle. The following is a good option. Undercut about half the pack, outjog the first card and shuffle off. Undercut beneath the outjog and throw on top. This brings the original top half back to the top. However, before the shuffle, I place the deck face up on the table. This is when I rub my hands together for the "delicate" work I'm about to undertake. The reason for this is that I want them to subliminally remember the face card of the pack. After either the jog shuffle or *Underhand Shuffle*, the bottom card will change while retaining the top 25 cards. At the conclusion of the shuffle, I tap the long edge of the pack on the table with the faces toward the audience. The fact that the face card has changed convinces them the shuffle was legitimate.

**Background.** Using the first deal to set up the second deal is attributed to Martin Gardner. You can find it as *The Surprised Gambler from his Cut The Cards* (1942).

**Leftovers.** Magicians are always asking me where the names for magic tricks come from. In my experience editing *The Trapdoor* for 15 years, most magicians submit their tricks for publication without titles. The above effect started as a discussion over

the Internet. Doug had the original idea of cutting the selection to the face of the poker hand. He also used the Si Stebbins setup, five marked cards, and a fishing procedure to locate the selection. He approached me to add some "punch" to the finish.

I thought his idea of cutting the selection to the face was ingenious so we started with that and rebuilt it into the above effect. Then it came time for the naming. It went something (exactly) like this.

**Doug:** Are you still gonna put my name with the trick or are you gonna take entire credit?

**Steve:** Gonna split that baby right down the middle.

**Doug:** My name first...please!

**Steve:** If your name is first, it will have to be in .0024-point type. That okay?

**Doug:** If yours is also in .0024, then we're agreed.

**Steve:** No, "Beam" was meant to be in all caps in 76-point type. It's all about aesthetics. I don't control it. Better yet, I'll put your name on the spine of the book. You know, on the inside like I always do.

**Doug:** Dem!

**Steve:** Well, you say "dem" now, but when you get famous when magicians finally read their inside spines you'll be thanking me. You know, since everyone knows we work together, putting your name on the credits might seem redundant.

**Steve:** More importantly, what do we call it? How about, "Spineless?"

**Doug:** Title's great. Plus I don't have to mark any cards now.

**Steve:** I hope you used erasable ink on the others.

**Doug:** You're a funny man. I'll just fill in the other 47.

**Steve:** Just a minute... I'm setting up my deck in Si Stebbins so I can shuffle it before doing the trick.

For the magic historians among you, I believe this method of trick-tiding was originated by Hugar and Braue in the forties.

## BULLET-RIDDEN

Steve Beam

This effect is a natural outgrowth and recombination of several of the items I published in volume 3 along with a few fresh ideas. In effect, the magician explains that he is going to demonstrate his new gambling scam. "For magicians, gambling is child's play. With considerable effort and burning of calories, I have learned to discern my opponent's cards. Let me show you what I mean." The magician tables a shuffled pack. "Of course, my opponent is usually not very trusting and always wants to cut the cards. I guess I was just lucky to have caught you in this part. Go ahead and cut the pack."

"The system works for blackjack, poker, and ... strip fish. I'm guessing you'd rather limit it to the first two - so deal two cards here in blackjack style. Beside those cards, deal yourself a seven-card poker hand." The deck is discarded. Pointing to the back-to-back cards representing the blackjack hand, "I can discern either of these cards - I'm going to let you pick which one." This generates a bit of humor since they obviously want you to identify the face down card. After they explain this, "Well okay, but I could have done the other one faster." The magician concentrates and finally identifies the hole card.

Turning to the poker hand, the magician explains that it would take too long to try to discern every card. "So, spread the cards so you can see the faces and mentally select any of the cards. Don't tell me which one. Concentrate on the card. Okay, clear your mind and give me your best poker face." After a bit of humor about the poker face, the magician nails the single thought-of card.

**The Work.** Several subtleties combine here to make this a killer effect with an unbreakable method. It does require a full-deck setup but the setup is maintained at the conclusion of the effect, ready for other tricks.

Start with the pack in a cyclical stack such as Si Stebbins. I would suggest you set a pack up before

proceeding with the explanation. When ready, give the cards a quick false shuffle, the *Underhand Shuffle* filling the need well. Table the pack for the spectator to cut and complete the cut. Ask her to deal a blackjack hand onto the table. This means that she will deal the top card face down to the table. The second card is dealt face up onto the table. You can guide her through this process if she is unsure about what goes where. This face up card is the key to what follows. In fact, since you know the order the deck is stacked in, you already know the hole card of the blackjack hand. Now ask that the spectator deal herself a seven-card poker hand face down on the table. Point to a space to the right (your right) of the blackjack hand. She can discard the pack and you are ready to go to work.

To follow the explanation, assume that the face up card is the four of hearts. I will excerpt a portion of the Si Stebbins stack below, starting a few cards before those being dealt.

**Blackjack**

8S, JD, [AC, 4H], -

**7-Card Poker Hand**

[7S, 10D, KC, 3H, 6S, 9D, OC], - 2H, 5S, 8D

I have bracketed the two hands. Based upon this scenario, the JD would be the bottom card of the pack and out of play.

**The Blackjack Hand.** The only card you can see in the pack is the face up 4H, which is on the table on top of the face down card. To determine the identity of the face down card, simply move back one in your stack. In our case, the suits of the Si Stebbins setup are in *ChaSeD* order. Simply subtract three (4-3) yielding one or an ace. Move back one in the suits. The suit that precedes hearts is clubs. Therefore, the face down card is the ace of clubs.

If you are familiar with your stack, you will know instantly the AC. However, to prepare them for what

is to come with the poker hand, ask for a little help. Ask that your opponent peek at the hidden card. "Let's start with the value. Is it odd or even? If you have a court card, just assume the guys, the jacks and kings, are odd." They will tell you that the value is odd. "Okay, let me see if I can get the suit first. I want you to spell the suit in your mind slowly. I'm going to try to capture the suit one letter at a time." Since you know the suit is a club, you might try, "I see a 'B.'" When they respond in the affirmative, proceed with the next letter. If they don't respond at all, ask them if there is a 'B' in the suit before continuing. "I see an 'L.'" They will usually nod in the affirmative. "I see a 'C.'" I see a club... your hole card is the ace of clubs." Turn the AC face up on the table to the left (your left) of the 4H.

**The Poker Hand.** You have nailed the first part of the trick. Now to the harder part - identifying a thought-of card from seven unseen cards. Ask that another spectator pick up the poker hand and mix the cards. Now ask that she fan them towards herself and select one of them. Ask that she concentrate on it and then place all of the cards face down on the table.

Before proceeding, what do you know about the cards in the poker hand? Of course, you could simply name all of them since they proceed in order in your stack from the 4H. That would communicate the method. Rather, revealing a single card from among the seven tends to obscure the method further. So, what characteristics do the cards share?

There are two of each suit except for the suit that matches the original face up card. Each pair of cards is in numerical sequence with its mate (6 and 7 of spades, queen and king of clubs, 9 and 10 of diamonds). Because each suit pair is in numerical sequence, one will be odd and the other even. Therefore, once you know the suit and whether the value is odd or even, you will know the selection. Remember that the spectator was able to cut the pack before dealing. She could have cut it anywhere. It is the cyclical nature of the stack that makes this knowledge possible.

Explain that once again you need a little help. Ask if the value of the card is odd or even. Armed

with this apparently minute piece of information, you are ready to move forward. To learn the suit, you are going to use my *Memory ADE*. As this is explained fully elsewhere in this volume, I'll assume you can immediately ascertain the suit. Now that you know whether the selection is odd or even and you know the suit, you know everything you need to reveal the identity of the selection. After giving you the process, let's take the suits one at a time. While I will explain this in detail, the actual working is simple and quick without being memorized. Obviously, familiarity with the stack is helpful.

**The Process.** Start with the first visible card (the AC) and move through your stack until you come to the first card of the correct suit. If it does not match the odd or even called by the spectator, subtract one and name the card.

**Clubs.** Start with the fact that you are looking at the ace of clubs. Simply move forward through your stack until you hit the next club which will be the KC. If they said their card is odd, name the KC. Otherwise, subtract one from the value and name the QC. [Once you learn this trick, you will find that the suits which match the two face up cards can be handled easier if desired. Simply subtract one from the visible card in the same suit. In this case, ace minus one would yield a king. Once again, subtract one if they said their card was even-valued.]

**Hearts.** Start with the visible heart (4H) and move forward until you hit the next heart, the 3H. As it is the only heart, it is their selection. [As with the other visible suit, you could simply subtract one to arrive at the needed value (4-1=3)].

**Spades.** Start with either of the visible cards and move forward in your stack until you hit the first spade, the 7S. Depending upon whether their card is odd or even-valued, you may subtract one.

**Diamonds.** Start with either of the visible cards and move forward in your stack until you hit the first diamonds, the 10D. Depending upon whether their card is odd or even-valued, you may subtract one.

**Background.** I have discussed the history of the Si Stebbins setup in detail elsewhere in this series. This trick started with my trying to reduce the chances for error in *Bulletproof* from page 80 of Volume 3. By switching the setup from the original to Si Stebbins



allows you a larger margin for error in your estimation but also complicates the math a bit.

Then, I tried to eliminate the estimation altogether. The spectator cut was critical to the strength of the effect. Having the deck in the spectator's hands made using a glimpse an unreliable method. That's when I hit on the idea of both a blackjack and a poker hand. The face up card of the blackjack hand gives you the position in the stack necessary to identify any of the remaining cards.

Realizing that knowledge of the suit plus whether the selection is odd or even gave you which card in your stack had been chosen, I hit on the idea of identifying a *thought* of card of the seven. While you are dealing with three sets of information (odd/even, suit, and stack) there is no memorization necessary for the trick.

**Leftovers.** Doug Canning and I exchange e-mails regarding the status of tricks that are developed off-line. When one of us has a new idea, we send an e-mail to the other to arouse interest. In Doug's case, he usually dramatically over-hypes his own ideas, inundating them in a sea of hyperbole. I prefer a more subtle approach as illustrated by the following

**Beam's Law #19:** Borrowed decks have a special coating which allows spittle to cling better.

e-mail which announced the first version of the above effect. (For clarity, "HCTF" stands for the "Human Card Trick Factory.")

*"Dougo: The HCTF IS OPEN!!!! Grand Reopening sale. I have new one. Shuffled deck is tabled. Magician asks random goober to cut the pack until his chocolate coating falls off revealing his nuts. He can look at the bottom card of the top half or top card of bottom half. Magi proceeds to name card and then retires, knowing he has reached the maximum theatrical impact possible from 52 pasteboards."*

*"I'm practicing my Academy of Magical Arts acceptance speech as I type this. 'I would like to thank Vernon - for dying before this new trick killed him. I would like to thank Marlo for his seminal work on toupees as misdirection. I'd like to thank Harry Riser... for having a name that makes me laugh. I'd like to thank Mark Wilson... for steering me toward card tricks in the first place. I'd like to thank Harry Blackstone, Junior... for not being Gay. I'd like to thank Harry Lorayne for so many reasons I can't remember...' Write for details!"*

## A PERFECT BRIDGE PARTNER

Gianfranco Preverino

The following effect will appeal to those already going magic using a memorized stack. While it will work with other memorized decks, it is described with the most popular, the Aronson Stack.

I met Gianfranco last year in Spain. He impressed me with his card magic, and his ability to move from Italian, to English, to Spanish depending upon the nationality of his audience. (Then again, since I only understand English, he may have been bluffing.)

He was born in 1964 in Turin, Italy and now lives in Varese, a town not far from Milan in the northern part of Italy. He is married to Eugenia and has a two-year old son, Roberto. When not performing close-up magic, he's a professional musician.

In effect, the magician explains to the audience that in Bridge, it is not enough to have a good hand. It is also necessary to have a clear understanding with your partner. To know your partner's cards would be essential to the success of the game.

The spectator freely cuts a shuffled deck. He then deals four hands of Bridge and freely chooses his hand (without the performer knowing which it is). The magician guesses and names all 13 cards in his hand without asking any question.

**The Work.** The effect makes use of two principles. First, having the deck in a certain order, if you make two out faros, then you freely cut it and deal all the cards in four packets, at the end of the dealing the first packet will contain the cards that, in the original deck order, were from No. 1 to 13, the second packet the cards from 14 to 26, the third from 27 to 39 and the last one will contain the cards from 40 to 52. Obviously, perfect faro shuffles don't count as semi-automatic. You can start with the deck set up as it would be after the shuffles and then start with a few false shuffles.

The second principle makes use of the number of black or red cards in each packet. In our example we will consider the black cards. In the (Simon)

Aronson Stack we can see that among the first 13 cards (from JS to 2D) there are 8 black cards; from the 14<sup>th</sup> (KD) to the 26<sup>th</sup> (QH) there are five black cards; from the 27<sup>th</sup> (SD) to the 39<sup>th</sup> (6H) there are 4 black cards; and from the 40<sup>th</sup> (3C) to the 52<sup>th</sup> (9D) there are 9 black cards.

After two out-faros, have the deck cut and the cards dealt into four hands. The volunteer is instructed to choose one of the hands. The performer turns his back to avoid seeing which hand the spectator will choose. The other hands are collected into a single packet and set aside. The magician can now turn back to face the audience.

Now the magician turns toward the spectator and asks him to concentrate on one color at a time. "Which color do you want to start with?" After the spectator chooses, the conjurer asks him to put the cards of the other color face down on the table. By secretly counting the cards he puts on the table, the performer knows how many cards of each color the spectator has in his hand. This is the only information the performer needs, and he gets it without asking any questions.

Assume the spectator decides to start concentrating on the black cards, so he puts the reds aside. The performer counts 5 cards, so he now knows that the hand of the spectator has 8 black cards and, knowing the stack order, he identifies the sequence from JS to 2D and may name the black cards of this sequence of the Aronson Stack (JS, KC, SC, 9S, AS, 6C, AC, 10S). After this, he asks the spectator to take the red cards in his hands and he proceeds to name them (2H, 3H, 8D, 5H, 2D).

**The Aronson Stack.** Those of you not familiar with Simon should run to the nearest magic shop and purchase his **A Stack To Remember**. If you cannot find the original, it was later reprinted as part of **Bound to Please**. If you like semi-automatic card tricks, you can't do much better than consulting all of Simon's books including the most recent, **Try the Impossible**. (Of course, it goes without saying that

I'm assuming you already own all four volumes of **Semi-Automatic Card Tricks** before making this trek to the magic store.) I'm reprinting the Aronson Stack here with Simon's permission:

1-JS	14-KD	27-5D	40-3C
2-KC	15-7D	28-7C	41-2S
3-5C	16-8C	29-4H	42-9H
4-2H	17-3S	30-KH	43-KS
5-9S	18-AD	31-4D	44-6S
6-AS	19-7S	32-10D	45-4C
7-3H	20-5S	33-JC	46-8H
8-6C	21-QD	34-JH	47-9C
9-8D	22-AH	35-10C	48-QS
10-AC	23-8S	36-JD	49-6D
11-10S	24-3D	37-4S	50-QC
12-5H	25-7H	38-10H	51-2C
13-2D	26-QH	39-6H	52-9D

**Leftovers.** Gianfranco performs this with both the Aronson Stack and the Tamariz Mnemonic Deck (and it was the latter that was previously published in Spain). To make use of the Tamariz stack, you have first to cut the deck so that the QS goes to the bottom.

After that the sequence will be:

- from the 49<sup>th</sup> (10D) to the 9<sup>th</sup> (9S) = 5 black and 8 red;
- from the 10<sup>th</sup> (2S) to the 22<sup>nd</sup> (8S) = 7 black and 6 red;
- from the 23<sup>rd</sup> (6H) to the 35<sup>th</sup> (KH) = 6 black and 7 red;
- from the 26<sup>th</sup> (JC) to the 48<sup>th</sup> (QS) = 8 black and 5 red.

**Background.** This was originally published in the "Circular" of the Spanish Magic School.

*"With all due respect to a magician's best friend - the average spectator - it is impossible to disguise the fact that . . . the occasional stupidity of audiences is beyond exaggeration . . . It is not that the individual units of any audience are necessarily stupid. Far from it. The fact is merely that any gathering composed of average persons may, as a whole, readily develop a tendency toward inattention and lack of interest."*  
Nevil Maskelyne in **Our Magic** (1911).

## MILKING THE BOARDS

Lee Asher

Lee is a longtime friend who is represented in just about everything I have published in the last decade. He has an eye for visual, sleight of hand magic, but as the following shows, he is equally adept at destroying you with subtlety.

Lee recently graduated from the University of Nevada in Las Vegas with a degree in casino management. Who better to create a gambling demonstration that ends with a bit of magic?

In effect, the magician removes any four of a kind from a deck of cards. We will assume he uses the deuces. He places them on top of the pack and then shows how a gambler might stack the deck so that the deuces would fall to the dealer. He does this by slowly milking the top and bottom cards together, resulting in a card between each of the deuces on the bottom of the pack. Now, he explains, he must bring the stock to the top of the pack. He starts an overhand shuffle, running cards singly when he gets near the bottom of the pack. This sends the stock to the top of the pack. "You may be wondering what would happen if a third person now wanted to join the game." He pauses for the predicament to sink in with the audience. "I would just start all over." He flips the top four cards face up and they are the four deuces.

**The Work.** Your gambling demonstration, like most that magicians perform, is a scam from start to finish. Start by removing a four of a kind (we will continue with the deuces) from a shuffled pack. Show them cleanly and then place them on top of the pack.

Hold the pack in the right hand in position for an overhand shuffle. With your left thumb on top and left fingers on the face, milk the top and bottom cards together into the left hand. If you were to repeat this action three times, you would be doing the standard milk-build shuffle, which would actually stack the deuces to fall to the dealer at a two-hand game.

Instead, after milking the first pair, drop the pack on top of the pair. Immediately, milk the top and bottom cards together again into the left hand and then drop the pack on top of the second pair. Repeat the "milk and drop" action twice more, apparently setting the deuces at every other card on the bottom of the pack. Actually, the four deuces are together, immediately above the bottom card of the pack.

Hold the pack in the left hand in position for an overhand shuffle. As you undercut the bottom 3/4ths of the pack, retain the bottom card with the original top quarter by applying a slight pressure on its face with the left fingertips. Shuffle off the right hand's cards into the left hand. When you get down to the last ten or so cards, run them individually. Do this slowly so that everyone can follow the action. They believe you are shuffling your every-other-card stock to the top. At the conclusion of the shuffle, the four deuces will be on top of the pack, ready to be revealed.

**Leftovers.** Just because you should have some idea of what I have to contend with, I should mention that Raj Madhok has suggested using four queens and renaming this effect, "Milking the Broads."

## BEATING THE CUT

Steve Beam

The magician introduces a pack of cards. As he's shuffling, he talks about his failure as a card cheat. "I don't smoke cigars - I can't stand the smell of smoke. I don't look good in polyester and gold necklaces irritate my skin. Worst of all, when I lose a lot of money, a tear runs down my cheek. I figured I was cut out for something less stressful. But, I still practice - and I want to show you my latest accomplishment where I combined magic with cheating."

The magician shuffles the pack as he talks. "The problem with cheating at cards is that other players don't view being cheated as entertainment. In fact, this is what brought about the invention of cutting the cards. See, I can shuffle the cards all day long, and I can control all the cards where I want them. But immediately before I deal, you get to cut the pack. That sends whatever cards I have destined for my hand out of my reach to the middle of the pack. This means all my shuffles are meaningless. So, I've been working on beating the cut. I'll show you. Since the shuffles are meaningless, we'll focus on the cut itself."

"I have learned how to control where you cut the cards. Sure, you think you have a free choice. But I am controlling everything. And to prove it, I placed a prediction in the card case before we started. You can cut the cards deep, shallow, or in the middle. You can even pass on the cut - although then it looks like I didn't do anything - kind of like a day job. Go ahead, cut the cards. And do your best to act as if you have a free choice here." The spectator cuts the deck and completes the cut.

"Slowly, deal the five cards where you cut to yourself. Use those five cards to put together the best hand you can - you know - just as if I weren't controlling your every move. That's a great acting job so far." Finally, the spectator turns over the five

cards showing four of a kind. "Before we started, I placed a prediction in the card box. Let's see how well I did." The magician empties the contents of the card case onto the table. It's a joker with the prediction: "Victim: Commode flush. Magician: 4-of-a-kind" scribbled across its face. "You got four of a kind - but it looks like we both win."

**The Work.** Set up the deck up by grouping the four cards of each value together. An example would be: A A A A, 5 5 5 5, 9 9 9 9, K K K K, 3 3 3 3, etc. Your prediction is a dual prediction, 4-of-a-kind and full house. You can write one hand on one of the jokers and the other hand on the other joker and load both in the case. At the climax, produce the appropriate joker. Or, if you have a double-faced joker, write a different hand on each side. Finally, you could write a different hand on both sides of a (red-backed) double backer.

The reason for also predicting the spectator's hand is that it might otherwise appear that you had two chances - yours and the spectator's - for your prediction to be accurate. This makes it clear that you are accurately predicting your own hand and indeed beating the cut.

With the exception of the false shuffles, the effect just about works itself. No matter where the deck is cut, the spectator will either get a full house or a four-of-a-kind. Since you have predicted both, you simply produce the appropriate prediction for the climax.

**Leaves.** Obviously, you could use Gilbreath's Second Principle to allow the spectator to shuffle, but then you would lose the ability to cut the cards. I prefer the above because it leaves the deck stacked for other tricks which start with the values grouped together. It also leads into a very logical patter line about the shuffles being meaningless because of the spectator's cut. In this instance, I think the cutting rises above shuffling in giving the spectator more perceived control.

## GAMBLER'S SCHOOL

Steve Beam

This is a variation on the preceding effect. It requires a smaller setup and is perhaps a tad stronger in effect. The patter about beating the cut in a game of poker applies. However, in this version, the spectator cuts the cards and deals a hand to the magician. Since he is supposed to be playing the part of a gambler in training, he can deal cards off the bottom or top as he chooses. He cuts the pack again and repeats the procedure, dealing himself a poker hand from cards on top or bottom as he chooses. When the hands are compared, the magician has a strong winning hand. Herepeats that this is possible because he controlled the cut the spectator made. He proves it by removing a prediction from the card box with his winning hand printed on it.

**The Work.** Start by setting up about half the pack in groups of four of a kind. From the top of the pack, the setup might look like: A A A A, 5 5 5 5, 9 9 9 9, K K K K, 3 3 3 3, etc. We will assume you have set up seven four-card sets for a total of 28 cards. The bottom half of the pack is mixed. Your prediction is in the card box as explained in the previous effect.

With only the top half prearranged, this opens up additional flexibility in your choice of false shuffles. While I use my *Underhand Shuffle*, a simple jog shuffle will serve you well. For example, hold the pack face down in the left hand in overhand shuffle position. Undercut just less than half the pack with your right hand. Outjog the first card and shuffle off. Undercut beneath the outjogged card and throw the balance of the pack on top.

"A lot of people don't realize that you have to go to school to be a magician. Because magic is so secretive, it is very difficult to get accepted. In fact, they only accept one out of every 75 that apply. You may be wondering what becomes of those who don't have what it takes to become a magician yet still want to practice the art of deception. I mean, they can't all become politicians. Well, right next to magic school there

is a small school for gamblers. This is no ordinary gambling school - this one teaches how to beat the odds. That is, they teach students how to cheat. Occasionally, when we magic students got tired of cutting women in half, we would sneak next door into the back of a class on gambling."

With the hook firmly set, the magician continues. "I remember the last lecture I snuck into was on beating the cut. You see, it doesn't matter how a card cheat shuffles in a card game, he can control the cards he wants during the shuffle." Perform a false overhand shuffle during this line, and then turn the pack face up and quickly spread through cards at the front half of the pack to illustrate that you could have controlled the cards during that shuffle. You aren't saying you did control the cards. You are just matching your actions to your word in an illustrative manner. Before closing the spread, cut approximately a dozen cards from the face (bottom) of the pack to the back (top). This centers your stack.

"But the thing the card cheat can't anticipate is where the cards will be cut. Sure, some people make it easy by cutting near the top or bottom." The magician cuts a small packet off the top and then returns it to the top. He then cuts off a small packet from the bottom and returns it to the bottom. This is simply to illustrate what cutting near the top or bottom is. "But he can't count on that. Experienced players know to cut as close to the center as possible, and one card either way can completely mess up the plans for the gambler."

"When I heard that, I decided I didn't need any more card cheating lessons. As a magician, I knew how to control the cut. I'll show you what I mean." You are casually mixing the cards during these introductory lines. Table the pack in front of the volunteer and instruct him to cut the pack and complete the cut. I point to the pack and make a gesture to simulate a simple cut as in, "cut the pack from here to there." Obviously, you don't say this.

Because of your patter about experienced

players above, he will cut the pack near the center. He only has to cut somewhere near the middle. If you aren't confident that you can control this, you can crimp the bottom card before tabling the pack. This would allow you to pick up the pack, give it another shuffle, and then cut at the crimp and return it for another cut. "Now you just cut the pack near the top. At this point, I am still controlling all the cards. I could gauge because of the small number you cut off, that you moved eleven cards from the top to the bottom." Update this patter according to where he cut. You will find that again because of your patter, he will more than likely cut near the middle. If he doesn't, repeat this sequence, shuffling and cutting at the crimp, then returning the pack for another cut.

When he cuts into your stack, complete the cut. Explain that because he cut the cards into two large groups, it would be impossible for a card cheat to know how many cards were in each packet. Therefore, it would be impossible for him to know where any of the cards are. "However, as a magician, I can still control all of the events. Please pick up the cards and hold them in dealing position. I'm going to ask you to deal a five-card

poker hand to me. However, because you are playing the part of the card cheat, you can choose whether to deal each card off the top or the bottom." The spectator deals five cards, some from the top and some from the bottom.

Ask the spectator to table and cut the pack again. Again, you want him to cut near the center. This moves him out of your stack. (If you don't like the slight risk that he may still be in your stack, you could shuffle the pack quickly as you did before.) He can now deal himself a five-card poker hand, choosing from the top and bottom cards as he wishes. Because he is outside your stack, he is truly relying on luck for his hand. This shouldn't give you any concerns because he will have to get at least a full house on the deal to compete with your hand, which contains either a full house or a four of a kind.

Finish as before. The spectator reveals his hand, which may have a pair or two. The magician shows his full house or four of a kind. Then, to show that he truly controlled events, he removes the prediction from the card box showing both the spectator's hand ("commode flush") and the magician's hand. After revealing the climax, "Don't worry about it. Remember, there's always politics."

"I was started on this labor of love by my private conviction that, in the entire history of playing cards, no one but a magician has ever held them in the position necessary for the glide."

Norm Houghton in *Ibidem* #14 (September, 1958) regarding eliminating the use of the glide from a previously published effect.)

## LUCKY DIGITS

Steve Beam

Using a borrowed and shuffled deck, a volunteer selects and remembers his card. "We're going to play one of my favorite gambling tricks from when I was a child. The game is called 'Lucky Digits' and by coincidence, I'm pretty lucky."

"Now the last time I asked a spectator for his lucky digit, he lifted a single finger. I'm hoping that you'll listen fully to the instructions - as that is not the type of digit I'm after."

"We will start with my lucky digit - seven. And, by coincidence, that is just the number of cards we play the game with. I told you I was lucky. But you get to choose which seven cards we use." The magician spreads through the pack, asking the spectator to touch any seven cards as they pass in front of him. The magician outjogs each of the cards touched. When seven cards have been selected, he strips them from the pack and hands them to the spectator who chose a card.

"You may have noticed the name of the game is 'Lucky Digits.' That's plural. This is where your lucky digit comes in. What is your lucky digit? Five? Are you sure? Okay, I want you to count five cards to the bottom of the packet. When you finish, I want you to turn over the next card. If it is your selection, you win. Of course the odds are against you. In fact, your card may not even be in the packet you hold. But you chose the seven cards and five as your lucky number so it can't be my fault. But you get to do it six times. When you finish, there will still be one card face down. That will be the seventh card. That will be my card."

The spectator can either spread five cards over and cut the pack beneath them (sending them to the bottom) or move five cards one by one to the bottom of the packet. The new top card of the packet is then turned face up. That becomes the first card of the next five that are transferred to the bottom.

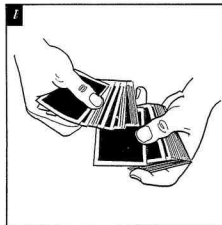
The spectator follows his instructions. At the

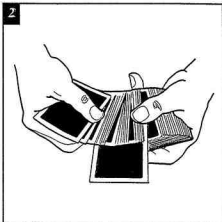
conclusion, he is left with a face down card among the six face up cards. He names his card and flips the face down card face up revealing his selection. "Well, I told you I was lucky."

**The Work.** If you start with seven face down cards with the selection on top, the trick works itself. (Refer to *Leftovers* for the finer points of their selection.) Your task is to arrive in the starting position before handing the packet over to the volunteer. If you can control a card to the top of the pack, you are just about there.

**The Empty Upjog.** Hold the pack in your left hand in dealing position. Spread the cards from your left hand into the right. Spread them slowly, one by one. You want the spectator to touch a card as it goes by him. You do not want him to go back and forth choosing cards at will. If he chooses the top card of the pack as his first card, you are home free. Simply have him touch six more and strip all seven out. The selection will be on top and you are ready to go.

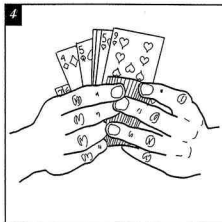
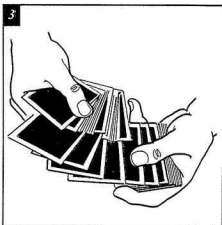
Assuming he doesn't choose the top card, continue spreading. If he is slow in making his selections, slow down the spreading action. You want





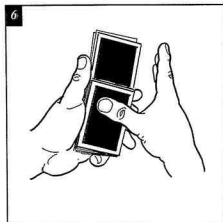
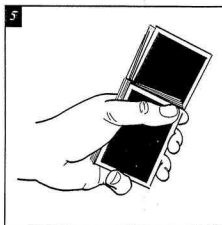
him to make all of his selections while you still have cards in your left hand. As he touches each card, move the left hand forward half the length of a card and thumb the card over to the right hand, taking it outjogged. See figures 1 and 2.

Continue spreading and outjogging until you come to the seventh card. When he touches the seventh card, bring the seventh card up as if to outjog it. As soon as it is outjogged as shown in figure 3, lift both hands to show the final condition, as in figure 4. Do not take the card with your right hand. Instead, as you lift the front edges of the cards to



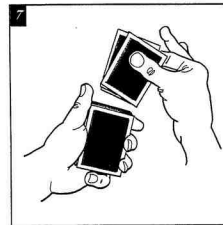
face the spectators, lower the left hand's cards (including the last card touched) so they are flush with the non-jogged cards in the right hand as shown in figure 4. Finish by sliding the right hand's cards back over into the left hand as shown in figure 5.

Your left hand is holding the deck vertically with the faces toward the audience. They can only see the card on the face of the outjogged cards and they will assume this is the last card they touched. It is actually the sixth card. You are now going to substitute your own seventh card, the top card of the pack.



Bring your right hand over and place your right thumb on the back of the top card of the deck as shown in figure 6. In one continuous motion, drag the top card up flush with the outjogged cards as you strip the jogged cards from the pack. See figure 7 which finishes the action. Simply hand the stripped-out cards face down to the volunteer and follow through with the revelation.

**Leftovers.** Once they have the seven-card packet with their selection on top, the math takes over. To prove it to yourself, take a packet of seven cards with a card representing the selected card on



top. Assume the spectator chooses five as his lucky digit. Hold the packet in the left hand in dealing position. Thumb five cards over into your right hand without reversing their order. Transfer them to the bottom of the packet. Turn over the new top card and leave it face up on top. Thumb over another five cards and transfer them to the bottom of the packet. Turn over the new top card and leave it face up on top. Repeat this until you have reversed all but one card. Spread the packet and you will see that the selection is reversed second from the bottom. If you thumb over another five cards and transfer them to the bottom, the selection becomes the new top card.

If you start with a packet of seven cards, this will work with any number the spectator chooses from one to six. However, if their lucky number is one, the secret becomes obvious. This is because only the top card is transferred to the bottom without turning it face up. The next card is turned face up. Then it becomes the only card transferred to the bottom. The next card is now the new top card and it is turned face up. The seventh top card will be the selection – but this isn't magical.

It does not work with seven cards as the new top card would be the same as before, the selected card. Eight and nine take way too long. So, you need a way to handle the trick with any number from zero to nine (as these represent all the digits). To accomplish it if they choose zero, one, seven, eight, or nine, simply have the spectator spell his lucky digit rather than counting it. So, if he chooses a nine, have him spell N-I-N-E and transfer the top four cards to the bottom of the packet. He turns the new top card face up and then starts spelling out that face up card.

Using the same concept but trashing the "lucky digit" patter, you can allow them to spell anything they wish. They can choose their middle name, their pet's name, a lucky digit, an old boyfriend's name or their favorite vegetable.

Using this concept, Doug Canning suggests converting the trick to something resembling a lie detector. "I don't know the value of your card. So, you can spell that value, or you can spell the suit of your card. Or, you can spell the value of another card. Or the suit of another card. It doesn't matter to me – just spell something."

**Background.** The basic principle that allows you to repeatedly count to the same number and end with the selection is from George Sands' *Lucky 13*, published in the August 1975 issue of *The Pallbearers Review* (page 1035). The effect will

work with other quantities of cards as long as the quantity used is a prime number (divisible only by one and itself). For another effect using the same principle, consult *Alpha Male* elsewhere in this volume.

### FAT BURNING WITH MAGIC (Continued from Page 106)

- Pummeling the snout of the masked magician: Who cares? (Some things you do just for the fun of it)
- Ordering magic book: 150. Calories burned photocopying borrowed magic book: 15 per page and don't ask how we determined this number.
- Sawing a woman in half: 100. Sawing a fat woman in half: 150. Sawing a fat woman in half with a dull blade: 500.
- Making \$1,000,000 as a professional magician: Insufficient Data
- Running from unsuccessful 3-card Monte audiences: 300.
- Calories burned looking up words in dictionary Jon Racherbaumer uses: 10 per word
- Calories burned reading card tricks on the job: 25 per trick. Calories burned reading Jon's card tricks on the job: 55 per trick
- Calories burned performing with a nudist pack: 50 per card trick. Calories burned performing for a pack of nudists: 50 per card trick or 400 per "trick."
- Trying to fill the white space when writing a card trick books: 700 per participant.

#### Miscellaneous Related Dietary Information:

- (1) Roast Dove: - 120 calories, high protein, low in carbohydrates, tastes like chicken.  
Fried Rabbit: - 1450 calories if you don't eat the skin, and high fat. Down side: tastes like fried rabbit.

## BETTING ON TRIUMPH

Steve Beam

This is not a performance piece. This is an ancient puzzle that can be used in the form of a betcha. The magician introduces a deck of playing cards. "You know, it doesn't take sleight of hand to win at gambling. Cut off about a third of the pack and discard the remainder. I want you to shuffle the cards you have face up into face down. Shuffle them so that neither of us can know how many face up or face down cards there are. Which do you want to use, face up or face down cards?" Assume they choose face down cards. "We each get paid for our face down cards. Whoever gets paid the most wins and gets all the money. Winner takes all."

"But now you now have a choice how you are to be paid. You can be paid \$5 for the first card plus receive a \$5 raise for each additional card (as in, 5, 10, 15, 20) or you can be paid by the pair as follows: \$10 for the first pair (\$5 each) with a \$20 raise for each pair afterwards. Therefore, first pair = 10, 2nd pair 30, 3rd pair 50. And just so you don't think I'm stacking the deck against you, if there are an odd number of cards face down, I'll pay you half the "pair price"

for the odd card."

They will choose to be paid by the pair. You will be paid by the card. You can use monopoly (or other) money to pay them off. Assuming there are 10 cards face down in the mixed up packet, example #1 below shows how the winnings will tally.

"I told you this was a winner-take-all game. Since I have more money than you, I win." The magician scoops up the sucker's winnings.

Example #2 below shows what happens with an odd number of cards. Assume seven cards are face down.

In case you are wondering what happens should the victim choose to be paid by the card, simply state up front, "Since there is no risk to you, the dealer wins all ties."

**Background.** My Inspiration for this was T. O'Connor Sloane's 1922 book, *Rapid Arithmetic*. In a puzzle titled, *The Two Clerks*, the author asks which of two clerks fares the best. Both start at \$1000 per year and both jobs pay every six months. The first clerk chooses a \$50 raise every six months. The second chooses a \$200 raise every year. As above, the first clerk fares better.

Example #1 assuming 10 face down cards (5 pairs)

	1	2	3	4	5	6	7	8	9	10	Total
Spectator's Pairs	\$10	\$30	\$50	\$70	\$90						\$250
Magician's Cards	\$5	\$10	\$15	\$20	\$25	\$30	\$35	\$40	\$45	\$50	\$275

Example #2 assuming 7 face down cards (3.5 pairs)

	1	2	3	4	5	6	7	8	9	10	Total
Spectator's Pairs	\$10	\$30	\$50	\$35							\$125
Magician's Cards	\$5	\$10	\$15	\$20	\$25	\$30	\$35				\$140

## CHALLENGE DEAL

John Moran

John contributed this effect twice while I was writing this volume. He shipped a videotape to me with several items to choose from. I opened it and planned to view it shortly thereafter. However, when I'm in full-tilt writing mode, I save up the correspondence until it forms a pile large enough to demand being tackled. The pile containing John's tape was carefully and lovingly residing next to the television in my office. Well, while I'm in full-tilt writing mode, I also don't watch much television. I tend to tape anything that might be worth watching for later viewing. I think you can see where this is headed. A VCR-television combination, a videotape, and a first-run episode of JAG—this was obviously not my fault.

So, I called John and explained to him what had happened. Of course, I left out any parts that may have cast a suspicious light on my actions. He was kind enough to make another tape for me and send another copy of "the trick you liked so much that you taped over it." (I know you're asking yourself why John doesn't keep copies of the tapes he makes. You are also asking if he knows that VHS tapes can be made copy-proof by breaking the little tabs on their spines. Now you are probably blaming him for this entire unfortunate episode. I like the way you think—and how you arrive at the correct conclusions—even in the absence of prompting by others.)

The following trick is similar in some ways to other things I have played with in the past. However, John's effect really got me thinking. I was particularly attracted to the fact that you start with a card freely called out by an audience member and that becomes part of the winning hand you assemble. If you like his effect, I would encourage you to read the two tricks which follow it and were inspired by it. You should also consult Scott Robinson's *Repackaged Prediction* in the chapter on Stewart James. They offer additional ideas you may wish to combine with John's trick when you routine it.

In effect, the magician asks for a volunteer to name a high card. Assume they choose the ten of

hearts. The magician runs through the pack and removes the selection and asks the volunteer to insert it into the pack where he wants. The magician removes the two cards immediately above and the two cards immediately below where the selection was inserted. This forms the magician's poker hand.

The magician and volunteer repeat the process to arrive at a poker hand for the spectator as well. When the hands are compared, the spectator has chosen a royal flush for the magician's hand.

**The Work.** Start with the five cards necessary to make each royal flush together in the pack. You can have all the royal flushes together, or they can be in different parts of the pack. Further, the cards constituting each hand don't have to be in order; they simply have to be grouped together.

Ask for the volunteer to call out a high card. If they call out something less than a ten, you must work around it. For example, if he chooses an eight, ask him to "think high card as in, 'not low like an 8.'" At this point, he'll get the hint and call out something within the desired ten to ace range.

For the sake of explanation only, assume you have the royal flushes in order from ten to ace from face to back. Further, assume the volunteer calls the queen of diamonds, the center card in the diamond royal flush. Spread the cards with the faces toward yourself from your left hand to your right.

Ujog the queen of diamonds when you come to it. Now, split the pack behind the queen, with the right hand taking the upjogged queen as the backmost card of its packet. Table the queen face down with your right hand. When your right returns to the left, place the right hand's cards behind those in the left hand. This covertly cuts the pack sending the half of the diamond royal flush to the top and ask him to the bottom of the pack.

Hand him the queen face down and ask him to insert it into the center of the pack, "but not all the way." In this position, you are free to execute the *Prophecy Move* as explained elsewhere in this volume.

This secretly cuts the pack again, this time in the process of turning the outjogged card face up. Remove the pair of cards from above and below the face up card and you have the royal flush for your hand. Follow through by emulating the same procedure with another card, ending with a poker hand for the spectator. Of course, when he inserts the second selection into the pack, he can do it face up so that there is no need to turn it face up (or repeat the *Prophecy Move*).

This example worked out efficiently. What happens when they don't choose the center card of the royal flush? Assume they choose the ten of diamonds instead of the queen. It is the first card from the face in your target royal flush.

Spread the pack from your left to your right hand with the faces toward yourself. Ujog the ten and split the pack behind the center card (queen in this example). Take the upjogged ten from the right

hand cards with your left hand and table it face down. When your left hand returns, place the left hand's cards in front of the right hand's cards covertly cutting the pack. Again, you have the desired pairs on top and bottom.

What happens if he chooses a card at the back of the royal flush? Assume they choose the ace of diamonds, the last card in the target royal flush. You are going to do the reverse of the actions you just used for the ten. Spread through the pack and ujog the ace of diamonds. Now split the pack to the right of the center card of the flush (the queen). With your right hand, take the upjogged card from the left-hand packet. Table it face down. When your right hand returns, place its cards behind those in the left hand. Again, you have the needed pairs on top and bottom.

**Background.** Bill Simon invented the *Prophecy Move* and its development has been discussed at length in this series.

## STARTER CARDS

Steve Beam

This was entirely inspired by John's *Challenge Deal*, which I just explained. This version has a few tweaks you may like. It allows the choice of any card in the pack, and some freedom in which cards will be used at the point in the pack where the chosen card is stabbed. Finally, I added some patter so I would have something to say while performing it.

In this effect, the spectator is allowed to name any card in a shuffled pack to act as the "starter" card for the magician's poker hand. "*Most card players don't realize that you only have to start with a single good card to end up with a good poker hand. If you start with a great card, you have a better chance of ending with a great hand. If you start with a loser card, you have a better chance of ending with a loser hand. I'm going to let you choose a starter card for me—and we'll use that card to build my poker hand. Then, you can choose your own starter card, and we'll use that card to build your poker hand. So, what card would you like me to use as my starter card?*"

After the explanation above, the volunteer is going to call out what he perceives to be a "loser" card for the magician. This means he will name something low and innocuous like the 5 of clubs. There is some potential for humor here as you thank him sarcastically for his generosity.

The magician locates the named card and the spectator stabs this card into the pack and the four cards now surrounding it are removed along with the starter card. Again, the spectator can choose whether to use the cards above the selection, below the selection, or a combination to make up the magician's five-card hand. They are placed face down on the table near the magician as his poker hand.

The spectator is then allowed to choose another card as the "starter" card for his hand. After the above introduction, he will choose what he perceived to be a winning card such as a court card or an ace. Again, more humor. Assume he chooses the king of hearts. "*I think you have this winner-loser concept down pretty good for a beginner. By the*

way, did I mention that the king of hearts was my lucky card?" The chosen card and four of the cards surrounding it as selected by the volunteer are tabled near the volunteer.

After some recapping and build-up, the spectator shows his hand. Regardless of what he gets, the magician pummels him with a straight flush. "I guess the 5 of clubs is my new lucky card."

**The Work.** Start with the pack in new-deck order. While I wouldn't go to the trouble of setting up new deck order for this trick, I would be delighted to start with this effect on those occasions when I find that I am handed a deck with this setup in place. Of course I would precede this effect with a few false shuffles as well as another trick, which maintains the order of the pack. For our example, we will use the "new-deck order" used by the U.S. Playing Card Company which from the top is: A-K of hearts, A-K of clubs, K-A of hearts, K-A of spades.

Using John's handling, remove the card chosen by the spectator for your starter card as you arrange to have four cards which would complete a straight flush cut to the top and bottom during the process.

If the spectator chooses the five of clubs as in our example, the ace through four would end up on the face and the six through king on the top. At the conclusion of the *Prophecy Move*, spread the cards on the table or in a fan in your hand. Ask if the volunteer would like you to use the card above or below the card he selected. Remove the one he chooses and then repeat the question. Because there are at least four cards above and four cards below that when combined with the selection will complete

a straight flush, he has a completely free choice.

If on the other hand, should they choose a card higher than a nine or lower than a five, you can't allow them the same amount of freedom in choosing cards from the stabbed location. For example, if they choose a four, at the conclusion of the *Prophecy Move*, the ace through three are above the selection and the five through king are below it. Thus, they only have a choice of three cards above it and must choose at least one card from directly beneath it.

You could eliminate the choice at this point altogether if you wish. I prefer to phrase the question so that it limits their choice without appearing to. "We need four cards to go with your starter card. We can use a combination of cards from above and below where you placed the starter card. Do you want to use one, two, three, or four cards from beneath the starter card?" No matter which option they choose, that leaves three or fewer cards from above the selection.

Now execute a legitimate shuffle before allowing the spectator to choose his own starter card. A thorough riffle shuffle will ensure a failed hand for him and your own success.

**Background.** This is based entirely on John's *Challenge Deal*. I shifted it to a new-deck order in order to allow for any card to be chosen. I then modified an idea of Scott Robinson's, allowing the spectator to choose cards from around the reversed card. With the new deck order, knowing the selection allows you to visualize your parameters so you know whether to offer any choices and how many choices they have.

## STARTER CARDS #2

Steve Beam

If you don't like setting up the twenty cards for John's original and you don't reset all your packs in new-deck order to use my variation, you might want to try this version. Set up the thirteen cards of any suit in order and place half of them on top and about half on the bottom. For example, start with the ace through seven of diamonds on the face of the pack and the eight through king of diamonds on top. The eight and seven are the top and bottom cards respectively.

This split setup allows you to do very deliberate and convincing riffle shuffles without retaining any significant blocks. When you split the pack for riffle shuffling, riffle off the bottom seven cards first before interweaving the halves. Finish by allowing at least the top six cards to fall last. After a couple of these shuffles, cut the pack and complete the cut as you ask for the spectator to call out a value.

If you use the same "starter card" patter from the preceding trick the spectator will choose a low value. "You mean you want me to start with a five? Gee, thanks. Should I limit myself to four cards too?" Spread through the pack until you come to the 13-card setup in the middle. Upjog and remove the selected value as in the previous trick, ensuring

that the appropriate cards are cut to the top and bottom in the process. Follow through to the climax as in the other version.

This method allows you to start with a smaller setup, one you may already have in place at the end of another trick. If not, it consists of only 13 cards and is fairly quick to set up on the fly. While they don't get a choice of any card, they do get to choose the value you will use which gives a similar illusion that they could have chosen any card in the pack. In our example, they will not perceive any value in using the five of diamonds over any of the other fives. They will simply assume you came to that five before you came to the others when you spread through the pack. This method also allows the convincing false riffle shuffles without resorting to anything more than adjusting a legitimate shuffle.

**Background.** This is based *Starter Cards* which was based entirely on John Moran's *Challenge Deal*. I liked the freedom of choice in the former but the smaller setup in the latter. This version allowed a smaller setup than the original and retained the apparent lack of limitation on the spectator's selection from *Starter Cards*.



## THE OMEGA PARTICLE

Steve Beam

This is a *betcha*. One might define a "betcha" (if one were writing a book containing an example of a betcha) as a gambling effect designed to generate more interest from the money at risk than the nonexistent presentation. Let's face it. A spectator will find even a lengthy down and under deal to be of interest if he has money riding on the results. The following is a novel concept which has only been explored at the surface level. Its presence here is due as much to my fascination with it as it is to this lack of exploration. My tampering is by no means an exhaustive experimentation, just a sharing of some paths I've taken that to my knowledge have not previously been trod.

In effect, the spectator or the magician can take turns inserting cards face up in the face down pack. After each insertion, cards are dealt off the top in pairs until arriving at the inserted card. The bet is whether the card that will be paired with the inserted card will match in color or will be its opposite. (For the purpose of this discussion, we will assume that reds and blacks are opposites.)

The spectator can alter the conditions; including who goes first, whether the deck is face up or face down, how many cards are inserted and which of those is inserted first. Despite the apparent freedom the spectator has, the magician controls everything. He can cause the cards to match or not at will. He can cause all the magician's insertions to match while the spectator always fails.

**The Work.** This is a strange thing — you'll want to have a deck in hand to work through this. Set the pack up in alternating red/black order. You don't have to have a full deck, but you do have to have an even number of cards. Cut the pack as often as desired.

To illustrate the basic concept, assume you finish with a red card on top. Turn the top card face up and insert it into the pack. Deal through by taking two cards at a time off the top of the deck and placing them into a pile on the table. The card paired with the face up card will be a black card. Reassemble the pack in the alternating red/black order. If you arrange the insertion card-pair back into proper order atop the deck still in hand, if you then take the top card of the discard pile and use it to scoop up the discard pile and then drop the discard pile on top of deck in hand, then your red/black sequence is back in order perfectly. For the sake of illustration, cut the pack so that a red card is on top again.

Now let's assume you would like to match the cards. Deal the top two cards face up to the table. Pick up the original top card and insert it face up into the pack. Deal through the pack in pairs as before. The card paired with the face up card will be a red card.

So far, this is the standard *Omega Bet* as described in the credits below. But now you will perform a double insertion — to novel results. Again for illustration purposes, I will assume that you have the deck in alternating red/black order with a red card on top. Deal the top two cards face up to the table. You are going to insert the face up cards face up into the pack in different positions. If you want both to match, insert the original top card near the top and the original second card lower in the pack. As you deal through the pack in pairs, the cards paired with the face up cards will match them in color.

If you want the cards inserted not to match, insert the original top card face up near the bottom and the original second card face up higher in the pack. As you deal through the pack in pairs, the cards paired with the face up cards will not match them in color.

The easy way to remember what will happen — match versus no match — is to compare the color of the card on top of the pack with the color of the card being inserted closest to it. If they match, then that card and any even number of cards placed in alternating color progressively further down in the pack will also match.

Therefore, if the single card being inserted is red, and the top card is also red, the pair containing the

inserted card will match in color. If the single card being inserted is red and the top card is black, the pair containing the inserted card will not match in color.

If you insert two cards, one of each color into different locations in the pack, if the uppermost card matches the top card of the pack in color, both pairs containing the inserted cards will match in color. The opposite also holds true.

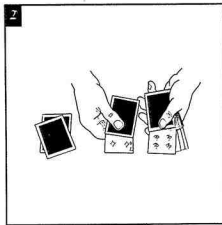
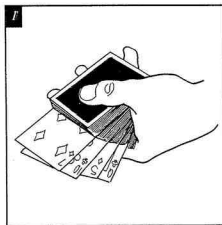
For example, assume the pack is set up in alternating red/black order with a red card on top. Turn the top two cards over, one of each color, and deal them face up onto the table. The new top card of the pack is also red. If you now insert the two cards into the pack with the red card uppermost (matching the color of the new top card of the pack) then both pairs containing the inserted cards will match in color.

If, on the other hand, you insert the two cards into the pack with the black card uppermost (opposite the color of the new top card of the pack) then neither pair containing the inserted cards will match in color.

You might wonder why both cards match when the uppermost card matches the top card. The top card matches as illustrated above and explained below. The reason the lower card matches despite the fact that it differs in color from the top card is because the card inserted above it changes the cycle by one card. Since there are only two options (match or no match) it changes the result by one.

If you increase the number of insertions to four (the next higher even number) and they are inserted in alternating color with the uppermost insertion matching the top card in color all resulting pairs will match. To illustrate, deal the top four cards face up to the table, two reds and two blacks. Assume the top card of the pack is red. Pick up the first red card and insert it face up about 10 cards from the top. Insert the first black card about 20 cards from the top. Insert the second red card about 30 cards from the top. Finish by inserting the second black card about 40 cards from the top. See **Figure 1**. Deal through the pack one pair at a time. The cards now paired with the face up insertions will match them in color. Note that the exact positions where the cards are inserted do not matter as long as they are inserted: (a) at least one card apart, (b) with the colors alternating and (c) progressively deeper in the pack.

The reverse is also true. If you insert the cards alternating in color with the black card uppermost with a red card on top of the pack, none of the resulting pairs will match. You can try different combinations which will generate different results. The following patterns apply when changing the order of the inserted cards and whether or not the uppermost insertion matches the top card of the pack. The cards are listed in order from top to bottom.



**One Insertion:**

Insertion: R	Deck: R-B-R-B	Results: The pair will match.
Insertion: B	Deck: R-B-R-B	Results: The pair won't match.

**Two Insertions:**

Insertions: R-B	Deck: R-B-R-B	Results: Both pairs match.
Insertions: B-R	Deck: R-B-R-B	Results: Neither pairs match.

**Three Insertions:**

Insertions: R-B-B	Deck: R-B-R-B	Results: Top 2 pairs match, lower pair doesn't.
Insertions: B-R-B	Deck: R-B-R-B	Results: No pairs match.
Insertions: B-B-R	Deck: R-B-R-B	Results: Top pair doesn't match, lower 2 pairs do.

**Four Insertions:**

Insertions: R-B-R-B	Deck: R-B-R-B	Results: All pairs match.
Insertions: B-R-B-R	Deck: R-B-R-B	Results: No pairs match.
Insertions: R-B-B-R	Deck: R-B-R-B	Results: Top 2 match, lower 2 don't match.
Insertions: R-R-B-B	Deck: R-B-R-B	Results: Top & bottom match, middle 2 don't match.

You don't have to memorize anything here as long as you understand the rules explained earlier. To summarize, starting with a single or even number of insertions, the resulting pairs will match if the uppermost insertion matches the top card of the pack and the cards are inserted: (a) at least one card apart, (b) with the colors alternating and (c) progressively deeper in the pack. Once you understand how these rules interact, it is an easy transition to adjust for an odd number of insertions. Further, you will not be using all of these during a single sitting. Your routine will dictate which of these you need to remember.

Now let's force-feed this principle a bit of presentation to add some drama to the bet. You can do the insertions behind your back or with someone holding their hands over your eyes. I like to riffle the pack with my left thumb and scale the cards into the pack with my right. You only have to ensure that the cards land in the proper position relative to each other. If using two insertions and you want the pairs to match, scale the red card in above the black when the top card is red. If you don't want the pairs to match, simply scale the black card in above the red.

Since only the position of the final insertions matters, you can have the spectator choose which card you will insert next. If, for example, you wanted the insertions from top to bottom to be in R-B-R-B order, you could manage that if the spectator handed you the cards to insert in any order, such as B-B-R-R. Simply insert the first near the bottom, the second in the middle, the third between the first two, and the fourth above all.

If you control events so that the spectator cannot get his pairs to match, you occasionally will want to show how close he came. Show the card either immediately above or below his pair. Since that card will match, you are apparently illustrating that had he placed his card either one card higher or one card lower, it would have matched. Do not show both at the same time or you might tip them to the alternating color setup.

Before discarding the 3-card option, understand that it allows you both to insert cards simultaneously and only your pair(s) match. You only have to control where you place your insertion(s) in relation to the spectator's insertion(s).

Without getting too carried away, it is the repeated demonstrations of your ability to hit while the spectator misses that sells the effect. Each demonstration should be more difficult than the previous one. You could, for example, start by demonstrating the game with a single insertion. The spectator misses, you hit. You then move to two double insertions, both of yours hitting (resulting in a match) while both of the spectator's attempts

miss. You move to a single simultaneous three-card insertion with you inserting one or two of the cards while the spectator inserts the other(s). Again, you hit and he misses. You finish by something "never before attempted." That is, a simultaneous 4-card match. You riffle the deck four times, scaling a card with each riffle. All four of yours match.

As far as the betting goes, start with an even bet the first time. Then offer the spectator a chance to get even each time by offering double-or-nothing with all subsequent bets. The amount gambled rises as follows: \$1, \$2, \$4 and \$8 using the four-bet scenario just outlined bringing your total winnings to \$15. Of course this is just for demonstration purposes only. Mail your winnings to me and I will forward them to the appropriate charities.

If you want to increase the winnings and the humor (since it is for demonstration purposes only) you can bet on the turn of each card. For the four-card insertion, bet on the outcome of each pair. Each matching pair pays off. You don't have to get the victim's agreement. Simply start adding your winnings out loud as you turn over each card. This makes the climax very funny since you move from just a few dollars to serious winnings in a matter of seconds.

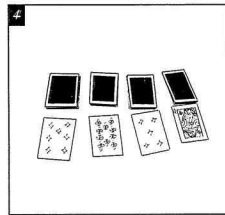
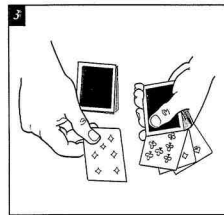
**Handling.** For the single insertions, you have a small problem when trying to arrange matches. If you turn over the top card in an alternating red/black pack, it doesn't match the new top card of the pack. Therefore, inserting it into the pack without cutting

the top card to the bottom will result in the cards not matching. In order to allow you the ability to get a match with a single insertion, simply deal two cards to the table, either face up or face down. Take the original top card and insert it into the pack to show what a match looks like. After reassembling the pack in its original order less the card just inserted, allow the spectator to take "his" card (the original second card) and attempt to arrive at a match. He will fail.

To repeat, you have to be able to reset the pack without appearing to care what order the deck is in. I will explain my handling for the four-card insertion. Learning this will show you the handling which will reassemble the pack when fewer cards are inserted.

Assume you have four cards inserted in a pack that has a red card on top. The order of the insertions from the top down is R-B-R-B guaranteeing four matches. The insertions are outjogged for half their length as shown in figure 1 above. Hold the pack in dealing position in the left hand. Thumb over two cards into the right hand without reversing their order. Place them face down on the table. Thumb over the next pair and place them on the top of the tabled cards. Continue transferring pairs to the table until you come to the first outjogged insertion. It doesn't matter whether the insertion is the upper or lower card of the pair.

Take the telescoped pair into your right hand with the face up card outjogged. See figure 2. Place the face down card onto the tabled pile and place the

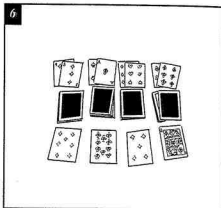


face up card on the far side of the pile. See figure 3.

Now start thumbing over face down pairs and placing them in a new pile to the left of the first tabled pile. Continue until you come to the next outjogged insertion. Again, take the telescoped pair into your right hand with the face up card outjogged. Place the face down card onto the tabled pile and place the face up card on the far side of the pile. Repeat this process with the two remaining insertions. You will finish with four face down piles in a row on the table with a face up insertion in front of each. See figure 4. You will also have a few cards left in your left hand. Finish by flipping the top card of each pile face up and replacing them on their respective piles. See figure 5.

To clean up, pick up the leftmost pile (last one dealt) with your right hand from above and hold it in *Biddle* position. Use your left thumb to pull the top face up card over face down onto the top of the left hand's packet. Finish by dropping the remaining cards in the right hand onto those in the left hand. Repeat with the remaining three piles, picking them up, flipping the top card over face down onto the left hand pile, and then dropping the right hand's cards onto the packet in the left hand. Replace the remaining four face up cards on top of the pack, alternating in color as they started at the beginning.

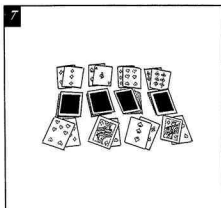
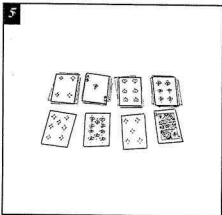
**Kicking Them When They're Down.** Going back up to the position shown in figure 5 above, when you have a live one on the line, you can go for another



kicker. Bet that you happened to scale the four cards into the pack next to an existing pair in the deck. This is a freebie in that you don't have to do anything to achieve the added kicker. Simply return to the four tabled piles that have a face up card on top. Lift the top card of the first pile with your left hand. Pick up the new top card of the pile and hold it face down in the right. Snap that card either with your right second finger or against the card in your left hand. Slowly turn that card over showing that it matches the color of the card in your left hand. Drop the two cards slightly spread behind the tabled pile. Repeat with the remaining piles and pocket your winnings. See figure 6 for the finish.

**Stomping Them After They've Been Kicked.** Return to the last paragraph when you were in the position shown in figure 6 with each pile having a single card in front and two cards behind it. If you are betting that each matching pair is a paid winner, your winnings are probably in the \$1024 range after the first four matches. Continuing to double the bet with each match, the last paragraph will skyrocket those winnings to \$16,384.

Since they know at this point you aren't serious, you may as well finish them off. Delivered quickly so the spectator can't interrupt, "I really don't want to take all your spare cash. Let's go again. This time I'll mix everything up sight unseen and try to find some more matches. Double or nothing—



and I lose everything the first time I miss."

At this point, none of the top cards of the piles match the cards in front or behind them. You are now going to switch all the piles apparently at random but actually in a specific sequence that will finish with the piles in order to match four more times. Mentally number the positions of the piles one through four from your left to your right. Cross your hands in front of you so that you can switch the pile #1 with pile #3 in a single action. Cross them again so that you can switch pile #2 with pile #4 in a single action. This does nothing as you are switching like-colored piles. You are now going to switch the row of inserted cards. In a single action, switch the two cards at the ends of the rows, the cards in front of piles 1 and 4. Finish by switching the cards in front of the two middle piles, 2 and 3.

For the next round, flip the top card of each pile face up and drop it slightly spread onto the face up insertions in front of them. See figure 7. With each card, call out the amount of the winnings.

Assuming a three bets on single insertions where you match and they don't, followed by a couple of double insertion bets (counting as two wins each) you have won at least seven bets before going for the quadruple insertion. The quadruple insertion up to now, adds twelve more bets, bringing your total to 19 bets and winnings of \$262,144. But now it's time for some serious winnings. You have three rows of cards before you. The front and back rows each

consist of four face up pairs which represent your most recent winnings. All that is left is for you to flip the four face down packets which make up the middle row face up. The bottom card of each packet will match the cards in the rows directly in front and behind the packets. This brings your wins to 23 and your total winnings to over \$4,000,000.

To carry off this presentation, you have to have a certain attitude and speed. Act as if you are trying to help the poor spectator who finds his life savings in jeopardy as you empty his pockets. In order to do this without his stopping the proceedings, you need to memorize your winnings (his losses) from each doubled bet as follows:

1 <sup>st</sup> bet:	\$1
2 <sup>nd</sup> bet:	\$2
3 <sup>rd</sup> bet:	\$4
4 <sup>th</sup> bet:	\$8
5 <sup>th</sup> bet:	\$16
6 <sup>th</sup> bet:	\$32
7 <sup>th</sup> bet:	\$64
8 <sup>th</sup> bet:	\$128
9 <sup>th</sup> bet:	\$256
10 <sup>th</sup> bet:	\$512
11 <sup>th</sup> bet:	\$1024
12 <sup>th</sup> bet:	\$2048
13 <sup>th</sup> bet:	\$4,096
14 <sup>th</sup> bet:	\$8,192
15 <sup>th</sup> bet:	\$16,384
16 <sup>th</sup> bet:	\$32,768
17 <sup>th</sup> bet:	\$65,536
18 <sup>th</sup> bet:	\$131,072
19 <sup>th</sup> bet:	\$262,144
20 <sup>th</sup> bet:	\$524,288
21 <sup>th</sup> bet:	\$1,048,576
22 <sup>nd</sup> bet:	\$2,097,152
23 <sup>rd</sup> bet:	\$4,194,304

While I think memorization is best in this instance, doubling the previous amount and finishing in the general area will work. To simplify the larger numbers, when you get to \$1024, state that you are willing to forget the \$24 and "make it an even \$1000." From this point, you are doubling even numbers which makes the math considerably easier.

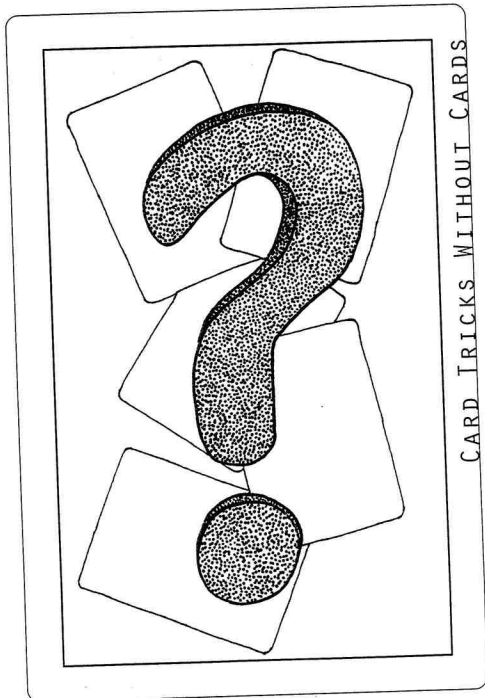
**Background.** *Odds On Favorite* using twenty cards was published by Karl Fulves in the July 1969 issue of the *Pallbearers Review*. A full deck version appeared by Al Thatcher and Nick Trost in *The Card Magic of Nick Trost* (1997) as *The Omega Bet - Updated*. Both of these versions limited the number of simultaneous insertions to a single card. In the latter version, two cards were inserted into the pack simultaneously only when the pack was divided into

two packets.

Bob Wagner's *Master Notebook of Magic* featured a variation with two simultaneous insertions in the same packet with the magician controlling which insertion went where relative to the other. The principle used for all of these is an extension of the Gilbreath Principle. The presentation for the out of control bet is from my *Gentleman's Bet*, the first trick in the first volume of this series.

POSTHUMOUS TESTIMONIALS  
WHAT FAMOUS DEAD MAGICIANS ARE SAYING  
ABOUT THE SEMI-AUTOMATIC SERIES:

- Chung Ling Soo - "Some have died trying to catch material like this."  
 Frank Garcia - "I woulda given a million dollars for these card secrets"  
 Tony Slydini - "Shutta up you Frank - you never had no stinking million dollars"  
 Don Alan - "These tricks fit my garbage can act quite nicety."  
 Paul Curry - "It's not quite Out of This World."  
 Lafayette - "I wouldn't feed this stuff to my dog."  
 Malini - "I waited a week for this??"  
 Stewart James - "Beam's material will never be as heavy as mine."  
 Harlan Tarbell - "Of COURSE you should buy all 4 volumes."  
 Ed Marlo - "Add a toupee and you have a full evening's entertainment."  
 Robert Houdin - "This is light stuff but it will hit 'em heavy in the chest."  
 Sorcar - "I find it all totally PC."  
 Goshman - "Beam's still sponging magic off his friends - but the material will do in a pinch."  
 Dai Vernon - "I've got the cups, Beam's got the balls."  
 Harry Lorayne - "I'm not dead yet - I just look that way."  
 Annemann - "The Trapdoor was good, but Howard could pee lions."  
 S. W. Erdnase - "And to think, I thought I had to change MY name!"  
 Doug Henning - "The kinda stuff you can sink both of your teeth into"  
 Marcel Marceau - "  
 Harry Houdini - "Gut wrenching - kinda hits where it counts."



## CARD TRICKS WITHOUT CARDS

Occasionally there are tricks that don't use regular playing cards but otherwise seem to fit the requirements for inclusion in this series. The tricks you are about to read actually use cards – just not playing cards. They use alphabet decks and blank decks.

As they are not normal everyday props, you will probably want to justify their existence. The explanations for unusual items or processes used in performance can become the basis for great hooks and presentations. Without justifying them, they tend to be distractions and are often associated with the method in the minds of the spectators.

Justifying alphabet cards can be accomplished merely by mentioning that you found them in a local school supply store. They are flash cards to help children learn their alphabet.

Blank cards can be explained away as factory misprints. Or, explain with tongue in cheek that you left the cards in your suit when you sent it out to be cleaned. For those of you preferring to perform impromptu, you can use business cards to provide the blank side necessary for these effects, eliminating the need to justify anything.

## SIXTY-NINE

Steve Beam

The magician hands a stack of business cards or blank-faced playing cards to a spectator. He retains a stack of cards for himself. He asks the spectator to think of a single-digit number and to concentrate on it. The magician writes a digit on his card and places it face down on the table. The spectator is then to write his number on a blank card and place his card face up on top of the magician's prediction. The first spectator's cards are handed to another spectator who is also requested to think of a digit. The magician tables his prediction face down on the previously tabled cards. The spectator now writes his number on one of the blank cards and places it face up on top of the magician's prediction. This continues three or four times and it might go something like this.

When groping to divine the first spectator's digit, the magician appears to be having difficulties. Finally, he acts relieved and relaxes. "Okay, I'm now in the section of your brain that controls numbers. I have to push all the other numbers aside to find the one digit you are concentrating on. WHOA. That was your PIN number. Keep concentrating." He pulls out a pen and piece of scratch paper and scribbles something on it. "Sorry, just remembered something I needed to do later." At this point, the audience assumes that the magician is going to make illicit use of the PIN number.

After writing the first predictor, and then having the first volunteer table his selected digit, the second spectator is asked to concentrate on a digit. "Let me see. There are lots of numbers in there. I'm getting 36...24...thirty... cut that out! I need single digits." The magician tables his prediction and the volunteer places his face up on top.

Moving to the third volunteer, "I'm getting a digit - it's a single digit - but it's not mathematical. You're thinking of a ... finger." The magician concentrates even more deeply and then acts mildly shocked. "Oh! THAT finger. You don't like magicians, do you? That hurts, but let's get

back to the effect at hand ... not on your hand."

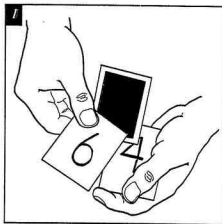
Moving to the fourth volunteer, "I want you to think of a digit... no, a number. A single digit number. No, 'Y' is a letter, not a number." The magician thinks about it. "Oh, you meant 'why?' This is a tough crowd tonight."

Ultimately, there are four or so face down predictions with the same number of mentally selected digits on top of them. The magician points out that the four digits form a single 4-digit number. The odds against predicting that number correctly were 10,000 to 1. Regardless of the odds, the magician shows he predicted that very 4-digit number.

**The Work.** I will assume you are using blank-faced playing cards for this to make the description easier. However, a stack of identical business cards would work equally well. Start by "predicting" a "6" which when turned upside down becomes a "9." This gives you two chances to match one of the spectator's predictions. If the first spectator writes either a six or a nine, you properly orient your prediction and reveal it. If not, instruct him to place his card face up on your first prediction.

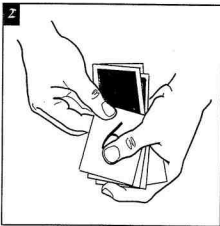
Then, write down the first spectator's number as the second spectator's prediction. If he writes either a six or a nine, move to the climax below. If not, write down the second spectator's card as the third spectator's prediction. Continue this until one of the spectators writes down either a six or a nine. All predictions and selections are placed in a single pile on the table with the predictions face down and the selections face up.

**The Sifter.** This is a new move I designed specifically for this effect. (This move inspired a variation by Raj Madhok which appears at the end of this description.) We will assume that the fourth spectator writes down a nine. When the spectator places either a six or a nine on top of the pile, you have a match to your first prediction. Pick up and hold the pile in dealing position in your left hand. At this point, you could execute a reverse faro and



perform a standard strip-out addition. Instead, you are now going to perform a *reverse faro* to separate the predictions from the selections while apparently retaining their order.

That is, thumb over the first card and take it in the palm-up right hand. Take the second card under the first, downjogged as shown in figure 1. The third card is taken flush with the first. The fourth card is taken downjogged and flush with the second. Continue until you are ready to upjog the last face up card (4<sup>th</sup> card in our example). At this point, you will have two cards squared together in your left hand

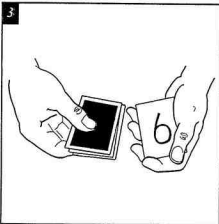


with six on display in your right. If you were to finish this reverse faro the normal way, you would upjog the final face up card and downjog the final face down card. Instead, you are going to strip all of the outjogged face up cards onto the two cards in your left hand as shown in figures 2 and 3.

Pause and display the two packets in separate hands. Keep the face down cards grouped more tightly than the face up cards so the number of cards isn't discernible. Place the face up packet on top of the face down packet. This reverse faro / strip-out action places the face down cards in the reverse of the order of the face up predictions.

Deal the cards selected near the spectator in a face up row. If you deal the cards from left to right, deal the face down cards beneath the face up row in the same order. You can deal them face up or delay the climax by dealing them face down to complete the pairs and then have reveal the matches. While predicting 4 individual digits is impressive, I would recommend you present it as the prediction of a single 4-digit number as explained below.

**Leftovers.** There are several advantages with using blank cards rather than playing cards or ESP cards. First, there is no fishing. You are using the card on top of the packet you hold and that doesn't change throughout the effect. I have always felt that fishing through your remaining cards to locate your next prediction telegraphs the method. This is



particularly dangerous here because the method forms the basis of one of the better-known laymen tricks.

The usual solution for this, which has been offered by several, was to reduce the number of cards being used. This limited the fishing to, for example, ten cards. Unfortunately, it also limits the effect to the magician being able to choose the order in which the layman would table his limited group of cards.

The solution proposed here, while not a radical walk on the wild side, was deliberately constructed to combat the fishing explanation and any suspicion on the part of the audience that the spectator was limited. First, the spectator "creates" the numbers by mentally selecting one. This gives the impression that they control the result far more than simply choosing the order of a known set of objects — a small packet of playing cards. This is the impression created, despite the fact that they are simply choosing the order of a known set of objects — single digit numbers.

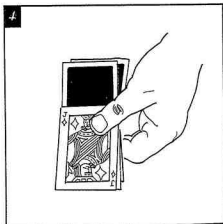
More importantly, is the fact that digits can logically be combined in a way that playing cards cannot. When the four digits in our example become a four-digit number, the odds appear to be 10,000 to 1 against the magician being able to predict the number. This appears far less restrictive and more impressive than simply choosing the order in which the spectator will table a group of playing cards. To put this simply, assume the spectator was given two playing cards to start with. There are only two different ways he can place those on the table, A followed by B or B followed by A. However, if the two cards were blank and the spectator could choose any two digits and place one on each card before tabling them, they form a two-digit number. The odds against your predicting that two-digit number are 100 to 1 ("00" to "99").

While I don't use this, if you want to use blank cards and a dry erase marker, part of your "6/9" could be used to represent either a "1" or a "0." Write the part you wish to "vanish" before the show using the dry erase marker. Then, complete the "6/9" using a regular marker. You are then covered on 3 of the 10 possible digits (either "0/6/9" or "1/6/9") and you triple your chances of matching each prediction.

**Regular Cards.** There are many different ways you can present this. I will give you one of my favorite examples. Start with two like-colored royal flushes. You can arrive at this position with another trick or simply remove the ten cards needed. I will assume you are using a royal flush in hearts and diamonds and that you have the hearts.

Both you and the spectator mix your hand. Then, you table the unseen jack face down as a prediction. He is to place any card face up on top of it. If he hits the jack, the trick is over. Otherwise, as with the number cards, you place the mate to the card he tabled face down on top of it. Continue building the pile with your face down predictions directly underneath his face up selections until he tables the card that matches your first prediction (the jack). If you have unpredicted cards left in your hands at this point, show that they match the cards he has left in his hands. Then pick up the tabled pile and slowly perform a reverse faro, outjogging the face up cards and injogging the face down cards. Complete the move as described above, displacing the bottom card of the packet. You can show that the cards you predicted match those he tabled. This gives you a full match of all five cards. That is, those that were left over in the hands match as well as those he selected and tabled.

**Table Sifter.** After reading a draft of this routine, Raj designed this move to use when you are



performing with a performance surface that offers some resistance such as a close-up mat. Almost everything is the same except for the correction that makes the trick work. I will describe the effect using the royal flush.

Table the jack face down as your first prediction. The spectator places his card face up directly on top of the jack. At this point, push his card forward so that it is outjogged for half the length of the card. "We want to keep your cards separate from mine." Your next card which matches; his face up card is placed face down on top of the pair but flush with the first face down card.

The spectator will now understand the rhythm of what you are doing and will place his next face up card outjogged and flush with his first card. We will assume that he doesn't place his jack down until the last card. This will cause you to finish with five face up outjogged cards interlaced with five face down outjogged cards. Both the bottom face down card and the top face up cards are jacks.

Bring your right hand over to the far edge of the packet and pull the interlaced cards toward you. As you pull them toward you, the bottom card will remain in place because of the resistance offered by the mat. As you pull the telescoped cards straight back, the face up cards will line up with single face down card. You may find that pushing down slightly on the front edge of the cards will aid the move. Believe it or not, this is your clean-up move.

You now need to pick the cards off the table. If the performance surface has some give to it, pressing down on the far edge of the cards will cause the rear

edge to lift up so you can get your left fingers underneath the packet.

If the performance surface doesn't have any give to it, simply slide the cards to the edge of the table and off onto the left fingertips.

Take the cards in your left hand as shown in figure 4. To finish, simply strip out the injogged face down cards with your right hand. Hold both packets separately for a moment. Place the face up cards on top of the face down cards and finish as above.

**Background.** There are many uses of the one-ahead principle with sequential predictions using playing cards. You may wish to consult *The Royal Marriages* from Dai Vernon's *Select Secrets* (1949). Brother John Hamman's *Million to One Chance*, the first trick in LePaul's *The Card Magic of Brother John Hamman* (1958) is more closely related to Vernon's trick than the one above.

Stewart James' *Double or Nothing* from *The James File* (p. 1003) inspired the 6/9 ruse. In his original, Stewart uses the 6/9 ruse to make a number odd or even to count down in a deck of cards. Above it is used to nail a specific prediction.

The closest parent to this effect is Hen Fetch's wonderful marketed effect called, *Symbolic*. It used ESP cards, an extra card, and a small gimmick. While I don't know for sure the date it was released, there was an ad for *Symbolic* as well as a mention in a report in the June 1955 issue of *The Linking Ring*. This is a classic effect that has spurred dozens of variations. The original has held up very well through almost 50 years and is an outstanding trick well worth your consideration.

## SCRABBLED

Steve Beam

This is something for use with good friends. For those who like to push the envelope, a more explicit or extreme version is provided after the explanation.

**Effect.** The magician introduces two packs of alphabet cards. He removes the first pack from its case and shuffles it followed by the same process for the second pack. *"There are 26 letters in the alphabet. With two packs, we have 52 cards, the same number of cards as there are in a pack of playing cards."* The magician pushes the two packs forward for the spectator to shuffle them together.

While the spectator shuffles, the magician states that he has a prediction in an envelope which he tables. He has the spectator select four random cards. He asks that the letters be assembled into a word while his back is turned. The spectator forms the word, "CRAP."

The magician turns to face the audience and picks up the prediction. *"I shuffled and you shuffled. You randomly arrived at four letters. There is no way I could have known which four letters you would choose. And if I had been correct on which letters you would choose, I probably would have given you the benefit of the doubt... that you wouldn't have used those letters to form that particular word."* At this, the magician removes his prediction from the envelope, "CRAP."

**The Work.** Shuffle both packs separately. Finish by placing the letter cards "ACPR" on top of one pack and "RPCA" (the reverses) on the top of the other pack. Case both packs and you are ready to perform.

Remove the cards from the cases and follow the above instructions. Give the first pack a quick false shuffle. (Undercut about 2/3rds of the pack, run the first card outjogged and shuffle off. Finish by cutting the packet beneath the outjog and throw on top. This last packet should be grabbed and thrown on top without pausing.)

Quickly spread through the front half of the first pack. *"The cards are pretty well mixed already."*

Split the face up spread in half and turn both halves face down onto the table. The top (back) half is on your left. Give the two halves a quick riffle shuffle, allowing the top (at least) four cards of the left half to fall last. Table this deck to your left but out of the reach of the audience.

Pick up the second deck, remove it from the case and give it the same overhand/ riffle shuffle combination. When finished, table the second deck to the right. Now push both packs toward the spectator to have him riffle shuffle them both together. *"I want you to shuffle the two packs together. Give them one good shuffle."* Since you are pushing them forward in this manner and since they just saw a riffle shuffle, they will follow suit.

Turn your back and instruct them to turn over the top four (randomly derived) cards and to form a word with those letters. There are only two alternatives. They will either form your prediction or it will play out as above. If they form the word you predicted, the magic is stronger. If they form the other alternative, the humor is stronger.

**Alternatives.** You can use any four-card force with a single pack to create the same effect. A good example is the cut-deeper force. Sleight of hand performers can use any of the variations of the strip-out addition to switch four freely selected cards for the four predicted cards.

**Extreme Presentation.** Use a card that is blank on both sides. This will be your prediction. On one side, write the word, "HITS." On the other side, write the word, "THIS." Start with those four letters on the top of each pack. There are three words they can form with this combination of letters. If they choose one of the two you predicted, simply remove the prediction from the envelope or case with the proper side of the double facer showing. Finish with either: "This is one of my greatest HITS" or "I like THIS." If they thought of the third option, reveal that you hit the correct letters, but as above gave them credit for choosing the more palatable of the available options.

*"I guess I'm used to performing for a more high-brow audience."*

When there are countless words that can be formed from the cards in play, the audience won't suspect a two-sided prediction. After all, to come up with two predictions out of the number of words possible is impressive by itself. However, it never helps throwing them further off the scent, especially when it comes at no cost to the performer.

When time to reveal your prediction, hold the envelope up at chest level and ask for the first letter of their word. If the first letter is "S" then you can proceed with the comedy ending. Simply have them turn over all their cards. Act shocked as you produce either of the predictions.

If instead, the first letter is one that matches your prediction, turn the appropriate side of the envelope toward the audience. Slide out just enough of the

prediction to reveal the first letter of the prediction. Ask for the second letter and then slide out enough of the prediction to show that also matches. Continue through until the full word has been revealed.

This method of presentation changes the trick from whether you got the correct word to whether you got each letter. There are four smaller effects (the letters) that make up the bigger effect (the word). The thought that there could be another prediction on the back of your prediction won't come to mind.

**Background.** Reversing the stocks and riffling the two packs together to arrive at a four-card stock is *Norman Gilbreath's Second Principle*. For another use of this principle in a poker effect, consult my *Done Deal* from Volume 3 of *Semi-Automatic Card Tricks*. Note that you can also use the combination of spectator shuffles and spectator cuts from that effect if you wish.

**Beam's Law #10:** *In magic, ethics are not supposed to be a spectator sport.*



## MEN OF LETTERS

Scott Robinson, Doug Canning, Steve Beam

When not taking over the world with his work at Microsoft Corporation, Scott spends his time in Charlotte, North Carolina (now the proud home of the New Orleans Hornets) with his wife Janet and daughter Jessica. Scott is one of my favorite session participants. While he prefers sleight of hand to semi-automatic card magic, he developed a taste for the latter after being repeatedly fooled by it.

He has a wealth of original magic, some of which was published in one-man issues and one-man inserts in *The Trapdoor*. He is responsible for starting the following ball rolling.

**Effect.** The magician introduces a deck of alphabet cards. There are two decks combined, for a total of 52 cards. The magician allows various volunteers to choose letters from the pack, which they later use to form a word. In addition to choosing the letters to use, they choose the length of the word as they can stop choosing letters at any time during the process. Despite the freedom of choice exercised by the volunteers, the magician shows that he previously predicted the exact word that would be formed by the volunteer.

**The Work.** Allowing the volunteers to choose the number of letters is made possible with a progressive anagram. Allowing the volunteer to choose from two to seven letters in order from the following letters will produce exactly one word at each stage after each selection: BEDNLSO. The words will vary depending upon the number chosen, but each produces only a single word as shown in the following list.

- 2 letters = be
- 3 letters = bed
- 4 letters = bend
- 5 letters = blend
- 6 letters = blends
- 7 letters = blondes

Start with two decks of alphabet cards

combined (totaling 52 cards). The top 14 cards are set as follows: BBEEDDNNLLSSOO followed by rest of deck. False shuffle retaining top stock. Ask for a volunteer proficient in word jumble games like *Scrabble*. You're going to demonstrate the magician's version of *Scrabble*. Mix the cards using a casual false shuffle. You don't want the appearance of a meticulous mix. A quick overhead false shuffle followed by the *Optical False Cut* is perfect.

You can allow the spectator to cut to the cards to be chosen by using the criss-cross force. That is, table the pack with your stock on top. Have a volunteer cut the pack in the middle. Deliver a line of patter to move the attention from the cards for just a second's worth of time misdirection. Return to cards and place the original bottom half on top of the original top half but perpendicular to it. "*Let's mark the place where you cut.*" Of course, you are actually marking the original top section, but the illusion is perfect. At this point, you would initiate your "Scrabble" patter.

Explain that you're going to give various volunteers a choice of cards and they are going to use those cards to build a word. Ask them how many letters they would like to use to try to put together a word. Since *Scrabble* is played with seven letters at a time, they can choose up to seven letters. Once they give you the number, you know the word they will end with by using the above list. This directs you in the order you want to ask them to choose cards.

The pairs of cards are in the following order: BEDNLSO. Assume they choose to use five letters. You immediately know their word will be "blend." So, you use spectators in an order to allow the discard row to end in the correct order. To explain, assume you have five audience members. (This is not required, but will make the description easier to understand.) Mentally picture the word "BLEND" on the table edge nearest you with each letter about 3 inches apart. Because of the order of the cards in your stack, you will have to rearrange the discard pile to spell their choice of words. To do this with very little effort,

below you will see the order in which you must have the cards selected.

B	L	E	N	D
1	5	2	4	3

The best way to accomplish this is to have the cards selected by someone in the audience that is in the same approximate order as the word you need to spell. That is, mentally associate each of the five people in your audience with a position in your envisioned word near your table edge. (By the way, this is far easier in practice than it is to communicate with the printed word.)

You know the first letter in your stack is a "B." It is also the first letter in "Blend." Therefore, approach the first (leftmost) spectator in your audience and offer him a choice of the top two cards in the packet, the two B-cards. When he makes his choice, place that card in front of him on the table. Place the discarded card at the "B" position in near the table edge.

You know the next letter in your stack is an "E." In your envisioned row on the table, it is the middle letter in "BLEND." Therefore, approach the spectator in the center of the front row of your audience and offer him a choice of the E-cards. Place his choice face down in front of him and the discard in the center position near your table edge.

The next letter in your stack is a "D." In your envisioned row on the table, it is the rightmost letter in "BLEND." Therefore, approach the rightmost spectator and offer him a choice of the D-cards. Place his choice face down in front of him and the discard in the rightmost position near your table edge.

The next letter in your stack is an "N." In your envisioned row on the table, it is the second letter from the right edge. Approach the second spectator from the right and offer him a choice of the N-cards. Make it look as though you are randomly choosing spectators to participate. Place his choice face down in front of him and the discard in the second position from the right near your table edge.

The next letter in your stack is an "L." In your envisioned row on the table, it is the second letter from the left edge. Approach the second spectator

from the left and offer him a choice of the L-cards. Make it look as though you are randomly choosing spectators to participate. Place his choice face down in front of him and the discard in the second position from the left near your table edge.

If you choose, you can offer any of the spectators a change of mind with the cards they discarded earlier. This is at your option and it's up to you as to whether this strengthens the effect or prolongs it. Continue by dragging the discarded cards from the left to the right off the table onto the top of the pack. Pick up a break beneath the first discarded card as it is scooped onto the deck.

Take the deck in your right hand from above and pick up the break with the right thumb. As you recap the effect up to this moment, you are going to execute the Brauc Reversal to reverse the discard pile in the center of the pack. Riffle off about half the pack with your right thumb and take this lower half in your left hand. Rotate these cards face up and place them on top of the pack, adding them to the cards above the break. As the cards rotate face up, "*You could have cut the pack here and we could have started with a 'G.'*" Of course you call the letter on the face of the card that rotates into view on the face of the packet. Now release all the cards beneath the break with your right thumb and take this packet into your left hand. Rotate the packet face up and place it beneath the cards in the right hand and square the pack. As this second packet rotates face up, "*Or, you could have cut the pack here and we could have started with an 'R.'*" Again, call whatever letter is showing on the face of this packet. The discard pile is now face down in the middle of the face up pack. Table the deck face up off to one side.

"*Instead, working together, you all chose these letters.*" Scoop the five letter cards together, casually ensuring they don't remain in the same order. Don't shuffle them. Simply push them together so that they end in an order other than "BLEND."

Ask them to assemble a word using all of their letter cards. Once they have completed their assignment, arrange the word on the table in the correct order. Remind the audience that they chose the length of the word and the letters that would make up that word. There is no way you could have known

beforehand when he would have stopped adding letters or which letters he would have chosen.

Despite the fact that you couldn't have known any of this, you tell them that you reversed some cards in the middle of the pack 6 weeks ago. (This line is delivered tongue in cheek.) Pick up the deck and hold it face up in dealing position. Thumb over 2, 3, and 4 card groups and drop them into a face up pile on the table. As you do, they see that the cards are in random order. When you arrive at your face down stock in the center, don't spread them much so the audience won't notice any remaining cards from your stock in pairs. Their glimpsing of the other cards is not fatal since the cards are different from those they chose, but it is a wise precaution. Slowly, deal the face down cards from the center into a row that matches the cards on the table.

Finish with the deck by dealing through the remaining face up cards two and three cards at a time, cleanly showing there is no set up. "It seems I reversed the same number of cards in the center that you chose to use to form your word." (This is a minor thing but it builds the drama.) "Now, not only could I not have known the number, but I couldn't have known which cards you would choose. And, once you chose the cards, you had to choose the word you would form from those letters. I'm not going to change the order of the cards I chose to reverse - because I previously formed them into a word. Did I already mention that I did that six weeks ago?"

To make the trick even stronger, you can also set up a variety of contingency outs, one for each of the six possible outcomes. This makes the trick far stronger with a minimum of preparation. You might choose six from the following seven outs or make your own.

- (1) A word written on the back of the card case.
- (2) A different word on each side of a double blank card remaining in the card case. (This would be two of the outs.)
- (3) A different word on each side of a double blank card in your wallet. (This would be two more outs.)
- (4) A different word on each side of a double blank card in another side of your wallet. (This would be

two more outs.)

**Sleight of Hand Variation.** Those proficient with sleight of hand will prefer the following method of setting up the revelation. Move the discards to the bottom of the pack as they are gathered from the reject row. Hold a break above them. When the spectator has arrived at the number of letters he wants to use, perform a half pass with the discarded pile at the bottom of the pack. Finish by cutting the deck to center the discards in the pack. Those familiar with Shigeo Futagawa's *Bottoms Up* from Issue #61 of *The Trapdoor* (page 1179) will be able to accomplish the reverse and the cut in one action.

**Background.** This started as an idea by Scott Robinson using an alphabet deck and a progressive anagram where the spectator not only chose the number of letters to use to form a word, but also chose the letters used to form the word. Scott had played with the Stewart James 1-card Gilbreath idea (explored elsewhere in this volume) to offer the choice, but his version didn't allow the number of letters to be chosen by the spectator. The intent was to have multiple outs for each of the limited number of words that could be chosen. Scott asked if I could come up with the word combination for the basic effect to work. I e-mailed Doug Canning and three hours later he e-mailed back the solution. I then took his solution and developed a method that allowed for each word to be predicted in advance without having multiple, preset outs (although they could be added later to make the trick far stronger).

The effect is Scott's, the anagram is Doug's, and the matching of a method to the effect is mine. The choice from among identical cards in a pair is from Karl Fulves' *Even Money Proposition* and was published in the May 1969 issue of *Pallbearers Review*. I used the same method in another completely different effect, *Reconstruction* from Volume 3 of this series.

Finally, a few weeks after the first anagram arrived, Doug sent along two additional combinations that are reproduced below.

in / win / wine / twine / winter / winters  
to / rot / torn / snort / strong / throngs

## ALPHA MALE

Steve Beam

The magician addresses the audience. "Before we start, I'm going to ask you to think of your lucky number. Don't tell me what it is, just think of it secretly until we need it. I also have a lucky number - and we are going to try to get our lucky numbers to work together in a moment."

Removing a deck of cards from the card case, "There is a term you may not be familiar with. It refers to men who are strong, virile, and capable of sustaining the species ... if you get my drift. The term is 'alpha male.' You can easily recognize an alpha male by the cards he uses ... (the magician spreads a deck of 52 alphabet cards face up in front of the audience) ... if you get my drift."

"Please take a card, remember it, and return it to the pack. My lucky number is seven so we are going to use seven cards. But, since there are 26 letters in the alphabet and 52 cards in this deck, each letter is repeated twice. So, I'm going to let you cut the pack twice to arrive at the seven cards we'll use." The spectator cuts the pack twice, and then takes the top seven cards. He is then asked for his lucky number. Each time his number is spelled or counted, the next card is turned face up. This is repeated 6 times until there is only one card left face down. The face down card is dealt face up to the table. The face up cards are dealt in a row on the table in the order they fall. Pointing to the face down card, "Do you know what card this is?" He says his letter. Pointing to the face up table cards, "These are your cue cards ... let's try again. Do you know what card this is?" Looking at the face up cards on the table, the spectator notices there is a break in the row. The cards spell out, "M-Y C-A-R-D" so he reads them aloud. "Well, I hope so." The spectator turns the lone face down card over to reveal his selection.

Additional humor can be added by forcing the selection - either using a "Y" or "U". When the spectator names his letter before noticing the words in the row, you follow with the appropriate response.

**Magician:** "Do you know what card this is?"

**Spectator:** "U?"

**Magician:** "No, you ("U") first."

**Spectator:** "No, I meant "U".

**Magician:** "Well, I meant you - I didn't take a card."

Or...

**Magician:** "Do you know what card this is?"

**Spectator:** "Y?"

**Magician:** "Because this is the end of the trick."

**Spectator:** "No, I meant "Y"."

**Magician:** "Why not? It's the end of the trick."

**The Work.** Start with two complete decks of alphabet cards. They are in random order except for the top six cards, M-Y-C-A-R-D. Have a card selected or, force either the "U" or "Y." Have it controlled to the top of the pack, on top of your stack. (You may wish to consult the *King of the Hill Control* from Volume 3.) Hand the deck to the spectator after a quick false shuffle.

Explain that since there are two of each letter in the deck, he will cut the pack twice. He is to cut about a third of the pack and flip the cards face up on top of the pack. He is then to cut about two thirds of the pack off and flip them over onto the remaining cards. This is the Ed Balducci cut-deeper force. For, if he spreads through all the face up cards and places them on the table, the original top seven cards are the first face down cards. Ask him to thumb off the top seven (without reversing their order) and table the remainder of the deck.

Once they have the seven-card packet with their selection on top, the math takes over. To prove it to yourself, take a packet of seven cards with a card representing the selected card on top. Assume the spectator chooses five as his lucky digit. (The next process is identical to that used in *Lucky Digits*.) Hold the packet in the left hand in dealing position.

Thumb five cards over into your right hand without reversing their order. Transfer them to the bottom of the packet. Turn over the new top card and leave it face up on top. Thumb over another five cards and transfer them to the bottom of the packet. Turn over the new top card and leave it face up on top. Repeat this until you have reversed all but one card. Spread the packet and you will see that the selection is reversed second from the bottom. If you thumb over another five cards and transfer them to the bottom, the selection becomes the new top card. Table this card. The great thing here is that the rest of the cards in the packet are in their original order. Thus, if you had them in position to spell "My Card" before you started, you would simply deal them in order to the table so they can be read by the spectator.

If you start with seven cards, the principle will work with any digit he chooses from one to six. However, if their lucky number is one, the secret becomes obvious. This is because only the top card is transferred to the bottom without turning it face up. The next card is turned face up. Then, the face up card becomes the only card transferred to the bottom. The next card is now the new top card and it is turned face up. The seventh top card will be the selection – but this isn't magical.

It does not work with seven cards, as the new top card would be the same as before, the selected card. So, you need a way to handle the trick with any number from zero to nine (as these represent all the digits). To accomplish it if they choose zero, one, seven, eight, or nine, simply have the spectator spell his lucky digit rather than counting it. So, if he chooses a nine, have him spell N-I-N-E and transfer the top four cards to the bottom of the packet. He turns the new top card face up and then starts spelling on that face up card.

**Leftovers.** If you wish to allow the spectator to shuffle the pack before having a card selected, you can use the procedure outlined in *Done Deal* in volume 3. The face up cards won't end up in the proper order to for the ending spell, so you will have to decide if that loss is worth adding the spectator shuffle. Start

with a 12-card setup on top: M-Y-C-A-R-D-M-Y-C-A-R-D. You will notice that this is "My Card" twice.

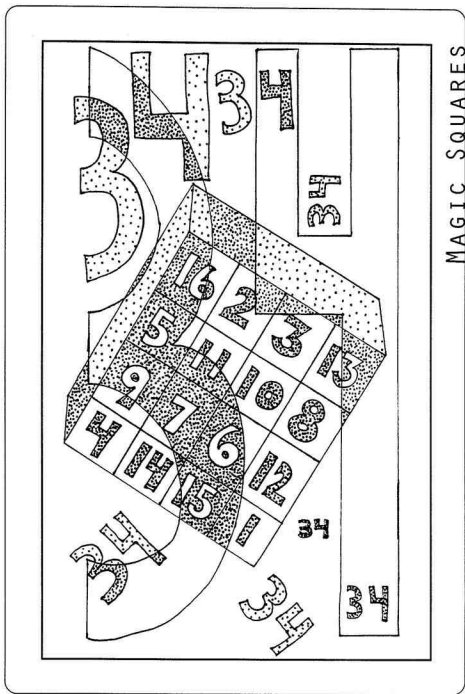
Hold the pack in position for an overhand shuffle. Undercut half the pack, outjog the first card and shuffle off. Undercut beneath the outjog, run five cards and injog the sixth and throw. Square the cards as you pick up a break *above* the injogged cards. Split the deck at the break and table the two packets as if you are going to shuffle. As if to change your mind, push the packets toward the spectator. "Would you mind shuffling them together for me?" The resulting top 6 cards of the pack will consist of the letters necessary to spell "my card" although they will be in a random order.

You could allow the shuffle after the selection is returned if you are forcing a card. In this case, your opening setup for the trick would be: M-Y-C-A-R-D-X-M-Y-C-A-R-D. "X" is the duplicate of the force card. The card is forced and returned to the pack and controlled to the top above your stack. You would now do the shuffle as follows.

Undercut half the pack, outjog the first card and shuffle off. Undercut beneath the outjog, run six cards and injog the seventh and throw. Square the cards as you pick up a break above the injogged cards. Split the deck at the break for the riffle shuffle and continue as above.

Try it both ways to see whether you think the ending is stronger when you add the shuffle and then rearrange the cards to spell "My Card." You may prefer to perform a false shuffle yourself and then have the cards arrive in the correct order at the conclusion.

**Background.** The basic principle that allows you to repeatedly count to the same number and end with the selection is from George Sands' *Lucky 13*, published in the August 1975 issue of *The Pallbearers Review* (page 1035). The effect will work with other quantities of cards as long as the quantity used is a prime number (divisible only by one and itself). For a trick using the same principle, consult *Lucky Digits* in this volume.



## MAGIC SQUARES

I never thought I would write a chapter in a magic book on the magic square (unless it was autobiographical). The mathematical properties of a magic square have been dissected and analyzed to a wonderfully esoteric degree. If you thought cardicians were anal, peruse a book on recreational mathematics to give you some idea of the depths a mathematician can plunge (so to speak). They have explanations of mathematical oddities that make Mario books look like they were written for sissies. (If you doubt this, ask a mathematician about the properties of an interlocked hexagon or a pandiagonal cube of the fourth order.)

Despite the fact that magic squares have been around for a long time and there are enormous numbers of variations and permutations, laymen are still fascinated by their construction. Often, a magic performance is the first opportunity for most spectators to witness a magic square.

When you add magic to a magic square, you make it more intriguing and hopefully, more entertaining. The following effects are variations on a theme. None of them are the standard construction of the square. Rather, most suck their entertainment value from the "piling on" effect a magic square can have as you reveal the square as your prediction. That is, that the corners, diagonals, rows, columns, nucleus, outside midpoints, etc. all total the same number. At first you point this out as if sharing a curiosity. Then you get faster and faster with each revelation as if you have limited time to share an infinite number of correlations. The comedic value is highly charged—and best of all you don't have to memorize the formulas necessary to construct the squares.

## STEVE'S

## NOTHING-TO-DO-WITH-CANNING'S-IDEA PREDICTION

Steve Beam

This isn't a card trick. So, you are asking yourself how a non-card trick wormed its way into a book devoted to card tricks. It was the creative predecessor to the trick that follows. And the trick that follows it not only uses cards but is also semi-automatic — thus fulfilling both of the usually required criteria for inclusion here.

In effect, the magician places a coin envelope on the table and announces that it contains a prediction of things to come. "I am so confident that my prediction is 'on the money' that I have also placed a large sum of money in the envelope to be awarded in case I miss the prediction." The magician hands a spectator a pad or a calculator and he is asked to do a few simple calculations. "We want to arrive at two numbers that are so random that you couldn't get there again if you had a GPS and a working satellite." After doing a couple of simple calculations, each of two spectators ends with a different two-digit number.

"Now you're going to be amazed if I were able to predict those two numbers, right? And if I weren't successful, you won't be amazed but you will be rich." The magician reaches for the envelope and blows it open. He looks inside and appears stunned. "Huh!?" Regaining his composure. "Well, you're not going to believe this, but I apparently forgot to put the predictions in there. Damn! Don't you just hate it when that happens? The only thing in this envelope is the payoff money. Oh well. I guess you would not feel right accepting the cash prize when you would only have earned it because I made a mistake. No big deal - let's move on."

The audience objects. They want the money. "What's that? You would feel okay about grabbing the loot - even when due to the misfortunes of others?" The magician asks one of the spectators to hold out his hand into which he pours two pennies. Again the audience protests. "But you said it was a large sum of money." The magician hands the

spectator holding the coins a magnifying glass. "And besides, 'large' is a relative term."

"Well, I guess if you don't feel guilty about taking hard earned money from the innocent, I guess I shouldn't feel guilty about trying to use those coins as my predictions. What are those two numbers that you guys are thinking of? 89? 10? Just out of curiosity, what are the last two digits of the years of those coins? 89 and 10? Well, I guess I'll just take back my 2 cents worth."

**The Work.** Start by placing a 1910-penny and a 1989-penny in a coin envelope. After 2010, you can substitute a newer coin. This uses an old mathematical process which generates the number 1089. It works as follows. A spectator calls out three different digits, forming a three-digit number. This number is reversed forming a new three-digit number, and the smaller is subtracted from the larger. The result is reversed and this new number is added back to the result. The sum will be 1089. Follow the example below. Assume the digits 8, 5, and 2 are called out forming the number 852.

852	Original 3-digit number
<u>-258</u>	Original number reversed and subtracted
594	Result
+495	Reverse of result which is then added back
1089	Prediction

Once the spectator arrives at the desired four-digit prediction, ask how many digits are in the sum. They will tell you there are four digits. You ask that they break that four-digit number into two, side-by-side, two-digit numbers. Each takes one of the resulting two-digit numbers. All that is left is to remove your prediction, magnifying glass, and take your bows.

There is one occasion when the force does not result in 1089. If the difference between the first and last digits is only one, the end result of the math will be 198. (This is because the results of the initial

subtraction will be 99. 99 plus the reverse of 99 [which is also 99] equals 198. There are several things you could do to correct this. You could ask how many digits are in the results of the initial subtraction. If they tell you there are only two, ask them to add a zero to the end of that number. (Then,  $990 + 099 = 1089$ .)

**Background.** This started with Doug Canning's idea of using a single coin dated 1943 as a prediction for a Simon Aronson effect ("Undue Influence" from *Try The Impossible*) in lieu of two cards with numbers written on their backs. While I liked that idea, I wanted the flexibility to predict other numbers. By using the last two digits on two coins, you can predict any two-digit numbers.

Then rather than having two spectators each do calculations to arrive at their own unique numbers, I thought it would be more efficient to have only one calculation arrive at a single number which is then divided between the two spectators. This way, there is only a single calculation going on at any given time.

If you prefer, you can have one of the spectators do the first calculation and the other do the second. This has the added advantage of making it almost impossible for them to later reconstruct the math sequence since each was only responsible for half the calculation.

**Tangents.** For an equally amusing platform effect using the same calculation above, you may wish to consult my *6801 Prediction* from issue #13 of

*The Trapdoor* (1985). I should mention that I recently discovered that the fact that you can turn 1089 upside down and it results in another number has been previously discovered. It was mentioned by Martin Gardner under *The Mysteries of Nine* in his 1956 classic, *Mathematics Magic and Mystery*. By coincidence, when written in upside down block numbers, 1956 becomes 9561. (Okay, better an original contrived coincidence than no coincidence at all.)

Royal Heath's 1933 book, *Mathemagic* features an interesting but completely unrelated mathematical property of 1089. Briefly, multiplying 1089 by one produces the reverse of multiplying the number by nine ( $1089 \times 1 = 1089$  versus  $1089 \times 9 = 9801$ ). Similarly, multiplying it by 2 produces the reverse of the product received when multiplying it by 8 ( $2178$  versus  $8712$ ). This same property manifests itself when multiplying the numbers 1, 2, 3, 4, 5 by 9, 8, 7, 6, and 5 respectively.

And while I'm on unrelated numerical diversions, H.E. Dudeney's *Amusements in Mathematics* (1917) has an interesting property of 9801, the reverse of 1089 (and the product of  $1089 \times 9$ ). Apparently, there are two 4-digit numbers that when divided into two, the resulting 2-digit numbers can be added together and squared and the result will be the original 4-digit number. The two numbers are 3025 and 9801. ( $98 + 01 = 99$ .  $99 \times 99 = 9801$ .) Refer to puzzle #113, *The Torn Number*.

## STEVE'S EVEN-LESS-TO-DO-WITH-CANNING'S-IDEA PREDICTION

Steve Beam

I will assume that you have read the description of the previous trick. The trick now before you moves the coin prediction to a bill and actually uses playing cards. And, just when you thought there weren't enough mathematical effects with cards, it features a formula-free magic square.

This starts out like the last effect. The magician places a coin envelope on the table and announces that it contains a prediction of things to come. "I am so confident that my prediction is 'on the money'

that I have also placed a sum of money in the envelope to be awarded in case I miss the prediction." The magician has a card selected and replaced in the pack.

"Now there is no way I could have predicted what card you would select. Would you like to see that done?" They respond in the affirmative. "Well, so would I. But, as I told you, there is no way to do that. So, instead, I have predicted the location where your selected card would end up.

You're going to be amazed if I were able to predict those two numbers, right? And if I weren't successful, you might not be amazed but you'll be rich." The magician reaches for the envelope and blows it open. He looks inside and appears stunned. "Hu?!" Regaining his composure, "Well, you're not going to believe this, but I apparently forgot to put the predictions in there. Darn! Don't you just hate it when that happens? The only thing in this envelope is the payoff money. Oh well, I don't guess you'd feel right accepting the cash prize when you would only have earned it because I made a mistake. No big deal - let's move on."

The audience objects. They want the money. "What's that? You would feel okay about grabbing the loot - even when due to the misfortunes of others?" The magician removes a \$1 bill from the envelope. "I don't mind giving this to you, but I would at least like a chance to make a prediction out of it."

"Well, I guess if you don't feel guilty about taking hard earned money from the innocent, I guess I shouldn't feel guilty about trying to use this bill as my prediction. Let's see if there is something here I can use. First of all, there is nothing in the envelope except a one. That means there's a one and a zero ... a ten... in the envelope. I think that's a clue. Maybe my prediction is a ten. And it came from that envelope, which I bought at the dime store. And a dime is ten cents. I see a pattern forming here."

Handing a pad to the volunteer, "Take down the serial number for me on this ten-page pad that ... I bought ten days ago. Write the number on the top line as I call it out. Now let me see the pad." Studying the numbers, "I think I can do this." He starts writing on the pad. Turning it around, the audience sees a 3 X 3 magic square, with each square filled in except one. "We need one more digit. We will use the one from the value of the bill." He fills in the empty square with the one.

"Now, to show you that this is more than just a coincidence, if you add this row you get a ten. Add this row, another ten. Add the final row, and yet another ten. Add this column - a ten. And this column, it adds to ten. And this column,

another ten. And diagonally this way... and this way. In fact, there are ten different ways this square adds to ten. And, in fact, the prediction was in my 10-year old wallet that was in the back of these pants which I bought 10 days ago at the 10 cent store. But all of this is meaningless, if your card isn't located at the 10<sup>th</sup> position. Deal ten cards to the table. What was the name of your card? Turn over the last card you dealt, the 10<sup>th</sup> card." They turn over the selected card. Snapping the bill and placing it in his pocket, the magician finishes with, "I rate this prediction a 10."

**The Work:** There is a fair bit of manure being shoveled in my handling of this. I will provide a few manure-free variations afterward. Obviously, for the handling above you need to control the selection to a position 10<sup>th</sup> from the top. You can use the method taught in the first trick in this book, the *Phony Card Trick* [Alternatively, you could use the bluff pass or the control used in *Puzzler* in Volume 2.]

Before you start, you need to place a random dollar bill inside a coin envelope. The reason any dollar bill will do is that the serial number is a bluff. You are calling out previously memorized (or cued) numbers that will set up your magic square. The volunteer will write the numbers in a straight line as you call them out. The numbers involved are 64223570. (They are not listed in the proper order as you want to appear to be making up the magic square as you go.)

Take the pad from the volunteer and pretend to study the numbers. "I think I can do this." Now draw the three by three grid and show it to the audience. Start inserting the numbers into the grid as shown below. Study them as you insert them. Don't overact, but take enough time to act as if you are making it up as you go. The ninth slot held by the "X" is where you will insert the one from the denomination of the dollar bill.

1<sup>st</sup> Row: 6, 0, 4  
2<sup>nd</sup> Row: 2, 3, 5  
3<sup>rd</sup> Row: 2, 7, X

You will notice this is not a perfect magic square. All the rows and columns add to ten, as does the

diagonal from the top left to bottom right. However, the other diagonal only adds to nine. As you run through the math for everyone, you want a "piling on" effect. If properly presented, by the time you have shown all the rows and columns total to ten, the audience almost becomes numb. When you show the correct diagonal, you turn the pad toward yourself as you miscall the numbers in the final diagonal. Rather than 4, 3, and 2, you may call 4, 3, and 3.

As with the patter above, you now focus your attention to your wallet and pants. This is to render the magic square as surplus in the minds of the audience. Then, shift the focus to the deck of cards. Ask that the volunteer pick up the pack and deal ten cards to the table. Ask for the name of his card and then ask him to turn over the last card he dealt. It will be his selection.

There are many good alternatives to bluffing the magic square, and another good alternative to miscalling the numbers on the bill in the previous effect. The reason you bluff the magic square above by using one that isn't a perfect square is that you can't use positive whole numbers to make a three-by-three square with the value ten. You can make one using nine, twelve, fifteen, eighteen, etc. Therefore, if you

control the selection to the eighteenth position, you could use the same presentation to produce a perfect three-by-three magic square whose rows, columns, and diagonals all total eighteen. (The only reason I used ten for my presentation is the ability to refer to a dime equaling ten, a ten-cent store, etc.) Your magic square might look like this:

1<sup>st</sup> Row: 9, 2, 7  
2<sup>nd</sup> Row: 4, 6, 8  
3<sup>rd</sup> Row: 5, 10, 3

Since it has a two-digit number in one of the blocks, use a ten-dollar bill. Then, as with the one-dollar bill presentation above, use the ten from the bill to fill in the final block.

The reason for using a 3-square magic square is because it uses single digit numbers to complete the square. In the square above, all the digits are single digits except for the ten which allows you to piece them together from the serial number of the bill. The ten, the only two digit number, comes from the value of the bill, not the serial number. Read the following (non-card) effect to see how you can predict almost any 2-digit number in a logical sequence.

## DOUG-LESS Steve Beam

I hate to say this, but by losing the playing cards in the previous effect you can create a much stronger effect. You can produce any two-digit number selected by the audience. The effect looks something like this. The magician states that he has some coins he purchased at an estate auction for a fortuneteller. It is said she could use the 16 coins in the envelope to determine the compatibility of a couple. The magician asks each member of the couple to call out a number. Assume the male calls out a 5 and the female an 8. No matter what digits are called out, the magician thinks out loud. "Ever notice how the female of the species always goes for the big numbers?" If the reverse occurs, "Ever notice how aggressive the male of the species is? Well, at

least in public." The magician allows the male spectator to choose the order of the two digits to form the new number, "because he doesn't get to talk much at home." Assume that he wants the 5 and the 8 to form the number 85.

The magician asks the lady to pour the coins out into her hands and ensure that all 16 are present and accounted for. She counts only 12. To the male volunteer, "My wife can make money disappear too. That's why I come prepared." The magician pulls out coin roll and a pocketknife. He asks the male to call stop as he runs the knife down the side of the roll. The magician cuts the roll open and removes 4 coins from the roll at the point selected.

"Now, we have 12 fortune-telling coins plus

another 4 coins you selected. Let's see if we can use them to see if you two are indeed compatible. Please call out the last two digits of the year on each coin." The magician writes the numbers in a square on a pad. "I'm thinking I can do this. I would hate for you two to have to split and start looking for someone new." The magician delivers this line as if he believes that the two will actually have to separate should this not work. Quickly, but deliberately he completes the square. He pauses, then asks again for the number they picked. Slowly he calls attention to the fact that each of the columns totals to that number. Then, each of the rows, and then the corners. Then, the diagonals. As each is added, the magician gets faster until he has pointed out all the different ways the square totals to the selected number. "Ladies and gentlemen, I think they can stay together!"

If you are working for just two or three spectators, you could simply arrange the coins into a magic square. This allows you to arrive at the various totals without the delay caused by calling out the numbers. Alternatively, the magician states that he has a prediction of a number in an envelope. "There are sixteen old coins to pay out if I miss the prediction." A spectator names a number and the magician pours coins out of the envelope. "There is no prediction. And it doesn't look like there are 16 coins in here either. Would you count them for me?" The spectator counts and there are only 12 coins. The magician states that they need at least 16 coins so he removes two coin rolls from his pockets.

The spectator is given his choice of which roll to use. The magician runs a knife along the selected coin roll until the spectator calls stop. The magician cuts the coin roll open at that point and removes four coins from that specific point in the roll. "Okay, now that we have 16 coins, maybe I can use them to form a prediction for your selected number. I'm not sure, but I think this is impossible." The magician asks the spectator to call out the last two digits on each of the coins. These values are formed into a 4-by-4 magic square. When the square is totaled in all the usual ways, it always equals the number they freely selected.

**The Work.** Before we dive into this, a brief

description of how to construct a magic square would be in order. You don't have to memorize anything here. However, it may help to explain the mechanics.

In the basic 4 by 4 square, there are twelve "permanent" numbers in the 16 squares. The remaining four squares are filled with simple formulas to complete to determine the resulting number for that square. See the first square showing the formulas.

To construct a magic square for any number between 20 and 100, subtract 20 from that number to arrive at your key. Then, complete the square substituting the value of your key ("K") in the formulas.

Assuming you wished to construct a square totaling 26, you would subtract 20 from 26 to arrive at your key of 6. The second square shows how the resulting magic square would look in this example.

In addition to the rows, columns, diagonals, all quadrants (combinations of individual squares that form a 2 by 2 square), and corners totaling your magic number, use the third square to prove to yourself that BCNO and EIHL also total.

To use this as explained in the routine above, you would have coins representing the 12 permanent values in the envelope. Thus, you would have coins with the following dates 2001, 1912, 1907, 1911, 1908, 2002, 1905, 1910, 1903, 1904, 1906, and 1909. Now, using the formula in the first square above, you calculate the values needed to complete the square for each desired magic number. When these four coins are added to the 12 in the envelope, you can complete the square. For the number 26 predicted above, you would use the formulae from above: X, X-1, X+2, X+1 where X is the desired number less 20. Thus, for 26 you would have coins with the following dates: 1906, 1905, 1908, and 1907. For the number 85, you would have coins with the following dates: 1965, 1964, 1967, and 1966.

[Restrictive Side Note. While this would appear that you need dozens of 4-coin outs preset, there is a way to narrow down the number of 4-set coins. You could simply narrow the number of digits allowed to be selected to arrive at the chosen 2-digit number. For example, you could ask for a number consisting of a large even digit and a small

With Formulas				Filled In				Totals			
K	1	12	7	6	1	12	7	A	B	C	D
11	8	K-1	2	11	8	5	2	E	F	G	H
5	10	3	K+2	5	10	3	8	I	J	K	L
4	K+1	6	9	4	7	6	9	M	N	O	P

odd digit. This would narrow the first digit down to a 6 or an 8. The small odd number would restrict the second digit to 1 or 3. Thus, when the two digits are paired to form a two-digit number, the number of outs would be 4 (61, 63, 81, or 83). It would be a simple matter to preset the four, four-coin sets in various pockets or in an otherwise accessible place and then add them to the coins as they are poured from the envelope.]

If you don't want to restrict the audience's choice, you have to determine a way to store and access the various 4-coin combinations that result in the desired "magic" number. This is easier than you might think once you understand two things. First, realize that the 4-coin outs all consist of sequential numbers (X-1, X, X+1, and X+2). Sorting the above example for 26, the desired digits are 5, 6, 7, and 8. (Remember that you subtract 20 from the desired magic number to get your key.)

Second, realize that the 4-coin outs are not only sequential within their own set, but increase by one when the desired magic number increases by one. Moving the magic number from 26 to 27, increases

the numbers in your 4-coin out by one to: 6, 7, 8, and 9. This means that if you could simply swap the 5 in the first set (equaling 26) for a 9 in the second set you would have the numbers you need to arrive at the magic number 27. So, if you had a stack of coins with dates in sequential order from 1 to 80, if you could split the stack at the correct point and take the 4 coins at that point, you could produce any desired outcome from 21 to 100.

To make this information useable, one only has to realize that coins are naturally kept in stacks using coin wrappers. I prefer the paper wrappers only because you can write on them. You can adapt any of the others if you prefer them. We will assume that you have two wrappers with the 50 coin dates set up as follows:

**1<sup>st</sup> Roll:** 01,02,03,04,05,06...47,48,49,50

**2<sup>nd</sup> Roll:** 41,42,43,44,45,46...87,88,89,90

Note that the first roll will allow you to arrive at the 4-coin out that will produce any number from 22 (01, 02, 03, 04) up to 68 (47, 48, 49, 50). The

second roll will allow you to arrive at the 4-coin out that will produce any number from 62 (41, 42, 43, 44) up to 99 (78, 79, 80, 81). In fact, the coins in the second roll that are above 1981 can be coins with any dates, as anything larger than 81 would result from a 3-digit number and for this effect we are only concerned with 2-digit numbers.

If the number selected is between 22 and 60, simply remove the first roll. If the number is between 61 and 99, remove the second roll. You are covered for any number above 21. To prevent a smaller number being selected, I ask the male for his number first. If it is a one, I don't write it down. Instead, I ask the lady for her digit. Hers won't be a one because she is asked to choose a different digit. Recap what has happened, calling her digit first. "We have two digits, a six and a one. I am going to put the two digits together to form a single number, '61.'"

## TWO SQUARED

Steve Beam

This is the final effect using a magic square. We will shift back to playing cards for perhaps the most straightforward and uncluttered handling. The magician introduces an envelope claiming it holds both a prediction and a payoff in the event he misses the prediction. He produces a pack of cards and allows a perfectly free choice of two cards. Adding the two values together, the spectators arrive at a total.

The magician hands a spectator the envelope to check the prediction. The spectator opens the envelope and finds a bill but no prediction. The magician asks the spectator to read the serial number off the bill as he writes the digits on a pad of paper so that they form a three-by-three square. Each way the square is totaled, it equals the spectator's number.

**The Work.** Obviously you can mix and match the methods in this chapter to arrive at the effect. This is my favorite. To begin with, you will force the number using the 15/15 Force described in the chapter on moves. Do not overlook this force even if you are familiar with its inspiration, the 14/15 force.

Mark the rolls with a pencil dot (or small knife slit) between each five coins so that you can quickly locate a desired date. If a spectator called out the number 26 above, your key number would be 6 (magic number minus 20) so the four coins you need based on the formula are 5, 6, 7, and 8. Using a timing force, you will run the knife along the proper roll and cause the spectator to stop you at the right point to force the desired number. This is easy because of the markings cut the stack of coins just above the key number of 6 (between the coins dated 1906 and 1907).

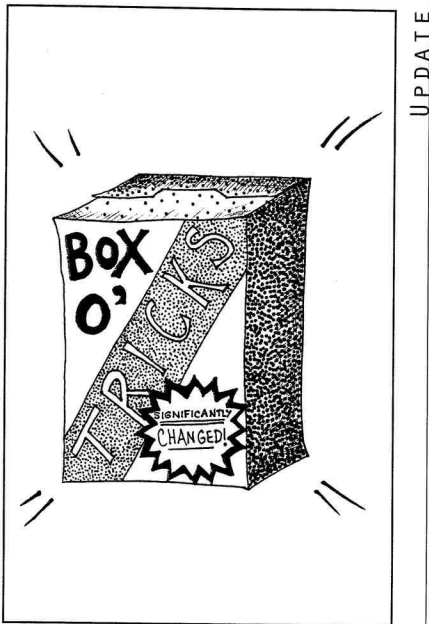
It is okay if you don't hit the exact location with the knife. You only have to land somewhere in, or on either side of the desired bank of four coins. They don't know how many coins you'll take from either half. You are simply removing coins from the roll at a point where they selected. Add the four coins to the twelve and finish as above.

Obviously the digits on the bill consist of one through nine in any order. You can either locate a bill with these numbers, miscall the numbers, or you can take the easy way and "remember" the bill to be used.

If you would prefer not to have to miscall or even remember the digits to fill your magic square, you will have to gimmick a bill. This is the way I do it. Start by illegally erasing the serial number from the bill. Then, using a computer and printer, replace the serial number using the digits 1-9 in any order. You can then construct a 3-by-3 magic square which might look like this.

8	1	6
3	5	7
4	9	2

Since you know the predicted number, you don't have to worry about calculating the positions of the numbers. Simply memorize the square as above and you are set.





## UPDATES

This chapter, along with the *Errata* section at the end of the volume, contains further thoughts on items that appeared in the first three volumes of this series. While I am constantly tweaking just about all of my magic to keep it fresh, the items here are renovations, not simply adjustments. In my opinion, these changes are worthy of more than just a footnote.

There are only three items in this chapter as it is not my intent to *chew my food twice*. Generally, I prefer moving on to the next meal. *Mortality* is one of my favorite card effects, sucking humor from an unlikely topic. The addition herein adds more wallop and more humor. It is the perfect finish for a trick I had already considered finished when I first published it.

I liked the original *Done Deal* so much that I used it to open Volume 3. The addition of six more cards to the prearrangement opened up far more freedom in the spectator's selection of his hand. Further, it makes it impossible – not just unlikely – that the spectator's hand can tie or even come close to tying the magician's hand. *Preventive Poker* is the result - and I like it so much that I have hidden it in the back of this chapter in the middle of this book.

Newell Unfried sent me his *No-Looking Location* just after Volume 2 was published as it utilized a new item from there. I won't reveal it in this introduction as you may wish to guess the method before reading it.

I hope you enjoy these updates. I can hardly wait to see the updates for the tricks first published in this volume. They will no doubt occur to me as soon as the last copy comes off the printing press.

## MORTALITY – THE SECOND OPINION

Steve Beam

In April of 2001, I performed and lectured at the Fechter's Finger Flicking Frolic convention in Batavia, New York. One of the items I included in the lecture was *Mortality* from Volume 3. I had a new gag that I added to the routine since I originally published it. After my lecture, Charlie Randall – the “R” of H&R Books suggested a new tagline for the end of the effect. After I thought about it a moment, I realized that the line could be combined with another ruse to dramatically increase the impact of the effect. So that this volume stands complete, I will reprint a condensed version of the original write-up, along with my new sight gag and the additional ruse based upon Charlie's suggested tagline.

The magician tells a spooky story with a humorous ending. *“Is there someone in the audience today who isn't sensitive about death and dying? I'd like to borrow you if I may.”* It is critical that the volunteer not be someone who is sensitive about mortality. It is difficult to get the audience to laugh while they are either cringing or crying.

Back to the audience, *“Did any of you see the article that appeared in the Wall Street Journal a couple of weeks ago? It was about a man who was obsessed with his own death. He asked everyone if they knew how long he had left to live. He started with his personal trainer, his lawyer, and his doctor. Finally, one day, he decided to consult a medium – you know someone who reads crystal balls and tea leaves. When he arrived at her home, he was escorted to a small parlor. She seemed to be able to look right through him ... and tell him things about himself that nobody else knew. He felt terribly vulnerable. His life was an open book. There he sat with her strumming his face with her fingers, singing his life with her words. Killing him softly with her song... killing him softly...”* Pause for these lyrics to ring a bell with the audience. *“He considered punching her - in order to strike a happy medium.”*

*“She opened an old wooden box and removed an old, well-worn pack of playing cards. She handed the deck to him – would you play his part? – and asked him to remove the ace of spades.”* The magician takes back the rest of the pack, minus the ace of spades. To the audience, *“As many of you know, the ace of spades is known as the death card – which is why I didn't want to touch it.”* Since the spectator is holding onto the card at this point, the line kills.

*“She had him replace the ace face up in the pack. Please put it back in the pack – and push it flush – I don't want to touch it. Thanks.”* The magician tables the pack. *“The medium explained to the guy that how far down in the pack he placed the card would tell him how long he had left to live. Let's see how long you have left.”* The magician deals cards from the tabled pack on his left to a new spot on the table on the right. He counts each card as he places it over to into the new pile.

Assume the face up ace shows up at the 10<sup>th</sup> position. The magician points to it as he calls “ten.” Then, he removes a pair of tongs from his pocket and uses them to pick up the ace. He hands the ace to the volunteer, apparently caring nothing at all for the health of his helper. This is the biggest laugh of the routine. Don't walk on it.

Addressing the audience, *“The guy asked how he could be sure that the location of the card meant anything – after all, he had simply placed the card into the pack. I would have placed it deeper if I would have known this was how it would result.”* This is where Richard's line comes into play. He suggested that the guy now wanted a second opinion, that the card's position was not enough. To the spectator, *“You had a free choice where to place the ace, correct?”* The volunteer acknowledges that he did. To the audience, *“The medium said that despite his apparent freedom, the ace ended up at the 10<sup>th</sup> position. And, if you'll notice, he placed the card between two other cards*

*– two fives – and both of them total 10.”*

*“But at this point the guy said he didn't care, he wanted another opinion. The medium said that another opinion didn't matter – as they all point to the same conclusion.”* The magician starts turning over cards from both piles. No matter what the values on the cards are, when added, they total 10.

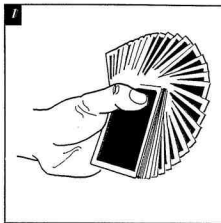
*“The guy was devastated. ‘Okay, I understand. I have 10 to live – but 10 what? Do I have 10 weeks, 10 months, or 10 years to live?’ The medium seemed to be startled by this question. She lifted her left arm and rolled up her left sleeve. Then she turned her hand palm down. ‘10 ... 9 ... 8 ... 7 ... 6 ...’”* The audience laughs as they realize that the magician is looking at his watch and counting off the remaining seconds.

**The Work.** If you are interested in the impromptu and other handlings, you should consult Volume 3. There are many ways to accomplish this effect. I prefer this method, as there is no handling whatsoever. To achieve this, you must set up the pack. But, because you're going to place the deck in a wooden box anyway, you can use this anywhere in your performance without worrying about setting the cards in front of the audience.

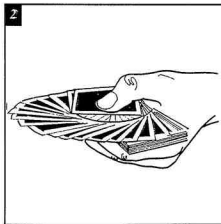
Set the top 20 cards of the pack in sequential pairs. In other words, A, A, 2, 2, 3, 3, etc. The 19<sup>th</sup> and 20<sup>th</sup> cards are both tens. The ace of spades can be anywhere in the lower half, but I prefer to place it close to the center. Put the cards inside any kind of box that looks like it might fit with the above story.

Follow the routine until it's time to put the deck into play. Hand the pack to the spectator with the request that he remove the ace of spades. As long as he is right-handed, he will spread the cards from his left hand into his right. This means that he will spread the cards from the face until he arrives at the ace of spades. He will completely miss the stack at the back of the pack. If you don't feel comfortable with the volunteer spreading through the pack, do it for him with the faces toward the audience. The important thing is to leave him with the ace while you end up with the pack.

Make a 2-handed fan with the faces toward the audience. However, you are only going to fan



the front (bottom) half of the pack. This shows 20 to 26 indifferent cards in random order. See **figure 1**, lovingly recopied from Volume 3. Close the fan with one hand. Lower the cards so that they are face down and make another fan, this time spreading the top half of the pack. This appears to be a regular fan, and simply the back view of what they saw a moment ago. Actually, they are now looking at the back of an entirely different group of cards. See **figure 2**. Have the ace placed “somewhere in the center” of the fan. This means that it will go in around the 13<sup>th</sup> card because that is the center of the visible fan of



about 26 cards. In this rendition of the trick, you want it to go in about the 10<sup>th</sup> position.

Place the pack on the table and explain that the volunteer is to deal cards one by one from the existing pile into a new pile and to count the cards during the process. Explain that the location of the ace indicates how long the person in the story will live. When he arrives at the face up ace, use the tongs to hand it to the volunteer. Because of the setup, the cards on either side of the ace will equal the position of the ace. These cards are now the top cards of the two face down packets. Dramatically lift those two cards and turn them to face the audience. Then, drop them to the table in front of the packets. This confirms (by equating the number) the amount of time the guy has left.

But here is where I took Charlie's patter line and expanded it to give even more effect than my original. For yet another effect, both hands return to the top of their respective packets. Each hand grabs the top two cards of the nearest packet and turns them over. Using our example of the ace going in at the 10<sup>th</sup> position, you will flip the two cards of each packet over onto the two fives showing, "a six and a four." As if frantically showing him how futile this is, flip over the next two cards from each half showing a seven and a three on the face of each packet. Finish by turning over all the remaining cards in the smaller packet. Since this would be four cards in our example, turn over four cards from the larger packet as well. This shows a nine and an ace.

To hide the setup during this phase of the routine, keep the packets reasonably square when you turn them over. Also, call the numbers backwards once or twice. In other words, the above display might be, "a six and a four totals ten, and a three and a seven, and a nine and a one." No matter where he places the ace, this phase will work. However, if he places it say at the 14<sup>th</sup> position, you

will only have a total of six cards you can remove from the larger (and therefore the smaller) pile. You won't be able to exhaust the piles as in this example.

Now you are at the point in the story where the guy wants to know how to interpret the number. Does it mean weeks, months, or years? Suiting the actions to your words, slowly lift your left arm with the hand held palm up. Slide your sleeve back exposing your watch, but apparently intending to focus on the palm up hand. Turn the hand palm down as the medium in the story does. Then, starting with either the number he landed on or the one immediately beneath it, stare at your watch as you count down the number of seconds. Count down just enough for the humor to sink in.

**Background.** Using one's mortality as a patter theme is common in bizarre magic and in living and dead tests. I started developing the above after hearing about a trick of Gaeton Bloom's called "Immortal." The plot in his was that a card selected in one pack was to be found at the remaining life expectancy of the spectator in a second pack. The selection wasn't in the second half so the guy in the story turned out to be immortal. I liked the plot, but not all the preparation or the use of multiple packs. (I would have accomplished his effect using a simpler method, Eddie Joseph's *Premonition*.)

I also thought it would be stronger to actually arrive at the remaining life expectancy—and especially strong if death was to be immediate. Then, I wanted to take a bit of the edge off. There is a joke that goes something like this. A guy walks into the doctor's office for a physical. At the end of the examination, the doctor says, "You've got 10 to live." Shaken, the guy asks, "10 what? Weeks? Months? Years?" To this, the doctor replies, "9...8...7...6..." I just combined the opposite of the Bloom effect (mortality versus immortality) with the joke to arrive at one of my favorite easy-to-do card tricks.

## PREVENTIVE POKER

Steve Beam

I arrived at this after publishing *Done Deal*, the first trick in Volume 3. The effect of the original is that the magician shuffles the pack a few times and then gives it to the spectator to shuffle. The spectator not only shuffles the pack normally, but also face up into face down, and then cuts the pack. He then deals the cards giving the magician the first five face down cards (after the cut). The spectator deals the first ten or so face up cards to himself. He puts together the best hand from those available and they wager. The magician always wins with a straight flush.

The method is based upon Norman Gilbreath's Second Principle as well as a well-choreographed combination of shuffles and cuts.

When I originally described the trick in the previous volume, I suggested the spectator's cards be limited to about ten. I also said that if the deck didn't start in new deck order, the performer may want to allow the spectator to choose his hand from all the face up cards. This would give him about twenty-six to choose from. (Note that with the cards in new deck order there would be a good chance even with shuffles that he would also have a straight flush.)

Of course there is a trade-off here. The more cards he can choose his hand from, the more of a chance he has to beat you and the better the ultimate effect. However, the more cards he can choose from, the more likely it is that he will beat your straight flush, pretty much destroying the impact you had in mind.

The original effect required a 10-card setup of ace through ten of the same suit on top of the pack. In order to allow the volunteer a chance to choose

from all of the face up cards and at the same time prevent his being able to match or beat your straight flush, you must increase your setup by six cards. That is, cut the remaining fives and tens to the top half of the pack, immediately beneath your original setup. There are only six cards to cut as the original 10-card setup includes a five and a ten.

Without access to the fives or tens, it will be impossible for the spectator to put together anything higher than four of a kind. The fives are needed for a low-valued straight flush. The tens are needed for a high-valued straight flush. For a straight flush in the middle range, one would need either a five or a ten. In other words, without access to the fives and tens, it is impossible to make a straight, not to mention a straight flush.

Despite the spectator cut and spectator shuffles, *Done Deal* retains all cards in your 16-card setup face down. Since the spectator can only choose from the face up cards, he is denied access to the cards critical for him to construct a straight flush which would be necessary to beat you.

**Leftovers.** If you aren't concerned about ties, you could set the top 13 cards of the deck from the top in descending order A, K, Q, J, 10, 9, 8, 7, 6, 5 of a particular suit. Then, cut the remaining three tens. Nobody will be able to beat your resulting hand, but should you draw the lowest possible hand from these (5 through 9) they may be able to tie.

I include this for completeness. My preference is to have my hand stomp that of the spectator's. It is more entertaining—for at least one of us.

## No-Looking Location

### Newell Unfried

Newell recently retired as the CEO of a pharmaceutical company. He moved to L.A. and most days can be found "working" behind the counter at Hollywood Magic. He studied magic with Eugene Burger and some of his original effects will soon appear in **The Mystery School Book**.

This is the combination of one old principle with one new principle. In effect, the magician turns his back while a card is selected in a random manner. He then proceeds to divine the identity of the card. Keep in mind that the magician's back is turned the entire time - before the selection process starts until the time he names the selection.

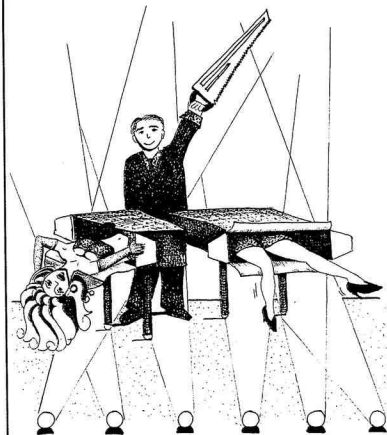
This requires a five-card setup. Place any four known cards at positions 10, 19, 28, and 37. The only requirement is that you know the cards and that they be of different suits. You can use any set of cards that meets these characteristics. I prefer the first four cards in the Si Stebbins arrangement: ace of clubs, four of hearts, seven of spades, and ten of diamonds (finishing at the 36<sup>th</sup> position).

Give the deck a quick false shuffle and optical cut onto the table. Ask your volunteer to cut off any number of cards. He is to count the cards he just cut onto the table, which reverses their order. Now that he has a number, say 42, he is to add the digits and

count down to that new total (six) in the pile he just counted. He is to remember the sixth card.

Since your back is turned, you have no idea how many cards he cut off, but you would know the selection immediately if you knew the suit of the card. So, you use my *Memory ADE* (see chapter on *Moves & Concepts*) to nail the suit. Simply ask him to concentrate on the suit first. Ask him to spell the suit out in his mind. You are going to try to pluck the letters one by one from his mind. Once you know the suit, you know the full identity. Slowly describe the details about the card until you finally provide the full identity.

**Background.** The four-card ranging force was apparently first published in 1951 in Tony Koynini's *Any Number* which appeared in **Tony Koynini's Card Miracles**. Peter Duffie points out to me that the author was twenty years old and had only been in magic four years at that time. Stewart James apparently independently invented it and described it in a letter to Milt Kort dated March 17, 1944. Reference *The Card is Up* in **The James File**. A strange use of this principle can be found in Volume 1 under *Location, Location, Location*. The *Memory ADE* was first published in Volume 3 of this series.



## THE BOX MAGICIAN

In the chapter that follows, I will introduce you to a versatile and visual color change that in some variations occurs without the magician touching the pack. Because the change takes place with the cards inside the card box, there are many effects that are logical with this change that wouldn't be logical with other changes.

Because the change is so visual, some times I will introduce the effect by explaining that at no time during my act do I use camera tricks or trick photography. This is a statement of the obvious since it is a live performance, but then I go further. "*Of course, if you think of it, any time you take a picture of a magic performance you are using trick photography.*" Digging in deeper and shoveling harder, "*You may have heard of camera tricks but never seen them. Let me show you what camera tricks would look like if I were using them.*" Then I proceed with the change.

This chapter may seem like any other chapter in this book to you; but it has a special meaning to me. When I was a small boy just starting in magic, I wanted to be like the magicians on television. They would place their scantily clad assistants in large, ornate boxes and make them disappear, cut them in half, and change them into tigers. On a paperboy's income, all I could do is fantasize about owning some of those magic boxes. And, to be honest, if I could have afforded scantily clad assistants I wouldn't have cared about the silly magic boxes.

But now I'm a grown man. I can now afford the scantily clad assistants – even though my wife claims they are not necessary for card tricks. But I have decided that I too can have a magic box – the card box. Sure, to you this is a lowly card case – but use your imagination. Forget scantily clad, this baby is naked. And furthermore, it can deceive the naked eye. Just flip the page and I'll show you what I mean.

## RESETS IN AN INSTANT

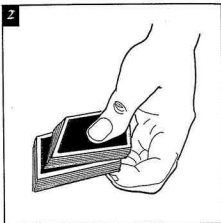
Andi Gladwin

Andi is an 18-year old computer programmer who lives in England. He performs close-up magic on a regular semi-professional basis. He was also featured on the recent Lance Burton special, "Young Magicians Showcase."

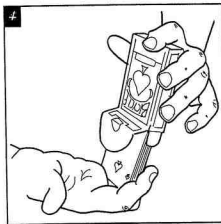
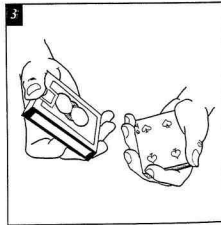
At the conclusion of an effect where the deck is divided into red and black cards, the magician places all of the red cards inside the card box. The black cards remain in the magician's hands. In an instant the red cards are seen in the performer's hands and when the card box is opened the twenty-six black cards are found inside.

**The Work.** Place the opened card case on the table out of the way but within easy reach. With the deck separated into reds and black with the blacks on the face, spread the deck face up towards the audience to show that the cards have been separated by color. As you square the pack catch a break above (in front of) the last black card. You may wish to jog that card during the spreading action and then push down on the injog as you square the cards to help you pick up a break.

You are now going to execute a move that will be familiar to those of you who have used a peek



glimpse before. The deck is face down in the left hand in dealing position with a break between the two halves. Move your left first finger to the right long edge and slide your left thumb under the left edge of the pack as shown in figure 1. Push up on the left edge of the pack, causing the cards to flip face down and a step between the halves to form as shown in figure 2. Do not make a secret of this step. In fact,



it is there intentionally to be the break between the two colors. Pause for a moment for a bit of time misdirection. This will help muddy the recollection as to which is the red and which is the black half.

Take the lower (rightmost) half in the right hand as your left hand turns palm down and places its half face up on the table. When the audience sees the face card of the packet is black, they will assume that all the cards in the tabled half are black. Do not mention the colors at this point.

Pick up the card case and turn it so that the half-moon cut out is uppermost and insert the pack face down in the case. Close the case and take it in the palm-up right hand between the thumb on the top (flap end) and the fingers on the bottom. See figure 3. Rotate the right hand palm down so the closed case is in Biddle position with the mouth toward you and the half-moon side on the bottom.

Pick up the remaining packet and hold it face up in the left hand being careful not to flash the faces of any but the black card on the face. Obtain a left pinky break under the card on the face. If you use one of the methods which pushes the top card to the right, you must tilt the pack back toward you to keep from flashing the second card from the face. (For my favorite method, consult Harvey Rosenthal's *Pop-Up Move* from Issue #34 of *The Trapdoor*.)

Bring the card case over the packet and brush the top of the packet with the case, secretly adding the card above the break to the bottom of the case in the process. Properly performed, it will appear that the card on the face has changed from a black card to a red card. At this point, you can perform a face up ribbon spread on the table. I prefer to use my right first finger to make a two-hand fan with the cards in the left hand. Transfer this face-up fan to the table.

Transfer the case from the right hand to the left, taking it in dealing position with the card underneath and the mouth toward you. Open the case with the right hand and dump its contents out into the cupped right hand. As you do, the right fingers engage the card on the bottom of the case and draw it out with the other cards as shown in figure 4. Drop the case and make a two-hand fan with the black cards and place this fan on the table beside the red fan. Take your bow.

**Background.** This is a practical and efficient method for accomplishing the magical exchange of the red and black halves. For an example of a more elaborate and difficult version of the effect (although without the box) you may wish to consult *Face Up Face Down Surprise* from *The Card Magic of Brother John Hamman*.

## THE WIDOW MAKER

Steve Beam

This is an easy-to-do, visual color change that has many uses. I'll provide several sample tricks after explaining the change itself. The use of the card case rather than hands to encircle the cards would seem to preclude the use of sleight of hand. I will explain the change with four aces changing into four kings—as that would be the simplest use of the change.

**Preparation.** Take a close look at the flap of a Bicycle card case. There are three folds in the flap. The middle fold is at the same level as the lip of the card case proper. Fold the flap open on this crease and make an even sharper crease in it. This will allow the flap to bend easily at this crease. Now, tear off the small flaps on either side of the entrance to the case.

**The Work.** Start with four kings on the top of the face down pack. Hold the deck in the left hand in dealing position with a break under the four kings. You are going to use the Braue Reversal to reverse the kings so they end up face down at the bottom of the face up pack. Transfer the deck into the Biddle position in the right hand, taking a break with the right thumb.

Rifle off about half the pack from the bottom into the palm-up left hand. Flip these cards face up onto the top of the cards in the right hand, adding them to the cards above the break. Now allow the cards beneath the break to fall into the palm-up left hand. Rotate these cards face up and place them on top of the right hand's cards. The kings are now reversed under the face up pack.

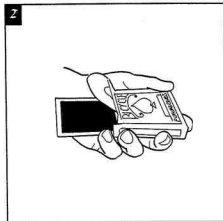
Spread through the face up pack and upjog the aces (or any other four of a kind). Strip the aces out, flip them face down and place them on the bottom of the pack. Flip the pack face down and hold it in the left hand in dealing position. If you will apply downward pressure on the outer left index corner, you will open the natural break beneath the top eight face up cards. This will allow you to pick up a break beneath these eight cards.

You will now execute the *Zarrow Block*

**Addition.** One by one, thumb the aces over into the right hand without reversing their order. You have a choice on the fourth ace. You can push it along with the rest of the cards above the break as one card over to the right where it (they) are taken beneath the first three aces. Alternatively, you can add the cards above the break to the first three aces by inserting the right forefinger into the break beneath the cards and clipping the group as one to the back of the first three aces.

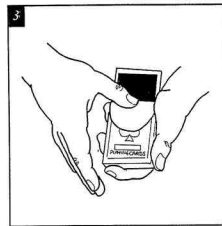
Once you have the eight cards in your right hand masquerading as the four aces, flip all eight cards face down onto the top of the pack. You have just switched the four aces for the four kings, which are now the top four cards of the pack. Do not break the rhythm of the count and it will appear that you simply counted the aces and flipped them face down.

You are now apparently going to thumb the four "aces" over into the right hand. However, on the third card, you will push two cards to the right and take them underneath the first two. The fifth card is taken at the count of four. As long as you keep the rhythm constant and the edges (rather than the backs) of the cards toward the audience's line of site, they



will not have any reason to suspect you are taking any more than four cards.

Table the pack to your left and take joint custody of the packet with both hands. Push the top two cards over to the right enough so that you can get a left little finger break beneath them and then square the packet again. Now cut the packet at the break and pick up a new break above the two cards you just cut to the face. The status now is that you have a packet of kings with one ace. The ace is the middle card of the packet and you are holding a break beneath it. Take possession of the break with the



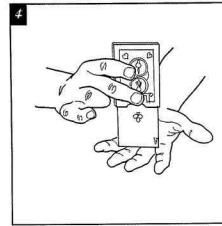
right thumb as you take the packet into the right hand in Biddle position.

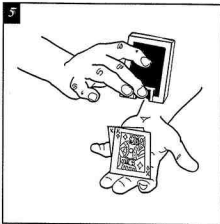
Lift up the card case with your left hand. Hold it in dealing position with the half-moon cutout on the bottom and the mouth of the case toward you. Insert the front end of the packet into the mouth of the case as shown in figure 1. Push the packet all the way into the case until the cards butt against the bottom of the case. As soon as this occurs, release the cards beneath the break and immediately slide the cards above the break back out so that they are protruding from the case for 2/3rds of their length. See figure 2. Note that the left fourth finger helps to keep the cards beneath the break squarely in the box. It accomplishes this by lying diagonally across the lower right corner of the mouth of the card box facing you. This action should appear that you simply inserted them in too far and adjusted by sliding them back out.

By clamping against the right long edges with your left little finger, you will freeze the cards and the box so your right hand is free to move around.

You are going to transfer the package in your left hand over to your right hand in a specific manner. First, push the flap against the back of the box using the right thumb. Due to the fold you reinforced earlier, the flap should fold at the middle crease. See figure 3.

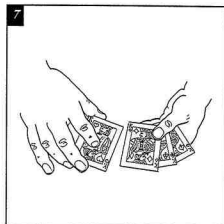
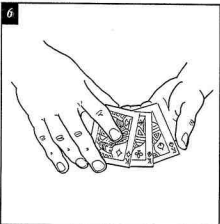
Move your left second and third fingers out of





the way so that you can position your right second finger under the case directly on top of the half-moon cutout. Pinch the case between the right thumb and second finger and take possession of everything in your right hand. Rotate the case mouth down as shown. The right second finger serves to hide the extra two cards which are in front of the visible cards and it holds them in place.

Place the exposed short edge of the cards on the left fingertips as shown in figure 4. You are now ready for the change. You are going to slide the mouth of the box down the cards until it touches the left



fingertips while at the same time releasing pressure with your right thumb. Your thumb remains on the back of the box but applies much less pressure to the box. You will immediately lift the box back up to the same position as in at the start of the move, with the cards exposed for about 2/3rds of their length.

Pause for just a moment for the change to sink in. Then, lift the box off allowing the cards to fall into the left hand as shown in figure 5. Toss the box onto the table. The heat is on the box rather than the cards. Immediately execute the Ascanio Spread showing that the aces have indeed changed to kings.

An easy and natural variation of this is as follows. Hold the packet of five cards with the ace in the middle, face up in the right hand in Biddle position. Drag the bottom card out to the left with the base of the left fingers. Continue "spreading" the cards onto the left fingers by pulling the next card (second king from the back) out to the left as shown in figure 6. With these two cards fanned to the left, the left thumb comes to rest on the top card. It freezes as the right hand pulls its cards to the right. Since the left thumb maintains a grip on the king on the face, the right hand pulls only two cards as one to the right. See figure 7. It finishes by placing this double card on top of the others, completing the spread.

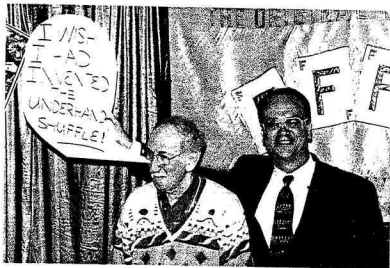
**Leftovers.** I would only do this change once per performance. Having said that, I have spiced up several previously non-visual effects by adding this

to them. After reading the related *Box Top Change* that follows, you'll read a few examples of what it can do for a routine.

There is an interesting response to this change. The heat is on the box. They know it was empty prior to the change. Since the cards changed while in the case, the feeling for those that don't succumb to the "magic" explanation is that something must have been left behind. The heat on the case is only for a

second and it behooves you to toss the case to the table with a slight upward motion so it's obvious that there is nothing left behind.

**Background.** Herb Zarrow's Block Addition has been published in numerous places. The first place it was properly credited was in Meir Yedid's 1983 booklet, *Card Marx*. You can also find it as the *Zarrow Block Addition* in Volume 3 of *The Vernon Chronicles* by Steven Minch.



The author during his performance at Fechter's Finger Flicking Frolic (2001) after inviting Herb Zarrow (inventor of the Zarrow Shuffle) up for a picture.



## BOX TOP CHANGE

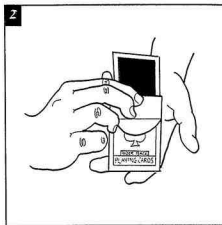
Steve Beam

Think of this as *The Widow Maker* plus gravity. As with its predecessor, it can be done with one hand or two. I prefer the two handed version. To save valuable space that I could waste in a number of more creative ways, I will assume you have read the original and understand its workings.

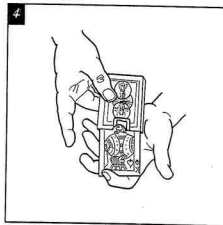
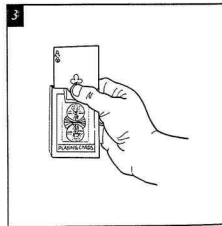
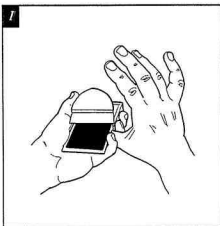
Proceed with *The Widow Maker* up to the point shown in figure 2 of that description. Your left hand holds the case with the mouth toward the wrist. The cards are set for the change since you have unloaded the cards beneath the break and pulled the cards above the break back out to a point where 2/3rds of the face card is visible. Here is where the handling changes.

Insert your right thumb between the left third and fourth fingers and over to the half moon cutout on the lower side of the case as shown in figure 1. Fold the flap of the card case back on itself and hold it there with the first two fingers of the right hand as shown in figure 2. Pinch the cards through the case with pressure from the thumb against the first two fingers.

Rotate the case mouth up and extend your arm slightly to the right so that the faces of the upjogged



cards are visible as shown in figure 3. For the change, release the right thumb's pressure allowing the visible cards to fall into the card box. Without rushing, swing your right hand down into a palm-up position and dump the contents out onto the table or into your left hand as shown in figure 4. Toss the case onto the table as you perform whatever clean



up is appropriate for the particular routine you are using. See *The Widow Maker* and the routines that follow for the routine-specific clean ups.

**Leftovers.** This "hands-off" change has a visually stunning effect. It reminds me of the instantaneous change one gets from the old coin slide. The device is closed and immediately opened, and the visible penny has changed to a nickel. In this effect, the moment the cards fall into the box, they are immediately dumped back out. This has become one of my favorite color changes.

## RED &amp; BLACK WIDOW

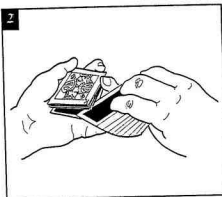
Steve Beam

This routine uses *The Widow Maker* to accomplish the same effect as Andi Gladwin's *Resets In An Instant*. I think the change adds an air of cleanliness since the cards that change visually are the ones in the box rather than the ones outside the box. I use a different get-ready than Andi, but they are interchangeable between routines.

**The Work.** Separate the cards into reds and blacks and remove the black kings. Place one king on the face of the black cards and place three red cards on the face of the black packet. Place the final black king face down on the bottom of the face up pack, back to back with the other black cards.

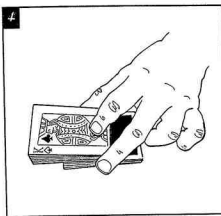
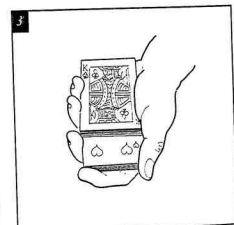
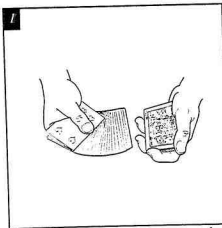
When ready to perform, place the card box on the table in front of you and slightly to the left. Spread through the first half of the pack, splitting the cards at the color separation as shown in figure 1. Rotate your right hand palm down and at the same time execute a pull down with your left fourth finger. This opens a break between the face down king and the face up black cards above it. Insert the red cards in that break as shown in figure 2 and square the deck.

Spread through the face up black cards now. When you come to the break between the black cards



and the face down red cards, split the pack and square the black cards. Place them on top of the red cards, innogged for about an inch as shown in figure 3.

You are now going to do two things at once. Reach for the card case with right hand as your left hand turns palm down and places the stepped packet on the table as shown in figure 4. Note that the right hand covers the left hand's actions for much of the audience. The emphasis should be on the larger action



of the right reaching for the case. The audience should follow you as you shift your focus from the cards to the case.

After showing the case, replace it on the table momentarily. Pick up the upper half of the stepped pack. The black king on the face will appear to be the same black king they saw earlier and they will assume that all the cards are black. Turn the packet face down and take it in Biddle position in your right hand. Pull two cards from the top into your left hand and add them to the bottom of the packet while keeping a break above them.

Pick up the card case with your left hand in position for either *The Widow Maker* or the *Box Top Change*. Insert the front edge of the packet into the box and push everything forward against the bottom of the box. Once the front short edges are in contact with the bottom of the case, release the two cards beneath the break and pull the rest of the packet back out for two-thirds of its length. You are now in position to follow through with either of the previously described color changes. Just before the change, "Watch, you can see them switch places."

At the conclusion of the change, dump the contents of the box out onto your palm-up left hand. I prefer to continue holding the box in the right hand while using the right first finger to immediately help form a two-hand fan in the left hand making sure the card second from the face isn't seen. Drop the box on the table and pick up the face down half. Either

make a face up one-hand fan or ribbon spread it face up on the table. This completes the effect with the halves changing places.

**Alternate Get-Ready.** To set up for the switch of the halves, you may prefer the following handling. Start with the black cards on top of (behind) the red cards. The top and bottom black cards are both kings.

Turn the deck face up and hold it in dealing position in your left hand. Spread the deck from your left hand to your right showing the red cards. When you come to separation between the colors, flip the black cards face down with your left hand. Show the red cards as you explain that there are 26 of them. Secretly obtain a left little finger break beneath the top face down card, on of the black kings.

Flip the red cards face down onto the top of the black half, secretly adding the king at the top to the face of the red half. Immediately lift the face down red half with the right hand in Biddle position and flip the black cards face up onto the top of the red cards.

Spread through the black cards to show there are 26 of them. Square the black cards leaving them innogged for about an inch. You are now in the same position shown in figure 3 and you are ready for the switch.

**Leftovers.** In the last seconds of this effect, you assault the senses of the audience. From an effect standpoint, it is not just a single card that changes but an entire half. Then, by holding the case in my hand while I immediately fan the red cards that came from the case, I don't lose time from the change of the card on the face till they see that all the cards have changed. It also retains some of the heat on the case for another second or two as previously discussed in the description of the change. Then, when I toss it to the table where it is obviously empty, the effect sinks in and I finish by showing the other half apparently changed at the same time.

**Background.** This is my handling of Andi Gladwin's *Resets in an Instant* in this volume. I wanted the change to be visual and the addition of *The Widow Maker* seemed like a natural. For a visual separation of the red and black cards, which would make a good predecessor to this, consult my *Shakedown* from issue #9 of *The Trapdoor*.

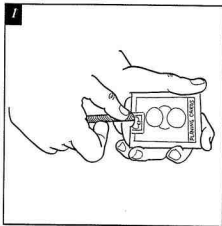
## BOXING TRIUMPH

Steve Beam

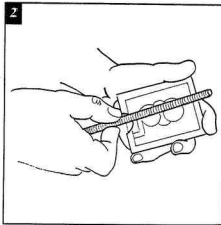
The magician picks up the empty card case and displays the interior. "I know you have all seen card tricks before. A lot of people still think that the cards are magic or trick cards. But that's where they make their first mistake. It is not the cards that are magic – it's the card box. Here, let me show you. The card box is the only object I've ever seen that is actually deeper on the inside than it is on the outside." At this, the magician inserts a pencil in far deeper into the box than the depth of the box would appear to allow.

"But that's not all. There is so much room in there that the cards can actually turn over – and it works with more than just a few cards. Here, I'll show you." The magician picks up the pack and discards about half of it. He splits the remaining cards into two packets; one face up and the other face down. He riffle shuffles these two packets together. He inserts this mixed-up packet halfway into the card box. In less than a second, the audience visibly sees the cards turn over. They are removed from the case and spread to show that all cards are now facing the same way. "That's a new angle on geometry that defies the laws of physics."

**Depth Illusion.** The first effect is the depth illusion normally used with a wand and cups and balls. Here it serves to setup the feature effect. Pick up a card box and hold it in the left hand with the mouth toward you. Insert a pencil or wand into the box making it obvious that it goes straight in and not on the diagonal. Tap the pencil against the bottom of the card case as your right thumb serves as a gauge to show how much of the pencil fits into the box. See figure 1. Now, the larger action of removing the pencil from the case covers the smaller action of pulling your thumb back about half an inch. Matching as closely as possible its path on the inside of the box, place the pen on the outside of the box to show that the marked place actually has it deeper on the inside than the outside. See figure 2. You can repeat this if desired.



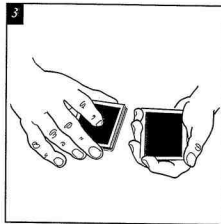
This is a small illusion that wouldn't stand on its own. What makes it work so well here is that it sets up and complements the far larger effect of the pack turning around inside the case. Once that occurs, any thoughts by the audience of attempting to duplicate the smaller effect vanish. The larger effect completely eclipses the lead-in to that effect.



**The Work.** If you wish, you can start the effect with a reversed card face up at the bottom of the face down deck. I prefer to use a borrowed pack that has just been handled by the audience. To facilitate a move later, I place a downward lengthwise bow in the cards. I do this casually as I deliver my opening remarks and it flies without suspicion. To reverse the card on the fly, I use an ancient, unnamed reverse from **Magicians' Tricks – How They Are Done** (1910). Hold the pack face up in the left hand in dealing position. Place your left thumb on the top of the face card and pull it back about three-fourths of an inch. You must tilt the top of the pack back slightly (necktie it) so that this action will not be visible. Bring your right hand over to the front of the pack and place the thumb on the top and fingers underneath the outer end. Pull the pack straight out toward the audience. When it is just about to clear the front edge of the card being held back, rotate the pack over face down over onto the single face up card. This is performed without looking at the cards and should take just a second.

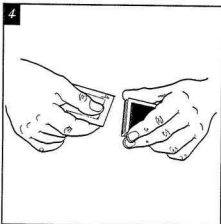
Now that you have a card face up at the bottom of the face down pack, cut off the top half and discard it. Rather than presenting this action as a negative and saying that it won't work with a full pack, you tell them in a positive manner that it will work with more than just a few cards. This turns what would appear to be a limitation due to the method into something that is a sales pitch – they will see it with more than just a few cards.

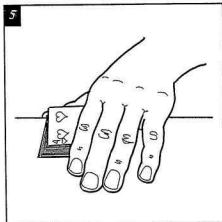
The remaining cards are held in the left hand in dealing position. You are now going to perform Tenkai's *Optical Turn* to set for the face-up/face-down shuffle. Use your right thumb to riffle off about half the pack at the rear edge. Lift up the top half between the right thumb and third finger as shown in figure 3. Both hands will move in unison. Your left hand turns palm down and places its packet on the table parallel with the near table edge. Your right hand turns its packet face up by curling the right third finger into the palm. See figure 4. The right hand parallels the left hand's movement to the table. It appears that you have simply split the packet in two halves and then turned one face up beside the face down packet. Riffle shuffle the two packets together,



holding back two cards from the right half and the face down card on the left half. Finish by releasing the face down card followed by the two face up cards. The face down card ends up as the third card from the face. Slowly square the pack, making it perfectly clear that you have just shuffled face down cards into the face up cards.

Place your left hand palm down on the packet as shown in figure 5. Slide the pack off the table and rotate the hand palm up so the pack is now in dealing position. As your right hand reaches for the packet to take it in Biddle position, you'll find that





the downward bow you placed in the packet at the beginning makes a left pinky pull-down of the bottom two cards fairly automatic. The right hand takes the pack and assumes control of the break.

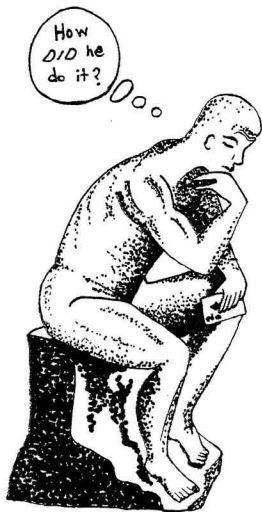
To finish the effect, insert the packet into the case while setting up for *The Widow Maker*. Perform the change and they will see the card facing them turn from back out to face out in a split second. You

immediately dump the cards out and show that what they witnessed was all of the face-out cards turning around.

**Leftovers.** This is more than simply window dressing for the Triumph effect. It changes the effect from one of a "magical righting" to cards performing impossible acrobatics not possible in a confined space. I prefer *The Widow Maker* over the *Box-Top Change* here. In the former, the box is held vertically during the change. As a result, there is very little friction against the side of the box. The bowing of the cards could prove problematic in the latter change because the case is held at a 45 degree angle as the cards are dumped into the left hand.

**Background.** The reverse described to turn the card over before starting the effect was published within the text of another trick in Henry Hatton and Adrian Plate's 1910 classic, *Magicians' Tricks - How They Are Done*. The unnamed, uncredited reverse can be found on page 70.

The Tenkai *Optical Turn* can be found in Lesson #11 (Volume #1) of the *Tarbell Course in Magic*. It was originally used with a cut rather than a shuffle, but was inevitably moved to a riffle shuffle in dozens (if not hundreds) of routines.



## THE 15/15 FORCE

Steve Beam

I call this the 15/15 force as it is based on the 14/15 force. It only forces a single number, 15. The easiest way to arrive at the required setup is with a faro shuffle. Since it occurs prior to the trick, proficiency is not required. If you prefer, you can manually set this up.

If using a faro, rearrange the half the pack so that it runs Ace-2-3...king, and then ace to king again. The suits do not matter. Arrange the remaining 26 cards so that they are in reverse order. That is, king-queen-jack-10...ace and then repeat it with the final 13 cards. Now in-faro the half with the king on top into the half with the ace on top. Finish by transferring the top card of the pack (the ace) to the bottom. The deck will be in the following order from the top:

K,2,Q,3,J,4,10,5,9,6,8,7,7,8,6,9,5,10,4,J,3,Q,2,K,♠,♠,  
K,2,Q,3,J,4,10,5,9,6,8,7,7,8,6,9,5,10,4,J,3,Q,2,K,♠,♠

Hold the deck in dealing position. To illustrate what the spectator is to do, thumb two cards over into the right hand and drop them to the table. Take another two and drop them to the table. Continue doing this with pairs of cards as you explain that they will do the same thing until they have the two cards they want. Drop the deck on top of the tabled pile and hand a spectator the deck. He will deal cards in pairs as you have. Each pair totals 15 with the exception of the aces.

When they have stopped on a pair, ask them to add the values of the two cards. If they have a court card, the jacks count as eleven, the queen twelve, and the king thirteen. "If your new total isn't at least three or four, add another card from the top of the deck." Since the only time their total won't be fifteen is if they stop on the two aces, if they take another card they will be adding a king to the pair of aces.  $13+1+1=15$ . If you prefer, you can pencil dot the backs of the aces and only ask the question if you see a pencil dot on at least one of the cards. (I

wouldn't count on getting a clear view of both backs—but since the aces will always fall together, you only need to glimpse one.)

Note that you could track the location of the aces by counting since the 13<sup>th</sup> and 26<sup>th</sup> pairs are the aces. However, I don't count during tricks unless I'm doing it out loud.

Perhaps the best solution to prevent the spectator from choosing the two aces is to "gimmick" the deck by simply removing the four aces from the pack. Without the aces, there are no pairs that can be dealt from the pack as described that don't total 15.

**Variation.** An alternative to dealing pairs is to ask the spectator to deal cards into a face down pile on the table and to stop when he wants. You either count the cards he deals or as I prefer, secretly alternate tapping your first and second fingers on your leg out of sight. If he stops you after you have tapped with your first finger, he has an odd number of cards. Your two force cards are on top of both piles. Explain that he stopped between two cards. Have him take both, add them together, and arrive at 15.

If he stops dealing after you have tapped with your second finger, he has dealt an even number of cards. You can offer him his choice of the top two cards of either pile. When he adds the two cards of his choice he will arrive at 15. Not only did he get a choice of where to stop, but once stopped he gets a choice of which stopped-at pair to take. Actually, you could offer him a choice of the top two or bottom two cards of either pile. While I think this is pushing it a bit, I could envision an effect where this might be useful.

**Leftovers.** Without transferring the top card to the bottom after the faro, you will find that the pairs will force the number 14. Changing how many cards you in-faro beneath, you will find that you can force different numbers. You will have different pairs to avoid during the deal, but they will be obvious when you try this with the deck in hand.

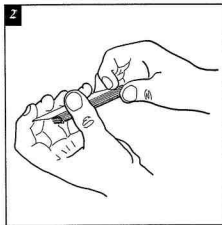
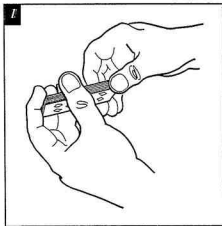
## THE UNPUBLISHED MOVE

Steve Draun

Steve hails from Chicago but his sleight of hand is well known throughout the U.S. You can find examples of his excellent card and coin work in several videos on the Internet as well as in his book, *Secrets Draun From The Underground*. His magic can hurt you.

When Dave Solomon contributed *Just Friends* to this book, it used a false cut from his long-term friend Steve. Dave said he didn't remember where it had been printed. When I contacted Steve, it took awhile to jog his memory. It turns out that he has been doing the move for 25 years but has never published it. He generously contributed it to the current volume, adding a great move to your arsenal and rendering Dave's routine "doable."

**The Work.** Hold the deck in Hindu shuffle position as shown in **figure 1**. The last three fingers of the left hand are at the right side of the deck. As



the right hand pulls the pack from the left hand, the three fingers of the left hand bend down at the first joints to contact the top of the pack. The friction of the second, third, and fourth fingertips of the left hand hold back the top card as the rest of the single card is pulled free of the left hand. See the exposed view in **figure 2**.

The single card remaining is representing half the pack. You will complete the "cut" by slapping the right hand's cards on top of the single card. If the angles permit, you can allow the single card to fall into the palm up left hand as your right hand slaps its cards on top of the single card.

The proper angle for this to be viewed is dead on with the backs of the cards. While this is not a slip cut, it will remind you of one. As Steve points out, it is really a "single cut, double undercut." With the proper angles, the move is undetectable.

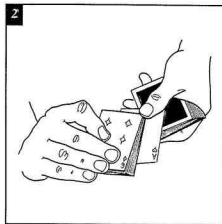
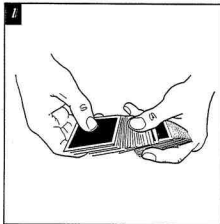
## SIESTA FORCE

Elias Ugart

Ofentimes an effect requires a force that doesn't change the setup of the pack and yet still gives an apparent freedom of choice. This move is so casual that it catches the audience relaxed (thus the title). It is similar in feel to Bill Simon's *Prophecy Move* which is taught in the first two volumes of this series.

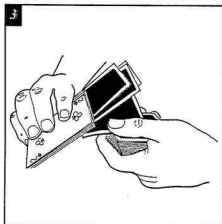
Start with the force card on top of the pack. Hold the deck in your left hand in dealing position and start spreading cards into your palm-up right hand. Receive the cards on the first three fingers of your right hand rather than the palm. Your left fourth finger rests along the near short edge to keep the cards from sliding backward. Your right thumb tip, not the pad, rests on the back of the top card. See **figure 1**.

Approach the person to be forced and ask that he point to a card. While they will often touch rather than point even with these specific directions, they are asked only to point to a card. Try to time it so that they point to a card somewhere near the middle. Split the pack immediately below the card they point to and rotate your right hand palm down. Bring the right hand over to the left as if you were going to take the card where they cut face up and outjogged onto



the left hand packet. See **figure 2**.

You will find that as you rotate your right hand palm down, your right thumb helps to separate the force card from the rest of the packet by pushing the card to the left as it rotates. It does this under cover of the rest of the cards that the right hand is holding in spread condition.



If you honestly performed the action you are emulating, you would take the card from the face of the face-up right packet. Instead, use your left second finger to pull the card off the back (bottom) of the face-up right hand packet. Your left thumb helps by pushing all the other cards to the right as your hands separate. See figure 2 again.

Immediately, but without appearing to rush, turn your right hand palm up again and replace the right-hand packet on top of the deck. The force card is upjogged face up in the middle of the face down pack.

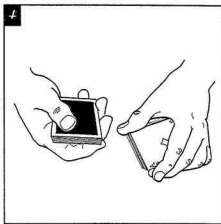
**Multiple Cards.** You can force several cards using the same action. Time the spectators' actions so that they stop you progressively deeper in the pack. Three cards is an ideal maximum number of cards for this although you could do it more times.

**Leftovers.** Elias uses this as a trick with a selected card. I have altered the mechanics and dovetailed in the *Prophecy Move* in order to streamline it a bit. Control the selection to the top of the pack. Spread through the pack asking various members of the audience to call stop four times. Force the selection on the fourth time.

Hold the pack in the left hand in dealing position with four face-up cards outjogged. Now, as you strip the outjogged cards from the deck with your right hand, use your left first finger to pull the selected card flush with the pack. Table the pack face up slightly to the side. Count the three cards face down as four cards. Snap the packet and show that you only have three cards. Turn them face up one by one to show that the selected card is the one that vanished. Spread the pack face up on the table showing a single reversed card. It is the selection.

I believe it is stronger if you force the selection before the last card. To allow you to do this while still ending with the selection as the lowest outjogged card, you will combine Elias's smovewith Bill Simon's *Prophecy Move*. Perform the *Siesta Force* on the third card. When the audience stops you for a fourth time, execute the *Prophecy Move*.

That is, split the pack above the card where they stop you. Rotate your right hand palm down and use your right thumb to clip the top card of the left hand's half back to back with the top card of the right hand's half. See figure 3. Finish by rotating



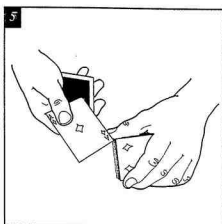
the right hand palm up again and placing the right hand's packet beneath the left hand's packet. You will finish with four face-up cards outjogged as before, and again the selection will be the lowermost of the four. While the handling of the fourth card is not consistent with the first three, it is visually consistent. It will blow right past the most astute viewers.

As a side note, I met Elias when I lectured in Barcelona. Several Spanish men explained that the *siesta* was when the more virile Spanish men went home to make love to their wives. During the lecture I contrasted this with, "*American magicians spend their lunch hour practicing card tricks.*" After the impact of this set in, I explained that this was, "*because are wives are still satisfied from the night before.*"

**Nap Force.** This is my variant handling (or English translation) of the *Siesta Force*. This is not as flexible as its inspiration, but is useful when you desire to force the bottom card of the pack.

Start with the force card on the bottom. Hold the pack in the left hand in dealing position. Spread into your palm-up right hand and ask for the spectator to point to a card. Split the pack immediately above the card he points to, causing his card to be the top card of the lower half.

Rotate your left hand palm down so that its cards rest above and slightly forward of those in the right hand. See figure 4. Place your right thumb on the



face of the original bottom card, your force card. Pull the rest of the cards out from under the force card as your left hand moves forward as shown in figure 5.

Finish by rotating your left hand palm up and placing those cards on top of those in the right hand. The force card is face up and outjogged in a face down pack.

**Background.** This is a combination of the Brother John Hamman's *Flustration Move*, Bill Simon's *Prophecy Move*, and Elias's *Siesta Force*.

*To the drawing-room conjurer the most important weapon of  
deceit is his cunningly arranged conversation.*  
C. Lang Neil, *The Modern Conjurer and Drawing-Room Entertainer* (1903)

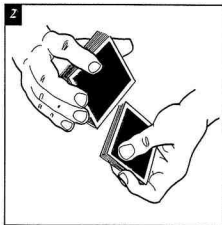
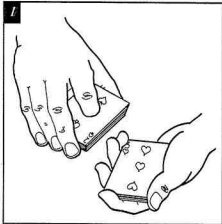
## R&amp;B SHUFFLE

Steve Beam

This shuffle is an outgrowth of my work with the *Underhand Shuffle*. The name is derived from the fact that I designed this as a shuffle for a deck divided into red/black order. It will work for other similar bank stacks but I will describe it with the red/black handling.

This uses a combination of jog shuffles to do what has previously been accomplished with the G.W. Hunter false shuffles. That is, it retains the 26 red cards on top of the 26 black cards. I will describe it in its most basic version and then add an even more deceptive variation.

Start with the red cards on top of the pack. You must know where the separation between the colors occurs. While you can use a marked or crimped card, I prefer the following impromptu version. Quickly spread the cards between your hands either to check for the jokers or "to ensure all the cards are here." Identify the separation and insert your left little finger between the halves. Close the spread and immediately take the black cards from above with the right hand as shown in **figure 1**. Rotate both halves on to their right long edges as shown in **figure 2**. This is the starting position for an overhand



shuffle.

Run the first card from your right hand to your left, outjogging it. Shuffle off the rest of the black cards. Pick up all the cards below the outjogged card, all the red cards and assume the position shown in figure 2 again. Outjog the first card and shuffle off. Continue for as long as you wish. Square the cards and they are still divided into halves by color.

**Variation.** Incorporating even more Erdnase, undercut the bottom half at the color separation, injog the first card and shuffle off. Pick up a break at the injog as you lift the entire deck in the right hand. Shuffle small packets to the left hand and then throw to the break. Injog the next card and shuffle off.

Repeat. That is, pick up a break at the injog as you lift the entire deck in the right hand. Shuffle small packets to the left hand and then throw to the break. Injog the next card and shuffle off. Repeat as desired before squaring the pack. The cards are still divided in halves by color.

**Leftovers.** This is a very casual shuffle that keeps the two halves separate. For a more utilitarian shuffle with its own red/black retention, consult my *Underhand Shuffle*.

## QUICKIE REFERENCE SECTION

This section is here to give you a very brief rundown of items thoroughly taught in previous volumes in this series that are referred to in this volume as well. These are brief encapsulations of the descriptions, designed to provide you enough information to be able to perform the item that requires it. To thoroughly understand the move or concept, I would recommend revisiting its original source.

**Memory ADE** (Volume 3) – This is a progressive anagram which allows you to divine the suit of a thought of playing card. You will "receive" the suit one letter at a time. The first time you are given a "No" answer, you will know the suit.

When the spectator has a card, ask him to concentrate on the suit, to spell it out in his mind. He

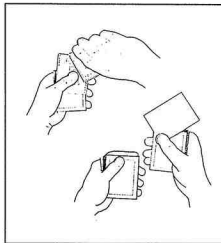
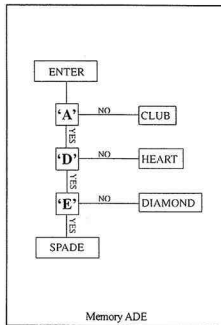
is to try to send you the letters that make up the suit. The anagram is constructed as shown in the accompanying chart.

The presentation might flow like this. "I see an 'A.'" The lack of response causes the magician to continue. "I see a 'D.'" Again, assuming a spade, the spectator will agree. "I see an 'E.'" Since the spectator went along with each of the letters, the selected suit is a spade. Had the spectator said no after the 'A,' he would have selected a club. A negative response after the D or the E would have meant a heart or diamond respectively.

Note that with the anagram above, you only have to remember the last three letters of the suit "spADE."

**Prophecy Move** (Volume 1) – During the course of this move, the pack is secretly cut. This is done while apparently turning an outjogged card over and replacing it in the middle of the pack.

**The Work.** Start with the deck in the left and a joker outjogged in the pack. Assume that you have a red ace on top and bottom of the pack. Spread





through the pack from left to right. Split the spread above the outjogged card. Turn your right hand palm down so that you can take the outjogged card on the backside of the right hand's packet. See **figure 1**.

Rotate your right hand palm up again, with your right thumb carrying along the joker. See **figure 2**. The action of turning the hand over is done overtly to show the face of the joker. Pause for just a second for everyone to see the face. Then, place the left hand's half on top of the right, sandwiching the outjogged joker between the two halves.

The original handling of the move is in Bill Simon's **Effective Card Magic** although this is not what is described here.

**Underhanded Shuffle** (Volumes 2 & 3) - Hold the pack in the left hand in position for an overhead shuffle. Undercut the bottom fifth of the pack and throw it on top of the pack, outjogged for about a quarter of an inch. Your left forefinger rests on the face of the outjogged packet for ease in separating the pack at that point later.

Repeat the above actions by undercutting another fifth of the pack with your right hand. Throw this fifth on top of the pack in such a way that it disguises the outjogged condition of the fifth which preceded this one. You can achieve this by tossing it on top of the pack outjogged for half the amount of the first fifth. This haphazard placement of the packets adds to the illusion of a well-mixed pack.

Repeat the same undercutting and throwing action with the next two fifths of the pack. For the final fifth, undercut the cards beneath the original outjogged packet and toss this packet on top of the pack. Your left forefinger has marked the outjog for you so there should not be any delay in locating it. The deck is in its original order.

**Finer Points.** Rhythm is the most important part of this shuffle. This undercutting process should emulate the up and down rhythm of the standard overhead shuffle. It gives the illusion that you are dropping small packets from a large packet held in the right hand while you are in fact cutting packets from the bottom of the pack to the top. Without a smooth and consistent cadence, you will give the

appearance of having a plan in the placement of the packets.

**Why It Works.** Mentally number the slices of the pack one through five from the top to the bottom. The first undercut places number five on top of number one. Next, four goes on five, three goes on four, and two goes on three. When you undercut beneath the outjog, you are sending the original packet number one back to the top.

**Double Undercut Alternative.** This is one of the most effective uses of this shuffle. You can use it to transfer the top card of the pack to the bottom while retaining the order of the rest of the pack. This accomplishes one of the most common goals of a double undercut while appearing much more natural.

Hold the pack in your left hand in position for an overhead shuffle. Use your left thumb to push the top card slightly over the far side of the pack, outjogging it onto your left forefinger. Proceed with the regular **Underhanded Shuffle** cutting 4 to 5 slices from the bottom and tossing them haphazardly onto the top. The final slice includes all the cards immediately below the outjogged (original top) card. When you throw the final slice on top, the entire deck is in its original order except for the top card which is now on the bottom.

**Top-Stock Only.** For a top stock control for those who need to control say the top 30 cards? This is hard to beat. Undercut the bottom half, run the first card outjogged, and shuffle off. Normally at this point, you would simply take bottom half and throw on top. However, this looks inconsistent with the previous shuffling action. Instead, do the underhand shuffle with the bottom half. That is, pull 10 cards from bottom & throw on top. Do it a second time. For the last one, undercut the 10 or so cards remaining beneath the outjog & throw on top. Top 30 cards are in order and anyone paying close attention will have seen the entire deck (not just a half of it) shuffled. The shuffle can be repeated if desired.

The **Underhanded Shuffle** was originally explained in Volume 2 of **Semi-Automatic Card Tricks**. It was greatly expanded upon and now appears in a separate manuscript with numerous handling variants.

## ERRATA

I published **The Trapdoor** for 15 years starting in 1993 and running through 1998. One of the advantages of a regular journal is the ongoing ability to refer to and further refine previously published material even if only slightly. This also allowed the addition of further credits should they come to light. This is the fourth volume of the **Semi-Automatic Card Tricks** series. I have chosen this section to update credits and correct mistakes from previous volumes. This section will also serve to provide you with information from readers who have taken the time to send additional ideas to me. There are also further thoughts I have had on the material, thoughts that usually occurred to me just after receiving the books back from the printers. They are listed in order by volume.

## VOLUME ONE

**Color Vision** - With various Gilbreath effects, it is necessary to cut the pack prior to the riffle shuffle so that the top card of each half (or the bottom card of each half) are of different colors. There are many ways magicians have come up with to achieve this with varying degrees of success. An alternative would be to have the spectator cut the stacked pack as desired. Then, he is instructed to cut the deck in half and turn either half face up and riffle shuffle it into the other. Since the cut must be made between a red and black card, when you turn one of the halves face up, the top cards of each half (one face up and the other face down) will differ in color.

Another way to approach this explanation would be that a full deck whose cards alternate red and black have (for example) a red card on the top and a black card on the face. When you cut off any number of cards and turn that half over, the two bottom cards of each half will consist of the original bottom card and the original top card. Since these two cards differ in color, you are set to employ the Gilbreath principle.

**Double Stop** - This should be credited to

Sidney Lawrence's *The Trio* from p. 314 of **The Thirteen Steps To Mentalism**. Step 10 is on card tricks.

**World's Greatest Magician** - The control attributed to Norm Houghton should have had the July 1979 issue of **Apocalypse** as its source. And, both Lorayne and I should have credited Ed Marlo who predated Norm by two decades. Marlo's *Automatic Placement* appeared in issue #329 of **The New Phoenix** (1955).

My old friend Mick Ayres of Myrtle Beach, SC (now in Hilton Head) performs this effect for club dates using giant cards. He forms the arrow on the floor and finishes with the giant arrow pointing toward him. When he wrote to ask if he could use the effect regularly in his professional shows, he painted the picture that moved him to the jumbo deck. "Years ago, I was working a walk-around gig at a trade-show hospitality suite and, at the close of one effect, realized I had the attention of everyone in the room. Inspired, I had a jumbo deck in my bag and proceeded to perform your trick by laying the cards out on the floor. I'd forgotten how surprisingly funny that 'arrow' can be once it dawns on someone. I'd also forgotten I was performing for half-drunksalesmen. Anyway, my cards were almost ruined when half the guys convulsively spit their drinks on the floor while trying not to laugh too hard. I know...the trick was over anyway. Such is the price of creative inspirations."

**Quadruple Prediction** - I must admit that I was stumped to find while doing research for the current volume that I was not the first to combine the *Free Cut Principle* with Stanley Collins' concept of a floating indicator. It's not that the combination of the two was revolutionary - in fact, it was very logical. It's just that the Stanley Collins' concept has remained hidden from magicians both by its apparent complexity and its location in a 1947 book called **A Conjuring Mélange**.

The most notable adaptation of the concept was published in Hugard and Braue's **Show Stoppers With Cards** as 10-6-9-4. The trick used the four aces rather than Collins' three selections and was the product of Bert Fenn and Neal Elias. In Volume 1, I credited both sources as my inspiration for *Quadruple Prediction*.

In Gene Finnell's 1967 pamphlet, **Free Cut Principle**, he said that Larry Jennings suggested to him the merging of the *Free Cut Principle* with the Fenn/Elias effect when he saw Finnell performing an effect using the *Free Cut Principle*. He then goes on to explain an effect that combines the two. It is clear that Larry Jennings predated my idea to combine the two items. (What isn't clear from the booklet is whether the trick Mr. Finnell explained to illustrate the combination of effects belongs to Mr. Finnell or Mr. Jennings.) And while the combination of the two ideas (floating indicator with the *Free Cut Principle*) is the shared starting point, I would encourage you to compare the considerably divergent results each of us obtained.

## VOLUME TWO

**Bite Me/Underhand Location** – Dana Evert of Parker, Colorado wrote to provide his comments on the *Alternate Opening Presentation* (page 205) for *Bite Me*. As I said in that volume, I use that opening for several different multiple locations including the *Underhand Location* where he first saw it described. "I liked your part about naming the size of the groups of cards. So I switched it to a patter about animal lovers. The names for groups of cards are a pack like wolves a gaggle like geese, etc. After I get them back I have them cut off a fry. You know – a large group of small adult fish. But make it a small fry, to go." (And yes, it does worry me that Dana thought that I might use this type of patter.)

**Well Shaken** – Joel Kaplan of Burbank, California pointed out that there is a disconnect between the setup and the instructions. You can use the existing setup if you spread the cards face-up at belt level at the beginning and then spread them face out at chest level at the end. Or, you can cut the

setup described directly at the center of the pack, and complete the cut for the correct setup for the trick as described. (As described, you use the chest-level face out spread at the beginning and the face-up belt-level spread at the end.)

**Birth Card** – I want to teach you my improvement of Wayne Kyzer's trick. Instead of cutting above the crimped card, cut below it. This will allow you to actually reveal the selected card rather than the indifferent card as in Wayne's original version. (Alternatively, place the crimped card at the 21st position and perform it as described.)

**Telephone Lying** – Bob Farmer has provided two additional credits for Doug Canning's *Telephone Lying* which is the first trick in *Semi-Automatic Card Tricks, II*. Doug used a procedure in that trick which forced the third card in a pile of nine. That process, tied specifically to that trick is clearly Bob's and was published in the May, 1993 (Volume 2, #9) issue of *Magic*. The second credit is for the Steinmeyer trick itself. The basic principle was published in Volume 3 of *Abbott's Anthology of Card Magic* (compiled by Gordon "Mike" Miller) as Jack Yates' *Miracle Mix-up*. Bob also mentions another version of the Steinmeyer effect which was subsequently published in Karl Fulves' *Self-Working Card Magic* as *Wizard of Odds*.

## VOLUME THREE

**Memory ADE** – Mick Ayres liked the branching anagram used to identify the suit so much (see the appendix for the details) that he developed a branching anagram for the values from two to queen to go with it. Two "no" answers get you there. You dispense with the aces and kings by asking the volunteer to think of any card, "but not an ace or a king because they are too obvious."

There is no deck involved. A spectator merely thinks about a playing card and imagines the card spelled out in her mind. You write down the name of a card on a piece of paper, fold it, and give it to her. She names her card aloud and then unfolds the paper. A perfect match!

Reading Memory ADE, you will know how to arrive at the selected suit. The chart on the top of the

E			
	O	6	J
	T	4	
	2		
N			
	T	5	
	R	8	
	3		
ODD			
	I	7	
	9		
EVEN			
	T	Q	
	10		

next page shows you how to arrive at the value. Starting at the top of the chart, move down with the "yes" answers and to the right with the "no" answers. You don't have to memorize the chart, only develop proficiency with moving about within it. You can have a copy of the chart hidden on your pen or on your pad.

It is easiest to learn the mechanics on this with a few examples. Assume the spectator is thinking about the three of diamonds. Focus on the value of the card for now. According to the chart, "There is a

letter E." She will agree so you move downward to the next major heading, the N. "There is a letter N." She will say no, so you move to the subgroup under the letter N and inquire about the letter T. She will agree that there is indeed a T so you continue to the next letter in the subgroup which is R. When she says yes to the letter R, you know by default that her card value is a three.

It is important during your presentation that the spectator does not feel as if you are guessing the letters. You are not playing the Wheel of Fortune. Instead, each letter should be declared as if you are certain of it. So, when the spectator does say the word "No," you will act surprised to hear it.

For another example, assume the selection is the jack of clubs. After the spectator chooses a card, you might perform it as follows. "Wow, it's hard to know what you are thinking. I'm searching your mind for a number, but instead I am getting a letter – the letter E. If you were to spell the value of your card, would the letter E be part of the word?"

**Them:** "No."

**You:** "But I'm seeing a curve to the letter. Perhaps it is the letter O instead."

**Them:** "Nope."

**You:** "Okay, let's back up... is your card a face card?"

**Them:** "Yes." (You now know her card is a jack. If she had said "No," it would have been the six.)

**You:** "Okay, I'm not having much luck here so think about the suit of your card instead. I see the letter A." [At this point, you continue with *Memory ADE*.]

## CLOSING COMMERCIAL

This is the last opportunity to sell you on the importance of *presenting* your card magic. When I first started, I used to like only sleight of hand card magic. Many years later, I broadened my interests when I realized that I was fooled only by "self-working" card tricks. After all, it is difficult to be fooled with someone using the same building blocks — sleights such as the pass — that I used myself. But the many principles and concepts featured in "self-working" card tricks (Gilbreath Principle, free-cut principle, progressive anagrams such as *Memory ADE*, etc.) offered an endless supply of weapons for the arsenal.

So, why was I using only sleight of hand rather than incredibly strong effects like Paul Curry's *Out of This World*? Well, I also realized that I was seldom entertained watching or performing self-working card magic. With the exception of the first few months immediately after reading it at age 11, I never performed *Out of This World*.

Trying to analyze why, I realized that when I performed it, it felt like it took an interminable amount of time to get to the climax. The trick is 95% dealing and 5% climax. I could not make the presentation in its entirety entertaining. Don't misunderstand. It is one of the most powerful pieces of magic possible with a deck of playing cards. It kills — but it also bores. I wanted the impact — but I had to do something with the dealing.

That was the epiphany for me. If I couldn't eliminate the dealing, I would have to "fix" it so that I could keep the attention of the onlookers not out of morbid curiosity but out of genuine interest. My goal with the dealing was to exhaust the cards before I exhausted the audience. That's when I realized that

the dead time in a trick can often be routinized into the highlight or feature of a trick. My solution, *Color Vision* from this series, solved the problem for me. Rather than the audience being patient through the dealing and amazed at the climax, the audience is laughing and amazed *throughout* the entire trick. I spread out the climax (or at least the "magic part") so that with each card dealt there is laughter, cumulative amazement, or both. (There are many similar examples of this type of trick development in this volume including *Double Dicycles*, *Mortality—The Second Opinion*, *Support Your Local Magician*, and *The Omega Particle* to name just a few.)

*Out of This World* is built around a deal-through of the entire deck. Using my experience with this well-known trick as an example, I realized that it doesn't matter how many cards are dealt or what kind of deal it is. It can be a regular deal, down and under deal, under and down deal, or dealing in the pretense of a gambling demonstration.

In fact, it doesn't just apply to dealing. It applies to any process in any magic trick, sleight of hand or semi-automatic. Attacking the process is as important when having a spectator add two numbers as it is placing three cards on each ace as they sit in the T-formation.

Go after the dead time. It is your enemy. Shorten it, eliminate it, improve it, or figure out a way to feature it. As I said in the introduction to this volume, you don't have to be funny, dramatic, or mysterious. You do have to be engaging. Only in this way can you find your own personal "happy place" — the Eden balanced precariously between the method and the presentation.

## "THANKSGIVEN"

I would like to thank the following people for their contributions to this book. First, there are the friends who trusted me with their magical offspring. Most are "regulars" in this series and many date back to my days publishing *The Trappdoor*. I have always felt that the creators of magic are the unsung heroes. Without them, cards would be selected, lost, and never found. They are the pioneers who have made it possible to accomplish the impossible. Without them, there would be no magical performers. The creators who joined me on this journey were:

Simon Aronson	Lee Asher	Jack Avis
Mick Ayres	Tino Call	Doug Canning
Steve Draun	Peter Duffie	Bob Farmer
Andi Gladwin	Bill Goodwin	Tony Griffith
Stewart James	Lewis Jones	Marty Kane
Doreen Knott	Magic Christian	Raj Madhok
John Moran	Reinhard Müller	Gianfranco Preverino
Joe Riding	Robin Robertson	Scott Robinson
Harvey Rosenthal	Allan Slaight	Dave Solomon
Elias Ugart	Newell Unfried	R. Paul Wilson

The list of contributors would be incomplete without Angie Reynolds. She not only did the dust jacket but also provided the chapter-dividing artwork. Add to that, her ability to communicate in "graphic art-speak" with the printers and she is worth her weight in uncut fanning powder.

H. G. Wells said, "*No passion in the world is equal to the passion to alter someone else's draft.*" If you enjoyed the work in this volume, it is in large part due to the crack team of proofreaders who try each effect and delight in pointing out my shortcomings. Marty Kane, Raj Madhok, and Doug Canning were the guys who had the dubious honor of attacking my prose when they at times would have preferred to attack the writer.

Oh sure, proofreaders start out meek as with Marty's cover letter back to me. "*All the red ink, as you know, are 'suggestive' corrections. Stylistic differences between us could have triggered many of the notations. The ink may at least alert you to something to be considered.*" With this apologetic beginning, he introduces the next line and true intent, "*Now that I have a license to slash...*"

And slash they did. Wielding their multi-colored pens they dropped the grammar hammer. They purged surplus punctuation, synchronized noun-pronoun agreement, suggested alternative (okay, "correct") spellings, added missing punctuation, insisted that the tricks work as written, and were adamant that all referenced illustrations did in fact exist. In other words, they pretty much sapped the enjoyment from this project. If it weren't for their inflexible and unyielding ways, I would be in the middle of writing volume 10 of this series.

To be fair, your job is much easier as a result of their efforts and I'm sure my former friendship with these three was a small price to pay for making your life just a bit easier. Just so you know, there will be no skipping of pages, no scanning of the book in the magic shop, and no referencing the unread tome on your bookshelf just to find a card trick for which you have an immediate need. No, with all the abuse these three put me through, you are going to read every damn word. And when there is a comma, semi-colon, dash, or period in a sentence, you are not going to simply pause because it is there — you are going to pause to appreciate that it

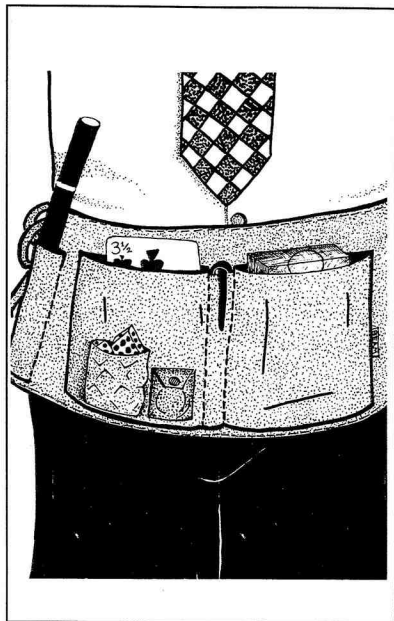
is there. There is a difference. Don't cross me on this.

The typographical errors that remain are the fault of my incessant nit picking with the text both while the others were proofreading and afterward. Do not think of this willingness to accept the blame as my being magnanimous. (Let the record show that I spelled that four-syllable word correctly and this is post-proofreading.) I tend to tinker with the tricks—and therefore their descriptions—long past the point where a sane writer would have folded up his keyboard and moved on to other things. Several tricks were added while they were proofreading and virtually all were tinkered with afterward.

As if their assault on my prose was not enough of a contribution, all three of my proofreaders also doubled as trick contributors and as my *humor additors*. For the non-magic sections of the book, I think up a topic and attack it. Then, it circulates via e-mail to the others who make tremendous and hilarious additions. They have served in this role since I published **The Trapdoor**. This "bat trick" of accomplishments illustrates far better than my words how talented they are.

There were also those who helped me to locate specific, and usually last minute, credits. This group of friends includes Peter Duffie, Bob Farmer, John Riggs, Phil Willmarth, and Meir Yedid. They helped push the book across the finish line by locating the few remaining elusive credits.

And finally, thanks go to you the readers who have supported my efforts for the last 25 of my 44 years. I only wish you had been around for the first 19 years. Perhaps if you had, I might be within card-scaling distance of the financial breakeven point sometime within the *next* 44 years.



### ROUTINE BUILDER

Page	Title	Creator	Starting Setup	Special Requirements	Comments
18	Phony Card Trick	Beam	Shuffled Deck		Telephone Trick
21	Support Your Local Magician	Beam	Shuffled Deck		Telephone Trick
23	Right on Q	Jones	Shuffled Deck		Telephone Trick
25	Alphanumeric	Canning/Beam	Shuffled Deck		Telephone Trick
26	Doing Your Nails	Beam	Shuffled Deck		Telephone Trick
32	NOBS Prediction	Beam	Shuffled Deck	Folded Prediction	
34	Easy on the Curry	Beam	Shuffled Deck		
36	Lockbox Prediction	Beam	Shuffled Deck		
39	Color My World	Ayres	2 decks/2 cards swapped	1 red/1 blue deck	2 cards swapped between decks.
41	Underside of The Moon	Madhok	joker/adhesive	Folded Prediction	3M Glue Stick or wax
42	Me and You	Jones	Shuffled Deck	Boxed prediction	
44	Witchcrap	Beam	Shuffled Deck		
45	Birthing Twins	Beam	Shuffled Deck		
47	Pocket Fisherman	Beam	Shuffled Deck		
52	It Takes A Year	Riding	Shuffled Deck		
54	Party Time	Beam	Shuffled Deck		
55	Second Birthday	Beam	Shuffled Deck		
57	Prime Cut	Christian	Shuffled Deck		
59	Birthday Memories	Aronson	Memorized Stack		
66	Jack of Death	Kane	Shuffled Deck		
67	Halve it Your Way	Kane	Shuffled Deck		
71	Precision Division	Kane	1st,2nd,4th,8th,16th,32nd		
74	Progressive Card Magic	Kane	1-11 from top	Joker	
76	Modern Day Moracle	Kane	1st,2nd,4th,8th	End With Aces	Impromptu if use Mora-Cull
78	Frap on Craps	Kane	Shuffled Deck		
80	Dream Team Scheme	Kane	Shuffled Deck		
82	Single Decker Spell Checker	Kane	Top 13 cards		
83	Anna Graham Card Scam	Kane	Special Deck	Special Deck	
88	Matsuyama's Mates	Robertson/Duffie	Shuffled Deck		
89	Lic Decktector	Duffie/Robertson	4 of a kind on top		
90	Random Illusion	Robertson/Duffie	7 cards on top		
91	Matsuyama to the Max	Duffie/Robertson	8 cards on top		
92	FourMat	Canning	Shuffled Deck		

### SEMI-AUTOMATIC CARD TRICKS, VOLUME 4 ROUTINE BUILDER

Page	Title	Creator	Starting Setup	Special Requirements	Comments
92	The Eliminator	Beam	Shuffled Deck		
95	Odder Than Even	Beam	Shuffled Deck	2 Volunteers	
95	Burnout	Canning	Shuffled Deck		
96	Triple Play	Canning	Shuffled Deck		
97	Think of a Card	Call	Full Deck Setup		
99	One in 52	Beam	13 cards on top plus one		
100	Double Dipping	Beam	Shuffled Deck		
102	Divination Throe By Four	Muller	Shuffled Deck		
105	Bent out of Shape	Avis	12 cards on top	Marked or crimped	Can do impromptu
110	Rage With an "N"	Slaight		Prediction & Dictionary	
111	Imaginary Vanish	Beam	Coins in purse	1/2 dollar + 4 dimes	

## SEMI-AUTOMATIC CARD TRICKS, VOLUME 4

## ROUTINE BUILDER

Page	Title	Creator	Starting Setup	Special Requirements	Comments
174	Beating The Cut	Beam	Full Deck Setup		
175	Gambler's School	Beam	Top 26 in 4s of a kind		
177	Lucky Digits	Beam	Shuffled Deck		
181	Betting on Triumph	Beam	Shuffled Deck		
182	Challenge Deal	Moran	Royal Flushes together in pack		
183	Starter Cards	Beam	New Deck Order		
185	Starter Cards II	Beam	Top 13, A-K of same suit		
186	The Omega Particle	Beam	Alternating red/black-full deck		
190	Sixty Nine	Beam	Shuffled Deck	Blank faced pack	
202	Scrabbled	Beam	8-card setup	2 Alphabet Decks	2-way out
207	Men of Letters	Robinson/Canning/Beam	Top 14 cards	2 Alphabet Decks	
208	Alpha Male	Beam	Top 6 cards	2 Alphabet Decks	
210	SNTDWCIP	Beam	Shuffled Deck	2 Alphabet Decks	
212	SELTDWCIP	Beam	Shuffled Deck	Coins in Envelope	
214	Doug-Less	Beam	Shuffled Deck	Pad	
216	Two-Square	Beam	Shuffled Deck	Rolls of coin-specific dates	
220	Mortality	Beam	See for 15/15 Force	Gimmicked Bill	
223	Preventive Poker	Beam	70-26 cards in pairs on top		
224	No-Looking Location	Beam	16 cards on top		
228	Resets in an Instant	Untrif	4 cards (10th, 19th, 28th, 36th)		
230	Widow Maker	Gladwin	Shuffled Deck		
234	Boxtop Change	Beam	Shuffled Deck		
236	Red & Black Widow	Beam	Shuffled Deck		
238	Boxing Triumph	Beam	Shuffled Deck		
243	15/15 Force	Beam	Shuffled Deck		
244	Unpublished Move	Beam	Full Deck Setup		
245	Siesta Force	Ugart	Shuffled Deck		
248	R&B Shuffle	Beam	N/A		

## Index

## Symbols

1089 210  
 14/15 Force 243  
 15/15 Force, The 243  
 21 Card Tricks 75  
 50 Tricks You Can Do, You Will Do, Easy to Do 20  
 52 Amazing Card Tricks 20  
 52-Card Control 25  
 6801 Prediction 211  
 9999 Miracle, The 20

## A

*A Little Off The Top* 35  
*A Stack To Remember* 171  
*Abbott's Anthology of Card Magic* 23, 252  
*Afterlife* 110  
*Ahead of the Pack* 23, 105  
 Alan, Don 192  
 Albert, Marv 120  
*All Backs Addition* 130  
*All Backs Routine, The* 126  
 Allen, Stan 48  
*Allochrist Card Trick* 79  
*Alpha Bet* 87, 113, 120  
*Alpha Male* 180, 205  
 alphabet cards 205  
*Alphanumeric* 25  
 Al's Magic Shop 65  
 Alternative Titles 134  
*Amusements in Mathematics* 211  
 anagram 204  
*Anger With a 'D'* 111  
*Anna Graham Seem, The* 83  
*Anna Graham's Magic Spells* 84  
 Annemann, Theo 146, 158, 192  
*Apocalypse* 41, 48, 122, 251  
 Arithmetical Puzzles 112  
 Aronson, Simon  
 48, 59, 135, 171, 211, 255  
*Aronson Stack, The* 171  
 Ashur, Lee 173, 255  
 Avis, Jack 23, 105, 255  
 Ayres, Mick

## C

Call, Tim 97, 255  
 Calling All Cards 20  
 Canning, Doug  
 25, 40, 92, 95, 105, 137,  
 144, 146, 152, 154, 161, 166,  
 170, 202, 211, 252, 255  
*Card Compulsions* 88  
*Card Conspiracy* 70, 88  
*Card Craft* 67  
*Card Magic of Brother John Hanman, The* 199, 229  
*Card Magic of Nick Trost, The* 192  
*Card Mark* 233  
*Card Modes* 88

## B

*Back to Aces* 130  
 Balducci cut-deeper force 94, 105  
 Balducci, Ed 105  
 Bartolotta, Tony 23  
*Beam's Law #19* 170  
*Beam's Law #21* 136  
*Beam's Law #22* 24  
 Bean, Gordon 110, 118  
*Beating The Cut* 174  
 Beck, Stephan 102  
 *Bent Out of Shape* 105  
 betcha 186  
*Betting on Triumph* 181  
*Bilton Diary* 126  
*Birth Card* 252  
*Birthday Card Trick, The* 51,  
 52, 54, 55, 59  
*Birthday Memories* 59  
*Birthing Twins* 45, 47  
*Bite Me* 252  
 Bizarre Magicians 62  
 Bloom, Gaeton 222  
*Bound to Please* 59, 171  
*Box Magician, The* 227  
*Box Top Change* 233, 234  
*Boxing Triumph* 238  
 Braud, Ernest W. 112  
 Braud, Fred 252  
 Brent, Charles 142  
 "broad" debacle 136  
*Bullet-Ridden* 166  
*Bulletproof* 169  
 Burger, Eugene 135  
*Burnout* 95  
 Burton, Lance 21  
 Busby, Jeff 48, 130  
 Bush, George W. 120

## D

*Dai Vernon's Select Secrets* 199  
*Dark Side of the Moon* 41  
 Davempots 105  
*Deal Stopper* 94  
*Dealer's Choice* 94, 105, 154  
*Decoy Dice* 143  
 Dennis, John 105  
 Diaconis, Persi 48  
*Dice Will Tell* 143  
*Dicycles* 142  
 Dingle, Derek 130  
*Dingle's Deceptions* 130  
*Direct Transposition* 140  
*Discoverie* 89  
*Divide and Conjure!* 70  
*Divination Three By Four* 102  
*Done Deal* 201, 206, 219, 223  
*Double Dicycles* 144

*Double Dipping* 100  
*Double Stop* 251  
 Double Undercut Alternative 250  
*Doug-Less* 213  
 Dream, Steve 135, 244, 255  
*Dream Team Scheme* 80  
 Dudgey, H.E. 211  
 Duffie, Peter  
 66, 67, 70, 72, 75, 88,  
 89, 91, 224, 255, 256

## E

*Easy on the Curry* 34  
**Effective Card Magic** 250  
**Effortless Card Magic** 88  
*Eliminator Mnemonic* 93  
*Eliminator, The* 92, 95, 96  
 Elliott, Tate 137  
 Elmsley, A.Lex 130  
*Empyo Yjogg, The* 177  
**Encyclopedia of Impromptu Card**  
**Forces** 23

*Epilogue* 130, 140  
 equivoque 155  
 Erhase, S.W. 61, 192  
*Ervan* 219, 251  
*Escamoteur, The* 39  
*Even Balder* 94  
 Evert, Dana 252  
*Expert Card Technique* 130, 160

## F

Farmer, Bob 155, 252, 255, 256  
*Fat Burning With Magic* 106  
 Fechter's Finger Flicking Prolific 57,  
 112, 136, 158, 220  
 Female Audience Members 62  
 Female Card Trick Fans 62  
 Fetch, Hen 199  
 Finnell, Gene 252  
 flatulence 24  
 Flustration Move 247  
*Foursery* 155  
*FourMark* 92  
*Fourth Incantation* 121  
*Frap on Craps* 78  
*Free Cut Principle* 251  
 Fulves, Karl  
 24, 43, 72, 78, 89, 130,  
 141, 142, 192, 204, 252  
 Futagawa, Shigeo 204

## G

G.W.Hunter false shuffle 248

*Gambler's Deck, The* 130  
*Gambler's School* 175  
 Gambling Tricks 165  
**Ganson Book, The** 130  
 Ganson, Lewis 130  
 Garcia, Frank 192  
 Gardner, Martin 89, 133, 167, 211  
 Gellar, Uri 48  
**Genii** 111, 140  
*Gentleman's Bar* 192  
 Georgio, Tony 48  
 Gilbreath Principle  
 113, 174, 192, 201, 204, 223, 251  
 Giobbi, Roberto 112  
 Gladwin, Andi 228, 236, 255  
 Glossary of Abbreviations 62  
 Goldstein, Phil 89  
 Goodwin, William ("Bill") 110, 118,  
 255  
 Gordon "Mike" Miller 23  
 Goshman, Albert 192  
**Greater Magic** 139  
 Green, Lennart 136  
 Griffith, Judith 126  
 Griffith, Tony 126, 255

## H

H&R Books 220  
*Halve It Your Way* 67  
 Hamman, Brother John 199, 247  
**Hand-Picked Card Tricks** 54, 59  
*Handle With Care* 88-  
 Hartman, J.K. 65, 67  
 Hatten, Henry 139, 240  
 Heath, Royal 211  
 Henning, Doug 61, 192  
**Hirophant** 35  
*Hitchhiker, The* 161  
 Houdini, Robert 192  
 Houdini, Harry 21, 89, 192  
 Houghton, Norm 251  
 Hugard, Jean 58, 252  
**Hugard's Magic Monthly** 130  
 Hull, R.W. 129  
*Human Transmitter, The* 138  
 Humor 60, 106, 120, 122,  
 134, 192  
 humor additors 256

## I

Illusionists Not Equipped for  
 Pastebord Tricks 62  
*Imaginary Vanish* 111  
**Imp Romp** 223

Impossible Locations 149  
**Inside John Murray** 130  
 interlock hexagon 209  
*It Takes a Year* 52

## J

*Jack of Death Card Trick, The* 66  
**James File, The**  
 33, 106, 110, 111, 112, 113,  
 118, 119, 199, 224  
 James, Stewart  
 33, 109, 110, 113, 118, 119,  
 121, 192, 199, 204, 255  
 Jay, Ricky 48, 122  
 Jennings, Larry 252  
**Jim, The** 139, 146, 158  
 Jones, Lewis 23, 42, 105, 133, 255  
 Joseph, Eddie 222  
 Judah, Stewart 143  
**Juggle** 48  
*Just Friends* 135

## K

Kane, Marty  
 65, 66, 67, 71, 74, 76,  
 78, 80, 82, 83, 125, 154, 255  
 Kaplan, George 33  
 Kaplan, Joel 252  
 Kaufman, Richard 105  
*Killocation* 158  
 Knott, David 28  
 Knott, Doreen 28, 255  
*Knowing Where It Isn't* 153  
 Korn, Michael 65  
 Kort, Milt 224  
 Koytini, Tony 224  
 Kreskin 112  
 Kyzar, Wayne 252

## L

Lafayette 192  
*Later Day Secrets* 24  
 Lawrence, Sidney 251  
 Lee, Hank 48, 146  
 Lewinski, Monica 120  
*Lie Detector* 89  
**Life, Death and Other Card Tricks**  
 70

**Linking Ring, The** 41, 48, 60, 106,  
 199  
 Living End, The 33  
*Location, Location, Location*  
 20, 224  
*Lockbox Prediction* 36

Lorayne, Harry 54, 112, 130, 192  
*Luck and the Magician* 122  
*Lucky Digits* 177, 205  
**Lusions** 23  
 Lyons, Howard 35

## M

Madhok, Raj  
 20, 41, 54, 79, 135, 154,  
 196, 255  
 Madhok, The 196  
**MAGIC** 35, 41, 252  
*Magic Christian* 57  
 Magic Collector 62  
 magic squares 209  
**Magic with a Handkerchief** 48  
**Magicians' Tricks—How They Are**  
**Done** 139, 239  
**Magick** 41  
 Malini, Max 192  
 Marcou, Marcel 192  
 Mario, Ed 20, 41, 130, 192, 251  
 Mario's Magazine 35, 130  
 Maskelyne, Nevil 172  
**Master Notebook of Magic** 192  
 Mathemagic 211  
**Mathematics Magic and Mystery**  
 211  
 Matsuyama Elimination Deal 92  
 Matsuyama, Mitsumatsu 89  
*Matsuyama to the Max* 91  
*Matsuyama's Mates* 88  
 Maven, Max 113  
*Me and You* 42  
**Memory ADE**  
 27, 142, 224, 249, 252  
*Men of Letters* 100, 202  
 Missel, Bill 102  
*Milking The Boards* 173  
 Miller, Gordon "Mike" 252  
 Minch, Stephen 67, 233  
**Minotaur, The** 41, 122  
 mnemonic 93  
*Modern Day Miracle* 76  
*Mora-Cull* 78  
*Miracle* 72  
 Moran, John 182, 255  
**More Eye Openers** 129  
*Mortality* 219, 220  
*Mortality - The Second Opinion*  
 220  
 Müller, Reinhard 102, 255  
 Murray, John 130

## N

Neale, Robert E. 70  
**New Jinx** 140  
**New Pentagram** 140  
**New Phoenix, The** 112, 251  
*Nine Card Problem* 23  
*No-Looking Location* 224  
**NOBS Prediction, The** 32

## O

O'Brien, Obie 112  
*Odder Than Even* 95  
*Old Magicians* 60  
*Omega Particle, The* 87, 186  
*One In 52* 99  
*Open Prediction* 34  
*Opened Prediction* 35  
 optical turn 240  
*Oracle* 78  
 Orisz, Darwin 130  
 Ostol, Van 20  
 Ose, Jay 54  
*Onwone Prediction* 111  
 Our Magic 172

## P

**Pabular** 122  
**Palbearers Review**  
 48, 78, 140, 142, 180, 192,  
 204, 206  
 pandigital cube of the fourth order  
 209  
*Paragon Move* 23  
*Party Time* 54  
**Paul Curry Presents** 117  
**Penumbra** 118  
*Perfect Bridge Partner, A* 171  
*Person to Person* 23  
**Phoenix, The** 133  
*Phony Card Trick* 18, 153  
*Pirates Of Non Digital Secrets*  
 Collecting Unauthor 62  
 Plate, Adrian 139, 240  
*Plugging the Keyhole* 152  
*Pocket Fisherman, The* 47  
 poker 166  
 Pollack, Channing 112  
 Pond Scum Tomato 62  
*Posthumous Testimonials* 192  
*Precision Division* 71  
**Precurser** 84, 102  
 Prediction 31  
*Preventive Poker* 223

Preverino, Gianfranco 171, 255  
*Prime Cut* 57  
*Prediction* 20  
 Professor Hoffman 112  
*Progressive Card Magic* 74  
*Public Move* 45, 183, 245, 249  
*Public Prediction* 35  
*Pure Math* 87

## Q

*Quadruple Prediction* 251  
 Quick Reference Section 249  
*Quiet Time* 137

## R

*R&B Shuffle* 155, 248  
 Racherbaumer, Jon 35  
*Rage With an "N"* 110  
 Randall, Charlie 220  
 Randi, Amazing 48  
*Random Illusion* 90  
**Rapid Arithmetic** 181  
**Really... What Instrument Do You**  
**Play?** 39  
*Red & Black Widow* 236  
 related audience members 62  
*Repackaged Prediction* 119  
*Resets In An Instant* 228, 236  
 reverse furo 197  
 Reynolds, Angie 255  
 Ridding, Joe 52, 255  
**Rigamarole** 89  
 Riggs, John 35, 256  
 Ring 159  
 Robertson, Robin  
 70, 88, 89, 91, 255  
 Robinson, Scott  
 54, 113, 119, 184, 202, 255  
 Rosenthal, Harvey 140, 255

**Routined Manipulation Finke** 130  
*Royal Marriages* 199  
*Royal Parcel, A* 118

## S

Sands, George 180, 206  
**Scarne on Card Tricks** 79, 143  
*Scrabbled* 200  
 Searles, Lin 65, 72, 78  
*Second Birthday* 55, 59  
*Second Deal, The* 70, 72  
**Secrets Drawn From The Under-**  
**ground** 244  
**Self-Working Card Magic** 252  
*Send in the clowns...* 38

- Serious card trick watcher 62  
 Sessions 135  
*Shakedown* 237  
*Shampagne* 23  
**Show Stoppers With Cards** 252  
*Shrink-Wrapped Card Magic* 65, 125  
 Si Stebbins 169  
*Siesta Force* 245  
*Sifter, The* 196  
 Simon, Bill 133, 183, 245, 250  
**Simply Simon** 59  
*Single Decker Spell Checker* 82  
*Sixty-Nine* 196  
 Slaight, Allan  
 35, 109, 110, 121, 255  
*Slip and Slide* 131  
 Sloane, T. O'Connor 181  
 Slydini, Tony 192  
 Society of LowCountry Magicians  
 39  
**Solocoma** 39  
 Solomon, Dave 135, 255  
**Solomon's Mind** 135  
 Soo, Ching Ling 192  
 Sorcar, P.C. 192  
 South Carolina Association of  
 Magicians 39  
*Speed Reader* 150, 152  
*Speed-Reader II* 152  
*Spineless* 166  
**Spring of 52, The** 23  
 Standard Broadcasting Company  
 110  
*Starter Cards* 183  
*Starter Cards II* 185  
 Steele, Rufus 20  
 Steinmeyer, Jim 23  
*Steve's Even-Less-To-Do-With-  
 Canning's-Idea Prediction* 211  
*Steve's Nothing-To-Do-With-  
 Canning's-Idea Prediction* 210  
**Stewart James in Print - The First  
 Fifty Years** 35, 110  
*Stirring The Stew* 109  
*Subtle Switch* 117  
 sucker tricks 161  
*Support Your Local Magician* 21  
*Surprise Party* 51  
 Svengali 93  
*Symbolic* 199  
**Szyzygy** 41
- T**  
*Table Sifter* 198  
*Tale of the Q* 23, 24
- Tamariz, Juan 112  
**Tarbell Course in Magic** 240  
 Tarbell, Harlan 192  
*Telephone Lying* 252  
 Telephone Tricks 17  
 Tenkai 240  
*The 'It' Girl* 33  
*The Solution* 35  
*Thieves and Sheep* 112  
*Think of a Card* 97  
**Thirteen Steps To Mentalism** 251  
 Thompson, John 130  
 Thompson, Jr., J.G. 33  
 Thurston, Howard 143  
**Tony Koyini's Card Miracles** 224  
 Transfer Giimpse 67  
**Trapdoor, The** 41, 57, 71, 118,  
 130, 140, 167, 202, 204, 211,  
 237, 251, 255  
*Triple Play* 96  
 Trost, Nick 192  
**Try the Impossible** 59, 171, 211  
 Tucker, Stephen 89  
*Two-Squared* 216  
*Tyro Cardsharp, The* 28
- U**  
 Ugart, Elias 131, 245, 255  
*Underhand Location* 252  
*Underhand Shuffle*  
 94, 136, 167, 248, 250  
*Underside of the Moon* 41  
*Undue Influence* 211  
**Unexpected Card Book, The** 20  
 Unfried, Newell 219, 224, 255  
 unknown number control 25  
*Unopened Prediction* 35  
*Unpublished Move, The* 244  
*Up and Down Double* 133  
 Updates 219
- V**  
**Vernon Chronicles, The** 233  
 Vernon, Dai 126, 141, 192, 199  
**Vibrations** 41  
**Vis a Vis** 105
- W**  
 Wagner, Bob 192  
 Walsh, Audley 20  
 Walton, Roy 159  
 Weigle, Oscar 143  
*Well Shaken* 252  
*What is Old For A Magician?* 60
- Widow Maker, The*  
 230, 234, 236, 240  
 Wilmarth, Phil 48, 60, 256  
 Wilmarth, Robbie 60  
 Wilson, R. Paul 159, 255  
 Wimbrough, S. 139  
*Wickerap* 44  
*World's Greatest Magician* 251
- Y**  
 Yates, Jack 23, 252  
 Yedid, Meir 233, 256  
*You know you have seen everything  
 in magic when...* 48
- Z**  
 Zarrow Block Addition 230  
 Zarrow, Herb 230