S T E V E   B E A M

Semi-Automatic Card Tricks

Semi-Automatic Card Tricks - Volumes 1-10

*"Each of the **Semi-Automatic Card Tricks** books is full of thought-provoking ideas, and I'm constantly stimulated by the neat principles, stacks, subtleties and plots. But even apart from the material, these books are simply fun to read! The presentations are clever, the patter is witty, and Steve Beam's humor is off the charts!"* Simon Aronson -Author of **Art Decko, Simply Simon,** and **Try the Impossible**

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Beginning with Volume 1 in 1993, the **Semi-Automatic Card Trick** series has become *the* brand and *the* source for low sleight, high-impact, card tricks. Requiring little more than a simple deck of cards, the reader is provided with a double-edged repertoire that will both fry magicians and also liquidate laymen.

These aren't your uncle's self-working card tricks. With over 2500 pages in ten volumes and containing over 900 items, this is the largest collection of state of the art tools and secrets available to magicians today. These professional-caliber effects are used by magicians around the world to disarm even the most astute audiences.

In addition to the tricks them-selves, these very creative presentations are also humorous, entertaining and engaging. Don't take our word for it. The many contributors and practitioners of these effects comprise a *Who's Who* in card magic today.

Semi-Automatic Card Tricks are designed from the bottom up to kick the brain's ass. So grab a pack of Bikes, lock and load.

About the Author

Steve Beam has been inventing, performing, and teaching magic for almost fifty years. In addition to authoring over twenty books and manuscripts, he edited and published **The Trapdoor.** This underground journal of magic spanned fifteen years and about 1500 pages.

He lives with his wife (the noble, resident card-picker) along with thousands of decks of cards in Cary, North Carolina.

STEVE BEAM
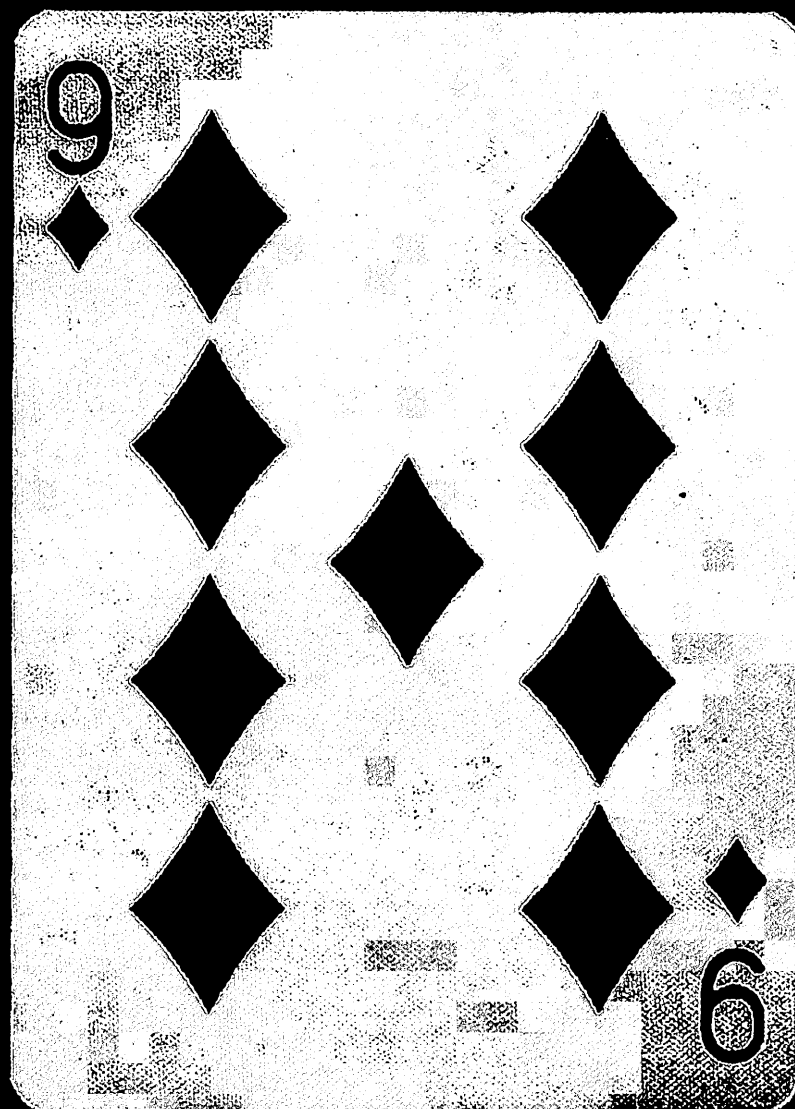
SEMI-AUTOMATIC CARD TRICKS

Volume 9

Semi-Automatic Card Tricks Volume IX

Dedication

To Dawn the Wonder Wife - whose triple lift
resulted in Casey, Michelle, and Leslie.

Semi-Automatic Card Tricks
Volume IX

Written and illustrated by Steve Beam

Between the Tricks Humor Additors:

Doug   Canning
Marty   Kane
Raj   Madhok
Mick   Ayres
Mike   Vance
Gary   Morton
Steve Beam

Cover Design by Doug Canning

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INTRODUCTION
The Magic of Nine

Here we are again. You may be wondering why anyone would need nine volumes of semiautomatic card tricks. After all, how many books would be too many books? I had a related thought just a few days ago as I was writing the last trick for this volume and I needed a credit. I knew the book the move was in, but I have long since abandoned the notion I can rely on memory alone. Not only did 1 know which book it was in, but I also know that I own the book and have read it at least twice. However, I couldn't find it in my library. And since I recently purchased the library of a dear friend which I have not yet merged with my own, I probably own two copies.

As I contacted friends to help me confirm the reference, I remember thinking: *It's not that I have too many books to find the one I need. It s that I don't have enough copies of that particular book.*
I suggest you view your library in the same way. Nine (and simultaneously, ten) volumes of semiautomatic card tricks are a good start, but multiple copies of each volume will ensure you have the trick you need when you need it. In fact, I think three copies of each is the minimum number unless you consider yourself a collector, in which case three is merely a downpayment. With three, you'll have one for a working copy, one for the shelf, and one for the porcelain library. (You will need at least one more copy if you have a wobbly table in your house.) When viewed in this light, the more astute among you will immediately understand you are moving your study of magic forward three times faster than with a single copy of each - much the same way as pounding in a nail is best done with three hammers simultaneously. And remember, the best volumes of the series are the ones you don't already own.

So, why semi-automatic card tricks? In the game of life, I'm entering the 4th quarter. Heck, sometimes I feel like I'm in sudden death overtime. In my remaining minutes, I don't feel it's still necessary to justify the existence of semi-automatic card tricks. I am waltzing into my curmudgeon phase and I no longer take issue with those who think sleight of hand is inherently more entertaining than sleight-free magic. While the logic behind that view eludes me - it's as if they think adding a pass to the *21-Card Trick* makes it a rollicking good time - it no longer becomes the foundation for a longer discussion. I forget about it, other than making a brief mental note to toss a few gratuitous sleights into the next tricks I show them. A superfluous pass or faro shuffle injected harmlessly into a semi-automatic card trick adds a kick in the synapses that few can survive.

In fact, I seldom do semi-automatic card tricks without injecting purposeful sleights into the mix. I don't prefer non-sleight card magic over sleight of hand. I prefer a thoughtful blending of the two. Even if you limit yourself to semi-automatic card magic, there are times when sleights are the most efficient and effective way to get into and get out of various situations. I no longer collect sleights, but I have a stable of favorites that I call upon frequently, and that stable seems to grow every year.

Once again, I have repeated the mistake of simultaneously publishing two volumes in this series, Volumes IX and X. My only excuse is that it has been five years since the last installment in 2010. There are two major differences between these volumes and their predecessors. First, I'm a big believer in tricks with an ordinary deck. Despite the quantity of tricks in the previous eight volumes, a precious few have required anything you don't already have lying around the house. I don't like gimmicks because I seldom have them with me when I'm asked to do something and therefore seldom use the items. Thus, by default, they slowly filter out of my active repertoire.

In Volumes IX and X, I have branched out to a few gimmicks. The tricks requiring gimmicks

are few in number and a small percentage of the whole, and in all cases they represent my best thinking using the concept upon which they are based. I think so much of these items - they are some of the best I have ever originated ~ that I wanted to document them in this series. I placed them in as bonus chapters. You were going to pay the same for the book with or without the descriptions of those items so you received this information for free. If you do not care for gimmicks, you can flip the page on those few effects and still receive more than your money's worth. Don't remove the pages as I assure you that you will wish to consult them once you see someone perform the items. Come to think of it, I could see replacement pages becoming a burgeoning niche market in the future. So, on second thought, please rip them from your book and cut them into bookmarks to mark your favorite impromptu items in the book.

  The second major difference is that I don't usually pummel a new principle or concept. Typically, I publish my two or three favorite uses of a new concept and move on. The only significant exception to this in the current series was Volume V, when I had five new principles and each contained its own chapter. In this volume, you'll find several new principles/concepts along with some subprinciples that accompany them. They are found in chapters bearing their names and they represent the current state of the art in their subject matter. If you don't enjoy exploring the possibilities, you probably didn't enjoy Volume V either. I suggest ripping both volumes into tidy little bookmarks. (Did I already mention I have replacement pages for Volume V as well?)

  For the non-family distance readers, I appreciate your joining me for yet another installment of our never-ending adventure in card finding. It is a noble pursuit fit for kings and queens, not to mention the jacks and the jokers. Mandatory family readers are also appreciated, but not as much since all of you availed yourselves of the *optional* .0002% family discount.

Steve Beam
Pasteboard Architect
July 2015

"Ifyou cannot read all your boolcs... fondle them - peer into them, let them fall open where they will, readfrom the first sentence that arrests the eye, set them back on the shelves with your own hands, arrange them on your own plan so that you at least know where they are. Let them be your friends; let them, at any rate, be your acquaintances. " Winston Churchill

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 to 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 followed the convention started in The Trapdoor and continued in my last nine 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 histoiy 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.

IDIOMS OVERHEARD AT A RECENT MAGIC CONVENTION

As magicians, we have our own lingo, a name for every twitch, look, and tremor. But, did you realize we have our own idioms, too? I recently had the pleasure of traveling to my first FISM, for no other reason than eavesdropping on magicians from all over the world - or at least the ones that spoke English - to assemble a list of idioms no doubt pioneered by magicians and hijacked by the rest of the world.

If you want to be hip, you may wish to study the list below. Feel free to work them into your daily conversations, confident in the fact that most people will give you credit for wisdom you don't have.

- Kill two birds with one dove pan.
- An apple a day keeps the doctor away; but it's too big to use for a final load.
- His lights are on but nobody's home. He's probably a mentalist.
- I like to take the road less traveled. I like to discuss the magic collection at the funeral.
- He does silk magic... not that there's anything wrong with that.
- We'll cross that bridge when we come to it... when I can't find the crimp.
- Actions speak louder than words... particularly the pass.
- I've been up late, burning the midnight oil and water.
- The ball is in your cup. (Be careful with this one. They may have more than one ball.)
- At the drop of a hat, the rabbit often dies.
- A penny for your thoughts? I've already read them and you're getting a deal. (In fact, maybe you should be paying me.)
- Add insult to injury. You get the down-under deal *and* the reverse faro.
- Don't cry over spilt milk. Now OOM, that's five bucks ajar.
- Curiosity killed the cat. It had nothing to do with my new rabbit vanish.
- I'm going to play devil's advocate. You know, show you some mentalism.
- Don't count your doves before they emerge alive.
- It takes two to tango, but only one to watch card tricks.

MISCELLANEOUS MAGIC

One of the more mundane tasks in writing a magic book is the classification of items into chapters. I try to write books I would enjoy reading and I really don't want to read a whole chapter on ace assemblies, oil and water, or four-of-a-kind productions. I don't want to read them unless they are based upon a new principle or concept, and they will add something worthwhile to my current reservoir of magic ideas. It would also help if they were completely different from each other. However, if they are all completely different, one would wonder why they would all go into a chapter where the usual goal is to accumulate like items.

Classifying items into chapters may not seem like a difficult task, but what about a mentalism trick by a Spanish magician using a mathematical principle? Does it belong in the mentalism chapter, the mathematical chapter, or the chapter featuring all the other Spanish magicians? If I have a one-man chapter featuring this magician, do I stick it in there and hope nobody notices?

I have come to the conclusion that I don't really care about the rules anymore. I spent my career in a heavily regulated environment. (That's nothing to be ashamed of. A lot of people have been in the joint.) Card magic is my escape. So, I thought I would get it on the record right here at the beginning that the chapter headings are mere conveniences meant to break the exciting world of down-under deals and reverse faros into bite-sized chunks. You may find these nuggets more inviting than gorging in a non-stop frenzy of this type of material. If these chunks are loosely held together by a common thread - and if that thread happens to be alluded to in the chapter title - so much the better. If not, you may wish to play the why-is-this-here game. I know I often do. Forewarned is forearmed. (Since retiring, I've been playing the "did I leave the house without pants again" game?)

The material collected here is so offbeat and out-of-the-norm, there were no others in the volume I could link them with even given my disregard for the rules. The single common thread would be the three four-of-a-kind productions you'll find here. Read the first paragraph above for how I feel about grouping four-of-a-kind productions together in a chapter by themselves. That said, since two excellent ones were provided by Ben Train, you shouldn't question my loco-motive.

Aside from these anomalies, you will find a great gag or utility flourish by Lorenz Schar that I almost didn't include because I couldn't find the "a" with two dots over it on my keyboard for use in his last name. Now that I have found it, I'm going to use it every chance I get (or my name isn't Sfeve Beam).

Caleb I-Don't-Need-Dots-in-My-Name Wiles has parted with one of my favorite items of his. It's so good, I may just plant a few random dots over his name when the mood strikes. Think of the dots as gold stars for creating such an interesting effect using the pointer anomaly.

To round out the chapter, I have included a few of my own items. They are here as undeserving filler. Since they are currently part of my active repertoire, you may wish to not read them and pretend you did. That will teach me.

STUD FINDER
Steve Beam

There are some tricks card guys never seem to tire of creating and performing. Judging from the sheer quantity, four-ace revelations have a prominent position on this list. I seem to have spent an inordinate amount of time thinking up ways to make the production of fours-of-a-kind entertaining. On the upside, the alternative would have been something mundane like mowing the lawn. Swapping one mundane task for a less desirable mundane task is a small win in the tournament of life. Here is an original production for four queens. Don't sweat it - the change from aces to queens is not the only original piece.

The Work. Start with a queen on the bottom (face) of the deck and the remaining three queens on top, second, and fourth from the top. Give the deck a quick shuffle, retaining the top stock and the bottom card. The explanation assumes your participant is sitting across from you.

"You 're a good-looking guy. I'm sure you don't have any problems with the women. But just imagine if you added card tricks to that already substantial package. Let me show you how to do one, and you should have smooth sailing in the ladies department. Uh... let me rephrase that. Don't go to the ladies' department. That's for ladies only "

To aid in explaining pile placement, assume your performance area is divided into four corners. From your (the performer's) view, the far left is A, far right is B, near left is C, and the near right is D.

With the deck held in dealing position, *"Now in a moment, I'm going to have you discard some cards, so I'm going to place a card here to start the discard pile. "* Table a single card at D

You're a good-looking guy... but just imagine if you added card tricks to that already substantial package.

and then place the rest of the deck at C.

"One of the key attributes in any successful male/female relationship is for the male to know how to take direction. Work with me here and you 'll be beating them off with a stick. To begin with, cut off half the pack. Do you understand?" He says that he does. *"Uh, that would be, 'Yes, dear. ' Remember, this is for the ladies. "*

"Okay, it's a good thing you 'll have card tricks to fall back on because it's obvious this whole fraction thing isn't your strong suit. Half the pack should be twenty-six cards. How many do you think you are holding? " By providing the number of cards he should have cut (twenty-six) it communicates that he should be at plus-or-minus a small number from twenty-six. You would prefer he cut twenty-six or more, but it is not essential. It is critical for him to estimate he is holding at least twenty-one cards. If he says he thinks he only has nineteen or twenty, explain that's because he wasn't listening. *"Get used to that and repeat after me: 'Men don't listen. 'Replace them and see if you can cut closer to half "*

As long as they believe they cut between twenty-one and twenty-nine cards, the effect will work. Assume he says he cut twenty-five cards. *"Okay, twenty-five. That's a two and a five. Deal two cards here* (at B) *andfive cards here* (at A). *"* Note that he's dealing two cards to his left and five to his right. *"Drop the remaining cards in the discard pile"* (at D).

There are now four piles of varying sizes face down on the table. Each pile has a queen on the face. The original bottom card and the original top card are at the bottoms of piles at

C and D, respectively. When the participant cut off the top half with a queen on top and at the third position, he dealt two cards to B, which placed the original top card at the bottom of that two-card packet. Then, he dealt between one and nine cards at A representing the ones digit in his estimate between twenty-one and twenty-nine cards. This placed the last remaining queen at the bottom of that packet.

"Let's recap. You needed help with those of the feminine persuasion and you thought that card tricks would be your ticket to the winner's circle. At the very least, it would be easier than working out. You cut the deck where you wanted\ guessed how many cards you took, dealt the deck into piles, and then discarded the remainder. Up until now, you have controlled everything. Also, you demonstrated you can follow instructions, didn't you?" Hopefully, he says, *"Yes, dear."* If not, correct whatever he says with, *"The correct response is, 'Yes, dear.'"*

"I think this whole card trick thing is starting to work for you. Look, you've already snagged four ladies." Quickly turn over the four packets, revealing the four queens. (Alternatively, *"I think this whole card trick thing is starting to work for you... and the ladies seem to agree."*)

Consequences. Occasionally, I develop more than one presentation that works for the same trick. Unfortunately, it's not practical or wise to do both for the same audience in the same sitting. Fortunately, this prohibition does not apply to my reading audience.

This is a presentation I had for other tricks in this series (*Photo Finish* and *Flash Photo Finish* in volume X), but with tweaks to the presentation, it applies very well to the above effect. The effect now is that the magician places a prediction (handwritten or preprinted) on the table in full view. When not working impromptu, I have a blank-faced, red-backed playing card with the word "Prediction" written across the back. The prediction is pre-printed on the face and it will be obvious in a moment what that

prediction is and why I prefer it preprinted.

The deck is shuffled and it ultimately results in four piles as above. *"We shuffled the deck, and you did all the cutting, estimating, and dealing. With all the possible consequences from your actions, what are the odds that we would end up with one... uh... four random playing cards... and an ace only on the face of a single pile? "* Accompanying this banter, the magician turns over the first pile and shows an ace. The audience jumps ahead and assumes there will be an ace on the face of each pile. When the magician finishes turning over the piles, he acts surprised not to find an ace at the face of each pile, but rather a collection of indifferent cards.

Apparently something has gone wrong. Picking up the prediction and reading it aloud but apparently to himself, *"I predict there will be four face-up piles at the end of this trick. "* Looking up: *"What do you say we stop there? "*

"No?" Continuing reading, *"There will be four specific cards on the face of each pile. "* Looking up, *"Well, I'm batting a thousand so far. You can't get better than 100%. "* The magician is obviously stalling, trying to delay the inevitable. Back to reading, *"And the four cards are... "* He turns the prediction toward the audience. Staring them in the face is a drawing of the piles with the specific cards that were just randomly produced.

Leftovers. Regardless of whether you do this as a four-of-a-kind production or a prediction of random cards, the working is the same.

For those of you who like to start with a shuffled deck, now would be a good time to leam how to cull. For those of you with the uncontrollable urge to inject sleights into sleightless routines, feel free to toss in a classic pass before or after the routine where it will do the least amount of damage. Resist the urge to use a riffle force to cough up a card to denote the discard pile. If you are discarding something unimportant, you wouldn't have it selected. This focuses attention on something that should be in the background.

FLIPPING YOUR LID
Lorenz Schar

Lorenz is from Bern, Switzerland. I first him at the Escorial gathering in 2013. Fortunately, his Spanish is worse than mine, but his English is excellent. He and Paul Wilson were the goto guys when my brain started cramping from translation overload.

This is a great opening item that is best for real close-up situations when the audience is close enough to see just how clean this is. The effect is simple. Using an imaginary thread or a finger-snap, the card case mysteriously opens - ready for the cards to be extracted.

The Work. Most magicians never notice there are two notches on the big flap of a standard Bicycle card case. These notches form a locking mechanism when the case is closed and the two flaps interlock with the notches. For this reason, you will find the following easier to perform with the two flaps removed from your case. If you prefer, you can leave the flaps but don't close the big flap far enough to engage them. To begin, assume the deck is in the case facing forward (toward the half-moon cutout).

Hold the case from behind near the top between your right thumb and first finger as shown in **figure 1.** Squeeze the sides of the case, applying more pressure toward the rear of the case. You will find the cards inside near the top of the pack will bow away from the bottom as shown in **figure 2.** This causes the deck to expand toward the back of the case. That simple pressure is enough to lift the large flap upward, clear of the front edge with the half-moon cutout, and the case will open.

Leftovers. You can present this in many different ways. One of the simplest is to ask someone to snap their fingers over the case. Time your squeezing action with their snap, and it appears they caused the case to open. Just make sure their snapping hand doesn't block the case from the audience's view.

You do not want to do anything that distracts from the case. You can ruin this with actions such as blowing down your left sleeve to give the effect that the air emerging from the right sleeve is responsible for opening the case. The reason is the effect itself is very small and occurs
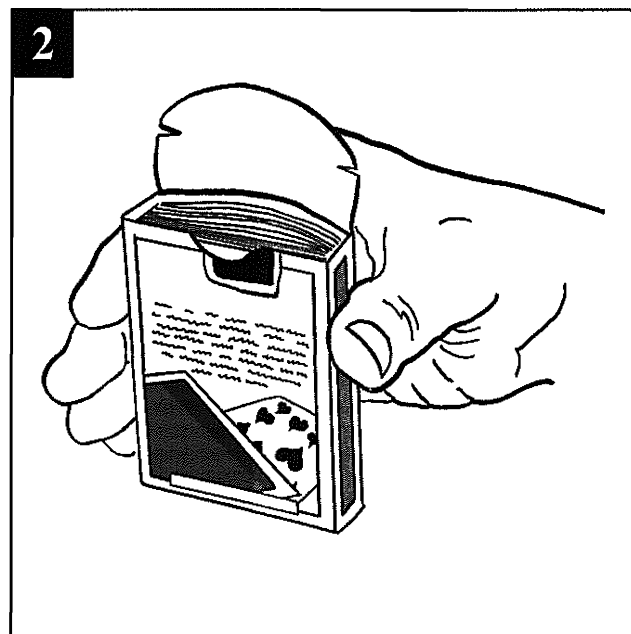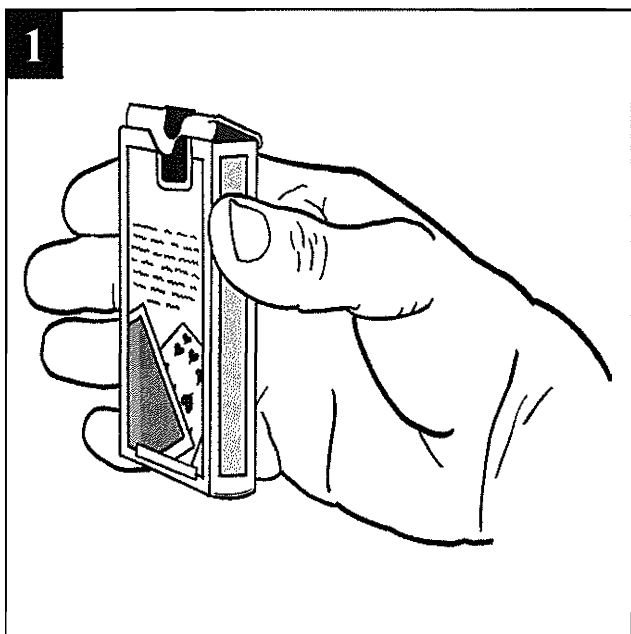
in a very small area. Directing attention to the larger action of blowing down your left sleeve hides the smaller effect of the case opening in the other hand.

One way I found to work around this bad misdirection is to apply the pressure very slowly. Squeeze the cards through the case slowly with your right hand as your left first finger magically coaxes the flap to open. Because you are

increasing the duration of the effect and keeping the left first finger close by, the two actions don't cancel each other.

Finally, you can make a very magical and humorous opening series by combining this with my *Lube Job* from Volume I and Nico Schull's *Tapped* from Volume X. Alternatively, when performed slowly, it makes a nice opener for a haunted pack routine.

FLAP HAPPY
Raj Madhok

When Raj read *Flipping Your Lid*, he almost immediately sent a video of himself performing *Flap Happy*. It converts the former into a quick trick. This will work for both laymen and magicians. It is not a feature trick but rather an interlude between more substantial efforts. Raj didn't provide any presentation, so I'll slather a little on the exterior.

The magician explains that he always wanted to perform one of the classics of magic, the rising card. He says he is working on it, but has only had minor success. He offers to show where he is in the process. A card is selected, noted, and replaced. The spectator shuffles the deck, which is placed in the card case. The magician closes the case.

Holding the case in his right hand, he aims the pack at a female of the opposite sex. (Those are the best kind.) He gestures with his free hand, requesting her to signal with her finger for the card to come forward. Nothing happens. *"Perhaps you should give it your best *come hither ' stare. "* Hopefully, she cooperates, and soon after, the case pops open and the selection is seen projecting upward from the other cards. Reaching out and lowering her hand for her, *"Wow! Be careful with that thing! You could hurt somebody. "*

Alternative Presentation. A card is selected, replaced, and the deck shuffled. While the deck is being shuffled, the magician asks for

the value (only) of the chosen card. Being told it's a jack, he says, *"In that case, Fd like to show you something that only worlcs with the jades. When you were young, you played with a jack- in-the-box, right? Watch this. "* As he is saying this, the magician inserts the deck in the case and closes the flap.

He starts whistling "Pop Goes the Weasel!" - this is the song that most jack-in-the- box toys play. When he gets to the part where the joker usually pops out of the box, the flap springs open and the selected jack is seen projecting up from the other cards. See figure 1.

The Work. You will gimmick the case

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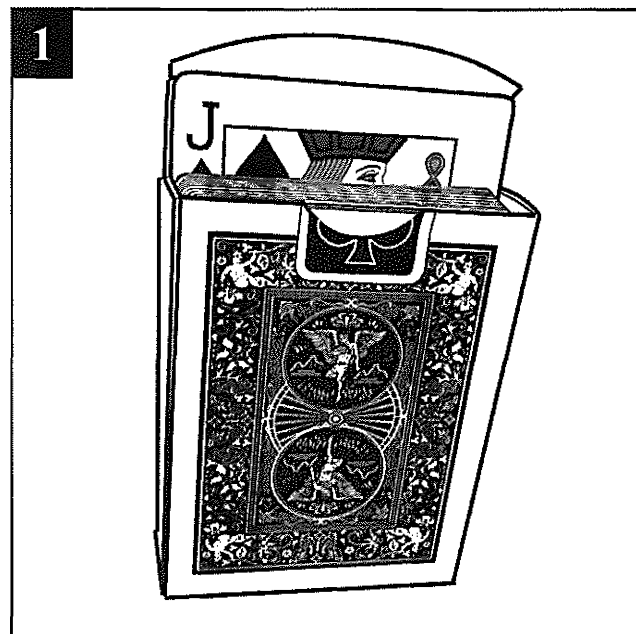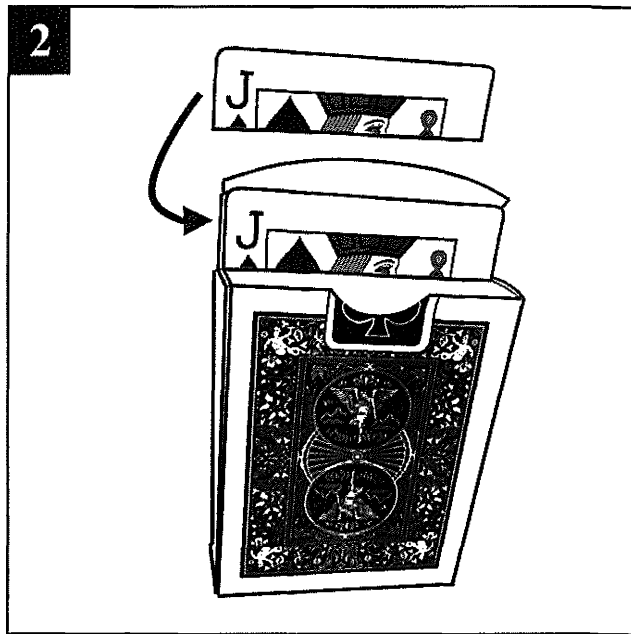
in advance. Once gimmicked, it functions as a regular case. However, it's always ready to perform the effect.

Note that the flap on the standard card case from U.S. Playing Card Co. has three sections. One section connects to the case proper, one section tucks into the case, and the midsection connects the two. It is this midsection that becomes the top of the case when the case is closed.

From a matching deck of cards, cut a section off the duplicate of the card you will force that is the same size as the midsection portion of the main flap on your case. If you are using the jack-in-the-box presentation, you will use a jack. Fasten this piece of the card to the flap as shown in **figure 2.** Remove the side flaps from the case as you did for *Flipping Your Lid*. You are now ready to perform.

Force the card that matches your gimmick. When the card is replaced in the deck, you can

allow the participant to shuffle the cards. Open the case with the face of the duplicate toward you. Insert the cards into the case facing forward and close the case.

Hold the case in position to perform Lorenz's *Flipping Your Lid*. When you squeeze the sides and buckle the back of the case as previously described, the lid will flip open and it will appear that the selection jumps upward from the deck. Actually, they are looking at the card glued to the case but it appears to still be in the deck.

Leftovers. If you would like, you can start with the gimmicked case in your coat pocket and the deck in a duplicate case. When you start your performance, give the duplicate case to someone to remove the cards. Insert the duplicate case into the pocket with your gimmicked case. Perform a few tricks. When you perform this effect, pull the gimmicked case from the pocket just before you case the deck.

Perform the move as described above, causing the card to rise and the flap to open. Turn the case so the gimmick is once again facing you and then tap the top flap against the case. This apparently pushes the selection back into the pack. Remove the cards from the case and pocket the gimmicked case. Spread the cards face up on the table and point to the actual selection somewhere in the middle. This communicates that the card actually rose from somewhere in the middle of the pack.

Background. As mentioned, Raj read Lorenz's effect while proofreading this volume. It's surprising there was enough illumination in the proofreader dungeon to safely construct the gimmick. (I have since removed two of the candles and added a few more shackles.) The jack-in-the-box presentation came from an effect of mine called *The Weasel*, from Issue #50 of **The Trapdoor (1993).**

PROXIMITY AND TIME
Steve Beam

I'm not a big fan of full-deck setups. That said, I no longer run from them kicking and screaming. I view setups as weapons like any other the magician might deploy. I also view starting with my own cased deck without using a setup as a missed opportunity. When some of the strongest magic possible is only made possible with the use of a prearrangement, I'm just lazy if I don't go to the trouble to make it happen.

Here is a multi-phase routine that starts with a full-deck stack and multiple legitimate shuffles and cuts throughout. It's a killer trick and I look forward to showing it to those of you who have already moved on to the next effect. (To be honest, I'm hoping that's most of you.)

Effect. The magician explains to the audience what a faro (not a reverse faro) shuffle is and demonstrates it several times. (This part is optional - but worth it - and it can be done slowly since this is a demonstration.) Finally he tables the deck and asks for someone to cut off about half. This half is reverse faroed and spread on the table in its telescoped condition to show that every card in one half is interlaced perfectly with a corresponding card in the other half.

The magician asks if anyone else has ever noticed how people who hang around together become more like each other. *"I suppose that's to be expected... with close proximity to each other over time. But did you know that cards are the same way? Here, I can show you. "*

Leaving the cut-off half telescoped and spread on the table, the magician asks for the other half to be cut. Once the cut is completed, this packet is placed face up on the table. *"Is there a reason you cut to the 6♦?"* (This is the card on the face of the packet just cut.)

"We will leave this packet here face up and I would like you to square the shuffled cards. " The telescoped halves are pushed into each other and then squared by the participant. The packet is

placed beside the face-up packet.

"Both packets have been shuffled and cut. They aren't even perfect halves. But if we allow them to sit in proximity to each other for a moment, I want to show you what happens. You see, they share the same things that people living together share: proximity and time. The cards are getting a whole bunch of proximity... and (looking at his watch)... *just a small dollop of time. There. That should be enough. "* After a pregnant pause, the magician deals both of the top cards forward and turns the face-down card face up. *"These cards match in both value and color. "* This - two cards being turned and matching - always gets a response.

"But wait. It's not just those cards. Look at these... and these. They all shared proximity... and time." Quickly the magician deals cards from both packets simultaneously and every card is paired with its mate. This continues until one of the piles is exhausted.

The magician picks up the packet of undealt cards and shows a few of the faces to the audience. They are all mixed. *"Let's try one more thing. "* The magician splits the small packet into two packets and offers a choice: *"Which pile would you like turned face up?"* The magician complies, placing them side by side on the table. *"We have to wait a few seconds... There... I think it's done. "* The magician continues the deal ' through the remaining cards. They all match. *"I guess this explains why I look like my dog. "*

The Work. The deck starts in a mirror stack (also known as "Stay Stack"). The bottom twenty-six cards are in the reverse order of the top twenty-six cards. Thus, the mate to the top card is on the bottom. The mate to the second card is second from bottom. This continues until two mates meet in the middle at positions twenty-six and twenty-seven.

The reason this stack has a name and is so

important is that you can faro shuffle it and not disturb the nature of the stack. Cards will move around within the deck but they will always be in mirrored position as long as the faros are perfect. See below for how to set this up quickly.

While the faros are optional, you can do them slowly because you are demonstrating them. You are explaining perfect shuffles - "*... something it takes years to perfect In fact, if it weren't for the time I spent learning this shuffle, I would be a very rich man. Of course, that assumes I would also have broken my addiction to Gilligan's Island.* "

After doing a few shuffles and commenting on their perfection, table the deck face down and ask for someone to cut off about half and to hand it to you. As soon as the cards are handed to you, start executing a reverse faro. *"You see, a perfect shuffle has every card of one half perfectly interlaced with the corresponding card of the other half "* Once the reverse faro is completed ~ and it only takes a few moments because you are only dealing with half the deck - spread the telescoped pack on the table. *"As you can see, no two cards from one half are together. You 'll also notice that half the cards are going up and the other half are going down. "*

Point to the remaining cards on the table, the talon. If you do a good, quick, full-deck, false shuffle, do it quickly and table the cards again. This is optional and you shouldn't do it if you don't have one that is quick and will pass muster. *"We don "t have the time or the space to do a full faro shuffle here so I just want you to cut the packet. I would like you to cut this packet in half from here to here "* (gesturing from the packet to a place on the table to the left of the packet). As soon as he does, you will execute my *Fairness Force* from this volume.

As soon as he cuts the packet in half, reach over and turn both halves face up. *"And to keep things completely fair, we will do it face up."* Now complete the cut by placing the packet on the right on top of the packet on the left. Yes, this is discrepant, but it blows right by them. They cut from your right to left so they

are expecting the completion to be from right to left. The fact that the cards being turned over in the process nullifies the process goes unnoticed. Immediately focus attention on the card on the face. Assuming it's the 6♦, *"Is there a reason you cut to the 6♦? "*

Now you are going to have the participant square the telescoped packet as if that packet had been shuffled into that condition. *"Here, I don 't want to touch these cards. I want you to square them by pushing one packet into the other like this. "* Gesture with your hands, showing them how to collapse the pack. Then gesture from the two ends for them to square the ribbon spread. *"Place the shuffled packet beside the packet you cut, and let s give them a few seconds alone... and in close proximity. "* The newly squared packet is placed face down beside the face-up cut packet.

"A moment ago, I asked if there were a reason you cut to the b♦. Watch what has happened. " From here, you proceed as already described. Show the two red sixes and deal them forward into two side-by-side piles. Then show the next pairs match, and then the next. Continue all the way through the two packets, showing the pairs match until at least one of the piles is exhausted.

The Finish. This is my favorite part. Two things can happen here for the finish. Either both packets will have the same number of cards because the initial spectator's cut was exactly at the center, or one pile will have at least two cards left over - probably more. If you make it all the way through the entire deck, take your bows. The trick is over.

If there are cards left over, you have the opportunity for another phase of the effect. However many cards you have left will be in their own miniature mirror stack or Stay Stack. Assume you have six cards left over. The top and bottom cards will be mates, as will the second and fifth and the two in the center, the third and fourth.

Pick up the cards, turn them face up, and spread the top half of the face-up packet. The audience will see a couple of mixed faces.

Split the packet between the two middle cards (mates) and rotate both packets face down and replace them back on the table beside each other. Ask which one they would like turned face up. Follow their direction so you will finish with one pile face up and one face down. Pause for a few seconds and then start dealing the cards face up from the tops of the packets onto the larger tabled piles, showing that now these pairs match as well.

Zipping the Stay Stack. You may think setting up the cards in Stay Stack order would take a couple of minutes. Actually, if you start with a cyclical stack, you can do it in seconds. New-deck order with Bicycle playing cards is from the top: ace to king of hearts, ace to king of clubs, king to ace of diamonds, and king to ace of spades. To convert the deck to Stay Stack order, simply move the thirteen spades as a group and insert them between the clubs and diamonds. Done.

Of course you realize you can't show the faces of the cards in this arrangement. Give the deck one perfect faro and you can quickly and casually display the faces. While there's a pattern, if the cards are spread in clumps, the pattern will not be visible. Subsequent faros destroy the obvious pattern but retain the Stay Stack order. Use the faro demonstrations that occur at the beginning of the routine to further camouflage any patterns.

You can use other cyclical stacks as well. For example, starting with the deck in Si Stebbins (*eight-kings*, or *jackass ate live tree*) order, simply reverse the top twenty-six cards and

faro those cards into the lower half. The deck is now in Stay Stack and it can be spread face up in clumps to cover the fact the colors are grouped in alternating pairs - red/black/red/black. A second faro groups the values in pairs so you would not want to show the faces at this point. A third faro returns apparent randomness and spreading in clumps would be perfectly deceptive.

Leftovers. You have to own this. In fact, you have to own every part of it. It may be discrepant, but it's darned impressive. The first card matches. Then all the cards match except those that are left over. Then, with a little time and proximity, they match too. If you perform this with confidence, it's a killer. If you perform it as if you are afraid you will be called on a discrepancy, then you will be called on a discrepancy.

It is meant for laymen but it will also work on magicians. This is because many have heard of the Stay Stack, but few have ever used it. As a result, they don't understand it and it can be used as a tool against them.

Background. Doug Canning called and suggested the idea of a reverse faro as a "fake" faro. He suggested it as a joke. My thought was that the "fake faro" would actually fly by audiences if an effect were built around it. In fact, I was so confident of it, I didn't think it would work as a joke because I didn't think the audience would catch the discrepancy. I put together the above effect and started showing it around. It is one of those slow-motion miracles that carpet bombs the audience just as their brains have signaled the all-clear.

FACELIFT
Steve Beam

Addressing someone the magician doesn't know well, "*I wasn't always a professional magician. When I was young, I used to hang around in carnivals and do tricks. (Okay, I also had a crush on the bearded lady.) Yeah, I was the guy who would guess the ladies 'weights. I'm not sure if I was any good at it because when I would come to later, the lady was usually gone and I never knew how close I had guessed. Besides, my head was usually spinning. So, I made two changes. First, I started using guys - they 're not nearly as sensitive. Second, I started guessing the age rather than the weight. "*

After shuffling and cutting the deck, the magician slowly cuts off four packets and places them face up on the table, leaving just a few cards in his hands. With each packet cut off, he adds the value of the card on the face. He finishes with four packets face up on the table before him and a running total of the age. Assuming the total is much than the person's apparent age, the magician makes a comment. If the total of the four face-up cards is 31, "*Uh, apparently this was meant for younger people. Maybe I should have been using multiplication. "* (If the total were much larger than the apparent age, "*Apparently this was meant for older people. Maybe I should have been using division. "*)

It appears everything is lost. "*Wait a minute! In what year were you born? 1948?"* The magician stares down at the four packets as he says, "*Hmm. "* At some point, it dawns on the audience the face cards of the packet are an ace, nine, four, and eight. They form his birth year.

"*Okay, I found your birth year, but what about your birthday? August 10th? Let's see. That's 8... 10... 1948. "* The magician turns over his remaining two cards and they are an eight and a ten. Placing them in a row above the year, the complete date (8/10/1948) is formed as shown in the **figure 1.**

The Work. First you need to secretly learn the full birthdate of one of your audience members. You can do this surreptitiously in advance (Google, or a call to his wife / coworker / pickpocket) or you can use his driver's license in one of your earlier tricks. A good use of the license is as way of selecting (forcing) a card with the *Prophecy Move.* During the few moments you have the card in play, you note his full birthday. If his license is from the same state as your own, you will already know exactly where on the license to look for the date. Do not make any overt attempt to read the license or to communicate anything about the license as you don't want them to trace your source back to the license.

Once you have the date, you need to arrange several cards. Using the example date above (8/10/1948), you want to assemble those six to eight values without regard to suits. If either the month or the date exceeds 10 (as in July 27, 1955), you will need to assemble seven values (7,2,1,1,9,5, and 5). If both the month and the date exceed 10 (as in December 25, 1995), you
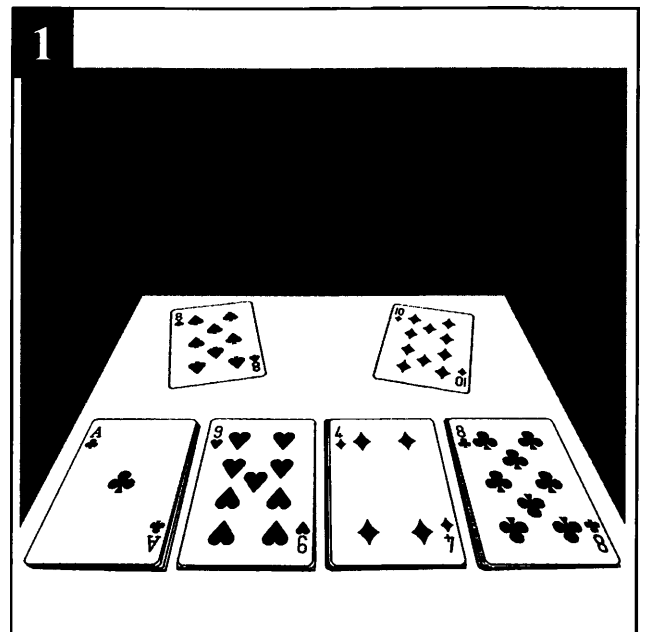
will need to assemble eight values (1,2,2,5,1,9,9, and 5).

You want to place the values in date order from the face. Using the first example above, think 8,10,1,9,4,8 from the face. (In the last example, 12/25/1995 the values should read from the face: 1,2,2,5,1,9,9,5.) Drop these cards on top of the deck and retain them there during an opening shuffle.

Introduce your age-guessing skill by taking the face-down deck in the left hand in dealing position and securing a break beneath the top card. Transfer the deck and the break to the right hand, which takes it from above in edge grip. Release the bottom quarter of the pack into the palm-up left hand, which transfers the packet to the top. As soon as the packet arrives on top, the left hand takes possession of the deck and the right hand lifts off all cards above the break. This packet is rotated face up in stud-deal fashion and is placed at the beginning of a left-to-right row you will form with four packets. There will be an eight (the last digit of the year) on the face of the face-up packet. *"Eight is a good start."*

Secure another break and transfer another quarter of the pack from the bottom to the top. Take the packet in your right hand and rotate it face up as you table it to the right of the first packet. *"To the eight, we will add... four. That gives us a total of twelve."*

Secure another break and transfer another quarter of the pack from the bottom to the top. Once again, take everything above the break in the right hand and rotate the packet face up and place it beside and to the right of the first two packets. There will be a nine on the face. *"Twelve plus nine is twenty-one."*

Don't jump ahead on this one. You are now going to repeat the process with another quarter of the pack, revealing the ace which is

Thus, you could magically produce their birthdate, birthday, age, waist size, and social security number before returning home via the emergency room.

currently on top of the talon. However, before you do, you want to secure the first of two breaks. There is nothing to memorize here. You simply want to secure a break beneath the remaining cards in your stock. You have the first digit of the year (the ace) and the two cards that represent the date (the 8 and the 10). So, in our example, you will secure a left pinky break beneath the top three cards. (If you need four cards to represent the month and day, such as 12/25, you would obtain a break under the top five cards because you can't forget about the remaining digit of the year you still have to produce.)

The best way to secure the break is to spread the remaining cards between your hands. If the three-card total showing on the tabled piles is considerably lower than the participant's age, appear concerned as you spread the cards. *"I'm running out of cards here. Maybe I should have used smaller packets."* If you are close to his age or are over it with the three-card total, *"I still have a bunch of cards left to use. Maybe I should have cut bigger packets."* Either way, spot the desired place to pick up your break and then close the spread with your little finger inserted in the right place.

Now that you have the first break held by your left little finger, obtain another break under the top card of the packet with your right thumb. This is easy: simply lift up on the near edge of the top card. Emulating previous actions, cut all the cards that are below your pinky break to the top and immediately your right hand takes off all cards above the thumb break. Rotate that packet face up and finish the tabled row by depositing it to the far right. *"21 plus 1 is 22."* You have two cards remaining in your left hand. Deal them face down to the table near the table edge.

Look at the four cards in a row on the table and pretend you have made a mistake. *"Uh, apparently this was meant for younger people.*

Maybe I should have been using multiplication. " This should get a laugh just before you yank victory from the jaws of defeat.

'Wait a minute! In what year were you born? 1948?" As you ask this question, your palm-up hands obscure the row from the audience's view and you have and hold their eye contact. Don't think about the date being shown on the table. Appear as if you are going off on a tangent trying to salvage your performance. Once you have their response, openly stare at the four packets and utter a drawn-out, *"Hmmmm. "* This is a stunning moment for the person you are using, as his birth year has been on display and he didn't notice it. This is the first revelation.

Once the response dies down from the first revelation, *"Okay, I found your birth year, but what about your birth day? August 10th? Let's see. That's 8... 10... 1948. "* Slowly turn over the two cards that are on your side of the row and replace them face up, separated by a few inches. The audience is now staring at the full birth- date in proper American fashion (the way God intended): MM/DD/YYYY.

Leftovers. I intentionally produce the year in reverse to obscure the importance of the values being produced. At first you will feel like the participant will immediately spot his birth year. Nothing could be further from the truth. You are introducing meaningless values and adding them together, apparently trying to construct his age in years. You are not targeting a year and therefore they are not looking for anything resembling a year. They are viewing the cards just as they would at any other time, as four separate values. In fact, they are wondering how close you will get to their actual age. However, if you are troubled by the fact they may catch on, you can try the following minor variation in handling.

As you cut the quarters from the bottom to the top, rotate them face up onto the top of the deck, where they are added to the face-down card above your break. Immediately table the face-up packet with the face-down card secretly on the bottom to the table. Everything else is the same as the original as you build the row of four packets.

This way you will be adding random values - whichever values happen to be cut to - in order to construct their age. You will deal your two leftover cards as before. Produce their birth year by turning over the four packets in place. This will produce the 1948. Finish by turning over the two remaining cards to produce the birthday.

If you wish, you can add their age to the production. Simply include the two additional cards that denote their age to your stack. They will be unaffected by your cutting process and finish among your leftover cards you deal to the table. First reveal the year as above. Then use the leftover cards to reveal the date as above. Finish by using the two remaining cards to reveal the actual age. *"I wonder when the next carnival is coming to town. "*

What if the birth year has a zero in it, such as 1970 or 2001, or there is a zero in the day such as the 20th or 30th? I simply do another effect. There are very few effects where a ten masquerading as a zero works well. And while I like this trick, I also like to let the performing conditions dictate my material. I only use this trick when the conditions are right. Specifically: (1) I secretly know the full birthday; (2) of a guy; and (3) it doesn't contain a zero in the year or in the day. Note that the 10th of the month is represented by a 10. Only the 20th and the 30th create the problem. I could use the "0" from a ten-spot, but I don't like being that fidgety assembling the final display.

Alternatively, a number card deck would work well here. It would make sense with the above carnival presentation to have a deck of number cards to determine age. The advantage of this type of deck is that: (1) it contains all digits including zeros; and (2) a 50-card deck contains five duplicates of each digit. Thus, you could magically produce their birthdate, birthday, age, waist size, and social security number before returning home via the emergency room.

I don't think I have to tell you to take advantage should the participant's actual age show up in the accumulating sum in the first part of the effect. The odds of this occurring are not as high as you might expect. It is 2015 as I write

this and only someone: (1) bom in 1993; and (2) twenty-two years old would qualify.

While the above is my favorite version of the effect, you don't always have access to the necessary birthdate or it contains a zero. If you would still like to perform it, a generic date-free

version called *Poker Jack* follows.

Background. This was originally an acecutting effect of the late Dr. Jacob Daley. You will find a nice Monte effect using it called *Vernon Meets Daley* in Roberto Giobbi's Secret Agenda (2010).

POKER JACK
Steve Beam

This is a generic version of the preceding effect. In this version, the magician shuffles the deck and says he will cut the deck into four piles. He ends up with four aces on top of each of the piles, outjogged for about half their length. "*The four aces make a good hand for poker... but I prefer this for blackjack.* " The magician quickly rotates the packets face up, showing a jack on the face of each. This action forms four perfect blackjacks.

The Work. Start with four jacks on top of the four aces, and place these eight cards on top of the deck. If you want to match the suits at the end, set the suits of the aces in the reverse order of the suits of the jacks. Give the deck a quick false shuffle and false cut before proceeding.

Take the face-down deck in the left hand in dealing position and secure a break beneath the top card. Transfer the deck and the break to the right hand, which takes it from above in edge grip. Release the bottom quarter of the pack into the palm-up left hand, which then transfers the packet to the top. As soon as the packet arrives on top, the left hand takes possession of the deck and the right hand lifts off all cards above the break. This packet is tabled face down and is placed at the beginning of a left-to-right row you will form with the four packets you will cut. There will be a jack on the bottom of the face-down packet.

Repeat the entire process of securing a break under the top card and adding that to the face of the packet transferred from the bottom, all while the packet is en route to the tabled row. Doing this a third time will result in three packets

on the table, each with a jack on the bottom.

The fourth packet is handled differently, although it will appear to be the same. Spread the packet quickly and then square it, picking up a left pinky break under the fifth card from the top. *"I appear to be running out of cards. I will make one last cut.* " As you deliver this line, pick up a second break - this time with your right thumb under the top card. Cut all the cards beneath the pinky break to the top of the pack, adding the card above the remaining break to the face of the packet. The right hand immediately takes the packet and tables it to the right of the first three tabled packets. There is now a jack on the face of it as well.

The construction of all four packets appears identical - you appear to cut packets from the bottom and to place them on the table in a row. Actually, you added a card (jack) to the face of each in the process.

You have four cards left in your hands - the four aces. Deal them face up onto each packet in the row, outjogged for about half their length. This is the first effect. Because you deal the aces onto the cut packets, it gives the "feeling" that the aces came from different parts of the pack. This is the first effect and it gets a surprising response considering you simply dealt your remaining cards in a row.

For the kicker, explain, "*The four aces make a good hand for poker... but I prefer this for blackjack.* " Quickly rotate the packs out from under the aces and over face up, showing four jacks beside four aces. It immediately switches

from a four-ace poker trick to a blackjack trick.

Leftovers. If you wish, you can rotate the packets face up as you transfer them from the bottom of the packet to the top. The handling is otherwise identical. You will add a face-down jack to the bottom of the face-up packet and then place the packet on the table face up. In this way, they see you are cutting to four indifferent cards, evidenced by the cards on the faces of each tabled packet.

Once you have the four tabled packets, place the four remaining cards face down on the table near you. Flip over the four packets revealing four jacks. As the audience reacts to this, pick up the four tabled cards (aces) and deal them face up onto each packet overlapping the face-up jacks. This gives you a face-up blackjack on top of a face-down packet. It's a nice display to finish the effect and the patter is the same - the switch from poker to blackjack.

Background. This was originally an acecutting effect of the late Dr. Jacob Daley.

CLUE
Caleb Wiles

Caleb teaches high-school math in Indianapolis. One would think his magic would be filled with calculations and mental gymnastics. As you will see, nothing could be further from the truth. He packages his magic with engaging presentations and novel plots. Pull up a slide rule and watch.

This is a veiy clever use of an obscure principle by Paul Harris which was originally published in the February 2009 issue of Genii. You are already familiar with the principle if you read Tom Ransom's *Two-Card Monte* from Volume VIII.

In effect, a packet of clue cards helps the magician determine the color, suit, and value of a selected card in a very unusual way. After the revelation, it turns out that the clues were pointing to this card from the beginning. For the kicker, the clue cards transform into the mates of the selection.

The price to pay for this effect is a quick one-time preparation. You will need four red-

backed aces; three red-backed blank-faced cards; a blue-backed deck; and a bold, permanent marker. Prepare the blank cards as shown - they will be your "clue cards." Next, draw a large 'A' on the back of the A♠. Finally, draw a matching 'C,' 'S,' and 'E' on the other aces.

Place the red-backed aces of clubs, hearts, and diamonds on the bottom of the blue-backed deck. The ace with an 'S' on the back should be uppermost. Place the blue-backed A♠ on top of the deck. Place the clue cards along with the prepared A♠ under the card case during performance in C-A-S-E order.

The Work. With the deck in dealing position, perform an in-the-hands slip cut to centralize the A♠. Retain a little-finger break below it. Say, '*I need you to select a card at random. Just call out 'stop' as I run my thumb down the side of the deck.*" Time it so he stops you near your break. Then, ignoring where he stopped you, execute a riffle force by lifting the cards above the break and showing

Backs | Faces

C S E

Red | Diamonds Spades | Odd

Black | Clubs Hearts | Even
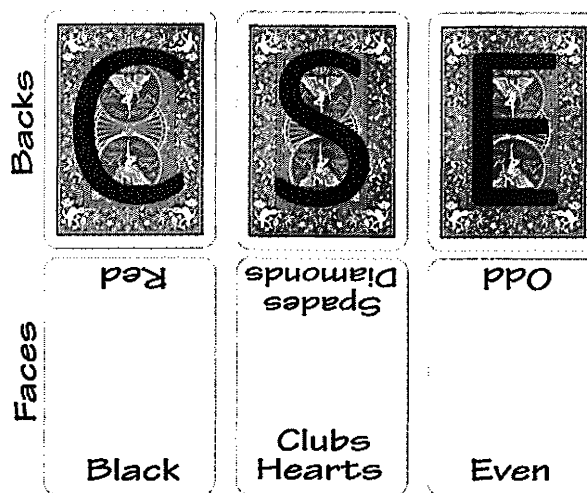
him the A♠. Drop the packet on top of the cards in the left hand. This forces the selection without disturbing the setup on bottom. (Alternatively, you could use the *cross-cut force.)*

Continue, *"You ve all heard of cue cards that talk-show hosts use to make themselves seem clever. Well, magicians often employ a similar concept: we use clue cards to make us seem like we Imow how to find your card. These clue cards can give us clues about whatever info we need at the time. Now... if I could only remember where I put them. "* Look around before locating the cards under the card box.

Say, *"Aha! Under the case... they were even giving me clues about their location. "* Spread the cards on the table so that the audience can read the word 'C-A-S-E' with the letters correctly oriented from their perspective. Continue, *"In a moment; these cards are going to reveal information about the card you are thinking of "* Gather the cards on top of the deck in your hands in C-S-E-A order from the top.

Explain, *"The 'C' stands for color Your card could be 'red'or 'black '"* Flip the card face up from side to side to display the words written on the face. Flip the card face down and deal it to the right side of your performing area. Repeat these actions with the next two cards as you narrate, *"The 'S'stands for suit. You could have had a 'club, ' 'heart, ' 'spade, 'or 'diamond. 'And the 'E' stands for 'even' or 'odd. '"* Do not flip the final clue card face up, but deal if face down next to the others. Continue, *"The 'A'stands for 'amazing.' I'll show you why at the very end. "* The cards should be arranged from your right to left in C-S-E-A order with the letters oriented toward the audience.

Say, *"These cards work kind of like lie detectors. You can't fool them. In a moment, I'm going to give you a choice of how you turn these cards over. For example, with the 'S, 'ifyou were to turn over the card toward me..."* Flip over the 'S' card end for end toward yourself before carrying on with"...// *would have read 'spades ' and 'diamonds. '"* Flip the card face down from side to side. Continue, *"If you would have turned*

it over toward yourself.. " Flip over the card end for end toward the spectator and finish with "... *then it would have read 'clubs' and 'hearts. "'* Flip the card face down from side to side.

This is Paul Harris's *Pointer Anomaly Principle.* In reality, it makes no difference in which direction the participant flips over the card; it is simply an end-for-end rotation. However, turning the card face down from side to side during the demonstration convinces the spectator that his actions really matter. We further disguise this fact by performing the demonstration with the 'S' card. Since it looks the same when it is upside down or right side up, the audience cannot follow its orientation.

Say, *"Even though you have a free choice, the cards will always provide the right information. Go ahead and flip over the 'C' card; you can flip it toward you or toward me. "* No matter which way he turns the card, the 'red' label will be displayed from the audience's perspective. Go on, *"It says your card is 'red. 'Flip over the 'S' card next. "*

Again, he makes a choice on which way to turn over the card. Continue, *"This card says you are thinking of a 'spade. 'Flip over the E for 'even' or 'odd. '"* As he turns over the 'E' card, obtain a break above the bottom three cards by riffling up the back of the deck. Continue, *"This card says the value of your card is 'odd. '"*

Pick up the three cards into your right hand. Flip them face down onto the deck. Summarize the results of the clue cards while rearranging them in your hands. By the end of your summary, contrive to end up with the three cards face down in your right hand with the 'S' uppermost. You will now switch these cards for the cards beneath your break using a Paul Wilson variation of the classic *Jinx switch.*

Say, *"Remember that the 'A ' stands for amazing. Go ahead and flip over the last clue card. "* The participant will flip over the card to reveal the A♠. Under this misdirection, place the cards in your right hand into the break. Immediately pick up everything above the break and place the deck off to the side. This switch should

be performed casually. It is discrepant but is perfectly covered by the misdirection of the participant turning over the final card.

You will be left with three cards in your left hand. Deal them face down onto the table next to the A♠ with the letters oriented toward the audience. The spectators assume these are the clue cards from before. In fact, they are now the other three Aces.

Continue, *"The 'A ' also stands for 'ace. ' Was that the card you had in mind? I told you that these cards would give us clues about the card you chose. In fact, they have been trying to tell me you were going to choose the A♠ from the very beginning. They used to spell out CASE... "* Pick up the card case and display the image on the front as you continue, "*... and the A♠ has been on the case the whole time. "*

Say, *"In fact, I really should have known that you would end up with one of the aces, because if I rearrange the letters... "* Arrange the cards on the table so that the letters spell out

A-C-E-S as you finish with "*... the cards spell ACES.*

Continue, *"Even now, the cards are continuing to give me clues. You see, if they spell ACES... then they really must be... aces. "* During a pause, snap your fingers to signal the magic moment. Finally, turn over the cards one by one to reveal their transformation into the four aces.

Leftovers. As Caleb points out, it isn't necessary to change the clue cards into the aces. The revelation of the selected card is a powerful effect on its own. Obviously, omitting the final transformation would also allow you to eliminate the only real move in the routine (the switch at the end).

Background. *The Pointer Anomaly* was first published by Paul Harris in the February 2009 issue of *Genii* magazine. Theodore Annemann's *Jinx switch* was published in the September 1937 issue of the Jinx. Paul Wilson's variation of the switch may be found on his Extreme Possibilities Vol. 3 DVD in his routine *Devilish Princess.*

IN -NEED-O K-A-CLE V ER-N A ME ACES
Ben Train

Ben lives in one of my favorite cities in the world, Toronto. Rather than bask in the beauty of that oasis, he skirts around the world. Since finishing sixth in a "Ben Train" look-alike contest, he has devoted the last decade to lecturing and performing. He has had material in the Linking Ring, MAGIC, and MUM, but has now obviously hit the big time by making it here. Magicians everywhere will now try to be more like Ben, leaving him with no hope in next year's look-alike event.

(Fortunately, the word on the street is that those with the lower scores in a BT look-alike contest are the lucky ones.)

I like ace productions that have that sudden, kick-in-the-teeth moment. The participant controls everything, yet just when the audience settles in for a nice long card trick, aces are everywhere. In this effect, the participant cuts the pack in the center, places half on the table, and turns over the

" This opens the door to a time-honored tradition among magicians: the ritual humiliation of the participant. You'll know your good-natured trouncing is successful when tears are flowing from both eyes (uh... theirs, not yours). "

card to which he cut. It is, for example, a six.

The magician explains that a six is not an impressive card, but thanks to card counting, that is not a problem. The participant is asked to bum it (place it face down on the bottom of the packet he holds). He is instructed to deal six cards to the table and to turn over the next card. It is an ace. *"That's much more impressive than a mere six. But, while more impressive, an ace by itself has very little value in most card games. "* The top card of each of the three packets is turned face up, revealing the other three aces.

The Work. This trick requires what I would term a *flexible setup.* There are reasons for which cards go where, but the specific number of cards is up to you. This allows you to set this quickly.

The stack is as follows: ace, twenty indifferent cards, l0♠ through 2♠, one indifferent card, three aces, and the rest of the deck. The flexibility in the stack is that the twenty indifferent cards are there to center the spade ladder stack. So, if you have removed a descending ladder stack from ten to two, add three aces to the face of it and place that group in the center of the remaining cards. Finish by placing the unused ace on top of the deck.

Give the deck a false shuffle and then hand it to your participant. Explain you will teach him how to cheat at cards. Ask him to cut off half the deck and to place it on the table. Here is where he needs to cut between twenty and twenty-eight cards. (We will deal with a wider target range in the *Leftovers* section below.)

Assume he tables the top half and the new top card is the 5♠. Ask him to bum that card by placing it on the bottom of the pack. Now instruct him to deal five cards to the table, forming a new pile. *"Turn over the next card and place it here. "* He turns over an ace and places it on the table by itself. Give yourself a moment of time misdirection. At this point, there is no real effect. You have shown him how to arrive at an ace,

• i I have found this approach saves me the trouble of having to develop a second show for repeat gigs.

but it may just be luck. Enjoy the tension here, allowing him to wonder whether you caused this. Finish by having the top card of each packet turned face up. There is an ace on top of each.

Leftovers. Additional flexibility can be achieved if you pay attention to where the participant cuts. The purpose of using the spades is to confirm to you that he cut into your stack before you move on to the revelation. If you are confident you can judge whether he has cut into your stack, you can use random suits to compose your ladder stack.

You can expand your target stack by one card if you substitute another deuce for the indifferent card just above the three aces. If he cuts to that deuce, ask him to bum it by placing it on the bottom of his in-hand packet. Instruct him to deal two single cards to the table, side by side. Then ask him to turn over the top card of the cards hi is still holding. It's an ace. Now he can turn over the top card of the cut-off packet (original top half) and the two singles he dealt based upon the card he cut to. They are all aces.

While I don't do it, if you want to expand the target stack by three more cards, it would be a simple matter to set the cards so the three aces in the center are the A♣, A♥, and A♠, in that order. If he cuts to one of the aces, the suit of the visible ace will tell you the location of the others. Develop three different processes to account for each possible situation. (The most challenging is when they cut to the A♠. My solution involved a move I taught in *Macho Magician Versus the Wussy Gambler* from Volume III to reveal one of the aces from the bottom of the cut-off packet.)

If you have at least three people in your audience, you can involve more people and almost guarantee the cut is made in the stack. Ask the participant to cut off as close to half as possible to give to Allison. When he turns over the spade indicator, ask

six cards to Beverly. He is then to deal the next card face down to you. Again, he has controlled everything, but when all four of you turn over your (top) cards, you produce the four aces.

Finally, what happens if the participant doesn't cut into your stack in your original effect? Remember the old axiom, "the customer is always right"? Well, unless he is paying you to see card magic, he is not a customer. Therefore, this axiom is as dead as your trick and he is the one who killed both. This opens the door to a time-honored tradition among magicians: the ritual humiliation of the participant. If you believe he cut outside your stack, do not step into the trap by asking him to turn over the card he cut to. Rather, ask him to table his remaining cards beside the cut-off packet. If you were correct in your estimate of where he cut, the difference between the two halves will be significant. Now is the time to play up that difference. Perhaps "center" has a different meaning in that city or the concept of fractions (half) hasn't yet made it there. You'll know your good-natured trouncing is successful when tears are flowing from both eyes (uh... theirs, not yours). Replace the upper half on the lower and ask him to try again. I have found this approach saves me the trouble of having to develop a second show for repeat gigs.

STILL-SEARCHING-FOR-A-TITLE ACES
Ben Train

The following effect is for those of you who like the previous trick but don't have time or conditions to set the pack. This version substitutes a contingency and a discrepancy for the prearrangement, making this what technically is referred to as a "conscrepancy trick." (There is no such thing as a "distingency trick.") The impact and effect are almost identical to the previous effect.

The Work. Place three aces 3rd, 4^{lh}, and 5th from the top of the pack. Place the final ace on the bottom of the pack. Give the deck a legitimate shuffle but retain the bottom card and the top five.

Push the deck toward someone as you explain that you will play them in a game of high card. Ask them to "cut the deck from here to here." We will assume they are cutting from your left to your right. Ask them to turn over the card to which they cut, the top card of the bottom half. Their card determines where you go from here.

Your target is the fourth card from the top of the deck. If their card spells or counts with three letters (two, three, six, ten) you spell or count three cards into a new pile to the right of the first two, revealing the next one (the ace). Table this forward beside their card for comparison purposes (and they think, to gloat). There are three piles on the table. From left to right: (1) the original bottom half; (2) remainder of the half cut off; and (3) the cards they counted/spelled from their cut-off packet. There are aces on the bottom of #1 and on top of #2 and #3. *"Of coarse I would be glad to swap my card for any one of these."* Turn over the top card of the center pile. Then, turn over pile #1 on your left at the same time you turn over the top card of pile #3 on your right. This is discrepant but the audience either won't notice or won't care. They will be too busy wondering where the aces came from.

If their card spells or counts with four letters (four, five, nine, jack, king) deal three cards to the table, revealing the fourth one

Notice that the five is in both groups and can go either way. Fives are like that.   ££

(the ace) and finishing as above.

If their card spells or counts with five letters (three, five, seven, eight, queen) you will use their selection in your count/spell. (Notice that the five is in both groups and can go either way. Fives are like that.) I like to take their card from them and to hold it over the original top half as I comment on how good or bad their card is in the game of high card. I like to point out how many other values would beat it, or how many other values would lose to it. This provides a little time misdirection so the tabled piles lose their identity - their original top or *bottomness.* I think we can all agree that a little less *bottomness*

is a good thing.

I explain I will use their card to arrive at my own. Still holding it over my pile (the cut-off half), I turn it face down and deal it to the far side of my pile and directly in front of it as I start my count or spell. Assuming it's a seven, I spell "S" as I table it face down. Then, without missing a beat in the spelling, I continue by transferring cards from my pile to the new pile as I spell E-V- E-N. I hold on to the last card in the spelling, and dramatically flip it face up and table it toward the audience. After a moment for them to wonder whether you are just lucky, finish by revealing the other aces as above.

DUPLEX
Bill Goodwin

Bill is a longtime friend. You know him as the current librarian of the Magic Castle, their 2014 Close-up Magician of the Year, and, with Gordon Bean, one half of the editorial staff of Penumbra. When I saw him perform this at a convention recently, I immediately headed up to him to get his permission to include it in this series - despite the fact that this volume was already at the proofreaders. (I had to trample several small children to get to Bill, but I assume you are more concerned with the explanation of his trick which follows.)

This is an elevator effect with just four cards, no deck. Removing the ace through four of clubs, the magician places them in a face-down row on the table. Allowing someone to choose with which card to start, the magician slides the chosen card under an adjacent card. Snapping his fingers over the two cards, he turns over the uppermost card to find it is the one just selected. He returns this to its position in the row but leaves it face up.

Another card is selected and it is slid under an adjacent card and it too magically comes out on top. This is repeated again with the two remaining cards, the chosen one of the two

penetrating through the other. Nothing is used but the four cards.

The Work. Remove the ace through four of clubs and set the deck aside. You won't be needing it again. Arrange the cards in numerical order from the top (back) to the bottom (face). Hold the packet face down in your left hand in dealing position.

Thumb over the top card and take it with your palm-up right hand. Lift the face of the card up to show it to the audience as shown in **figure** 1. Without reversing the order of the cards, show the 2♣, 3♣, and 4♣ one at a time in the same way. You will finish with the packet held between the right thumb and fingers by the right long edge as shown in **figure 2.** Note also the left hand is near the packet.

As you lower your right hand, your right thumb pushes the top three cards as a block into the left hand, which takes them in dealing position. See **figure 3.** The right hand continues downward with its remaining card, using it to start a row on the table to your right. As you deal this card to the table, miscall it as the ace. There is no need to rush this move. When done properly, it is invisible.
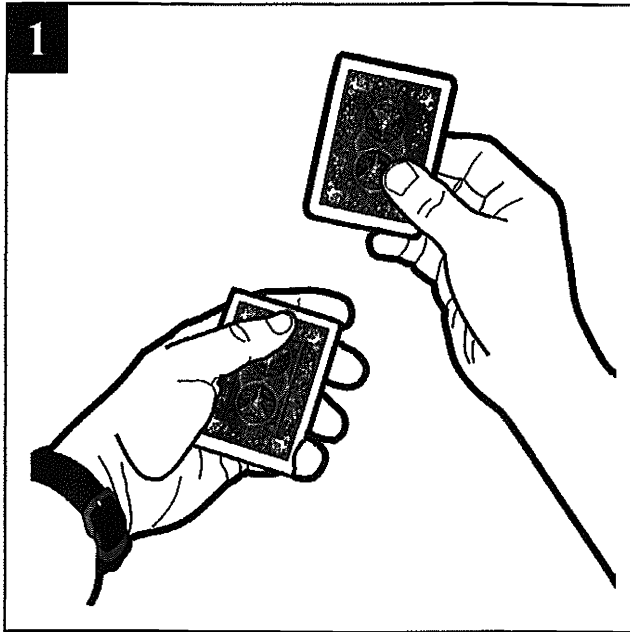
Without changing the beat, deal the next three cards in a continuing row from right to left as you miscall them, "*two... three... four.* " The face-down row is apparently in numerical order with an ace on your right end and a four on your left end. The actual condition is, from right to left: 4♣, A♣, 2♣, 3♣, as shown in figure 4. (This appears to be in ace to four order from the audience's left to right.)

At this point, it is best for you to forget the true order of the cards and just to remember the alleged order - ace to four from right to
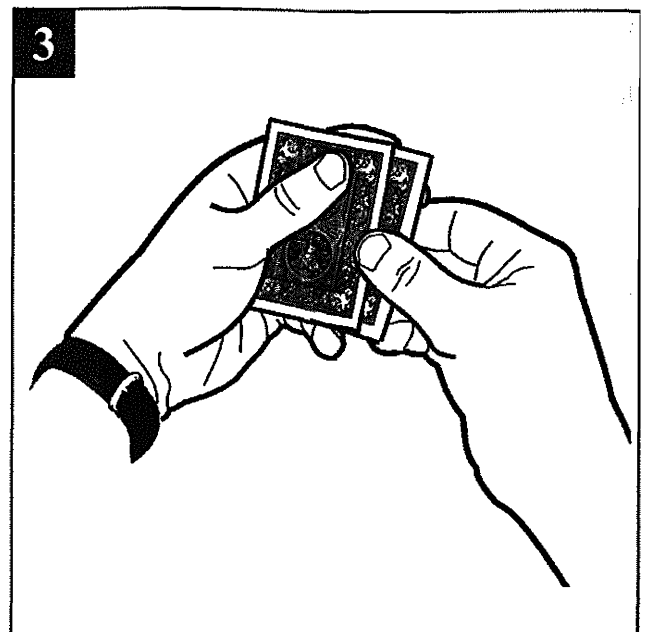
left. Ask them to choose one of the cards. No matter which card they select, you will always follow the same formula. You will always slide it under the next face-down card to the chosen card's left. If there are no more face-down cards to the left of the selection, you will start over with the first face-down card at the right end of the row. You will always refer to the cards by their alleged identities, not just as "this card" and "that card." This will be easy to understand with an example.

Assume someone chooses the deuce
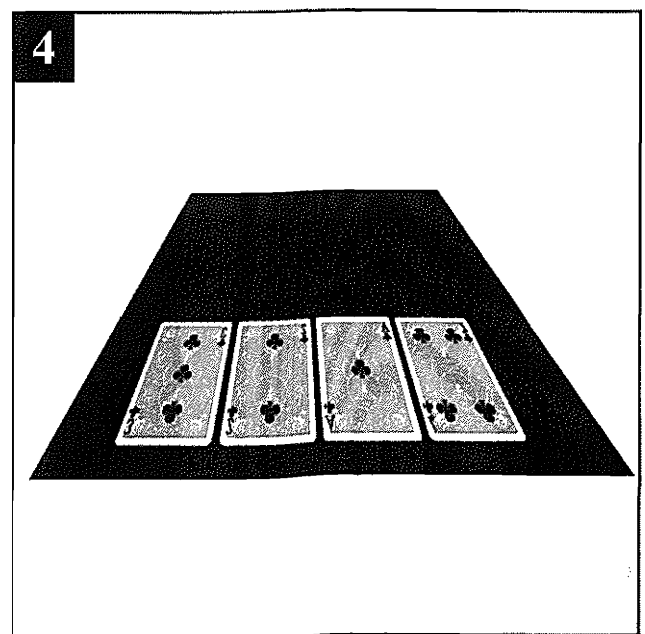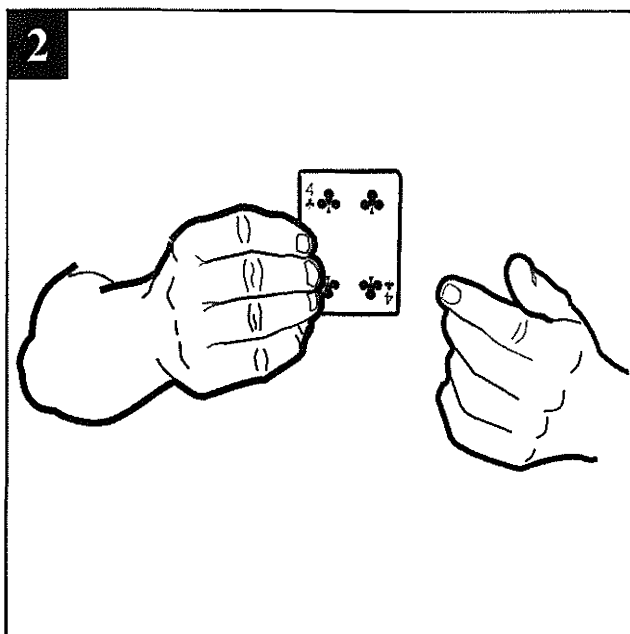
(supposedly the second card from the right). Take that card without showing it and slide it under the nearest face-down card to the left, the card they think is occupied by the 3♣. Snap your fingers over the pair, and then turn over the top card, showing the deuce. Place it face up back in the second position in the row. See figure 5.

Now assume they choose the card at the fourth position, supposedly the four. There are no face-down cards to the left of it so you will start over at the right side of the spread. Slide it under the card at position 1, supposedly the ace. Snap your fingers over the pair and then turn over the top card showing the four has penetrated upward. Place this card face up at the left end of the spread.

At this point, there are two face-down cards remaining, supposedly the ace and the three. Actually, their positions are reversed. Whichever one they choose, you will slide it under the remaining face-down card. Snap your fingers and return it face up to its position in the row. For example, if they choose the third card in the row, slide it under the card in the first position. Snap your fingers and show the 3♣ on top. Return it face up in the third position. Finish by turning the remaining card face up in place.

Background. Gianni Pasqua published his *Surprise Follow the Leader* in the September 1987 issue of The Linking Ring. Tom Frame added a touch to the trick which allowed the spectator to decide the actions of the performer. This was published in his lecture notes (Scary Hotels, 1995). Bill says the routine is reminiscent
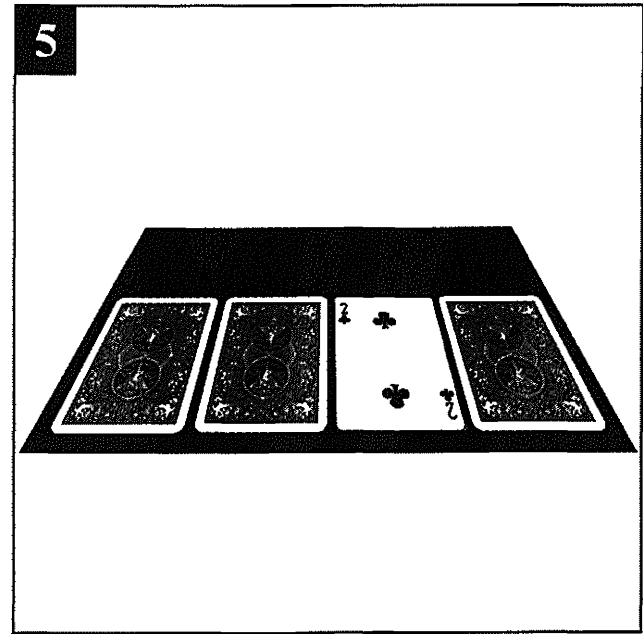
of Ed Mario's *Penetration* from the June 1948 issue of The Sphinx. He also stated the effect shares a kinship with Roy Walton's *Ambition 1-2-S-4* from Karl Fulves' **Pallbearers Review** (September 1972).

Leftovers. For a presentation, I use this as a lead-in for a full-deck elevator effect. I introduce the above by telling them I'm going to show them an effect magicians call the elevator effect. Think of each card as an elevator. *"Unfortunately, this is just a two-story building... so the cards don't have far to rise. "* Once I perform the above plot, I immediately follow with my favorite full-deck elevator, which I introduce with, *"That's what it holes like with a two-story building. But you *re probably wondering what it looks like with a skyscraper. Here, I'll show you. "*
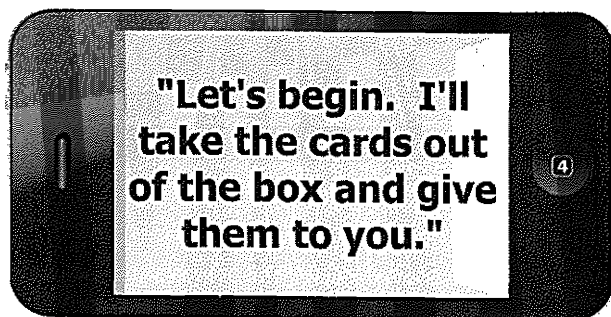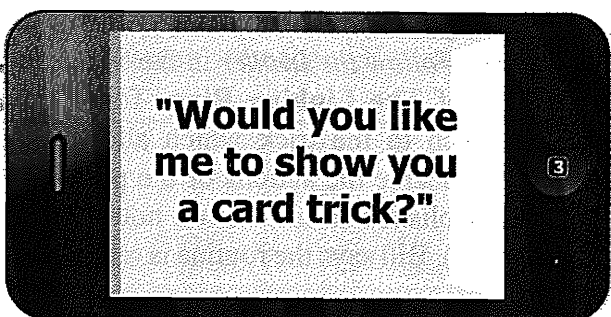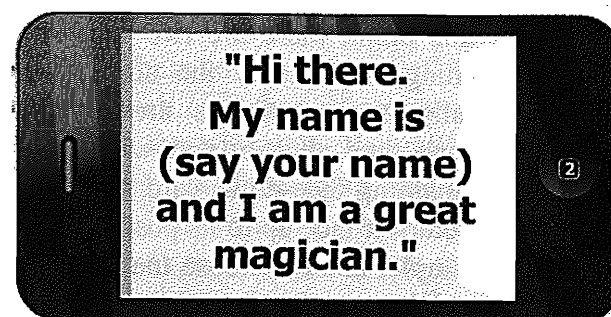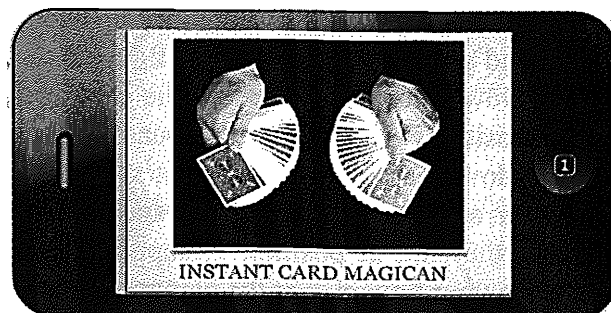
TURNABOUT
Mark Fitzgerald

Mark lives in Orlando, where he performs regularly. He created this effect several years ago using a flip chart. Ultimately, he converted the slides to a PDF which can be viewed on iBooks, one of the reading applications on the iPhone. That said, it can be quickly made up in any format easily viewable on your phone or tablet. You will also need a marked deck to perform it as described. It makes use of a subtle concept: the magician using the markings to tell him the identity of his own card.

Preparation. Dig your unused marked pack out of your bottom desk drawer and spend a few moments brushing up on what and where the marks are. (Refer to *Leftovers* if you don't want to use a marked deck.) Type one instruction per page into a *Word* document, which you then save as a PDF. Email the PDF to the device you will use in your performance and you will be ready to perform.

The Work. Ask a spectator if he would like to do a card trick for you. When he replies, bring out your cell phone and the marked deck of cards. Open the application that displays your document. It will open to the flash screen which has a picture of two card fans and the title, "Instant Card Magician." Explain that the phone contains their cue cards. *All you have to do is read the text on each page as Iflip through it for you. Think of it as a poor man ⌐s teleprompter. "*

Flip to page 2. (I have placed the page number on the button to the right of the screen. You will not have the page number showing to the audience.) He reads the line aloud. You should be prepared with responses to each of the lines he will read so it appears more like a dialog to the onlookers. When he tells you he is a great magician, you might reply with, *"Great. I like magic. "*

Flip to page 3. When he asks if you would like to see a card trick, answer with, *"I would*

INSTANT CARD MAGICAN

"Hi there.
My name is
(say your name)
and I am a great
magician."

"Would you like
me to show you
a card trick?"

"Let's begin. I'll
take the cards out
of the box and give
them to you."

"You may shuffle the cards as much as you like." 5

"I will now remove one card from the middle of the deck & place it face down on your hand." 10

"Shuffle them all you want. I'm a professional." 6

"Was your selection a red or a black card?" 11

"Cut the deck and complete the cut. Remember the new top card." 7

"I knew that." 12

"Put your card back in the deck and shuffle the cards again." 8

"Was there a picture on the card, or was it a number?" 13

"Now, give the cards back to me." 9

"I knew that too." 14

love to see a card trick. "

Page 4 starts the action. Guide him through removing the cards from the case and giving them to you. Responding to his request (pages 5 and 6), shuffle the cards. When given the instruction to cut the deck and to remember the top card (page 7), cut the cards and complete the cut.

You will have to set the phone down to do this. Position the teleprompter so he can read future pages. Pretend to note the top card and then insert it into the pack and shuffle again (page 8). During this process, you won't actually remember the card you appear to note and you won't let anyone else see the card. This is a feint and this will not be the card they later reveal as yours.

Return the deck to your participant (page 9)   . Guide him through the process of removing a card from the middle and giving it to you (page 10)   . Hold the card face down, making it obvious you don't see the face of the card.

Use your free hand to flip to page 11. As you do, glimpse the identity of the card by reading the marks on the back. When your participant asks you the color of your selection and whether it is a court or a spot card (page 13), answer with your newfound knowledge of the identity of the face-down card. When instructed to name your card (page 15) and to turn it over (page 16), do so. When he reads his thanks to the audience, you should lead the applause.

Leftovers. There are a number of ways to do this trick without a marked deck. The key is to secretly learn the identity of the card your participant removes from the deck. You could use another gimmick, a palmed shiner, to learn the identity. However, the simplest way would be to simply classic force a secretly-glimpsed card on your participant. If you choose to move in this
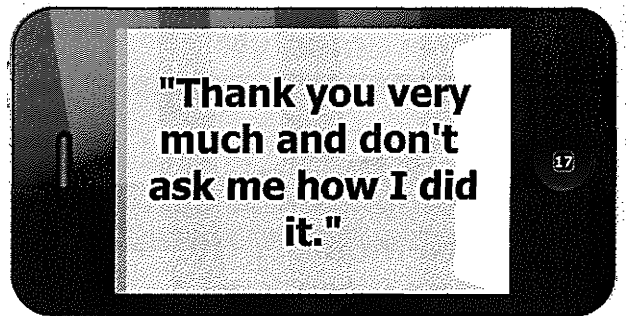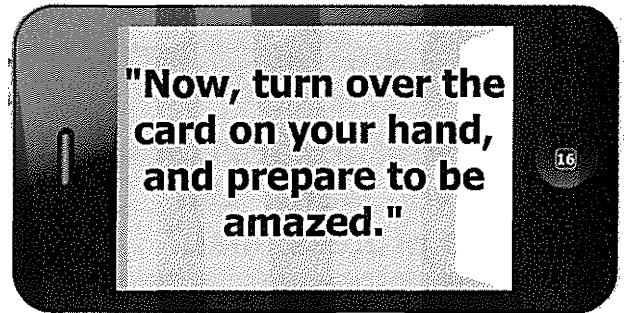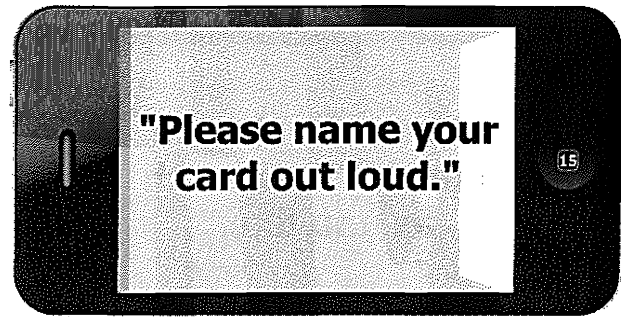
direction, you should alter the wording on your cue cards to reflect the fact that he is removing the selected card from the fan of cards presented to him.

Background. I thought I originated the concept way back in the early eighties where a marked card would communicate to the magician the identity of the card the magician himself selected. (See *Marked Phenomena*, Volume I.) However, I later came across the concept already in print. See *Double Thought* in Hugh Miller's book, A1 Koran's Professional Presentations (1967).

LIE-DECKER
Max Maven

Just before this volume went to press, I was lecturing on the material in the *Bypassing the Binary* chapter at 31 Faces North - the small gathering hosted each year by Allan Slaight and David Ben (not to mention Julie Eng, who should always be mentioned) in Toronto. After the lecture, Max and I were discussing the reverse faro and the various possibilities. He demonstrated this for me, and as luck would have it, I was anxious to stop the presses long enough to include it.

A card is freely chosen. In fact, it is a legitimate choice and the selection is unknown to the performer. If desired (I don't), the balance of the pack is shuffled by a spectator, and then the selection is returned. The magician explains, *"Decks of cards are much like people: some tend to be truthful, while others are habitual liars. I can tell that this deck is of the latter type... but fortunately, it is a consistent liar. It will always lie to me. So, I can use that knowledge to determine what card was chosen. "*

The person who selected the card is asked to cut off a random number of cards and the rest of the pack is set aside. *"I'll sort the cards you cut off, "* says the performer. *"Clearly, the precise quantity will determine the results of this procedure. "* As this is said, the cards are evenly separated into two piles using a reverse faro, the first of which is tabled. This is repeated with the remainder, then once again, resulting in four facedown tabled piles. (The final reverse faro results in two piles, the injogged cards and the outjogged cards.)

"Til begin by asking the deck to tell me the color of your chosen card. " With this, he turns up the top card of the first pile. It is, for example, the K♥. *"Ah, "* says the magician. *"The deck shows me a red card. But, since I know it's lying, your selection must be black. ''* The participant confirms that this is the case.

*"As your card is black, it must be a club

or a spade. Let s see what claim the deck makes. "* The top card of the second pile is turned over. It is, for instance, the 3♣. From this, the performer proclaims that the selection is obviously a spade, *"Because the deck lies. "* The participant concurs.

"Now, let's see what the deck has to say about the value of your chosen card. " The top card of the third pile is, for example, the 5♣. The performer says, *"As this is an odd value, I must conclude that the value of your selection is even. "* The participant agrees.

"Having essentially defined your card, it remains only to find it. Fortunately, as you 11 recall, I said this deck would always lie to me. To you, on the other hand, it will be truthful Name your card, and ask the deck where it is. " The person says it was the 8♠, and asks the appropriate question of the deck. The magician points to the fourth pile and directs the participant to turn over its top card, which proves to be the selection.

The Work. A full-deck stack is employed. This may be any type of rosary (i.e., the suits and values are in cyclical runs); viable stacks would include Si Stebbins or Eight Kings. As you will see, it is not necessary for the entire deck to be set up. Only a portion of the stack need exist, which means this effect can be done after preceding stack work that may have disrupted much of the run. In actual fact, as eventually there are only three set-up cards involved, the trick can be done without a stack at all. Culling and forcing will suffice. However, as Max puts it, "The stack construction is pleasing, and that is how it shall be explained." For the same reason, while this can be done with the mechanics explained in *Bypassing the Binary* in this volume, making use of a partially demolished stack is a cardman's effort to prolong the earth through recycling, and who are we to kill the earth?

Begin by false shuffling the pack. (If the stack exists for less than the entire deck, of course

you can legitimately mix the unstacked portion.) Spread the deck for the legitimate selection of a card. (Obviously, if working with a partial stack, only that section of the deck should be spread for the selection.) When the person removes the card, separate the spread at that location. Replace the right-hand stock beneath the left. In other words, you cut the deck at the place where the card was removed so the top two cards of the pack are now the ones that follow the selection in your stack sequence.

You may wish to palm off the top two cards and to hand the rest of the deck to another spectator for shuffling, stating that in so doing, *"The deck will have no clues with which to figure out what card was just taken."* When the talon has been shuffled, take it and replace the palmed pair on top. You may opt to eliminate this palm and shuffle, in which case, presuming you've started with a full-deck stack, at the end of this routine the bottom thirty cards or so will still be in stacked condition.

Instruct the selector to note the chosen card and to show it to the other spectators. As this is done, obtain a break beneath the top seven cards. Raise the back of this seven-card block into Tilt position, and hold the deck in your left hand. Retrieve the chosen card with your right hand, and apparently insert it into the center of the deck. As you've no doubt figured out, the card actually goes into the break, but due to the Depth Illusion it appears to be put into a random location.

Collapse the break, and then table the deck in front of a spectator. Have this person cut off a random quantity of cards. As long as the cut-off portion contains at least eight cards, the specific number is immaterial. However, in the interest of time (so you can show them even more card tricks, and chase them down if necessary to do so) it is best to steer the person away from cutting too deeply, with the request that they cut off *"less than half the deck."* This done, put the remainder of the deck away.

Recap the fairness of the situation and emphasize that the random quantity dictates what cards will be produced via a *"random sorting*

procedure." (This is a lie, but that's the point of the trick.) The procedure consists of a reverse faro. That is, the cards are spread from the left hand into the right, without changing their order. The top card is jogged forward, the next is jogged inward, the next forward, and so on. When you've gone through all of the cards, strip out the forward-jogged packet, and table it. Note that unlike the effects in the Binary Bypass chapter, it is the cards at odd numbered positions that are outjogged while the cards at even numbered positions are injogged.

Do another reverse faro, stripping out the forward-jogged packet and setting it onto the table to the left of the first pile. Repeat this once more, so that you have produced four piles which are tabled left to right in one-two-three-four order from the audience's point of view.

Having explained the premise of the "lying deck," indicate the first pile. Ask the deck to identify the color of the selection. Turn up the top card of the first pile. Its color will be the opposite of the chosen card, as the participant will verify. (You now know the complete identity of the selected card, as it is one back in the stacking sequence. Thus, for example, if you're working with an Eight Kings stack in *SHoCkeD* rotation, and this turned-up card is the K♥, then you'd know that the chosen card is the 8♠.)

Indicate the second pile. Name the two suits of the correct color (i.e., opposite to the color shown by the card atop the first pile), and ask the deck to reveal which is the suit of the selection. Turn up the top card of the second pile. Its suit will be opposite to that of the chosen card, which is again affirmed by the participant.

For the third "lie," the activities seem the same, but the sequence is actually modified. Indicate the third pile, stating that it will dishonestly identify the value of the selection. However, in this case you do not know the identity of the card atop this pile, so you cannot fully define the way in which that card will "lie" about the selection's value. Turn over the top card of the third pile and, as soon as you see what it is, continue by completing the definition of the question. To do this, a

bit of improvisation is required. Note a feature of the tumed-up card's value that is contrary to that of the selection. For example, odd versus even; spot card versus court card; low value versus high, etc.

In the majority of cases, there will be at least one obvious difference to exploit. The two results that are less distinct are these: (1) If the tumed-up card is two values away from that of the selection, there will be no difference in parity, nor any significant difference in size; and (2) if the tumed-up card is the same value as the selection, there will be no difference in parity *or* size. In any such case, act as if this is precisely the type of information you expected.

Let's continue using the 8♠ as the example. Let's assume the tumed-up card is two off - say, a six. Exclaim, *"You see? The deck wants me to think that your card is a six, subtly steering me away from the real value, which I therefore know must be very close.*[J] This statement does not make complete sense, but delivered with conviction it will pass muster, and focus is shifted to the participant, who will verify that the value is indeed close.

Or, let's assume that the card is the same value—in this example, an eight, which we'll say is the eight of clubs. Exclaim, *"You see? The deck wants me to think that your card is the 8♣. But of course, we know it can't be, because we've al*

ready determined that your card is not a club, it's a spade. So, despite this lie, I now lenow that your card is the 8♠!"

In any event, it remains only to have the selection announced (or, in the infrequent case of the third card bearing the same value, announcing it yourself), and then to direct the participant to turn up the card atop the fourth pile to reveal the chosen card.

Background. In mostly Max's words, this can be seen as a non-spelling inversion of Stewart James' *Spell of Mystery,* marketed in 1929. The plot also has a relationship to Martin Gardner's classic *Lie Speller* from 1937 (Joe Berg's Here's New Magic), although again there is no spelling involved. The method makes use of a binary location with roots in work by Stewart Judah, Alex Elmsley, and others. The specific procedure comes from Karl Fulves' *Oracle*, which appeared in the November 1970 Pallbearers Review. A more elaborate version was Lin Searles' *Moracle* in the July 1971 issue of that publication. In The Chronicles #18 in 1979, Max contributed *Im- moracle*, which expanded the effect to produce a royal straight flush. In 2004, Ryan Matney essentially reinvented that, with some nice presentational embellishments, as *My Own Particular Way* in Card Jones. Reading the Matney routine led Max to re-explore the procedure, with the above result.

SI-DECKER
Steve Beam

As Max discovered, his effect *Lie-Decker* works with any cyclical stack such as Eight Kings or Si Stebbins. My stack of choice is Si Stebbins, only because of the ease with which it can be arrived at from new-deck order. I often reverse the stack, as I will here. So, from the face, the cards run ace, four, seven, ten, etc. The cards are in *CHaSeD* order. By reversing the stack, once I see the card on top of the first pile, I can move forward rather than backward one card to tell me

the identity of the selection.

There is another advantage (or disadvantage, depending on your point of view) of using a *sequential*, cyclical stack such as Si Stebbins rather than a random cyclical stack such as Eight Kings. The card on top of the third pile will always be the same suit as, but one less in value than, the selection. Therefore, rather than improvising on the third pile, you can say that the deck will claim the card on top will tell you the

parity of the selection (whether it is odd or even) if it is a spot card, or the gender if it is a court card.

So, with the deck in reverse Si Stebbins order, assume the selection is the 7♥. Insert it into the eighth position using the Tilt. The first reverse faro will produce the 4♣ as the top card of the first pile, so you will know the selection is the 7♥ by mentally moving forward in your setup one card (by adding three to the value and moving to the next suit in *CHaSeD* order). Using Max's presentation, you explain that since the deck lies, and the first card was supposed to tell you the color of the selection, you know his card is red.

Next, you need to know whether his card is a heart or a diamond. The second reverse faro will produce the A♦ as the top card. Since the deck lies, you know his card is a heart.

Next, you need to know the parity of the selection, whether the value is odd or even. The third reverse faro produces the 8♥ as the top card, an even-valued card. Thus, since the deck lies, you know his selection is an odd-valued card. Recap what you deduced from what the deck told you, and then follow Max's original and show the fourth card is the selection. Turn over the top card of the fourth pile (or the only card if it is a pile of one) to show the selection, the 7♥.
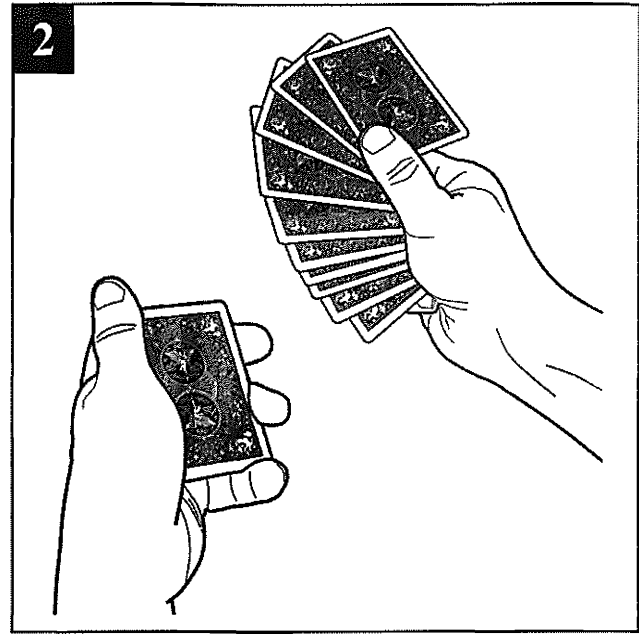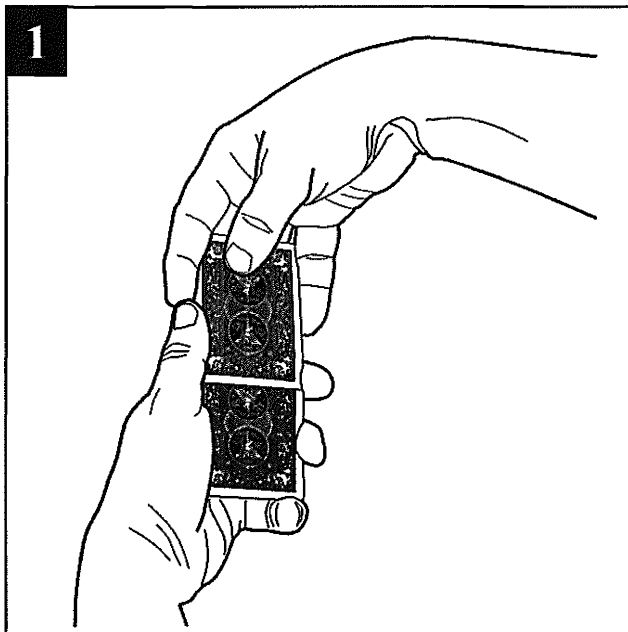
All of the above is Max's original effect performed with Si Stebbins rather than Eight Kings. However, below I have combined Max's effect and a sequential cyclical stack (Si Stebbins) with my *Spam Filter* from Volume VIII. This allows the participant to freely choose which card the deck will use to lie to you. Start with the deck in reverse Si Stebbins order.

You are going to have a card selected and controlled to the bottom of the deck while retaining the original order (except that the deck will be cut). Spread through the deck and ask someone to point to any card. When one is selected, split the spread above that card. Lift up the lower half in the left hand to show the card on top of it. As you do, position the left little finger in readiness for a break. Lower the spread and replace the right-hand cards on top, picking up a break beneath the selection. Pause for time misdirection, and then lift up at the break with your right thumb. Swing cut half the cards above the break over onto the cards beneath the break (retaining the break) as your right hand takes the lower half of the cards above the break and tables them. The right hand returns to take the remaining cards above the break and places them on the tabled pile. Finally, the remaining cards are dropped on top of the tabled pile. The deck is in its original order but it has been cut so the

selection is on the bottom. Table the deck to your left. We will assume the selected card is the 6♠.

Explain the deck's propensity to lie, and that it often uses others to corroborate its lies. Ask for up to half of the cards to be cut off and handed to you. Reverse faro the packet, outjogging the cards at odd-numbered positions and injogging the cards at even-numbered positions. Bring your right hand over to the outjogged cards and straddle the outjogged cards by placing the thumb on top, and first and fourth fingers on either side. See **figure 1.**

Strip out the outjogged cards in the right hand and immediately make a one- handed fan which you offer to your participant for a choice. See **figure 2.** Once he points to a card, slide it out of the fan with your left hand (which still holds the injogged-card packet) and table it to the right. You are going to form a four-pile row with this card as the rightmost "pile" and the deck as the leftmost pile. Square the remaining cards in the fan and drop them on the deck, which you will refer to as the discard pile. Since all of these cards were black, the first card tabled will also be black. (Remember, the deck lies.)

Explain that you now need to know the suit. Perform another reverse faro (with the cards at odd-numbered positions outjogged). Grip the
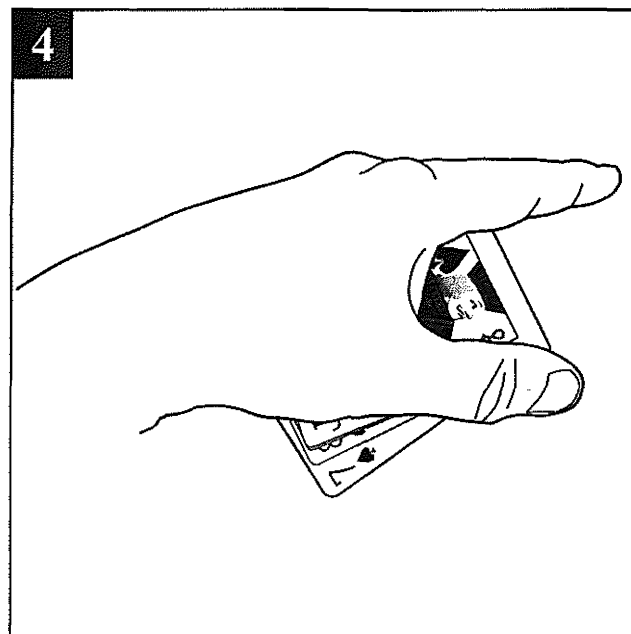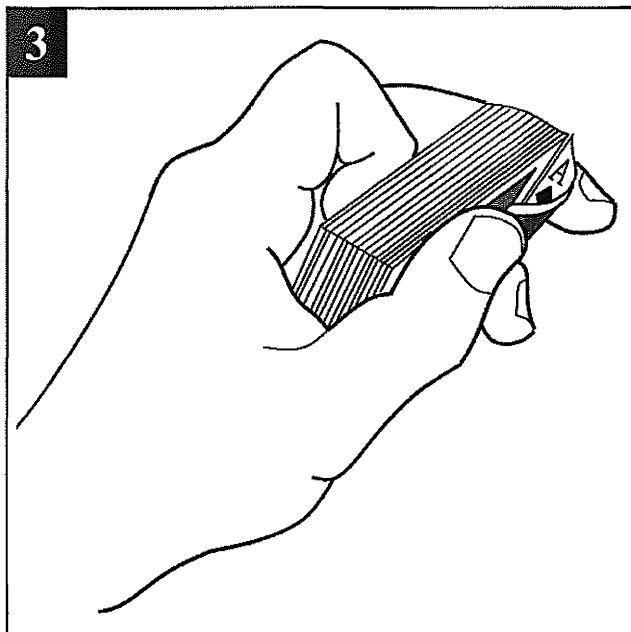
outjogged in the same straddle grip. Strip the cards free and execute another one-handed fan. As you offer the fan for a selection, you need to glimpse and remember the top card of the packet remaining in the left hand. You can use the standard bubble peek shown in **figure 3,** or you can turn your hand palm down and push the lowermost card out to the right with your left fingertips as shown in **figure 4.** Either way, your left hand points to the fan in the right hand to cover its actions. The participant chooses a card from the fan which represents the suit. Since all of them are the same color but a different suit from the selection - in this case, they are all clubs - they will choose a club. Place it next to the card you just tabled. Drop the remaining cards from the fan on the talon (the "discard pile").

You are now going to do the parity pile. All the cards in your hand are the same suit as the selection and they are in numerical order from the top. Luckily for you, by definition, odd cards alternate with even cards. However, there is one exception. In a numerical stack, when you get to a king, an odd value, you start all over with an ace, also an odd value. This is the reason for glimpsing the top card. In our example (the 6♠), you will glimpse the 7♠. It will always be the same suit as the selection and exactly one greater in value. (For this reason, you could have

glimpsed the selection on the bottom of the deck before tabling it - but that was so long ago I was afraid you would forget it under the spotlight.)

So, since you know the top card and you know the values are in sequential order, you would know if you were going to hit the king/ ace combo before you hit it. Simply execute a reverse faro as above, but mentally (silently) call out the values of each card as you process (either outjog or injog) it. In our case, you would say to yourself, *"seven, eight, nine, ten, jack..."* up to the number of cards you have. If you ever say *"king"* during the process, you would push over two cards and say *"king, ace"* with the single push to account for both cards being pushed over. It is not necessary to continue the counting once you get past the king/ace combo. Just continue your reverse faro until you are out of cards. Obviously, neither the counting nor the double push should be evident to the audience.

The higher the selection, the more likely you are to encounter the king/ace combo. If the selection is a six or less, you will only encounter the need for the counting if you allow the participant to cut off more than half the pack to start. It's not a big deal and the two-card pushover is a simple and clean fix.

Take the outjogged cards in straddle grip from your third reverse faro. Remove them and fan them as before, allowing your participant to select a card to (falsely) represent the parity of the selection. Since all the cards will be the opposite parity of the selection, they will remove an odd value in our case. Place that card to the left of the two cards previously chosen and to the right of the talon. Discard all cards remaining in your hands - the remnants of the fan and any cards that were injogged during your reverse faro. Combine them and drop them on the "discard pile," the talon.

I should mention I use a line when doing odd/even tricks with cards to account for the court cards. I say, *"The guys are odd and the girls are even."* (Depending upon the group, I sometimes say, *"The guys are odd... and girls get even... just like real life."*) This line gets me past the problem

if a court card comes up at this point or if the selection itself is a court card. With that simple sentence, they now know jacks and kings are odd values and queens are even values.

Proceed with the same revelation process Max used. You will start with the card on the far right of the row, but you will be moving from left to right from the audience's perspective. You want the effect clear, but remember the cards they chose are telling you the opposite of the information you need. So, in our example, the first card represents the color of your card. Turn it face up. *"The deck says it is red. But the deck lies... so you must have chosen a black card. "*

"We know the color is black, but is it a club or a spade?" Turn the card face up. *"The deck says it's a club. But the deck lies... so you must have chosen a spade. "*

"Now we need to know something about the value of the selection. Is it odd or even? Or, if it s a court card, is it male or female? " Turn over the card. *"The deck says your card is an oddvalued card. But the deck lies... so you must have chosen an even-valued card. "*

Pause before the final revelation as you run down the row again. *"Lets recap what we know. The deck said your card was red, so it must be black. It said your card was a club, so it must be a spade. It said the value of your card was odd, so it must be even. So we know your card was a black, even-valued spade. For the first time, what was the name of your card? The 6♠? Well, in that case, I think the deck has told one additional lie. It told us that these cards were all discards. And they are discards... all except for 'dis card.'"* Turn over the talon, showing the selection on the face.

Leftovers. If you would prefer, you can sort the cards by dealing them to the table rather than using a reverse faro. Start with the deck in reverse Si Stebbins order (arranged from the face rather than from the top). As above, control the selection to the bottom of the deck while retaining the order of the deck. They cut off up to half the cards and hand them to you. You deal the first card to the participant and the second to yourself.

Continue an alternating deal until the packet is exhausted. Leave his packet in place and pick up your packet. Repeat the alternating deal into two new piles. Again, leave his packet in place, and pick up your packet. Do one last alternating deal, dealing his cards onto the table and your cards onto the talon.

You can now turn over each pile as before. They will tell you the color, suit, parity/gender, and the final pile will be the selection.

You could more closely mimic Max's original by turning over the top cards of each packet, but you would finish by turning over the entire talon as your fourth pile.

Finally, you could choose to allow them to select one card from each of the piles as above, discarding the unselected cards on top of the talon. Then you could finish as above, turning over the entire pile of discards for the final revelation of the selection.

ONE OUT OF THREE
Gordon Bean

Gordon is one half of the team responsible for **The Penumbra** magazine. He is the former librarian for The Magic Castle (can you say "dream job?"), and the current librarian is the other half of the Penumbra team, Bill Goodwin.

Disclaimer. Allow me to preface the following trick by telling you it is experimental. It is not something you are going to put into your show - and you may not even show it to your fellow magicians. It's a combination of principles and ideas that at the very least you will find interesting. Hopefully, you will find it challenging and will be interested enough to play with it to see if you can get it into a performance piece that would work for laymen. If so, both Gordon and I would be interested in seeing the result.

If I didn't already hear feet running away en masse, I'm about to clear the room completely by telling you there is a full-deck, card-for-card setup necessary to make this work. There's nothing like setting up all fifty-two cards just to amuse oneself. For the remaining few who weren't already convinced, you really have to work at it to out-nerd me... and apparently Gordon as well.

So, for those of you who really love card magic - or even card curiosities ~ you, like me, may be interested in the following. If so, you are in good company. The title is a form of homage

to three of Gordon's favorite creators: Charles Jordan, Stewart James, and Norman Gilbreath.

Effect. You explain that the participant will start from a random place in the deck and turn over cards three at a time while the magician's back is turned. When the triplet consists of three spot cards (no court cards or jokers), the three cards will be used to construct a new card. With three spot cards, there will always be two of one color and one of another. The two cards of the same color are added together to create a value, and the suit of the odd-colored card will be the suit of the created card.

The deck is cut as many times as desired by the spectator. When satisfied, he turns over triplets (into a pile, or a row) and uses the first all-spot triplet to create a card. The participant is allowed to shuffle the deck and to cut it again. He is to hold the deck face down in dealing position and to deal cards face up into a row on the table. Whenever there are two cards in a row that have the same color as the created card, the next card is placed face down in a pile. Apparently, the selection will only make an appearance when preceded by two cards in a row consisting of the same color as the selection. The face-down cards are inserted into the card box. There will only be a few, but enough to make the climax worthwhile.

Now the participant is instructed to

remove his selection, the card he created, from the deck. It is not there. Since it must be in the card case, the magician shakes the box violently, trying to get a reaction out of the selected card. He finishes by dumping the cards from the case into the participant's hands. All the cards are face down except for the face-up selection. To further differentiate itself, all the face-down cards surrounding the selection are of opposite color.

The Work. First of all, place the 10V face to face with the 10#. Place them both in the card case and remember the orientation. With the half- moon side of the case uppermost, I place the two in the case with the lO♥ facing upward and the l0♣ facing downward. My mnemonic for this is "downtown club."

The deck is stacked in the following order from top down: K♠, 5♥, 9♠, Q♦, 5♣, lO♦, J♠, 8♦, 4♣, 2♥, 6♣, 8♥, 4♠, K♦, 5♠, 2♦, J♣, 6♦, 2♠, joker, 6♠, A♦, Q♠, 4♦, 8♣, 6♥, 2♣, 4♥, 8♠, J♦, A♣, 3♥, Q♣, 7♥, 9♣, Q♥, 3♠, 9♥, 7♣, A♥, 3♣, 9♦, K♣, 3♦, A♠, K♥, lO♠, 7♠, joker, 5♦, 7♠, J♥.

The first concept in play is that regardless of where the pack is cut, turning over triplets until you find one consisting of three spot cards and using the above process will create either the lO♥ or the lO♣. Because all of the triplets produce one of two cards, you can't use them to illustrate what you want them to do. Instead, cut a triplet to the top with a court card or joker and use it to illustrate the process.

Hand the participant the deck and turn your back while they locate a qualifying triplet and convert it, with your guidance, into a selection. You have forced either the lO♥ or the

lO♣.

The second concept in play is a variant of the Gilbreath principle. When a deck of cards with alternating red and black cards is cut and given a single riffle shuffle (and then cut at will), the deck can produce no more than two like colors in row. It doesn't matter where the cards are cut prior to the shuffle and it doesn't matter where you start the process.

So, once they have created a card by turning triplets, replace the face-up cards (the triplets) on top of the deck, returning the deck to its original order. The deck is cut into two packets, which are then riffle shuffled together and cut as often as desired. If the cards are dealt face up into a row on the table, whenever two cards in a row are the same color as each other and as the selection, the next card is handed face down to the magician. This is continued until the deck is exhausted.

These face down cards will all be the opposite color of the selection. All that is necessary is to insert the cards into the case so that they face the opposite direction from the selected card. If the 10V is the selection, these cards will all be black. They will be inserted into the case facing the same direction as the 10# (face down), which, in effect, becomes one of them.

Shake the card box and dump the cards from the box. All will be face down except for the selection, which is face up. Finish by showing the face-down cards are all black cards - the opposite color of the selection. I think it's strongest to dump the cards into the participant's hands so he can make the discoveries with your narration.

BINARY BYPASS

BYPASSING THE BINARY

The following chapter is filled with delightful toys and finished products. I love it when I get to wrestle with a topic that seems to ooze possibilities. I enjoy being the one milking the ooze. Then I enjoy running around with a bucket collecting said ooze and molding it into something fit for showing to others. Even the toys from this chapter are repertoire ready.

If ever there were a semi-automatic trick that has been thoroughly milked by others, it is *Moracle.* The genesis of the idea goes to the consistently creative Karl Fulves, who published a prediction effect called *Oracle* in the November 1970 issue of his periodical, Pallbearers Review. He started with a card in the 16th position and had someone cut off about half the deck. He performed a reverse faro with the packet, outjogged all the cards at odd-numbered positions, and then stripped out and discarded the outjogged cards. This reverse-faro, separate-and-discard process was repeated with the remaining cards until he was left with a single card. It would be the card that had been predicted, the one originally at the 16th position. The effect worked as long as the number of cards cut off was between sixteen and thirty-two.

Oracle was a significant step forward from its ancestor, the *Tantalizer* from Royal Road to Card Magic. See variations of the *Tantalizer* in Volume VII by Claude Imperiale (the *Tarantulizer* and *Grab it Before They Do)* and me (the *Flasher*); Volume VIII by Lewis Jones *(Long Division),* and Marty Kane and me (the *Tranquilizer).* Not only did the Fulves *Oracle* effect use less than the full deck, it also allowed a member of the audience to cut off the packet to be used, thereby determining how many cards would be subjected to the process. *(The Tranquilizer* in Volume VIII was designed to emulate the *Tantalizer*, but ultimately was an almost perfect duplication of the *Oracle* effect using a bluff to accomplish the same result.)

The next significant step forward came eight months later in the same periodical when Lin Searles published *Moracle.* Searles realized you could start with aces in the binary positions (1, 2, 4, and 8) and the selection or prediction at the 16th position. Performing *Oracle* as described but leaving the discarded packets as separate piles on the table allowed one to produce the predicted/selected card and then to show the four aces on the tops of the four discard piles. He used four overhand stock shuffles to distribute the four aces to the desired positions from the top of the deck. For the price of this shuffle, you ultimately received far more from *Oracle*, thus *Moracle.*

Searles, who also created the *Cannibal Cards* plot, now had another winner that would be tinkered with many times in and out of print. Over the years, there have been many variations using the reverse faro to reveal cards at binary positions. The reverse faro is at its simplest a binary sorting process.

Some might say it is not simply a binary sort, but a *painful* binary sort. But this description only applies when the sorting is not properly presented or performed without any presentation (which, counterintuitively, is itself a form of presentation).

If you only read the first trick or two in this chapter and assume the rest of the effects build on them, you will miss much of the value of the chapter. This is a trick there are many different ways to accomplish and each has its advantages. The chapter opens with John Bannon's take on bluffing the *Moracle* effect. Next, we completely switch directions with my extension and variation of an A1 Smith concept which produces a moveless *Moracle* effect. From there, we move off into yet another direction with my versions to bluff the *Moracle* effect - producing desired cards on the tops or bottoms of the resulting packets (or

simultaneously on both the tops and the bottoms) with wonderfully consistent actions, with any number of packets or cards to be produced, in any order, and with no unreasonable restrictions on the number of cards cut from the pack. You will even learn how to reverse faro a borrowed and spectator- shuffled and spectator-cut deck *Moracle*-style to produce a killer poker hand.

In the following effects, the whole binary method is eliminated, which makes the resulting effects much easier to set up and more likely to be performed. None of the tricks require more than a single jog shuffle to position any cards and that jog shuffle is often optional.

The important thing to remember is that with a reverse faro, it appears the cards are coming from the middle. In the original version, the cards being produced *were* coming from the middle. All of the versions in this chapter - and there are several different methods explained here - emulate the original in process. So you should never forget that it appears you are producing cards from the middle of the packet.

Unless instructed otherwise, all reverse faros will be done by injogging the first card and outjogging the second. In other words, to all appearances, all cards at odd positions will be injogged and all cards at even positions will be outjogged. In all of my handlings, you will maintain consistency by always stripping the outjogged cards from the injogged cards and tabling them.

I should mention I don't always go for the full *Moracle* plot. Sometimes, I find it satisfactory just to produce (for example) the four aces without having a card selected. Other times, I like to find five related cards. After all, at its heart, *Moracle* is the production of five cards using a reverse faro. I should also mention that using the concepts taught - doing an exact replica of *Moracle* without using a setup or binary positions in any way - is child's play.

While there is no such thing as the last word in magic, I think this chapter represents the current state of the art in the *Moracle* (and related) effects. Grab your cards. The toy store is open.

BLUFF ORACLE ACES I
JohnBannon

John (an otherwise excellent magician who suffers from the misguided notion that each new book should have a new title) is a contributor to this series and an author in his own right. His several best sellers include **Impossibilia, Smoke & Mirrors,** and **Dear Mr. Fantasy.** More recently, between videos, he has been working on a new title, **Destination Zero,** which he unfortunately was able to crank out before my favorite author was able to crank out this volume. I spent some time in Chicago with Dave Solomon and John last year and was successful in prying his work on the *Moracle* effect from him.

This is John's take on the *Moracle* problem. As with the original, a participant cuts off a packet of cards from the deck. The performer shuffles the packet and divides it into

four smaller packets. The packets are turned face up and the four aces are on the face.

Start with the four aces on top with an indifferent card between the third and fourth aces. Place the deck on the table and ask someone to cut off a packet. Ideally, you want between a quarter and a half the deck or less, so that the reverse faros don't slow the presentation too much.

When you receive the cut-off packet, casually give the packet an overhand shuffle, running the first five cards to the bottom. Say that you will eliminate some of the cards. Give the packet a reverse faro by outjogging every other card. As you do this, note in which half the bottom card is added to. Now strip out the outjogged cards. You have two packets. Set aside

the packet that does *not* have the bottom card.

Repeat the reverse faro with the remaining cards. Once again, note where the bottom card goes and set aside the *other* packet next to the first tabled packet. Repeat the reverse faro one last time and place both packets on the table. There will be an ace on the face of each packet. Flip the packets face up for the revelation.

Background. John's inspiration for the above effect was Simon Aronson's *Bluff Oracle*

from John's excellent book, High Caliber (2013). Simon's trick is very similar to a Marty Kane trick called *Divide and Conjure*, published in Peter Duffle and Robin Robertson's Card Conspiracy, Volume 1. You may also wish to check a trick by Marty Kane and me called the *Tranquilizer* from Volume VIII of this series (2010). Our effect produced the selection from the top of the deck. Simon's produces it from the bottom.

BLUFF ORACLE ACES II
John Bannon

Obviously, this is related to its predecessor. In this effect, John sets up two premises relating to what he is about to do ~ one true, and one false. At the end, the audience probably believes the false one.

Once again, start with the aces on top of the pack. After quickly spreading through a face-up deck of cards, the performer gives the deck a cut. He claims that he used to have the ability to spot an ace in the spread, to turn the deck face down, and then to cut the ace to the top. Completing the cut, he turns over the top card of the deck. An ace. He then invites the participant to try his luck. The helper freely cuts off a packet of cards, but has not cut to an ace. Unperturbed, the performer shuffles the packet and divides it into three smaller packets. The packets are turned face up and the other three aces are revealed.

Here he is adding a presentation and a false cut to *Bluff Oracle Aces* /.I'll start by explaining the *Jay Ose False Cut* - a treasure first published in Harry Lorayne's Close-Up Card Magic (1964). Cut off the top third of the pack and table it to your left. Cut off another third and table it to the right of the first. Take the bottom third and place it to the right of the first two, completing the row of three piles. Pause just a second, and then pick up the first pile on your left and place it onto the center pile. Then take the combined pile and place it on the remaining pile. You have

reassembled the deck in its original order.

Spread through the cards face up and remark that they look shuffled. Turn the deck face down and do the *Jay Ose False Cut*. However, assemble the packets so they are askew and need to be squared. Ask your participant if, while the cards were face up, she spotted any aces. Whatever the response, square the deck and snap off the top card, revealing an ace. Apparently, you spotted it and then cut to it. Her opinion of you has improved and right about now she's starting to question her choice of life mates.

Now perform *Bluff Oracle Aces I*. Have the participant cut off a packet. Take the packet and shuffle the top three cards (aces) to the bottom. Everything is the same, but you form three piles instead of four. In other words, do two reverse faros, each time tabling the packet that does *not* contain the bottom card. Turn over each packet to reveal the other three aces. But this time, it appears to be due to the participant's cut and you can give her some of the glory if you want. *"Wow. I am sure glad you cut at the right place. "*

Presentation. As with any effect, the presentation makes this. John brings up the subject of luck and a historical quote as follows. *"Do these look shuffled to you? Good. Did you happen to see any aces? No? When I was younger, and could see better, I would spot an*

ace and cut it to the top." Snap over the first ace. *"Like that. "* Pause briefly for the response. *"Really, I am just lucky. Napoleon preferred his generals to be lucky. It's mainly subconscious. Here, cut some cards, like this, and see if you can cut to an ace. "* Turn over the indifferent card they cut to. *"No? You may be luckier than*

you think. Well, lets eliminate some cards. And some more. " Here you do the two reverse faros, tabling the half that does not contain the bottom card. *"In fact, Napoleon once said, T can teach them how to fight... but not how to be... luclcy.* Time the words so you are revealing the aces as you deliver the final phrase.

ROCK BOTTOM
Steve Beam

This is a completely semi-automatic variation of the *Moracle* effect that doesn't use any sleights. It is not a perfect replica so there is a minor loss of fidelity. This loss is only important for those of you who work for magicians - and that will be dealt with later in the chapter. This will only take a few moments to find out if you like it.

The Work. Start with the A♠ on the face of the pack and the following four cards in order from top down on the top of the pack: lO♠, Q♠, J♠, and the K♠. While you may find this order nonsensical, once you see what you are going to do, you will find there is nothing to memorize. It will be intuitive. (Lacking intuition, you could remember the even cards [1 O♠/Q♠] are in value order on top of the odd cards [J♠/K♠] in value order.)

Before we start, I should mention that I like to produce the royal flush in order in this effect. If that doesn't matter to you, the order of the cards at the top doesn't matter either.

Give the deck three tabled riffle shuffles, retaining the top four cards and the bottom card. You can make this less obvious by alternating which hand takes the top pile in preparation for the shuffle. I take the top half with my right hand on the first and third shuffles and the top half in my left hand on the second shuffle.

" While this doesn't require any moves, I assume you will grow a pair and use a jog shuffle to set this up. "

Explain that shuffle-tracking is a diff-f ficult-to-acquire skill you *"decided to pursued only because some other bozo already mapped the human genome. "* Place the deck on the table■ near a member of the audience to your left. *"The deck has been shuffled, but not cut. Please cut off about half the cards and give them to me. "*

Take the upper half in position for an overhand shuffle. Run four cards individually; (but with a light touch) and then shuffle off the remainder naturally. Start a reverse faro, injogging all the cards at I odd positions and[5] outjogging all the cards at even positions. Ultimately, you! are going to do three ; reverse faros with this half pack. Each time you do a reverse faro, you will have a choice of. which pile to place to the right and which one to place to the left. Whether you place the stripped-out packet to your left or right will depend upon whether the bottom card ends up injogged or out-jogged. Your rule in this effect is always to place the packet with the bottom card or face card to the right and the other packet goes to the left.

The first reverse faro separates the packet into two packets, one injogged and one out- jogged. You will strip out the outjogged packet and place it aside while you do another reverse faro with the injogged packet, splitting it into two packets. You will table both of these side by side:

Now you will pick up the previously stripped-out packet you earlier placed aside and do another reverse faro with it, splitting it into two more packets. These packets are tabled side by side so you will then have a row of four piles.

Other than "bottom card to the right" or "bottom-right," there is nothing to memorize. An example with cards in hand will make it all clear.

At the conclusion of your overhand shuffle, the four cards on the face, starting from the face, are the lO♠, Q♠, J♠, and K♠. Perform a reverse faro, dividing the deck into two packets, one injogged and the other outjogged. Watch where the lO♠ (the bottom card) finishes - injogged or outjogged. Strip out the outjogged cards. If the lO♠ is on the bottom of the stripped-out packet, table this packet to the right ("bottom-right"). Place the remaining packet beside it to the left. If, on the other hand, the lO♠ is at the bottom of the injogged packet, strip out the outjogged packet and table it to the left and place the injogged packet beside it to the right (again, "bottom-right").

Status Report. You now have two packets on the table. The packet to your left has the Q♠ on the face and the K♠ behind it. The packet on your right has the lO♠ on the face and the J♠ right behind it. You are going to do one more reverse faro with each packet, and again, you will use your bottom-right mnemonic with both of them. When you reverse faro the packet on your left, whichever group (injogged or outjogged) has the queen on its face will go to the right. This will ensure the king ends up at the face of the leftmost packet.

Pick up the pile with the lO♠ on the face and perform a reverse faro on that packet. Whichever half - injogged or outjogged - has the bottom card (lO♠) on the face, place that packet to the right and the other packet on the left. You now have four packets on the table, and from the

audience's point of view, the cards are in ascending order: ten, jack, queen, and king.

As you perform the three reverse faros, talk about how you are reversing the effects of the three shuffles you did at the beginning. In fact, other than the target royal flush cards, you can push the cards in groups. That is, your reverse faro doesn't have to be perfect. (This may be the first time that phrase has ever been written.)

Explain that you were tracking several cards during the shuffles and then through the *un-shuffling* process. "*Let me show you.* " Dramatically turn the four piles in front of you face up. There is no real climax here because you have four cards of a five-card poker hand. Their actual thoughts are probably a resounding, "So what!" However, you are going to tell them what they should be thinking and you have a different spin on this.

"Now I know what you're thinking. This is perhaps incredible... but maybe slightly less impressive than that whole genome mapping thing. You're also wondering if someone could possibly make a living doing this. I'm pretty sure the answer to that question is a resounding yes! " With this, reach over to the original bottom half of the pack on your far left (in front of the person who cut the pack) and turn it over, showing the A♠ on the face, and completing your royal flush.

Alternatively, when you reveal the first four cards of the royal flush, act disappointed. *"You Icnow, I was going for the four aces. "* This gets a laugh because you didn't get any. *"But I guess I only need one of them. "* Reach over and turn over the original bottom half, revealing the A♠ on the face.

Leftovers. In effect, you took half a deck with four target cards secretly on the bottom. You reverse faroed that packet into two packets, and then reverse faroed each of those packets into two smaller packets. This is why this is a variation on the *Moracle* effect which has you

> **" Your reverse faro doesn't have to be perfect. (This may be the first time that phrase has ever been written.) "**

repeatedly reverse faroing the *same* packet. To the average layman and a high percentage of magicians, it appears to be the same thing.

Rocky Top. This works with the top cards of the deck as well. It also allows for an interesting flashing of the faces as you perform the reverse faro which tends to hide that you are simply redistributing the top cards. Let's go ahead and spice this up by targeting eight cards as I teach this.

Start with four jacks on top of four aces, and place these eight cards on top of the deck. Give the deck a false shuffle, retaining the top eight cards. The overhand shuffle is perfect for this. Table the deck and ask someone to cut off half and to give it to you.

Perform a regular reverse faro, injogging the odd cards and outjogging the even cards. Strip out the outjogged cards and table them. Perform another reverse faro with the cards in your hands - again outjogging the even cards. At the conclusion, strip out the outjogged cards and table both packets side by side. Pick up the previously stripped-out even cards - the first pile you outjogged and tabled - and perform a reverse faro on it. When finished, strip out the outjogged cards and table both packets, forming a row of four piles. The order of the piles doesn't matter.

For the first climax, turn over the top card of each pile and place them face up in front of their respective piles. Pause for a moment, and then explain, *"Four jacks make a great hand for poker But while I was unshuffling, I thought I'd also set us up for a little blackjack. "* Quickly turn over the new top cards of each packet and replace them face up on their respective packets. With the four aces, you now have four black-jacks.

Bonus - Face-Flashing Subtlety. When performing *Rocky Top*, you have the opportunity to add a bit of fairness to the procedure. When

"The reverse faro can be made interesting, but it is not *that* interesting. "

you start the first reverse faro with the top half of the pack, as you get past the tenth card (the eight target cards plus two indifferent covering cards), slowly lift the faces of the cards toward the audience as you continue to telescope the packet; They will see the faces of the cards as they rush by, but the jacks and aces are covered by random indifferent cards.

I don't actually wait until ten cards are past to start this. Rather, I slowly start lifting the cards once I am past the first six target cards. By the time the faces are toward the audience, I am past the first ten cards and they only have indif-ferent cards available to them. You will want to comment on what is happening. This process is inherently interesting when highlighted. It only becomes lifeless when, like any other magic effect, it isn't properly framed or presented. I call their attention to the fact that they can *"actually see the cards being unshuffled. "*

When you start the next two reverse faros, you only have to get past the top six cards (four targets plus two indifferent covering cards) before you can show the faces to the audience. I actually leave the cards upjogged with the faces toward the audience all the rest of the way through the strip-out. It makes everything look very fair.

Rocking the Bottom. If you wish, you can perform *Rock Bottom* and *Rocky Top* together. This gives the illusion you control all parts of the deck - the tops and bottoms. If you don't want to do any moves, use the whole deck and start with the jacks on top and the aces on bottom.

Do a riffle shuffle that retains the top four and bottom four cards and then perform everything as just described with the full deck. You will finish with four piles, each with a jack on top and an ace on bottom. Turn over the jacks and bask in the response. Then make the comment about blackjack and turn over the four piles, showing the four aces.

While the version just described doesn't require any moves, I assume you will grow a pair and use a jog shuffle to set this up. This will allow you to accomplish the same thing with half the pack. After all, why subject your audience to twice as much process as is necessary to accomplish the effect? The reverse faro can be made interesting, but it is not *that* interesting.

Start with four jacks on top of four aces, and place these eight cards on top of the deck. Ask someone to cut off half and to give it to you. Flip the packet face up and quickly spread through it as you comment, *"Let s see what you gave me to work with."* Obviously, you don't want to spread the eight cards at the back of the packet. You don't need to do this, but it does show the cards to be well mixed without calling attention to that fact.

Close the spread, turn it face down, and give the packet a false shuffle as follows. Hold the entire packet in the right hand in readiness for an overhand shuffle. Run four cards into the left hand, outjogging the fifth card. Run at least three more cards (to finish off the eight target cards) and shuffle off. When you get down to a few cards remaining in your right hand, drop all of them on top and undercut the cards beneath the outjog and throw them on top. If you do this properly, that final packet appears to be the last of the cards in the right hand rather than cards that have already been shuffled. You now have four jacks on top and four aces on bottom.

Perform a reverse faro with the packet. If you wish, your dealing hand covers the face of the bottom card so you can actually perform the face-flashing subtlety explained above as long as you are not showing the faces at the very beginning (when the jacks are being passed from one hand to the other) or at the very end (when the aces are being passed from hand to hand).

Background. When I sent this chapter to Marty Kane to read, I asked him if he remembered anything similar to this item in print. He said there was something nagging at his brain about it and he finally located it in a booklet by my

U.K. friend, A1 Smith. Al's *Swindlaces* appeared in his A Card From Maltby. Later, in issue #30 of ATs magazine LaBal (April 2011), he printed his *Randomacing*, a streamlined version of *Swindlaces* using three reverse faros to produce the aces on the faces of the packets. You will also find it reprinted in his Card Tricks Now & Then from 2001.

Al's routine was basically a demonstration of how a participant could control how many cards were dealt from the top of the pack into a pile, and then the magician could "randomize" the piles by doing reverse faros with them. While he never mentioned *Moracle*, the basic idea of producing four aces by doing a reverse faro with a packet to produce two packets, and then doing a reverse faro with each of the resulting two packets, should be credited to A1 Smith.

As I mentioned, Al's effect was not an attempt to recreate *Moracle*. He produced four aces, and since they were aces, the order of the production was unimportant. Also, since there were only four cards in play and the order was unimportant, it didn't matter which packet had the bottom card. You simply divide one packet into two, and each of those two into two more. Three reverse faros produce the four aces very nicely and without complications. Had he been producing a fifth card, he would have needed a method (such as the bottom-right stratagem explained here) to ensure the required fourth reverse faro would have been performed on the correct packet.

My version offers a way to: (1) produce any reasonable number of specific cards; (2) on the tops or bottoms of the reverse-faroed packets; (3) in a specific order; (4) while always allowing you to strip out and table the outjogged packet at the conclusion of the reverse faro. The last two results are made possible by the bottom-right stratagem - always placing the packet with the bottom card to the right when it is tabled.

Having also made the baby-step to using the cards on the top as well, it became a no-brainer to do both the tops and bottoms at the same time.

BINARY BYPASS
Steve Beam

When I was playing with *Facelift* and *Poker Jack* in this volume, I came up with a new version of *Moracle.* You can use it to produce the four aces, or as in *Facelift*, the year your participant was bom.

The magician shuffles the deck repeatedly. He then tables the deck and asks for the spectator to cut off some cards - "*enough to make it interesting*." The magician basically *unshufftes* the cards by performing a reverse faro shuffle. Each time he completes the reverse faro, he strips out the outjogged cards and tables them. When he has completed three reverse faros, he tables the remaining cards in a pile beside the first three. The top cards are turned over and they are the four aces. (Alternatively, he does four reverse faros for a total of five piles and the top cards are turned over and shown to form a royal flush.)

The Work. The original *Moracle* required aces at the top, second, fourth, and eight positions. In this variation, start with the four aces on top. That's it. Shuffle the deck legitimately but retain the top four cards. Table the deck and ask someone to cut off enough cards to make what follows interesting. *"Maybe a third or half the deck."* The exact number is irrelevant, although it should be at least eight cards. We will assume he cuts off half the deck.

Take the packet in position for a reverse faro. Injog the first card as you push it over into the right hand. Push over the next card, outjogged for half its length. Now you will perform the only "move" of the routine. Simply push over two cards - the third and fourth - together under the others in the injogged position. Continue with a normal reverse faro until the cards are exhausted. Strip out the outjogged cards and table them. There will be an ace on top of the tabled packet.

Do two more normal reverse faros, out-jogging the cards at even positions and then strip

ping out the outjogged cards at the end. You will be left with a packet which you table beside the first three piles. There will be an ace on top of each pile.

As for the pushing of two cards, you are not doing a double lift. In fact, you are simply pushing over two cards with one push of your left thumb. The cards are not squared until they are taken in the right hand. Several things help to cover this. First, the edges of the cards are toward the audience's line of sight, not the backs. The audience can't tell how many cards you are transferring from one hand to the next as long as you do them both in one movement. In other words, don't push the first and then go back and push the second.

Also, I do not look at my hands for the first three cards. I am talking and making eye contact. So, even if they looked they wouldn't see anything - but they are not looking.

Finally, the reverse faro is done quickly. The two cards go over so quickly in a fraction of a second so their eyes couldn't follow it. Even if the edges weren't toward their line of sight and even if they were looking at the cards, it's simply too fast to catch it. You are backstopped three times on this, making it virtually bulletproof.

Royal Mess. To produce the royal flush, start with the five target cards on top in A, 10, J, Q, K order and proceed as follows:

- Reverse faro #1: Injog the ace, outjog the 10, push *three* cards together to injog the jack, queen, and king. Finish the reverse faro and strip.
- Reverse faro #2: Injog the ace, outjog the jack, push *two* cards together to injog the queen and king. Finish the reverse faro and strip out the outjogged cards.
- Reverse faro #3: Normal reverse faro. Finish and strip.

• Reverse faro #4: Normal reverse faro. Finish and strip. Drop the remaining cards at the end of the row.

Presentation. Regardless of whether you are using the four aces or the royal flush, start with the A♠ on top (assuming a spade royal flush). Rather than asking someone to cut off any number, ask them to cut off half the pack and to hand it to you. As you start the reverse faro, explain that the odds of the ace of spades being in your hands are roughly 50%. *"However, if I strip out half the cards and place them on the table, the odds are now 25% I'm holding the ace of spades. "* As stated, table the first packet and start your second reverse faro. *"If I eliminate half of these cards, the odds are now 12.5%. "* Table the second packet. *"If I eliminate half of these cards, the odds are now 6.25% the ace is in this last packet. "* Table the last two packets and point to the very last one. *"Despite the odds, here is the ace of spades. "* Turn over the top card of the last packet, showing the ace. *"I understand the odds for a single ace... I don't understand the odds of this* / *"* Turn over the top cards of the other packets.

If you are producing the royal flush, you would do one additional reverse faro and say as you do the last one, *"If I eliminate half of these cards, the odds are now... uh... really, really*

small. " This adds humor to the repetitive process and sets up the climax.

Leftovers. Another alternative would be to load up four of the five cards needed for a royal flush on top of the deck before you start. The missing card would start on the bottom of the deck. False shuffle while retaining the bottom card and the top four cards. Table the deck and ask them to cut off and give you half. You immediately go into the three reverse faros that were used to produce the four aces above — not the series that produces the royal flush. (This means you only have to push two cards as the third card once.) When you finish and have four face-down packets, turn over the top cards. You have four cards of the five needed to make a royal flush.

"You know, 80% of a great poker hand is like 80% of a touchdown. Neither has any value. Apparently, the other card I need is in the discarded half. But I've got an idea. " Pick up the original bottom half (the talon) and turn it face up on the table.

Finally, the quoting of the diminishing odds in the presentation is stolen (with permission) directly from Marty Kane's *Modern Day Moracle* from issue #64 of The Trapdoor (1997) and Volume IV of this series (2002). Without a presentation, all of the versions of *Moracle* are reduced to a demonstration of a binary sort.

THE NEUTRALIZER
Steve Beam

This is a fun item to perform. You are given credit for great skill, or at least for having a big shovel with which you pitch a large quantity of manure. *"I have developed a skill - well, it's a gift really - that allows me to neutralize your shuffles. Now, I'm not some trained seal who can perform on demand, but I will attempt to give you a demonstration of *the gift. ' First, I have to memorize certain key cards in the pack. "* The magician spreads through the deck, apparently

noting the positions of certain cards. The deck is then thoroughly shuffled by the audience, while the magician not so subtly watches the shuffling.

There are possibilities for interplay here as the magician zooms in on one person's shuffling, bringing his face within inches of the action. *"Of course, I have to do this subtly or the victims would suspect what I'm about to do. "* To another, *"I used to shuffle just like that."* ("Really?") *"Yes. I was three at the time. "*

The magician takes the deck face down and does several reverse faros, always stripping out the outjogged cards at the end of each reverse faro. He continues this until there are five piles face down in a row on the table. *"I've basically unshuffled the cards. Not only have I neutralized all of your shuffling, I have also culled the key cards I spotted earlier so I now know the top card of each of these packets. Would you like to see it again? Maybe I am like a trained seal "*

The audience protests that they don't have any proof the magician actually did what he said. *"No, really. I'll prove it. This card is the... "* At this point he flips the card face up and then immediately calls its name. It's obvious he saw the card before he named it. As innocently as possible, he asks, *"What? This card is the ace of hearts. "* Again he waits until he sees the face of the card before he names it. *"I'm sensing skepticism here. You don't think I actually culled specific cards. You may be right. "* Now the magician flips over the remaining three top cards and replaces them face up on their packets. They form a full house, aces and kings. *"Maybe I just got lucky... real lucky. "*

<u>The Work</u>. This works best when you have at least four in your audience. Start by culling the aces and kings to the face of the deck. The order of the cards doesn't matter as long as you have all eight of them on the bottom of the deck.

Introduce the effect and spread through the deck as if you are noting the positions of various cards. Actually, you are simply downjogging the card immediately behind the eight-card stack. Pause at various times during the spreading as if you are committing a card and its location to memoiy. Close the spread and flip the deck face down from right to left. Now obtain a left little-finger break under the injogged card.

You are going to hand out the cards to be shuffled as follows. Spread over the top third of the pack into the right hand and give it to someone on your right to shuffle. Spread over the middle third of the deck into the right hand and give it to someone in front of you to shuffle. You are left with a third of the deck in your left hand with a break above the bottom eight cards. Spread over all the cards above the break into your right hand and give them to someone on your near left to be shuffled. Finally, spread the eight target cards between your hands before squaring them and giving them to someone on your far left to be shuffled.

Collect the packets in the same order you distributed them. Pick up the two rightmost packets and combine them. Pick up the next packet and drop it on top. Finally, collect the target packet and drop it on top. Give the deck a quick false overhand shuffle, retaining at least the top eight cards. This apparently mixes the packets together but the kings and aces are the top cards of the pack.

You are now set for the reverse faros. You will use the same technique you learned in *Binary Bypass* to bring about the climax. Table the deck. Ask someone to cut off at least half of the cards and to give them to you. The exact number doesn't matter but it looks more difficult when at least half a deck is involved.

Hold the cards you are given face down in dealing position. You are now going to execute a reverse faro as follows. The first card is pushed over to the right hand, where it will become the first injogged card. The second card is pushed into the right hand under the first card and outjogged for half its length. The third and fourth cards are pushed over together, injogged as the third card. Refer to *Binary Bypass* for instructions on how to accomplish this easily. Complete your reverse faro normally, and then strip out the outjogged cards and table them. From here, you execute three more *regular* reverse faros,

"I'm all about credulity-stretching, but occasionally a little restraint is the better path."

stripping out the outjogged cards and creating a new tabled pile with them each time. You will be left with a small number of cards which will become the fifth pile.

The trick is over except for the presentation. You will have three target cards on your first pile, two on the second pile, and one each on the third, fourth, and fifth piles. You don't know which cards are on top of each pile, but any five cards from those specific eight cards can only form four possible hands: (1) full house - kings over aces; (2) full house - aces over kings; (3) four kings with an ace kicker; or (4) four aces with a king kicker. Ironically, I prefer to finish on the lower-valued hand - full house - because it uses all five cards in the hand. In this case, it just seems more difficult.

Leftovers. If you wish, you can predict the final hand with a two-way out. You know the hand will be either a four-of-a-kind or a full house. A simple double-faced prediction would nail this. If you wish to name the exact hand, you

only need a four-way out. I use this for a strong, quick, card trick so I don't bother with the prediction. To each his own.

Yes, the above effect is wasteful of natural resources. You don't need to have eight cards set up to produce only five of them. I like that number because it's approximately one third of half the pack. Once the deck is cut, giving a third to three different people makes sense.

Obviously, if you prefer, you can place the target cards at the top five positions and use *Binary Bypass.* The upside of using only five prepositioned cards is that you can produce a specific hand such as a royal flush. However, this is one of those times when I think less is more. It stretches credulity to the limits to ask the audience to believe the spectators' shuffles left the exact five cards you needed in the cut-off half you will ultimately use. I'm all about credulitystretching, but occasionally a little restraint is the better path. For those of you who disagree, consult the next effect, *Royal Roundup.*

ROYAL ROUNDUP
Steve Beam

This solves the problem of how you allow the audience to shuffle when you want to control the exact poker hand you will produce. *The Neutralizer* solved the audience shuffle problem by having eight target cards on top when only five were needed for the climax. I wanted a solution that would zero in on five specific cards - a royal flush, for example - and still retain the audience shuffle. One obvious problem is that giving out five cards as a group to be shuffled could be a clue to how the shuffle was circumvented. Here is the solution.

The Work. Start with the specific poker hand you wish to produce on the bottom of the deck. While I will use a royal flush for the illustration, I would not use that hand in performance unless this were a demonstration of shuffle

tracking. I prefer something more believable. Do a couple false shuffles and cuts and then table the deck.

The Shuffles. Ask that half the deck be cut off and discarded. Pick up the remaining cards, explaining that you have to ensure there are enough cards in that half to generate a decent poker hand. Tell them they can watch you closely and you won't change the order. Spread through the deck with the faces toward you, downjogging the first card behind the royal flush.

Close the spread and flip it over from right to left. Now pick up a left little-finger break under the injogged card as you square the pack. Do this without lifting up on the upper part of the packet, which would telegraph you are doing something. Simply release the cards below the

break so they travel down a quarter of an inch and open a break for you.

Tell them *you* have shuffled and they have cut, but *they* didn't get to shuffle. With the packet face down in dealing position, spread over the top half of the packet - about thirteen cards. Pass them to someone on your right to be shuffled. Now spread over all the cards above the break - about eight cards - and give them to the person in front of you to shuffle. Finally, give the remaining cards to someone on your left to shuffle. He will receive exactly five cards, the royal flush.

You may be concerned he will comment about the small number of cards. I actually cover this by giving him the packet as I say, *"And you get what's left."* You don't have to run from this. First of all, with only half the pack in play, each participant is expecting a small number of cards. (Mathematically, they should only expect about eight cards since only half the deck is in play.) Second, five cards isn't but three fewer than the second participant receives. Five only seems like a small number when the entire deck is in play.

Reassemble the deck by collecting the packets in the same order they were distributed, from right to left. The royal flush finishes on top.

The Reverse Faros. Pay attention to the first two reverse faros as they are different from the rest and from each other. All reverse faros are; done spreading cards from your left hand to your; right without reversing the order. The first card is always injogged (and the second card always outjogged). When the process is finished, the outjogged cards are stripped out and tabled in a row from right to left.

In the first reverse faro, injog the first; card, outjog the; second card, and push over three cards as the next injog. Done confidently, smoothly, and with the edges toward the audience's line of sight, this move is invisible. Finish the reverse faro normally.

For the second reverse faro, injog the first card, outjog the second card, and push over two cards as the next injog. Complete the process normally. The final two reverse faros are done normally with one card at a time making the journey from the left to the right hand. You will end with the five royal flush cards as the top cards of the packets.

Leftovers. It is important to emphasize the fact that one of the participants decided with his cut how many cards would be used. Obviously, a different number would have produced different results. This, of course, is not true. Frankly, if you had any scruples, you would feel ashamed of yourself right about now. I know I'm starting not to trust you and we haven't even met.

"Frankly, if you had any scruples, you would feel ashamed of yourself right about now. I know I'm starting not to trust you and we haven't even met. "

MIND-READING DECK
Steve Beam

This is simply another effect based upon what you have already learned. There are some tricks I reserve for friends or the right moment when I have found someone who is good at playing along with my shenanigans. It never ceases to amaze me how easily people are

offended. So, with that in mind, I will issue the following disclaimer approved by my attorneys, Aronson & Bannon, but quoted without actually checking with them. You should never (I repeat, but this time with an exclamation point: never!) do this unless you are confident that the person

who is the participant has a good sense of humor. I am not responsible for what happens to those of you who pick your participants poorly. In other words, no females, and no males who are larger than you. (If you ignore this advice with females, just save time by calling them fat or super-sized and you can arrive at the same, easily foreseeable outcome much quicker.)

Effect. The magician brings out a deck of cards. *"This is no ordinary deck of cards. No, this is a mind-reading deck. Now don't let that scare you. It doesn't deal with such things as account numbers and PIN numbers... and you can believe me because I'm a magician. This deck tells me what is generally on your mind at a given point in time. It's like a tarot deck without all the spoolty stuff. If all goes well, nobody will die. Who would like to have their mind read?"* After securing a male volunteer, the deck is cleanly shuffled and cut. *"Now if I were using a female, I woidd probably need the entire deck. When it comes to thinking, guys are a lot simpler... so I'm going to ask you to cut off about half the deck and to give it to me. Don't worry. We're going to use all of the cards. Half will read your mind, and the rest will tell us your future."* Regardless of how many cards the magician is handed, the magician studies the participant and then says, *"This may be way too many — but we'll see how it goes."*

The magician immediately starts a reverse faro. *"What makes this interesting is that we are using an unknown number of cards - a number chosen by you."* All reverse faros are performed in the same way - the first card is injogged and the second outjogged. All other cards alternate throughout the process. Then, the outjogged cards are stripped from the pack and tabled in a row from (the magician's) right to left. The process is quickly repeated after each

reverse faro until there are five piles on the table.

The magician turns over the top card of the leftmost pile. It has a large 'K' printed on it. *"This is saying, 'I'm okay, you're okay.' So one of us is okay... we'll pretend it's you."* He replaces it on the leftmost pile.

He turns over the top card of the adjacent pile. *"It's an N.' This card is letting you know Dm 'your mind and I'm about to tell you what you're thinking about."* This card goes back face up on top of its pile.

The magician turns over the top card of the fourth pile (skipping pile #3). *"A seven. That's a lucky number. If we were measuring luck that would be a good thing. But, as luck would have it, when turned right side up, it's an %.'"* The magician turns over the top card of the center pile. *"An A.' If this were a test, you would be doing great."* He turns over the top card of the rightmost and final pile. *"A B.'Even a B 'would be good."* He replaces the cards face up.

"Let's see: K-N-A-L-B. I'm not sure what these cards are trying to tell us. Oh, wait a minute. They are upside down to me." The magician walks over to the spectator's side of the table and reads the word "Blank." *"Oh... that's not so good.''*

Feeling sorry for the participant, *"But wait a minute. We have fifty-two cards here. We can go for the second effect - telling your future. The rest of the deck will look into your future and let you know what's coming. Let's see what you have to look forward to.''* Spread the deck face up, revealing all the blank cards. *"Uh... winter?''*

The Work. This is performed using the same mechanics as *Royal Roundup*. Start with a blank-faced deck of playing cards, available at your local magic shop if you're one of the half-dozen magicians with a surviving brick-and-mortar shop in your area. Otherwise, order

" Sure, I'm creating the whole disaster, but when it actually comes to pass, I'm not blamed and I can even be critical of the result. I have now met all the experience requirements to be a U.S. senator. I think I'm going to go shower - maybe even a chemical peel... "

online.

Place the letters in the word *blank* on the faces of five different cards, one letter per card. Place these cards on top of the deck in the following order: K-B-L-A-N. Proceed with four reverse faros, resulting in five piles. On the first reverse faro, push over three cards on the third push. On the second, push over two cards on the third push.

Strip out the outjogged cards at the end of each reverse faro and table the stripped-out cards in piles from right to left. The top letters of each packet spell *blank.* Reveal the letters one by one, saying something about each. You want to reveal them in an order that delays the realization of the final word until nearer the end. Then, when you finally reveal the whole word, act as if you don't understand. This is because the letters are in reverse order from your point of view. Once you step over to the audience's side of the table, appear apologetic at what the cards are trying to say. Slide the lettered cards off the piles. Offer a ray of hope by reassembling the deck and immediately spreading it in a long, face-up ribbon spread along with the above punchline trouncing all over the aforementioned ray of hope.

Variations. I described the above version so the handling of the packets is consistent throughout. If you would like to simplify the setup (the order of the cards that spell *blank),* start with the five target cards on top in reverse order (K-N- A-L-B with the K on top). Use the same mechanics just explained, except that you will build your row of piles from your left to your right. The first reverse faro distributes the N to the top of the first tabled pile. The second and third reverse faros distribute the A and the L to the second and third tabled piles, respectively. For your final reverse faro, do it normally. Your right hand will strip out the outjogged cards with the B on top. Your left hand is left with the injogged cards with the K on top. After you strip the outjogged cards, simultaneously table both packets at the ends of the row.

Thus your left hand puts its cards at the left end of the tabled row and the right hand puts its cards at the right end. This looks both consistent and random and is easy to remember if you always perform it this way.

You could start with the five target cards in order (B-L-A-N-K) on the face of the pack with the B on the face. Then use the mechanics from *Bottom Feeder* to produce the target cards on the faces of the packets. I prefer the above handlings because I think the display at the end of this particular effect looks better with the target cards produced on top, and you don't risk flashing by turning over the whole packet.

Leftovers. I don't allow the deck to be shuffled by the audience in this effect as the probability is too high there will be an unintentional, premature flash of a blank face. It's just not worth the risk since it would blow the payoff. Obviously, if you want to use a regular alphabet or lexicon deck, you could allow the audience to shuffle in the same way you would with *Royal Roundup.*

Further, if the lexicon deck you are using doesn't have indices, a single black card on the face would allow you to do a face-up ribbon spread and to make it look like all cards are blank. This would be greatly simplified with the blank as a long (or crimped) card so you can easily cut it to the bottom immediately before the spread.

Finally, while it shouldn't have to be said, the way the above lines are delivered has a lot to do with the way they are received. I am almost sympathetic when I discover the words spell "blank" and I'm obviously groping for the silver lining when I offer winter as what he has to look forward to (versus nothing). Sure, I'm creating the whole disaster, but when it actually comes to pass, I'm not blamed and I can even be critical of the result. Heck, I think I have now met all the experience requirements to be a U.S. senator. If it's okay with you, I think I'm going to go take a shower - maybe even a chemical peel.

BOTTOM FEEDER
Steve Beam

I know what you were thinking when you saw the title of this trick: *What is Beam doing with a trick named for attorneys in a book on card tricks?* Well, fear not, it is a variation on the whole *Binary Bypass* idea. This one allows you f to perform the *Moracle* process and to arrive with ?• the desired cards at the bottom of the reverse-faroed packets.

Imagine this. Starting with a cleanly and meticulously shuffled deck, a volunteer cuts the deck in half and chooses one of the halves to use. The magician runs through three reverse faros and produces the four aces at the faces of each packet.

The Work. I will explain the basic workings and then later in this chapter give you some different ways to present it. Start with the four aces on the bottom of the deck. Legitimately shuffle the cards but retain the four bottom cards. Riffle shuffles and overhand shuffles are ideal for this. Table the deck and ask that it be cut.

Pick up the original bottom half, stating, *"We will start the process where you cut."* Start into a reverse faro, explaining you are basically *unshuffling* the cards. When you get down to a few cards in the source (or sending) packet, you will push over all but the bottom card as your final injog. This will leave you with a single card - the last one - to move up to the outjogged packet.

There are several ways to accomplish this move. If you wish, you can secure a break above the bottom card before you start the reverse faro. Or, you can buckle the bottom card at some time during the process before you need to do the move. When I get down to three to five cards, I just block push all the cards above the bottom

one flush with the injogged pack and then outjog the final card. Either way, when you strip the outjogged cards free and table the packet, it will have a single ace on the bottom.

You have three aces on the bottom of the handheld cards. Execute another reverse faro and, when you have three to five cards remaining in your left hand, push all but the bottom card over to the right, injogged. Outjog the final card and then strip out the outjogged cards - with an ace on the face - and table them beside the first pile. Perform a final, normal reverse faro and table both the injogged and outjogged cards, forming a row with four piles. All will have an ace on the face.

Leftovers. Half the time, when you do the second reverse faro, you won't need to do the block push-off. This occurs when you start with an even number of cards. I don't use this information. I simply do the block push-off with the first two reverse faros whether or not they are needed. For two simple block push-offs, you accomplish a full *Moracle* effect without any binary. And, unlike *Rock Bottom*, you are following the process through with a single packet from start to finish. You are not required to go back to an already processed packet and to run it through again.

In the conditions I furnished at the beginning of the description, I mentioned that the participant could choose which half to use after the deck is cut. You can easily accomplish this by starting with another four-of-a-kind on top of the deck. Once the deck is cut, if the top half is chosen, run the top four cards to the bottom in an overhand shuffle. Then proceed as above.

MORACOOL
Steve Beam

This is a combination of the *Binary Bypass* with *Bottom Feeder*. It allows you to take a shuffled deck, to do three reverse faros, and to produce four jacks on top. *'Four jacks are fine for poker, but what about blackjack?* "As you say this, you flip over the packets and show the four aces. This is the same effect as *Rocking the Bottom*, but you are reverse faroing a single packet.

The Work. Start with four jacks on top of four aces, and place these eight cards on top of the deck. Ask someone to cut off half and to give it to you. Flip the packet face up and quickly spread through it as you comment, "*Let's see what you gave me to work with*." Obviously, you don't want to spread the eight cards at the back of the packet. You don't need to do this preliminary spreading, but it does show the cards to be well mixed without calling attention to that fact.

Close the spread and give the packet a false shuffle as follows. Hold the entire packet in the right hand in readiness for an overhand shuffle. Run four cards into the left hand, outjogging the fifth card. Run at least three more cards (to finish off the eight target cards) and shuffle off. When you get down to a few cards remaining in your right hand, drop all of them and undercut the cards beneath the outjog and

throw them on top. If you do this properly, that final packet appears to be the last of the cards in the right hand rather than cards that have already been shuffled. You now have four jacks on top and four aces on bottom.

Take the packet in the left hand in position for the reverse faro. Push the first card injogged, the second outjogged. Then push two cards for the next injog and continue the reverse faro. When you get down to just a few cards in the left-hand packet, push all but the bottom card over injogged, and then push over the last card to join the face of the outjogged cards.

Strip out all the outjogged cards and table them face down. There will be a jack on top and an ace on the face. Repeat this modified reverse faro and again strip out and table the outjogged cards. Return to the remaining cards in your hand. Reverse faro these normally. Strip out the outjogged cards and add them to the row you are building on the table. Place the remaining cards at the end of the row.

You will have four jacks on top, and four aces on the bottom. After sufficient buildup, turn over the top four cards and place them in front of their packets. When ready to shift from poker (four jacks) to blackjack, flip the packets face up in place, showing four blackjacks.

MORE COOL MORACLE
Steve Beam

This is one last bit of nerdish trivia that might come in handy should you like to use the *Rock Bottom* method of producing five (or more) cards without resorting to using the original bottom card of the deck to complete the hand. This has a simple mnemonic that is logical, but not consistent with the "bottom-right" mnemonic

provided earlier in this chapter.

To explain, place any five-card hand (royal flush, for example) on the top of the deck. Cut off half the cards and start by overhand shuffling the top five cards to the bottom.

Perform a perfect reverse faro, outjogging the even-positioned cards. Pay attention to

which group - injogged or outjogged - contains the bottom card when the process is complete. Your new mnemonic is to always continue with the packet that contains the bottom card.

The location of the bottom card is determined by the parity of the packet being reverse faroed. If the packet contains an even number of cards, the bottom card will be in the outjogged group. If the packet contains an odd number of cards, the bottom card will be in the injogged group.

If the bottom card is in the injogged group, strip the outjogged cards and place them on your *right.* The bottom two cards of that group will be part of your poker hand. The bottom three of your remaining (injogged) cards will be the remainder of your poker hand.

If, on the other hand, the bottom card is in the outjogged group, strip the outjogged cards and place them on your *left.* Then, with your right hand, table the remaining cards to the right. Pick up the packet on your left and you are ready for the second reverse faro. You are now in the same position you would have been had the injogged group contained the bottom card.

Repeat the reverse faro with this packet and table both packets side by side. Now return to the first packet you stripped out and placed to the right. Perform a reverse faro on that packet and table both packets side by side. There are now five packets on the table and the face cards constitute a royal flush.

Even More Cool Moracle. If you wish, you can simply bluff the last (bottom) card so that it always ends up at the bottom of the injogged cards. If you start with an even number of cards, the last card will finish as the bottom card of the outjogged group. This assumes you don't cheat. Assuming you do cheat, simply mime leaving the last card in the outjogged position (as if you had two cards left) and then openly slide the bottom card back to the bottom. If your left thumb's actions are consistent throughout, there is nothing to detect.

Even More Cool Moracle Up Top. The above mnemonic works when you have five cards on the bottom of the pack and you continue to work with the packet that contains the bottom card. As mentioned, the parity of the packet determines whether the bottom card finishes in the injogged or outjogged group.

The good news is that if you start with a royal flush on top of the deck, the parity of the packet doesn't matter and no mnemonics are needed. This is because the top card of the deck always ends up in the injogged group.

So, if you start with a royal flush on top, your first reverse faro finishes with two of the five target cards in the outjogged group and three on top of the injogged group. Strip out the outjogged group and place it to the right. Execute a second reverse faro that places a target card on top of both resulting packets. Finally, return to the first stripped-out packet on your right and perform a reverse faro with it. That process will place a target card on top of both of those resulting packets - no adjustments, no memory, no bluffs, no sweat.

END NOTES

I have many more variations of *Moracle* but I have to draw the line at some point. I did want to mention two more variations in method.

First, if you aren't interested in perfect reverse faros, you can arrive at the *Moracle* result from the top of the pack by starting with a royal flush (or the selection on top of four aces) on top of the deck. On your first reverse faro (and actually, it would be more like a reverse *shuffle* since it won't be a perfectly alternated unweaving), start by outjogging the fifth card (the bottom card of your stock) and then injogging and outjogging at will. Strip out and table the outjogged cards and it will have one card of your original five-card

stock on top. Perform the next reverse shuffle by outjogging the fourth card first, followed by random injogging and outjogging. Strip out the outjogged cards and table them with a second card from your stock on top. On the third reverse shuffle, start by outjogging the third card from the top, and on the fourth reverse shuffle, start by outjogging the second card from the top. You will finish with five packets and the top card from each will be from your stock.

Flashing Tops. This last idea is something you may wish to incorporate into any of the above routines. This allows you to show the top and bottom cards before performing any of the routines already described that use either the *Binary Bypass, Bottom Feeder*, or both.

Assume you wish to show the top card to be indifferent before doing the *Binary Bypass.* You will start with an indifferent card on top and adjust the process as if you were going to produce five cards.

To illustrate, place four aces on top of the deck and then an indifferent card on top of all. In essence, while you are only going to produce four cards, you have a five-card stock. Show the top card, either casually or purposefully. Replace it on top.

Start your first reverse faro by outjogging the cards at even-numbered positions. Push over the first card singly in injogged condition and push over the second card singly in outjogged condition. For the third card, push over three cards together in injogged condition. Continue with the reverse faro until the cards are exhausted. Strip out the outjogged cards and table them. The top card of that packet is an ace.

Perform a second reverse faro pushing over two cards as one on the third push. When

finished with the reverse faro, strip out and table the outjogged cards with another ace on top of that packet.

Perform your third reverse faro normally, stripping out the outjogged cards and tabling them. There will be an ace on top of the tabled packet. Finally, perform one last reverse faro (normally), stripping out the outjogged cards and tabling them with the final ace on top.

You finish with cards left over with the same indifferent card on top. Note that you can show the top, indifferent card at any point during the process.

Flashing Bottoms (*The Moon Move).* It is even easier to use the same concept for *Bottom Feeder* and it is very effective. Start with the four aces on the bottom and place an indifferent card on face as the very bottom card. Flash the top and bottom cards and replace them.

Start your first reverse faro as described in *Bottom Feeder.* When you are close to running out of cards, push over all but *two* cards in injogged condition. Push over the next card (one of your aces) in outjogged condition, and then push over the final card (your indifferent card) in injogged condition. Strip out the outjogged cards and table them as a packet with an ace on the face.

You now have the same indifferent card on the bottom and three aces above it. Three more reverse faros performed as just explained will result in three more stripped-out packets with an ace on the face.

You can flash the bottom card between each strip-out if you wish. And obviously, at any point, you can lose the indifferent card from the bottom with a *bottom slip cut* or by culling it off the bottom into the middle of the packet.
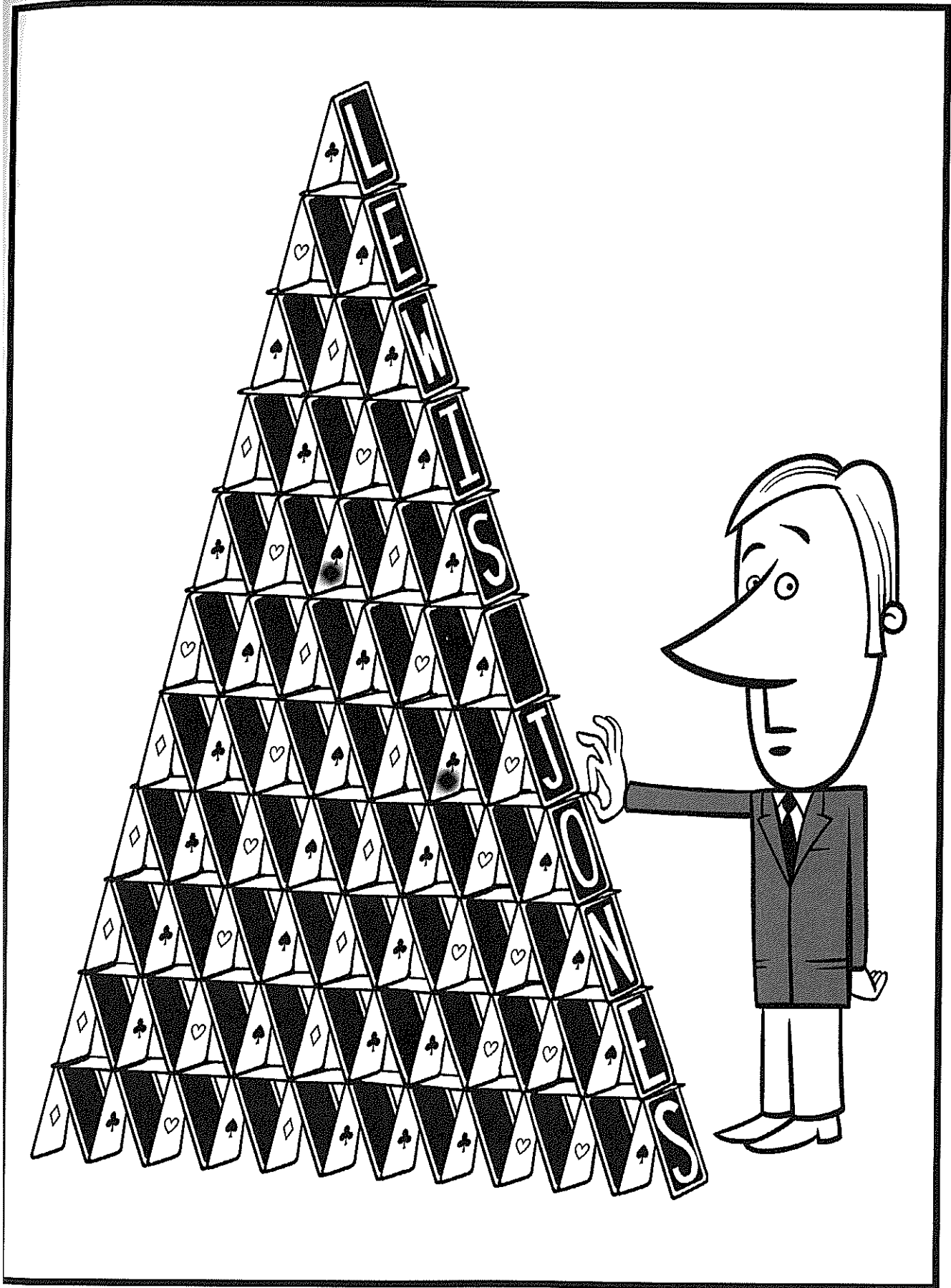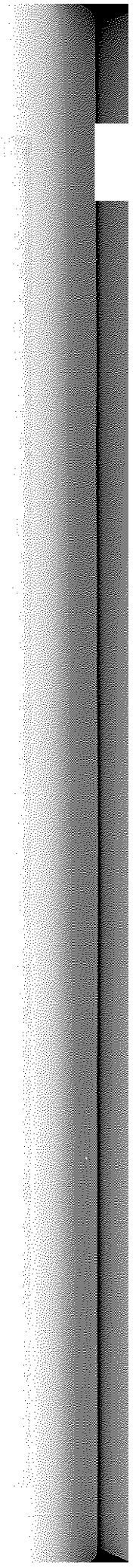
THE MAGIC OF LEWIS JONES

I have come to appreciate Lewis Jones in the last several years as is probably evident by the amount of his material I have both tinkered with and have published. Lewis claims he is not a performer. I have watched him work for others. Nobody would accuse him of being "over the top." While his style is calm and conversational, he almost always crafts a hook to initialize the interest in his effects. His follow-up is engaging, and then he delivers a smashing climax. He is like a quiet but effective pitcher on the mound - blending the wind-up with the perfect pitch, all to arrive at the desired strike. (The British sports equivalent would probably be the cricket bat being knocked by some ruck into his scrum.)

Lewis likes to create magic effects just for the sheer thrill of it. My appreciation for his work comes not only from the broad and diverse approaches he takes to problems real or imagined, but also with the details he develops to help sell the bigger method. In *Stargazer*, not content with a killer trick he developed, his shift to forty-nine cards and the process he developed to position the two keys take a powerful effect and convert it to one I now use because he made it practical with the details. The first change reduces any mental math necessary to child's play. The second gives you a practical way to position double keys on-the-fly, which actually strengthens the method by making it look like you are shuffling the cards in the process. These are the nuggets of gold often overlooked that enhance the structure of a trick.

When Lewis and I get together, it's usually in ten-to-twelve-hour sessions at his house. When I visited the U.K. in 2012 and 2013, we sessioned both times for over forty hours in four days, stopping only for coffee, meals, and the occasional stretch. What makes this more incredible is the timing - our sessions were just days before his 88th and 89th birthdays. What can you glean from this, other than I don't want to have to be in the U.K. on his birthday and actually to have to cough up a present?

In 2014, I was actually with Lewis on his 90th birthday - a day spent with visiting family which was squeezed in between another one of our four-day sessions. We both started the week with a list of new material to show the other, and we both finished the week with a list of improvements, additional tweaks, and ideas on the material (and a small collection of tricks headed to the rubbish pile due to the comments of the other). We play off each other incredibly well and the energizing experience is much like sticking a boat propeller into a vat of ideas.

His influence in this book is more than in this chapter. Two years ago his *Suit Selector* sent me off the deep end for months playing with the possibilities.

Lewis' product speaks for itself. Most of his books are out of print but worth the effort to seek out and devour. While you are seeking his work elsewhere, enjoy some of his latest gems over the next few pages. I know I am.

A CARD IN MIND
Lewis Jones

You need to know the top and bottom cards of the deck. Any method will do, but I like to glimpse them during an in-the-hands riffle shuffle. The card on top will be key #1 and the card on the bottom will be key #2. A follow-up, "eyes-off" riffle shuffle which retains the top and bottom cards is a great way to cool even the most severe heat.

Give the deck to a reasonably sharp volunteer and turn your back. (If there are no reasonably sharp volunteers, skip this and ask them if they're familiar with the 21-Card Trick.) Assuming you have successfully identified the pick of the litter, ask him to think of any card. He is now instructed to do three, non-stressful tasks:

1. Count off the *value* in face-down cards into a tabled pile, and then drop the deck on top.
2. Spell-deal the word *of,* and then drop the deck on top.
3. Spell-deal the *suit* of the card, and then drop the deck on top.

Yes, these are all compound instructions, but here's hoping your guy is not only bright but also a decent speller. After all, the "a" in "diamonds" is silent. Just ensure that his first action is to count the value, not spell it.

So if he is thinking of the 7♠, he deals seven cards into a tabled pile, and then drops the deck on top. Then he deals two cards as he mentally spells the word O-F, and drops the deck on top. Then he deals six cards as he mentally spells the word S-P-A-D-E-S, and drops the deck on top.

Turn to face him. Execute any quick series of false cuts and shuffles. Turn the deck

"Magic done my way is a lot like parachuting. Even when it's done incorrectly, it has impact."

face up. Ask the spectator to look for his thought-of card as you deal, but to give no indication to you. Deal off exactly eight face-up cards to the table, then stop, and say to the spectator, *"Maybe you've seen your card already, but you haven't given me any clues. That's good. You're doing well."*

Glance down at the cards. If key #1 is on top of the face-up tabled packet, the chosen suit is clubs. If key #1 is on top of the face-up undealt cards still in your left hand, the suit is hearts or spades. Otherwise the suit is diamonds (and key #1 will appear three cards later).

Continue dealing, mentally counting from key #1 but *not* including this key in the count (the key is only a marker card). The count ends when you reach key #2 (include this key in the count). This count tells you the value of the thought-of card.

Ask the spectator if he has still not seen his thought-of card. His answer tells you whether to find his card among the tabled cards or among the cards remaining in your left hand.

You only need to fish if the suit is spades or hearts: *"I'm seeing nothing but black. That's not the color you're thinking of, is it?"* If he says yes, *"That's what I thought. You're thinking of the 7♠."* If he says no, *"That's what I thought. You're thinking of the 7♥."*

Background. I have several versions of this principle and have even published some of the variations in this series. (See *Double Down* and *Doubling Up on the Double Down* from Volume III, *Party Time* and *Second Birthday* from Volume IV.) I like Lewis' take on it because it is straightforward and streamlined. They think of any card, spell the three components

(including "of"), and you then nail the card.

For a presentation - one I only use for friends - I ask for silence. Then, as I deal the eight cards to the table per the above method, I make my face into an eye-rolling, semi-unconscious trance factory. Because it's obvious the trance is over-the-top as is my overacted rapturous face, they laugh. This allows me to thank them sarcastically for their help in maintaining their silence. This also adds to the method because the way my eyes roll back into my head communicates there is no way I could

be looking at the cards I'm dealing.

Presentation Disclaimer. You should only attempt my presentation if you are in perfect health. I take no responsibility for those who perform this as I do, and then follow it with a legitimate cataleptic episode which ultimately results in further audience laughter. If you "come to" and find you've been decorated like a Christmas tree, I suggest getting a physical and then opting for a more subdued presentation. Magic done my way is a lot like parachuting. Even when it's done incorrectly, it has impact.

POINT
*Lewis*BLANK
Jones

This is Lewis' alternative for the trick just explained. It is a blank-deck (face and back) version where you find a spectator's freely selected card, even though all the cards are blank.

Setup. You need a deck of cards that are blank on both sides. Put a dot at the far left corner of two of the cards. I will call the dotted side the face of the card. When the dots are on the upper side, the deck will be referred to as face up. When the dots are on the lower side, the deck will be referred to as face down. Put a dotted card face down at the top of the deck, and put the other dotted card face down second from the bottom.

The Work. Bring out the deck, and spread it face down across the table, from left to right, to show that all of the cards are blank. (You can invite a spectator to make the spread, if you like.)

Gather up the spread and turn the deck face up. (Throughout this routine, whenever you turn over the deck, flip it sideways - this keeps the dots at the far ends of the cards.) This time, spread it from right to left; the overlap will keep the dots concealed. If you prefer, just spread the cards openly between your hands, bunching the first three or four cards at the face, so that the dot on the second card from the face is not visible.

Stop spreading every now and again to point out the faces of occasional cards: *"As you*

can see, that's the A*... Here's the K+... And that one — can you see what that is? "

When a spectator produces a name for one of the blank cards, you know he has agreed to go along with the game. Don't spread as far as the dotted card at the rear of the spread. Push the cards together, and turn the deck face down again.

As you spread the cards between your hands again, say, "*Obviously*; *you don't know what the cards are now, because you *re looking at the backs. But there's a problem.* " Raise the spread to a vertical condition, so that the faces are toward the spectator. "*I could ask you to look at all these cards, and to choose any one. But how would anybody else know what you 'd chosen? Believe it or not, there are probably people here who can't make out the faces of these cards as well as you can. So you might choose this card, for example... "* (break the spread in two, and point to the card at the face of the right- hand half) "*... and you would know it's the /♦. But how would they know?"* Indicate the other spectators. *"You see the problem? There just isn't time to go around this crowd, whispering your card to everybody. "*

Close up the spread, and table the deck face down. *"So here's what well do. In a*

moment, III be asking you to just think of any card. Any one at all Now you know it only takes three words to describe a card. 5♥... or 9♠... or whatever. And when I turn my back, I'll be asking you to deal out those three things for your card. "

You illustrate this by dealing out imaginary cards. *"So if you were thinking of the 3♠, you'd be dealing one-two-three* [as you mime dealing out three imaginary cards], *then the word 'of'* [as you deal two more], *and finally you would spell-deal the suit, spades. "*

Invite the spectator to think of any card, and to pick up the deck. You turn your back. *"Let's do this in three stages. No hurry. First, I want you to deal the value of your card into a pile on the table. And in that way, everybody will know the value, because they 'll watch you counting them out. Okay? Do that now for your card — just the number — and tell me when you've finished. "*

The spectator deals out the value of his thought-of card. *"Right. Drop the rest of the deck on top. Now - your card is the something OF something. So pick up the deck again, and deal out the word ⌈of'~ one cardfor each letter: O-F ... and drop the deck on top again. Done that? "*

The spectator picks up the deck for the last time. *"Now think of the suit of your card, and I want you to spell out that word by dealing one card for each letter. It will be clubs or hearts or spades or diamonds. And here's where everyone else can check it out. They'll follow your spelling and know your suit, without you having to say anything. So go ahead and do that now. "*

Finally, the spectator drops his held cards on top of the dealt cards, completing the deck. Turn around and face him.

Turn the deck face up (sideways again). Spin cut at least half the deck into your left hand, and then each hand rotates its packet face down in position for an overhand shuffle. (Refer to the introductory comments above to see what denotes face up and face down.) Overhand shuffle the right-hand packet on top of the left- hand packet. Turn the deck face up, and begin to spread through until you reach the 8th card from

the face. If this is a dotted card, the chosen suit is clubs. If the card to its left (the 9Eh card) is dotted, the chosen suit is hearts or spades. If neither is dotted, the chosen suit is diamonds (and the dotted card will turn up three cards later).

Spread through till you reach the second dotted card. To find the value of the spectator's card, simply count the number of cards between the two dotted cards. Do not include the dotted cards themselves in this count.

Your right hand now holds a packet that includes both dotted cards. Turn over this packet, and discard it to the table. Shake your head as you browse quickly through the remaining cards, and confess that this is proving more difficult than you expected. Say, *"I'm going to give it one last shot. "* Hand the packet to the spectator and invite him to shuffle.

"Have you ever heard of kinetic memory? Your brain may not always remember what you've done, but your muscles do ~ your hands and your fingers. I'm going to try and access your kinetic memory, and to duplicate what your hands and fingers did behind my back. It s my last chance. "

Take back the packet, and say, *"I want you to remember what you did when you dealt out the value of your card — the number. Remember it as vividly as you can. Try to think positively. I'm going to try and shadow what you 're thinking. Ready? Here we go. "*

Suppose you know the value was seven. Slowly deal cards into a pile, counting aloud: *"Ace... two... three... "* Continue until you've gone a couple of cards past the seven, and then stop, with the ninth card still in your hand. *"Oops. The positive thinking has faded pretty quickly. Let's go back to eight. "*

Replace the ninth card, then pause, and appear to be puzzled. *"There s something wrong here. You 're not happy-lean tell. I guess I've still gone too far. It's not eight at all, is it?"* Replace the eighth card, onto your left-hand packet, and say, *"Seven? Ah, yes. I can tell you're okay with that. Seven it is... Then you dealt two more. That will be the word OF ~ no surprise there. And*

lastly, the suit. Spell it out in your mind as I deal, and I'll try and match the letters. "

If the suit was diamonds, deal one card then a second, as you say, *"I?"* Deal another, then a fourth, as you say, *"M? Really? Oh, I get it. "* Deal off the next four quickly, as you say: *"Must be O-N-D-S. Diamonds. "* Immediately point to the next card, as you say, *"And there it is - right on cue. The 7♦. Right? "*

If the suit was clubs, do the same sort of thing. Deal one card, then a second, and say, *"L...L? ...Oh, I get it. Must be U-B-S. Clubs. And there it is - right on cue. The 7♣. Right? "*

That just leaves spades and hearts. These both spell with the same number of letters, so at this moment, you don't know which is correct. Plow on, nevertheless. Deal one card, then a second. Then, as you deal the third, say, *"That's an A. "* Deal three more, and say, *"That's an S, so it must be the last letter. Am I right? "* When the spectator agrees, say, *"I thought so. So your suit was...? ''*

If, for example, he says hearts, say, *"Right! "* Point to the next card, and say, *"And there it is - right on cue. The 7♥. Right? "* You would say the same thing were he to day his suit was a spade. *"The 7♠, right? "*

Leftovers. I like the way Lewis fishes for the suit between hearts and spades, but it doesn't fit my personality. I simply state, *"I'm getting a red card. "* If they say yes, I immediately name the selection. If they say no, I follow with, *"Well, technically, there are no colors... not even with your card... the 4♣. "* Since I already know the value, once I know the color I can name the selection.

Background. In addition to the credits that apply to *A Card in Mind*, you may wish to consult *Clearing the Deck* by Doug Canning and me from Volume III. The same basic trick as the one here is described as *The Eraser* on page 96. However, it is the surrounding description that adds presentational ploys along with my preferred marking system for a blank deck.

SECOND THOUGHTS
Lewis Jones

In this effect, a spectator merely thinks of a card. He spreads through the deck, with the faces toward himself, and upjogs the card, and then upjogs the mate to that card (one with the same value and same suit). After milking the tension like a mentalist, you tell him the thought- of card. The deck is ordinary, and there is no fishing.

The Work. There is always a price to pay for an effect that is this clean, simple, and direct. (Hang on to your first-born; I already have three of my own.) The price in this case is a full-deck setup. The deck will be set in three sections. The cards are face up, so the *top* of the deck is the face card. Ignore the significance of the circled cards for the moment. From the top of the faceup deck, the cards are in the following order:

Top section

Middle section

Bottom section

Lewis uses the scorecards that come with the pack as the dividers. A new deck normally arrives with at least two of these. If your deck only has one, you may wish to start buying your cards from a reputable vendor. Or, you can take the other from another deck. For our purposes, the important thing about these cards is that *both* sides of these cards normally contain some printed words on a *white surface*. For example, they contain the name and address of the U.S. Playing Card Company, and advertisements for books about the official rules of card games.

Place one of the scorecards between the top and middle sections of the deck, and the other scorecard between the middle and bottom sections. (Please see the note in the *Leftovers* section.)

To perform, spread the deck face up showing the cards are well mixed. "*I'm going to ask you to think of a number. But I'd like it to be something that's personal to you. So think of for example, your telephone number, or your credit card number. Got it in mind? Now reach in with your mind and select any digit from that number. Tell me when you've decided on one.*

'Now I want you to think of any suit - spades, hearts, clubs, or diamonds - and to put that with your digit, to give you a playing card. Tell me when you have a card in your head. " While you talk, false shuffle the deck. When the spectator says he is ready, hand him the facedown deck. *"Hold up this deck so that only you can see the faces of the cards. Rest your elbows on the table - give your arms a rest. Continue spreading, looking for the card you've just created in your head. When you find it, pull it halfway up in the spread, and take a good hard look at it. "*

When the spectator has upjogged a card, you will know immediately which section it's in (top, middle, or bottom). That's because you've been keeping an eye on the scorecards. They're easily visible among the red or blue backs of the normal cards. Since the spectator will only be looking at the faces of the cards throughout this effect, it's quite likely that it won't occur to him that you can identify the scorecard from the other side. And each scorecard acts as a divider, separating the sections above and below it.

(*Above* means nearer to the face of the face-up spread. *Below* means farther from the face.)

If you take a look at the section-lists above, you'll see that certain cards are circled. These are key cards, and they share certain characteristics:

(a) they only appear at the tops and bottoms of sections

(b) they are all spades

(c) they are conveniently in numeric order (A, 2, 3,4, 5, 6)

(d) each scorecard (the black cards) is flanked by a pair of them:

But there are three more spade values to be accounted for: 7, 8, and 9. Each of these key cards sits next to the top card of its section. In other words, they are the second card from the top in each section. And from top to bottom, they appear in the normal order 7, 8, 9:

If the spectator upjogs any of these nine key cards, you will instantly know what it is, by its position, and your effect will end right there. (The method of choosing a value means that the spectator can't have selected a ten, jack, queen, or king, and you can re-distribute these sixteen cards, if you like.)

But the spades are not the only black cards. What if the spectator had chosen a club? In that case, he will have upjogged a card somewhere in the middle of one of the sections. Explain that the signal is not coming across well, and needs strengthening. Ask the spectator to also upjog the other card that has the same color and number. If this card turns out to be one of the spade key cards, you know that the thought-of card must

have been the same value card in clubs. So if the *second* upjogged card was, say, the 3♠ (at the top of the middle section), then you now know that the spectator is thinking of the 3♣.

That means you can always nail the identity of any black card. But suppose the spectator has thought of a red card. In this case, the two upjogs will be at some random positions among the sections, and neither of the upjogged cards will be a key card. What do you do now?

In the top section, the two red upjogs will be the red ace and two. If they are separated by a single card, they are the red Aces.
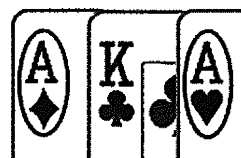
If they are widely separated, they are the red twos.

And, as with all the red pairs, the heart will always be higher in the spread (nearer the face) than the diamond. In the middle section, the same is true of red threes and fours:
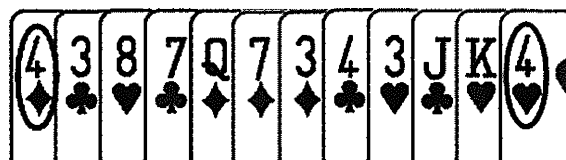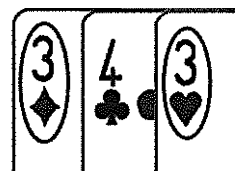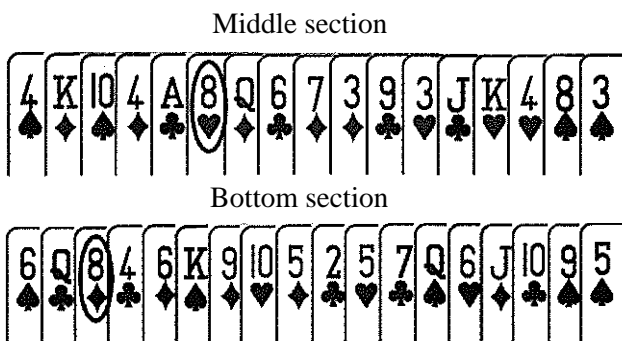
And in the bottom section, the same is true of the red fives and sixes:
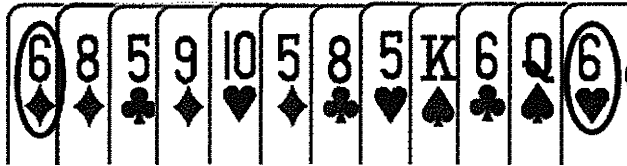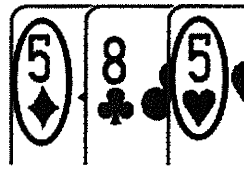
You can check these out in the section lists above. That just leaves the red sevens, eights, and nines. An upjog in the top section and another in the middle section indicate red sevens:

Top section
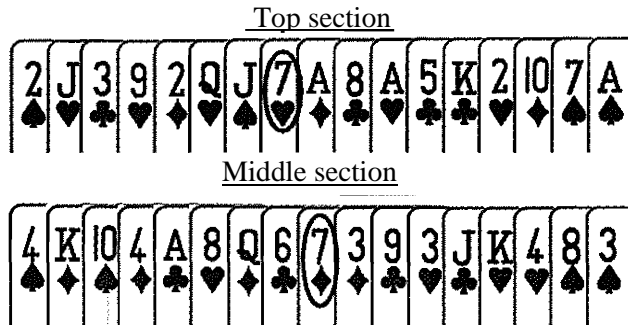
Middle section

Upjogs in the middle and bottom sections indicate red eights:

Middle section

Bottom section

And upjogs in the top and bottom sections indicate red nines:

Top section

Bottom section
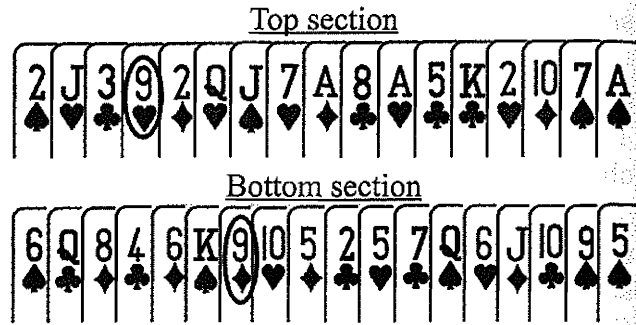
You have now accounted for every possible thought-of card, without touching the cards, and without asking any questions.

Leftovers. Scorecards stand out like a sore thumb from the back, but they don't stand out nearly as much from the front. That said, the participant will notice them and may think it is unusual they are still there. Since the backs of the cards are never seen, I prefer using either: (1) two jokers from another deck of the same color but different back design; or (2) two jokers from another deck of the same back design but a different color. For example, if the deck is blue, I like using two red-backed jokers. From the face, they may be noticed but they aren't unexpected or unusual. They never see the backs, but should they, you can explain them away. They could be to make up for lost cards, or the deck you are using is a conglomeration of different decks.

Background. Using the position of a card to identify a mental selection has appeared in this series. You may recall Tino Call's excellent *Think of a Card* from Volume IV (2002). In 2013, a very similar item by Michael Murray and Stephen Shaw *(Once Removed)* was released as a separate manuscript. (In this latter source, it was suggested jokers be used as separators, but turned face down in the face-up deck so as not to confuse the participant.)

BOX NUMBER
Lewis Jones

This is impromptu, with a borrowed and shuffled deck. The magician removes a card and places it inside the card box. All the choices (of color, suit, and value) come from the spectator, but he ends up correctly identifying the lone card in the card box.

The Work. Secretly, make a mental choice of any spectator whose first name you know, preferably a name with at least four letters. Then you need to choose the value of a target card. Here's how you do that. Mentally check the number of letters in the spectator's name. Then you double that number and subtract five. In brief, with the number *n*, your magic formula is 2n - 5. Suppose you have decided on Valerie. Her name is seven letters long. So double the 7, giving you 14. Then subtract 5, giving you a target value of 9.

Say, "*There's something I want to do before we even begin.*" Spread the deck, with the faces toward yourself, and pick out the first nine you come to. Take note of the suit, and put the card into the card box, without showing the card's face to anyone. Push the box to one side, but leaving it in full view. Suppose the card in the box is the 9♠. Say, *"Of course, now I've seen the faces of all the cards, so perhaps someone ought to give the deck a good mixing."* As you say this, hand the deck to Valerie for shuffling. This makes her the spectator of choice without drawing attention to that fact.

Say, *"People sometimes ask me how I seem to know what they're going to do before they do it. The simple truth is, people are much more predictable than they think they are. When you've worked with people and cards for as long as I have, you soon get to spot the patterns that come up all the time. So when someone comes up with a color or a suit, they usually think they come up with a random choice. But they don 't.1 see the same patterns coming up all the time, and*

that means I'm able to make the right guesses most of the time. By way of experiment, lets just see if it still works out. "

Ask Valerie if she has ever heard of a spell-deal, and explain that it simply means dealing cards into a face-down pile - one card for each letter of her name. She does this, using her own name, *Valerie*, dealing the seven cards face down onto your palm-up left hand. Your right hand takes the rest of the deck from her, and puts it down in front of you on the table.

Say, *"Now watch what happens. We're going to deal out cards, calling out black and red, just to see what we end up with. Do you want me to start with black or red? It's your choice. "* Since your target card (9♠) is black, concentrate on the packet in the left hand as you think *black.*

If Valerie names black, begin your deal by dealing the first card to the bottom of the packet. Otherwise (if she names red), begin by dealing the first card to the table. Call *red* and *black* alternately as you deal each card. Then continue alternating between card-under-packet and card-to-table. (You will recognize this as the down-under deal.)

At the moment when only one card remains in your left hand, you will find that you are calling *black.* Your right hand flicks this card, and your left hand drops it on the *deck* (not the packet). Your left hand picks up the dealt packet from the table. Say, *"You wanted black, but now you need a suit. Do you want me to start with spades or clubs? Again — your choice. "* This time, since your target card is a spade, again concentrate on your left-hand packet, and think *spades.*

If Valerie names spades, begin your down-under deal by dealing the first card to the bottom of the packet. Otherwise deal it to the table. Continue alternating, and calling the two black suits, until only one card remains in your

left hand. At this moment you will find that you are calling *spades.* Your right hand flicks this card, and your left hand drops it on the *deck.* Your left hand picks up the dealt packet from the table. (Note that this packet is now minus the two discarded cards.)

"So, Valerie, spell-dealing your name led us to a color - black — and a suit - spades. Now comes the triclcy part: you need a value, and there are thirteen of them. Let's just carry on with the cards from your name. "

Begin a final down-under deal by *dealing the first card under the packet* in your left hand (always). Alternate as usual, but this time it is between card-under-the-packet and *card-onto- the-deck.* And this time, you are calling the *values* in sequence: *"Ace, two, three, four... "* When you have only one card remaining in your left hand, you will find that you are calling *nine.*

Notice that by making this final deal onto the deck, you are left with an uncluttered table-top, showing only a neat face-down deck, and ~ off to one side - the card-box. And the evidence for the number of cards finally in play has conveniently disappeared.

Give Valerie a final reminder: *"Valerie, you came up with eveiy choice: color, suit, value. I contributed nothing. Agree?"* All that remains is for Valerie to open the card box and to confirm that her name and her choices have led her inevitably to the destined card.

Background. I really like this for a quick routine. The principle used for the first two questions is Mitsunobu Matsuyama's *Petal Force* (as christened by Max Maven). The ability to use the cards from the spectator's name to produce the value is based on Ramon Rioboo's *Ramonator* from Volume VII.

FABRICATION
Steve Beam

Here is an unsanctioned hit on Lewis' *Box Number* trick. I say "unsanctioned" because Lewis always likes to start with a borrowed and shuffled deck. I don't consider a few-card setup a negative in most circumstances since I can get there quickly from a borrowed deck with a cull (or simply start with my own deck with a few cards stacked and ready to withstand my flurry of false shuffles).

This is not offered as an improvement. It uses the same method Lewis originated, but I wanted to do three things with it: (1) change the presentation to a lie detector; (2) ask the questions without apparently knowing the answers to the questions myself (thus I'm apparently unable to influence the outcome); and (3) use any volunteer without knowing their name in advance.

Goal #1 - The Presentation. I converted this to a lie-detector plot. I have a card selected which the participant sees but I don't. I then ask her questions and run her answers through the lie

detector - the packet of cards. After all, a deck of cards was the first lie detector - necessitated by the tactic known as *bluffing.* In this effect, the participant can choose to lie to any or all of the three questions - color, suit, and value - and yet the cards discern the truth.

Goal #2 - Magician's Ignorance. By not knowing the identity of the card selected, I have limited ability to influence the outcome through that evil process known as manipulation. This was the simplest problem to solve - simply force the card.

Goal #3 - Use of Any Volunteer. This was actually the more interesting of the self-imposed problems and the solutions. The possible outcomes are limited to only the odd values. Regardless of the length of the name you use, Lewis' formula of 2n - 5 always results in an odd value. Because you eliminate one card with each down-under or under-down deal, you have to start with at least a four-letter name. Otherwise,

when you want to do an under-down deal for the value, you will only have one card with which to do it. Furthermore, it is unlikely (at least in the U.S.) you will encounter a name longer than nine letters.

If you limit the forced suit to spades (for example), you can limit the number of possible selections to the following.

Letters in name	Result
4	3♠
5	5♠
6	7♠
7	9♠
8	J♠
9	K♠

Thus, if I start with the 3♠, 5♠, 7♠, 9♠, J♠, and K♠ in order on top of the deck, I am prepared for any length name between four and nine letters. In the U.S., the average length name for males is now six letters, closely followed by five letters. All I have to do is identify three or four people in my audience with names of at least four letters, but that spell with different numbers of letters such as Dawn (4), Casey (5), Leslie (6), and Shelley (7). They don't all have to be different length names, but I like to have at least two of the four different.

Presentation. *"Most people don't Imow this, but playing cards were the first lie detectors. They were necessary for serious players due to thatpeslcy habit known as bluffing, and bluffing is just a nice wordfor lying. Today I'm going to use a few playing cards - the exact number chosen by one of you ~~ to determine whether one of you is lying or telling the truth.*

"To start, we will use someone's name. However, as the name plays a part in the effect, I would like someone else to choose whom we will use. In the front row we have Dawn, Casey, Leslie, and Shelley. John, would you choose the person we will use? Casey? Great. Casey, John thinks you are a good liar. I'd like you to take a card and we will use you to test our lie detector. "

The Force. Now that you know the name,

you can use Lewis' formula to determine which of the top cards to force. *Casey* has 5 letters, so (2 X 5) - 5 = 5. You will force the 5♠ which is conveniently located second from the top. You now want to shuffle the force card into a position for whatever force you will use. I use a classic force and I always force the card above the break in the middle.

Therefore, I know I want to force the second card from the top so I must get it to the bottom of the deck. I take the entire deck in position for an overhand shuffle. I run one card and outjog the second and shuffle off. I then finish the shuffle without pausing by taking the card(s) beneath the outjog and throwing them on the top. In this instance, it would be a single card. This is a continuation of the shuffle - it is not a separate cut thrown in after the shuffle. (Assume I wanted to force the fourth card from the top. Run three cards, outjog the fourth, and shuffle off. Undercut beneath the outjog and throw. The card originally fourth from the top is now on bottom ready to be forced.)

With the force card on bottom, cut the deck and hold a break. Spread the cards for Casey's selection and ask her to remove a card and table it without looking at it. Another good force from this volume would be the *Fairness Force*.

Moving On. Give her the deck and ask her to shuffle it and then spell/deal the letters of her name onto your hand using one card for each letter. When she has finished, ask her to place the deck aside and peek at her selection without letting anyone else see it. This is to retain the mystery for the rest of the audience as you go through the revelation process.

Explain that you will ask her questions about her card and she can answer with a lie or the truth. Furthermore, you will always start the lie detector with her answer, regardless of whether it is a lie or the truth. Despite the fact she controls everything including the number of cards used in the lie-detector (the packet), the detector will immediately sort fact from fiction and let everyone know whether she is lying.

From here, proceed with Lewis' original trick, but with the participant asked to answer each question with a lie or the truth. At the end of your down-under or under-down deal, you can tell her whether she is lying or truth-telling.

Under Fabrication. I should also mention that if you have enough people in your audience, you could allow a very free choice of cards to be placed aside. Cull all the threes, fives, sevens, and nines in a group to the center of the deck in any known order. (They can be grouped by value or suit as long as you know the order.) This gives you the ability to use the above chart in reverse. Spread the deck between your hands with the middle sixteen cards widely spread. Ask them to point to one of the cards. Split the fan at that point, table the selected card face down, and place the original top half on the bottom when you reassemble the deck. This sends the card that was directly above their selection to the bottom. Glimpse this card as you hand out the deck for shuffling.

Assuming they point to a card from your target bank of cards, the glimpse gives you its identity by simply moving forward one card in your stack. You now know the length of the name you need to bring about a successful conclusion. If they take a three, you need a four-letter name. If they take a five, seven, or a nine, you need a five- , six-, or seven-letter name, respectively. (These positions are derived from Lewis' formula.) Hand out the deck to be shuffled to the person present who has the correct length name and then proceed as above.

Singular Fabrication. Alternatively, if you only have a single participant, you can cull the four cards that have the correct value for his name in a known order. If his name has four letters, you would cull the four threes in a known order to the top or bottom of the deck and then classic force one of the four cards. By knowing the order, you will know the suit to use during the course of the lie detector.

The above three variations of Lewis' trick are not only unsanctioned but off-book. Lewis

would almost never set up sixteen cards (or even four) for something he could accomplish with a borrowed and shuffled deck.

Leftovers. As I said, when using the first version above, not all the possible participants need names spelling with a different number of letters. I usually only set up the top four cards: the three, five, seven, and nine of spades. Then, I choose possible participants whose names spell with four to seven letters. This way, I shorten the stack to a mere four cards without any loss of effect.

If you don't use the classic force, allow me to recommend *Bottoms Up* from Volume VIII, or *Fairness Force* (this volume). Both of these are excellent for forcing a single card and don't require the time misdirection necessary with the *Cross Cut Force (X-ing the Cut)*.

Finally, occasionally I like to go to a little extra effort to add humor to a routine that otherwise doesn't require much or any setup. I located a hand buzzer available on closeout on the Internet. Unlike the standard windup hand buzzers, this one buzzes more than once. When I have it with me, I start with it finger palmed underneath the- cased deck of cards at the beginning of the routine. *"Most people don't know this, but playing cards were the first lie detectors. "* Buzz. *"Well, maybe they were the second lie detectors."* Buzz. *"Okay, well, I've researched this thoroughly... "* Buzz, *"...pretty thoroughly... "* Buzz. "*... well, somewhat thoroughly... and I found they were necessary for serious players due to card games that encouraged bluffing, and bluffing is just a nice wordfor lying. Today I'm going to use a few playing cards - the exact number chosen by one of you - to determine whether one of you is lying or telling the truth. Don't worry*; *this won't hurt... "* Buzz. *"Well, it won't hurt much. "* Buzz. *"Well, it won't hurt me. "* (Pause.) *"That's what I meant all along. "* Buzz. *"Why don't we go ahead and get started? "* At this point, I uncase the deck and place the case along with the palmed buzzer in my outside coat pocket and proceed with the routine.

PAT HAND
Steve Beam

One of my favorite things about sessioning with Lewis is that he is constantly tinkering with different principles. Just when I get comfortable with one, he comes along, pulls the padded chair with lumbar support and lift assist out from under me, and watches me fall for his new version.

When I visited with Lewis in 2012, he showed me a card trick which revealed a selected card. While I liked the effect, what intrigued me more was the method he used. In it, he accomplishes the *Matsuyama Petal Force* without using a down-under deal. Despite my previous, decades-long revulsion, I have grown to love down-under deals and what can be accomplished with them. Despite this new affection, where I can simplify the procedure by removing the down-under deals, I do. There are several examples of this type of excision (or exorcism, depending upon your fondness for down-under deals) in this book. Lewis provided the opportunity to do all the *Petal Force* tricks without the down-under deal.

Lewis published *Call Security* without much fanfare in his excellent 2013 book Persona. He showed the principle to me while I was visiting him in 2012. During that session, I wanted to see if I could stretch the effect into something more than a one-card revelation. I also wanted to simplify the suit option so I didn't have to pay attention to what name the participant spells at the beginning of the effect. Paying attention to what participants do has never been one of my strong suits, so *Pat Hand* was bom.

Lewis Jones' *MatsuNOma Principle*. The principle is obvious once you think about it. It is not obvious to onlookers and there are many ways to add layers of deception. In its basic form, you are using an apparently random number of cards to decide between two characteristics of a prediction card. Assume you have placed the Q♠ face down to the side. If someone gives you an odd number of cards and you wish to use them to determine the color of the tabled card, simply deal the cards to the table as you recite the two options for the color, starting with the one you wish to force. If you deal one card to the table for each of two options that you recite and you start with the desired outcome, you will end on the desired outcome.

To illustrate this, assume you wish to force the color black. If you start with an odd number of cards and alternate calling out black and red as you deal each card to the table, you will end with black. This is obvious with the following examples:

3 - Black, red, black
5 - Black, red, black, red, black
7 - Black, red, black, red, black, red, black

The reverse is true for even numbers. If you start with an even number of cards and deal one card to the table for each of two options you recite and you call the force option second, you will finish on the force option. Assume you wish to force the color black with an even number of cards.

2 - Red, black
4 - Red, black, red, black
6 - Red, black, red, black, red, black
8 - Red, black, red, black, red, black, red, black

Altogether now, "Dull!" But that, in a nutshell, is Lewis' *MatsuNOma Principle.* It is ingenious in its simplicity and it is the major building block of the following routine.

Pat Hand. Set the following cards of a spade royal flush as follows: lO♠ on bottom, and the A♠, K♠, J♠ on top with the ace being the top card. Finally, place an indifferent card on top of the deck. So, from the top: X, A♠, K♠, J♠, forty-

seven X-cards, 1O♠. The Q♠ is somewhere in the center of the deck. Riffle shuffle the deck, retaining the top four cards and the bottom card. When ready, spread through the deck looking for the Q♠. Remove it and table it face down as your prediction card.

" *'What's in a name?'you ask. Hopefully we will find a hit of mystery in yours. However, PH remind you there is a fine line between mystery... and misery. To start the misery... of course I meant mystery... you can use your real name or a made-up name. What name would you like us to use?"* Assume he chooses Roberto as his name. If this is not his real name, you can say, *"That's kind of a nickname... hut actually in this case it's more of a nicked name. "*

You are going to deal-spell the cards to the table as you recite the letters. However, you will use a slight rhythm or cadence to your spell which should only be discernible by you. You will spell the letters in couplets as follows: R-O, B-E, R-T, 0. Do not exaggerate the groupings but rather make it as subtle as possible. All you care about is whether you end with a leftover, uncoupled letter as you do here. This tells you that you have an odd number of cards. That's all you need to know.

Table the deck to the side and you will now pick up the packet of seven cards. *"We are going to use your name, Roberto, to try to identify the card I placed aside earlier. The first thing we need to know is the color of this card. Is it black or red? "* You want to force the color black. So, using Lewis[1] principle, since you have an odd number of cards, you would start calling out the colors with the force color black. Deal one card to the table as you call out black, red, black, red, black, red, black. Hold the last card and flick it a couple of times, emphasizing that you ended on black. Drop this card on top of the deck.

You now know you are left with an even number of cards because you discarded one card of the odd number of cards with which you started. This means you'll call out the next two options with the force option at the second

(even-numbered) position. *"The second thing we need to know is whether this card is a spot card or a picture card. "* Always phrase this statement with the forced option in the correct order. Deal one card to the table as you call out spot, picture, spot, picture, spot, picture. Hold the last card and flick it a couple of times to emphasize you ended on picture. Drop this card on top of the deck.

Pick up the five tabled cards. Once again, you know the packet now contains an odd number of cards since you had an even number and discarded one. With an odd number, you start with your force option. *"Finally, we know it* Jr *a picture card, but is it a gal or a guy? "* Call out girl, boy, girl, boy, girl as you **deal the cards onto the deck.** You will hold the last card and flick it a couple of times to emphasize you ended on a girl before dropping it on the deck.

"Let s recap what we think we know. We used your name to end up with a random group of cards. Based upon those cards, we think this card is black, a picture or court card, and a girl... or in this case, a queen. I believe the Q♠ fulfills all those requirements. " Deliver this last line as you turn over the queen and deal it face up to the table directly in front of you.

Pause for the response. This is more interesting than it is miraculous. Fortunately, there is more. *"We did all that using your name. I wonder what would happen if we used her name.*" Point to the queen with your right hand as you pick up the deck with your left. *"Her name is Pat - P-A-T "*

Deal three cards to the table as you spell P-A-T. Table the deck face up to the left, about six inches from the face-up queen. (That's 15.24 centimeters for those of you using the "simplified" metric system.) Pick up the three cards just dealt. *"Of course Pat is her first name. Her last name is Hand... as in... Pat Hand. "* As you deliver the last few words, deal the three cards face up from left to right. The first is dealt just to the right of the face-up deck, in the center between the deck and the face-up queen. The second (K♠) is dealt to the right of the queen. The final card (A♠) is dealt to the

right of the king, completing the row. This gives yon a royal flush in order 10-J-Q-K-A and, of course, the ultimate pat hand.

Leftovers. You want someone with at least a four-letter name to start. If you are given a name like A1 or Bo, you can either ask what that is short for or you can ask for the addition of a last name. Since some people with nicknames are sensitive about the names they are abbreviating, I like to add the last name. Since you are spelling the name in couplets at the beginning, you really don't care how long the name is.

Oftentimes I'll apparently place the Q♠ to the table without looking at it. In this case, I start with the opening setup but with a break below the queen in the middle. I quickly and casually spread through the face-down deck and toss out an apparently random card onto the table, actually the queen. This seems to add

another layer of deception in that you apparently don't know the face-down card either. That said, I don't bother forcing it, but you are welcome to give that a try if you think it adds to the impact.

There is far more you can do with this principle, including just about anything using the original *Petal Force*. I have only scratched the surface. Your challenge is to justify your actions and to make the journey entertaining.

Background. Mitsunobu Matsuyama is a contributor to this series and his *Petal Force* principle (as christened by Max Maven) has been used here several times in effects by others. You will find some of his items starting in Volume IV. His principle is ingenious and was one of the first steps in rethinking my aversion to down- under deals. Lewis mentioned that the title of this principle was suggested by Bob Farmer. I thought it was amusing enough to include here.

SEMI-AUTOMATICS FOR COLLECTORS

Mike Vance is one of my proofreaders. He is also a collector. Together, we thought it might be helpful to answer questions frequently posed by collectors about their particular areas of interest. However, rather than address their areas of interest, **I** thought it would be better to address mine. Thus, below you have the low-down on collecting, versus simply buying and reading, volumes of **Semi-Automatic Card Tricks. I** think you'll agree, it is this kind of extra that dramatically moves the art forward.

- Why are there so few volumes of Semi-Automatic Card Tricks on the secondary (used) market? Answer: Nobody parts with their Beam books unless they die and their wife didn't read the part of the will requesting to be buried with the Beam epistles.
- What do you call the section of the will specifying the book-burial instructions? Answer: The down-under deal.
- How do you know the wife changed her mind about burying the Semi-Automatic books with her husband? Answer: There are shovel marks on the outside, they smell like formaldehyde on the inside, and there's a decomposing hand still clutching them.
- What is the market for a decomposing hand? Answer: It depends on how many Erdnase hands have already been sold.
- ® How do you know you've found an original SACT draft and not a photocopy? Answer: Check for the proofreader's tears.
- Is there any truth to the rumor that you reprint the same books you already sold and simply increment the Volume number so nobody catches on? Answer: Who says I sold all of the original books?
- But do you, as rumors suggest, simply print new dust jackets and put them around what is basically the same volume so you are selling the same books over and over? Answer: As I told you in Volumes 1,2,3,4,5,6,7, and 8, that is usually not the case.
- What does a Beam signature add to the item's value? Answer: There is only added value if it is a signature by Jim Beam.
- ® What is the most common way collectors store Beam books? **Answer:** Under the short leg of a kitchen table.
- ® How do you know you have the complete Beam Oeuvre? Answer: I no longer produces eggs monthly.
- ® Are you a magic collector? Answer: Yes, I have a one-of-a-kind, highly specific collection.
- What do you collect? Answer: Unsold Beam books.
- ® Have you ever thought about selling your collection? **Answer:** Duh! That would kind of defeat the point.
- ® How can you tell you have a collector's edition? Answer: I left in the curse words.
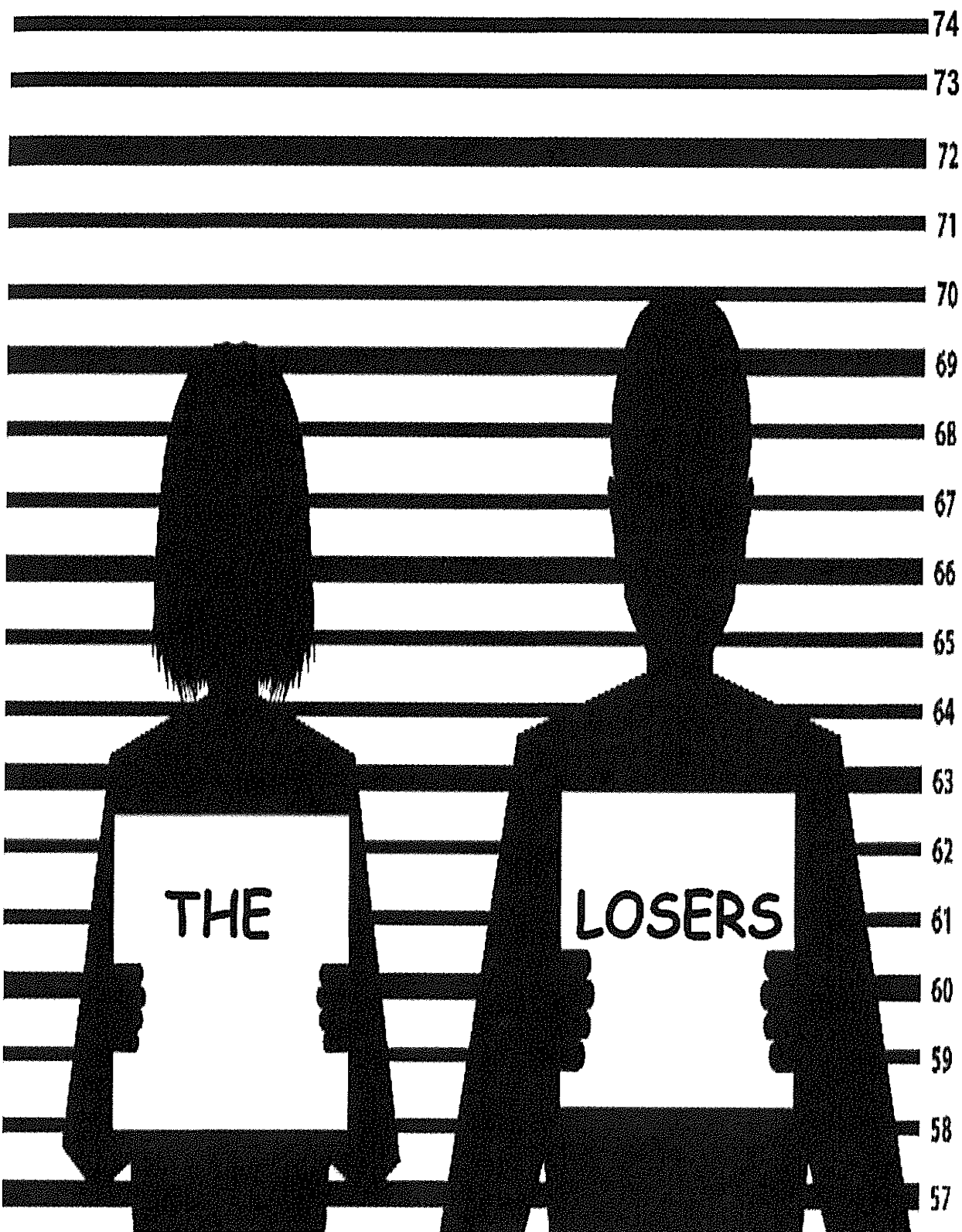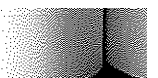
THE LOSERS

There are few things magicians love more than being fooled by their fellow magicians. And, there are few things magicians hate more than being fooled by their fellow magicians. Magicians spend millions of dollars annually on ammunition with which they can wreak havoc upon the brains of their brethren.

I think this habit is indicative of the reason many of us got into magic in the first place. (Well, Nani Darnell's outfit may have contributed a little.) We love a mystery. Unfortunately, as we learn more about the art and its tools, we are mystified less frequently. The very thing that pulled us into the practice of magic is removed from the practice of magic by its mastery. I can't fix this process.

However, I can give you the tools you can use to gut your fellow magicians. I'm not talking about obtaining the "that-was-nice" response. I'm talking about the no-longer-can-connect-the-brain- to-the-mouth response. Or, the stuttering-and-muttering-about-something-irrelevant-while-recovering response. And, of course, there is the ever-popular I-need-a-new-pair-of-pants response.

Do not let the title of this chapter fool you. This is not a chapter about my proofreaders. (It is not even a chapter about magicians who aren't regular readers of this series.) A high percentage of the magic in the Semi-Automatic Card Tricks series mystifies magicians in addition to laymen. With laymen, presentation is critical because entertainment is essential.

However, this chapter is more about that wonderful fight-or-flight response. It is entertainment - like Mohammed AH entertained George Foreman, like a George Foreman grill entertains a hamburger patty. It is filled with simple - yet simultaneously elaborate - methods combined to accomplish what may be the oldest card trick. *Pick a card. Lose the card. I'll find the card.* These are some of the basic building blocks of card magic.

I have made the point before that it is hard for magicians to fool other magicians using sleights they themselves perform. This chapter doesn't require any sleights. In fact, in most cases, you don't even touch the deck other than to zip through it to remove the selection. Feel free to offer the onlookers a false lifeline by touching the cards and even holding a random break. Personally, I'm a big fan of superfluous faro shuffles to send them on a wild goose chase that will rock and reweave their worlds.

Like nonessential sleights, most of these effects include throw-offs specifically added for magicians in the audience. These are not the tricks you should waste on laymen any more than you would waste your cups and balls with rhyming patter on magicians. Magicians love to figure out the tricks of others. However, their analyses of the tricks in this chapter will not bear fruit. These tricks will detour them around so much they will never even see the 'road closed' sign on the dead-end road. In fact, if it's fruit they are looking for, they would have much better luck at a roadside stand.

These are *the losers*. Target your audience and wield these weapons to bludgeon. It is not your job to make them stumble. It's your job to make them fall. (After that, a little electroshock therapy for your sicko tendencies toward violence might be appropriate.)

SEM1-A UTOMATIC CARD TRICKS, VOLUME 9

LOSING STRATEGIES

This chapter is a great illustration of the trade-off that often occurs between the effect and the method - or more accurately, the conditions and the preparation. The more impossible the conditions you wish to create, the more you will need in the form of setups or subtleties to achieve the stricter conditions. The items in this chapter vary from no preparation to a full-deck stack. I don't have a favorite. Every magician will draw the line for himself based upon the preparation he is willing to commit to when performing. Sometimes the conditions are dictated by the venue, performing conditions, or even the circumstances. They are also dictated by the knowledge or skill level of the performer and even the characteristics of the spectators.

There are a couple of things you need to know up front which will save your time and my words. If you read this first section before hopping right into the trick descriptions, you will save having to come back to hunt for the missing information. Fortunately, the information I'm placing between you and the tricks is information you can use strategically in other effects, both semi-automatic and sleight of hand.

The One-Way Street. First, in all cases where a full-deck prearrangement is used, you can choose your favorite. You can use your memorized deck, *Jackass*, or *Eight Kings.* My favorite is Si Stebbins - partly because of other effects I have which use the stack, but mostly because I can set it from new-deck order in seconds.

The Si Stebbins setup (which actually predated Si by about 500 years) is not a memorized pack. You progress through it in order using math (add three to the value, move one forward in your *CHaSeD* suit order). Most magicians find addition easier than subtraction. (Carrying a number in addition is easier than borrowing ten in subtraction.) Thus, I would rather move one

way in the stack - forward.

The same applies to *Jackass* or *Eight Kings*, where you must move forward in your little ditty (e.g., eight kings threatened to save, ninety-five ladies for one sick knave). Comparing the difference, moving forward in your ditty to the next value is easy if you are very familiar with it. However, unless you are either dyslexic or have memorized the same ditty forward *and backward*, it is a one-way street. Moving from *two* (to) to *save* (seven) occurs in a second. Moving from *save* (seven) back to *to* (two) takes multiple seconds without memorizing the ditty backward.

This does not occur in memorized deck work. Each card is associated with a number. Most magicians can move up one or down one in the sequence with the same degree of ease. The advantage here goes to the memorized deck. However, the advantages of Si Stebbins are twofold: ease and quickness of setting it up; and months of your life not expended memorizing and rememorizing your stack.

This gets me to the need for one of the handiest tricks when working with Si Stebbins. If the trick you are performing has you using a key to calculate the card directly below it in the stack, use the regular Si Stebbins stack with the order running from the top to the bottom of the pack. If, on the other hand, you are using a key to calculate the card directly above (before) it in your stack, use "reverse" Si Stebbins with the order running from the face (bottom) to the back (top) of the deck. (Lewis Jones refers to this as "Snibbets.") Change the direction of your oneway street and you will always be adding and never subtracting.

In the descriptions, the deck in Si Stebbins order means you will increase the value by three as you progress through the deck from top to bottom. *Reverse* Si Stebbins means the value

increases by three as you progress through the deck from the bottom (face) to the top (back).

Misdirection. Misdirection is a common term for magicians and they are generally familiar with what it means. For our purposes in this chapter, it means focusing the audience's attention where you want it - and away from where you don't. This includes adding unnecessary process away from potential hotspots and inserting a few seconds of time misdirection and eye contact to release the audience's conviction of what came from where. (The best example of the latter is *The Bold and the Beautiful*.)

Examples of this would include the audience thinking the selection is in one half of the deck when it is actually in another. The half without the selection is actively in play as the apparent selection is inserted. Many times it is worth inserting a shuffle here. It is logical to shuffle the packet apparently containing the selection. It would be unnatural to table that half and then to shuffle the remaining half by itself because the remaining half doesn't appear to have anything to do with the effect at this point. There are effects in this chapter that use the added shuffle to lock in the location of the selection (apparently in that half) and there are those that take advantage of foregoing the unnecessary shuffle because it wouldn't appear to accomplish anything.

Choreography. Choreography is a term normally associated with dancing and less familiar to magicians as it applies to conjuring. I will define it for our purposes as designing an effect so the process looks logical and natural and the next step is intuitive. Assume it is necessary for the method to have the deck cut and the top card of the lower half noted. Look at the difference in doing this with a spectator- held deck versus a deck on the table. If you ask a spectator to cut a deck he holds and to note the card he cut to, he is as likely to look at the face card of the upper half as the top card of the lower half. Of course you can instruct him otherwise,

but it is natural for most to look at the cut-to card in the same manner they would when they are cutting for high card. Assume, on the other hand, you instructed him to cut a tabled deck in half. After he makes the cut and the two halves are side by side, you now ask him to note the card to which he cut. One of the cards he cut to is on the bottom of the upper half out of sight and therefore almost out of mind. The top card of the lower half - your target card - is visible and easily available, and therefore it is intuitive that they note that card. Therefore, you would design your presentation so the cards are on the table when cut. You have choreographed the process.

Misdirection and choreography contribute to something I have long believed: *laymen don't question their own conclusions*. (This goes hand in hand with *the longer a layman holds a belief, the more certain he is of the belief*) If you say the deck is red-backed without actually showing the backs, the audience automatically becomes suspicious about the color of the backs. The magician would be in a better place had he not addressed the color in the first place. If, on the other hand, the magician puts the deck face down on the table and shuffles it - again without mentioning the color - the audience concludes, even if subconsciously, that all the cards are red-backed. In my experience, this applies to magicians even more than it does to laymen because magicians are naturally more suspicious.

I did not pull out *all* the stops. You can add and remove crimps on the fly to many card- location effects to enhance the impossibility. I didn't experiment with any crimps here because my cards don't like to be crimped. (Mostborrowed decks don't mind it - but they often come precrimped, which is a real buzzkill.) I also didn't reach for any gimmicked cards when developing this material. There are endless possibilities when you open the *Cabinet of Gimmickry*. I limited myself to borrowed-deck effects (even if the lender has to prearrange them before loaning them to you).

THE FINLEY STRATAGEM
Arthur Finley

When you are doing an impossible card location where the top or bottom card is of critical value to you, this stratagem permits the participant to shuffle the deck without detriment to your effect. It's actually very simple.

Assume you have a selection on top of the deck. Table the deck in front of one of your spectators and request he cut the deck in half. As soon as he has two tabled piles, request that he shuffle them together. You must watch enough of the cut to know whether the upper half ends on his right or left side. And, you must watch enough of the riffle shuffle to know whether the top card ends on top or under some cards from the other half.

The moment he finishes the riffling action, you leap into action. If the original top card finishes on top after the riffling action, allow the cards to be squared and you can move on with the effect - the selection remains on top. If cards end on top of the original top card, stop the participant before he can square the cards. *"Stop therefor a moment. I want to show everyone how well you shitjfled the deck."*

Take the telescoped pack and ribbon spread it across the table. While your alleged purpose is to show how well shuffled the deck is, your actual purpose is to see how many cards from the opposing half have been shuffled on top of the selection. See figure 1. Once you have the desired information - and therefore know the location of the selection after the shuffle — push the interlaced halves together and scoop up the spread. If three cards were shuffled on top of the selection as in the illustration, it is now the fourth card from the top.

Leftovers. If the top card ends up on top at the end of the first shuffle, you may wish to allow a second shuffle. Treat the second shuffle as if it were the first. If the selection ends up on top again, you are free to move on with the routine.

If not, spread the telescoped pack as above and secretly count the cards being shuffled on top of the selection.

You can also do this maneuver using the bottom card. The information communicated is exactly the same, only its source is coming from the other side (bottom) of the ribbon spread.

This will be exploited several times in this chapter. It may be used to track a selection or a key. But even more deviously, it will be used to plant a key card a known number of cards from a selection.

Fixing the Finley. What if the participant's shuffle drops a large number of cards from the opposing half onto the top card? It would be
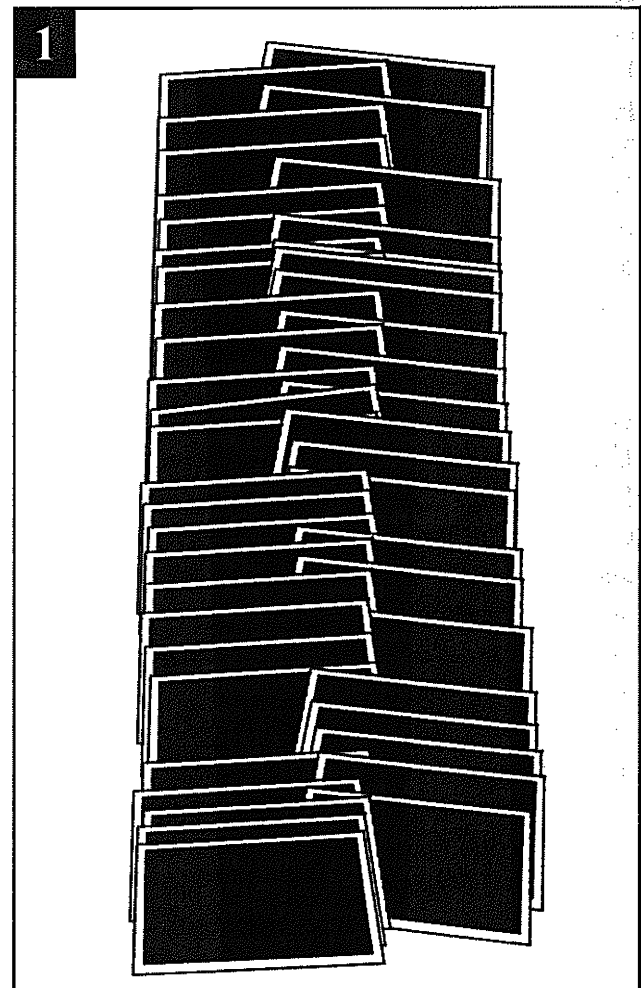
difficult and time-consuming to count more than seven or eight cards. This was not addressed in the original write-up, but I would like to think this would be the way Finley would have handled it.

As above, spread the telescoped pack across the table. Look for other blocks consisting of at least five undisturbed (unshuffled) cards. Point to these blocks and then slide them from the spread as you comment, *"See, none of these cards were shuffled into others. I appreciate your trying to help me, but I really do want you to mix the cards."*

Obviously, one of the blocks you will remove will be the one at the top minus the top couple of cards. As you do, you will note the number remaining above the top card and remember it as your key number. Once you have assembled these blocks, hand them to him to shuffle separately. When he has finished, take

them and insert them into the center of the spread. Finally, he squares the spread and you know the location of the selection.

The same tactic works if the selection or key is on the bottom of the deck and a lot of cards are released from the opposing half before the selection is released from its half. Remove several blocks from other parts of the pack and then remove all but a couple of cards from the block at the bottom.

You do not want to remove all the cards in the block above or below the selection as this would be a step toward tipping the method.

Background. The ruse of using a telescoped ribbon spread to secretly note the number of cards shuffled onto the selection was originated by Arthur Finley. You will find it as *Remote Control* in Dai Vernon's Further Lost Inner Secrets, Volume 3 (written by Stephen Minch).

SIMPLE LOSER
Steve Beam

A participant shuffles the deck and tables it. He is instructed to cut off about a third and to look at the card he cut to - the bottom card of the cut-off packet. He is then to cut his packet and to complete the cut. Finally, he is to cut the remaining tabled cards (the talon) in half, to insert his packet into the middle, and to square the deck. The magician spreads through the deck and locates the selection.

The Work. This effect features a borrowed and spectator-shuffled deck. After the spectator shuffles the deck, take it from him and give it a legitimate, in-the-hands, riffle shuffle. In the process, note the top card which becomes your key. Give the deck a false cut onto the table. Have him follow the instructions above and the selection will end up immediately behind (above) your key card. Specifically, instruct him to cut off a third, to look at the card he cut to (bottom card

of the cut-off packet), and then to give his packet a cut. This places the original top card (your key) immediately in front of (below) his selection. Burying this packet in the middle of the tabled packet does nothing to disturb this arrangement. Spread through the deck and reveal the card in front of your key.

Leftovers. This is an appetizer for what follows. The biggest selling points in this bare-bones version are (1) it starts with a shuffled deck; and (2) the choreography and misdirection work. The audience knows the selection is in the cut-off packet. Going through the logical (and intuitive) step of sandwiching the packet in the center of the bigger packet washes away some of the stink that this is basically the same key-card trick all magicians have used at least once during the course of their magic affliction.

GOOD LOSER
Steve Beam

This is similar to *Simple Loser,* except the packet containing the selection is cut *and* shuffled back into the deck. The addition of the shuffle lifts this up several layers.

<u>The Work</u>. Start with a tabled deck that has been separated into reds and blacks. (If you wish to start with a shuffled deck, learn to cull.) Assume the reds are on top of the blacks and the top card is the A♦. Also, for purposes of this description only, mentally separate the top, middle, and bottom of the pack into A, B, and C, respectively. Ask the participant to cut off about a third of the pack (A) and to note the card he cut to - the bottom card of the cutoff packet. Instruct him to give his packet a cut.

While still holding his packet, ask him to cut the remaining (tabled) cards in half. B and C are now on the table. Point to a spot on the table next to C and have him put his in-hand cards (A) there. See figure I for the situation. Instruct him to shuffle the two packets (A and C) together. Note that A is an all-red packet and C is an all-black packet so deconstructing this shuffle for the magician would be child's play. That is why you will not shuffle this packet into B.

Direct him to lift off the top of the remaining (unshuffled) packet (B) and to insert the newly shuffled cards into the middle and to square the cards. See figure 2. Recap the events, including the fact he cut where he wished, then shuffled and cut the cards afterward. All you have to do is spread through the deck and locate the first red card behind your key card, the A♦. It is the selection.

<u>Preliminary Spectator Shuffle</u>. If you would like to start with a spectator-shuffled deck, you will want to have at least three people in your audience. (Note: the longer you perform card tricks, the less likely you are to assemble an audience this large.)

Start with the deck separated with the reds on top of the blacks and the deck held in dealing position with a break held between the halves. Spread off all the cards above the break (the reds) into your free hand and hand them to someone to shuffle. Now spread over half of the remaining cards into your free hand and give both of these packets to two different participants to shuffle. You have divided the deck between three different audience members, but two of them are shuffling black packets while the other is shuffling only the red cards.

A
All Red

C
All Black

B
Mixed
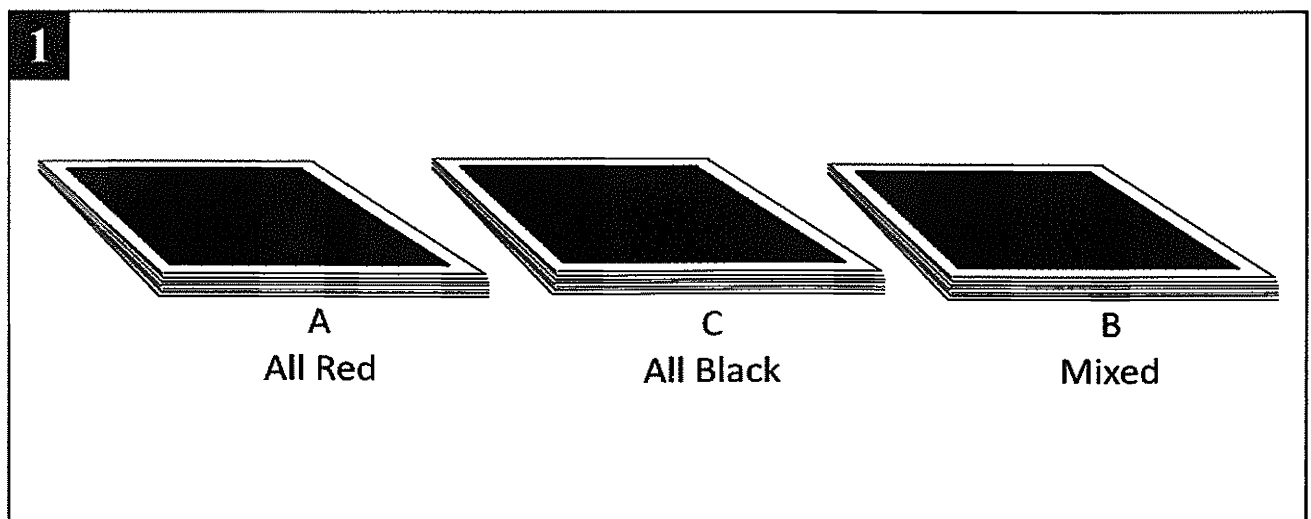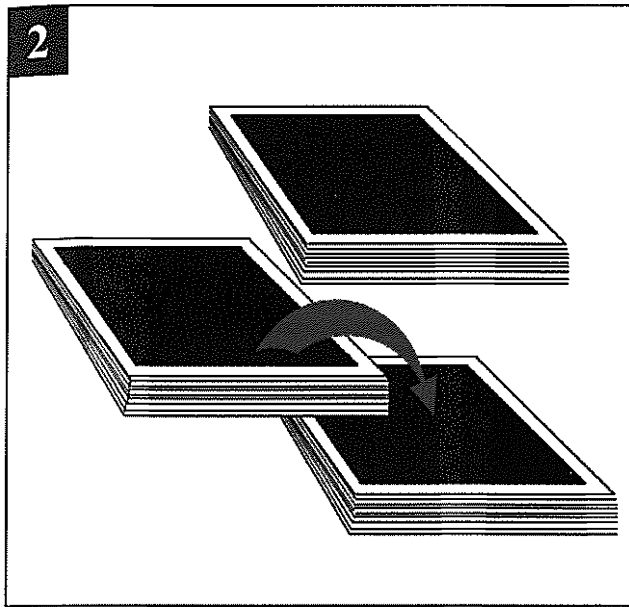
Collect the packets while retaining the color separation (although not the break). Assume you finish with the red cards on top of the black again. You have only to glimpse the top card and you are in the starting position needed above - but with a spectator-shuffled deck.

Rather than simply glimpsing the top card at the beginning of the trick, you may wish to take the pack in position for the *Northern Ireland Shuffle* in Volume VIII of **Semi-Automatic Card Tricks.** Glimpse the bottom card and remember it. Perform the false shuffle as described there, shuffling off to the last card. This retains the red- black separation, and simultaneously brings the glimpsed card (your key) from the bottom to the top.

BAD WINNER
Steve Beam

In this effect, a third of the pack is cut off and the face card noted. The packet is cut, and then, as an afterthought, shuffled. Finally, this third is shuffled into the talon, making it impossible to locate the selection. However, the magician gives the deck a quick riffle shuffle and names the selected card.

The Work. This is best used for those times when you have used a setup for a previous trick and you finish with at least ten cards of the stack undisturbed. With at least ten cards, you would cut that slug to the top, and then cut a dozen cards from the bottom to the top. This places your stack in a position where someone cutting off "a third" (between thirteen and twenty-two cards) would cut into it. Obviously, the bigger the undisturbed stack is, the more likely he is to cut into it.

If you are starting from scratch, start with the deck in any full-deck prearrangement with which you are familiar. I use *reverse* Si Stebbins. The deck can be cut if desired. Ask your volunteer to cut off about a third of the pack and to note the card on the face of the packet - the card he cut to.

Have him cut his packet, burying the selection. Suggest he shuffle the packet as well. Finally, ask him to table his packet beside the rest of the deck (the talon). This puts the packets in position for a riffle shuffle, which you now ask him to perform. (Alternatively, he could lift off half of the talon and insert the shuffled packet, I will describe it with the riffle shuffle.)

The top card of the talon is the card that was originally below the selected card in your prearranged deck. It is the only card important to you right now as it is the pathway to the selection. Because the talon is twice as large as the packet containing his card, the odds are that the smaller packet will be shuffled into the larger, retaining the top card of the talon in place. If you now give the deck a quick riffle shuffle either on the table or in the hands, you can glimpse this top card and immediately know the selection.

If he does happen to shuffle cards from the smaller packet on top of your key, use the *Finley Stratagem* explained at the beginning of this chapter to keep track of the key.

DOUBLE LOSER
Steve Beam

This is the same as *Good Loser,* except that you only require an audience of two and both will select cards. You will use the same setup of the reds and the blacks, only you will need to glimpse (or pre-set) the top *and* bottom cards. Assume the reds are on top of the blacks and the top card is the A♦ and the bottom card is the A♠. Instruct the first participant to cut off about a third, to note the card he cut to (the bottom card of the cut-off packet), and then to cut the packet he holds. Turn to the second participant and instruct him to cut the remaining cards in half. Gesture so he finishes with two side-by- side packets. Point to the top card of the original bottom third and say, *"Peek at the card you cut*

to... and then cut that packet and complete the cut."

Turn to the first participant and instruct him to hand his cards to the second, who is instructed to (riffle) shuffle the two packets containing the selections into each other. You can simplify this by asking him to table both packets before asking him to shuffle. Once he has squared the combined packet, ask him to lift off the top half of the remaining (unmixed) packet and to insert the shuffled cards into the middle. He can then replace the upper half and square the deck.

Spread through the deck and note the first red card behind the A♦ and the first black card in front of the A♠. Those will be the selections.

THE LOCK WITH TWO KEYS
Steve Beam

This is one of my favorite versions and I save it for well-versed cardmen. So you will understand the effect and the method, we will assume the deck is in three parts: top, middle, and bottom, or A, B, and C, respectively. For the effect, a participant cuts off A, cuts that packet and then completes the cut, and then drops it on the table into what will be referred to as a discard pile. See figure 1. Since you are performing this for magicians, you can explain that this cut eliminates the possibility of the top card being used as a key. B is cut from the talon. The top card of B is noted and that packet is cut. If desired, it may also be shuffled. It is dropped on the discard pile. Finally, to prevent the original bottom card from being used as a key, C is cut and the cut is completed, shuffled, and dropped on the discard pile. See figure 2. (While I don't at this point, it is possible to cut the deck before the magician takes it back into his possession.) The magician

quickly spreads the deck face up on the table to show it is well mixed and can immediately name the selected card.

The Work. Start with the deck set in your favorite arrangement, and while it may be cut as desired, you must know the top card before the trick starts. For the purpose of this explanation, IT1 use the regular Si Stebbins setup with the A♣ on top. We will refer to this as key #1. The secret to the effect is in the handling of the original top third (A) of the pack. When they cut off A, the bottom card of A is the card immediately above (or falls immediately before in your arrangement) the card they will ultimately select (the new top card of B). We will refer to the bottom card of A as key #2. When they cut the packet, they are placing key #2 directly on top of key #1. This becomes the start of the discard pile and it holds all the information you will need to identify the selection.
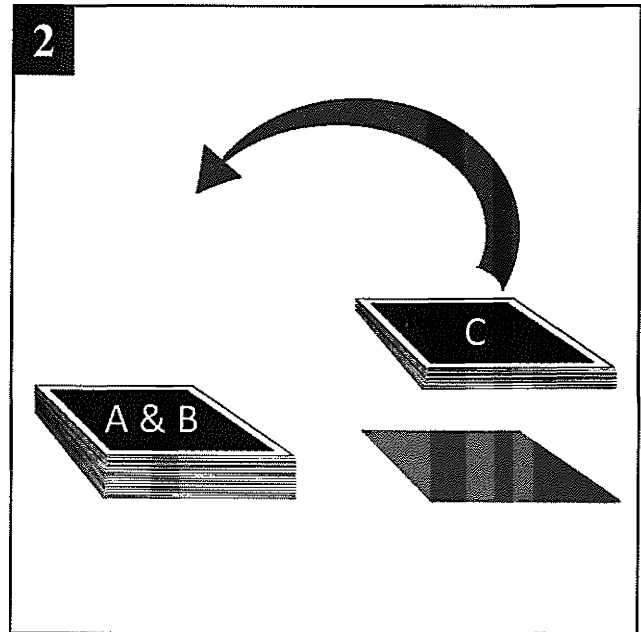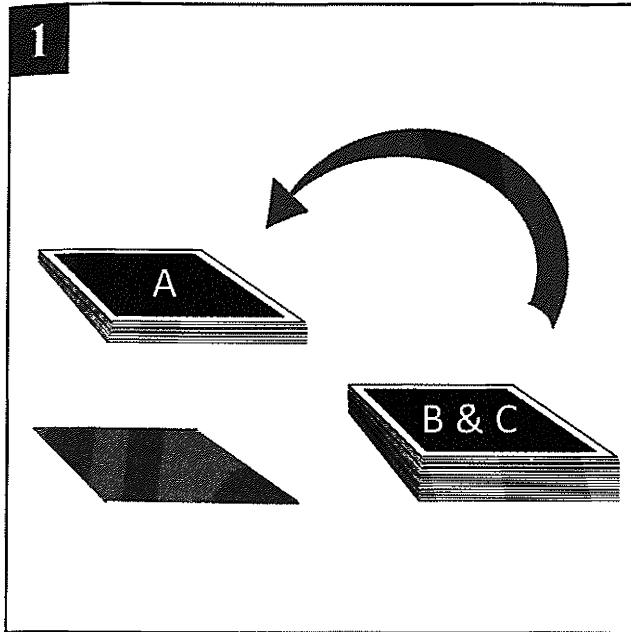
Proceed as above. Have them cut off the top half of the talon (B, the original middle third) and note its top card. They are then instructed to bury it by cutting the packet. Then, as an afterthought, I suggest they may wish to shuffle the packet as well before dropping it on the discard pile. Finally, have them repeat the cutting and shuffling with the original bottom third of the pack (C) before it is dropped on top of the discard pile.

At this point, you only know a single key card (#1) - the original top card of the pack. It currently resides about eight to ten cards from the bottom of the discard pile. Make a quick face-up ribbon spread, ensuring the cards near the face are widely spread. You are looking for key #1.

Since you know where it is located, this should take about a second. Once you find it, note the card immediately behind it. This is key #2. Now, mentally move one card forward in your prearrangement to identify the selected card. Basically, you have used key #1 to locate key #2, which tells you the identity of the selected card.

Example. Assume the deck is in Si Stebbins order with the A♣ on top of the deck. The A♣ is key #1. Proceed with the selection process. When the deck is reassembled, pick it up and spread the cards on the table as you look for the A♣. Assume the card immediately behind it is the K♥. Mentally move forward one card in the Si Stebbins arrangement to the 3♠ and that is your selection.

THREESOME
Steve Beam

This is a quick three-way cut and location. The spectator cuts the deck into three packets, notes the top card of the center packet, and then reassembles the deck as it was without any interference by the magician. The deck is shuffled and the magician knows

the card.

The Work. The instructions are from the magician's point of view. The top third

is A, middle third B, and the bottom third C. During the course of any trick, you manage to catch a flash of the bottom card while the deck is in somebody else's hands. Explain that you are not going to touch the cards, so you would like him to table the deck to your right.
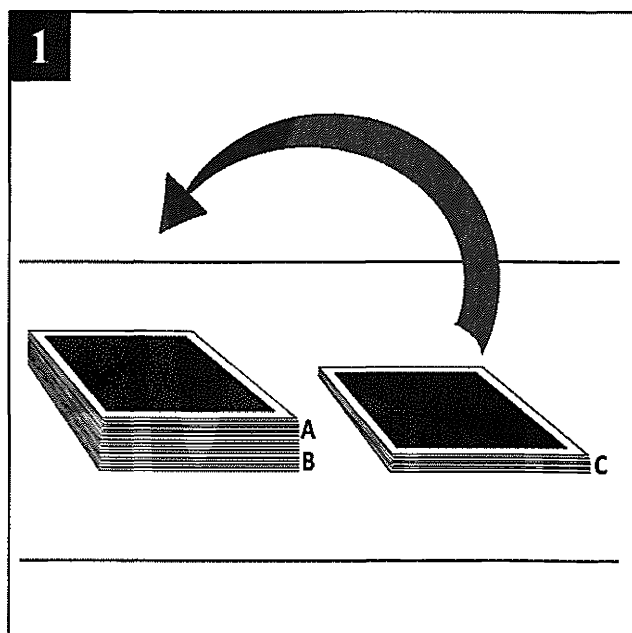
The spectator is instructed to cut off about two-thirds of the pack (A and B) and to place the cut-off cards to the left of the talon (original bottom third). See figure 1. He is now asked to cut off half of the pile he just tabled and to place it to the left other two piles. See figure 2. He is to note the top card of the center packet (B) and to show it to others who may be watching. This is why it is desirable to have more than one member in the audience. Showing the selection to others provides just enough time misdirection to muddy the relationships between the packets. Have him replace the selection on the center pile and then reassemble the packets in the same order from right to left.

This is the key to the effect. By repeating the same right-to-left progression that was used when the deck was cut, it appears to reassemble the deck in its original order. Actually, instead of ABC, the deck is now
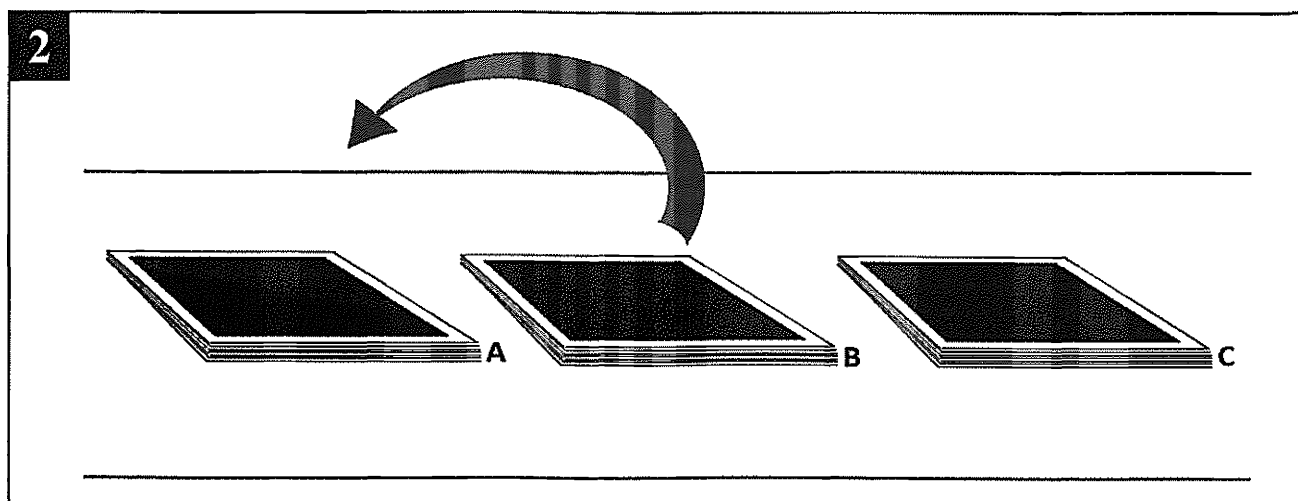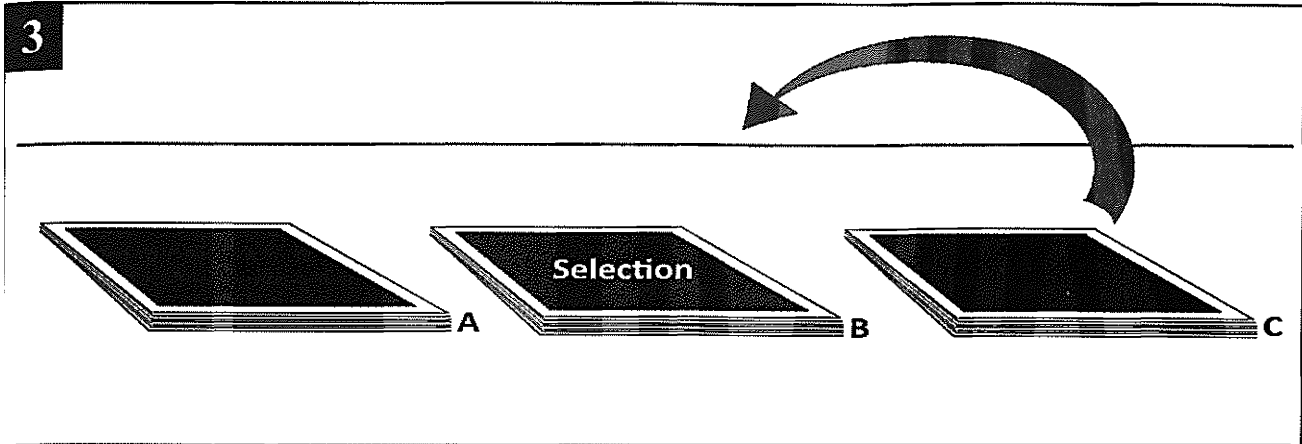
in CBA order. See figures 3 and 4. He noted the top card of packet B. By reassembling the piles in the same order, C goes on top of B, which means the original bottom card is placed directly on top of his selection.

I like this for its simplicity. The next effect is the same thing with more choreography thrown into the process. You can decide which you like better.
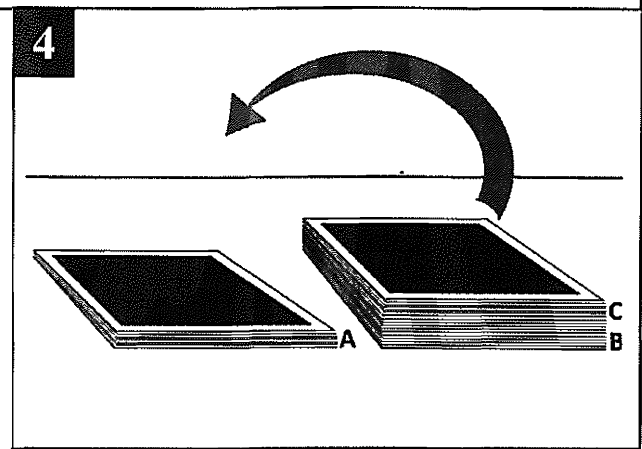
FINDERS KEEPERS
Steve Beam

This one makes me smile when I perform it. (The one that makes me laugh is still to come.) In effect, the participant cuts the deck and completes the cut to start at a random point. He then cuts the deck into three piles set in a row.

He notes the top card of the middle packet, and then shuffles, cuts, and replaces that packet on the table between the other two. He then reassembles the deck with the center packet going back into the center from whence it came. The magician gives the deck a single shuffle and names the card.

The Work. The deck is set in your favorite arrangement and we will divide it into

imaginary thirds with the top portion being A, center portion B, and bottom portion C. The volunteer is instructed to cut off about 2/3rds of the tabled deck, leaving C on the table. See figure 1.

He is then to release about half the cards he holds to the left of C, depositing B on the table. Finally, he is to place the remainder (A) on the table to the left of the first two packets. See figure 2. The illustrations are from the magician's point of view so they match the instructions.

A participant picks up the center packet (B) and notes the top card. He then cuts the packet and, as if an afterthought, is asked to

shuffle the packet. He replaces the packet back on the table between the other two tabled piles.

He is directed to lift the pile at the far right (C), to place it on top of the middle pile (figure 3), and then to place the combined pile on top of the remaining pile (A) as shown in figure 4. The deck has been reassembled, apparently as it originally started.

This illusion is aided by the fact he cut the deck into thirds from right to left and assembled the packets in the same direction (right to left).

However, instead of the packets finishing in ABC order from the top, they
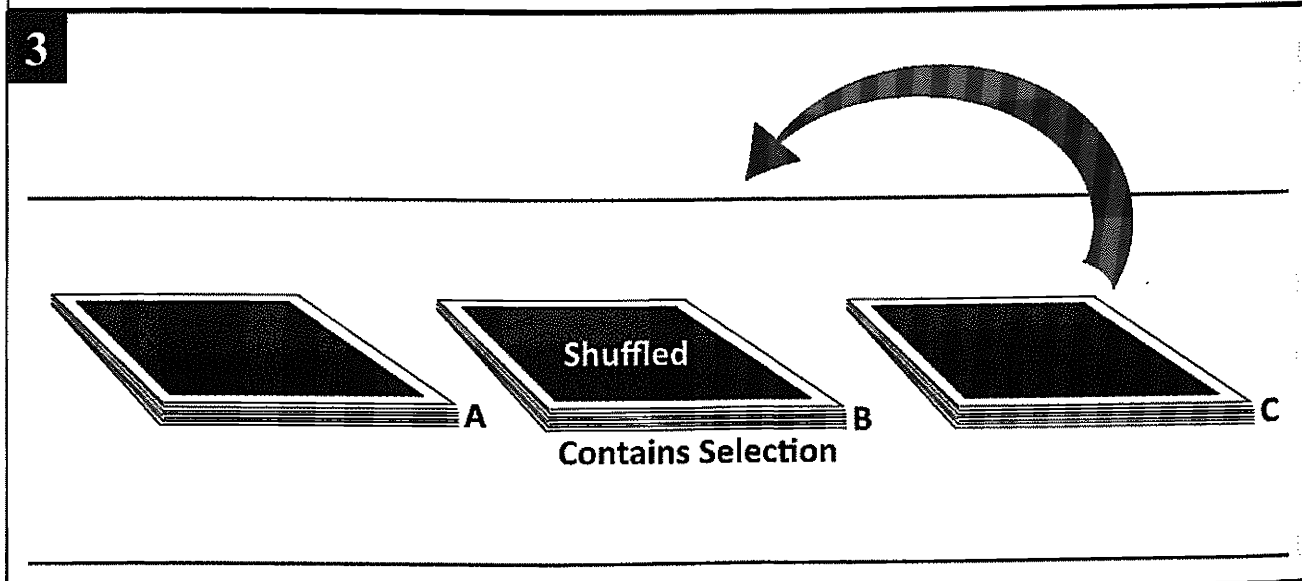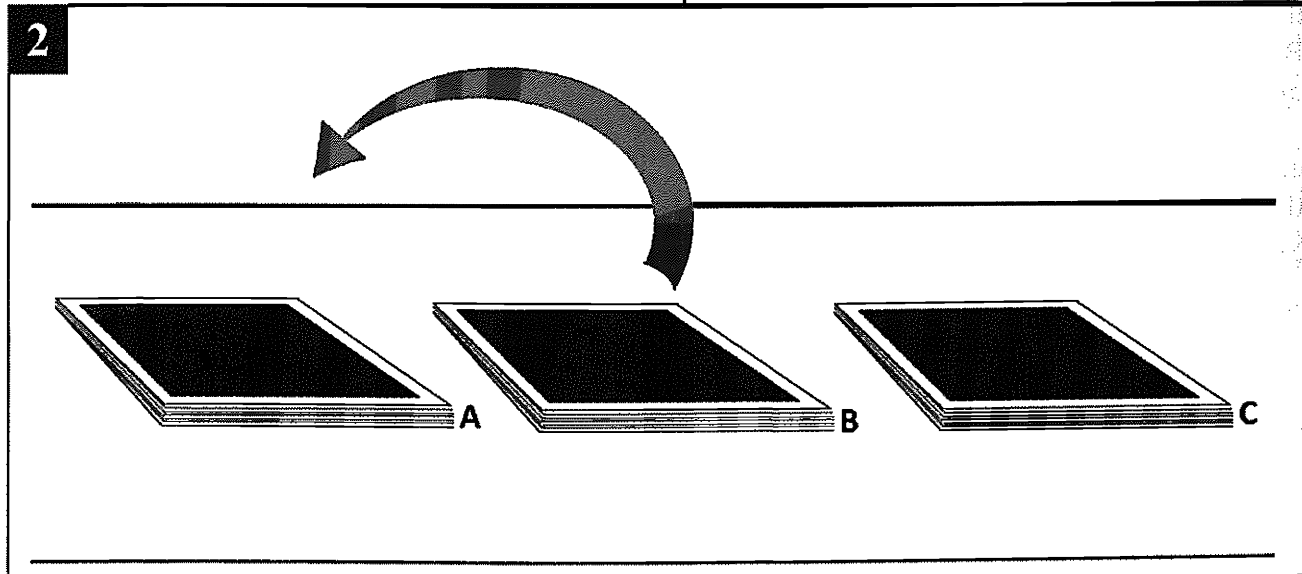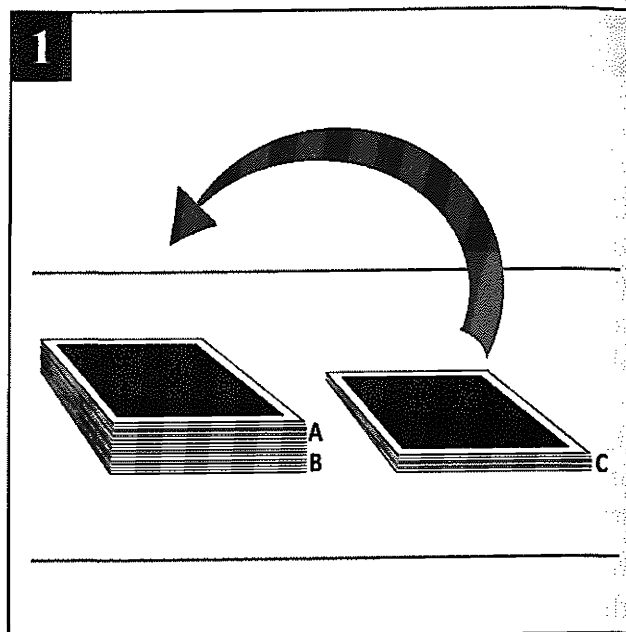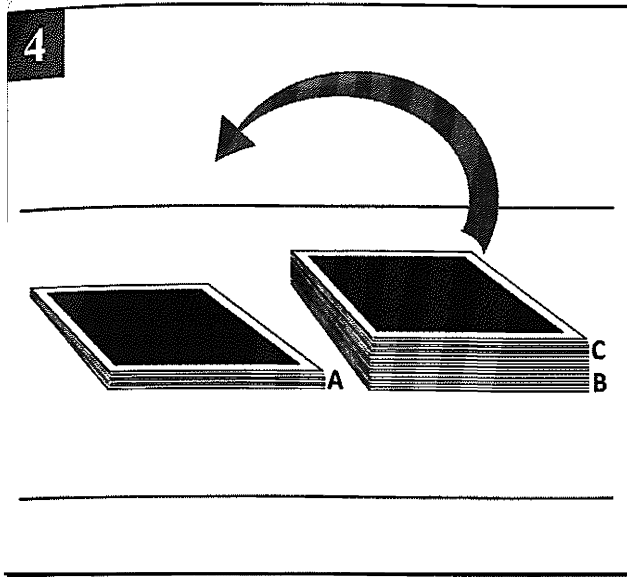
are now in CBA order from the top. Since he noted the top card of packet B, the key card for that would be the bottom card of packet A, the current bottom card of the pack. So, you can perform a riffle shuffle, glimpsing the bottom card of the deck in the process. Move one card forward in your arrangement and you know the identity of the selection.

If you wish, you can have him riffle shuffle the deck before you do using the *Arthur Finley Stratagem* already explained to follow the key. You can then finish with another shuffle that allows you the opportunity to learn the identity of your key and therefore the identity of the selection.

THE BOLD AND THE BEAUTIFUL
Steve Beam

This is the one that causes me to snicker under my breath. It is bold and beautiful and H: the effect is exactly as described. The deck
g is thoroughly shuffled before beginning. The volunteer cuts the pack into three piles, and ^   notes the top card of the center pile. He cuts this
' packet and inserts it into the center of another. - This combined packet is inserted into the center

of the remaining packet, which is then cut. The magician allows the volunteer to shuffle ad nauseum. Despite the fact the magician hasn't touched the cards from beginning to the end, he knows the selected card.

The Work. This is choreography and time misdirection, with a dose of chutzpah tossed into the mix. Borrowing the pack from the participant to start, give the pack a riffle shuffle and glimpse the top card in the process. This will be the selected card. *(We don \t need no stinkin' keys.)*

Mentally divide the deck into thirds - top, middle, and bottom - or A, B, C, respectively. Table the deck. Request the volunteer to cut off about a third of the pack (A) and to *"place the cut-off portion there, "* pointing to the left of the talon. See figure 1. Ask him to cut off another third of the pack (B, which is half of what is left) and to *"place it there, "* pointing to the left of the two tabled packets. See figure 2. The deck is now split into three packets, all in a row.

Look up at him - making eye contact - and ask if he had a free choice of where he cut the cards. After he responds in the affirmative, *"That's right. You could have cut deep or shallow.*
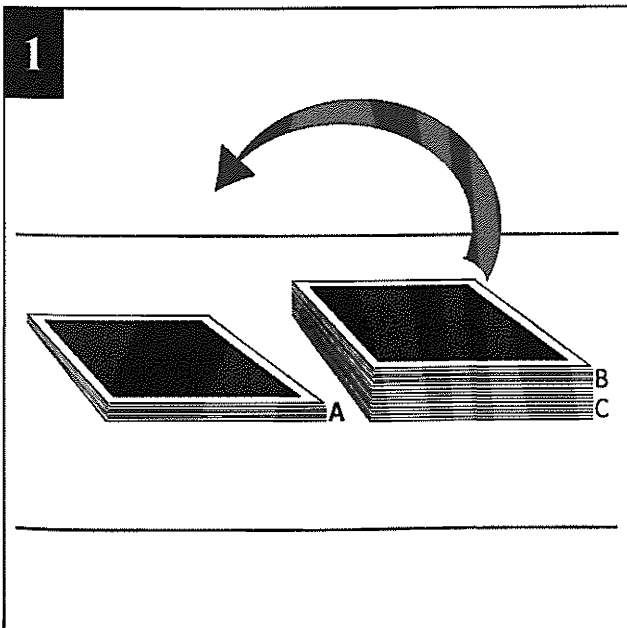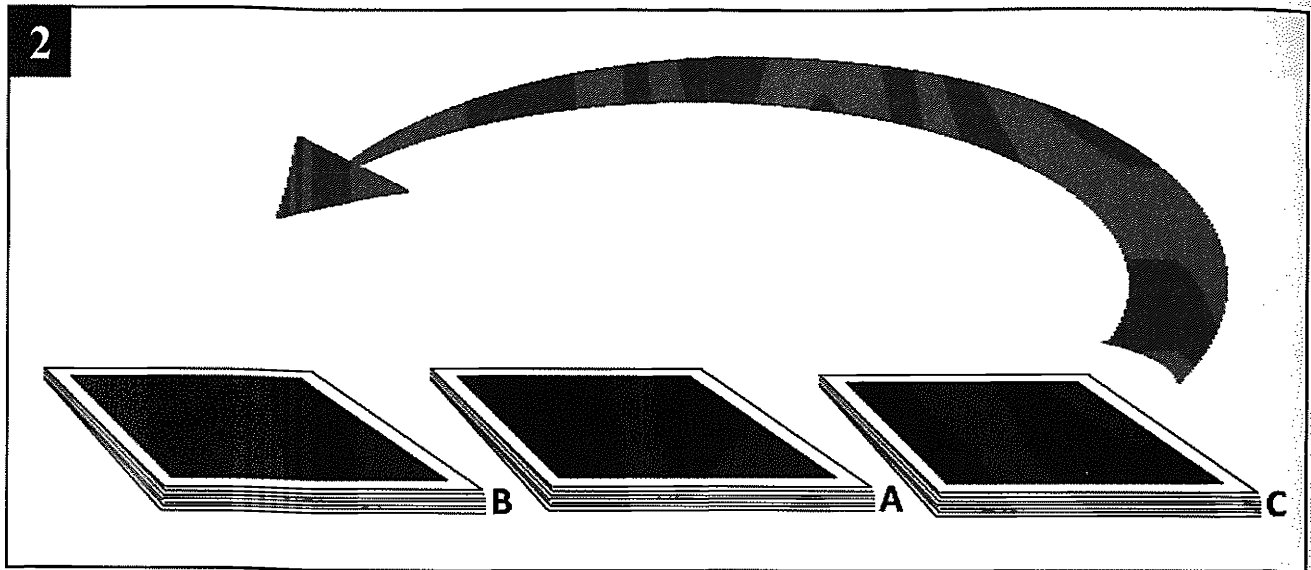
I just asked you to give me three piles that were roughly the same size - top, middle, and bottom. Take the packet from the middle and peek at the top card- the card you cut to. " When you ask him to take the packet from the middle, you accompany the instruction by pointing to the center packet. Note that "the packet from the middle" has two meanings - it could mean from the middle of the row, or the middle of the pack. Of course you realize the card you are directing him to note is the original top card of the deck, which you already know. I find it is often easier to locate the selected card when I know it before it is selected.

> **I find it is often easier to locate the selected card when I know it before it is selected.**

Do not relax once he takes the bait and notes the desired card. A sudden release in tension will telegraph that you have just finished the difficult part of the trick and will bring light into an area you would rather remain shady. You will progressively become less restrictive. Start by allowing him to cut, and later shuffle, *"the middle packet. "* Then, *"Drop that packet on top of either the top or bottom packet. "* All of this is to verbally remind him he noted the top card of the center packet - a card you could not have known. Once the deck is recombined, allow him; to cut it. Then, allow him to overhand shuffle it. Finally, almost reluctantly, allow him to riffle shuffle it.

Most magicians will only shuffle it once. Start to retake the deck and then ask if: he is finished shuffling. It's all up to him. Now, rather than simply naming the caid, do something to throw him off thej track and to move! him further from the idea that the method! was dependent upon a force and that you' already know the card.

You can spread the deck quickly face up on the table or you can appear to draw hints from other cards you cut to. Simply naming the selection doesn't give him anywhere to focus his attention except in the one place where you don't want it - at the selection process itself. I have fooled many magicians with this and I usually do it between other impossible location effects that rely on completely different (far less bold) methods. Finally, if you desire, you can use the above concept as a force in a different trick rather than having it as the method in an impossible location.

MISDIRECTION MIDDLE DEAL
Steve Beam

The same concept that works disguising the top half in *The Bold and the Beautiful* will work effectively using the bottom of the deck. Start with the deck (ABC) in the center of the performance area. You know the bottom card.

Ask the participant to cut a third of the pack ' *from here to here, "* pointing to the deck and then a place immediately beside it. See figure 1.

After that is complete, ask him to cut another third *'from here to here, "* pointing to the talon and then a place on the other side of it. See figure 2.

Direct him to pick up *"the packet from the middle"* and to peek at the top card - the cut-to card. Ask him to cut that packet and to complete the cut. This places the original bottom card (which you know) directly on top of the selection.

Instruct him how to reassemble the pack by placing C in the middle of B, and the combined BC into the middle of A. The deck is reassembled. You have only to locate your key and you will see the selection directly over (behind) it.
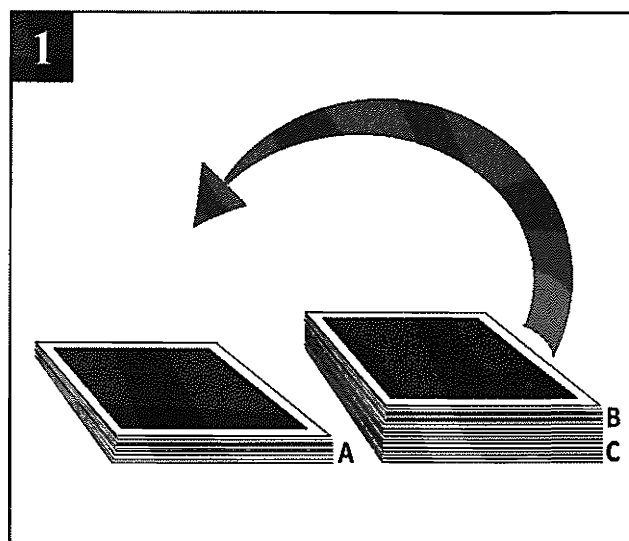
The Work. This is an excellent method for forcing what is apparently the middle third of the pack while actually forcing a known set of cards. This is used effectively in this manner in the chapter on Marty Kane's magic. This (or *The Bold and the Beautiful)* would make an excellent force of a packet used as a fishing bank by combining it with (for example) *Hooked* or *Filleted and Fried,* both from Volume VIII.
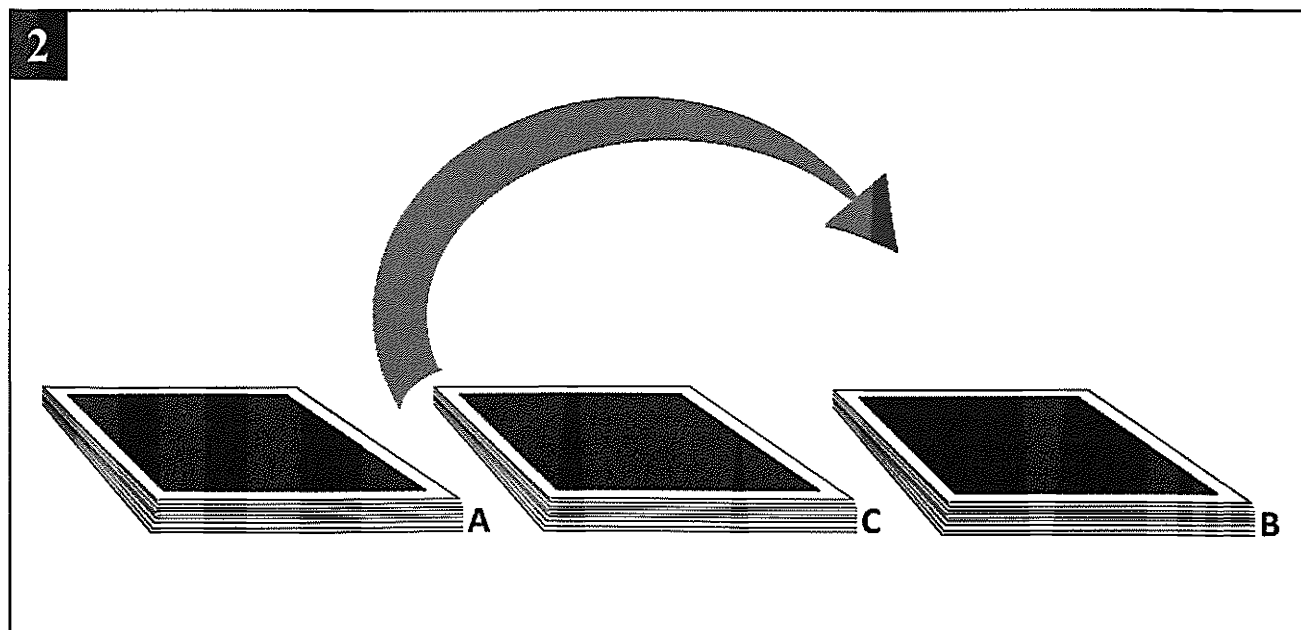
LOSERS WEEPERS
Steve Beam

This is another one of my favorite versions of the effect. The deck is cut into three piles. The top card of the center pile is noted and the center packet is shuffled. It is then deposited in the center of one of the other tabled packets and the combined packet is shuffled. Finally, the combined packet is inserted into the center of the remaining packet and the reassembled deck is shuffled. Despite this, the magician immediately knows the selection.

The Work. This is all about choreography and your favorite prearrangement. I use Si Stebbins. Only the top half of the deck needs to be set. The deck is in ABC order from the top down. A participant cuts off AB and then deposits B to the left of C. A is deposited to the left of B. Ask him to pick up the center pile, to note the top card, and then to cut the packet. Now invite him to shuffle the packet *"if you don't trust me. "* He will invariably shuffle the packet. *"Okay. I guess I know where I stand. "* Point to the original pile he left on the table to the right (C) and ask him to lift up the top half of that pile. Have him insert B into the center and replace the top section of C on top. He may now shuffle the combined BC.

Now have him cut off the top half of A

and insert the combined BC into the center and replace the cut-off packet. The deck has been: reassembled. The bottom card of the deck is the bottom card of A, which is the key to the selection (which was the top card of B). While you could have him shuffle the deck himself using the *Arthur Finley Stratagem*, I have two: preferred alternatives.

The first is to drag the deck toward me with my palm-down hand. Pull it over the table edge where the thumb of the same hand supports it from underneath. Lift the pack and hand it to the participant for the final shuffles. During this process, a simple tilt of the pack toward you gives you a flash of the bottom card and knowledge of the selection. He can shuffle all he wants as you already know his card.

"iven the way you treat your audience, maybe you should switch to the Jackass stack. Just saying."

Alternatively, I drag the pack toward me in position for a tabled riffle shuffle. *"And since you ve already shuffled these, I don ʳt guess one more shuffle will hurt."* Glimpse the bottom card of the deck as you perform the shuffle. Follow your shuffle with, *"Did you want to shuffle more? "* Given the way you treat your audience, maybe you should switch to the *Jackass* stack. Just saying.

THE PC CARD TRICK
Steve Beam

The magician asks for a couple to help him. *"With all the differences between men and women, it's hard to know whether the two of you are truly meant for each other Fortunately for you, Vm not only a card trick aficionado, but also a love doctor I have combined the two skills and I'll use a deck of cards to determine if you two are inextricably linked... or should both run like hell in opposite directions. First, we should start from a random place. "* The magician instructs the male to cut the deck and to complete the cut.

Then he instructs the male to cut the deck into thirds. Pointing to the center pile of the three on the table, *"This packet came from the center of the deck. Please remove the top card and place it aside without looking at it. And by the way, if either of you do end up running... don't take my cards with you. "*

The deck is reassembled and the magician pushes it toward the female. *"Here, I don't even want to touch the deck. Please pick it up. Your significant other... or worst enemy, depending on the outcome of this experiment... has just arrived at a completely random card. You are now going to ask the deck of cards a question. I want you to spell the phrase, dealing one card for each letter, 'Who will be my Prince Charming?'* " The magician guides her through the process, having her deal the cards one by one face up to the table.

When she finishes spell-dealing the phrase, he points to the next card on the undealt packet. *"You left out the most important thing... the question mark. Because without that, there is no question, and without a question, there is no answer. Please deal that card face up onto the others. "*

It's wrap-up time. To the lady, *"You are probably looking for someone who is colorful... and has the same values as you, yes?"* She acknowledges she is. *"Well, there is only one card in the deck that is the same color... and the same*

value... as the card you stopped on. That card would be the lO♠. " (Here, the magician calls out the color/value mate to the last card dealt.) Despite the fact everything occurred just as described, the male is instructed to turn over his card. It is the lO♠. *"I guess you two are a match. "* Depending upon the marital circumstances of the magician, it would be funny (in the right circumstance) to add a tagline to the lady. *"But just in case I'm wrong...* (mouth the following words and hold up your hand to your ear as if it is a phone) *call me. "*

The Work. The working is all that could be desired. It uses a deck set in Si Stebbins - or another cyclical stack where the cards twenty-six cards apart from each other match. (Okay, *almost* all that could be desired.) Introduce the deck, and have it cut and the cut completed.

Ask the male volunteer to cut the deck into thirds. While we will refer to the piles A, B, and C, the effect will be much more deceptive if you do not do so during performance. Assume A is the original top third, B, the middle third, and C, the bottom third. Instruct him to slide the top card off B toward himself.

You are going to reassemble the cards, but in such a clean way it will be like you never touched the cards. Pick up C and place it on A, and then pick up B and place it on CA. Push the deck toward the lady with, *"Here, I don't even want to , touch the cards. "* Done quickly and almost with a disdain that you are having to touch the cards strengthens the lie.

The mate to the card he selected is now the 26th card in the deck. The phrase, *"Who will be my Prince Charming, "* spells with twenty- five letters. Add some grammar - the question mark - and you will arrive at the 26th card. For laymen, I have the cards dealt face up which has the advantage of keeping your stack intact. For an audience containing magicians who might be familiar with Si Stebbins, I instruct her to deal

the cards face down.

When performing for friends, I often follow with a tagline for the guy. "*I'm glad this whole thing worked out. Forget Prince*

*Charming... I was afraid we might end up with you playing the part of Sneezy or Grumpy... or maybe even Scratchy*Then again, this may explain why I don't have many friends.

THAT MAGICAL ATTRACTION

Magic is all about magicians, and what a diverse lot we are. Have you ever wondered what attracted such an eclectic group of people to magic in the first place? Well, I did, so I sent our crack Trapdoor International research division out to conduct a poll of magicians to find out what attracted them to magic in the first place. The responses to Part I of our only-enough-for-one-part survey are listed below.

So, what attracted you to magic in the first place? Survey says:

- My middle name was Erdnase.
- Paying your "assistants" isn't frowned upon.
- Poverty combined with celibacy just seemed to match my natural gifts.
- I didn't have another use for all the silks and thimbles I had lying around.
- It offered a cheap training ground for my true passion, intellectual property theft.
- I had my own copier.
- I like going to conventions where there are very few of those pesky females.
- It made it okay to attach "the Magnificent" to my name.
- I'm already experienced downloading videos from the Net.
- A mime talked me into it.
- I had too many chops to try mentalism.
- I had too many drawers, shelves, boxes, and closets at home filled with nothing.
- I saw the first Doug Henning TV special and realized the fashion genius of a jumpsuit and tie-dyed T-shirt.
- I already had the clap. I was on my way to applause.
- Being socially unacceptable isn't just for high-school anymore.
- I figured magic conventions were a good way to get a vacation to myself.
- My tigers wanted to travel more.
- I already had two trick knees.
- I wasn't getting invited to enough kids' birthday parties.
- Wanted to make mom and dad proud!
- Three words: liberal arts major.
- As a surgeon I was already used to pulling small animals out of concealed places.
- "Stripper Deck" - the first in a long line of deceitfully named magic purchases
- The AV club was full.
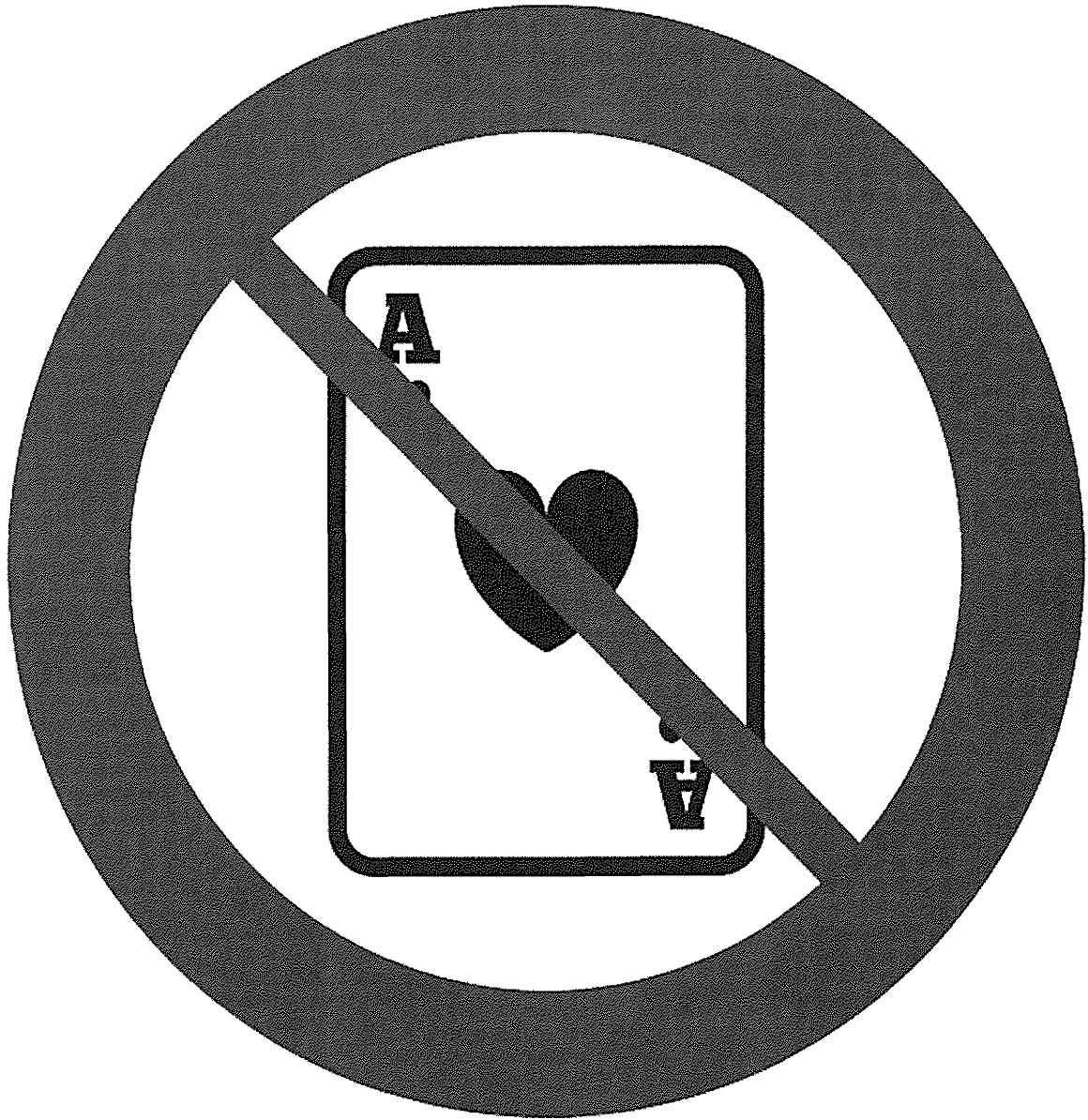
NON-CARD TRICKS
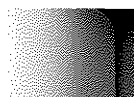
NON-CARD TRICKS

Even those passionate about the pasteboards occasionally require a brief respite from roughing fluid fumes. That said, those needing a break from cards too often might be well advised to take their Y-chromosomes in for a tune-up. I mean, who could tire of the soothing sound and promise offered by a soft riffle, or the heartwarming buttery and supple movement of a lightly buckled card? As I have stated before, when it comes to magic, there are card tricks, and then there is everything else. This is my chapter on everything else. *{Everything Else* just would have sounded silly as a chapter title.)

So, for the admittedly rare times when you need to step away from the cards, you can dive into this chapter as a break. Since only short breaks should be necessary, this is a short chapter. Of course, as you might expect from me, this non-card chapter does contain a card trick. That's right. Until they develop a patch for card addicts, there's no sense going cold turkey when you can gently wean yourself away.

Those of you who have never considered doing magic with something that doesn't riffle, spread, buckle, or shuffle, do not be afraid. If you packed your pockets properly, you will never be more than a few inches from a deck of cards. In fact, until you get over your initial fears, you may wish to pack all available pockets and orifices with extra decks of cards to offer encouragement to proceed and a place to run when you fail - a veritable port in the storm.

As you build confidence with non-card magic, you can try placing some of the extra decks you brought with you on a table on the other side of the room before performing. Gradually increase your distance from them. (Were I you, I would start with the ones in the packed orifices. You're probably not going to be using those decks any time soon.)

You may also be afraid all those extra packs of cards you are packing may mock you and your attempts to diversify. While this is an understandable fear and even one to be expected, I suggest you keep it to yourself. While you may not believe this, there are actually people out there who have never had a real conversation with a pack of cards. They are not to be shunned or ridiculed. They simply lack the social skills to properly engage our fifty-two friends.

Finally, to reduce the chance of your packs mocking you for your attempts at non-card magic, simply don't let the packs know that is what you are doing. This does not make me feel disloyal for stepping out on my cards - well, not anymore. Instead, I now provide a logical alternative for bringing all the cards with me. I like to tell them I am taking them to the park. Yes, I am tricking them - but that brings me full circle, back to card tricks.

In the following chapter, there are two excellent items by my late friend Ron Wohl (including the sole card trick in the chapter). Ron's *Silver Where?* is a gag that can be done to force the conversation at any dinner table away from the events of the day and to focus the spotlight on you, where it belongs.

Once you have the spotlight, you would be hard pressed to find a better item to perform impromptu than Lorenz Schar's One for Ron. Everyone who has seen this wants to learn it. It's ideal for any place one might be enjoying a cup of coffee or even a bowl of soup. If neither of the latter is present, the production of the spoon is a great follow-up to your noticing your place setting is missing a spoon. This produces an instant banquet spotlight that will even steal the attention from the person paid to be the speaker for the evening.

With *Tile Force*, Doug Canning updates an old force by adding a different principle to the mix. And just when you are wondering where you can use this new bit of knowledge, I took the

counter-intuitive move of using Doug's force to change a favorite card trick of mine into a non-card trick.

You are in for a treat. When finished, you may wish to rip this chapter from its binding. There is no sense leaving encouragement to

step out on your cards where it might tempt you. You have already demonstrated a lack of loyalty and a gullibility to buy my justifications above. While you're at it, you may wish to use the loose pages to remove some of those extra packs from their hiding places.

DALEY DELIVERY
Ron Wohl

I seldom publish specialized moves without providing a use for them because I seldom learn moves without an intended routine in which to place them. This is a variation on the mechanics of a move I used to do when I was a teenager. When performed properly, it is virtually invisible. The original move by Jacob Daley was published in issue #220 of the Phoenix. It was a good move, but every magician who has seen Ron do his variation has asked to learn it.

While it is an easy move to do, I would ask him to do it for me once a year for several years when I would visit with him at a convention overseas. Each year, he gave it to me for publication. Then, each year, I would return home and work on it. Within a short time, I would realize I

was doing something wrong - but I had no idea *what* I was doing wrong. Finally, in October of 2013, I filmed Ron doing the move and I was able to work out the choreography in a remarkably short period of time. Ron left us last year (2014) and I'm glad I was able to document his work on this and the variation that follows that doesn't use cards.

The move is normally used in a *Follow-the-Leader* effect. At the conclusion, you have a pile of red cards face up on your left and a pile of black cards face up on your right - about ten to twelve inches away. You switch the uppermost cards of each packet, turning them face down on top of the opposite-colored packet. After a pause, you show that the red card is back on the red pile
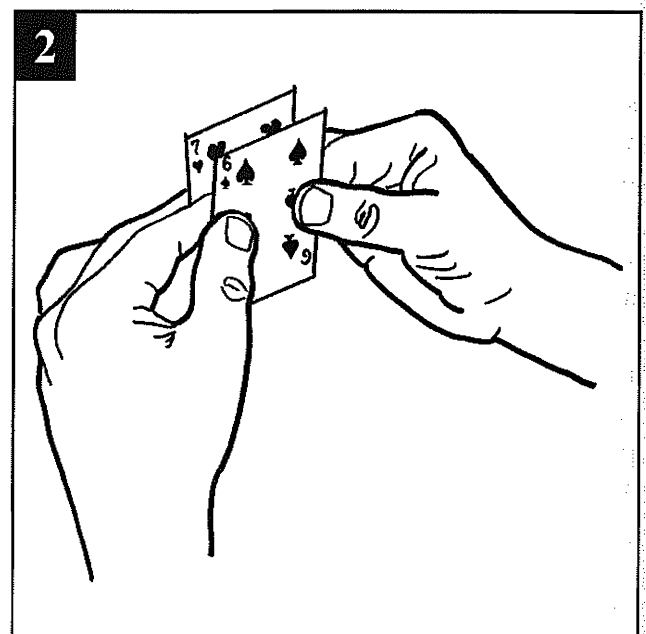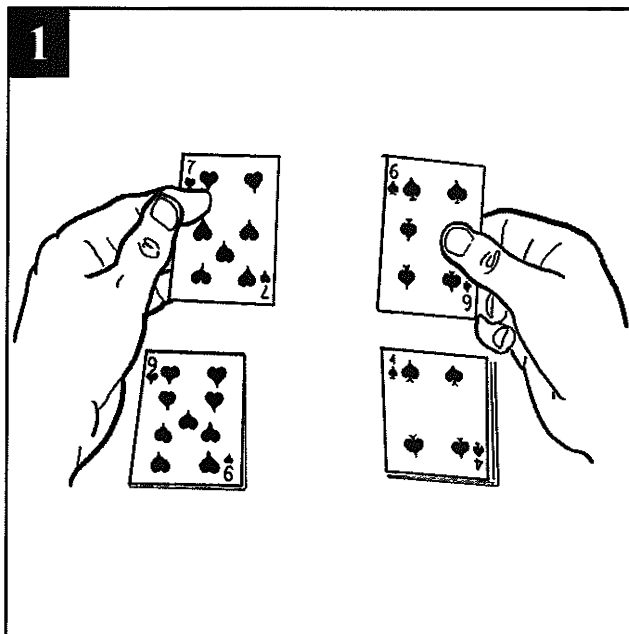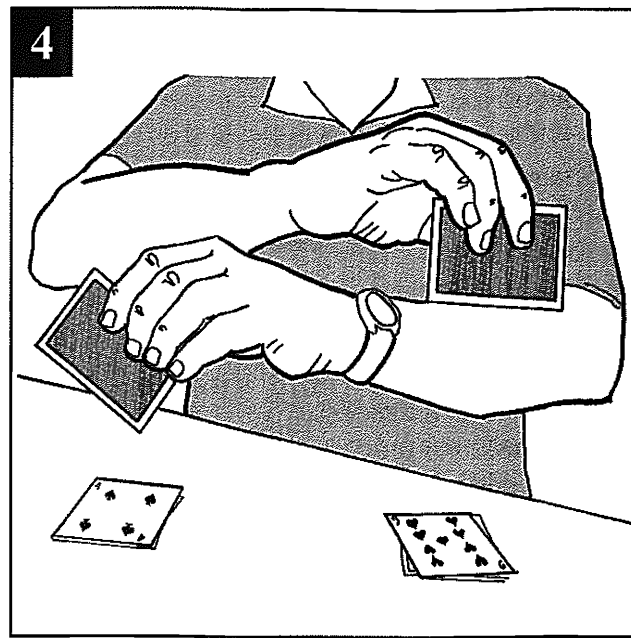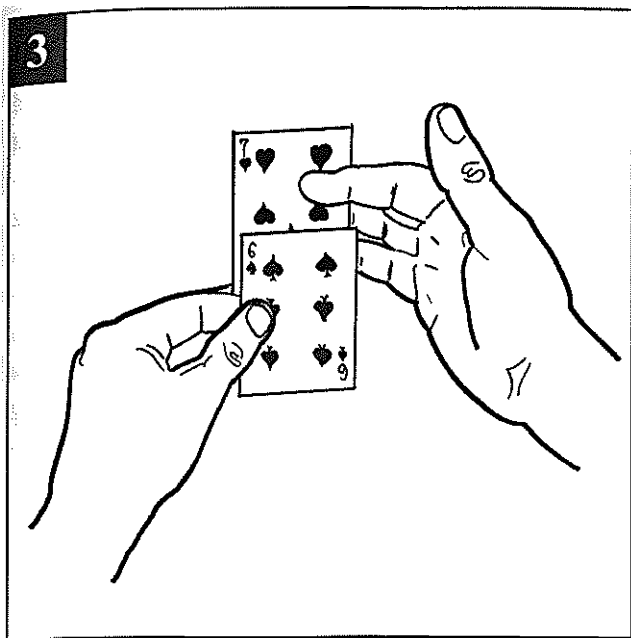
and the black card is back on top of the black pile.

When I was younger, I thought the move depended upon speed. Actually, Ron did it very slowly. It has more to do with: (1) holding the cards properly; (2) positioning of the piles to justify the choreography; (3) proper handling of the cards so they don't strike anything including each other or the hands while in transit; and (4) providing a purpose for the movements.

The Work. Assume you have just finished turning the last two cards face up in a *Follow-the-Leader* effect. The red cards are face up on your left and the black cards are to the right of the red cards, but straight in front of you. Pick up the leader cards as follows. The face-up red card held is taken in the left hand between the first two fingers. The face-up black leader card is held in the right hand between the thumb and first finger. The correct positions are shown in **figure X.**

You are going to lift both cards simultaneously into a vertical position. The left hand will

"Do not try to make a move or a flourish out of the switch. First, it already is a move; and second, it would make a lousy flourish."

travel over to meet the right while the right hand rises straight up. The two cards meet directly in front of you with the red card on the far side of the black card as shown in **figure 2.**

As soon as they meet, the left and right finger positions reverse. Your right first two fingers will grasp the red card and your left thumb and first finger will grasp the black card. The cards never touch each other and do not touch anything except the fingers holding them. See **figure 3.**

You will slow at the moment of the switch but you don't stop. Here is the key to making the move work in slow motion. Analyze for a moment the trajectory of the card in the left hand versus the card in the right hand. The card in the left hand is traveling in an upward arc from your left to your right. The card in the right hand is traveling only in an upward direction. By switching cards, your hands are perfectly positioned to continue in their same directions. Your right hand continues up because it has to go over the left hand/arm in order to place its card

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on top of the left pile. The left hand continues in the left-to-right direction toward the tabled pile in front of you.

Once the right hand's card is above the left hand's card, your right hand rotates it over onto its left side en route to the pile on your left as shown in **figure 4.** This occurs as your left hand rotates the right hand's card over onto its right side en route to the tabled pile in front of you. Place the cards on their respective piles and pause for a moment. When ready, reveal that both cards are now back with their respective piles.

Summary. Let's review the reasons I said this works. You must first take the cards in the proper finger positions so that when one is directly in front of the other, it blocks the view of the other. Also, this prevents the cards from hitting each other or the opposite hands at an inopportune moment. Second, the position of the rightmost pile in front of you creates the different trajectories. After the switch, the switched cards continue in the same trajectories as the cards for which they were switched. This sells the fact that they are the same two cards in the same two hands making those **attention or** trips. Third, the cards are on parallel planes just before and after the switch. They are never less than the width of a finger apart. Finally, the purpose of the positions of the piles and the resulting trajectories provide both the cover and the reason for the actions as you are performing them. If an action makes sense without having to explain it, it becomes an undercurrent and

> **"The first few dozen times I tried this, I was almost snapping my fingers at the moment I was switching the cards. This soundtrack did not enhance the mystery."**

> **If an action makes sense without having to explain it, it becomes an undercurrent and doesn't draw attention or suspicion.   ^**

doesn't draw attention or suspicion.

Leftovers. Ron didn't actually place the rightmost pile directly in front of him. He placed] it more to the right. However, I have found that] this cements the idea of different trajectories - one vertical and the] other horizontal - that makes this work even} when performed at a snail's pace. It also makes the handling] more consistent and "bump free."

Do not try to make a move or a flourish out of the switch. First of all, it already is a move; and second, it would make a lousy flourish. The first few dozen times I tried this, I was almost] snapping my fingers at the moment I was switch-ing the cards. This soundtrack did not enhance] the mystery. This was caused by my subcon-] scious desire to speed up the move and wanting to lock in the positions of the switched-in cards. Trust me when I say this move can take as long *l* as four seconds and still be deceptive when done properly.

I also discovered the move is so decep-] tive, it can work in slow motion with backs] of different colors. This fact could addj a new dimension tpf a *Follow-the-Leader* routine by having the faces stick together (follow the leader) while the backs actually change. Alternatively, you can do the move with the faces of the cards toward the audience at the moment of the switch. Obvi-ously, this would only make sense if the backs were of different colors and the effect was being performed with the backs as the focus of the routine.

SILVER WHERE?
Ron Wohl

After years of having Ron perform this for me, in October of 2013 I asked for it to be included in this series. He didn't have a name for it so I took the liberty. I'm sure if Ron were still with us, he would respond thoughtfully to the title with, "Whatever." That said, Ron's own sense of playfulness is at the very heart of this.

Essentially, this is a non-card use for the Dr. Jacob Daley switch. It is not an earth-shattering effect but rather a sight gag performed when seated at a table before a meal. I suggest you refrain from using it on a first date because, well... first dates are for card magic. (Save the mentalism tricks for last dates.)

"I suggest you refrain from using this on a first date because, well... first dates are for card magic."

In effect, the magician looks down at the place setting before him. *"Shouldn't the knife be on the other side?"* He picks up the fork with his left hand and knife with his right and switches them before tabling them in the place previously held by the other. Looking down again at the situation, both are back where they started. *"I guess not. "*

The Work. While based on the *Daley Switch*, the mechanics are completely different. You want to practice this enough times to achieve the following: (1) pick up the silverware in the correct finger positions without a lot of "get-ready" repositioning; (2) execute the switch without crashing the silverware together like cymbals; and (3) complete the actions without looking. I have tinkered with the mechanics a bit to minimize the difficulties and to speed the process of learning it.

It is important to understand this is not based upon speed of execution. Speed will only draw attention to your actions, highlight any pauses or slow points, and increase the chances of a cymbal concert. When you have mastered it, you will work

to speed it up. This is actually a good thing as it will help you locate the choke points where the mechanics interfere with the overall effect. However, once you open up the chokepoints by modifying your finger positions or your actions, you should then slow it down to a normal pace when performing.

According to the etiquette police, forks are supposed to start on your left and knives and spoons on your right. A lot of you probably think this is like making your bed. Who cares since you're going to be messing it up again shortly? However, on the occasions when you actually get to dine at a restaurant rather than hop from table to table, you want to give the impression you belong there. This ultimately makes it much funnier when you demonstrate with various sight gags that you probably don't belong there.

With your left hand pick up the fork and balance it on the tips of the first and fourth fingers.
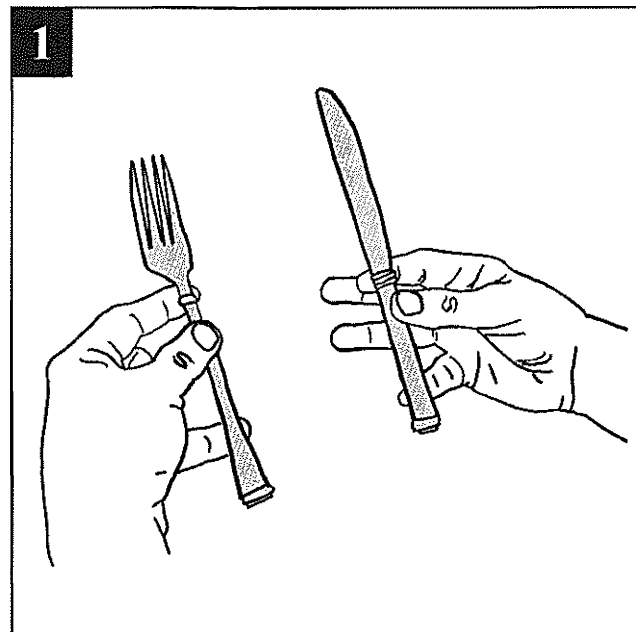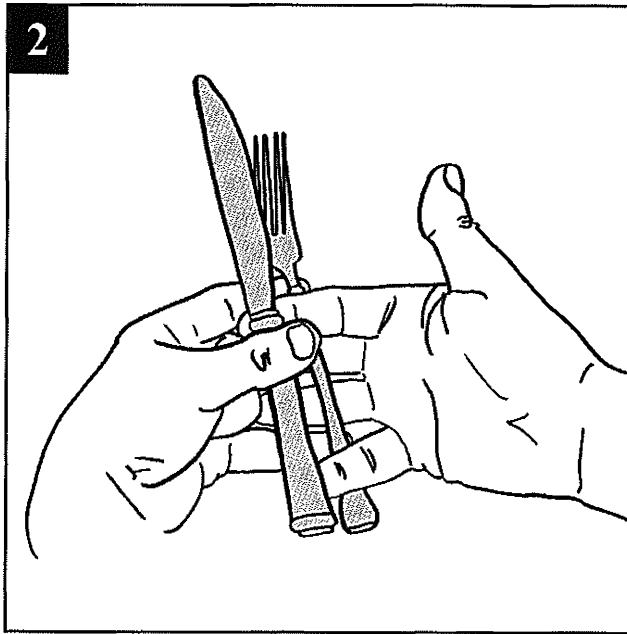
fork and your second and third fingers are curled out of the way. See **figure 1.**

 With your right hand, pick up the knife and hold it at the fingertips of the first and fourth fingers. Your right thumb is out of the way above as are your open (not curled) second and third fingers below.

 If you don't have both pieces of silver at the tips of your fingers, take a moment to adjust them so they are. With the switch as I have modified it, neither thumb has a critical role. They are there merely to stabilize the objects if needed. I would recommend you learn this first without the thumbs, and then add them back later if you wish. (A sharp blade will shorten the healing time and simplify the reattachment later. Perhaps I should already have mentioned the plusses of having an ice chest present.)

 Bring the hands together with the knife passing just above the fork until the knife contacts the curled left fingers. The fingers serve as a mnemonic for your hands so you don't have to look at the action as you do it. Furthermore, the knife should tap the curled fingers, not strike

"I would recommend you learn this first without the thumbs, and then add them back later if you wish. (Using a sharp blade will shorten the healing time and simplify the reattachment later.)"
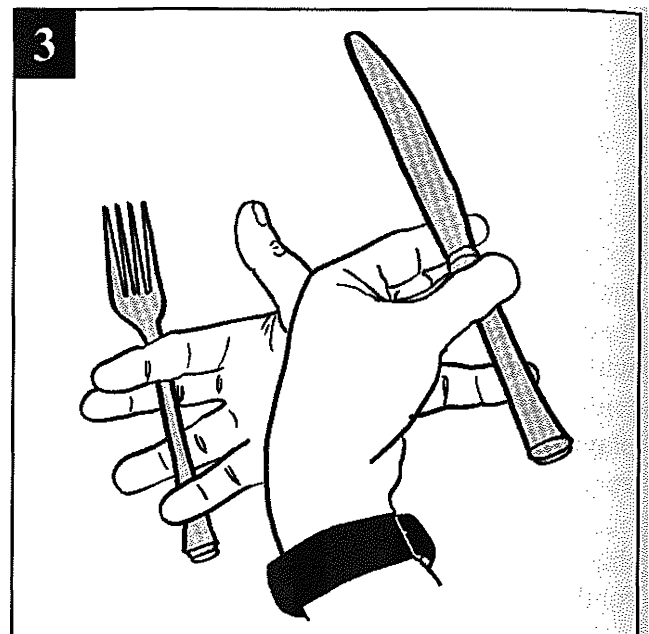
them. The fork is brought to rest between the?

fingers of the right hand with the first and fourth fingers above and the second and third fingers below. See **figure 2.**

 By holding the silverware at the fingertips and by using the knuckles as the stopping point, you have caused the silverware to pass each other. This is what eliminates the talking when they meet. You are not doing the switch with one directly above the other. Rather you are doing the switch just past the meeting point so they are not on the same vertical plane.

 Once again, because both pieces of silverware started at the fingertips, if you gently lift your left? hand straight up, the fork will roll off the left first and fourth fingertips and they will move up and be able to take the knife in the same manner previously used for the fork.;

 Continue the right hand's journey to the left and the left hand's journey to the right and quietly place the silverware on the table. See **figure 3.** Look back down at the silverware, first one piece and then the other. Finish with, *T

ONE FOR RON
Lorenz Schdr

This is a wonderfully impromptu item designed for use at a table in a non-performing situation. While it could be used in a formal show, its impact is much greater when it just happens in the middle of real life.

Start by stealing a coffee spoon. (And by "stealing ," I mean it in the non-criminal, magician's use of the term.) Load it into your right hand from your lap using your left hand, or simply bring your right hand down on the spoon during the few seconds that evening when attention is on someone else.

You want the spoon bowl-up, covered by your right hand, with the bowl under the base of the hand and the handle covered by your right lingers. You know you have the right position when pushing down on the rim of the bowl causes the handle to push up on your fingers. Note that you are not going to open your fingers so you are not precisely positioning the spoon under a particular finger - that would narrow the good angles too much to make this practical. While I aim for the second finger, it really doesn't matter as long as it is somewhere near the middle of the
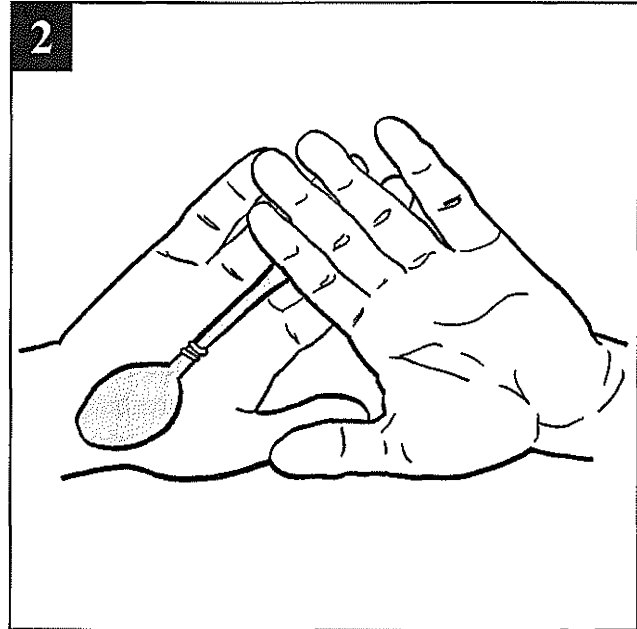
fingers, which means under the second or third fingers. See figure 1.

When you have recaptured the attention of the would-be audience from the non-magician conversation stealers, you will make certain gestures immediately prior to the production. Ideally, your coffee cup should be forward and to
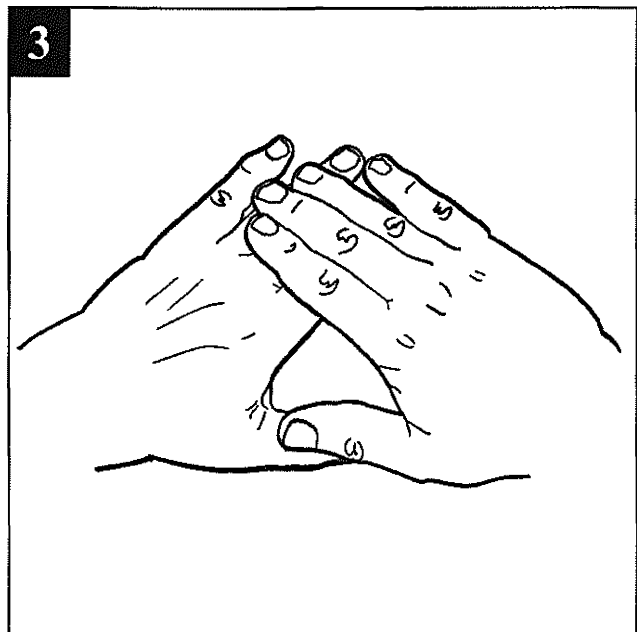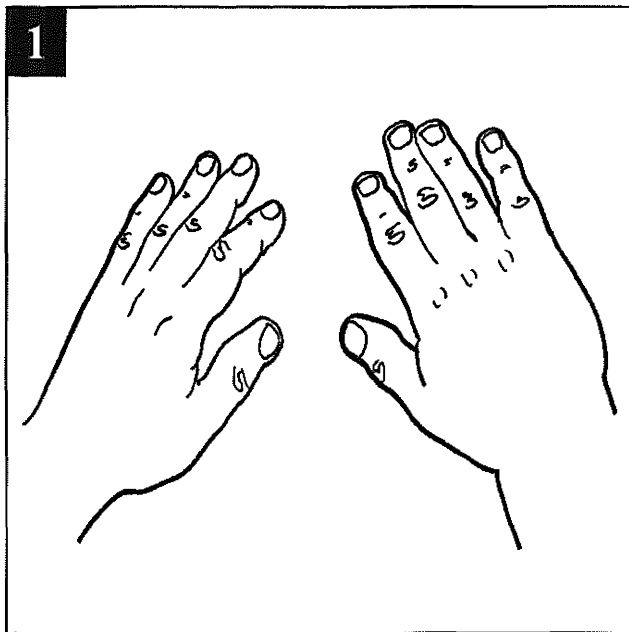
the left, and not blocking the performance area, which is the table directly in front of you. Also, a tablecloth is preferable to minimize the sound, but one is not required.

You will start by moving both hands in small circles on the table as if you are drying your palms. However, your hands are obviously floating above the tabletop, a situation made possible because the spoon is riding around on the bottom of its bowl. (This is good since nobody wants to watch you drying your sweaty palms on their dining surface.)

If required or desired, you can move something out of the performance area with your empty left hand, or use the empty hand to gesture to your coffee. When both hands are back just above the tabletop, the hands come together with the right hand levering the handle of the spoon up and over the left fingertips into the position shown in figure 2.

You are now going to lift the hands up about six inches above the tabletop with the backs of the hands angled a bit toward the audience. The spoon is clipped between the fronts of the right fingers and the backs of the left fingers as shown in figure 3. It should appear as though you are just lifting both hands to look at a clear tabletop beneath them. When you see nothing on the table, your hands lower to the tabletop and

separate.

Perform one large circle with each hand and then bring the hands together again. This time, your right hand goes beneath the left so that the fingers of that hand are parallel with the near table edge. Your left fingers are pointed forward. Since the spoon follows the right fingers, it will also be positioned parallel with the near table edge.

Release your right hand's grip on the spoon and separate your hands. As your hands move apart, your right hand is moving as a unit with the right wrist, causing the angle of the hand to change so the fingers are pointing forward. As the hands separate, the fingers screen the spoon so it seems to magically appear.

When both hands are apart, all fingers will be pointing forward and the spoon will be parallel with the table edge. The relative positions of the hands and the spoon at the finish are important. The spoon is longer than your hands are wide. The display at the conclusion makes it look impossible that an object that large could have been hidden under hands so narrow.

Optional Vanish. This is a follow-up to the appearance of the spoon where it vanishes as you attempt to stir coffee. When last we mentioned the cup of coffee, you had placed it forward and
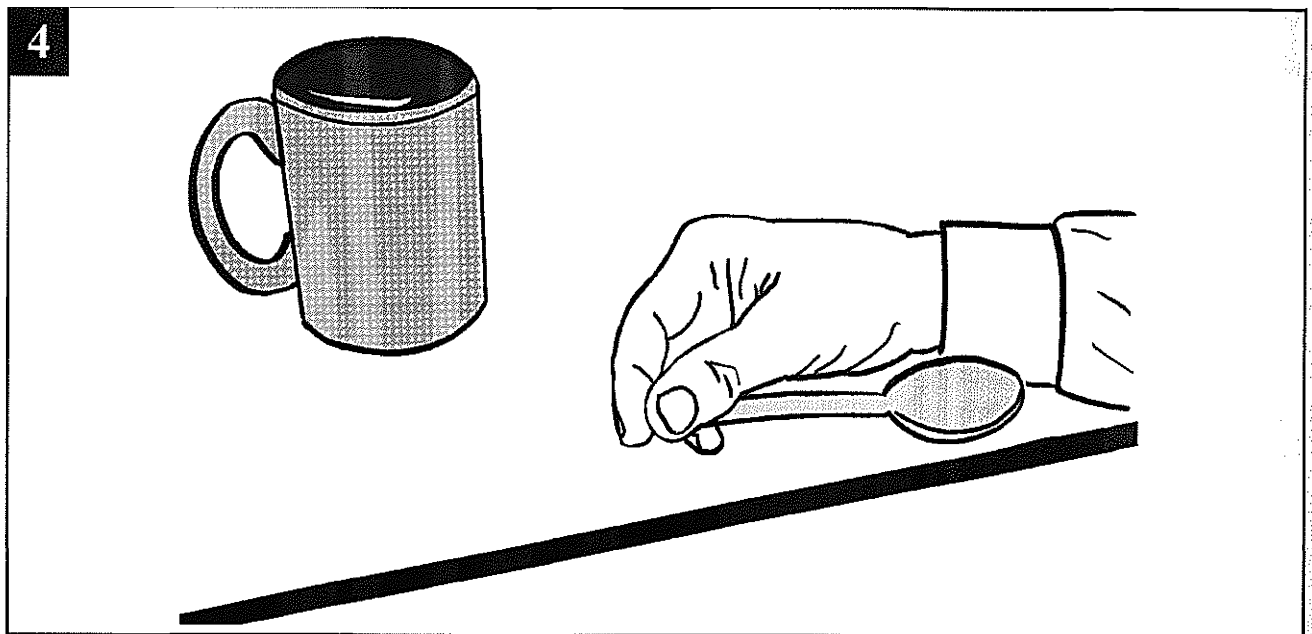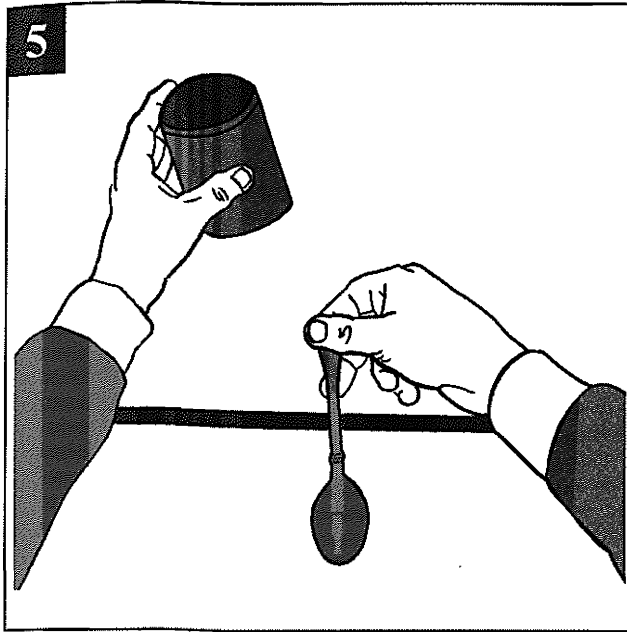
to the left of your place setting. Conveniently, this is where you need it for the following vanish, which relies on misdirection and choreography rather than sleight of hand.

As described, at the conclusion of the production, the spoon will be on the table with the handle pointing to the left and the bowl on your right. With your right hand, reach over to take the spoon by the end of the handle farthest from the bowl. See figure 4. Allow the spoon to pivot so the bowl moves to the left as shown in figure 5.

Tap the bowl of the spoon on the table twice, a few inches from the edge of the table. Now, move your left hand to take possession of the coffee cup as your right hand moves back to the table edge and releases the spoon. The release of the spoon, which falls into your lap, is covered by the back of your right hand.

Keeping the back of your right hand toward the audience prevents them from seeing the right hand is now empty as it moves forward to stir the coffee. Mimic the actions of stirring the coffee and then notice that the spoon is gone. "*That's okay. I take my coffee black.*"

Leftovers. This production and vanish are the poster children for the old adage, *"Don *t make a move out of it "* The vanish depends upon a casual and relaxed execution and the choreography should perfectly mimic the actions you would take if you were actually going to stir your coffee.

Those of you who are familiar with my writing outside this series will understand my aversion to coffee references when combined with magic. (The less squeamish among you may wish to consult issue #64 of The Trapdoor for the full stoiy.) My willingness to set aside my fear of combining the two is not only a testament to the quality of this item, but also the success of the last twenty years of therapy which I should have attended.

The title refers to Ron Wohl, who died in 2014. When I told Lorenz at the 2014 Escorial gathering that his spoon production should be included in Volume IX of this series, he responded that it wasn't a card trick. You'll have to forgive him because that was before he realized: (1)1 write the rules; and (2) I can rewrite the rules at any time. To illustrate this point, I mentioned I was including Ron's *Silver Where?* in this volume. So, once the whole not-a-card-trick excuse fell by the wayside, he suggested I title this *One for Ron* - commemorating our friend Ron's noticeable absence from the 2014 gathering.

TILE FORCE
Doug Canning

This updates an old force with newer technology. The magician displays a tile with a five-by-five grid of numbers already handwritten on it. He explains he picked it up at a fiea market and realized it could be used to generate a random number. After demonstrating how it works (and perhaps generating the random number thirty- eight), he wipes off the tile and hands it to someone along with a dry-erase pen. The person is requested to draw circles around five numbers. When totaled, they produce a sum of thirty. This is the force number which can be revealed in any way you wish.

Start with a white ceramic floor tile (say six inches square) and use a permanent marker to make the grid. A sample grid, forcing the number 30, is shown in figure 1.

Figure 2

Ask for another number from the grid. They have to choose a number that has not already been eliminated by drawing a line through it. Assume they choose the number 8 from the first row. The result is shown in figure 3.

6	4	7	8	5
2	0	3	4	1
12	10	13	14	11
7	5	8	9	6
3	1	4	5	2

Figure 1

Figure 3

To force the number 30, ask someone to call out any number on the tile. You circle it. If there is more than one of the chosen number, they can direct you which one to circle. You then eliminate all the other numbers in the same row and same column as the selected number by drawing a line through them. Assume someone chooses the number 10 in the third row. The result is shown in figure 2.

Assume they finish by calling out 2 from the second row, 4 from the fifth row, and 6 from the fourth row. The finished product would look like figure 4.

You explain they had a free choice of any of the twenty-five numbers (true) and the number of possible combinations of twenty-five numbers. If you will guide them through the addition of the chosen numbers, they will end up with 30.

Figure 4

What's New? Up until now, this is the standard matrix force using a simple magic square. I have never had a reason to use it and didn't like the fact the same grid always forced the same number no matter which individual numbers were chosen. This is where Doug's addition comes into play.

Figure 5

Doug's epiphany was to be able to show the tile would arrive at different numbers depending upon which numbers are chosen. Since this is not possible using the same process with the same grid, I was intrigued. His first thought was to switch tiles after illustrating the process with a plain tile. After striking himself several times about his body because of just how bad an idea that was, he finally decided to switch the numbers rather than the tiles. In figure 5 you will find the original grid with two numbers highlighted.

Keep in mind the grid you will use is:

(1) made of polished ceramic tile (or other shiny surface); (2) written in indelible ink; and (3) written by hand rather than computer fonts as above. Thus, it would be a simple matter, using the same dry-erase marker you will use during performance, to change either the 1 to a 4, or the 3 to an 8, or both. Assume you do both. This is done prior to performance.

Remove the tile and the dry-erase marker. Explain what you will ask the audience to do and illustrate by talking them through the process. Circle the 6 from the first row and then draw lines through the rest of the row and the rest of the column. Circle the 4 (actually the converted 1) in the bottom row and then eliminate the other numbers in the same row and column. Circle the 8 (converted 3) in the second row and line out the rest of the row and column. Finish by choosing two more available numbers and lining out the rest of their rows and columns. When the circled numbers are added, they will total 38 rather than 30. Do this quickly, but ensure the audience can follow and therefore validate the process. Figure 6 shows the altered table forcing the number 38 because of the altered 1 and altered 8.

Figure 6

Now remove a cloth and wipe all the markings off the tile, changing the 8 back to a 3 and the 4 back to a 1. This is logical because you are now going to repeat the process with spectator-chosen numbers. In the process, you are returning the tile to its original and permanent numbers. Thus, you are guaranteeing they will end up with the number 30. It is this tile-altering

process that nicely updates the mathematical force that fortunately only has one quick addition required by the audience, which you guide them through.

Leftovers. You can write this on any shiny surface which works with a dry-erase marker. Whatever surface you use, you should have a way of justifying the existence of the grid. I suggested that it was something purchased from a medium at a local flea market. "*You know, someone who reads palms and tea leaves. Apparently they don't have books where they come from.* "

When highlighting the freedom of choice, you can also quickly mention the number of possible combinations of the twenty-five numbers. *"That number is so big it would take a team of mathematicians working around the clock for several minutes to calculate it."* I find saying something humorous while quoting irrelevant statistics takes the heat off the statistics.

Other Numbers. You can construct a grid using fractions and even negative numbers if you wish using the following method. Assume you wish to construct a five-by-five grid that forces the number twenty-five. Sketch the grid on a

piece of paper. (In practice, I use a spreadsheet so I can tinker until I get the numbers I want.) Generate ten numbers that when added will total the force number. Write one number above each of the columns and one number to the left of each of the rows. While you can repeat numbers, it is better if the numbers in the row headings and the numbers in the column headings don't duplicate each other.

Now simply fill in each square in the grid by adding the number to the far left of the row to the number at the top of the column for the square you are calculating. Fill in all twenty- five squares and you have the master. Transfer this grid without the row and column headings to another medium (tile, glossy paper, etc.) and you are ready to perform.

Background. The matrix force is best explained in issue #340 of the New Phoenix. It is called the *Irrisistible Force* and the odd spelling will be understood by anyone who knew its wonderfully creative originator, Mel Stover. You will also find an entire chapter on the topic in Maurice Kraitchik's book, Mathematical Recreations (1942).

THE TALISMAN
Steve Beam

Mortality from Volume III (and updated in Volume IV) has been one of my favorite effects to perform for years for a seated audience. Because most of what happens is on the table top, the venues where it works in a stand-up routine are limited. For this reason, I like the following version, which removes it entirely from the card trick category and converts it to a trick with a tile.

Effect. The magician relates a story to the audience. *"A couple of months ago there was an article in* **The Wall Street Journal** *about a man who was obsessed with his own death. He just had to know when he was going to die. He talked to his doctor, his lawyer, and his priest and none of them could help him. In desperation, he*

consulted a medium - someone who specializes in palm-reading, crystal balls, and numerology. I would like to borrow someone from the audience who is not too sensitive about death and dying to show you what happened. You, sir, would you mind? You can stay in your seat May I have your name? "

''She invited him into her home and showed him something that resembled a tile with all kinds of strange numbers on it. (See figure 1.) *This talisman, she explained, would help her determine how long he had to live. He asked if she had one with higher numbers on it. She explained that he was not to worry; they were going to use several of the numbers — not just*

one."

"*In a moment I will ask you to choose five numbers from the talisman. Each time you choose a number, we will circle it, and then eliminate the other numbers sharing the same row and column as your chosen number. For example, let's say you were to choose the number 6 in the first row. We would circle it, and then scratch through the other numbers in the same row and column. Then you will choose a number that hasn't been eliminated and we will circle it, and then repeat by scratching through the others in the same row and column. This will continue until you have five numbers which will be added together and they will tell you how long you have left to live.* "

The magician quickly finishes the process with the remaining numbers and then totals them under the watchful eyes of the audience. "*If you were to choose the same five numbers I just chose, your total would be eighteen. But now it is your turn.* " The magician wipes off the tile and asks for any number to be called. One by one, the participant chooses five numbers as the other numbers in the same rows and columns are eliminated. The numbers are totaled and they produce a sum of ten. "*The guy said that was interesting, but how did she know that was not just a random number? Slowly the medium turned the tile around to show a ten. It didn't have the number eighteen. No, it had the number ten.* "

"*The guy stood up. 'Oh my gosh! But what does that mean? Ten days? Ten months? Ten years?[1] Slowly the medium stood up and pulled back her sleeve.* " (Look at your watch.) *Ten... nine... eight... seven...*"

6	7	13	1	-2
-4	-3	3	-9	-12
7	8	14	2	-1
8	9	15	3	0
0	1	7	-5	-8

Figure 1

The Work. This is made possible by Doug Canning's *Tile Force* from elsewhere in this volume. I constructed one that forces the number 10 but can also force the numbers 13, 15, and 18 by changing a 1 to a 4 or a 3 to an 8, or both. See figure 1. These combinations mean you can repeat the trick with the same tile and arrive at a different "random" number at the beginning. I prefer to alter both the 1 and the 3 in order to create a number significantly greater than the 10 that will ultimately be forced. On the back of the tile, using indelible ink, write a large number 10.

To perform, use the dry-erase marker to edit the 1 and 3 on the fifth and second rows, respectively When you illustrate the process, circle the 6 in the top left square and scratch through the other numbers in the same row and column. Then circle the 4 (actually the edited 1) in the bottom row. Scratch through the other numbers in the same row and column. Repeat with the 8 (actually the edited 3) in the second row. Finish by circling two numbers from those still available and follow the same elimination process. Totaling the circled numbers will produce a sum of 18.

Produce a rag and wipe all the markings from the tile, including the edits to the 1 and the 3. Repeat the process using spectator-chosen numbers and the tile will force the number 10. Show the 10 on the back of the tile in a spooky manner. Then convey the man's panic at such a small number.

It is important to get to the punchline before the audience does. I say the closing few lines without taking a break and I speak loudly. If someone does mumble the punchline before I get to it, they are drowned out by my voice. "*The guy stood up. 'Oh my goshl But what does that mean? Ten days? Ten months? Ten years? *Slowly the medium stood up and pulled back her sleeve. Ten... nine... eight... seven...* " As I say "*pulled back her sleeve,* " I mimic the action of checking my watch. It is only then, when it's too late, that the audience arrives at the punchline and laughs. I seldom make it to the number seven before my countdown is drowned out by the audience.

MEET YOUR PROOFREADERS

Admittedly, these bios read like bio hazards. However, I thought you might be interested in knowing who the folks are who took one for the team. (And by *team*, I mean those paying retail for a hard copy of this volume. Go team!) Besides, I'm always looking for clever and creative ways to get out of paying them for the time spent hunting for my shortcomings.

Marty Kane - Marty bills himself as the creator of low-impact, non-visual, labor- intensive tricks. He says his magic is for those who like to spell and deal and deal and deal. (Instead of "and deal," shouldn't it be "ordeal?") As a psychiatrist in Orlando, he is also available on a charge-by-the-minute basis to talk over-zealous proofreaders in off the ledge.

Mick Avres - Mick, being another southerner, thought I wanted him as a proofreader so he could locate my "ayres." Mick likes semi-automatic card tricks because after he finishes the proofreading, his fingers are reduced to bloody stumps. As a longtime performer at a Disney resort in Hilton Head, this helps him to follow a long tradition of Disney stars with stumps instead of fingers. You're welcome, Mick.

Rai Madhok - Dermatologist from Minneapolis we keep around in case one of us develops a zit or paper cut while proofreading. His unfinished basement is home to the world's only private collection of skin samples from noted magicians with rare maladies. These include culling callouses, nicked nails, and palming purpura. Feel free to slice off a sample or two if you wish to be included in this burgeoning collection.

Doug Canning - Doug (like Debbie, from Dallas) describes himself as the Michael Jackson of card magic... white, burned out, and full of pills. He also believes that the first nine card tricks you open with are the most critical. The middle ten or twelve can be where you load up your reverse faros to let your audience catch their breath. After that, it's straight to the frenzied finish with rapid-fire "deal and ducks." When he's into it, he uses real ducks.

Mike Vance - Mike has studied physical inorganic chemistry, molecular biology, and computational chemistry, but he gave it up for a really hard job: stay-at-home dad and proofreader. (Readers of this book can decide for themselves which one is likely more arduous.) He is pioneering a new field in magic editing: sadomagicism, whereby he takes on the pain of editing and returns the pain on the author with voluminous corrections. In his free time... Ha! Didn't you read the stay-at-home dad part above? Pay attention!

Gary Morton - Gaiy is a retired teacher from Leavittsburg, Ohio, whose students could use their report cards to form their own 4-F convention. He is the only person I know who does *Sam the Bellhop* without patter. The upside is that he can do it with a borrowed/ shuffled deck. The down side is that it looks remarkably like dealing cards face up onto a table. He admits that it lacks a few things (like impact, or even an effect) and still has a few bugs. He is contemplating adding music to help pass the dealing time. It's this kind of original thinking which has relegated him to proofreading over performing and I think we can all support that decision.

R. PAUL

PRODUCTION _____

DIRECTOR _____

DATE _____

CAMERA _____

ROLL   SCENE   TAKE
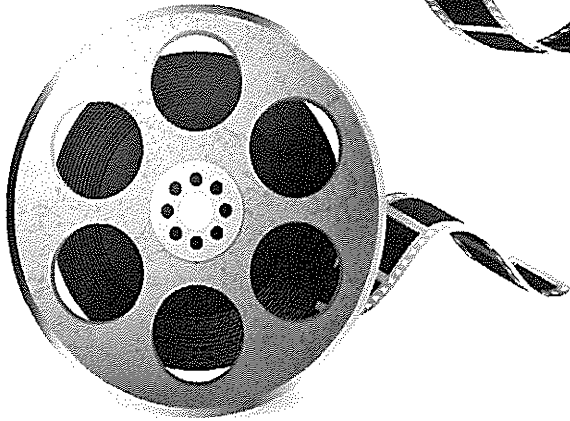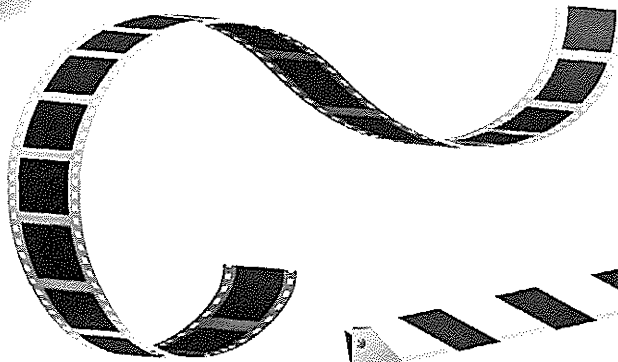
WILSON

THE MAGIC OF R. PAUL WILSON

Paul is no stranger to readers of this series. He and I actually met over the Internet in the early nineties using Internet Relay Chat ("IRC"). This was in the pre-Google dark times when the early Internet adopters who didn't have access to AOL chat rooms needed somewhere to hang. It was in a chatroom called *ftmagic* where we would type our thoughts to others we were fairly confident were magicians, and very confident were geeks.

Paul and I didn't meet in person until I lectured in Glasgow, Scotland, in 1996. I remember Paul was sitting in the back of a hospital classroom which featured raked seating and a table in front of every member of the audience. This table provided a suitable place for Paul's mid-lecture, riffle- shuffle practice. It seems there are some things you shouldn't interfere with and one of those is riffle- shuffle practice.

Paul can probably be credited (or blamed) for the first down-under deal trick I published. In 1996, I published his *Australian Curry,* a version of *Out of This World* using a down-under deal, in issue #61 of The Trapdoor. I still like the trick and published an updated version in Volume VIII of this series.

Paul also took one of my favorite magic books of all time and converted it to a video series. In addition to numerous videos of his original magic, in 2006 he produced a video version of Jean Hugard and Fred Braue's masterpiece, the Royal Road to Card Magic.

Paul is a respected author, creator, and lecturer. His interest in gambling, scams, and card magic is contagious. Paul now spends his time in various roles dealing with the production of television shows and movies. Not straying too far from his magic interests, he was a writer and presenter for eleven seasons on the BBC series *The Real Hustle.* On this show alone he had to pull over four hundred cons and scams. As he puts it, he pulled more cons and scams than anyone else in history. No con artist ever had to pull four hundred cons unless he was a complete idiot.

Just last year (late 2014) he brought out his new book for the public, The Art of the Con. In the same year, he brought out his feature-length documentary produced by Paul and Jason England. It is an incredibly thoughtful and well-produced video where various magicians talk about different aspects of the art.

Even more importantly for the current project, I corralled him at the Escorial gathering in late 2014 and suggested he cough up enough material to generate the chapter immediately ahead of you. You will be glad to know that despite contributing an entire chapter plus all of his completed and still- in-development projects, Paul still finds time for his riffle-shuffle practice.

MARTINI
R. Paul Wilson

I'm always interested to see plots for card tricks that come into vogue while everyone simultaneously is trying to come up with the ultimate solution. *Card at Any Number* is just such a plot. There is nothing inherently exciting about the plot, but it has enjoyed remarkable hang time. This may partly be due to the fact it is a clean and simple plot to comprehend with just enough process necessary to offer several and various opportunities for deception.

There are many variations both of the plot and in the ways they are accomplished. In Paul's version, a selected card appears - almost as an afterthought - at a cleanly selected number.

The price for this very nice effect is a memorized pack. You can use one of the standard memorized packs which can be spread face up, or you can use one of the intuitive stacks where the position codes the identity of the card and vice versa. (See my *GPS Stack* from Volume V or *The Lusthaus Card System* by Bob Lusthaus from Volume VII.)

To prepare, write "Your Card" and "Your Number" across the face of a matching joker. Place it on the top of your prearranged pack, case the deck, and you are ready to perform.

<u>The Work</u>. *"Last night I had an idea for a card trick. It went like this.* " Remove the cards from the pack and deal the top card face down on the table and then set the deck down near you. '7 *would place a card on the table, you would name any card, and that would be your card. "* Point to the tabled card and then ask them to name a card. When they do, take a peek at the tabled card. *"Well, I have to be honest with you. There's a slight element of chance involved with this -1 think it's like 52 to 1 - and it didn't work this time. This means it's not all that practical. But it is a good idea for a trick, don't you think?"* The audience will agree.

"Well, I did have another idea, not based

on luck. This one is based on skill. The idea of this one is that I could take this card and put it in any position in the deck that you name. Choose a number — there arefifty-two from which to choose." When they name a number, you calculate what card you need to cut to the bottom to put their named card in the chosen position. (This is standard memorized deck work, but see *Leftovers* if you are unfamiliar with it.) Once you have calculated the desired bottom card, you also know its current position because that is how memorized decks work.

Pick up the face-down card with your right hand. With your left thumb, lift up the near edge of the deck, starting slightly below the position where the desired bottom card should be. Riffle off a card or three until you see the face of the card. Insert the single card halfway into the opening at that point and allow the rest of the cards to spring off the left thumb.

The position where you just inserted the card may or may not relate to the number they just chose. They could have chosen forty and yet you inserted the card at the 10th position. It may, or may not, be way off the position they have chosen. Given your earlier efforts in this effect, you have set the bar fairly low and they aren't expecting much.

I like it when there is a big difference between the chosen number and the current location of the injogged card. Either way, you will proceed the same way. *"You chose the number twenty-five. "* Pick up all cards above the injogged card with your right hand and pretend to be evaluating the number of cards that were above it. *"Okay, I'll admit, this doesn't seem like twenty-five cards. "*

Transfer the packet to your left hand and then move the injogged card to the table. Lift up the rest of the pack with your right hand and pretend to study it. *"Maybe it was twenty-*

five cards from the bottom. " Study the edge of the packet, and then appear disappointed. *"Then again, maybe not. "* Place this packet on top of the other packet and table it. You have just cut the desired bottom card to the bottom invisibly, in plain sight.

Push the single card slightly forward to shift attention back to it. *"The problem with this idea is that it calls for something we call... practice. And I didn't get a lot ofpractice between last night and this morning. But I did get a fair amount to drink last night, and I thought to myself what if your card... and your number... were both written on this card? Wouldn ʸt that be amazing? "*

Once you have whipped them into a frenzy for the card and number to be identified on the face of the single card, turn it over to show "your card" and "your number" are in fact written there. They will laugh and groan to see how easily they were taken. *"Well, what were you expecting? You know, you can ʲt just stay up all night and make up card tricks. You can'tforce it. Inspiration comes at unusual times. When I woke up this morning, I realized I had been dreaming. I dreamed somebody could name any card... and somebody could name any number... and the card they named was already at that number in the deck of cards. Without my doing anything, that would be a true miracle. "* The chosen number is counted to, and the selection is there and the magician reaches for more alcohol.

Leftovers. On the rare occasions when I use a trick like this requiring a memorized deck,
I use a modified *Lusthaus Stack.* It tells you the position of any card while the *GPS Stack* tells you how many cards are above a particular card. Fm too old to switch to the spades, hearts, clubs, diamonds order Bob uses and I'm *SHoCkeD* when anyone uses anything other than *CHaSeD.*

If you are familiar with memorized decks, you probably have your own. If you aren't, it is worth reading the discussion on the *GPS Stack* and the *Lusthaus Card System.* And don't overlook the ideas by Michael Weber that accompany the latter. I'm not sure either qualifies as a memorized deck since there is no memorization, but they both accomplish the same thing.

For those of you not familiar with the type of calculation needed when using a memorized deck, I'll provide two brief examples. Assume the chosen card is the 2♦ and it is at the 42nd position in your stack. The chosen number is fifteen. Subtract the chosen number (15) from the current number (42) with a difference of 27. Cut the 27th card (7♥ for me) to the bottom and that will bring the chosen card (2♦) to the chosen position (15).

This works if the chosen position is less than the actual position where the chosen card resides. What if the reverse is true and the chosen position is greater? Assume the same chosen card, but a chosen number of forty-nine. Subtract the chosen number (49) from fifty-two which in our current example leaves a difference of 3. Add 3 to the current number where our selection resides (42), giving 45. Cut the 45th card (5♦ in my stack) to the bottom and the selected card (2♦) will arrive at the chosen number (49).

This seems complicated but it quickly becomes habit after a few dozen tries, and you will be surprised how quickly you make the conversions. If you want to actually memorize one of the apparently random stacks, you'll be surprised at just how much longer it takes to learn than using one of the pseudo-memorized stacks. You don't want to be the guy who spends so much effort remembering the order of his memorized stack that he forgets to bring the deck to the performance.

EIGHT BW PLUS TWO
R. Paul Wilson

This is Paul's handling of Nick Trost's *Eight Card Brainwave.* You can do Paul's version without a table because he doesn't use the *Olram Subtlety.* Instead, he uses his own move which occurs in the hands, is visually convincing, and is not discrepant.

Start with ten cards, five red-backed and five blue-backed. The faces should be all different. Arrange the cards so they alternate between red- and blue-backed cards. It's worth going the extra mile (the roll-off-the-tongue, metric equivalent for my foreign readers: "extra 1609.34 meters or 1.609 kilomenters") to ensure the cards have the same finish and roughly the same levels of wear and tear. You don't want dingy cards alternating with shiny new cards if only because it calls attention to your comfort level with dinginess.

Spread the face-up cards in front of you so that all the faces are visible to both you and the audience. Ask someone to name any card. Split the packet at that point, tabling the selection, and then place the original top half on the bottom. This discreetly cuts the packet at the point where the selection was removed.

Up until this point, everything is the same as Trost's original except you are using ten cards rather than eight. You are now going to show all cards remaining in your hands to have the same colored backs - and that color will be different than the card now face up on the table.

You will transfer cards from your left hand to your right in a gentle rocking fashion as follows. Hold the packet face up in your left hand in dealing position. Lift up both hands so the faces are toward you as you push the face card over into your right hand. This shows the backs of two cards. See figure 1.

Lower your hands and push the new face card over onto the face of the first card. If you are counting the cards during the display, this would be transferred to the count of *two.* See figure 2.

Again lift both hands so the faces are toward you as you push the new face card over onto the face of the cards in your right hand. Again, two backs will show during this process. This is performed to the count of *three.*

Continue raising the cards toward you as you transfer all cards at odd positions and
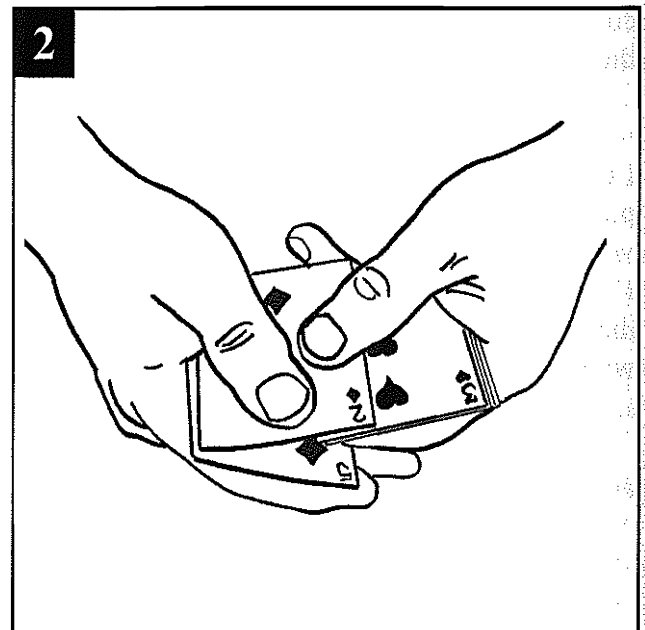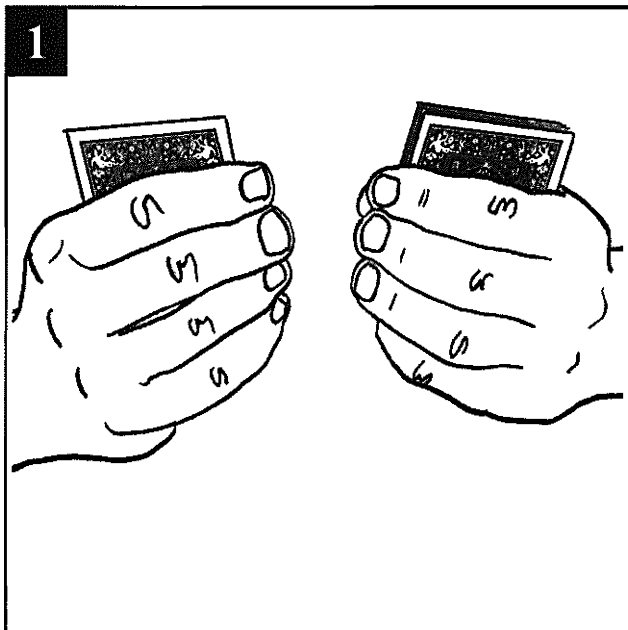
lowering the cards as you transfer the cards at even positions. This process continues until the cards in your left hand are exhausted. This final card can be snapped to demonstrate its singularity before it is transferred if desired. When ready for the climax, turn over the tabled card to show its back is the only odd-colored back. Drop this card on the face of the packet and you are ready the repeat. The order of the cards is reversed, but their alternating condition is preserved.

Overkill. At this point, nobody doubts the colors of the backs. However, if you wish, during the display you can drop all odd-positioned cards outjogged and all even-positioned cards injogged for just over the width of the white border. This allows you to adjust the packet when you pick it up and create an impromptu Svengali packet.

The packet can be shown freely, clamped either at the sides or the front and back, and riffled like a Svengali deck to show all backs are the same color. Square the packet, coalescing the cards and destroying the Svengali principle, and you are ready to proceed. This is overkill and I only toss it in for those of you who are paid by the hour.

Background. Nick Trost's *Eight Card Brainwave* was originally published using only six cards in the August 1970 issue of The New Tops as *The Odd-Colored Back.* In 1976, he bumped the body count to eight cards and marketed it as a separate packet trick. He was inspired by Ed Mario's *Olram Subtlety,* which had previously appeared in the November 1965 issue of The New Tops.

TURN-CUT
R. Paul Wilson

This is a deceptive false cut. Performed slowly and deliberately, it is impossible to detect anything is happening other than the obvious - the cards are being cut. Many will read it and believe it is too obvious to fly.

The Work. This is all about choreography and smoothness, and nothing about speed. A padded performing surface is desirable so you can pick up the lower packet without fumbling.

Start with the deck on the table in front of you. With your right hand, cut off the top half. Bring over your left hand to take the deck
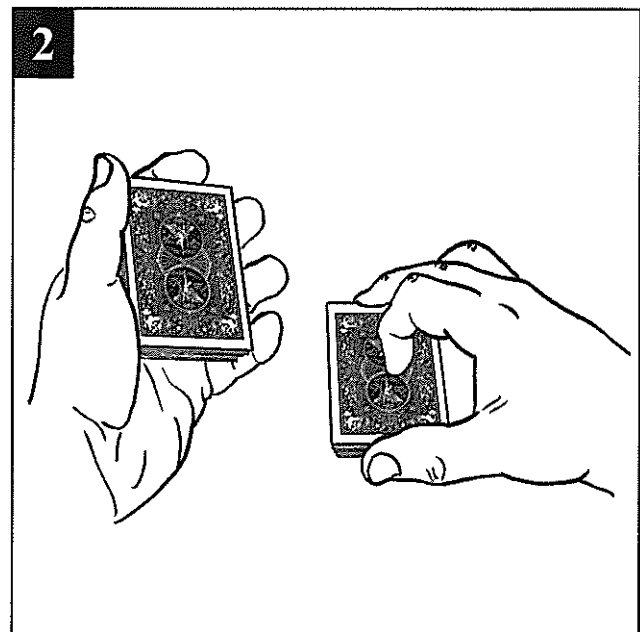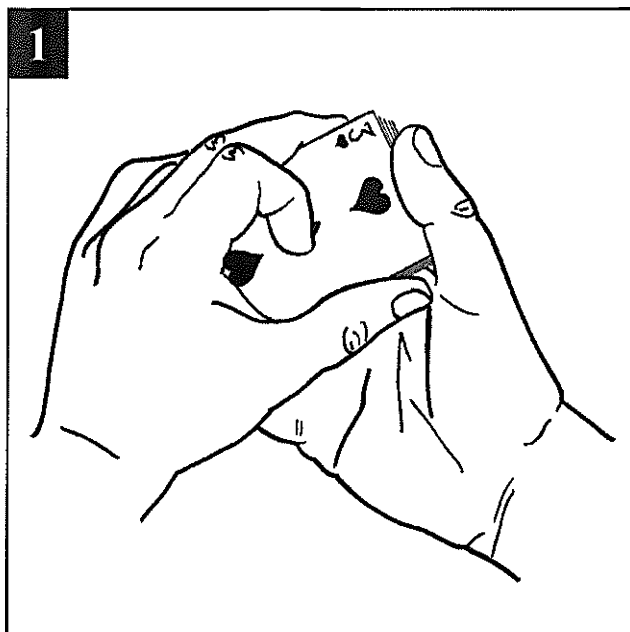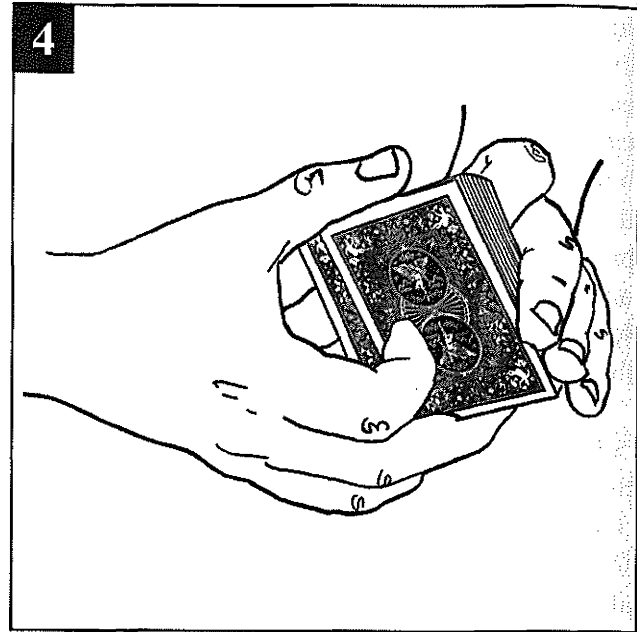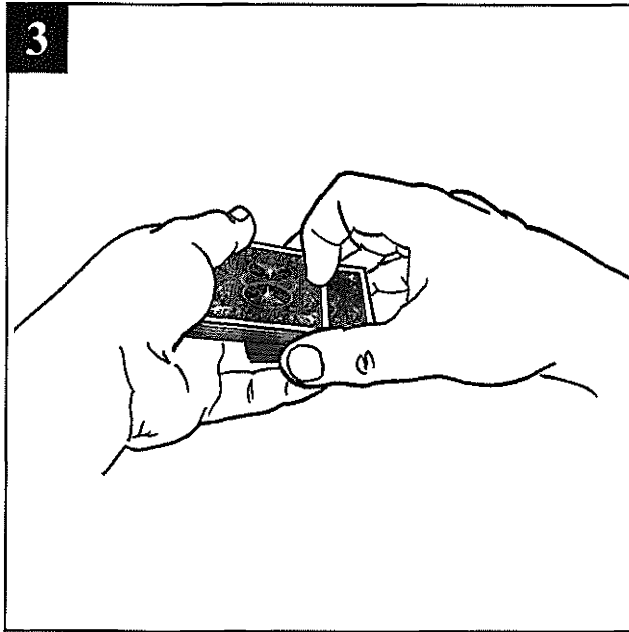
in dealing position as shown in figure 1. Rotate that half back to a face-down condition as the right hand reaches for the bottom half as shown in figure 2.

Pick up the bottom half and tilt the front ends of both halves slightly upward. Insert the bottom half sidejogged beneath the packet in the left hand with your left fingers moving out of the way as shown in figure 3. Take possession of the deck in stepped condition with the right hand as your left hand rotates palm down in position to retake the pack. See figure 4.

As your left hand takes the deck, the two halves coalesce and the deck is brought back down to a face-down dealing position.

Leftovers. Briefly lifting the front edges upward destroys the frame of reference for what is transpiring. It is like driving on winding roads.

They don't provide you with the mental frame of reference you have when driving on parallel and perpendicular streets. Tilt the front edges just high enough so the backs of the cards are not visible to the audience.

Let the left hand do most of the work. The right hand lifts the packets and turns them for the left hand to get the proper grip, but the left hand does most of the rotating movement that adds the deception.

Actually running through this with cards in hand is not enough to convince you (or my proofreaders, apparently) of its effectiveness. This is something you have to try on someone in the context of a routine. If they ask you, "What the heck was that?" you will know you are either doing it wrong or it doesn't fit your performance style.

ACES RELOADED
R. Paul Wilson

This quick ace-cutting routine reminds me of *Mario's Miracle Aces* from Faro Controlled Miracles. It shares the casual cutting procedure with Mario's routine, only without the potential for misses. The magician simply cuts a tabled deck repeatedly, and each time finds an ace. When finished, with the aces still distributed throughout the pack, he deals a round of poker and his hand consists of the four aces.

The Work. If you wish, you can pre-set the stack: an ace on face of the pack, and aces at 5, 9, and 13 cards from the face. The more elegant entrance into this condition is with a faro shuffle. Start with four aces on the bottom of the deck. Execute two faro shuffles, retaining the bottom card, and you will be left with the aces at the face with three indifferent cards between each of them (at the 5th, 9th, and 13th positions from the face). Give the deck any quick false shuffle that retains the bottom quarter of the pack.

First Ace. Start with the deck on the table, parallel with the table edge and with a long side toward you. Grasp it between the right thumb and second finger with the first finger curled

on top. With the left thumb and middle fingers, take possession of a small packet from the top of the pack. As soon as you have possession of the packet, strip the rest of the pack out to the right as you would with a tabled running cut. See figure **1**.

Drop the left hand's packet to the table as the right hand brings the deck back to a position over this tabled packet. Grasp another small packet from the top with your left hand and again strip the larger bottom packet to the right so the left-hand packet can drop unimpeded onto the first tabled packet. Continue dropping packets from the top to the table until you have about half the deck remaining.

To complete the cutting, you want to slap the remaining handheld cards onto the tabled pile, but you want to do it off-center. Bring the packet in the right hand down onto the tabled pile about a quarter of an inch forward as shown in figure 2. This step is invisible to onlookers and is quickly squared as you pull back the upper half. As you do, your right thumb drags the top card of the lower half under cover of the upper half,
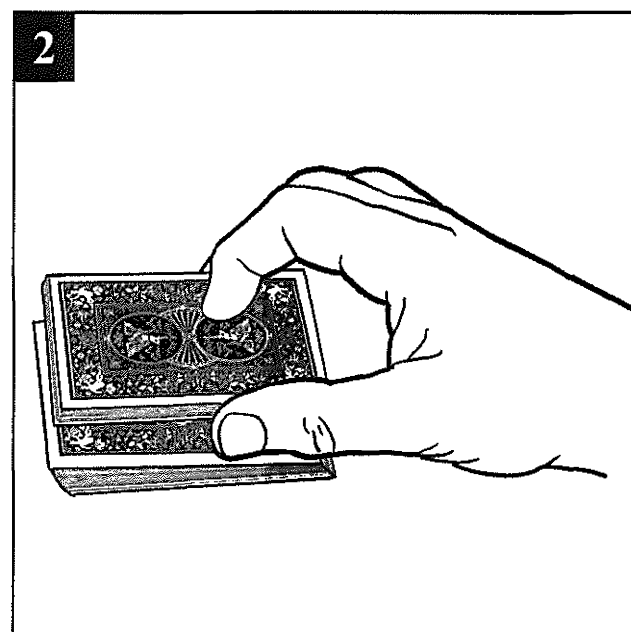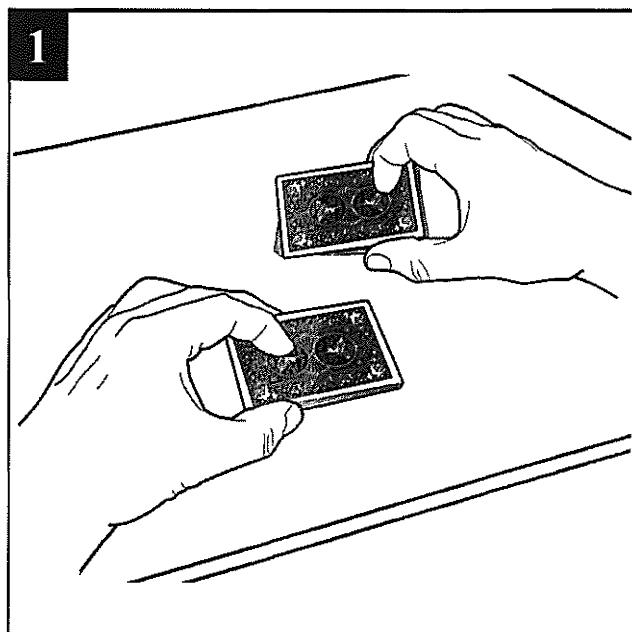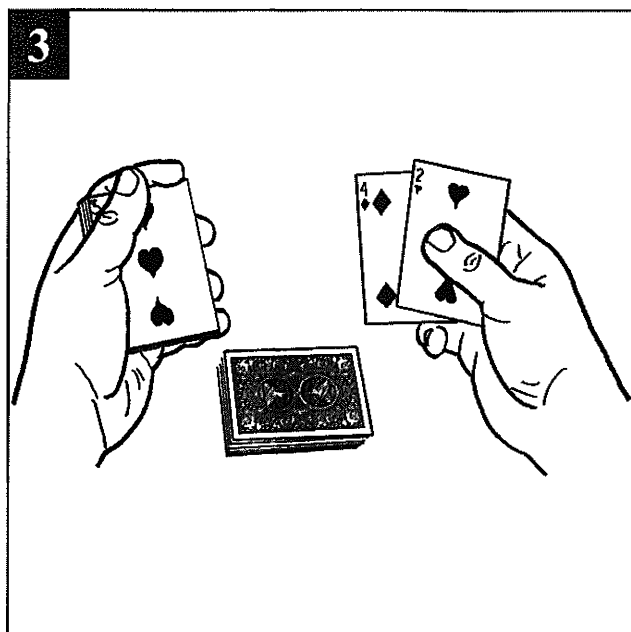
injogging the card for a quarter inch. Push down on this injogged card with your right thumb and square it, picking up a break above it. Both hands provide cover for this action as they appear to be squaring the pack. You are left with a right thumb break below the first ace. Pause for a second, lift up all cards above the break with your right hand, and then rotate the hand palm up to show an ace on the face. Transfer the face-up packet to the left hand, which takes it in dealing position as your right hand turns over the top card of the tabled pile to show it's an indifferent card. Replace it face down on top and then turn the visible ace face down as you place it on top of the tabled pile.

You are now going to show there are no other aces in the vicinity by spreading over the top two cards of the face-up packet in the left hand and taking them in the right hand. See figure 3. You can't push off the third card from the face because there is a face-up ace lurking underneath. Instead, rest your left thumb on the face of that third card. And, as you replace the two cards from the right hand, your left thumb drags the top card over to the left so it is now sidejogged as shown in figure 4.

To the audience, it looks like the left thumb is simply moving out of the way and the cards have been jumbled slightly due to the
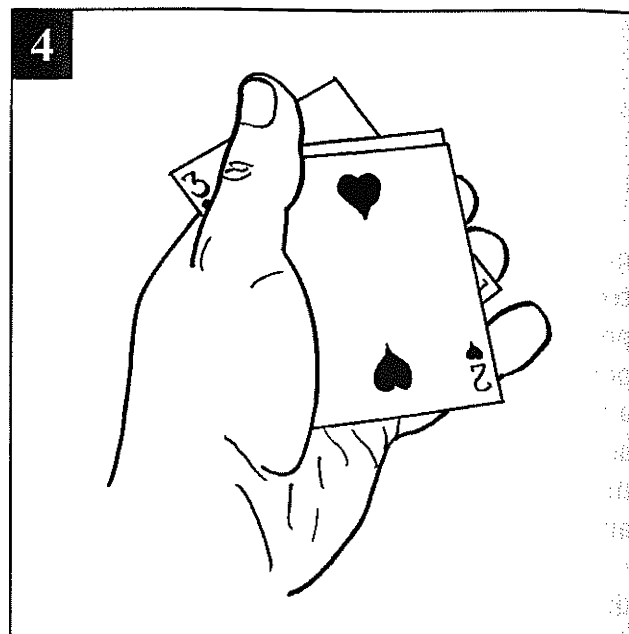
top two cards being replaced. This sidejogging maneuver is fully visible to those looking but invisible to the conscious mind. It looks perfectly natural so you do not have to run from it.

As soon as the card is sidejogged, turn your left hand palm down and slap its cards face down onto the tabled pile. The sidejogged card is now injogged as shown in figure 5. Pick up a right thumb break above this jogged card as you square the cards.

This is the reloading move I liked so much I worked it into the title of Paul's trick. As
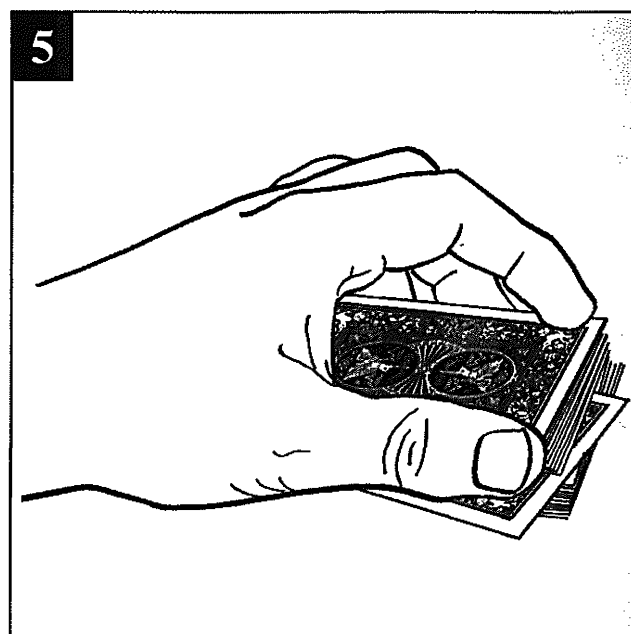
you show the cards surrounding the just cut ace are indifferent, you are actually reloading the deck so you can do it again.

Second Ace. From here, it is simply a matter of varying the productions so the effect doesn't become monotonous. For the second ace, pick up about three-fourths of the deck with the right hand while retaining the thumb break. Pause as if you aren't happy with that number of cards. Gently slap the back of the right hand with your left hand and simultaneously release all the cards beneath the break. Turn your right hand palm up to show an ace on the face of the packet.

From here, the reloading move is identical. Transfer the face-up packet to your palm-up left hand. With your right hand, turn over the top two cards of the tabled packet to show they are indifferent and replace them. Transfer the face-up ace from the left half to the tabled half, turning it face down in the process. Spread over the top two cards in the in-hand packet and take them in the right hand. This shows there are no other aces around. Replace the two face-up cards and repeat the thumb-jogging of the face card of the packet. Turn your left hand palm down and once again slap the packet onto the tabled pile. Pick up a break above the jogged card and you are ready for the next production.

Third Ace. For the third ace, Paul produces it (Steve) "Forte style." He lifts up the entire deck with his right hand while maintaining the thumb break. He brings the pack down onto the tabletop and immediately lifts up only the cards above the break. This tapping action makes it look very magical and almost as if the table played a part in the production. Show the ace on the face, and once again repeat the entire reloading sequence to produce the next ace.

Final Ace. After the reloading sequence, you will once again have a break beneath an ace

"Exactly what you do to make the magic happen is dependent upon your personality - so beware of what doing nothing would communicate about your personality."

and the deck will once again be parallel to the table edge. From this position, you will ribbon spread the cards on the table in a crescent that begins at its current location and ends about ten inches forward of that location when you hit your break. Immediately lift the cards above the break and rotate the hand palm up to show the fourth ace.

Transfer the face-up packet to your left hand and spread over the top four cards - the ace and the three cards behind it. Take these four cards in the right hand and place them face down on top of the far end of the tabled spread. Turn your left hand palm down and place it at the near end of the spread and your right hand at the far end of the spread. Push the spread together with both hands.

Then release the now face-down cards in the left hand onto the table beside the cards just squared. Pick up the packet you just squared and drop them onto the tabled pile as if you were completing a cut.

Bonus Effect. While the aces appear lost in the deck, you have once again reloaded them for a bonus effect. I should mention here, if only for the benefit of newbies, that bonus effects are only welcome if: (1) they make sense in the general sense of what you are doing; and (2) somebody wants to see yet another effect. „ (Okay, I'll admit that #2 is optional. If we waited' for someone to want to see an effect, we would never get to show all our wares.)

However, #1 is worth paying at least casual attention to if only so the audience understands what we are doing. Fortunately, this bonus effect - a poker deal - is already a proven winner with a natural segue when following an ace-cutting effect.

First, you are going to lie to the audience about the locations of the aces. You are going to verbally tell them as you show them where the

aces are located. You are going to cut the pack at different positions and then replace the cut-off packets as you say, *"You'll remember there was an ace here... one here... one here... and one near here."* Of course they won't remember those locations because you are making up this part.

However, you have gently planted the seeds of untruth and they will quickly be nodding their heads with you and perhaps even unknowingly joining you in the lie with, *"Yes, the one down deep there was the ace of clubs."*

> **"Of course they won't remember those locations because you are making this part up. However, you have gently planted the seeds of untruth and they will quickly be nodding their heads with you and perhaps even unknowingly joining you in the lie."**

Square the deck. It is already set up for a four-handed poker deal with the aces falling to the dealer. However, now is the time you want to do something so you will get credit for the result. You can split the deck in half, riffle shuffle the two halves together, and then do an open push-through false shuffle. Once the packets emerge from each other, slap the original top half back on top and deal. Or, you may wish to split the deck in half and to riffle them separately (without interlacing them) and then slap the original top halfback on top and deal. Exactly what you do to make the magic happen is dependent upon your personality - so beware of what doing nothing would communicate about your personality.

Leftovers. If you use a pair of faro shuffles to arrive at the starting position, you have several opportunities to make this process easier. First, if you execute your faro shuffles from the top edges like I do, you may find it easier to turn the deck face up for the shuffles. This way, you can; do standard in- or out-faros, depend! ing on which half| (the packet in the right hand or the left)! contains the aces.

I find it more deceptive to leave! the deck face down? and to strip out the bottom third with thef right hand. Interweave this third into the center of the remaining cards. As you square, pick up a right thumb break below the ace that started on the face. Cut the deck at that point and complete the cut, sending the ace back to the bottom. Repeat the shuffle-and-cut sequence. The ace will finish on the bottom and there will be three indifferent cards between each ace, ready for performance Paul adds that as you obtain each break during the routine, if the break moves up too high in the pack, you can always undercut ten or fifteen cards from the bottom to the top before making your revelation. This looks so good, it is worth adding whether or not you need to make the adjustment.

SMF
R. Paul Wilson

This effect is quite different fare from the rest of the material in this chapter. Don't let the fact that it uses props scare you way - especially if you like tricks with a mental flair to them. The props are simply glorified markers for the four suits in a pack of cards. Paul uses four poker chips with a different suit embossed into each. You can use any four suit markers.

The performer introduces a deck of cards that is shuffled and cut into thirds. As these packets are further shuffled by three volunteers, the perfonner produces an envelope marked "pre-diction" containing a pre-printed card with a series of instructions. The per-former now introduces four poker chips, each embossed with a different suit. He tables them in a row.

He explains that in a moment, a volunteer will select one card from each suit from a random group of cards. The volunteer will follow a predeter-mined process - follow-ing the instructions on the card previously removed from the envelope marked "prediction."

The instructions are shown on the inset card in the center of this page. The prediction is always correct.

The Work. There is a seventeen-card stack involved which starts, in any order, on top of the deck. The seventeen cards are:

• Spades: J♠, Q♠, K♠, A♠, and four other spades

1. Shuffle all the cards.
2. Take any two piles, turn one pile over, and riffle shuffle them together.
3. Take the remaining pile, turn cards over, and riffle shuffle together.
4. Pick up the deck. Cut a quarter of the deck to the table. Turn over the deck and repeat to create a second pile beside the first. Turn the deck over and cut half the remaining cards onto the first pile. Turn over whatever's left and place it onto the second pile. Choose either half, turn it over, and riffle shuffle it into the other.
5. Turn over the whole deck - or not. You choose.
6. Remove all face down cards.
7. Hand cards to volunteer.
8. Remove one card for each suit as follows:
   o Remove the highest value card,
   o Remove any court card,
   o Remove any spot card,
   o Remove any card.
9. Turn over the prediction.

(which by default will all be spot cards)
• Clubs: 3♣, 5♣, 7♣
• Hearts: J♥, and four other spot cards
• Diamonds: 9♦

Shuffle these seventeen cards together and put a known card (say, the 3♣) at the face. Drop this on top of the other cards and you are ready to perform. After a couple of false shuffles, casually spread through the face-up deck and table the first third of the pack face down to the right. Continue spreading until you come to the card at the face of your stack, the 3♣ in our example, and split the packet above that card. Turn both hands palm down and table their packets. The packets are in a row on the table with your seventeen-card stack composing the leftmost packet.

While the instruc-tions are preprinted with the implication they are etched in stone, the instructions are written to allow some flexibility with how they are imple-mented. The ultimate goal is to have the packet which consists of your stack shuffled face down into the rest of the cards.

Ask three volunteers to each shuffle a packet. Instruction #1: check. The next two lines allow you to get to your desired goal quickly. Turn to the person shuffling your stack and ask him to choose a pile from either of the other two. When he has done that, ask him to

turn over either pile, and riffle shuffle the two piles together, face-up cards into face-down cards. You simply pay attention to whether your stack ends up face up or face down during this process. When he has finished this shuffle, ask him to take the remaining pile from the remaining shuffler. Your instructions at this point are contingent upon the orientation of your stack. If your stack is face up, instruct him to turn over both packets to riffle shuffle them together. If your stack is face down, instruct him to turn over the remaining packet to riffle shuffle the two packets together. You have followed the preprinted instructions and you now have your stack spread face down throughout the face-up deck. Instructions 2 and 3: check.

Next, a quarter of the face-up pack is cut to the table to start a pile. The deck is turned over and another quarter is cut to the table to establish a second pile next to the first. Once again the deck is turned over, and another quarter is cut off and placed on top of the first pile. Finally, the remaining cards are turned over and placed on the second pile. Instruct them to turn over either pile and to shuffle it into the other. Instruction #4: check.

At this point they can turn over the whole deck, or not. It is their choice. You don't have to follow the condition of your third of the deck because the next instruction will put you back on the same track regardless of the participant's actions. And before I forget, Instruction #5: check.

Now instruct the participant to remove all of the face-down cards. This is where you get back on track. Once he has removed all the facedown cards, note which pile is bigger. One pile will be seventeen cards (your stack) and the other will be thirty-five cards. If the seventeen-card pile is face down, instinct him to give the face-up cards to one of the volunteers. If the seventeen- card pile is face up, ask him to give the face-down cards to one of the volunteers. Either way, your helper ends up with the seventeen-card stack as you intended from the beginning. Instructions 6 and 7: check.

They are now to remove one card for each suit as the instructions provide. This is the finale you have predicted. You can have the cards removed and placed with each poker chip face up or face down. This is your choice. I don't know that doing it face down adds much if anything, but if you do, you may wish to make a small mark on the back of the A♠ and the J♥ before you start. This will ensure they are following your instructions. I'm going to assume you are having them placed with their markers face up.

"Hold your packet with the faces toward you and remove the highest value card. " They should remove the A♠ because it is the only ace. Instruct them to place that card in front of the chip with the matching suit.

"Now it says to, \Remove any court card. If you will check your stack, the only court cards are spades and hearts. Since they have already removed a spade, that suit is "used up." They will have to remove the J♥ and to place it in front of the chip with the matching suit.

Up until now, there has been no real choice. They will always choose the A♠ and the J♥. However, the following instructions seem to allow for greater choice. Any spot card can be taken as long as it is a club or a diamond. Whatever they choose to do, the 9♦ is the only diamond in the packet and the club will be one of three cards: the 3♣, 5♣, or 7♣.

The last card removed will be one from the same bank of choices you just gave them for the third card. If they chose a club for their third choice, their only remaining choice is the 9♦. If they chose the 9♦ as their third choice, they will choose one of the clubs: the 3♣, 5♣, or 7♣.

To summarize the result, they will always remove the A♠, J♥, and the 9♦. The only question is whether they will remove the 3♣, 5♣, or 7♣. Therefore, with all the free choices, there are only three possible outcomes for the four cards and the only variable is which card they will remove for the club suit. And, by the way, Instruction #8: check.

The final instruction is to turn over the prediction. If the 3♠ is the chosen club, the

instruction card (which begins in the prediction envelope) is turned over to reveal all four cards accurately foretold.

If the 5♠ is the chosen club, the poker chips are turned over to find the value of each selection embossed on the other side.

If the 7♣ is the chosen club, the envelope marked "prediction" is turned over to reveal the selections.

Leftovers. Once you have narrowed the cards in play to your seventeen-card stack, you can comment that it's a good group with many court cards, spot cards, and cards of every suit. However, as the choices of the individual cards are made, only the person making the choices should be looking at the faces of the cards. You don't want others looking on to realize they would remove the same cards... because they have no other choices.

If the diamond is chosen as the third card, Paul moves forward with the selection of the fourth card with one small difference. Once it is chosen, he offers the volunteer a chance to change his mind on that card. He asks them to confirm they have other options. When they do, they are given that final choice. It doesn't matter whether they switch because you have the three possible outs covered.

If the diamond is chosen as the fourth card, you may comment that their options may be limited now since they've already removed several cards and are left with fewer. If you make the comment for them, there won't be any need for them to comment on it.

Background. Obviously, the shuffling at the beginning of the routine was heavily influenced by Simon Aronson's **Shuffle Bored,** which was published in 1980.

FTM
R. Paul Wilson

Paul designed this as a magician-fooler, specifically with the late Dean Dill in mind. He started with an effect by Ramon Rioboo and then added as much smoke as he could generate to cloud the mechanics.

Start with a borrowed and shuffled deck and an engaged spectator. Spread through the deck, remove the mate to the top (rearmost) card, and table it face down as your prediction. "*This predicts the card that is the same color and the same value.*"

Table the deck face down and push it toward your participant. Ask him to cut the pack into two halves and then to riffle shuffle them together, but not to square the cards after the shuffle. Tell him to take his time and to give the pack a thorough shuffle. You are setting him up for the *Arthur Finley Stratagem* which allows him to shuffle while you retain control of the key card (in this case, your predicted card) on top.

At the conclusion of the shuffle, spread the telescoped deck across the table from your participant, back toward yourself. This spread condition allows you to see how many cards - if any - are on top of the key. There are three options: (1) the key is on top of the telescoped deck; (2) there is a small number of cards (one to three) on top of the key; (3) there is a larger of cards on top of the key.

You are going to generate a key number - based upon this information. Simply add one to the number of cards on top of your key card. Thus, if the key is on top, your key number is one (0 + 1). If there are three cards on top, your key number is four (3 + 1). If there are six cards on top, your key number (for now) would be seven. However, you are going to reduce the larger number in a moment.

Instruct the participant to remove small groups of cards from the middle of the spread. Stop him when he has between ten cards and a third of the deck. If you have a key number larger

than three or four, point to the top cards of the telescoped spread and suggest he remove "two or three" cards from the top also. If the number above your key card is very large, you may wish to suggest he remove "five or six" cards from the top. Adjust your key number accordingly. You can either do this math in your head (7 minus 3 removed equals 4) or you can do it visually. Remember, your key number is one greater than the number of cards shuffled onto your key card. (You may choose to think of your key number as the numeric position of your key card in the deck.)

For now, we will assume your key card is in the third position from the top. Instruct them to take the cards they removed and to count them out of sight. They finish by dropping them on top of the deck and squaring eveiything,

FTM Shuffle. You are now set for a false shuffle which can be performed either by you or the participant. I will assume the latter in the description. Tell him to hold the deck face down. Instruct him to spread over a few cards and to turn them face up and to table them. When he has done this, ask him to turn the deck face up, to spread over a few cards, and to turn them face down and place them in a new pile beside the first.

From this point forward, he repeats this action until the deck is exhausted. He turns the deck face down, spreads over a few cards which he turns face up, and tables them in the faceup pile. He repeats by turning the deck face up, spreading over a few more cards, turning them face down, and placing them on the face-down pile.

When he gets down to just a few cards remaining, he can place them face up on the faceup pile or face down on the face-down pile. To finish, he can flip the face-up pile over onto the face-down pile or vice versa. The deck has now been reassembled and, when oriented face down, it is back in its original order. If the deck is not already face down, turn it face down and replace it on the table.

The Adjustment. In your most helpful yet deceptive voice, suggest that you may have seen some cards during the mixing process. Tell him to cut off the top half and to take the card from the top and to place it in the middle of the deck (by placing it on top of the lower half). You will have him insert as many cards from the top as your key number. However, you want to do this as if you are being helpful and not following a predetermined strategy. If your key number is three, your instructions might be: *"I might have seen a card during the mixing process. Cut off about half the pack, take the top card, and place it in the middle. Go ahead and take a couple more cards, just in case. Good. Now reassemble the deck and pick it up. I might have seen a couple of cards from the bottom. Go ahead and remove a couple of the bottom cards and insert them in the center of the deck. "* You will watch these insertions to ensure they go near the center or in the bottom half of the pack. You don't want to add any cards above your predicted card.

Take the deck. They have shuffled the deck before they started and just now. They have removed cards from the center of the pack to generate a secret number. You have been nothing but helpful since the very start, yet you are about to rock their world. Ask them for their secret number. Assume it is thirteen. Deal thirteen cards into a pile on the table and place the deck aside. Reach over to your prediction and slide it next to the pile you just dealt.

Recap what has happened up until this point, highlighting all the control the participant has had over the proceedings. Turn your prediction face up beside the pile. Allow the participant to turn over the top card of the dealt pile - the card that was at his secret number after his shuffle. They match.

Background. Paul's inspiration for this trick was Ramon Rioboo's *In the Bluff* from his 2012 book, **Thinking the Impossible.** This was the Hermetic Press English translation of Ramon's first book, **La Magia Pensada** (2002). Ramon's effect was based upon an older mathematical force. Just like Paul above, Ramon repackaged it in a nice update that would blow the fanning

powder off someone who was familiar with the original.

The ruse of using a telescoped ribbon spread to secretly note the number of cards shuffled onto your key was originated by Arthur Finley. You will find it as *Remote Control* in Dai Vernon's **Further Lost Inner Secrets, Volume** 3, written by Stephen Minch.

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FEMALE MAGICIANS

I think it is time we drag magic by its top hat and tails into the twentieth century, (Yes, I know we are currently working our way toward the middle of the 21ˢᵗ century, but how about we take it one century at a time?) I'm talking about how we refer to magicians of the female persuasion. You may be surprised to learn we don't actually have a word in English for female magicians. Sure, many of you use the term "assistant," but that term refers to the attractive female person you use to steer attention from your unmastered pass - Miss Direction, if you will.

It should be noted the reference to the attractive assistant's appearance is not sexist. (Did I mention scantily clad?) To me it's far more sexist to assume the male magician is so ugly he needs something more visually pleasing to improve his act. Is he not attractive enough to distract from his own unmastered pass? Have you ever heard of *Mister Direction*? I didn't think so - point made, game over.

Other less well-traveled and less erudite readers (you) may naively think the term "magicienne" refers to a female magician. However, you have probably never typed that word into a document because you would have been greeted with the red squiggly line underneath put there by your spell-checker. Further detailed research (Google) will show you the word is French, not English. I don't want to be critical. Sure, they gave us great fries, pretty good toast, and an awesome kiss. But when it comes to technical terms, might I remind you of the term "equivoque," which even the French don't know how to pronounce. Besides, adding "ienne" to a word to represent females, sounds as archaic as the now defunct English practice of adding "ess" to accomplish the same purpose in English such as in stewardess, waitress, and temptress. Been there, done that. Now we are going to try harder and do better.

So, I think it's high time for *us* (and the "U.S.") to change the pubic perception, to man-up, and to coin a term that combines *female* with *magician* in a logical, easy-to-remember way. Of course, I would not have introduced the topic had I not already developed what I will modestly refer to as the perfect and final solution. I propose the term "Vagician." Not only is it one syllable and two letters shorter than its French equivalent, it rolls off the tongue. As if you needed more convincing, it also doesn't contain any of those pretentious accent marks the Europeans are so fond placing over letters just to make them unfindable, *untypable,* and *uninpnttable* on American keyboards.

For the *Piece de resistance* (we'll tackle that one in the next volume), nobody will ask a *vagician* what instrument she plays. Well, at least they won't ask her more than once. Magic historians will back me up when I say that this irritating question is something that has tormented male magicians since card tricks were first performed by the Druids in the early Cretaceous period.

I suggest hopping on board this vocabulary train before it leaves you at the station looking around for *un cafe noir* and a croissant. In the spirit of globalism, I bet it's only a matter of time before the French drop their *resistance* and hop on board with us. Of course, they will probably French-it-up a bit with something like *vagicienne.*
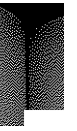
UPDATES

I published **The Trapdoor** for fifteen years. This was during the heyday of magic journals where the disadvantages of producing a regular magazine were the ever-present deadlines. Now that I'm retired, I don't do deadlines. In fact, I avoid anything containing the word *dead.* But deadlines forced a certain discipline. And again with retirement, discipline was one of the first casualties. (Did I already mention pants?)

This leads me to one of the biggest advantages of producing a regular magazine. There is always the next issue to fix or enhance a recently published idea. I liked to think of the magazine as one long journey. It also allowed a certain comfort knowing that if I messed something up in the current issue, I could always fix it in the following issue. (I'm not going to share the count on that one.)

I like to think of the **Semi-Automatic** series in a similar way. **I** am constantly tinkering with material **I** have previously published. Occasionally, despite having published what **I** thought was the final version, something else strikes me and I start performing the effect in a substantially different way. This chapter is not about minor tweaks. This is the place for fixes, reworks, and complete rebuilding of previously published effects.

This ought to be a hint to you for some of my favorite items. The more often I perform something, the more likely I am to change it. Therefore, if you think about it, the update chapter contains some of my most-performed items.

In this volume, we are revisiting *Opening Stab* from 1991 and later published in Volume I, adding a fix that immediately caused me to insert this effect back into my repertoire. As you might guess from the title, *Score Card V* is my fifth version, and the one I think I'll settle on for a while. The other versions from Volume VIII still remain active for situations when I don't have the same conditions, but this version is my favorite. I stopped performing the *Worlds Greatest Magician* from Volume I because so many other magicians added it to their repertoires. Now that the interest seems to have waned, I have started using it again. The versions here reflect the way I currently perform it. *Five Spot* is a trick I have varied many times in many ways since it was originally published in Volume III of this series. I have fooled thousands of people with the various additions and I like the presentational hook I use now.

Finally, with very minor changes, I was able to convert my *Bon Voyage* effect from Volume VI into a hotel trick. I have always liked the hotel plot, but I have seldom performed it. Now I can perform my choice - the Noah's Ark themed *Bon Voyage*, or the hotel-like trick, *Gals & Pals.*

REOPENING STAB
Steve Beam

It is amazing how one's way of doing magic evolves over time. I read the complete file of **The Jinx** during college. Since I was writing in my college texts, I started highlighting my magic books both with pens and, later, highlighters. When I reread **The Jinx** twenty years later, my tastes had changed dramatically. I remember thinking I wish I had used a thick black magic marker when highlighting because that would have scratched out all the stuff I once found of interest that no longer appealed to me.

Tastes change and solutions to problems change. I first published *Opening Stab* in issue #41 of The Trapdoor in 1991. It was later one of the thirteen effects that migrated over from the magazine to the first volume of this series. It turned out to be fairly popular and was one of two effects solicited by Michael Ammar for inclusion in his *Easy-to-Master* video series. I liked the effect a lot, but there was a slight flaw in the display at the end which kept me from performing it more often. While Scott Robinson came up with a very clever solution which was included in the original write-up, it just didn't fit the way I handled cards. So, I would perform the effect and grimace internally, knowing that nobody else either noticed or cared about the flaw.

Then, a couple of years ago, I made a decision that I would revisit effects of mine that had nagged me over time. This was the first one that popped into my consciousness. I grabbed a deck of cards, sat on the floor, and in less than three minutes I had the solution that had eluded me for twenty years. In the 1970s, 80s, and 90s, I was looking for physical solutions - sleights

"As I have aged, I have come to appreciate the incredible difference a little dab of verbal manure - when properly applied - can make when touching up a blemish in a routine."

or principles that would fix problems. As I have aged, I have come to appreciate the incredible-difference a little dab of verbal manure - when properly applied - can make when touching up a blemish in a routine. Here is the result. I am now} performing the effect regularly. One tweak has made all the difference.

Effect. The magician ribbon spreads a deck face down on the table. He also introduces a small envelope. He asks a volunteer to insert the envelope into the center of the spread. The deck is squared. *"They say, What you; don³t know can 't hurt you.' I have fotmd when dealing with the subconscious, sometimes what you don't know can actually help you. You see, you inserted the envelope into the deck without; having all the information. First, you didn't know that there was a word written on the other side of the envelope; PREDICTION:; Second, you didn't know that the cards; were in order. "* He spreads a few cards off the top to show the order.

Now he ribbon spreads the entire deck face up, showing the cards are in ace-to-king order by suit from top to bottom. *"Third, you didn't know there would be one card missing from the deck... and it is missing from the place where you chose to insert the envelope. Atfirst you think this might have been luck... but that's because you didn't know... what you didn't know. That's right l You didn't know the envelope had a prediction inside of it. Would you open the envelope and read the prediction?"* The participant opens the envelope and removes the missing card. *"Now that you know what you know, it's obvious you knew what you knew. "*
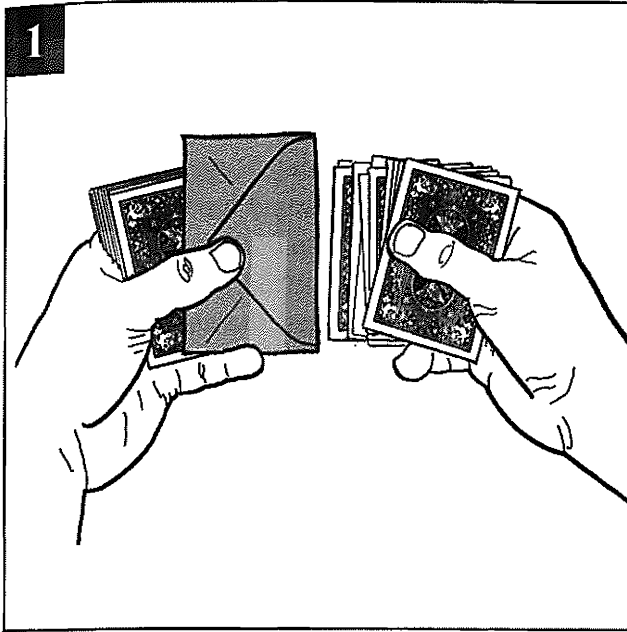
The Work. Start with a deck in ace-to- king order by suit, from the top to the bottom (face) of the deck. Alternatively, you can use new-deck order, but I prefer the simpler visual picture of all the cards incrementing in the same direction. Cut the deck so that a seven is on top of the deck. Now take this seven and insert it into a small envelope where you have previously written "PREDICTION" near one end on the non-flap side. (A peek at figure 3 right now will make this clear.) Close the flap of the envelope. You are ready to perform.

This is meant to be an opening effect. Remove the pack from the case and spread it face down on the table. Take the envelope from your pocket and hold it just above the spectator's side of the ribbon spread. Ask the volunteer to insert the envelope into the center of the spread. If you simply handed it to him, he might turn it over. By handling it this way (on his side of the spread and close to it), he will insert it into the spread as soon as he takes possession.

Square the spread without changing the orientation of the envelope, and take the deck in the left hand in dealing position. As you illustrate what he didn't know, spread through the pack until you come to the envelope. Execute the *Prophecy Move* in two parts as explained below, leaving the envelope outjogged with the word

prediction showing.

In the original, now would be the time when you spread the cards face up to show they placed the envelope into the gap left by the missing card. The problem was that the cards were in order, but they did not start with an ace at the top or finish with a king on the bottom. They started at some random place - depending upon where you cut the deck to execute the move and this was determined by where the envelope was inserted. Scott's solution was to ribbon spread the deck face up in a circle, connecting the top and bottom cards. This would provide a complete circle with no starting or ending point, disguising the fact that the starting and ending points didn't make sense. For the new solution, open your manure jar and prepare to apply it.

Before ribbon spreading the cards, you are now going to show they are in order. "*Second*' *you didn't know that the cards were in order. See? Eight, nine, ten, jack, queen, king.* " As you deliver this line, take the top cards and flash them one at a time as you take them into the right hand - each under the previous one without changing their order. You will start calling values with the value of the first card. If it is an eight, you start on eight. If it is a jack, you start on jack. Once you make it all the way to king, transfer those cards to the bottom of the deck. Immediately turn the deck face up and ribbon spread the cards face up on the table from right to left. The final display is perfect. Starting at the far right (the audience's left), run your first finger over the cards as you focus on the perfection. Quickly, *"Ace to king of clubs... ace to king of hearts... ace to king of spades... and ace to king of diamonds.* "

As strange as this seems, nobody questions the quick flash of several cards in order no matter with what value the sequence starts. There is no context for those cards since all the others are face down. The audience understands what you are telling them: simply, that the cards are in sequence. Once they see the entire deck is in ace-to-king order, what you showed them blends in with what they see and all is right with
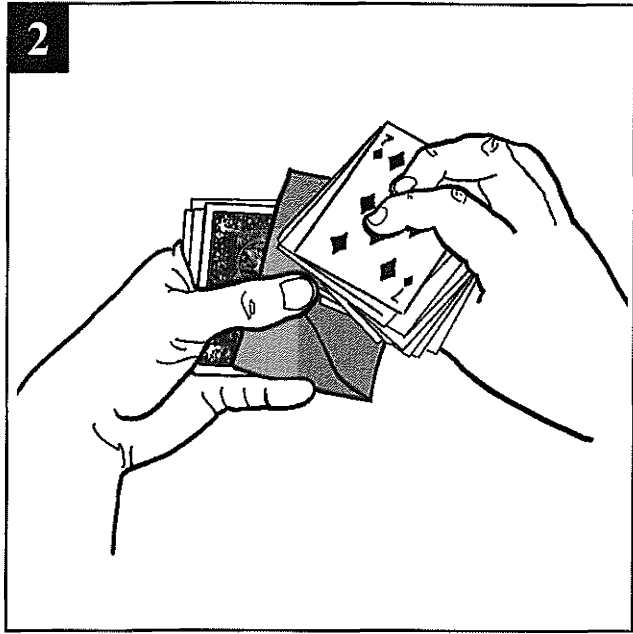
the world in their minds.

Now I focus in on where they inserted the envelope and I ask them to remove the prediction from the envelope and to *read it* out loud. The use of the word "read" is to keep from telegraphing the fact that the missing card is actually inside the envelope. One does not typically "read" a playing card. For the finish, they open the envelope, scream and curse, and then show the card to everyone present.

The Prophecy Move. This is a move from which many magicians run. They want it

over quickly because they see themselves cutting the pack and they assume at least some in the audience see the same thing. This makes it all that much more important to break the move into two parts - something Roger Klause used to espouse. This is the way I have always done the move and it highlights the previously unseen side of the object just inserted.

Specifically, spread the cards from your left hand to your right and break the spread immediately above the envelope as shown in figure 1. Rotate your right hand palm down and take the outjogged envelope between the right thumb and the back of the packet. See figure 2. Move the right hand diagonally forward and to the right as you rotate the hand palm up as shown in figure 3. Pause to display the word written on the other side. Don't rush this moment. This is the first time they have seen the writing. Pause a second or two so they can read it before placing the left hand's packet onto the right hand's packet as shown in figure 4.

As soon as you reassemble the pack, you will immediately take the deck in the right hand and ribbon spread it from right to left, face up on the table. The picture in everyone's mind is perfect and they don't realize anything has happened yet. Break the news incrementally, but fast enough so they don't get ahead of you. You
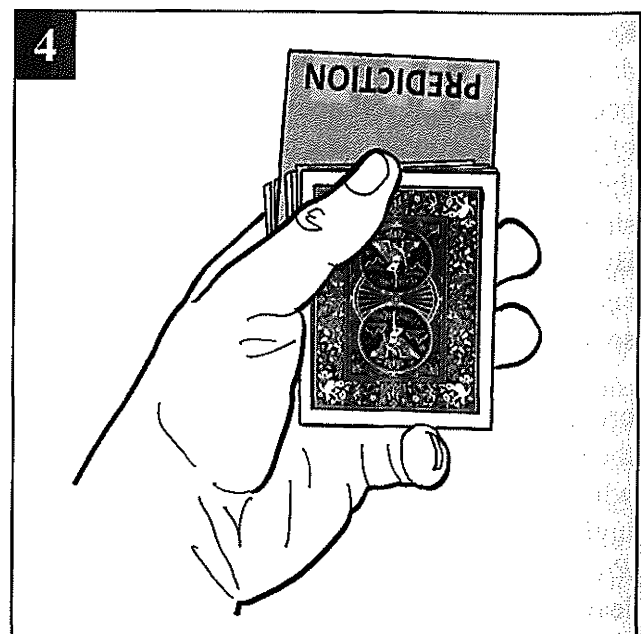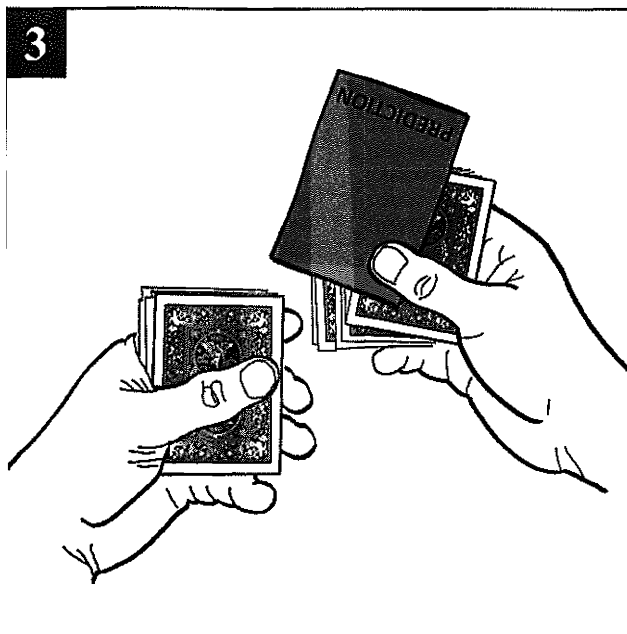
are showing them: all the cards are in perfect order, there is one card missing, and the envelope marks the place of the missing card. Inside the envelope, they find the missing card.

Leftovers. You will notice if they place the envelope between a king and an ace, there is no need for you to displace any cards from the top to the bottom of the deck.

If the envelope is placed between a king and a queen (something you will become aware of when you discover a king on top at the start of the displacement move) simply transfer the king to the face of the pack after showing it. Remember, they don't know what the effect is supposed to be. Showing a king as you comment that the cards are in order makes sense as the king is at the top of the order. Transfer it to the face and then ribbon spread the cards. All pieces of the puzzle fit nicely in the minds of the audience.

Typically audiences use the opening effect to ease into their role ~ that of sycophantic fans of magic. While they are busy deciding whether they like the magician (a decision which would be easier if they knew how the magician refers to their roles), some like to be shown when and how to respond. Since this is an opening effect, it is an ideal time to show them.

I have printed up a long slim card that

fits in the envelope. It says, in all capital letters, "Applause." Upside down on the other side it says "Thank You." I place this on the face of the card that goes inside the envelope with the Applause side uppermost. At the conclusion, I take the envelope and open it to remove the "applause sign." This gets a laugh and a few claps, but there is still an unfinished feel that hangs over the audience at this point. They lack the closure of knowing what happened to the missing card. After they chuckle uncomfortably at the gag, I drop the sign face up on the table and return to the envelope. *"Oh... I think I was supposed to show this first. "* Pull out the card for all to see. This brings them closure and a miracle at the same time. Typically, they now applaud even without any action from me. However, before they have the chance, I reach for the sign and hold it up again. This causes laughter and applause. Then, I turn over the sign and it thanks them. It has turned into a great opening effect for me.

Background. *The Prophecy Move*, incorrectly described, was first published in **Scarne on Card Tricks** (1950). It was then differently - but still incorrectly - described, published by the originator Bill Simon in his **Effective Card Magic** (1952).

SCORECARD V
Steve Beam

As a rule, I am not a fan of tricks where math is openly involved. This is the best exception I have to that rule. Occasionally an effect grips me by a fragile body part and won't let go. I find myself performing it more and more and coming up with variations on top of variations. Apparently, it also makes my written prose redundant.

Scorecard from Volume VIII is one such effect. The method for the effect is that you must know one of two cards that are selected, and ideally, both cards are spot cards. I have come up

with a variation of a force by Stewart James that apparently gives the participant complete control over the outcome, yet you obtain the desired results. The force can be used for other effects as well, but it is ideally suited for *Scorecard*.

Assume your audience and participant are sitting across from you (rather than chasing you with torches and pitchforks). Starting with a borrowed and shuffled deck if desired, spread through the cards to show the mixed condition. During this process, locate two adjacent spot cards with the same value (nines or below) and

cut the pack between them. This sends one to the top and one to the bottom of the deck. In our example, we will assume they are sixes. (Alternatively, assuming a spot card is already on the face of the pack, you can spread through the face-up deck and cull a card with the same value to the back of the deck.)

Give the deck a quick false shuffle and then table it. *"We ve shuffled but we haven ft cut "* Table the deck and deliver the preliminary patter that hooks the audience. When ready for the force, *"Ed like you to cut the deck in the center, from here to here. "* Gesture so that the cut-off packet ends to your left of the lower half When the cut is made, *"Here we test your ability to make decisions under pressure.* " Pointing to both packets, *"You can have the top two cards, the bottom two cards, or the top and bottom cards from here, or the top and bottom cards from here. "* There are four options here. In the first two options, they are choosing one card from each packet (both tops, or both bottoms). In the remaining options, they are choosing both cards from a single pile (the top and bottom of one pile or the top and bottom of the other).

You are going to force one of the sixes. Regardless of which pair they choose, you want the forced six to finish on your left side, which you can accomplish as follows. The top card of the left half and the bottom card of the right half are both sixes. If they choose the top two cards, you are finished. Simply push the top card of each packet toward them and discard the deck.

If they choose the top and bottom cards of the right half, deal the top card forward to your right, and the bottom card forward to your left. Discard the pack. If they choose the top and bottom cards of the left half, deal the bottom card forward to your right, and the top card forward to your left.

The more interesting handling is needed when they choose the two bottom cards. You need a logical way to have the selections change places with each other. This is easily accomplished by using both hands. Pick up the left packet with the left hand in end grip. Use your right hand to

slide the bottom card out to the right and table it forward and to the right. Now pick up the rightmost packet with your right hand in end grip and use your left hand to slide the bottom card out to the left and table it forward and to the left. Placing the card in a position based upon the hand holding it makes perfect visual sense and shouldn't arouse suspicion.

At this point, the audience has two cards before them which they chose freely. They not only shuffled the deck, they cut it, and then they chose which two cards they wanted. Despite all the apparent freedom, they have a force card on their right (your left) and an indifferent card on their left (your right).

Leftovers. You may wonder what you should do in the event the participant asks for the top card of one pile and the bottom card of another. This has only happened to me once and it was when I was performing the effect for another magician. In this case, the problem participant was my good friend Charlie Randall. (He's too good a friend for me to call him an ass, but feel free to evaluate the situation and label him accordingly. I would only suggest that "ass" with one syllable is much more editorially efficient than "problem participant.")

I assumed he figured out the fact I had force cards on the top and bottom to start with, but I went along with him. *"Sure... you can be a jack-problem-participant and choose your own cards. It's not like any of this was rehearsed. I'm just winging it here. Which cards would you like? "* As it turned out, he was a bit turned around and he chose the top card of the left pile and the bottom card of the right pile - both of which were force cards. I proceeded to do the most incredible version of *Scorecard* ever, since I knew the target two-digit number (66) from the very beginning.

After killing him with the impossible version of the effect, he said, *"I thought I'd screw you up by choosing both cards from the middle rather than the top and bottom cards. "* After about 30 minutes of him trying to figure out how the effect was done, I finally showed him he

had been an overachiever and chosen both force cards rather than the one force card the effect required.

However, what would you do if he wanted the bottom card of the pile on your left and the top card of the pile on our right? (What would you do other than telling him he could kiss your problem-participant?) First, this doesn't happen with real people because they are already getting four possible options. However, you have to be prepared in case one of your volunteers attended the Randall School of Heckling.

Explain that the cards they have chosen will tell you how many cards you will use from each half. Pick up the leftmost half (the original top half) where he wants the bottom card. Flash the bottom card and call attention to its value. Then deal that many cards into a pile on the table where the leftmost pile had been. Discard the rest of the packet.

Pick up the rightmost packet (the original bottom half) and turn over the top card, showing its value. Turn it face down and toss it on the discarded cards and then deal a number of cards equal to its value into a pile where the rightmost packet had been. Discard the remainder.

You now have your piles properly set with a force card on the bottom of the left pile. Continue with the *Scorecard* routine using the cards on the face of each packet for the effect.

Finally, while it won't work for *Scorecard*^ you can use this to force a value if desired. Start with all the court cards and two of the ten-spots together in the center of the deck. The remaining ten-spots are on top and bottom. Assuming court cards count as ten, you are now set to offer six options. They cut into your stack when they cut near the center so they can have any combination of top and bottom cards and they will always end

with two cards whose values total 20.

Background. The workings, presentation, and a complete history of *Scorecard* are given in Volume VIII (starting on page 203) along with the presentation I use for the effect. If you don't have Volume VIII and would like to look it up, e-mail me and I will send you the effect. Don't worry about how this will make you look as I do this for all my problem-participants. If you would rather, you can consult the brief description below. Boy, talk about your problem-participants!

Brief Recap of the Works. Regardless of which method you use, you end up with two cards in front of you and, unknown to your audience, you know the one on your left (audience's right). Both cards should be spot cards. Ask him to peek at the one on his left. If it's not a spot card, he can swap it for one from the pack. Ask him to multiply the value of that card by 5. He is then to take this product and to add 5. And finally, he is to take the new sum and to double it.

While he is doing this, secretly subtract the value of the other (known) card from ten. This new number, the ten-compliment of your known value, will be your key. Ask him to subtract this number from his current total. Unless the card he was using was a ten, he will arrive at a two- digit number. Ask him to share that total with everyone. After sufficient build-up, have him turn over the two cards in front of him. They will form the two-digit number he arrived at after the math.

Had he started the process with a 10, he will finish with a three-digit number and the first two digits will be ten. In this case, you turn over the two cards and place the known card on top of the ten so that the index is immediately to the spectator's right of the index on the ten. They will form the three-digit number which is his total.

THE SECOND WORLD'S GREATEST MAGICIAN
Steve Beam

This has always been one of my favorite semi-automatic card effects. It was originally published in issue #40 of **The Trapdoor** (1991) using *Mario s Automatic Placement* from the New Phoenix to control the selection to the desired position. I have several versions of controlling the card and I wanted to add the following two versions since I seem to be using them far more than the original.

In most of my versions of the effect, the selection must be controlled to the 32nd position from the top. (My original version controlled the selection to the bottom.) The unusual position challenges one to find the most practical and efficient control that fits within the context of the trick. What follows will be dealt with quickly as it is simply a control. Afterward, I'll print the presentation I use, which is what makes the trick worth performing in the first place.

When Using Good Quality Cards. When I know I have a deck with exactly fifty- two cards, this is my preferred method. On the offbeat — between tricks ~~ I cut at the 26th card. This is a remarkably easy knack to acquire. After years of doing faro shuffles, I realized I was doing it consistently and virtually automatically. It is more than just a visual gaging of the exact center. It also requires a good "touch" to allow you to cut at the point you desire quickly. Once I have cut at the 26th card, I replace the halves together and pick up a break between them.

When ready to perform, spread the top half of the deck from your left hand to your right hand for a selection. Time it so they take a card from above the center but close to your break. Once the selection is removed, spread all the cards above your break to the right. Now casually but quickly spread six more cards in two groups of three as you tell them to replace their card in the middle. Split your hands at that

point and take their selection on top of the left- hand packet. Replace the right-hand packet on top and their selection is at the 32nd position.

Bluff Twenty-One Card Trick. This is my preferred control when confronted with a full pack, but one in such bad condition a twenty-six- card cut may be unreliable. *"I'm going to show you a trick I invented long ago that has become quite popular. I call it the twenty-one-card trick. It uses twenty-one cards. When you finish shuffling, please deal twenty-one cards into a pile on the table."* When they have counted *twenty-one* cards onto the table, "*Table the remaining cards beside the dealt pile. Now I'd like you to* (riffle) *shuffle one packet into the other, but don't square them. "* Mime riffle shuffling the packets together. With the two tabled piles beside each other, it is the natural shuffle to perform, so your mime skills don't have to be Marceau equivalents.

Take the telescoped pack in the left hand in dealing position with the twenty-one-card packet outjogged. See **figure 1.** Run your left thumb down the left edge of the near packet as you request them to stop you. You are now going
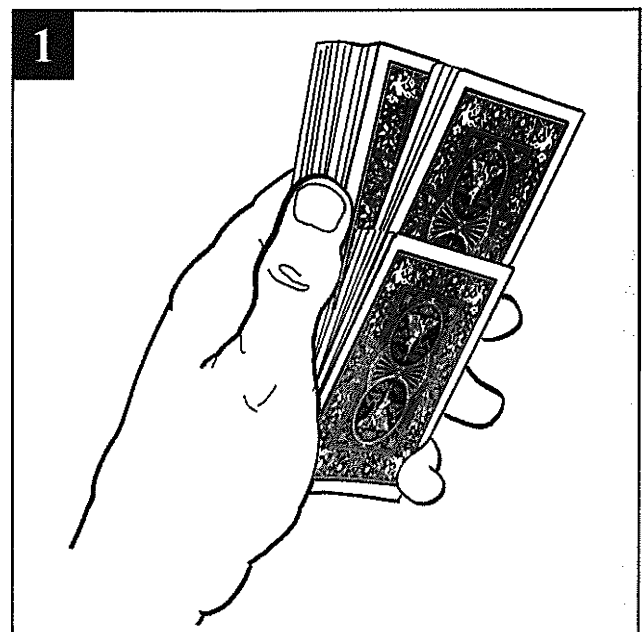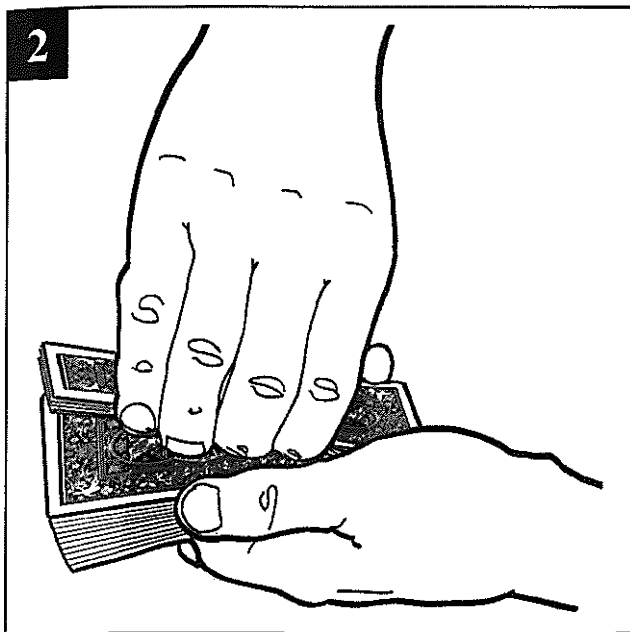
to perform Karl Fulves' *Incomplete Riffle Shuffle Control* (a significant update of Ed Mario's Incomplete *Faro Shuffle Control).*

Insert your right fingers into the break where they stopped you on the left edge of the pack. Lift the telescoped upper half (the cards above the break) and rotate the packet end for end as you lift the packet so the faces are visible to the audience. See figures 2 and 3. Ask your volunteer to note the "top" card (the card on the face of the upper half). To avoid confusion, I tap the face of that card with my right first finger.
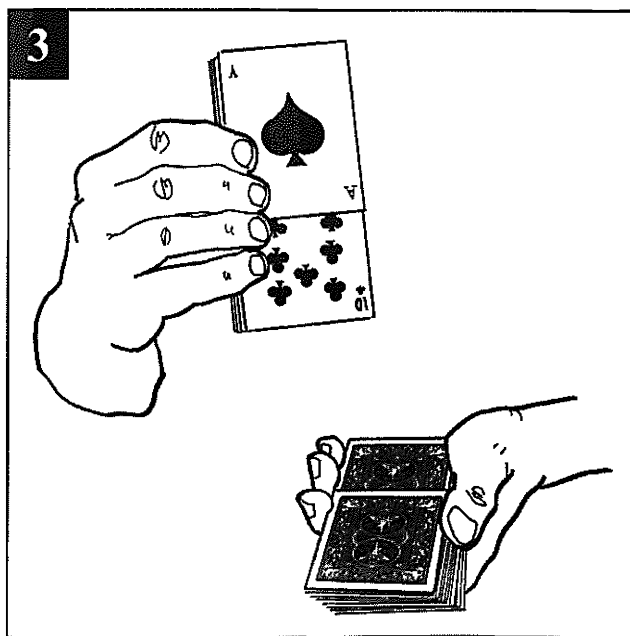
Replace the right hand's cards on top of those in the left hand - without turning them end for end - aligning the two telescoped packets. Pick up a left pinky break between the two.

You are left with a telescoped deck. The selection is obviously in the outjogged section. You secretly have a break held by your left little finger. *"I don't know which card is yours, but I Imow its in this section. "* With your right hand, strip the outjogged cards free from the injogged cards. Place the right hand's cards sidejogged onto the cards in the left hand. See figure 4.

With the right hand from above, take possession of the two jogged packets above the break. Here is where you will make a slight variation in the Fulves' control. As your left hand cuts the cards below the break to place them on top, your left fingers drag the card above the break on the cards in the left hand. Place these cards onto the top of the deck, aligned with the bottom section so the deck is divided into three clear thirds as shown in **figure 5.** Make a show of pushing the sidejogged middle third flush with the other packets as you square the deck. Because of the one-card adjustment, the selection is now at the 32nd position.

Bluff Twentv-One-Card Trick Variation.

I like the previous version because the volunteer shuffles, deals the twenty-one cards himself, and then riffle shuffles the two packets together. If you wish, you can do the Fulves control without the one-card adjustment. Simply thumb over twenty cards, counting them as twenty-one. Now perform the *Incomplete Riffle Shuffle Control* the normal way and you will finish with the card in the 32nd position.

Presentation. This picks up after you have controlled the selection to the 32nd position. *"Right now you are the only person in the world who knows your card. That s an awesome responsibility. I mean, if something were to happen to you, I might not be able to finish my card trick. If you were to fall over dead right now, sure... you'd be dead, but I would have egg on my face. And if the rest of the audience were truthful... "* (to the audience)... *"you'd be pretty*

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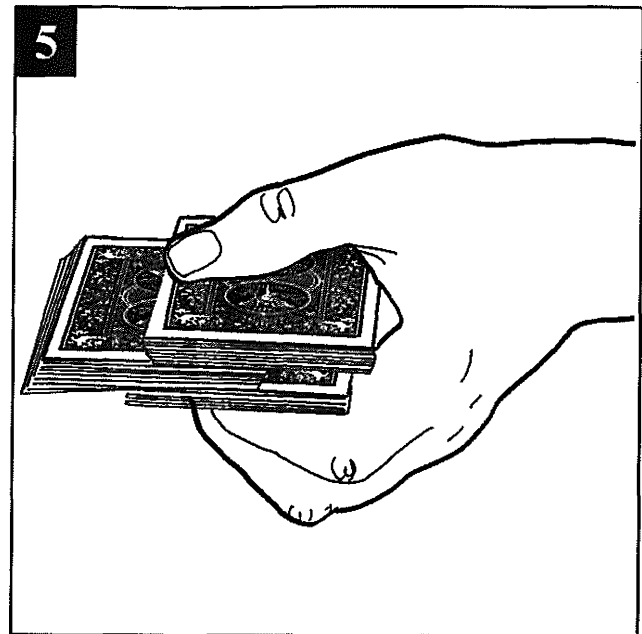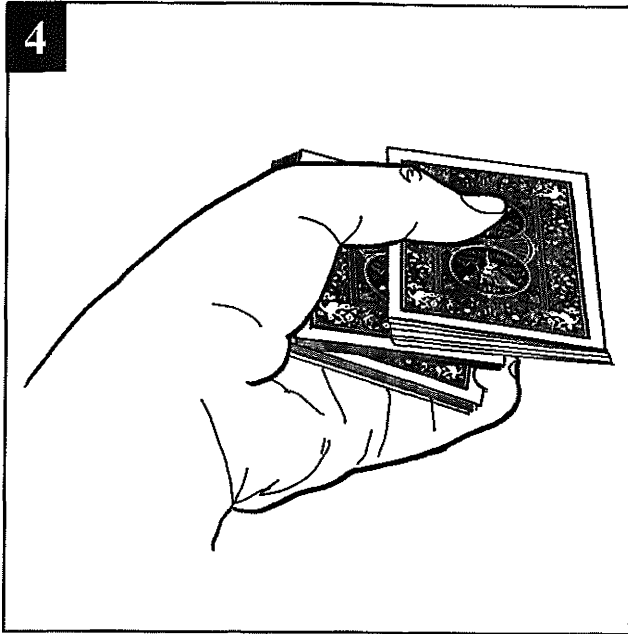
ticked with him too, wouldn 'tyou?

"And because you are the only person who knows your card, it would take quite a magician - perhaps even the world's greatest - to find your selection. This brings us to two questions. First, who is the worlds greatest magician? Second, where is your card? I would put the questions to a vote, but we'd probably get fifty different answers. So, I'd like to ask the one unbiased party here.,, the deck of cards. We will start by asking it who is the worlds greatest magician. "

Spell "Who is the World's Greatest Magician," dealing one card for each letter. When you get to the apostrophe, deal one card as you say *" apostrophe. "* They get it and typically laugh. I never realized punctuation could be that funny but I'll take everything I can get. Deal the cards as you spell so they form an arrow which points in your direction. The straight line of the arrow is spelt/dealt first, in a row from you toward them using fourteen cards (the first four words). You deal the shaft of the arrow toward them because you want the direction of the visual going from you to them. This prevents them from visualizing the arrow until it is complete on the table at the end of the spelling. Everyone will get it at the same time. The last two words spelled form the point of the arrow.

Since the selection was controlled to the 32nd position, it is on top of the undealt packet after the spelling. As soon as the arrow is complete and pointing toward you, stand up straight and hold the deck directly in front of you at waist level. Pretend to be studying the arrow as if it is trying to tell you something. *"I wonder what the cards are trying to tell us. Oh, I get itl They seem to be answering both questions simultaneously. Not only are they telling us who is the world s greatest magician... but they also seem to be answering the second question (where is your card?) as well. They appear to be pointing to the top card of the packet. Sir, for the first time... and before you die... what was the name of your card? "* Lift off the top card as you ask this question. When they name their selection, turn over the card and reveal it. *"Ladies and gentlemen... the world's greatest magician thanks you. ''*

<u>Leftovers</u>. If you can't get a response from this routine, you should consider turning in your cards and all thoughts of doing humor for pay. I have done this in many countries over the years and I always translate the key question into their native language - even if it's the only part of the show I translate.

Occasionally I get lucky. Recently, I performed the effect in Finland, where the key phrase is: *<(Kuka on maailman paras taikuri?"*

You'll notice it spells with twenty-six letters. This makes any of the controls above even simpler. With the first control explained, you simply have the selection from above the break returned at the break. You can also tweak the question to ask (as I did in Finnish) who is the *best* (versus *greatest)* magician in the world.

There are those magicians who work mostly for other magicians who mistake creativity for editing skills. In order to publish the arrow gag, they will tweak the control so the trick becomes theirs both in their minds and the minds of the uninformed. As they realize, the control is the least important part. You can simply control the selection to the bottom of the pack and turn over the undealt cards at the conclusion. Or, you can bottom deal the selection

at the end if you like placing your sleights at the worst possible moment and focusing attention on them. The bottom line: you only have to have something that works in the environment where you perform.

A longtime friend of mine, Mick Ayres (well, until he became one of my proofreaders), uses this in his regular show working for Disney at Hilton Head. He uses jumbo cards and deal/ drops the cards on the floor so they form an arrow pointing to him. Find what works for you and have fun.

Background. Mario's *Automatic Placement* was published in issue #329 of The New Phoenix (1955). Karl Fulves *Incomplete Riffle Shuffle Control* was published in Epilogue #16 (November 1972).

SPOTLIGHT ON FIVE SPOT
Steve Beam

Some tricks become ingrained in my repertoire and continue to evolve for longer periods than others. *Five Spot* (from Volume III) is just one such effect. I have used it religiously whenever I could not close with my classic but less versatile closer, *Multiple Impact.* Over the years, I have added different bits of business. And, because it has been in the repertoire so long, I have made changes based upon specific performing conditions.

In effect, five different people from five different places in the audience will choose five different cards from five different parts of the deck in five different ways and the magician finds all of them with a single run-through of the deck of cards. This is as close to impossible as any card trick I can imagine.

Brief Method Recap. Start by knowing the top and bottom cards of the pack. They are your keys. I used to preset a four and an eight of the same suit because it seemed easier to remember. Now I use whatever cards happen to be on top and bottom after the audience shuffle. However,

for the sake of illustration, we will assume you start with a 4♥ on the face and an 8♥ on the top. These will be key #1 and key #2, respectively.

I actually use the sentence opening an earlier paragraph as the introductory line to the effect. That is, *'Five different people from five different places in the audience will choose five different cards from five different parts of the deck in five different ways and I will find all of them with a single run-through of the deck of cards.* " The fact that eveiything is done in groups of five helps to sell the difficulty while at the same time covering the single weakness - that the cards are selected in five different ways. I'm a firm believer that the weakness of a trick can often be routined into a highlight. Trying to cover that weakness provided the through-line for the routine.

After designating the five participants, have the cards selected in the following manner. Give the deck a final riffle shuffle. If you are doing an in-the-hands riffle shuffle, you can use this opportunity to glimpse the top and bottom cards. If you already know your keys, simply

retain them during the shuffle.

Table the deck. Ask the first person to cut off about a fourth of the deck and to place it beside the talon, forming what you refer to as a discard pile. Point to the top card of the talon as you instruct him to *"look at the card you cut to, remember it, and place it on top of the discard pile. "* (Resist the temptation to point to that card once he discards it and ask, *"Did you discard 'dis' card? ")*

Ask the second person to cut off another fourth of the pack, to shuffle it, and to remember the card on the face, and then to drop the pile on the discard pile. Ask the third participant to cut off a fourth of the pack, to shuffle it, to note and remember the card on top, and then to drop his pile on the discard pile.

'We are running out of cards. " Ask the fourth participant to note the card where the previous person cut. Point to the top card of the talon. Ask him to "shuffle it" (the single card) and to place it on the discard pile.

You are now left with the final quarter of the pack. *"We don't have enough cards left to cut them. "* Pick up the pile and give it an overhand shuffle, retaining the bottom card (one of your keys) throughout the quick shuffle. *"Tell me when to stop."* Start another milk shuffle. Whenever he stops you, throw all the remaining cards to complete the shuffle. Now lift up the packet to flash the bottom card. *"Remember this card. "* Once he has noted it, drop the pile on the discard pile.

Status Report. You are now left with the five selections in easy-to-access locations. Key #1 (and the final selection, the 4♥) is located about a fourth of the way down from the top of the deck. Beneath it are two of the selections. Key #2 (the 8♥) is located about a fourth of the way up from the bottom of the deck. The two cards immediately above it are both selections. If you were to fan the cards facing you and if you use the four and eight as preset keys, simply remember the phrase *"before the four"* and *"behind the eight (ball). "* Thus the four and the two cards in front of (before) it and the two cards

behind the eight are all selections.

You know where they are but how do you access them? That is the purpose of the single run-through of the deck. *"If it weren 't redundant, I would ask for silence. "* Spread the deck from the back (top of the deck) to the front (face of the deck), and pause when you come to your first key (the 4♥). Split the deck two cards to the right of the first key ("before the four") and table the cards in the left hand face down. Continue spreading the cards from the back and locate the next key. Split the deck two cards to the left of the second key ("behind the eight") and table the left hand's cards on top of the tabled packet. Spread the remaining cards as if there were something of value to be gained from it other than time misdirection and then drop these cards on the tabled pile.

You now have three of the selections on the bottom of the pack and two of the selections on the top of the pack. Key #1, which was the original bottom card (the 4♥), is the 3 rd card from the bottom.

At this point, I stand up straight with the deck on the table. I rub my hands together as if I'm debating what I'm going to do next. It also makes people question whether I have run into trouble. After all, I have run through the deck, but I haven't produced any cards. *"Okay... I think I'm ready for my one run-through. "* Typically at this point, the audience breaks up with laughter. Appear to be hurt. *"What? "* More laughter. *"Oh, that? That was a preliminary scan. I get only one run-through, but I get unlimited preliminary scans. "* More laughter. *"I sense I have lost your trust. Here, I will cancel out the benefit of that preliminary scan. "* I now pick up the deck and give it a quick in-the-hands riffle shuffle, retaining the top two and bottom three cards.

Original Climax. For the first few years, I used a flourish four-of-a-kind production by Frank Shields (from **Card Cavalcade Four** by Jerry Mentzer) to produce four of the five selections. They finished face up in my hands with the deck face down on the table. It appeared as though I made a mistake since I only had four of the five

selections. This was made more obvious when I would have those who had selected a card stand up immediately before the revelation with the instruction they were to sit when I produced their card. Four of five participants would sit, leaving the one remaining person obvious to everyone. *"I didn *t find your card? What was your card? The 4V? Oh... I found it, I just didn't turn it face up. "* At this, I used one of the face-up selections to flip over the deck, showing the final selection on the face of the deck.

Prediction. The first thing you'll notice is that the original bottom card of the pack is the final selection. Since you know this in advance, it is, in effect, a force. This means you can predict it. While you can do this, I think a simple prediction is the weakest of the possible finishes. However, using this knowledge can help to sculpt a stronger finish for the routine.

Assume you place the pack into your pocket after your single (apparently unsuccessful) run-through. Produce the first four cards as planned. Then, for the final card, say you'll just go by intuition. You will dip your hand in your pocket and remove the first card you find. Accompanying the words with actions, you dip into the pocket and immediately bring out two cards. Looking at them disparagingly, *"What was your card?"* They say the 9♥. *"Well, I kind of found your card. "* Turning over the first card, *"The* J♥ *looks a lot like the 9♥... especially when accompanied by the 4♥. "* Turning over the second card you show the four. Now, if desired, you can have a duplicate 9♥ produced from an envelope secreted away from you.

To accomplish this, start with the 4♥ and 5♥ on top of the deck (the uppermost will be key #2) and the 9♥ on the bottom (key #1). The 9♥ will be the final selection. After your run-through, the nine will be 3rd from the face of the pack, and the 4♥ and 5♥ will be 3rd and 4th from the top. Produce the top two cards and the bottom two cards. These are the first four selections. Finish by simply removing the 4♥ and 5♥ on the last dip into the pocket.

An alternative finish for the same effect

is as follows. Pull out the 4♥ and 5♥ at the same time, keeping the faces toward yourself. *"Whoops. I got two cards. What was your card? "* He says he chose the 9♥. Look at both of your cards and appear distraught. *"Are you sure your card had nine hearts on it? "* They say yes. Show the 5♥. *"Well, I found five of them. "* Then, turn over the four. *"Wait a minutel Five... six, seven, eight, nine of hearts! "* Use the five to point to the spots on the four as you call them off.

Don't Quote the Odds. Another nice finish using the pocket is to use the long card gag. Assume the lO♥ was the final selection. One by one, you remove the first four selections. Your patter might be something like, *"The odds of my finding the first selection are one in fifty-two. "* After producing the first selection, *"The odds are much easier now... one in... fifty-one. "* For the final selection, announce that you are concerned about the final selection. *"I can't bear to look. "* Turn your right side to the audience and slowly lift a card partway from the pocket. *"Is this it? "* It is the 3♥ so they say no. *"This is not it? Did I at least get the right suit? "* They say yes. *"It probably had more hearts on it. How about now? "* Slide it farther out of the pocket, showing five hearts in a vertical configuration because the card is the gag card known as the long card. Pause for a second. Then farther. *"No? If its not the 5♥, how about the six, seven, eight, nine, no, the lO♥!"* Finally, remove it and snap it. *"How about NOW?"*

To perform, start with a long card in your pocket facing away from the body. Insert the deck in the pocket facing outward, being careful not to flash the selection on the face. Reveal the first four selections normally. For the final selection, simply rotate the long card up on its end and produce it as described, one heart at a time.

Handful. Another impromptu twist is as follows. The deck goes into the coat pocket and the first four cards are produced one by one. Discuss how difficult the final one always is because there is only one selection left to find. There is no room for error. Pretend to fumble around in the pocket for a few seconds as if you're

having difficulty. Then, as you remove the deck from the pocket, *"I think I got it."* Immediately fan the cards toward the audience. *'Do any of these lookfamiliar?"* Pretend to hear a response. *"No?... Then I must have gotten it right."* Finally, reach into your pocket and remove the remaining card, the selection.

Background. *Five Spot* originally appeared in Volume III of Semi-Automatic Card Tricks (2003). It was the final trick in a full chapter of multiple locations. When I perform it, I use *Ding Dong* by Lewis Jones (Volume VIII of this series) to instantly commit any two cards to memory for use as keys. If you aren't using Lewis's mnemonic, you are missing out on a piece of genius.

GALS & PALS
Steve Beam

While this a reworking of *Bon Voyage* from Volume VI, you could almost perform this in the same sitting and it would appear to be completely different. *Bon Voyage* used any seven mates from the pack. This version uses four specific mates and differentiates one mate from another by gender. In effect, the four couples (kings and their matching queens) are removed from the pack. Despite being thoroughly and deliberately mixed (and shown face up to be mixed) the pairs are instantly reunited with their mates.

Remove the queens and kings from the pack. As you remove them, drop them into couples on the table with the kings on top of the queens. See figure 1. Note the couples run counter-clockwise in *CHaSeD* order. Pick up the diamond couple and take one card in each hand with the backs toward the audience. Snap both cards against each other to demonstrate their singularity, and then place the queen on the face of the king and hold them slightly neck-tied face up in the left hand. Now that you only have one free hand, you are free to pick up the remaining couples from the table in a clockwise order so you are holding them in *CHaSeD* order from the face as follows: K♣, Q♣, K♥, QV, K♠, Q♠, Q♦, K♦. Note the reversed condition of the diamonds
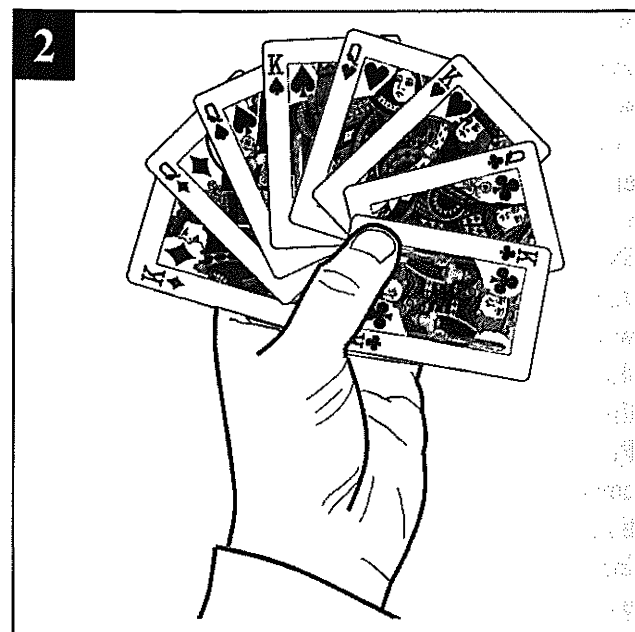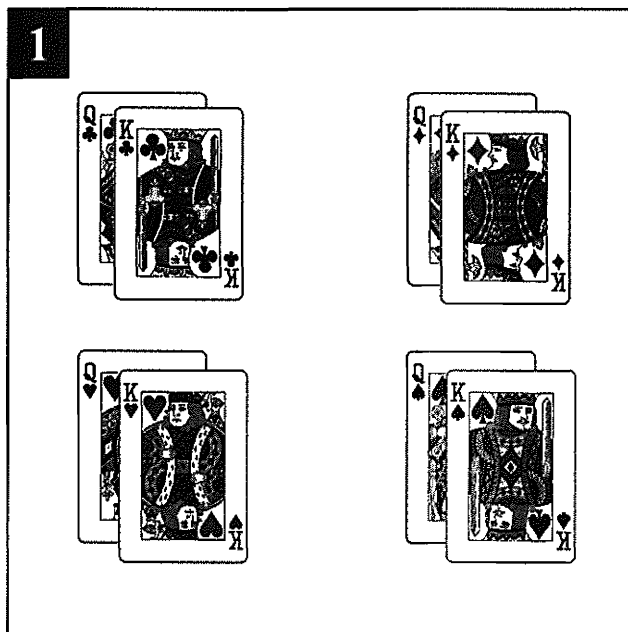
couple in figure 2. Also, note that the cards aren't fanned at this point but held squarely, face up in the left hand. They are only fanned in the illustration to communicate the order.

Fan the cards face up in your left hand. Thumb over the club pair into your right hand without reversing their order. You will say something about each pair and then table them in a face-down pile on the table. *"The first couple likes to party and go clubbing. The second couple made a lot of charitable contributions. They had really big hearts. The third couple was big on population control. They were both spade* (spayed). *The last couple just got engaged. They gave each other great big diamonds - and nothing says 7 love you ' like an over-priced rock ripped from the earth by slave labor."*

Pick up the pile and leave it face down in your left hand. Give the packet a *haymow* (or *Charlier) shuffle*, transferring a single card from the top to the bottom. Briefly, with your left thumb, push more than half the cards into your palm-up right hand, which takes them in dealing position. With the right thumb, push over most of the cards from the right hand and take them injogged under the left-hand packet. You should
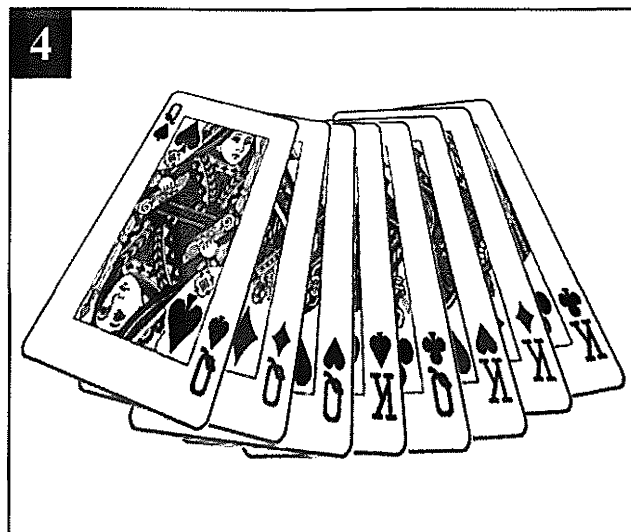
be able to see the injogged top card throughout this mixing process.

You will now alternate pushing small packets from the top of the left-hand packet to the bottom of the right-hand packet, pushing small packets from the top of the right-hand packet to the bottom of the left-hand packet. Throughout this process, keep an eye on the original top card, the top card of the group you injogged under your left-hand packet. To finish the shuffle, push all cards above the injogged card and the injogged
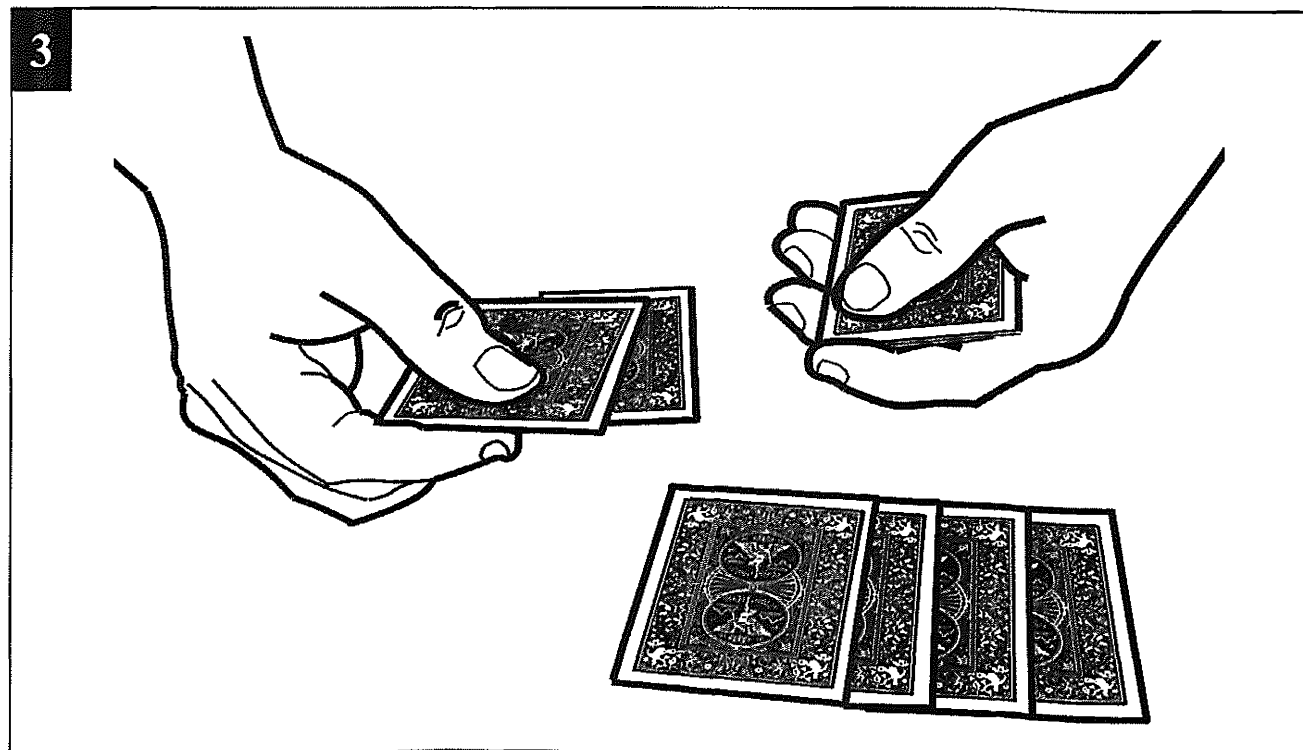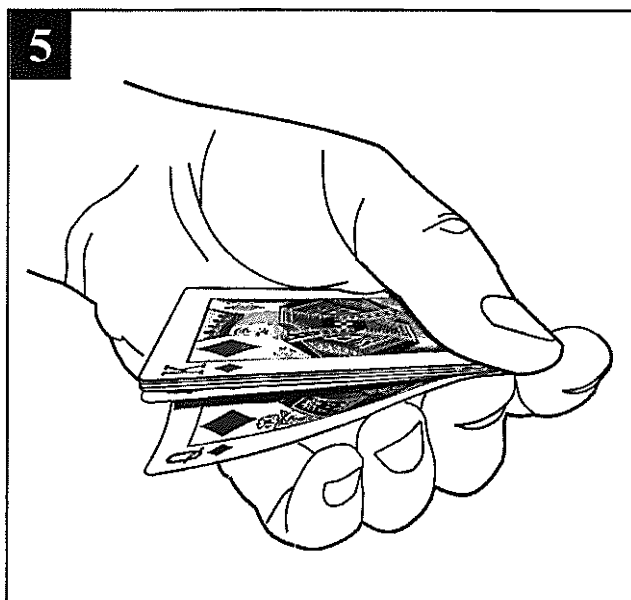
card under the right-hand packet. Place all cards remaining in the left hand on top of those in the right hand. The net effect of all this mixing is to move the top card to the bottom. (Status Report from the face: K♦, K♣, Q♣, K♥, Q♥, K♠, Q♠, Q♦. This is the same as the starting position except the K♦ moved from the top [back] to the bottom [face]). Square the packet, face down in the left hand in dealing position.

 "One night, all of the couples went to a party - a real mixer. There was so much drinking going on, that when it came time to leave, everyone just left with the person standing nearest to them." As you deliver this line, thumb over two cards at a time into your right hand, spread the pair to the right, and drop them into a left-to-right spread on the table. See figure 3.

 Square the tabled spread and turn the cards face up. *"Needless to say, things were pretty mixed up. "* Spread the cards face up on the table showing a mixed condition. No mates are together. See figure 4 for the audience's view. Now would be a good time for a position check for the individual cards. If you started in the same order I used, your cards should be in the same order shown in the illustration.

 From this point, the cards will remain face up throughout the rest of the trick. *"In fact,*

things are so mixed up, that nobody went home with their mate. " You are now going to show the individual pairs are completely out of order - none of the mates are together. Thumb over the top two cards (Q♦ and Q♠) as a group and table them slightly spread. *"We have girls with girls... "* Thumb over the next two cards (Q♥ and K♠) together and table them spread on top of the first two. *"We have girls with guys..."* Thumb over the next two cards (Q♣ and K♥) together and table them spread on top of the first four. *"We have guys with girls... "* Finally, thumb over the next two cards (K♦ and K♣) and table them spread on top of the previous six cards. *"And we have guys with guys... "*

 As you deal the couples to the table, the interest should be on your right hand rather than your left. To aid this, deal the couples forward to the table. Each pair is widely spread, and **spread the same amount as** the **couples preceding** that couple. You want each succeeding pair to completely cover the pair immediately before it. This is because the card on the left of each inhand couple is the mate to the card on the right of the couple just tabled.

 This display accomplished two things. First, it showed how well the cards were mixed. And despite the fact that *"girls with guys "* is the same thing as *"guys with girls, "* it appears to the audience that the group of cards is hopelessly mixed in color, suit, and gender. Second, this display put all the couples except the diamonds back together - right under the noses of the audience and in the act of showing them to be mixed. Pick up the packet, and square it face up in the left hand in dealing position. (Status Report from the face: K♦, K♣, Q♣, K♥, Q♥, K♠, Q♠, Q♦.)

 You are now set for the big finish. Make a magical gesture with the cards. Give them a shake, snap your fingers, or wave your hand over the packet. Hold the packet in your left hand in a modified dealing position. The packet is held between opposite corners between the left first finger and the heel of the hand. There is no part of your hand pushing up on the face card

of the packet providing support.

Pinch the packet between the pad of your free left second finger and left thumb. While pinching, pull back toward the heel of the hand with the second finger. This causes the bottom card to bow or buckle as shown in figure 5.

From this position, it is a simple matter to push the bottom card slightly to the right. This sequence releases the bottom card from the diagonal grip holding the other cards so it is now free to be taken with the card on top of the packet. With your left thumb, push over the top card and take both the top and bottom cards at the same time between your right thumb and second finger, which spreads them and deals them to the table at the far right position.

The technique just explained is similar to that used to free the bottom card in a bottom deal. It is much simpler to do here as it only has to be done once and can be done slowly. In fact, you don't want to do it quickly as a sudden increase in speed would telegraph you are doing something secretly.

Experiment with coordinating the timing of moving the top and bottom cards. I buckle the bottom card at the same time I push the top card. So, any movement of the bottom card to the right is covered by the card on top also moving to the

right. You may prefer to do the buckle first, and then push the top card.

Your right hand takes the top and bottom cards to the right as if they had been dealt from the face of the packet. This couple, and all subsequent couples, is dealt out into the pattern used at the beginning of the effect. See figure 1.

Background. The method is based on a marketed effect of Paul Curry's called *Power of Thought.* This featured dual-deck deal-throughs where the arrangements of each pack are slightly offset. If you take the credit back further, it's basically the one-ahead principle as you deal through the pack in pairs, with one pack one card ahead of the other.

Gals & Pals is based upon my own *Bon Voyage,* which was the story of Noah's Ark told with playing cards. The strongest characteristics of my method versus others' are: (1) you start with a shuffled deck and openly remove the couples - rather than having them specifically prearranged; (2) the presentation was engaging and humorous; and (3) the cards were kept face up from the time they were mixed until the conclusion. This latter produces almost a visual instant separation of the packet into mates (which can be made even more visual with a quick color change that transfers the bottom card to the top of the packet).

THE RISKS OF MAGIC BOOK PUBLISHING
Installment No. 529 - Inviting the Humor Additors

Those of you who have been with me for many years (in the non-Biblical sense) know my proofreaders serve: double duty as my Humor Additors. The quality of their proofreading can best be judged by their failure to inform me ~ when I first started using the term — that *Additor* is not a word.

Many of you have asked me why it takes so long for me to finish a book. (I assume you are talking about writing the books rather than reading them.) I would place the blame squarely on my Humor Additors. Because of the absence of other things they are qualified to do, one would think conscripting them for service to the magic fraternity (read "me") would not be as difficult as it is. In this behind-the-scenes peek at previously classified correspondence, you can see the mountains I have to climb to bring them onboard.

To set the scene, when it comes time to start the layout for the book, I contact the Humor Additors to see who is available to participate. I typically mix old with new proofreaders. And so it was in February of 2015 when I sent an e-mail to half a dozen recipients, inviting them to join me on this nostalgic revisiting of our high school humor days.

Feb. 7,2015 - From: Steve Beam
To: Humor Additors - Subject: SACT9 - A Call to Action

Gentlemen (and the rest of you),

This is the two-minute warning, the flag before the checkered flag, the final snooze left in the morning alarm clock. I am sending this to the regular group of prooffeaders/humor additors who have assisted in the past. In addition, I am sending it to two who have offered to proofread for future volumes after they apparently discovering an undotted "i" in an earlier volume.

As before, I will keep a master list of all the topics and responses, and then once the layout is complete, I will whittle the topics down to those good enough to use. If none are good enough (and this has never happened because we have very low standards) we will go forth into publication both humorless and comfortable with our newly earned status as *has-beens*.

The only requirement - other than time - is that you have a thick skin if it turns out something was funnier in your head. (This last part was obviously meant for Doug.)

I am looking for your commitment for the next 4 to 6 weeks of intensive hazing of anything and everything and I'm hoping you are available to be part of the fun. There is no shame in actually having a life outside magic proofreading, but I for one am hoping we have all remained true to our vows of poverty and celibacy that drew us to magic in the first place.

Please let me know either way. There will be no hard feelings if you can't participate. It's not like you fit in very well in the first place. Please respond before you have a chance to come to your senses.

Thank you,
Steve

Immediately after sending the initial invitation, the responses flowed.

Feb. 7,2015 - From: Raj Madhok

Kount me in.
Raj

Not wanting the newbies to get the wrong impression, I realized a clarification was needed.

Feb. 7,2015 - From: Steve Beam Subject: Raj

THE MAGIC OF
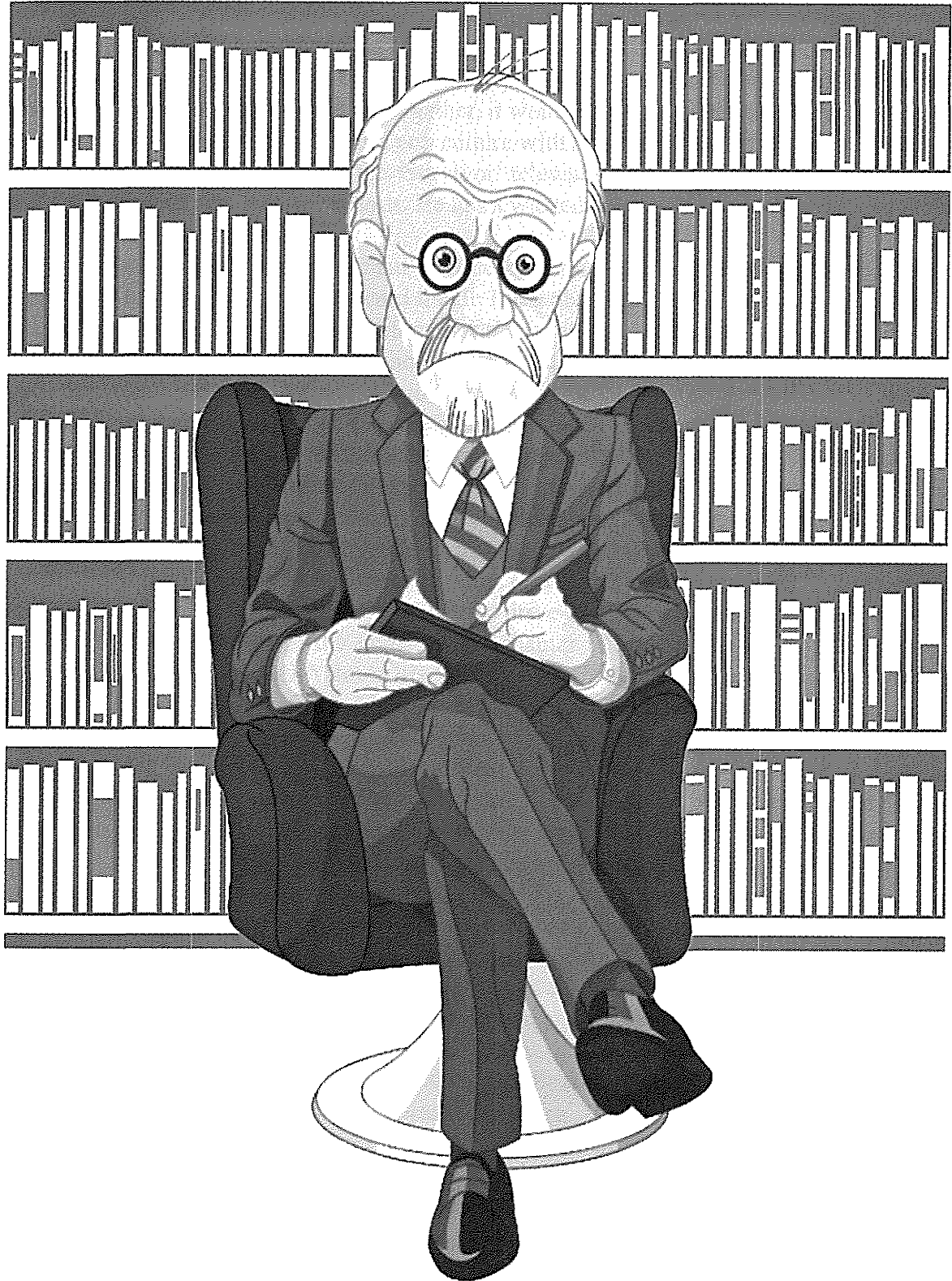
MARTY KANE

THE MAGIC OF MARTY KANE

Martin Kane, M.D., is a psychiatrist living in Orlando. He had three one-man inserts in The Trapdoor (issues 64, 66, and 70) and he has been a contributor to this series since Volume III. He also had a one-man chapter in Volume IV *(Shrink-Wrapped Card Magic).* If you put all his contributions from both The Trapdoor and this series together, it would result in a formidable book on card magic.

Marty has a knack for combining pop culture with card tricks. Examples include tricks related to the Y2K bug, Dr. Jack Kevorkian, the 'Survivor' television series, and even Saddam Hussein. The result is something topical and mysterious. He has a wicked sense of humor - verbal, visual, and plot- driven.

Marty is responsible for more than the effects in this series that bear his name. I think it was his humor that lured me into areas of card magic I had abandoned before ever spending any quality time there. He is most likely the one to blame for my insatiable interest in down-under deals, reverse faros, and spelling tricks. I'm not sure when it happened but before I knew it, I was out of the closet with my down-under deal fetish and found myself reverse faroing uncontrollably. Not every item in the upcoming chapter is his, but he is responsible for all of them just the same. His individual contributions to this volume got me thinking, and as a result, I have gathered the resulting products and filed them in this chapter with the perpetrator.

It all started when Marty Kane sent me a couple of tricks using an elaboration of what we will call the reverse count principle. This opened up a regular Mardi Gras of fun as we took turns volleying tricks with the principle back and forth at each other. (Perhaps Mardi Gras would be an overstatement. It was more like winning the scratch-and-win at the drive-through where the prize was a card trick.)

The root idea of most of the items in this chapter is this reverse count principle. This was significantly embellished by Jack Yates in his *Miracle Mix-Up*, later reprinted in Volume 3 of Abbott's Anthology of Card Magic (compiled by Gordon "Mike" Miller). This was even more significantly embellished by Jim Steinmeyer, both in his *Remote Control* (The New Invocation, February 1988) and in his *9-Card Problem* from his Impuzzibilities.

However, in 2003, Colm Mulcahy discovered that the original bottom card of any packet ends up on top after dealing the same number of cards to the table and dropping the remainder on top - and repeating that process twice, as long as the number being dealt is at least half the size of the packet. This was published at MAA.org in October of 2004 as his first column, called *Card Colm.*

In 2007, Martii Siren of Finland discovered that only the first and third deals need to be identical in number. This was published March of 2008 in the Finnish magazine *Jokeri*, which Martii edits. Later in 2008, the concept was published in A Lifetime of Puzzles (honoring Martin Gardner). We use this version (first and third spellings with the same number of letters) several times in this chapter.

In 2013, Colm Mulcahy published Mathematical Card Magic, which both explains and organizes the procedures along with numerous variations. If you like this type of material, Colm's book would be a great place to start. In fact, it was this later reference that stoked Marty's imagination and caused him to fire the first shot across the bow, which resulted in the barrage from which the following items were culled. The chapter in Colm's book is titled *Low-Down Triple Dealing* and he dubbed the principle, the *Bottom to Top Principle*.

This current chapter features more than just variations in presentations for a mathematical

principle. It combines other principles and concepts to disguise what is basically "math on display." You know, kind of like *Cards to Pocket* is basically a place to store your various palming maneuvers.

Most of the tricks in this chapter involve using a third of the pack for the spelling. I applied my *Misdirection Middle Deal* concept from the chapter titled *The Losers* to allow a member of the audience to cut the deck in thirds and to use the middle third for the spelling. Marty also adopted that concept for all of his handlings. However, both to give you other options and to make the descriptions less redundant, I included other ways of getting down to the desired number of cards in the basic effects of both Marty's and my variations. I also provided several different reasons for using the middle third.

The same thing applied where I added the flash-speller to the tricks using the reverse count principle. When it streamlined an earlier effect of

Marty's, we swapped in the flash speller and/or the use of a demonstration spell by the magician to set up the final spelling.

I will refrain from repeating the detailed credits above with each item in this chapter. I will credit Yates for the original concept, but you should check out the other sources to see just how versatile the concept is and how creative magicians can be.

Marty was the instigator for this chapter, and when he gets on something, he reminds me of Lewis Jones in his manner of attack. The ink is barely dry on the original e-mail when multiple variations show up below it in the inbox. Just like with Lewis, I will sometimes delay reading an e-mail containing a trick until the variations arrive. I refer to that part of my job as *time management.* As mentioned before in his many one-man inserts in **The Trapdoor** and his one- man chapters in this series, he is a doctor that could have been the inspiration for the adage, "Physician, heal thyself."

THREE-PEAT DECEIT
Marty Kane

"Would you like to become a magician? Please shuffle the deck and then cut it into three nearly equal-sized piles. You can transfer cards from one pile to even them up if you 'd like. "

When he's done, slide two piles—the ones appearing as the smallest and the largest - toward you and combine them. (When the three piles are very close in size, slide and combine any two piles.)

Demonstrate as you say, *'Pick up your pile, peek at the bottom card, remember it, and let others see it. In a moment you'll silently spell its name. For each letter, you 'll deal one card off the top of the deck to form a single*

"If doing card tricks isn't a nerdy enough pursuit for you, there are slight advantages in silently counting the cards as they are dealt."

pile. For example, if your card were the 2♣, you'd go... " Whisper, *"T-W-0 O-F C-L-U-B-S."* For each letter you spell, deal one card to form a single pile, and when finished drop your remaining cards on top of the pile.

When he's done, say, *"Nice job. Let's review what you did. You spelled a random card from a shuffled deck and cut it into a pile whose size we didn't know. Although your card ended up within) the pile, believe it or: not, it would have just : now jumped to the top - if only you had said Abracadabra'aloud when you were done spelling! I forgot to remind you it's what all magicians do! So, please pickup the*

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pile, spell your card again, drop any remaining cards onto the pile, and then say the magic word aloud. " Each instruction is issued as each previous instruction is completed.

When he's done, say, *'Fine job. Although your card was further mixed somewhere in the pile, believe it or not, it would have just now jumped to the top - if only you had snapped your fingers over the pile when you said Abracadabra! I forgot to remind you it's what all magicians do! There's nothing else Vve forgotten to remind you. So, please pick up the pile, spell your card, drop any remaining cards, say the magic word aloud, and then snap your fingers over the pile. "*

When he's done, say, *"Excellent job. For thefirst time, state the name of your card aloud... Good choice! Now turn over the top card. '*The selection is revealed. *"Now that's what all magicians do! "*

<u>Leftovers</u>. For the mechanics to accommodate the spelling of all playing cards, the spectator's pile must have fifteen to twenty cards. It might seem there's room for error in dividing the deck into thirds, but it's easy for a careful spectator to hit that range. (If a pile had fourteen cards, at least one other pile would have nineteen or more - a noticeable and easily corrected difference. If a pile had twenty-one cards, at least one other pile would have to have fifteen or less ~ a

noticeable and easily corrected difference.)

When the piles are virtually the same size, two or even three spectators can perform this effect at the same time.

Although the above is self-working (and can be performed over the phone), it is very easily reconstructed. To add deception and impact, pick up the spectator's pile, have a card selected from it, and control it to the bottom of the pile. (Double-cutting a selection from the top of the pile to the bottom is one way.)

If doing card tricks isn't a nerdy enough pursuit for you, there are slight advantages in silently counting the cards as they are dealt. It could identify a spelling error on the spectator's subsequent deals. Also, if the count is ten (A♣, 2♣, 6♣, lO♠), fourteen (4♦, 5♦, 9♦, J♦, K♦), or fifteen (3♦, 7♦, 8♦, Q♦), you'll immediately know the suit. You could also deduce the exact card - if it is the only member of its set in his pile - by spreading through the cards you hold and seeing all the other members of its set. (This could be done while the spectator performs his second spelling.) The chances of both events occurring is, unfortunately, just 6%. If you have read this entire last paragraph, perhaps just doing card tricks is not nerdy enough for you.

<u>Background</u>. This uses Colm Mulcahy's *Bottom to Top Principle.*

BOTTOMS UP
Steve Beam and Doug Canning

This was inspired by Marty Kane's *Three-Peat Deceit.* Doug suggested a process that would produce a second card but it required moving cards around from one packet to another. I realized we could accomplish the same thing by starting with the two selections on the bottom. This is the result.

In effect, the magician has two cards selected and returned to the deck. The magician spreads the deck and asks for someone to stop him somewhere in the middle of the spread. The

magician splits the deck at that point and gives the unspread cards to the first person who selected a card. She is asked to deal/spell the name of his card onto the table. She drops the remainder on top. She turns over the top card of the packet and it is not hers.

"That s okay, maybe spelling isn't your strong suit. Why don't you give it a try ? " The packet is handed to the other person who selected a card, who spells/deals the face-up card and drops the remaining cards on top. The top card is

turned over and once again it is a random card.

"Wait a minute! I just realized why this isn't working. You guys can't be magicians -you haven't taken the oath. Do you both promise not to tell how your card tricks are done? " They agree. The magician pushes the packet back over to the first participant who deal/spells her card again, then drops the remainder on top.

She names her card and turns over the top card to find her selection. The magician asks for the name of the second selection. The person names it, turns over the new top card, and she is left staring at his selection. *"Remember, you promised. "*

The Work. First, control the two selections to the bottom of the deck. (An excellent way to accomplish this is to use my *Under Cover Shuffle - aka the Drop and Swap Shuffle,* from Volume X as a control.) You can use your favorite control or allow the audience to choose their favorite. The first participant's selection should finish on the bottom with the second participant's selection immediately above it.

Push over small clumps of cards from your left hand into your right and ask Ann to call stop. This is a timing force, and you want to finish with approximately one-third of the pack remaining in the left hand. *"There? Great. "*

Discard the top two-thirds and hand the bottom third to Ann. She deal-spells her selection to the table and drops the remaining cards on top. Ask her to turn over the top card. *"Is that your card? No? Well, ith... no problem. Maybe you stopped me at the wrong place. Why don't you give it a try? "*

Slide the deck over to Betty and ask her to do the same thing except she will deal/spell her selection and then drop the remaining cards on top. Ask her to turn over the top card. *"Is that your card? No? Well, that's okay. Maybe spelling isn't your thing."*

Pause and appear to be thinking. *"I wonder what would happen if we spelled,*

'Help!'"

"Wait a minute! I just realized why this isn't working. You guys can't be magicians -you haven't taken the oath. Do you both promise not to tell how your card tricks are done? " Push the packet back to the first person and ask her to take another shot, this time as a sworn magician. Again, she spell-deals her card to the table and drops the remainder on top.

"What was the name of your card? " Ann announces her card and the magician points to the top card of the tabled packet. She turns it over and it is her selection.

He turns to Betty. *"What was the name of your card? "* She names her card and again the magician points to the new top card of the packet. She turns it over and it's her card. *"Remember, your promised. "*

Thanks to Martii Siren's discovery dis-i cussed in the introduce tion, as long as the first and third cards that are spelled have the same number of letters, it will produce the original bottom card on top. As a bonus, it also produces the card originally second from the bottom at the position second from the top.

Ann spells her card on both the first and third spells. So, unless she decides to change the way she spells her card, it will travel from the bottom to the top.

Your only concern is that you don't want Ann to flash the bottom card of the packet during her first dealing process because her selection is on the face (bottom) of the packet. After she drops the remaining cards on top, it won't matter because the card will be safely burned in the center for the two remaining spells.

Leftovers. Doug's original idea was that the top and bottom cards of the talon could both be used. Three spells of the same card produce the original bottom card. A fourth spell produces the original top card. However, this required some displacements after the spectator's cut. So, we opted instead to use the two bottom cards.

"You can use your favorite control or allow the audience to choose their

SELECTED CARD AT ANY NUMBER
Steve Beam

In effect, a card is selected from a borrowed and shuffled deck and cleanly replaced in the center. The pack is cut into three piles. The magician explains that the holy grail among magicians is an effect known as the *Selected Card at Any Number*. Since they already have a selected card, obviously the next thing they need to choose is *any number*. He asks the participant for any two-digit number up to fifty-two. Taking the packet from the center, he discards the packets that were the top and bottom thirds. He gives the packet from the center a quick mix and explains, *"In a moment, I am going to give you this packet and I want you to deal cards to the table as you spell your number, one card for each letter. When you finish, drop your remaining cards on the table. "* The magician quickly illustrates with his own actions what the participant will do.

The participant takes the packet, spells/ deals his chosen number, and drops the remaining cards on top. The magician points to the top card of the tabled packet. *"Turn that card face up. Is it your card? No? Well, what did you expect? You can'tfind your own selected card. Heck, you selected the card AND the number. If audiences could find their own cards, they wouldn't need me. "* Pointing at the card just turned over, *"That card is dead to me. Remember, the effect we are after is called 'Selected Card at any Number'... it is not called *Any Card at Selected Number. '*

"Okay, lets see if we can salvage this. What was the name of your selected card? I don't want to touch the cards so I'll ask you to hand your packet to anyone else here. We will ask them to spell your card as they deal cards to the table, one card for each letter. " The first participant gives the packet to someone to spell/ deal the cards. The remaining cards are dropped on top. The magician asks again for the name of the selection. He points to the top card, which is

turned over for the climax. It is the selection.

The Work. Control the selection to the bottom. The cleanest way to accomplish this is using Steve Pressley's *Bottoming Out* from Volume I, although any quick and clean control to the bottom will do.

Place the deck on the table and ask for a participant to cut a third of the deck *"to here "* as you point to a place to the right of the deck. He complies and you ask him to cut another third of the deck *"to here"* as you point to a place to the left of the deck. His selection remains at the bottom of the center pile, but you will now buy some time so they forget this was the original bottom third.

Ask for a two-digit number up to fifty- two. Later, this wording will cause them to believe they had fifty-two choices when, actually, they had forty-two (less the digits one through nine). In addition to having two digits, your ideal number would not have a zero in it (twenty, thirty, forty, or fifty). While not preferred, neither a single digit nor a number with a zero in it is a deal-breaker and I will show you how to work with them in a moment.

For now, let's assume the chosen number is twenty-seven. Pick up the center packet and transfer it to your left hand. *"We will use the packet from the center... and we don't need the cards from the top or bottom. "* As you deliver the last part of this line, pick up the left packet and place it on the right packet, and then push the combined packet off to the side. The *"packet from the center"* has two meanings. It is the packet from the center of the row. However, it is not from the center of the deck. It is the original bottom third.

As you explain what he will do in a moment, illustrate by actually doing it. Quickly deal cards to the table as you spell T-W-E-N-T-Y S-E-V-E-N, pause, and then drop the remaining

cards on top. Pick up the packet and hand it to the volunteer who selected the card and ask that he follow suit.

He spells/deals twenty-seven to the table and drops the remainder on top. Ask him to turn over the top card. *"Is that your card? "* When he responds in the negative, you explain why. This is your opportunity to milk humor from the situation. Do not berate the participant. Simply make fun of the expectations that everyone had by explaining that the guy can't find his own card. *"Of course it didn't work. They have rules against finding your own card. ''*

Instruct him to replace the indifferent card face down on top and to give the packet to someone else. Your presentation centers around the argument that anyone else can find the selection - he just can't find his own selection. He can choose "anyone in the world," which means "anyone but him." Instruct the new person to deal/spell the selected number and to drop the remaining cards on top. Ask for the name of the selection. Point to the top card. It is the selection.

Problem Numbers. This works because three deal-and-drops of the same number of cards will bring the bottom card to the top, but only when the number of cards being spelt/dealt is more than half the number of cards in the packet being used.

This is why single digits and two- digit numbers with a zero in them don't work easily. They spell with fewer letters than half the number of cards in the pile. One third of the deck is seventeen cards and half of seventeen is nine. Assuming they cut the deck accurately into thirds, you want a number that spells with at least nine letters. (I always want a comfort margin so I want a few more than the minimum and a few less than the maximum.)

What if the participant chooses a two- digit number less than twenty? The worst example would be ten with three letters or twelve with six letters. This is actually the ideal situation because the trick truly becomes selected card at any number. You simply use the

number of cards rather than spelling them.

Assume they choose the number thirty which spells with six letters. Assuming they cut the deck into approximately equal thirds, the chosen number spells with less than nine letters, and the principle doesn't work.

I deal with the problem as follows. Assume again they name the number thirty. I know it spells with six letters so I want the packet I'm using to have less than twelve cards in it. I make one minor adjustment when it's time to illustrate what I want him to do that solves everything. Simply pick up the center packet with your right hand and transfer it to your left hand as before. This is where you say you will use a packet from the center.

With your right hand, pick up the left pile, place it on the right pile, and push the combined pile to the right, out of frame. *"We don't need the top or bottom sections. In fact, we don't even need all of these. "* With that last remark, I spread over enough cards to leave me with ten or so cards in my left hand. (You don't need an exact number. If you wish to be more precise, just ensure you are left with less than double the number of cards with which his chosen number spells.) *Thirty* spells with six letters so you want less than twelve (2 X 6) cards.

I've never actually encountered someone choosing a two-digit number with a zero in it. For some reason, audience members tend to think a number like twenty-three would be harder for the magician to predict. Having two different digits (without a zero) makes the number seem more obscure. While the odds are only about one in ten someone will choose one of the problem numbers, I suspect in actual practice you will find the odds far more in your favor.

Another alternative would be to ask for any *odd*, two-digit number. This automatically eliminates the short numbers that contain a zero such as twenty, thirty, forty, etc. However, since it cuts the bank of possible cards in half, I think it takes away some of the impact of the effect and it also would need justification in your presentation.

A final alternative would be to throw it

right back at the volunteer, such as:

Magician: *"Give me a two-digit number, up to fifty-two. "*
Spectator (equus asinus): *"Thirty. "*
Magician: *"Thirty-what? What's your second digit? Zero is a place-holder. "*
Spectator: *"Oh, sorry. Uh... is nine okay? And did Beam just call me a jackass? "*
Magician: *"Yes, and yes."*

Leftovers. If you find yourself doing this for an audience of one, I suggest the following. There are three spells/deals necessary for the effect to work. You do the first one as above. You then hand the packet to the participant for the second spell. When his spell/deal does not produce a card, *"You spelt when you should have dealt, and you dealt when you should have spelt.*

Give it another try. This time, tty dealing while spelling rather than the other way around."

An alternative presentation would be to use two cards for this, similiar to what we did with *Bottoms Up.* Use a couple and control the selections to the bottom and second from the bottom. Explain the the person whose card is on the bottom, that they are invited to a card party. Turning to the other person, *"Andyou will be her 'plus one. ' "* Proceed with the card at any number using the first person. Assume her number is twenty-eight. Once you find her card, turn to the second person. "She chose twenty-eight. And, since you are her 'plus one/ that would make you..." Pause for him to fill in the blank with the next number. Point to the new top card of the pack which would presumably be twenty-nine if the one before it represented twenty-eight. He turns over that card and finds his selection.

IN THE BLUFF
Steve Beam

This is a great effect to do when you have several friends (at least three) and luck comes up as a topic. This topic can be anything having to do with gambling or lottery tickets. The idea is to show that you have a test to see how lucky someone is. Obviously, it involves a (shuffled/borrowed) deck of cards,

You have one person select a card, remember it, and return it to the deck. The deck is handed to someone other than the person who selected the card. He is told to cut off about 2/3rds of the pack and to place it on the table in front of him. He now holds a small packet and there is a large pile on the table. He is going to cut to a random card in the larger pile which remains segregated, spell/deal its identity using the smaller packet, and then drop the remaining cards on top of the dealt cards. He is instructed to turn over the top card of his dealt pile. Turning to the person who selected the card, *"Is that your card? "* It isn't. *"That's okay. Luck may not be your thing. You may*

be blessed with... a great personality. Or, maybe you know someone with a great personality? ''

This spectator is instructed to turn the indifferent card face down and then push the dealt packet to someone else, who is to pick it up. He, too, is asked to cut to a random card in the larger pile on the table. Once he has one, he spells/deals the identity of that card into a pile on the table and then drops his remaining cards on top. He turns over the top card. It isn't the selection either. *"Don Z sweat it. This whole luck thing is over-rated. And maybe Joe here can introduce you to his friend with the great personality. ''*

The magician turns the indifferent card face down and takes possession of the deck. *"Well, if everyone were lucky, there would be no such thing as luck. Luclcy would just be normal. So, I'm going to attempt to show you some abnormal luck."* He cuts to a card - say the 4♥. He deals/spells that card onto the table using the pile that was dealt through twice before, and drops the remainder on top. *"For*

the first time, what was the name of your card?" The spectator names it and the magician points to the top card of the pile he just dealt. It is turned over and found to be the selection. '7 *think I'm going to play the lottery tomorrow. "*

The Work. This is very strong. A card is selected. Three random cards are spelt/dealt and it produces the selection. The workings all take place in your mind. The selection is controlled to the bottom of the deck. (I use Steve Pressley's *Bottoming Out* from Volume I.) Hand the deck to Spectator #1, being careful not to flash the bottom card. Instruct him to spread over about 2/3rds of the deck and to place it on the table. Alternatively, he can simply cut 2/3rds of the pack off the top and table it. You want him left with sixteen to twenty cards. (In a moment, we will increase the range of the possible cards to thirteen to twenty-six cards.)

He holds the bottom third in dealing position in his left hand as he cuts the larger tabled packet and glimpses a card. He names the card he cut to, then spells/deals it from his in-hand packet. At the conclusion of his spelling, he drops his remaining cards on top of the pile just created. Your mission during this is to note and remember which card he cut to and mentally to convert it to a different card that spells with the same number of letters.

This is easier than you think. Suits when plural spell with five (clubs), six (hearts and spades), or eight (diamonds) letters. You don't have to memorize this but you do want to understand the concept If he names a heart, you could easily change it into a spade with no further changes. That is, the *5♥* spells with the same number of letters as the *5♠*. That's simple enough. Now let's take it a step further. A five has four letters. So does a jack. So, why not swap the value while you are swapping the suit. Thus, the *5♥* generates the J♠ for your spell and it is a very different card from the one he spelled.

If he chooses a club, you can leave it a club and change the value only to another value that spells with the same number of letters. Or, if he chooses a club with a value that spells with either four or five letters, you can swap it for a

heart or spade and use a value with three or four letters respectively. Thus, the J♣ becomes the A♥. Obviously, if he chooses a club where the value only spells with three letters, you can't swap it for a heart or spade because you have nothing to offset the one-letter increase in the suit. Thus, the A♣ might be swapped for the lO♣.

If he chooses a diamond, you simply take another diamond that spells with the same number of letters. Aces, twos, sixes, and tens are interchangeable. Threes, sevens, eights, and queens are interchangeable. Fours, fives, nines, jacks, and kings are interchangeable. When I swap values, I always try to pick one as far away from his value as possible. Thus, a four gets swapped with a jack or king and vice versa.

The above may seem complex the first few times you do it, but it literally takes less than two seconds to make the conversion and then to remember the card you are going to use shortly as your card. As far as the work is concerned, you are done. However, don't clock out yet. You still have to use this piece of information.

So, the first person has cut, dealt, and spelt. After his failure, the packet is handed to a second participant, who repeats the same process with the same result. Now you take the packet in your left hand in dealing position. With your free right hand, cut off the top half of the tabled pile and pretend to note the bottom card of the upper half - the card you cut to. Do not allow anyone else to see the card. Miscall that card as the one you converted the first participant's card to. For example, if he chose the 4♥, you call the cut-to card as the J♠. Pause a second, and then replace the cut-off packet. Repeat the spell/deal/drop process. At the completion, the selected card will be on the top.

Optional - Expanding the Range. I am now going to explain more than you want to know about the number of cards in the packet. Really, this is optional, and if you are not a math fan, you would do better to skip the studying (this section) and the next section, and move on to the summaiy at the bottom. Sometimes card tricks are like sausage - you are better off not watching them being made. It's not pretty. Don't blame me if you stick around.

You were warned.

This works as long as the number of cards he uses to do the spelling is: (1) at least one more than the number of letters in a maximum speller (3/7/8/ Q♠); and (2) is no more than double the number of letters in a minimum speller (A/2/6/10♣). Spelled normally, a minimum speller spells with ten letters (example: A♣) and a maximum speller spells with fifteen letters (example: 8♦). Counterintuitively, the minimum spellers dictate the maximum number of letters and the maximum spellers dictate the minimum number of letters.

The requirement for the minimum number of cards is obvious. The participants have to have enough cards to spell the longest possible name of a card they may cut to. If either of the cut-to cards spells with fifteen letters and they only hold thirteen cards, they won't have enough cards to spell the name of the card.

The requirement for the maximum number of cards is a little more difficult to understand. First, understand the reason this works is that the first spell places the selection at S+l from the face (or bottom) of the packet, where S is the number of letters the first cut-to card contains. Spelling the second card has the same effect on the selection as dealing through the packet once: reversing the cards so the selection ends up at S+l from the *top* of the packet. Thus, when you deal S cards as the third spell and then drop the remainder on top, the card that was at S+l is now on top. If you have too many cards in the packet, your second spell won't reach the selection to reverse its position in the packet.

This is easy to see if you start with eighteen cards. Reverse the bottom card, as it will represent the selection. We will assume the three cards spelled are A♣, lO♥, and lO♣. (Note the first and third always spell with the same number of letters.) When the first spectator spells A♣ (ten letters), the selection ends up after the deal-and-drop process at the 11th position from the face. This means the selection ends up at the 8th position from the top. Since the second spectator will spell the lO♥ (eleven letters) and eleven is greater than eight (the selection's current position) the position of

the selection will be reversed during the deal. The selection will end up 8th from the face or 1 1sh from the top. Thus, when you spell the lO♣ and drop the remaining cards on top, the selection will finish on top.

However, what if after the first spell when the selection ends up as the 8th card from the top of the packet, the second card didn't have enough letters to get down to the 8th card? (While this is not possible, bear with me while I make the point.) In this case, the selection's position would not be reversed by the deal-and-drop process and therefore the third spell would not reveal it.

Practical Information. Now that I have explained why it works (while you read out loud and held your fingers in your ears), let's move on to the resulting benefits of one guy working through this stuff with an abacus. The above packet- size restriction from sixteen to twenty cards was calculated as follows:

(1) The minimum speller has ten letters so you can have no more than twenty cards in case both spectators cut to a minimum speller (example: A♣ and 6♣).
(2) The minimum number of cards was set to sixteen because the maximum spellers spell with fifteen letters. Thus, you need at least one card in the packet left after spelling the card so 15+1 = 16. You don't want to prematurely expose the selection.

Thus, the range was set at sixteen to twenty cards to allow for all possibilities. The problem is - that this is a small range. To increase the range: (1) increase the length of the minimum spellers, which increases the maximum number of cards; and (2) decrease the length of the maximum spellers, which decreases the minimum number of cards.

If you think the spectator has cut a packet that contains too few cards to spell his first card (say a maximum speller like the 8♦), instruct him to spell the value and then the suit of the selection. "Eight" and "diamond" together spell with twelve letters and therefore he only needs thirteen cards (whereas spelling "eight of diamonds" takes fifteen

letters so he needs at least sixteen cards). Spell the other two cut-to cards in that manner (suit-value) as well. You have reduced the minimum to thirteen cards.

For the maximum number of cards, what if you think he may have more than twenty cards, which is more than twice the number of the minimum spellers. Simply add the word "the" to the spell of the shorter suit(s). Minimum spellers (example: A♣) spell with ten letters. Add "the" and spell "the ace of clubs" and you increase the number of letters to thirteen. Doubling that number increases the maximum number of cards in the packet to twenty-six.

To err on the side of caution, if they cut a large group of cards and the first cut-to card is a heart or spade, go ahead and add "The" to their

front end of the spell just to be safe.

Summary. You have now set the target range of cards for him to spell to anywhere between a quarter of the deck (thirteen cards) and half of the ; deck (twenty-six cards). Here is the simple rule to follow. If he starts with a number of cards close to a quarter of the deck (it must be at least that many), spell the longer spelling card names with just the value and suit. If he cuts close to half the deck (it can't be more than half), have them spell all their cards with the word "The" at the beginning.

If you don't care about the specator cutting the center packet, you could simply spread through the deck and outjog the middle third. Then, as you strip those cards out, perform Vernon's stripout addition, adding the bottom card as explained (and illustrated) *injury Conjury.*

DROPPING THE BLUFF
Steve Beam

This is the same as *In the Bluff* - except that you don't bluff. The effect is similar but more open. A card is selected and replaced in the pack. Someone is asked to cut off about two-thirds of the pack and the magician ribbon spreads these across the table. He explains they are going to take turns trying to find the selected card and they are going to use another card to find it. The question is which card is up to the task.

Two others are instructed to slide a card each out of the face-down spread and to drop it face up in front of themselves. The magician does the same with a third card. *"You two get to go first. "* He gives the talon to one of them, who spells the face-up card he just removed. At the conclusion, he turns over the top card of the packet. It's an indifferent card. This is repeated with the second volunteer. He also ends with an indifferent card. Finally, the magician takes the packet and spells his card. When he turns up the top card of the packet after the spell, it is the selection.

The Work. Set the following cards on

top of the deck in order from the top: 2♣, lO♥, 4♠, 7♠, K♦, and 8♦. These cards spell with ten to fifteen letters in order.

Have a card selected and controlled to the bottom of the pack while retaining the stack on top. You may find it easier to control the selection to the top (immediately above your stack) and then to cut or shuffle the top card to the bottom.

Have two-thirds of the pack cut off the deck. Take this packet and make a wide ribbon spread on the table, ensuring the top six cards are well spread. When the other two volunteers each remove a card and turn it face up, you need to be able to calculate how many letters those cards contain. This is much easier than it sounds and it makes use of Ed Mario's *Flash Speller* from Simon Aronson's book, Try the Impossible.

First, you need to realize that all values in a deck spell with three, four, or five letters. Second, you need to realize that when you spell the suits with "of," they spell with seven (clubs), eight (hearts or spades), or ten (diamonds) letters. If you remember 7-8-10, it is a simple matter to

calculate how many letters a card spells with when you see that card.

I always start with the suit. If I see the 3♠, I immediately think *eight letters* because of the spade. I can visualize the T-H-R-E-E spelling with five letters. Thus, the 3♠ spells with thirteen (8 + 5) letters. If I see the 9♦, I immediately think *ten letters* for the diamond suit, and then add four letters for the N-I-N-E, which gives a total of fourteen.

When the first card is removed from the spread and turned face up, I determine with how many letters it spells. Assume it is the Q♥. I know "of hearts" spells with eight letters. I know the queen spells with five letters. Therefore, I know the Q♥ spells with thirteen letters. I can do this calculation while the second person is removing his card and turning it face up.

Once I know the first card removed has thirteen letters in it, I immediately know to remove the 4th card from the top of the deck. There are two ways to know this. First, the cards on the top spell with ten, eleven, twelve, thirteen, fourteen, and fifteen letters. I know the thirteen- speller is 4th in that sequence. Or, I can add the digits in his number to give me the position of the corresponding speller on top. For example, if his card is a ten-speller, 1+0=1,1 remove the top card of the pack. If his card is a twelve-speller, 1+2=3,1 remove the 3rd card. Finally, if his card is a fifteen-speller, 1+5=6,1 remove the 6th card from the top.

In our example, he removed the Q♥ so I remove the 4th card from the top, the 7♠. The other person removes any other random card. Give the original bottom third of the pack (the talon) to the first spectator who removed the Q♥. Tell him to spell one card for each letter in his card, dealing one card to the table for each letter. Guide him through the spelling. Tell him to drop the remainder on top of the dealt pile. Ask him to turn over the top card. Ask if it is the selection. It won't be. Have him turn the card face down.

Repeat the process by handing the just- dealt packet to the second spectator for him to deal/spell his face-up card to the table, and then drop the remaining cards on top of the dealt pile.

He turns over the top card to reveal a random card. Have him turn the card face down.

Finally, you take the just-dealt pile and deal/spell your card and drop the remaining cards on top. Ask for the name of the selection. Turn over the top card of the tabled pile and celebrate your good fortune.

Leftovers. As long as the first and third cards spell with the same number of letters, the rest of the trick works automatically. Thus, you can allow them to exchange their card for yours before the dealing. If you end up with one of the target cards, you still do the spelling last and the other person holding a target card spells first.

If you don't end up with one of the two target cards, give one of the others - they both have the target cards - a coin from your pocket. Explain that it will make them lucky while they possess it. Have the person without the coin spell first, you spell second, and the person with the coin spell third. He will find the selection. Take back the lucky coin and explain that it has been in your family for decades. This may get a chuckle because it's just a random coin in circulation, probably minted in the last few years. Then offer to sell them the coin for an outrageous price - enough to ease your separation from an old family heirloom.

Obviously, if you're a mentalist, you can hand them a talisman or a legitimately old coin claiming it carries with it luck. Borrowing this story presentation, if you're a magician, you can talk about how you have a coin that stopped a bullet from killing one of your great uncles in the Revolutionary war. Then remove the bullet coin - with a bullet going through a current half dollar. This takes the heirloom plot to a new level of nonsense.

Marty Kane had a great suggestion. For those not comfortable remembering the six-card setup based upon the number of letters each card spells with, he offered two easier mnemonics. The first is lO♣, 9♣, 8♣, lO♦, 9♦, 8♦. These spell with ten through fifteen letters, respectively, and their pattern (three clubs, three diamonds, descending order repeated) is a no-brainer. He

also suggested a quasi-Si Stebbins order: A♣, 4♣, 7♣, 1O♦, K>, 3♦. These share the same suit pattern, and the values follow the Si Stebbins "plus-three" formula. For those comfortable with Si Stebbins, I think this is the best of the stacks because it is both easy to remember and invisible

from the face because it appears to be random.

Background. Above I'm using Mario's *Flash Speller* to convert a playing card into a number. It is just as easy to use Simon Aronson's *Flash Speller* to do the same thing. You will find both of them in Simon's 2001 book Try the Impossible.

FOUR SUITS, FORSOOTH!
Marty Kane

Magicians being mostly a collection of *hoys and their toys*, it was only a matter of time before someone decided to use the count- back principle for a four-ace production. To save time, Marty has already accomplished this and his solution is quite satisfying. Start with the A♥ seventh from the top and the other three aces on top of the deck.

False shuffle the deck, retaining the top seven cards. *"Please give me a small number, say, between five and ten. "* You will use this number to force the seventh card.

If the choice is six, casually spread off three cards to the count of *three* and drop them together onto the table. Spread off another three cards and drop them together onto the tabled pile to the count of *six*. Deal the next card to the participant.

If the choice is seven, use the same force you used for six, but drop the seventh card onto the tabled pile to the count of *seven* - and then push it toward the participant.

If the choice is eight, casually spread off and table groups of three, three, and two to the counts of *"Three, six, and two make eight. "* Push the top card of the tabled pile toward them. They will believe they have chosen the eighth card.

If the choice is nine, casually spread off and table three groups of three to the counts of *"Three, six, and nine. "* Push the top card of the tabled pile toward the participant and he will believe he is getting the ninth card.

Drop the remainder of the deck onto the

tabled pile. You will note you have three aces on the bottom of the deck and they hold the fourth ace as their selection.

You will now control the selected ace to the bottom of the pack to join the other aces. You can simply have them replace their card on top of the deck and you can double cut it to the bottom. Or, you might swivel or swing cut the top half into the left hand for the replacement of the selection, picking up a break beneath it as you square the deck. Finish by double cutting the cards below the break to the top.

Four aces are on the bottom of the deck with the selected ace (A♥) on the face. (Obviously, there are other ways to get to this position faster. Stick around -1 like this.) Force the bottom third of the pack. This can be my *Misdirection Middle Deal* (from the current volume).

"In a moment I am going to ask you to spell a playing card. Each card spells with three words like this. Suppose you were going to spell the 6♠. You would spell the value - S-I-X, of - O-F, and then the suit - S-P-A-D-E-S. Drop any remaining cards on the pile you just spelled. Got it? " (You have just spelt and dealt a pile of eleven cards and dropped the remaining cards on top.)

"The card you'll spell isn't the card you chose. That's too simple. I want you to spell your value but to lie about your suit. For example, if I'd chosen the 6♠, I could have spelled the 6♦, 6♣, or 6♥. Understand? Okay, go ahead. "

When he's done, say, *"Good. It would be quite the coincidence right now if the top*

card were yours. Take a peek. Not yours? That's because you lied about your card. Now pick up the pile. Spell and deal again. But this time, spell your chosen card aloud. "

When he is finished, *"Let s review. A card was chosen from a shuffled deck. It was returned to the deck and you discarded about two-thirds of the deck. We never knew the exact size of the remaining pile. You gave the remaining cards several mixes and cuts. At this point, that pile is a lot more than just a little mixed up. Please snap your fingers over the pile. Okay, now please lift off the top card of the pile and turn it over. Is that your card? Please table it just in front of the pile. "* The A♥ is revealed.

"Now snap your fingers over the pile again. Good. Now turn over the top card and table it just behind the pile. Now snap your fingers over the pile again. Now turn over the top card and table it just to your left of the pile. Now

snap your fingers over the pile again. Now turn over the top card and table it just to your right of the pile. " The remaining aces are revealed with each card turned over.

Background. The force of the A♥ which retains the positions of the other aces is Marty's application of Fred G. Taylor's *Curious Count* from the October 1968 issue of Karl Fulves' **Pallbearers Review.** I like Marty's use of the force to position the other aces for the current effect as much as I like the original force. And for those with memories like mine, allow me to remind you of an entire chapter where the force concept was injected with steroids and the resulting principle used with humorous results in Volume V of this series. (See the chapter titled *The Curiouser Count.)* You should also check what Dai Vernon did with Fred Taylor's original in the February 1969 issue of **Pallbearers Review.**

THE LOWER FORTY-EIGHT
Steve Beam

I designed this as an ending for Marty Kane's *Four Suits, Forsooth!* but it can be used with other ace productions if desired. (See the *Leftovers* section.)

In effect, the magician has a card selected, remembered, and replaced in the deck, which he then shuffles. The magician explains that every card can be spelled with three words: the value, the word "of," and the suit. Discarding two-thirds of the deck, he proceeds with the remaining third.

"In a moment, I am going to deal cards to the table while you mentally spell the name of your card. If you chose, for example, the ten of spades, it can be spelled as follows: T-E-N, O-F, S-P-A-D-E-S. " The magician deals one card for each letter he spells. The remaining cards are dropped on the tabled pile.

"But first, when doing card trich that involve spelling, we have to program a

magician s name into the deck of cards. You 've probably seen other magicians on television. We will use the name of your favorite magician in the entire world. What is his name?" Assume he names David Copperfield. *"Really? You do realize I'm sitting right here, don't you? I guess you didn't know I've been on television before. I guess you ve never heard of America s Most Wanted. And you know Copperfield's more of a produce-an-elephant-while-the-wind-blows-his- hair kind of magician. He doesn't actually find selected cards. He's got people who do that for him. But thats okay. We will use your favorite magician ' to program this deck of cards. "*

"Okay, now it's time to spell the name of your card - all three words - in your mind. Remember, I will deal one card for each letter you spell — and I want you to stop me when you finish spelling. '' The magician slowly deals cards

from the packet to the top of the deck. When stopped, he drops the remainder on the tabled pile. He recaps that all the choices have been the participant's. He chose the selection, how many cards to use, and his favorite magician. For the first time, the magician asks for the name of the selection. Upon hearing it, he instructs the participant to snap his fingers once over the deck and then to turn over the top card. It is the A♥, the selection, and it is tabled face up.

The participant is instructed to snap his fingers over the deck again, and the top card is turned over and it is another ace. *"Try snapping your fingers twice over the deck "* This time, the top two cards are turned face up and they are both aces.

"I am going to try something." The magician asks everyone to snap all their fingers of both hands over the deck several times. The magician follows suit with both of his hands. "*Stop11 was counting and that was exactly forty-eight snaps. If this has worked, all forty-eight remaining cards have jumped up to the top of the deck*" He pauses for a moment for the impossibility of that statement to sink in. *"You see, they are all here.*" He turns over the top card to show forty-eight cards on the face - all but the aces which are on the table. *"I lenew they were here, because they are no longer here.*" He immediately spreads the rest of the cards to show the faces have vanished and are now all blank. *"Now, who's your favorite magician?"* Everything can be examined.

Required. This requires four aces, a matching blank-faced deck, and a 48-on-l gag card. This gimmick can be made from a 52-on-1 gag card by erasing the miniature aces. Or, you can have one specially made as I did. You also require forty-eight blank-faced cards. (See *Leftovers.)*

Setup. The A♦, A♣, and A♠ start on top (in any order), followed by two blank-faced

"You will probably discover it is not only intuitive, but almost obvious. Alternatively, you may discover card tricks are not for you and that welding may be more to your liking."

cards. The 48-on-l card is 6th, followed by the:
A♥ at the 7th position. The rest of the cards (8th through 52nd) are all blank-faced cards.

The Force. False shuffle the deck, retaining the top seven cards. *"Please give me a small number, say, between five and ten."* You will use this number to force the seventh card.

If the choice is six, casually spread off three cards to the count of *three* and drop them together onto the table. Spread off another three cards and drop them together onto the tabled pile to the count of *six.* Deal the next card to the participant.

If the choice is seven, use the same force you used for six,! but drop the seventh s card onto the tabled! pile to the count of : *seven* — and then push it toward the participant.

If the choice is eight, casually spread off and table groups of three, three, and two to the counts of *"Three, six, and two make eight."* Push the top card of the tabled pile toward them. They will believe they have chosen the eighth card.

If the choice is nine, casually spread off and table three groups of three to the counts of *"Three, six, and nine."* Push the top card of the tabled pile toward the participant and he will believe he is getting the ninth card.

If the choice is ten, casually spread off and table two groups of three and a final group of four to the counts of *"Three, six, and four make ten."*

As the Romans used to say, "All roads lead to the A♥." Once you have forced the A♥ and it is in their possession, drop the remainder of the deck onto the tabled pile. You will note you have three aces on the bottom of the deck and they hold the fourth ace as their selection.

You will now control the selected ace to the bottom of the pack to join the other aces.

top of the deck and you can double cut it to the bottom. Or, you might swivel or swing cut the top half into the left hand for the replacement of the selection, and pick up a break beneath it as you square the deck. Finish by double cutting it to the bottom. You will finish with the four aces on the bottom with the A♥ as the face card. The gag card is just above the aces.

Performance. You will use my *Misdirection Middle Deal* to force the middle third of the deck. Table the deck in front of you. *"Evejy card in the pack except the joker can be identified with three simple words: the value, the word 'of, ' and the suit. I'll show you. Please cut a third of the deck from here to here."* Gesture toward a place on the table to the right of the deck. *"Cut another third from here to here."* Gesture toward a place on the table to the left of the deck. If the piles appear uneven, instruct them to move a few cards from the larger piles to the smaller piles.

Explain that the three piles represent the three words each card has. Point to the one on the audience's left and explain it represents the value - *'for example, the jack, queen, or king. "* Point to the one in the center which represents the word "of." Point to the one on their right and explain it represents the suit - *"Clubs, hearts, spades, or diamonds. "* Finish by pointing to all three piles in sequence. *"So, for example, if you were thinking of the K+, yon would have the king... of... diamonds. "*

"Do you remember your selected card? Great. I'm going to use one of these piles to locate your card. " Pointing to the center pile, *"The only part of your card I know is the word 'of' so I will use the cards you cut from the middle of the pack. "* Pick up the center pile, combine the other two, and slide them off to the side.

"In a moment, Pm going to cast a spell over this packet. This will not be one of those evil witch or warlock spells. No, we magicians scurried from that whole 'evil spell bandwagon back in the 1600s when they started burning people for it. We are going to cast a spell using ... spelling. Trust me, it*s a lot safer that way.*

I am going to deal cards to the table while you mentally spell the name of your card. If you chose, for example, the ten of spades, it can be spelled as follows: T-E-N, O-F, S-P-A-D-E-S. " Deal one card for each letter. The remaining cards are dropped on the tabled pile. You will always spell the lO♠ because it contains the same number of letters as the force card, the A♥.

*"But first, when doing card tricks that involve spelling, we have to program a magician *s name into the deck of cards. We will use the name of your favorite magician in the entire world. What is his name? "* Here is where you have some opportunities for humor. I actually want them to choose a famous magician rather than me. This produces the most humor. So, I try to steer them to a magician they have seen on television. You want a name that spells with at least ten letters.

Copperfield spells with eleven letters and is perfect. If they choose him, spell just his last name. If they choose another television magician, you will probably spell both the first and last names. The minimum number of letters you need is based upon the size of the packet you are using, but no less than five. You need to spell/deal (reverse) at least as many letters as the size of the packet, minus eleven. Thus, if your packet size is twenty-one, you need a name that is at least ten letters long (21-11). If your packet size is seventeen, you need to spell at least six letters (17-11). Fortunately, you don't have to do any of this math. Just use eleven letters as your minimum name. If the chosen name is shorter than that, use both the first and last names. If it's still too short, add "Mr." or "Mister" to the front of the name. Spell/deal the name to the table and drop the remaining cards on top.

Now pick up the smaller tabled pile and slide the larger tabled pile back to the center of your performance area. *"I'm going to ask you to spell your selected card - all three words - silently as I deal cards back onto the deck, one card for each letter. When I deal the card representing the final letter of your card, stop me. "*

Deal cards slowly from the handheld pile onto the tabled pile. It is important to deal

slowly here as audience members aren't known for their cat-like reflexes. At this point you can spell silently along with the participant if you can do so without moving your lips. He should stop you after you deal eleven cards, the number needed to spell *ace of hearts*. If you are dealing too quickly, you will be dealing the 12th or 13[sh] card by the time he stops you. Slow and steady finds the card.

When he stops you, drop the remaining cards you hold onto the tabled pile. Recap what has happened up until this point. They chose the card and cut the pack into thirds. They made adjustments to the sizes of the piles and then you used the center section. Starting with a mixed- up packet, they spelled their card silently, and stopped you when they finished. You dropped the remaining cards on top.

Ask for the name of their selection and then ask them to snap their fingers over the top of the pack. Then turn over the top card, the A♥. This is the first effect. You are the only one who knows there is more to come, so pause for them to appreciate this moment.

Ask them to snap their fingers over the deck again. Turn over the next card, showing a second ace. Now direct them to snap their fingers twice over the deck. Turn over the next two cards, showing two more aces. Pause again. The production of the four aces is the second effect. Again, you are the only one who knows something more is coming. Don't spoil the surprise by rushing ahead.

Explain that you want to try something. Ask everyone to snap all their fingers with both hands over the deck. Since both your hands are free at this point, you snap your fingers with them. *"Stop! I was counting and that was exactly forty-eight snaps. Did you see that? That should have caused all forty-eight of the remaining cards to jump to the top of the deck — just like the aces did."* Pause for the ridiculousness - and the implausibility - of that statement to sink in. Slowly turn over the gimmick which is now on top, showing the images of forty-eight miniature cards on the face. "*They had to be here... because*

I knew they weren't here anymore." Quickly rotate the rest of the deck face up and quickly: spread the cards between your hands.

Alternative to Second Spelling. If you wish, you can execute an overhand shuffle which will negate the need for the second spelling of a card normally required by the principle. You could simply do a run shuffle, running the number of cards you would need to spell if you were spelling a magician's name. In the unlikely event you prefer this, you can work out the math fairly simply. If you do, you will want to shorten the run of individual cards during the shuffle of a larger packet by pulling a block off as your first group during the shuffle. The easiest way to do this is to mark the edge of the gag card so you can easily spot it at the beginning of the shuffle and to use your left thumb to pull off all the cards above it as your first group in the overhand shuffle.

Leftovers. For those of you who like combining sleight of hand, you could insert the four aces into the deck and then palm them from the deck. Then, finish with the 52-on-l gimmick, which would now make sense without alteration.

I handle the deck throughout this effect because cards can flip over inadvertently in the hands of amateur card handlers. I don't want the blank faces to flash before the climax.

I was revealing the climaxes with the deck on the table, but I didn't like the time lost at the big climax between showing the gag card and showing the blank faces of the rest of the deck. By holding the deck, the left thumb simply dips under the left side of the deck and rotates it over from left to right. This is done as I am tabling the gag card so there is no time lost in the middle of the double punchline.

If you wish, you can attach this ending to other ace effects. I was inspired by Marty's finger-snapping for the first two aces, and then snapping twice to get the last two aces at the same time. You could simply start with the five key cards (four aces and the gimmick) on top of a blank-faced deck. After a few false shuffles, ask them to snap, and then you reveal the first ace. After another quick shuffle, a second

snap reveals a second ace. After another quick shuffle, two snaps reveal two more aces. After a final shuffle, the magician goes for the big finish - forty-eight snaps... and the 48-on-l card followed by the disappearance of the rest of the pack. This handling would be a great finish to a card routine after an undetectable deck switch. There is nowhere to go once the faces of the cards have all assembled on the single card.

If you don't like dealing with unknowns and giving them the choice of a magician's name to spell, you can use your own name every time as follows. Ask for the name of a magician, but start spelling your own name out loud. *"S-T-E-V- E~N L. B-E-A-M... what? I'm not your favorite magician? I guess I just assumed. Who's your favorite magician?"* Regardless of who they name: *"Oh, he only does card tricks on television. So, unless you want me coming to your house and climbing on top of your TV, I suggest you pretend I'm your favorite magician... and I 'll pretend you didn't hurt my feelings. "* This gets just as many laughs because you are assuming you are their favorite, creating the awkward situation where they have to explain you aren't.

You can repeat the trick, forcing the A♠

and using the lO♥ as the first card spelled. Or, you can switch from the aces to a different four- of-a-kind. You only have to force a card that contains the same number of letters and is of a different suit for you to use as the example in the first spelling. Not all cards have an equivalent speller of a different suit. For example, there are no clubs, spades, or hearts that spell with the same number of letters as the 7♦. Since the spade and heart suits spell with the same number of letters, you may find it easier to always use one for the selection and the other for the sample spelling. To find the corresponding card to spell, you simply pick a value with the same number of letters as your force card's value, and then switch the suit to the one not being forced.

Background. The 52-on-l gimmicked or gag card was originated by Theodore Deland in 1914. Richard Kaufman is currently working on a book about Deland. In the interim, you may wish to read the excellent series of articles on Deland and his originations by Walter Gibson in his Conjurors' Magazine starting in 1945 and running over several consecutive issues. If there is a 48-on-l gimmick commercially available, I haven't seen it.

TRI-DETECTOR
Marty Kane

After reading *The Lower 48,* Marty sent me a different presentation for the three spells. It combines the force from *Four Suits, Forsooth!* with the three spells. Rather than using the name of a famous magician as I did in *The Lower 48,* Marty shifted gears back to trying to figure out the selected card's identity.

Since you are forcing the selection, there is no math during the trick. Assume you wish to force the A♠. Proceed with the force, the control, and using the *Misdirection Middle Deal* to apparently be left with a third of the pack from the middle of the deck.

Take the middle packet and explain you are going to use the pack as a lie detector in a ' moment. *"In a moment I'll ask three questions about your card. Is it red or black? Is it odd or even? Is it a spot or a court card? During any or all of the questions, you can lie or tell the truth. "* You will now demonstrate for him, using answers that when combined have the same total number of letters as the card he selected. A♠ has eleven letters. Red-Odd-Spot also has eleven letters. So, you will use that combination to spell your answers as you demonstrate with the packet. *"For example, if you answer 'Red, 'you 'll*

spell R-E-D. " Spell/deal one card for each letter to form a three-card pile.

"If your next answer is odd, you 7/ *spell O-D-D.* " Deal three more cards onto the tabled pile. *"If your next answer is Spot, you'll spell S-p-O-T"* Spell/deal four more cards onto the tabled pile. *"Whatever cards you have left, drop them on top. "* Drop your remaining cards on top.

Give the packet to your participant and ask the questions and repeat his choices as he spells the answers to the table and then drops the remainder on top.

All that's left is for him to pick up the packet, spell/deal A-C-E OF S-P-A-D-E-S and to drop the remainder on top. His selection will be the new top card.

Leftovers. Obviously, if you wish, you can stack the four aces at the beginning as you did for *Four Suits, Forsooth!* and you can produce all four aces at this point.

DEVELOPMENT GUIDE TO THE REVERSE COUNT PRINCIPLE

If this chapter was your first foray into the *Reverse Count Principle*, Colm Mulcahy's *Bottom to Top Principle*, or Martii Siren's improvement, it might be helpful to summarize some of what you just waded through, before moving on to unrelated territory. As thick as the sludge may have felt during contact, you are probably only going to add one or two of the items to your repertoire. I am not a fan of trying to accomplish every effect possible with a specific principle or move because it usually creates inferior versions. I tried to scale down the dozens of variations we generated to those which moved the discussion forward, and those that showcased how a generous application of manure can convert a trick that probably fooled you into one that might entertain someone else.

Three-Peat Deceit is the most basic use of the principle. It was put at the beginning to get you started. A spectator divides the deck into thirds. The bottom card of any pile is noted as the selection. The selection's name is spelled three times. While it may have fooled you the first couple of times you did it, the method needs a few more layers of deception. And, I had a chapter to fill.

Bottoms Up opened the door to using the same actions to produce two different cards, both previously controlled to the bottom of the deck. The need to divide the deck into thirds (and

having to force one of the thirds as in subsequent effects) is eliminated by using a timing force.

Selected Card at Any Number is a nod to what is rapidly becoming a classic plot. While the variety of possible numbers is substantially reduced, there is very little of the overhead which is present in many versions of the trick. Properly presented, it still has the flavor of the participant controlling everything. The magician performs the first spell, your participant does the second, and a third otherwise innocent third party chosen by the participant performs the final spelling which produces the selection. It introduces the idea that the second spelling need not be the same length as the first or the third spellings. It illustrates how adjustments can be made on the fly to compensate for choices of words to be spelled that are too short or too long. It also adds the appearance of randomness by spelling/ dealing from a packet cut from the center of the deck by the participant. Finally, it shifts the effect from spelling card names to spelling random numbers. I like bringing mathematically-based tricks back to numbers just to tease the audience. There's nothing like dangling the method in front of them while keeping it just out of reach.

In the Bluff gives the appearance of three different cards, all chosen at random, being spelled to produce the selected card. It introduced the concept of spelling a different card with the

same number of letters rather than spelling the same (selected) card three times. (Note that this could have been added to *Three-Peat Deceit* with an illustrative deal-through by the magician prior to two spectator deals which reveal the selection.) Rather than starting with a predetermined card that spells with the same number of letters as the selection, the first two cards are truly random. Only the third spelling is tweaked to produce the selection. It also adds bluffing at a point when the audience has been conditioned to spelling the identities of the cards that are actually cut to by them.

Dropping the Bluff is the same effect as *In the Bluff,* but it removes the bluff. Three cards appear to be drawn at random from a spread. Drawing on a six-card prearrangement and incorporating the flash speller concept produces a very clean demonstration of pummeling the participants. It's for those of you who forgot why you got into magic in the first place.

Four Suits, Forsooth! These last three effects are structurally the same: dividing the deck into thirds and forcing a card which is prearranged to reveal its mates at the finale. Marty's use of Fred Taylor's *Curious Count* works beautifully with the principle. The progressive snapping of fingers to bring forth the aces is surprising with each ace produced.

The Lower Forty-Eight. This provides an eye-opening extra climax to Marty's last effect. It is the only effect in this chapter with any serious preparation but I'll bet those that use it will find it worth the effort.

Tri-Detector combines the lie-detector plot with the *Reverse Count Principle.* It provides a logical reason for each spelling as well as a strong mystery. If desired, it can produce a four of a kind.

<u>Summary of the Summary</u>. As you experiment with variations of the principle, you will find the challenges include: (1)

creating situational ly-justified presentations that minimalize or explain repetitive dealing; (2) adding the appearance of control by the participants to give an air of randomness to what is basically math on display; and (3) logically arriving at a number of cards that will work for the effect. All of the presentations deal with the first challenge. The second challenge was met with the addition of random names/cards/ numbers, bluffing, and the apparent use of a packet from the center of the pack *{Misdirection Middle Deal).* The third challenge was met with the *Misdirection Middle Deal* and finding a use for the cards not in the packet being spelled.

Another way Marty came up with to eliminate the need to cut the deck into thirds - for *Three Peat Deceit*, for example - is to ask the spectator to *"cut the deck roughly in half. "* Pick up the portion that's twenty-six or fewer cards and fan it with the faces toward the audience. *"Pretend you're in a jewelry shop. Please pick out a diamond."* Have the noted selection returned to that half and control it to the bottom. The half is now ready for the three spellings, as all diamonds spell with at least thirteen cards.

In one of the versions I created, I used a quick overhand shuffle (akin to a packet version of the *G. W. Hunter False Shuffle*) between the first and last spellings to eliminate the need for the middle spelling. While it was almost impossible to backtrack, it seemed like more effort that it was worth. On the other extreme, a simple glimpse of the bottom card allows you to head into other wonderful directions with the effect. While we exchanged these among ourselves, we liked the idea of controlling the selection to the bottom and apparently spelling from a packet cut from the center of the deck. Besides, I thought the above effects provided good variety with limited repetition. Hopefully you will find something you enjoy now that you've fooled yourself repeatedly in the process.

JURY CONJURY
Marty Kane

Admittedly, this is a card trick for folks who inherently like card tricks. It also helps if they are sober so they can follow your instructions. Finding a selection from one of twelve cards is never as impressive as finding a selection from an entire deck. However, this has an interesting plot and a surprise coincidence ending.

Prearrange the fours in a known order (we will assume "*CHaSeD*") on top of the deck. Shuffle, keeping the stack intact. *"What's your favorite suit? "* Assume they choose hearts. *"Oh, I was hoping yourfavorite suit would be 'lawsuit ' — because this is a story about a courtroom. And any story about a courtroom should be composed of court cards. "*

After the suit response and during this patter, give the deck an overhand shuffle that sends the **4♥** (the four of the named suit) to the top of the deck, while displacing the other fours. (For example, undercut half the deck, run the first card outjogged, and shuffle off. Undercut beneath the outjog, run one card to lose the **4♣,** and throw. This sends the **4V** to the top. Alternatively, cut the top card to the bottom.)

Now openly spread through the face-up cards, outjogging all the court cards. Allow the audience to see the cards as they are outjogged so it is clear what you are doing without much elaboration. Leaving the cards outjogged, square the deck proper face up in dealing position. See **figure 1.**

Take the deck with the right hand at the near end as you would for a Hindu shuffle. Relax the left hand's grip and slide the deck toward you, allowing the 4♥ on the bottom to remain stationary because of friction against the pad at the base of the first finger. See **figure 2.** When the outjogged cards are directly over the 4♥, grasp all of the outjogged cards and strip them free of the pack. The four has secretly been added to the back (top) of the packet. See **figure 3.** Discard the deck as you won't need it again.

"Here are the twelve members of a jury!" Turn the packet face down. Begin an overhand shuffle by pulling off the top card (4♥) and shuffling the rest of the packet on top of it, saying, *"Right now, I'm tampering with the jury. In fact, if I bribed them with $1000, they'd be*
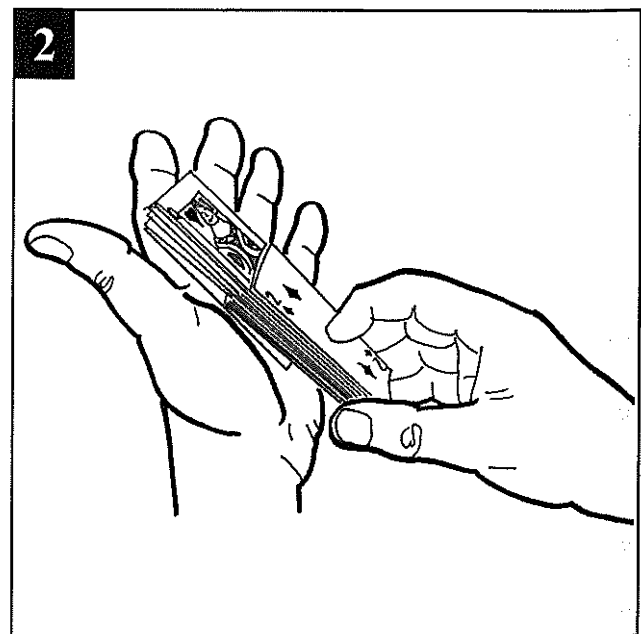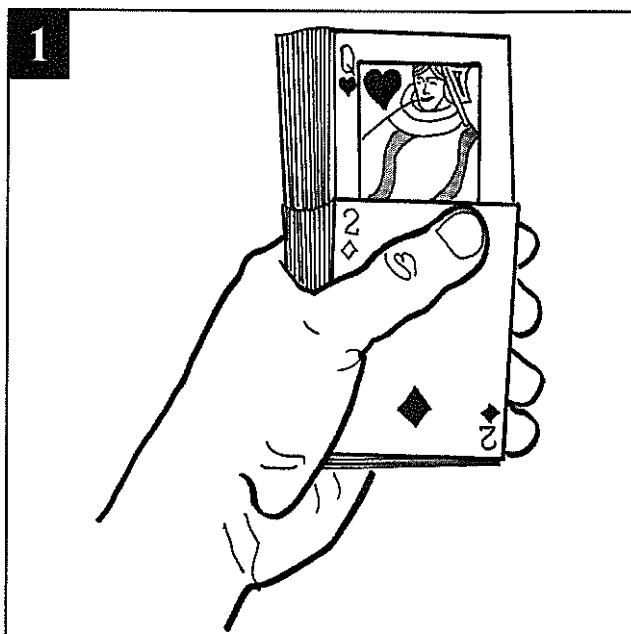
a grand jury. And if they got the noose for that crime, they'd be a hung jury. "

    "A foreman or forewoman - or most politically correct, a foreperson — has to be chosen. " Spread the cards for a selection, keeping the last two together to prevent the 4♥ from being chosen. Have a card removed, noted, and placed on top of the packet.

    "Members of a jury try to differentiate between lies and truth. The foreperson in particular should be good at this. We 'll see how good your foreperson is at this. " During this patter, give the packet an overhand shuffle by pulling off the top and bottom cards at once, and then shuffling off. Now give it another overhand shuffle that retains the bottom card and sends the selection now second from the bottom card back to the top. You will finish with the 4♥ on the bottom and the selection on the top.

    "In a moment I'll hand you this packet and turn my back. I'll ask you three questions about your foreperson. You 'll answer the questions by silently dealing one card for each letter of your response. You 'll deal cards to form a single pile. It'll go like this. My first question will be, 'Is your foreperson a red card? YES or NO? 'If your answer is 'YES, 'you 'd go..."

    Mime dealing three cards into a pile as you whisper, *"Y-E-S. "*
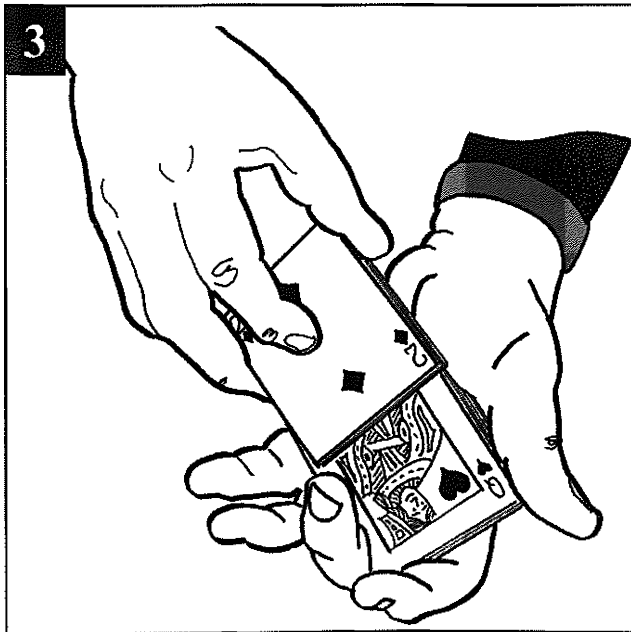
    "Do you understand how to do this? Great. There's just one more rule: to properly test your foreperson, you must commit perjury - you must lie to at least one of the three questions. Here, take the packet and begin your jury duty and your perjury duty. "

    Turn around and ask, *"Is your foreperson red? YES or NO? Tell me when you're done dealing cards down. "*

    When notified, ask, *"Is your foreperson a HE or a SHE? Tell me when you 're done dealing cards down onto the same pile. "*

    When notified, say, *"Some of the court cards are one-eyed but most are two-eyed. If your foreperson has one eye, deal one card down. If your foreperson has two eyes, deal two cards down. If you don't recall, just guess - and you won't know if you 're lying or telling the truth. Tell me when you 're done dealing onto the pile. "* When notified, turn around, and say, *"Please hand me the remaining packet. Thanks. Please pick up your packet. We are going to give our packets a mix. Because your foreperson is trying to determine when you committed perjury, we'll spell out the word 'PERJURY' while transferring one card for each letter from the top to the bottom of the packet. Follow me..."*

    Spell P-E-R-J-U-R-Y aloud, transferring one card for each letter from the top to the bottom of the packet.

    "Now, I don't know who your foreperson is. I don't Imow how many cards are in your packet. I don 't lenow where in your packet your foreperson is and I'd guess even you don't know where in your packet your foreperson is. We'll mix them even further. To help your foreperson sort the truth from the lies, we'll put the court cards through a shuffle called the 'Court Sort. ' Follow me. "

    Perform an under-down deal {*not* a down-under deal) to form a pile. Table your final card on your side of your pile. The spectator tables his final card on his side of his pile.

    "After all that mixing, I'd say that court is out of orderl But if your foreperson were able to properly sort the truth from the

lies, the card you've tabled is your foreperson. Please tell me the truth aloud: what did you spell when you were asked if your choice were red? Okay, and what did you spell when you were asked if your choice were a he or a she? Okay; and how many cards did you deal for the number of eyes? Now tell me the name of your card. Okay, so you lied about [name what lie(s) were told]. *What was the name of your foreperson again? Please turn your card face up. "* The selection is revealed.

"You've chosen a good foreperson! There's one last task. An alternate foreperson must be chosen — in the event your choice can't perform the duties required. As you see, I've also made a choice, so let's use it for that role. Now, earlier you mentioned your favorite suit. What was it again? Hearts, right? Well, I'm so susceptible to suggestion, if my choice's suit is also hearts, I'll suspect you subliminally influenced me. "

Place your discard pile on his and spread the combined pile face up between the single cards. Scan the spread and say, *"Oops, I see three hearts. But I still believe you slyly forced me to choose hearts for the suit of the alternate foreperson. In fact, you forced me to choose the perfect amount of hearts for a... four-person. "* Turn over your card to reveal the 4♥.

Notes. This is an extension of the mechanics of *Australian Self-Help* from Volume 1 of The Collected Works of Alex Elmsley by Stephen Minch.

The add-on of the 4♥ to the packet as the packet was being stripped out of the pack is the Vernon Strip-Out Addition. This was originally published in in 1932 in Ten Card Problems.

Marty's *Carat on a Stick was* published in Volume VIII. It was an eleven-card effect where the only question asked was the numeric value of the card; three, four or five cards were dealt down - the range of letters used to spell the value. The above thirteen-card effect started as an effort to expand that three-card range to a four-card range: five, six, seven or eight cards - and the only question asked was the suit of the card. Later, the above three questions for that same range were developed.

To acknowledge if the spectator lied about the number of eyes on his card, knowing which three court cards are one-eyed is helpful. Fortunately, helpful and necessary are two different things. It's easy to remember that none are queens. Marty's mnemonic for the three involves *spelling* characteristics; the jacks that *spell* with the same number of letters, J♠ and J♥, are one-eyed; the remaining cyclopean card is the only court card that has one eye but is *spelled* with two i's - K-I-N-G OF D-I-A-M-O-N-D-S. This may be one of those times where the mechanics of the mnemonic are harder to remember than what you are using it to try to remember.

If you would rather eliminate the question regarding the number of eyes, ask two questions: Is your card RED or BLACK? Is it male - YES or NO? I'm going to go this route as I don't have any difficulty remembering which cards are male and which are female.

At any stage, you can refer to the card case as the jury box.

AN ODYSSEY OF AN ODD AUSSIE
Marty Kane

While this uses a down-under deal, Marty provides a wonderful justification for it and ends with a visual gag. And by *gag,* I don't mean the usual type a down-under deal produces.

Casually run through the deck and upjog the ten black, odd, spot cards: aces, threes, fives, sevens, and nines. Strip out the cards and place them at the rear of the deck. Now transfer any even-valued spot card to the rear (top) of the deck. We will assume you will use the 2♥.

Introduce and shuffle the deck, keeping the top stack intact. At this point, you will force the top card while retaining your stock on top. You can use a number of different ways including: (1) cut the deck, hold a break, and perform a riffle force; (2) use the Max Holden *Criss-Cross Force*; or (3) start with the deck face up and use the *Tabled Double Turnover Cut* from this volume. Bottom line: you will finish in the same position with the selection on top followed by the odd, black, spot cards.

"This is an odd trick and you 'll be performing some odd procedures. First, think of any odd number between ten and seventy. Got one? Good. In a moment you 'll spell your number aloud. As you spell, you 'll deal one card for each letter, forming a pile. For example, if your number were, oh, twenty-seven, you'd go, T-W-E-N-T-Y S-E-V-E-N. Depending upon the number you choose, that will add a bit of randomness to the procedure. "

For each letter, deal a card, forming a single pile. Discard the deck. Pick up the pile. Give the packet a few overhand shuffles, retaining the 2♥ at the bottom. Finish the shuffles by running three cards singly and tossing the rest on top, and then run two cards singly and toss the rest on top. The 2♥ is now sixth from the top (and bottom).

"Okay, are you ready? " Hand the pile to the spectator to begin. She spell/deals any two-digit number. When she's done, ask if she would like to repeat the procedure with another two-digit number. Let her do so as many times as she wishes, but here's hoping for a little restraint on both your parts. Since the 2♥ is the center card, spelling any number with at least six letters retains its position. All odd, two-digit numbers spell with at least six letters.

"I get one question to help me find your card: was the value odd or even? " She will tell you the value of her card is even. Pick up the pile and say, *"Imagine the cards have been numbered from the top down. I'm going to run through these cards and discard all the cards at odd positions. "* Perform a down-under deal as you count aloud. Discard all the cards when you say an odd number and duck or recycle the cards at even numbers to the bottom of the packet.

Despite the fact you only have eleven cards in your packet, you will finish with a single card left over at the count of twenty. (This is because you continue the discard process until there is only one card left. The recycled cards all get counted a second time or even a third time.) Hold on to the last card for a moment in your left hand, *"All these cards were at odd-numbered positions. Wouldn't it be odd... if they were all odd? ''* Turn them over and spread them. They are all the odd-valued cards. *"Twenty is the only card remaining and it was the only card that was always an even number so we can't*

"Who am I kidding using the feminine pronoun? If you have a lady opposite you, you should probably reach for your arsenal of reverse-faro tricks. "

place it over here with the odd cards. Would it be odd if this card were even? Any guesses as to what this card might be? " Reveal the selection.

Leftovers. I really like the justification. It leads to a ludicrous conclusion that all cards in your packet are at odd-numbered positions. I think Marty has provided a strong effect with a humorous thread running through it.

Rather than asking for the choice of an odd number between ten and seventy, I would ask for *"any two-digit number between ten and ninety-nine... make it a tough one like forty, fifty, or sixty... but odd. "* The reason Marty limits the choice to an odd number is to eliminate any numbers that spell with only five letters. However, once you eliminate ten (with "between ten and ninety-nine") the only numbers spelling with five letters are forty, fifty, and sixty. So I use them as examples of a

"From the *nobody cares* file, when the

target card is the middle card of a packet, the down-under deal only works for packet sizes of three, eleven and forty-three cards. Nobody has ever actually made it to the end of the forty-three-card version so that latter number is just

number for her to choose - thereby eliminating them from her consideration.

You don't have to spell just numbers. For example, if you know the participant's name (first, last, or combined first and last) spells with at least six letters but less than eleven, you can ask her to spell that (Who am I kidding using the feminine pronoun? If you have a lady opposite you, you should probably reach for your arsenal of reverse-faro tricks/ Come to think of it, this is such a rare moment that you may wish to go straight for the chloroform. This way you can be sure she will stay for all the tricks.)

From the *nobody cares* file, when the target card is the middle card of a packet, the down-under deal only works for packet sizes of three, eleven and forty-three cards. Nobody has ever actually made it to the end of the forty-three-card version so that latter number is just a guess.

MAGIC WORD PLAY
Marty Kane

Control a selection to the top of a previously borrowed and recently shuffled deck. False shuffle the deck, keeping the card on top. *"This trick is about Magic Spells. It's performed with the help of a handful of cards."* Casually spread over three cards and then another three cards into your right hand, squaring and dropping the six as a group on the table. Spread three more cards and then another two cards, squaring and dropping the five on the tabled pile. Don't perform these as studied actions. The selected card ends as the center card in a pile of eleven cards.

Set the deck aside and square the pile. *"According to Magician's Monthly, the top magic spells used in the U.S. — in size order - are: abracadabra, hocus pocus, open sesame, sim sola bim, mumbo jumbo, alakazam, presto, and shazamt You 11 choose one of those and pick up the pile. Good job. In a loud voice you 11 now spell your spell, and as you spell your spell, you 11 deal a card for each letter, forming a single pile. When you 're done, drop any remaining cards on top."*

After he's done, say, "*Let's see if you chose the right magic spell. What card did you choose? Please turn over the top card of the pile. That's not it, is it? Please turn it face down. Would you like to try another magic spell from the list? Okay, go ahead."*

Allow him to spell, deal, and reveal another indifferent card. Finally say, '*Instead of trying one of the top magic spells in the U.S., maybe you should try the top magic spell in France. That would be, voilal V-O-I-L-A!* " The spectator spells and deals "V-O-I-L-A," and reveals the top card of the pile as his selection. *"You 're a stellar speller!"*

Leftovers. Marty mentions that for those multitudes craving a down-under deal - and, according to him, you know who you are - the selection remains in position for a down-under deal at any time. Simply omit the patter above regarding "V-O-I-L-A" and bring the feverish pitch to a halt with a DUD - you know, the other dud.

I prefer to leave *Voila* off the list of spells and to have it either on the back of the list or on a separate piece of paper in my wallet. Once two spells have been unsuccessful, *"Well, I wasn't going to do this, but you have left me little choice. We are going to have to use the emergency spell. This is the one they keep behind the glass at Hogwarts. Give this one a try. If it works, shout it out."* They produce the selection and shout, *"Voila."* It doesn't get much better.

Background. Colm Mulcahy's *Odd Location Method* from Mathematical Card Magic inspired Marty's effect.

FINGERED
Steve Beam

This could just as easily have found a home in the chapter on updates. However, Marty was the genius who thought of using a spelling force to force the middle finger of a participant's hand. While trying to remember Marty's version, I came up with a new method that allowed the participant to choose his starting finger rather than starting on a specific finger. The whole story and both versions of the trick are recounted in Volume VIII along with a picture of about three dozen noted magicians flipping me off - something that routinely happens at the end of this trick. (Strangely, it often routinely happened at the end of my show before I started performing the trick.)

To perform Marty's original or my variation, you need at least two people. One extends his fingers and the other does the spelling on the extended fingers. For my version, it is much funnier with a large audience because they join in flipping you off as well. I wanted a version I could perform for a single individual and this is it.

Like my previous version, you will do a demonstration spelling which shows them what to do, but also arrives on a different finger. I have found this prevents them from trying to recreate the effect because they already know the spelling has multiple outcomes. This also allows me to complete the force with only two spellings.

Start by placing a prediction face down on the table. You will predict the middle finger and can predict it in any way you see fit. I have used a picture of Larry Bird as well as a drawing of a bird to represent the middle finger ("the bird"). This provides another opportunity for humor at the climax of the trick.

Tell your one- or two-person audience that you will use one of them in a moment for a test of digital dexterity. *"You've probably had a digital exam before... but this one will be*

slightly different. I'm going to ask you to extend your left hand with your digits upward like this.'' I always illustrate because I don't want any misunderstandings. Hold up your left hand with all five digits pointing to the ceiling. *"We are going to number the digits one to five as follows. "* Count the digits on his left hand, starting with his thumb as one and his little finger representing five. Note that using his hand for the illustration will make everything backward for you. See figure 1 for his view.

"In a moment, I'm going to turn my head. I want you to choose any digit Then, starting on the next digit, you will spell the chosen digit's value. You will spell from left to right, and if you run out of digits, you will continue spelling on the thumb. You will arrive at a new digit — one that is totally random. You will repeat the process with the new digit. That is, you will spell the new
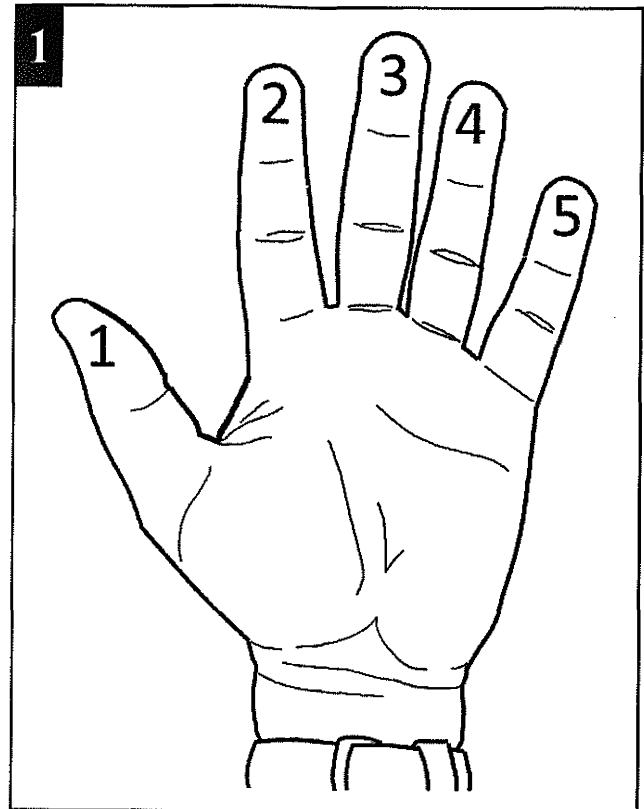
digit's value starting on the next digit. Don't worry. I will illustrate what you 'll be doing, and I'll talk you through it when it's your turn.

"So, we have one, two, three, four, and five. Let s assume you start on number two. That s this one. " Tap each digit as you call its number. Then point to his first finger, which is the second digit for him. This is the reason you will always refer to them as digits, not fingers. It reduces the opportunity for confusion. *"You would spell T-W-0 as follows. "* Touch his second, third, and fourth fingers as you call each letter, finishing on his fourth (little) finger. *"That was the first spell. We have landed now on digit five. Since we have run out of digits, we will start over at the thumb, spelling the new digit* if *position: F-I- V-E. "* As you spell, you will touch in order the thumb, then first, second, and third fingers. You will finish on the third (ring) finger. *"So, with two spellings, you have arrived at a new digit and this would be your chosen digit. Got it? And don't worry. I'll talk you through it.*

"I'll turn my back. " Do so. *"Last time we started with digit number two. Why don't you pick a different digit and note its position. Got it? Great. Now starting on the next digit, spell ~~ don't count — your chosen digit's position. Let me Imow when you arrive at a new digit. Okay, you have the new digit ~~ note its position. Once again, starting on the next digit, spell the new digit's position and you will arrive on a new digit. Got it? Great. "*

If he has followed instructions correctly, his right hand will be touching his left middle finger. This is because the middle finger is exactly two spells away from any of the starting positions except for position two. You eliminated that one by using it for the demonstration and asking him to choose another. Below is one of my beloved charts showing you the options each starting digit produces. You will notice that all starting positions except the second digit end on the third digit.

Once he arrives on his middle digit, you are ready for the revelation. Explain that you will try to divine which digit of which he is

thinking. Ask him to clear his mind. From this point forward, you are trying to keep him from jumping the gun and realizing he is thinking of the middle finger and will soon be executing an obscene gesture. *"I Imow all digits are extended, but I want you to concentrate only on the last one you spelled to. Concentrate deeply on that digit. "*

Another of Steve's Beloved Charts		
Start	**1st Spell**	**End**
1	4	3
2	5	4
3	3	3
4	3	3
5	4	3

Pretend to have difficulty receiving the impression from him. *"I'm having difficulty getting the impression. It s because there are so many digits so close. I would like you to eliminate the other digits by closing them loosely into a fist. Only your chosen digit should be extended at this point. Got it? Please extend that digit in my direction so I can get an impression. "* From this point forward, you want to ignore the inevitable laughter from your participant. If you think he might tell you he is flipping you off, preempt his statement by saying, *"Don't help me. I think I can do this. "* Your seriousness under the circumstances makes this that much funnier.

If there is someone else in your audience, you may as well rope them in on it as well. *"The signal just isn't strong enough. Could I get both of you to extend that same digit toward me? "*

After a bit, *"I'm still having some difficulty. I have one last suggestion to strengthen the impression and it has never failed me. Please raise both of your hands toward me with the same digit extended on each hand. "*

After a few seconds, apologize for not

being able to get the impression. *"I'm sorry: This is mentalism and it's not 100percent. "* After the apology and the excuse, turn around and appear to be surprised by the finger(s) extended in your direction. As soon as the laughter starts to die down, appear to misunderstand the gesture. *"Boy, you really don't like mentalism, do you?"* This gets another laugh as they explain that was their randomly chosen digit.

Now you can feel free to blame them for any breach of etiquette. *"Was there a time after you realized you were about to flip me off that you thought - even for a second - maybe you should warn me? "* At this point, just go with whatever they say. There are opportunities for humor either way.

When you are ready to conclude the proceedings, *"Well you can't imagine what I thought when I turned back around and was greeted with the finger. Uh... I mean **that** finger. I'm sorry I couldn't pick up the impression."* After a couple of seconds, *"But that doesn't mean there is no effect at all I did place a prediction of something I thought might happen on the table. It didn't make any sense to me before, but now I think it does. "* At this point, turn over your prediction showing a drawing of a bird or a picture of Larry Bird. *"I guess I thought I would be looking at a different kind of bird. But I believe this nails it. "*

Disclaimer. As of 2015, the bird is still not accepted as a good thing in mixed company. The advantage of this small-audience version is that you will probably know your audience and there is much less of a chance you will offend anyone. And while I don't do this in kid shows, given the state of what is being included in songs and on television, I'll bet it is only a matter of time before the gesture will be as routine as extending the first finger to point. That said, use it at your own risk.

Leftovers. I added the group flip-off in the original performance thinking an entire audience flipping off the magician is far funnier than a single individual. The original version used ten digits so you wouldn't ask the participant to

raise both hands with the same digit extended. It wouldn't make sense for him to extend digits three and eight. With only five digits in play, extending the other hand with the same digit extended makes perfect sense. So, even if you have an audience of one, you get flipped off with both hands. If you have two or three in the audience, it's even funnier.

I used to be concerned in the original method that others in the audience would attempt to reconstruct the method by repeating the procedure on their own fingers. To minimize this, I would always proceed directly into something else that required their attention. While I think this is a wise precaution, I don't think it matters. They are so tickled by the presentation, it's unlikely they could reconstruct it minutes later if they tried. Even if they could, they just don't care about the method. Their recollection of the effect is that they chose a random finger that you ultimately had predicted. The recollection of the event is that they laughed repeatedly during your performance.

Background. Marty's *Cursed by an Evil Spell* was originally published in my lecture notes titled Noteworthy (2008). This and my variation, *Finger Flinger,* were both later published in Volume VIII of this series. Marty's inspiration for this came from Jim Steinmeyer's *One o 'clock Mystery* from his Impuzzibilities (2002). Jim used a clock face instead of fingers.

I was discussing this type of force with Stephen Minch, who suggested the concept goes back at least as far as Professor Hoffmann's first book published in 1876, Modern Magic. While not identical in method, it does funnel two parallel tasks into a closed set of outcomes - using a watch face rather than fingers.

If you enjoy this type of thing, it's worth your effort to pick up additional presentational ideas from the description of both versions in Volume VIII. The bottom line is that Marty's shift to fingers rather than clock faces was a dose of genius that allowed for all the humor potential found here.

SAUSAGE, LAWS, AND MAGIC BOOKS

Sausage, laws, and magic books - you don't want to see any of them being made. Those of you with day jobs probably think writing magic books is all about traveling internationally with a babe on each arm, while eating ice cream, and reviewing your long list of employer-provided benefits. On the contrary - Dawn doesn't fly, ice cream doesn't travel well, and as an author of magic books, I don't even understand the term "employer-provided." Suffice it to say, it ain't all glamour.

Marty Kane is one of my long-time regular magic correspondents. He shares something with frequent correspondent, Lewis Jones. He sends new-and-improved versions of the same item and they both track the infinitesimally small changes and tweaks they sometimes make. To the untrained eye (not to mention the often bloodshot eyes of ye old and aging editor), the changes are often details the average magician would just as soon not know about - but Marty and Lewis can't rest until they are addressed. (I bet Faucett Ross would have had needed a bigger house to collect all the different variations Vernon would have sent had e-mail been invented a century earlier.)

Sure, sometimes the changes are momentous and incredible. Other times, I can only imagine it's something like Muriel Mario felt when Ed would come rushing into the den where she was engaged in her favorite (pre-DVR) movie, yelling, *"Wait until you see variation Ml 7 of my ace assembly... this is great!"* I'm sure often times it *was* great. I'm equally sure that often times the change was a tweak of microscopic proportions. I can picture Muriel asking Ed to crank up the electron microscope so she could give the changes in his new version a look.

I cope with this Martin and Lewis comedy team by holding off writing their items until the very last minute. So it was in January of 2015 when I was right in the middle of the final tweaks to the write-ups for the material you are now flipping through at light-speed. Lewis had sent me a variation of one of his tricks earlier in the day. He signed off with, *"Feel free to pretend this didn't reach you. "* Finally! Someone who gets me. Although I probably need to work on my whole *"must have been the spam filters "* excuse. You see, Lewis understands that if I critique his latest version of anything, there is a 99.98 percent chance he will lock himself in a room for a couple of days and solve the part I didn't like. (The .02 percent difference is the margin of error which isn't needed because it's always going to be 100%.) He will do this while I am rewriting his earlier version to accommodate all the good stuff he added in his last change. And about the time I am finished with the re-write, he will emerge from the locked room and send an e-mail with a new and improved version disparaging all previous attempts and recommending I replace the previous version with the current version in the book.

Now might be a good time to mention that there is a completely different level of attachment to something someone else has written and something I have written. From a sheer loyalty standpoint, a good trick in my already-written and carefully-chosen words often looks much better to me than a better trick quickly dashed off by another. Trash the already-written, carefully-chosen words? I can imagine my response. *"Dear Lewis*, *my spam filters have been acting up lately... "*

So, I had already rewritten Marty's write-up of *Carat Top* in my own words to keep the description consistent with the rest of the book. This is when Marty sent his fourth set of kicker endings for *Carat Top*. It is important to remember this was a trick that had an ending in its original form, and now he was appending a new kicker ending to the existing kicker ending... for the fourth time. That's right - an ending, plus a kicker, plus another kicker... changed for the fourth time. It was

not so much an ending as it was a pun, accompanied with the turning of certain cards, placed at the end of the trick. The punchline kept changing as did the cards being turned. This, of course, would have necessitated rewriting the already rewritten description to ensure the desired cards were in the proper place to be turned. Like most of his variations, this one was received in the wee hours of the morning. It was late, and maybe I was in a foul mood, but I seriously considered hopping onto the Internet to check prices on a *gas* oven.

Instead, having been busted by Lewis earlier in the day for my creative use of my non-existent spam filters, I thought I would try something novel - the truth. Surely, resorting to the truth *once* would not jeopardize our thirty-year relationship. So I dashed off a quick response to Marty suggesting he had overthought the ending and that I thought the trick was better with a single kicker ending. I was short on time (because I had spent much of the day cleaning my spam filters) so perhaps I didn't slather on any diplomatic manure. Forget the spoonful of sugar. Nothing competes with a giant slathering of manure. I hit send and stumbled off to bed.

This morning, feeling rejuvenated by the lack of additional variations received while I was asleep, I trod up to my office and over to my computer. I had mail... from Marty. Well, this couldn't be good. Surely he didn't already have another variation. When does he sleep? And where were my spam filters when I needed them? It read:

Dear Steve,

I read your latest mail. I'm sorry, bat I will not stop adding kickers after the 2♦ revelation in Carat Top until I've first tried justifying with a nonsensical remark all 51 other cards of the deck. So therel Also, each mail to you on this issue will be sent to you after 1:30 a.m. as I've proven time and again to be at the top of my game on this important issue at this hour. So double there!

Okay, this was not exactly the response I was hoping for. I hadn't been "double-thered" in years. And wait just one doggone minute. Those were the products of a mind at the top of its game? One can only imagine the items that formed the discarded fruit from the non-marsupial hours. And now I was to look forward to 51 more e-mail variations?

As a result of the terse response, I have rethought my approach to the last segment of the book-writing process. In the future, I am aiming for a full-on computer outage in the final stages of any future efforts. Forget the spam filters, forget the proofreading, and forget the truth. I'm reaching for the scissors, the paste, and the white-out. You want changes? You can't handle the changes! You want something added or edited after I have chosen words that flow like wine into a golden chalice? Add this! Fffifft! Double-there-you!

THE
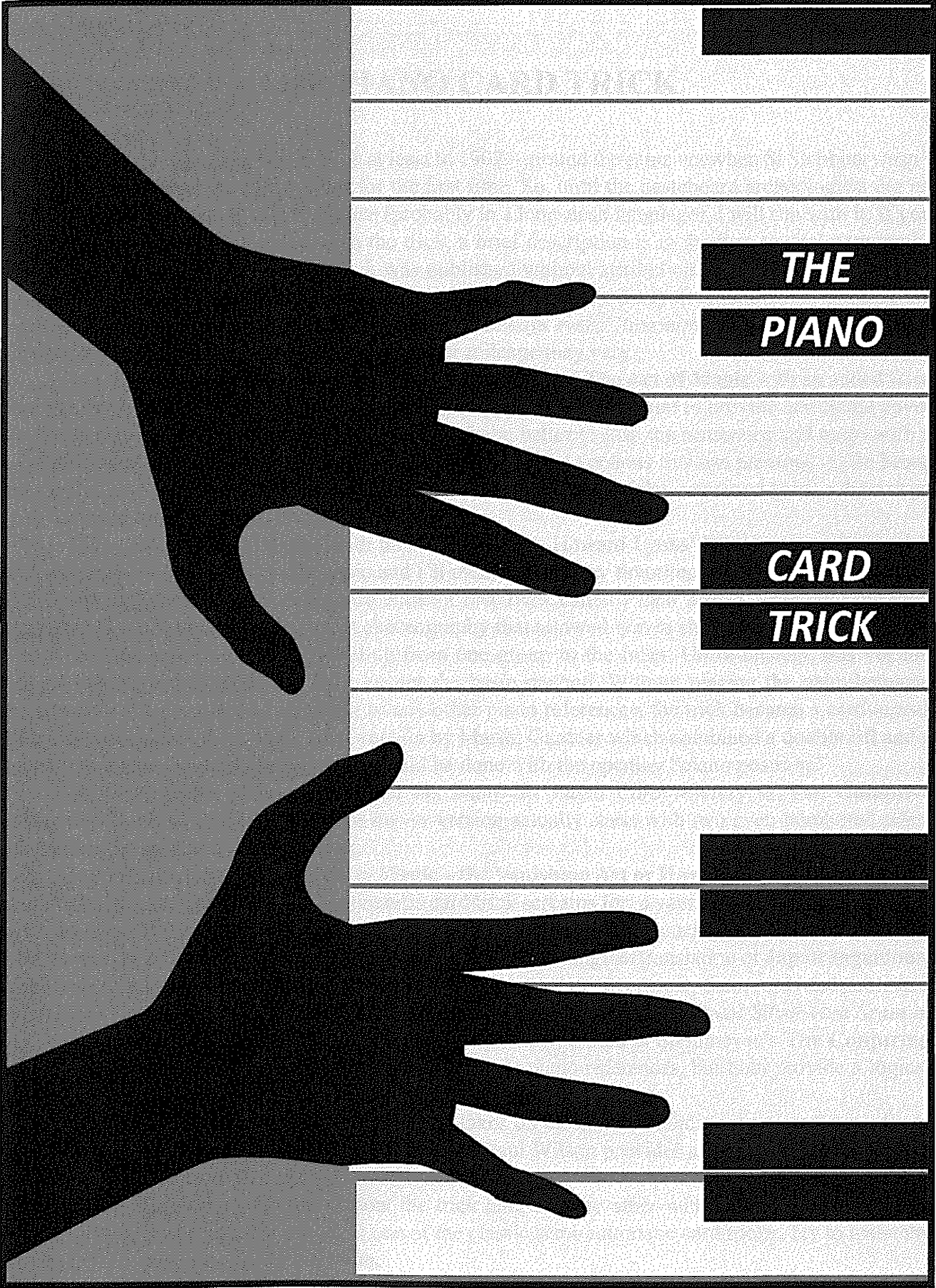
PIANO

CARD

TRICK

THE PIANO CARD TRICK

The Piano Card Trick goes back at least to **1902** - around the same era when Si Stebbins wasn't inventing the Si Stebbins card system for the first time. So, until the pasteboard archeologists dig up a printed version predating this reference (probably in a long-dead language), I will run with it. If you have forgotten or are not familiar with the trick, a brief description is in the first several paragraphs of *Sheet Music* which follows. The trick was published without attribution in the August 1902 issue (Volume **2,** #11) of Ellis Stanyon's Magic. It is in this source Mr. Stanyon recommends splitting the cards into two tabled heaps, *"the while ejaculating 'always even,' 'two more,' 'always even.'"* I have a rule about ejaculating during performance. Your mileage may vary.

In **1909,** *The Piano Trick* appeared in T. Nelson Downs' **The Art of Magic** with an added false count as an unneeded convincer. If the performance requires a false count to provide additional cover for the semantically based secret, it would probably be better to lose the semantics and to go with a sleight-of-hand version at the start. I feel the same way about versions that use palming. At its heart, the *Piano Card Trick* is a one-card *cards across.* If you are going to false count and palm, why not go with the standard three-cards-across routine?

Many others have had a go with this classic effect. Howard Lyons' **Ibidem** magazine is rich with several excellent ideas on the topic and I'll mention only my favorites. Tom Ransom started the thread with a follow-up to the standard *Piano Card Trick* called *Piano Music.* Anthony Gugliotta published his variation, featuring great choreography that allowed him to show a specific card (rather than a random, face-down card) traveling from one group to the other. Unfortunately, this version lost all links to the *Piano Card Trick* except the basic method. Without placing the pairs between the spectator's fingers at the beginning or any other piano references, the trick became a card-across (singular) trick. Then there was a final version by Martin Gardner which combined a double lift and a subtlety to *fix* the Gugliotta version so it could be done with the opening "piano position."

In 1969, Walter Gibson published his *Improved Piano Card Mystery* in **The Complete Illustrated Book of Card Magic.** This clever version actually starts with two even-numbered piles, later adding an odd card from the deck.

In 1979,1 published a handling in **Magic - the Vanishing Art or How to Turn a Trick for Fun and Profit,** adding what every semi-automatic card trick screams for: a vanish using a *Tenkaipalm.* In **1991,** Michael Weber's *Thoughts of Tom Jacobsen*, an excellent routine using socks, appeared in his **Life Savers,** In **2013,** Hideo Kato published his version in the English translation of **Japan Ingenious.** None have tinkered more successfully than Jim Steinmeyer, who moved away from cards and published *Apples and Oranges* in the July **1999** issue of **MAGIC,** followed by *The Great Silverware Scam* in the December **2003** issue. In **2006,** both routines were incorporated in Steinmeyer's **The Conjuring Anthology.** Steinmeyer's versions use neither cards nor piano references, but both provide a logical alternative presentation for the effects.

In the following pages, you'll see several takes *on* the effect. Mahdi Gilbert provides a fix to the unequal piles and the conclusion of the trick. R. Paul Wilson provides a version you can perform over the phone or video chat. I provide two versions of my own - one impromptu version with ordinary cards solving a problem you didn't know the trick had; and the other with props you can make in minutes. I hope you enjoy this tribute to one of the classic semi-automatic card tricks. Try to resist the urge to add a vanish using a *Tenkai palm.*

DUELING PIANOS
Mahdi Gilbert

I spent some time with Mahdi Gilbert at the 2014 gathering in Escorial. I happened to notice one morning he was working on the *Piano Card Trick* and I saw him perform the original effect with one small change. I asked him if that were original with him. He said he thought he was doing it the way it was originally written. I didn't think so, and quizzed those around me for how they performed the effect. As it turns out, without realizing it, he had combined a subtlety from the old *Thieves & Sheep* effect with the old *Piano Card Trick* and the two combined worked well together.

This is ideal for those of you using the original *Piano Card Trick,* but it takes too long to do if you are using my expanded nineteen-card version. This helps cover one of the problems with the original. When you first separate the cards into two piles, both piles have seven cards. Then you add the odd card to one of the piles and it has eight cards.

As discussed in *Sheet Music*, since you show the cards at the finish using pairs, it's the difference in the number of pairs that can tip the secret. The now-even eight-card pile has four pairs where the supposedly larger pile only has three pairs and one extra card. Mahdi's solution has you taking pairs from each pile in alternating sequence and you always start with the pile where you added the odd card.

Before you add the odd card, give one pile to a person on your left and one to a person on your right. Add the odd card and gyrate wildly to create your magical moment. To show the odd card has travelled, take the first pair from the larger pile (the one that received the odd card), the second pair from the smaller pile. The third pair comes from the larger pile and the fourth pair from the smaller pile. You will finish with the person who holds the smaller pile and now is left holding only the odd card.

This is Mahdi's contribution. You can perform the vanish as in the original, showing one pile "all even" before showing the other to contain the odd card. However, by alternating the pairs being dealt from the different piles using the *Thieves & Sheep* concept, it appears that both piles have the same number of pairs and one has one additional card. Actually, the odd pile has one less pair than the other pile, something you don't want them to realize.

Background. There have been numerous takes on the *Thieves and Sheep* effect. You can find two versions in J. B. Bobo's Modern Coin Magic. My first exposure to the trick was *The Famous Penny* from Scarne's Magic Tricks, but the lineage of this mathematical effect predates *The Piano Card Trick*.

TICKLING THE IVORIES
R. Paul Wilson

This is another version of the classic *Piano Card Trick.* It joins Mahdi Gilbert's *Dueling Pianos*, and my own *Sheet Music* and *Ebony & Ivory* from elsewhere in this chapter. Paul's inspiration for this version was Juan Tamariz's book on Verbal Magic, where Juan discusses performing the original trick over the radio.

Paul wanted to tweak the structure of the trick to use it over the phone and in such a way it would be easy to follow. He does this by moving away from the piano presentation and moving to a pyramid presentation. I am going to print his presentation almost verbatim, and you, like the person on the other end of the call, should be able to follow without further instruction. I will throw in a few illustrations just in case my typing isn't as clear as Paul's script. Also, if you are not familiar with the original *Piano Card Trick*, you can consult the above sources.

Presentation. Ask your audience of one on the other end of a call to grab a deck of cards and to shuffle it. Ask him to secure a personal item such as a ring and to have it available for
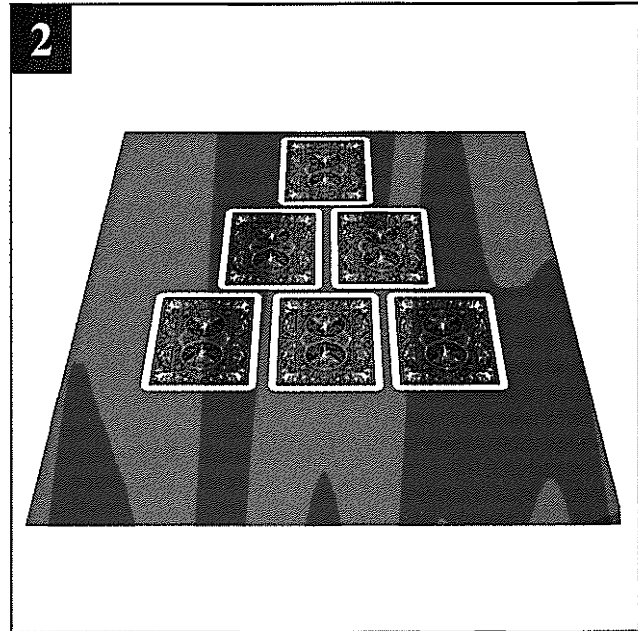
use during the effect. Finally, he should be seated at a table with a cleared working area directly in front of him.

"Hold the deck of cards face down and deal one card to the table. Push it away from you so there is plenty of space on the table between you and the card. Deal two cards between you
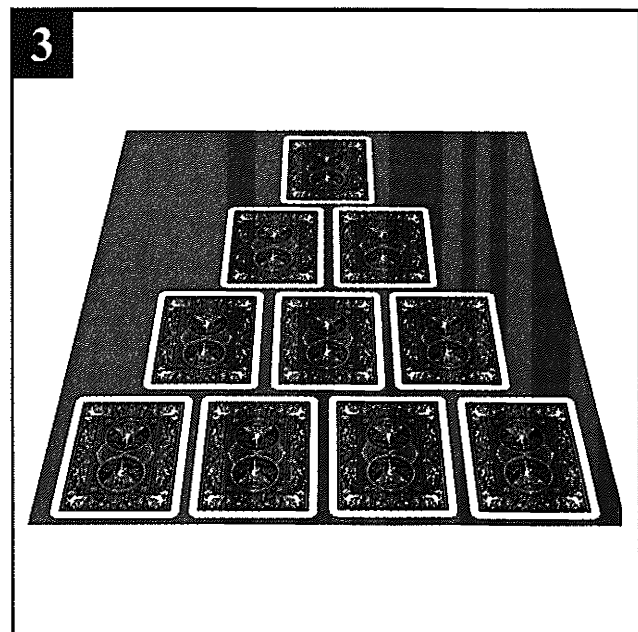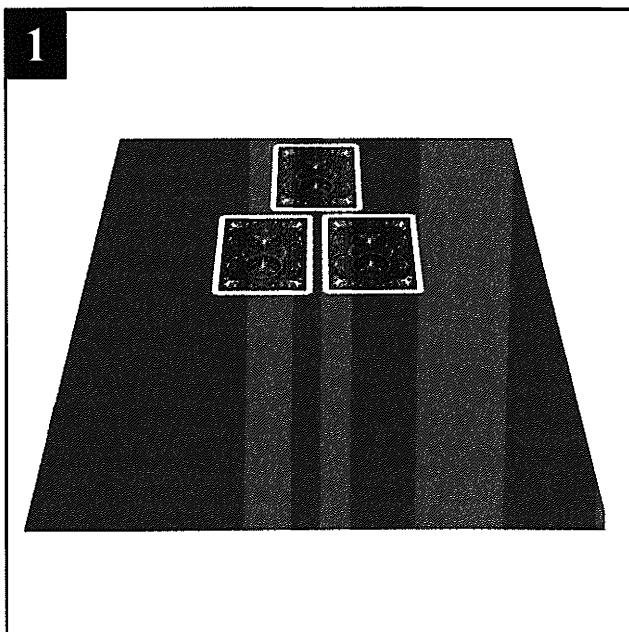
and the first card' side by side, forming a small triangle or pyramid'. The three cards should not be touching each other. " See figure 1.

"Deal another row, this one with three cards, to extend the pyramid' " See figure 2. *"Finally, deal another row, this one with four cards, to create the base of the pyramid. "* See figure 3.

"Now take the personal item, such as your ring, and place it on any card on the table. That is your card. And on all the other cards deal one more card to create pairs of cards. Put the deck aside as we won't need it again. "

"The pyramids were built using stone from the mountains on either side of them. We are going to return the stones and rebuild the mountains. Your role is to return the stones... in pairs. Pick up a pair, split it so you hold one stone in each hand, and place them on either side of the pyramid — one to the left and one to the right. Pick up another pair and split it, and place one on the left and one on the right of the pyramid. Continue with all the pairs, until you have a pile on both sides of where the pyramid was. "

Give them adequate time to complete this task before proceeding. *"When you get to*

the end, there should be one odd card, or stone ~ ifyou will - left. It is under your ring. I want you to pick up your ring and to place it on either one of the piles. Have you done that? Good. Now I want you to slide the odd card into the middle of the other pile. "

"Thousands of years later, there are still many mysteries related to the pyramids. I would like to show you one more. Watch... as the odd cardfinds its way from one mountain to the other. Pick up the pile where you placed the odd card. Take a pair and drop it on the table. Take another pair and drop it on the first. And another pair... and another pair... and another pair. That odd card is gone. "

"Now move your ring so you can pick up the pile underneath. Take a pair from that pile and drop it on the tabled pile. And another pair...and another pair... and another pair. And you are left with the odd card, which has traveledfrom one mountain to another "

SHEET MUSIC
Steve Beam

The *Piano Card Trick* is a classic semiautomatic card trick. In its original form, it has stood the test of time. The title comes from the position the participant assumes during the effect: that of someone playing the piano. His hands rest palm down on the table with his fingers spread. Two cards, an even number, are inserted into seven of the spaces between his fingers. A single card, *"oddf* is inserted into the remaining space.

The effect starts with the cards taken from the participant and divided into two "even" piles. The single, odd card is dropped on the pile chosen by the participant. It magically travels to

the other pile. Rather than *magically*, I should say *invisibly*, because there is nothing to see. Everything happens in the minds of the audience because the method is on full display throughout the effect. This is one of those unique tricks where, if the audience takes playing cards and does everything exactly as the magician did it, the card disappears from one packet and appears in the other. If you bastardized Rick Johnsson's *Too Perfect Theory*, this may be a case where the method, not the effect, is too perfect. It's so perfect, the magician isn't really needed - you know, other than to convert this mathematical

vanish and reappearance into a piece of rollicking entertainment.

The minds of the audience are fooled into following a logical, yet flawed, premise. The fact that the piles are even - containing the same number - is not the same as having two even-numbered piles. They are led to believe splitting pairs of cards into two piles results in both of those piles containing an even number. Actually, the parity of the resulting piles is based on the number of pairs being split. Since there are seven pairs split, each pile contains seven cards, so both piles have an odd number of cards. When the single card is added to one of the piles, that pile now has an even number of cards - not the odd number promoted by the magician. After the card allegedly travels from the first pile to the second pile, the magician now uses the fact that the first pile, where the odd card was placed, now has an even number of cards (only pairs, no remainders) to show the odd card is apparently no longer there. Picking up the other pile, which has always contained an odd number of cards (pairs with a single remainder), he can show the odd card has apparently appeared there.

If you think this reads as confusing, imagine a spectator trying to piece this together in his own mind. Worse, he is trying to piece it together while the magician says all the right things to lead him astray. Every time the magician splits a pair from the fingers of the participant, he says, *"Two cards - even. "* When he gets to the single card he refers to it as *"one card - odd. "* When the magician drops the odd card onto a pile chosen by the participant and henceforth refers to that as the odd pile, it is a short step for the audience to follow that line of flawed logic, which sets up the basic premise used to produce the magical effect. Everything the magician says is true, but the cumulative effect of the communication results in a lie.

"Everything the magician says is true, but the cumulative effect of the communication results in a lie."

There are four changes I brought to the table with this current version. The first is to utilize playing cards alternating in a face-up/face-down condition with the goal of spreading the cards on the table to simulate a piano. When the deck is ribbon spread on the table, the darker sides (face-down cards) simulate the black piano keys while the lighter faces would simulate the white keys. For this reason, it's best to use blue-backed cards.

Second, using face-up and face-down cards, the effect has more of the appearance of a specific card making the invisible journey since a face-down card travels from one packet to the other. In other words, the odd card is dropped face down on the pile of the spectator's choosing, and when the other pile is shown at the conclusion, it has an extra face-down card.

Third, unlike the original, following through with the cards exactly as the magician does would not duplicate the effect. Earlier, I mentioned the method is on full display throughout the effect. Although a minor flaw, I realized there is a way to tweak the method that removes the ability of anyone in the audience to reconstruct the trick. Even Ed Mario (in Volume One of Mario's Magazine) said he was challenged once on the workings. He simply repeated the bluff by reinserting pairs between the participant's fingers and showing one odd card. While I can picture Mario's let's-try-it-again strategy working with most audiences, I have devised a foolproof way to prevent an exact reconstruction of the effect.

Finally, I had one last change made possible by the first change I made - using face-up and face-down cards. Now that I had a ribbon spread that resembled a keyboard, I had an idea for a gag finish that wouldn't have been possible if all the cards remained face down.

The Work. Let's start with the inability of the audience to reconstruct the exact same

performance. Starting with a borrowed/shuffled deck, explain that you will show them something with exactly a third of the deck - seventeen cards. Holding the deck in the left hand in dealing position, thumb over cards individually into the waiting right hand as you count seventeen of them. Twice during the count, and preferably starting near the middle when the rhythm of the count has set in, push over two cards as one. This does not have to be a perfectly-squared multiple push-off I push two cards, which are spread about a quarter of an inch, with the left thumb. Simply angle the edges toward their line of vision and the audience can't tell how many cards are being transferred. You will finish with exactly nineteen cards.

This is the secret to the audience's inability to reconstruct the effect. *The Piano Card Trick* only works with a total of eleven, fifteen, nineteen, or twenty-three cards. It does not work with thirteen, seventeen, or twenty-one cards. Magicians automatically use fifteen cards for the effect because they start using the position which provided the trick's namesake - the participant with his hands in piano-playing position. Thus, because there are eight gaps between fingers to fill, the position itself forces the number fifteen (seven gaps with two cards each and one gap with one card).

You will start with nineteen cards but the audience believes you have seventeen. When they reconstruct the effect, they will try it with seventeen cards and it will fail. Not only will the effect fail, the end result will be exactly what the trick would have looked like had nothing happened. They will add the odd card to one of the piles. When they show the piles at the finish, the pile they added the "odd" card to will still contain the odd card. I call this type of strategy *covering your trail before they start hunting you.*

Constructing Pianos. Hold the packet of nineteen cards face down in your left hand in dealing position. Explain that practicing sleight of hand is a lot like practicing the piano. You have to start by learning your scales. Tell them you will demonstrate by constructing two small

piano keyboards - one for each hand - using both white keys and black keys. Deal the top two cards face up on the table about three inches apart. *"Two white keys ~ an even number. "* Pause for a fraction of a second, and then deal face down the next two cards on top of the first two. *"Two black keys ~ an even number. "* They will immediately grasp that although the backs aren't black, the face-down cards represent the black keys. This also is why I prefer to use this with a blue-backed pack to provide the contrast between the backs and the white faces.

Continue dealing and alternating the face-up cards with the face-down cards until you are down to a single, face-down card. Give both packets a short ribbon spread, showing the alternating condition of the face-up and face-down cards. *"Two small keyboards... and we are left with a single, odd, black key. This is where I get to practice my sleight of hand. Onto which keyboard would you like to fasten the black key? "* Assume they choose the pile on your left. Drop the last card face down on top of the left pile, square the pile, and immediately flip over that pile over on the table.

Distributing Piles. As you flip over the first pile, say, *"The odd key will travel from here... to here. "* Flip the second pile over to show that is where the odd key will travel.

Make your best magical gesture to give the effect *a moment.* You can act as if you are somehow removing the extra card from the pile and magically placing it into the other pile. Finally, take the pile that received the extra card and hold it in dealing position. Thumb cards cleanly into your free hand two at a time and spread so it's obvious you are transferring pairs. As each pair arrives, it is dropped into a tabled pile. With each pile you drop, say the word *"Even." "Even... even... even... even... even... the odd key seems to have vanished. "* Take the other pile and do the same thing - dropping pairs onto the existing tabled pile. *"Even... even... even... even... and the missing odd key. "*

The Finish. After snapping the card a couple of times to show its singularity, slide it face

down underneath the combined tabled pile. Pick up the pile, square it, and immediately spread it in a long ribbon spread on the table *from right to left.* It is supposed to resemble a piano keyboard. You can simply place your fingers on the spread as if you were going to play the keyboard. This is the nice visual I wanted at the beginning.

Now, I prefer to invest a little one-time effort by either recording or downloading a quick scale from a real piano or keyboard. The easiest way to do this is to stick your digital recording device up to a piano or keyboard and then quickly to run one finger across ten to fifteen white keys from left to right (low to high) in about two seconds. Time the recording so you have two seconds of silence recorded immediately before the music starts.

During performance, your cell phone is in your lap with your sound-playing application open and ready to play. Make the right-to-left ribbon spread, described above, as your left hand drops to your lap. Hit the play button on your phone with your left hand, and then bring the left hand into view, ostensibly to hold steady the left side of the spread. Place your extended left first finger on the leftmost card of the spread. Bring down your right first finger to touch the same card. It should take about two seconds to get into this position from the moment you hit the play button.

You are going to run the nail of your right first finger from left to right across the ribbon spread, timed to coincide with the two-second music clip. You must use your nail, move from left to right, and do it on a right-to-left spread. Otherwise, you will push and pull cards out of the spread, ruining the keyboard illusion. Quickly scoop up the cards and add them to the top of the deck. *'T think I need a little more practice. "*

(You can straighten out the inverted cards later. Or, if you are using a borrowed deck and

planned ahead, you could milk an extra effect out of ribbon spreading the entire deck of cards and showing that every card alternates face up and face down with the rest. There are twenty-six face-up cards alternated with twenty-six facedown cards. To accomplish this optional fifth tweak with a deck of fifty-two cards, discreetly take approximately sixteen cards, turn them face up, and faro them into the bottom of the remaining face-down cards before the trick starts. It does not have to be a perfect faro but you want to make sure none of the face-up cards end up in the top twenty cards. If you are going to use this, you may wish to use it before the sound gag. That is, convert the entire deck to a keyboard, and then run your finger across it, producing music.)

Leftovers. It is important that you pay attention to the rhythm as you are showing the card has traveled at the end. You start with two piles, each consisting of nine cards. When you add the odd card, that pile now has ten cards.

Since you show the cards at the finish using pairs, it's the difference in the number of pairs that can tip the secret. The now-even ten-card pile has five pairs where the supposedly larger pile only has four pairs and one extra card. For this reason, I skip a beat between showing the two piles. This provides a small slice of time misdirection. Then, when I show the now-odd nine-card pile, I slow the cadence just a bit, but have it consistent throughout the counting of the cards in that pile. The rhythm is exactly the same between beats as I say, *"Pair... pair... pair... pair... and a single odd key. "*

I also like a patter line published in Sealed Mysteries of Pocket Magic, Volume One (1943) by Jean Hugard. Rather than using the word pair, it went as follows: *"Two and two and two and two - even. While this one, which was even, is now odd. Two and two and two and one — odd, isn't it? "*

EBONY & IVORY
Steve Beam

Fm very proud of this version of the *Piano Card Trick*. While it loses the original finger positions that served as the inspiration for the title of the original trick, it replaces it with a visual keyboard and magic visual at the end which form a solid finish. The effect is the same as is the basic method, but the use of black and white cards adds a visual nature to the effect not present in the original.

"When I was a kid\ magic was my second hobby. My first hobby was playing the piano. There was a problem. I had everything I needed... except talent. You see I had ten fingers... and a tin ear. " (He displays his fingers, and then points to his ear.) *"I didn't play sheet music. I played 'sheety ' music. And as for my audiences, they put the 'bored' into 'keyboard. ' How I switched from piano to card magic is kind of an interesting story.*

"You see, I realized the whole piano debacle wasn't my fault. It is the piano that's flawed. I don't know if you know this, but the piano is unbalanced. They have more white keys than they have black keys... that's borderline racist... and that's what creates the problem. Here, I'll use these blank hotel keys to show you. "

The magician introduces a small packet of cards. Half are blank both sides, and the other half are black both sides. *"Here are some cards that will represent the keys on a piano. You can see some are black, and some are white. But, like the keyboard, there is an odd number of keys. "*

The magician divides the packet into two even packets and shows the single odd key, a white one. *"You see, this is the odd key. Or, as the people described my music, this is the 'off key. ' Where does it go?''* The magician holds the key over both tabled packets as if about to deposit the off key on one of them.

"You tell me. Where would you like the off key to end up? And don't say, 'After the preposition at the end of the sentence. ' I mean, which keyboard? " Someone from the audience chooses a packet and the magician cleanly places the odd key in the center of that packet, outjogged for half its length.

The magician places his left hand on the tabled packet that wasn't chosen and with his right hand pushes the outjogged card into his forearm. See figure 1. It is implied the card travels down through the left forearm to the packet under the magician's hand.

The magician now shows the card has vanished from the packet that held it. Picking up the other packet, the magician shows the odd key has arrived there. The magician immediately ribbon spreads the recombined packet in an arc on the table. He places his fingertips on the spread, forming the immediate mental image of fingers on a keyboard. See figure 2.
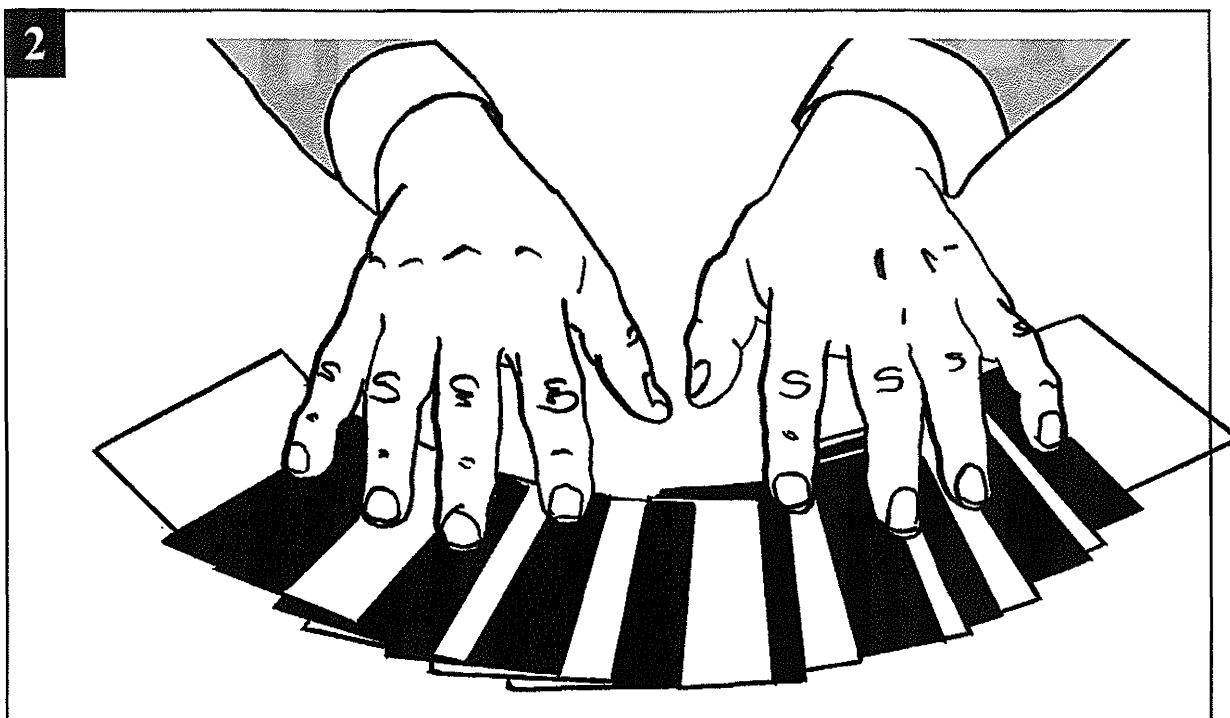
The magician scoops up the keyboard and respreads in on the table in a straight line. As he does this, *"So just as the off key traveledfrom one packet to another, that s the story of how I journeyed from playing the piano... to doing magic*." He gestures to the table and the audience immediately recognizes the tabled spread forms a magic wand - black with white tips. See figure 3.

Preparation. I have printed sets of cards, but you can make your own in a few minutes with a wide-nib permanent marker. Office supply stores carry permanent markers for under $5.00 which are meant to be used to make signs (such as the Sharpie Magnum Chisel Tip Permanent Marker). You need one of these plus nineteen double-blank cards. These cards can be made from anything, including business card stock, but I prefer working with the finish on playing card stock. Use your marker to change the color of both sides of nine of the cards from white to black. Interlace the white cards with the black and you are ready to begin. Since the number of cards in play is odd, both the top and bottom cards are white. (I have also discovered all-black

and all-white hotel door keys. If you can obtain the requisite number of each color, you have a ready-made set.

The Work. After the initial introduction of the cards, you will refer to them as keys. You want your presentation consistent with the visuals, and referring to them as cards detracts from the illusion.

You are going to split the nineteen-card
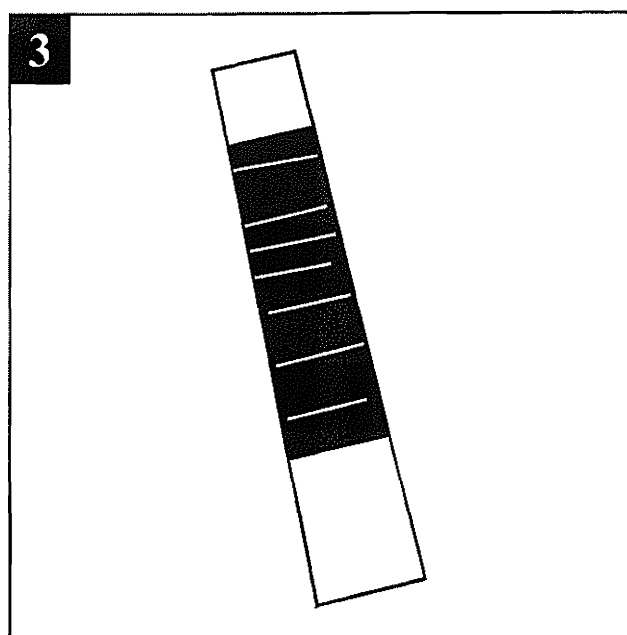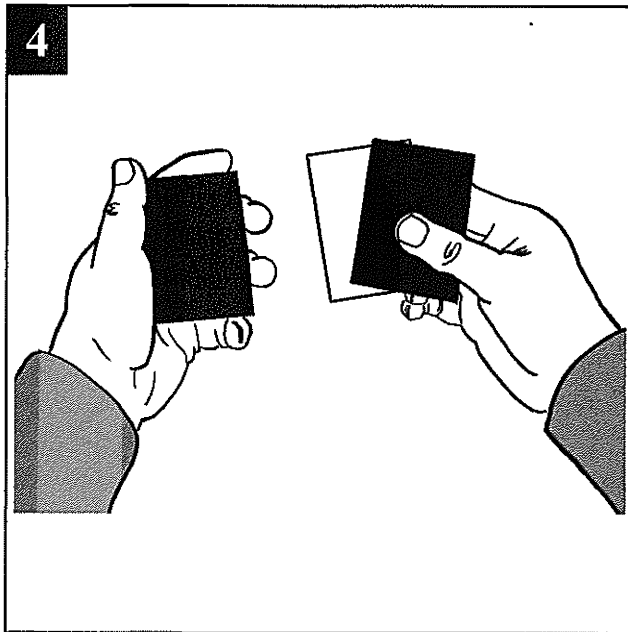
packet into two packets a pair of cards at a time. Both packets will alternate the white cards with the black cards but they won't be identical. There are many ways to do this. You want to do it in the smoothest and least-confusing manner. The handling I'm going to teach you is designed to look consistent even though there are two different ways you will use to table the cards into two piles.

All the odd pairs will be treated one way while the even pairs will be treated another. Hold the packet in deep dealing position in your left hand.

O d d - P a i r Handling. Your palm-down right hand takes the first pair and spreads them as it rotates palm up, showing both sides of both cards. Spread the cards by pulling with your right thumb and pushing with your right fingers. This pushes the white card to the left. See figure 4. Table the lower card of the pair - the white card ~ to your left, starting a pile. Now start a pile on your right with the black card.

Even-Pair Handling. Your right hand returns to the in-hand packet and takes the next two cards, without changing their order, spread in palm-up position. They are taken already widely

spread with the black card to the left. Slowly, rotate the right wrist to flash the undersides of the two cards. Return the hand to a palm-up condition. Hold the pair over where you will build the pile on your left. Once again, you will table the lower of the two cards to your left. However, since you took this pair differently from the first, the lowermost card is a black card. Table the remaining white card on top of the pile you will build to the right.

Take the third pair - and all subsequent odd-numbered pairs - with your palm-down right hand and table it as described under *Odd-Pair Handling* above. Take the fourth pair - and all subsequent even-numbered pairs - with your palm-up left hand and table it as described above under *Even-Pair Handling.*

As you take the pairs, you will use various statements to communicate you are working with an even number of cards. You don't want your words to sound redundant, so alternate phrases such as "*two - an even number* " with *"another pair* "

Continue splitting pairs as above until you are left with a single card - white. The tabled pile on your left will contain nine cards alternating in color, with a white card on top and bottom. The pile on your right will also contain nine cards alternating in color, but there will be a black card on top and bottom. Figure 5 is an *exposed* view of the situation. In performance, you don't want to spread any of the packets until the conclusion.

"When I played sheet music, it sounded more like sheet than music."

Show the remaining card cleanly on both sides. You explain this is the *"off key. "* You are going to ask your participant on which keyboard would he like the odd key to *end up.* You are taking advantage of the two possible meanings this phrase contains. You are going to force the pile on your right. If he chooses that pile, you will insert the odd key into it as explained below. If he chooses left pile, explain that you are going to make it end up there - but you will do it the
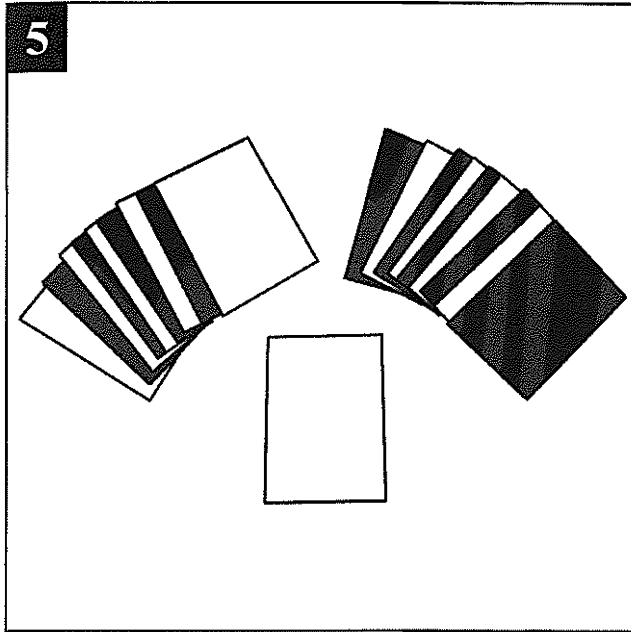
hard way. Instruct them to keep one eye on that pile while you insert the key in the other keyboard.

Regardless of which choice they make, you will place the odd key into the right pile in a specific manner. Place the key outjogged for half its length on top of the rightmost pile. Pick up the packet, maintaining the outjogged card on top. Spread the packet as shown in figure 6. This allows you to cut the spread near the middle, directly above any black card. Place this packet on top, sandwiching the outjogged card in the middle.

Show your empty left hand and place it palm down on the tabled packet to the left. Your right hand holds the right packet from above by the long sides. The packet is placed against your right forearm as shown back in figure 1.

This is the point where the magic is supposed to happen. Slowly and dramatically push the outjogged card into the forearm, pushing it flush with the rest of the packet. Relax your right arm, separating the packet from the forearm. Slowly rotate your left hand palm up.

The Vanish. You are now going to show the odd key is gone from the handheld packet. Transfer the packet to the left hand. Thumb over the top pair with your left thumb and take the two cards in your palm-up right hand without revers

ing their order as shown in figure 6. Flash both sides of the pair, and then allow them to drop on the table to the right. Flash and drop the next four pairs in the same way. Don't rush this. This is supposed to be the revelation that the odd key has vanished.

The Reappearance. Pick up the pile on the left and take it in dealing position in the left hand. Thumb over the top pair and take the pair spread in your palm-*down* right hand. Rotate the hand palm up, showing both sides of the pair, and then drop it - still spread - on the pile at the right. Repeat this with the next three pairs and you will be left with a single white card which you call the odd key. You will also ensure the packet maintains its alternating condition.

"You see, the problem is that the off key is contagious. It doesn't matter which keyboard I'm playing." Drop this key on the tabled pile. It is now back in its original position. Pick up the pile and ribbon spread it in an arc across the table. Place your hands with your fingers spread on top of the spread, creating the image of fingers on a keyboard. See figure 2. This is the applause cue. If you stop here, you are already reset.

Optional Wand Finish. In the cards I printed, I noticed the black cards were just a fraction of an inch narrower than the white cards. I'm not talking about the giant gap like you would
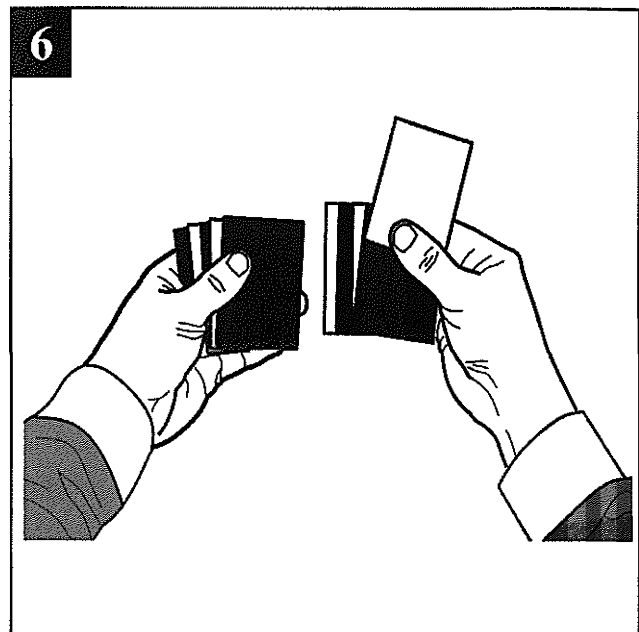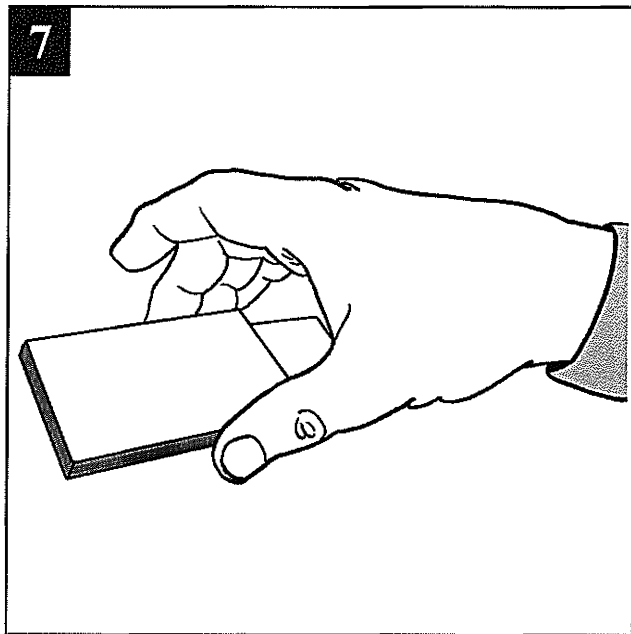
find in a Svengali deck. This difference was so small I couldn't measure it with a regular ruler. So, if you would like to use this climax, trim or sand the long sides of the black cards you made.

Square the tabled ribbon spread and take the cards in the right hand from above by the long sides. With your left fingertips, push the bottom card to the right, openly sidejogging it for about half its length as shown in figure 7. This isn't a secret maneuver. You want to quickly position the cards for the second tabled spread.

Bring your right hand to the near side of your mat, directly in front of your right shoulder. You are going to make a longitudinal tabled spread straight toward the far side of the mat. However, rather than using the resistance provided by the mat to form the spread, you will dribble the cards in a straight row. Because the black cards are narrower than the white ones, they will drop in pairs with only the uppermost card of the pair (the black card) showing. This produces a spread that looks like a wand. The white tips are provided by the white card on top and the side- jogged white card on the bottom. See figure 3. Muster all the strength you have to refrain from asking, *"Wasn't that a 'wm&erful story? "* (Alternatively, you can hold the packet in the right hand in end grip with a break above the bottom card. Bring your hand down to the table near the edge.

Release the bottom card. Then dribble-spread the cards as you move your hand forward.)

The reason for making the spread from you toward the audience is so they don't see the edges of the pairs of cards. It is like viewing stairs from above versus below. From below, you see all the risers. From above, you see only the treads. From their view, each pair covers the edge of the pair below it when the spread is made away from them. When it is made toward them, the edge of each pair is visible. This is a detail, but one that aids in creating the illusion of the wand.

<u>Leftovers</u>. Depending upon the group for which I'm performing, as my right hand forms the first tabled spread, my left hand retrieves a pair of cheap Elton John spectacles from my lap and puts them on my face. They seem to appear from nowhere at the same time the keyboard forms. I place both hands on the keyboard and it's a great finish. I only do this when I'm not doing the wand display at the end of the routine. (There are times when I move the wand display to the beginning.)

When the performance conditions are right, I will finish by running my finger across the tabled keyboard. The audience hears music as if I had run my finger across a real keyboard. It's a simple matter to record a quick strum from a piano with a two-second delay on your *(.* (If you are reading this after 2020, the word "phone" will suffice unless it has been replaced with trans- dimensional communicator, or TDC as they will come to abbreviate it.) This is in your lap with the volume turned up to maximum and ready to play. Make the right-to-left tabled spread. As soon as you make the spread, drop your left hand to your lap and hit the play button. Use the two- second delay to have the hand return to the left end of the spread. Just as the music starts, drag the nail of your right first finger quickly across the spread. This should coincide perfectly with the prerecorded strum.

While I don't get all giddy doing magic in the hands of spectators, this is one of those times when it actually accomplishes something. If there

is a problem with the effect, it's that it is over almost too soon. This is why I add the keyboard/wand applause cue at the finish. It enhances the effect and provides a definite ending. This is also why I slow to a dramatic pace when the magic is supposed to be occurring. This is when I am pushing the outjogged card flush against my forearm.

You can ask the participant to place his hand over the tabled pile rather than using your own. You then can place the outjogged card against any part of his body and push it flush against him. He keeps the tabled packet covered while you show the vanish has occurred in the handheld packet. Ask him to lift his hand and then you show the card has reappeared there. The handling is otherwise identical.

"Choose your audiences well (and maybe choose your magic authors better)."

As for the opening presentation, I have two versions of the highly questionable line describing my lack of musical talent in the opening sequence. The other version you shouldn't use is: *"When I played sheet music, it sounded more like sheet than music. "* Choose your audiences well (and maybe choose your magic authors better).

You could add a visual vanish of the white key. This could be accomplished with a variation of the *Rubaway Card Vanish* or with a color change. Most of my experimentation in this direction tinkered too much with the solid construction of the above effect and the visual

images produced by the table spreads. Your results may vary.

It won't surprise you to find I also experimented with a black/white gimmick - black on one side and white on the other. While the results were satisfactory, the above version was my favorite.

Background. In addition to the original piano card trick, the only other item needing crediting is the verbal ruse that forces the rightmost pile. This was from Jim Steinmeyer's take on the *Piano Card Trick* using fruit and titled *Apples and Oranges.* This was published in the July 1999 issue of MAGIC. In 2006, it was reprinted in his excellent The Conjuring Anthology.

While I independently arrived at the wand display at the finish, just as the book was being laid out, I showed the effect to Scott Robinson, who told me he liked the addition of Bruce Cervon's display from Black and White. I didn't know which display he was referring to, not owning the book myself. I checked it with the help of Mike Vance and it turns out Cervon's marketed Oil & Water effect from 1989 (currently out of print) finished with a stack of black cards with a white card on top and bottom which he spread on the table to form a wand. From this point forward, we should all refer to this display as Cervon's *Liked-It-Better-When-I-Thought-It-Was-Mine Display.*

KEY SIGNATURE
Steve Beam

If you would like to add a signature to the odd card ("off key") that apparently travels from one pile to the other, you are in a great position to do so with only minor modifications to *Ebony & Ivory.* Start with the nineteen cards alternat

ing in color, starting and ending with white. Explain that the top card is the *off key* and hand it to someone along with a regular (or dry-erase) marker to sign. As they sign the card, obtain a left little-finger break underneath the top two cards

of the pack.

Take back the card with your free right hand and the signature facing upward. Gently shake the card as if to dry the signature. Place it signature-side up onto the packet in the left hand and immediately blow on the signature. This is all acting to set up a switch-out of the card, but don't go all James Cagney on me. All things in moderation.

Gently run the tip of your right first finger across the signature as if to double-check whether it is now dry. (If it isn't and the ink smears, you

are using the wrong type of pen and in front of an audience is a dandy time to discover that.)

You have a break beneath the top three cards. Pull down on the cards below the break to open up the break. See figure 1. This makes it a very easy matter to insert the first three fingers of your right hand into the break. Clamp the top three cards between your right thumb and first three fingers, and pull them to the right as shown in figure 2. Flip over the top three cards onto the deck as you give the cards one last blow.

Immediately push the new top card (apparently the same white card but now with the signature facing downward) to the right. Take this card with your right hand and place it directly in front of you near the edge of the table.

You have just used the old double-backer switch to switch out the signed card. It makes use of the fact that a card that is black on both sides is, in effect, a double-backer. This switch is even stronger with the black and white cards; the cover is perfect. There was one signed white card. The top card of the deck was black with all cards below it alternating in color. This white card was turned face down and dealt to the table, and a black card remains as the top card of the deck (with all cards below it alternating in color).

You are now going to deal the cards in pairs to the table. However, you will invoke
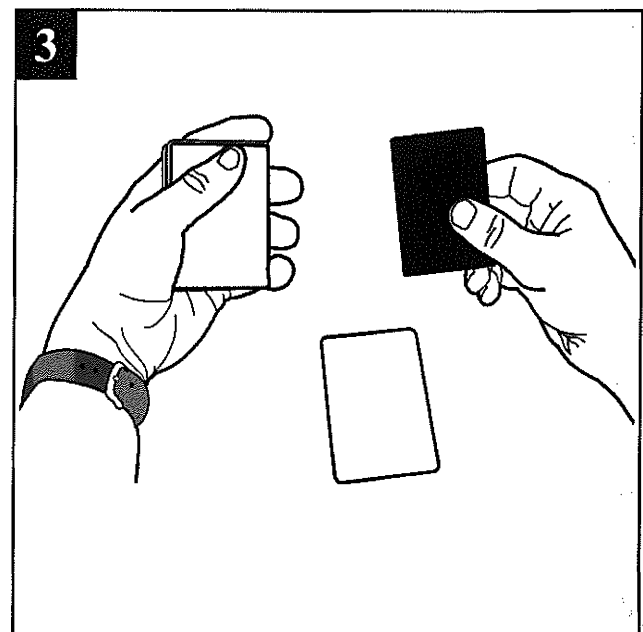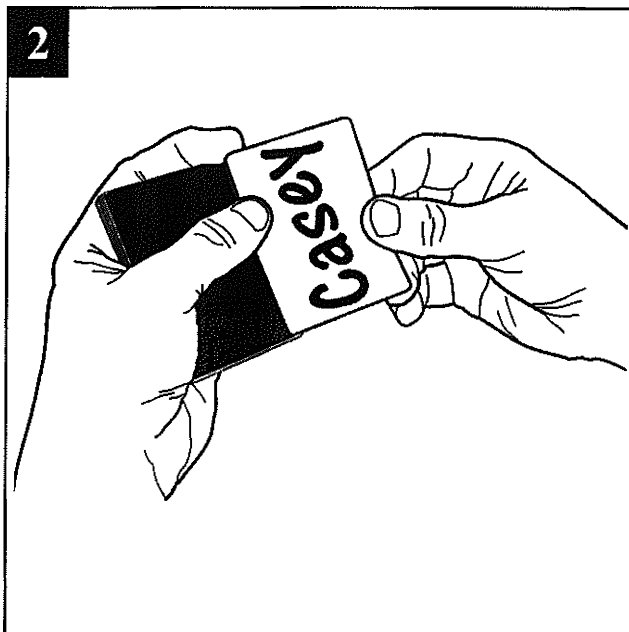
THE PIANO CARD TRICK
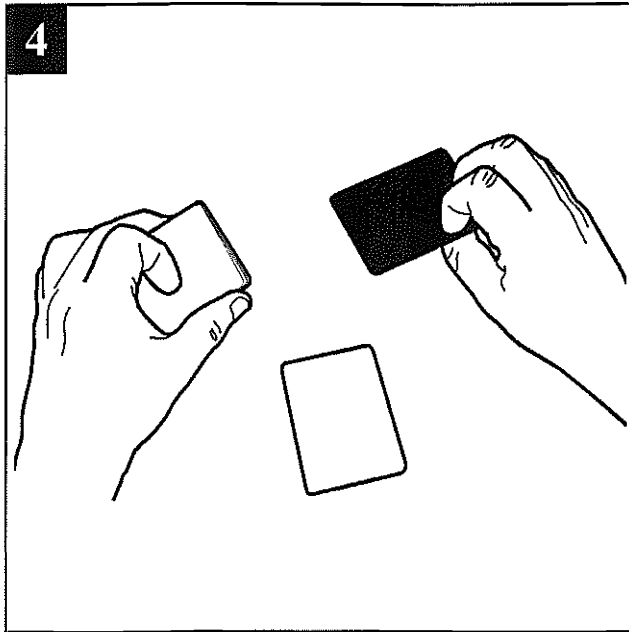
another stratagem, the *Olram subtlety*, to apparently show the first two cards on both sides. Thumb the top card, a black, over into the right hand as shown in figure 3. Holding the packet and the single card lightly, flip both hands palm down as shown figure 4. Rotate the hands palm up again, and deal the cards to the table. The left hand deals its top card to the left and the right hand deals its card to the right. You have apparently shown both sides of both cards as you tabled them.

       Continue distributing cards to the piles as
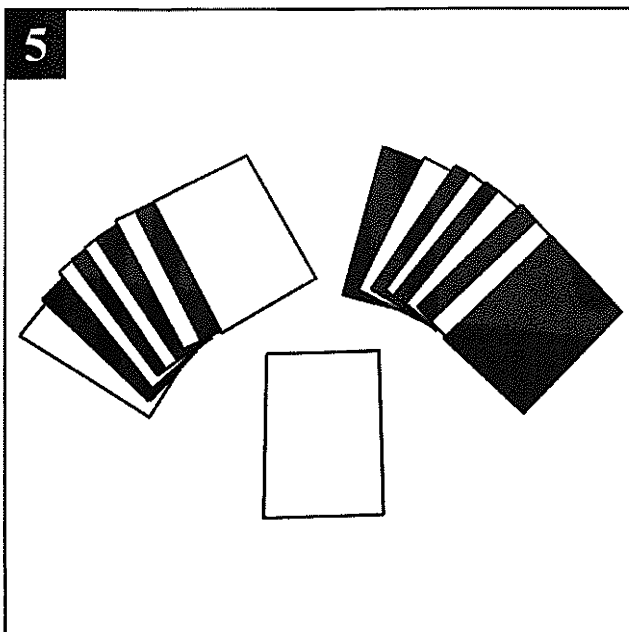
you did with *Ebony & Ivory*. See figure 5 for an exposed view of each pile's contents. As before, place the odd card or *off key* onto the right pile, outjogged for half its length. Cut the packet above any black card in that packet, sandwiching the outjogged card in the middle. You are going to cover the left pile with your left hand and pretend to push the outjogged card from the right hand's pile into your left forearm. This makes it appear that it magically travels down the left arm to the pile under your left hand. If you wish, you can tilt up the outjogged card toward your face and pretend to read the name on it just before pushing it flush against the forearm.

       From here, the clean-up is identical to the previous effect. Pick up the leftmost pile that supposedly contains the odd card. Thumb over two cards at a time and drop them into a pile on the table. As you drop each pair, say, *"A pair... a pair... a pair...."* "Apparently the signed card has disappeared. To cement the fact the signature is not there, I spread the pairs widely and flash the bottom sides before tabling them.

       Pick up the left-hand pile. The signed card is already in the perfect position to be revealed. It is on the bottom of the nine-card packet with the signature facing downward. You will display the pairs in this packet by thumbing two cards at a time and taking them in the palm-down right hand. Spread them widely, and turn them over onto the top of the tabled pile. It is important that the pairs in this pile are turned over as they are tabled to maintain the alternating condition of the packet at the end.

       Display the next three pairs in the same way, turning them over before placing them atop the tabled pile. This leaves you with a single, white card in the left hand. Take it with the right hand and turn it partway over as you did with the previous pairs from that pile. Pause dramatically, and then turn it the rest of the way over and place it on top of the tabled pile. You finish with the signature on top of the pile for a dramatic finish.

       <u>Leftovers</u>. I will pass along something I learned during the course of performing this effect for others. That is, not all dry-erase markers are

created equally. Some erase so completely that even the parents of the little white, marked cards wouldn't notice any difference. Others, when it comes time to wipe them clean, convert your text into what can best be described as a cloudy smudge, looking much the same as a dry-nonerase marker might look.

This version of the effect has several features and multiple layers of deception to commend it.

- There is no pre-show preparation. You start and end clean.
- There are no "gimmicks." Everything is as you say it is at the beginning ~ there are black cards and white cards and nothing more.
- There is only one signed card and it is signed by a member of the audience, during the trick.
- The signed card is clearly and cleanly tabled due to the double-backer switch. (It fooled Houdini. If it's good enough for him, it's far more than what's needed for the eggplants in your audience.)
- The unsigned cards are clearly and cleanly shown blank both sides, thanks to the *Olram subtlety*, (If it was good enough for Drawde Olram, your audience will be lusting for you.)
- If you use a dry-erase marker, you can wipe off the signature and repeat with the same cards.
- If you use a permanent marker, you can give the card to the signatory as a souvenir. Replace the blank and you are good to go again.
- You can still use the piano and wand displays at the finish.
- The handling is virtually identical to *Ebony & Ivory*, so you can do this without learning a whole new routine. In fact, you could do this as a follow-up on a different date. Your presentation might be something like this: *"It's one thing for a card to dematerialize and reform in the other pile. It's a completely different thing for a unique signature to do the same thing."*

If you wish, you could write the word "OFF" or "ODD" on the odd card rather than the spectator's name. It goes with the routine and, frankly, makes more sense than signing the card. If you choose to do this, you should have someone from the audience do the writing. This way, they will recognize the writing when they see it again and know it was the card they marked.

Ordinary-Deck Version. I prefer the black and white key cards, but you could combine the above handling with *Sheet Music* to get a signed card to travel across using an ordinary deck. I will cover the highlights and assume you have read the rest of this chapter:

1. Count nineteen cards as seventeen. Discard the balance of the pack.
2. Reverse every other card. You can do this manually, or you can turn ten cards face up and faro the nine face-down cards into them so the top and bottom cards are both face up. It will aid the deception later if the 3rd card in the face-up half before the faro is a mate to the top card in the face-down group; for example, two red queens.
3. Spread the cards, secretly culling the fourth card (face down) out of the spread and to the bottom of the packet. The setup from the top will be U, D, U, U, D, U, D, etc. The second card is a face-down, red queen and the fourth card is a face-up, red queen.
4. Have the face of the top card signed by a spectator. While this is occurring, secure a break under the top two cards of the packet.
5. Replace the signed card face up on top of the packet. Blow it dry. Execute a triple lift, turning the three cards face down as one, onto the top of the packet. Immediately push over the top, face-down card and table it directly in front of you. The new top card is a red queen.
6. Take the top card in the right hand and perform the *Olram subtlety* as explained above, which apparently shows the face of the face-down card on top of the packet. Actually, the audience sees the face of the bottom of the packet but assumes it's the top card. When the hands are palm up again, deal

the top two cards to the table. The face-down card goes to the left and the face-up card goes to the right.

7. Push over the top two cards. Take the bottom card of the pair in your right hand and place it on the right-hand pile as the remaining card is placed on the left-hand pile. Continue building the tabled piles in alternating order by having the right hand first take the bottom card of the pushed-over pair as above, and then the top card of the next pushed-over pair. Continue this until the piles are exhausted. You will finish with a nine-card pile on your left with its top and bottom cards face down. There is a nine-card pile on the right with the top and bottom cards face up.

8. Force the pile on your right. Place the "signed" card face down on top of the right pile, outjogged for half its length. Cut the packet above any face-up card and complete the cut.

9. Cover the leftmost pile with your left palm.

Push the outjogged card into the left forearm as before.

10. Take the right hand's pile and show the odd card has vanished by thumbing over pairs and dealing them into a tabled pile to the right.

11. Pick up the left pile and thumb over pairs into your right hand, which spreads and turns them over before it tables them. Continue transferring the cards two at a time to the tabled pile on your left until you have one card left. It will be face down and it will be the signed card from earlier.

12. Turn over the last card half way so you are looking at it. This is known as a dramatic pause (and has a cash value of about a nickel for those of us working for tips). After you have earned your nickel's worth, deal it dramatically face up onto the left pile.

13. Place the right pile on the left pile and all the cards alternate perfectly (face-up with face-down cards) for the keyboard display explained above.

INVITING THE HUMOR ADDITORS
(Continued from page 158)

Obviously Raj (short for "Rajer" for which the correct spelling is "Roger") is wanted more for his humor potential than his proofreading skills.
Steve

Having now set the bar just above ground level, even the newbies felt comfortable responding.

Feb. 7,2015 - From: Gary Morton

Thank you for the confidence that you have placed in the public school system that I attended, which has affirmed that I can actually read up to a third grade level and appears to be what will be needed as reflected by your previous endeavors, although the detecting of run-on sentences may be a problem.

I'm in.

Gary

You, no doubt, have immediately spotted the problem with which I was just accosted.

Feb. 7, 2015 - From: Steve Beam Gary,
You're in? Maybe we should add end-of-sentence prepositions to the run-on sentences.
Steve

Fortunately, Gary proves to be a quick learner. (Better now than when it would have helped him during his first six decades.)

Feb. 7,2015 - From: Gary Morton

In that case, in I am.

Gary

With the newbies out of control, I knew I could count on my regulars not to disappoint.

Feb. 8,2015 - From: Marty Kane

I'll again ass-cyst you.
Marty

Perhaps "not to disappoint" was too high a standard for this early in the process.

Feb. 8, 2015 - From: Steve Beam

Thanks Marty. I guess it's a good thing Raj is a dermatologist.

Steve

Unfortunately, Raj chose that time to bail on his Hippocratic oath.

Feb. 8, 2015 — From: Raj Madhok

Actually, I prefer seeing colons on the page.
Raj
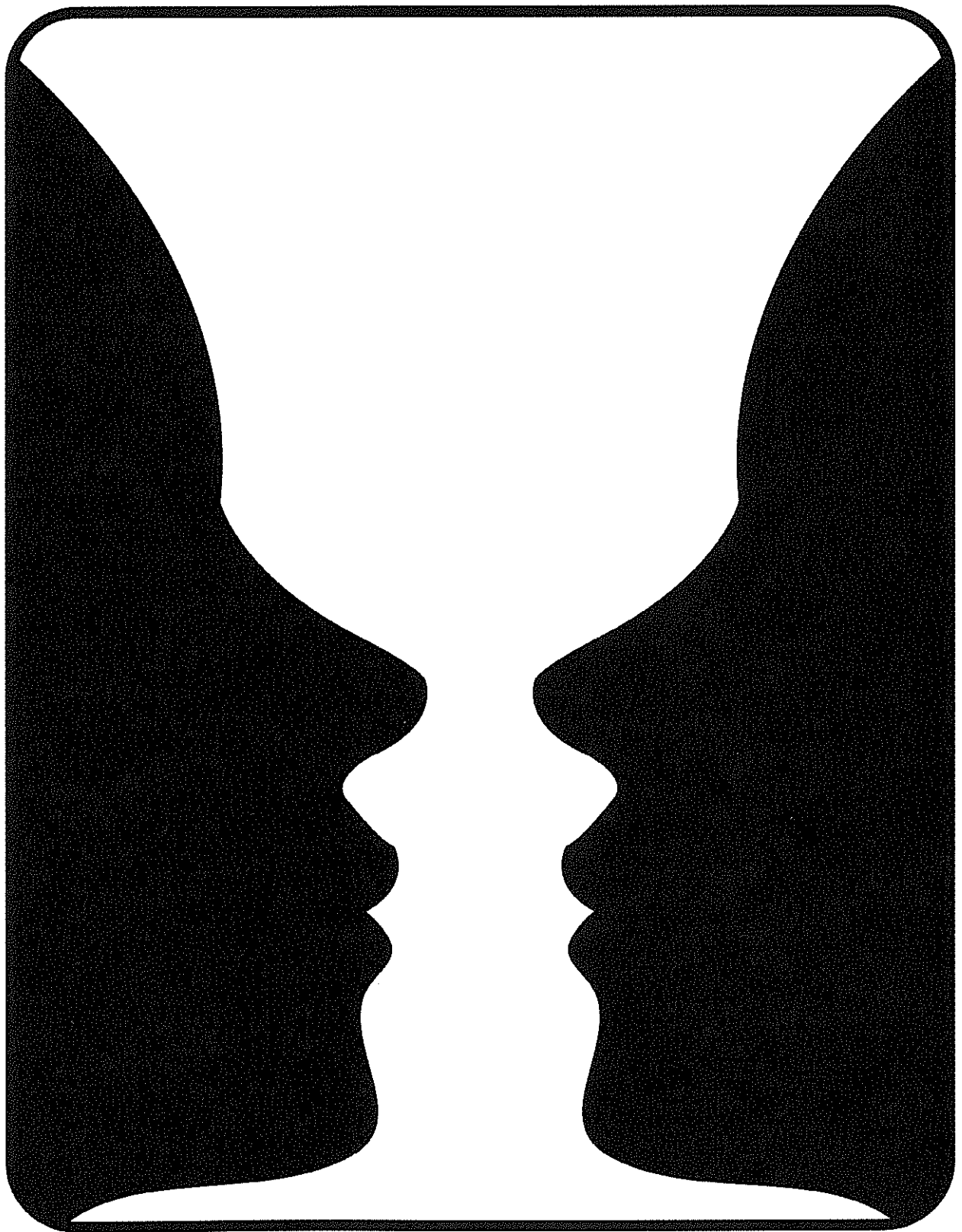
TWO-FACED

TWO-FACED

In my almost fifty years of performing magic, I have seldom used gimmicked cards and my writing generally reflects an absence of gimmicks. It wasn't that I disliked gaffs, any more than I would have disliked mirrors or false bottoms if I were an illusionist. Gaffs are tools, and the right tool can often enhance the final product.

But a tool only helps if you have it handy when you need it. I would master items using gaffs, but in almost every informal performance situation, I didn't have the necessary gaff with me so I would work impromptu. I found this not to be the case with items when the gaff was a stand-alone trick like *Wild Card* or *Color Monte.* I viewed them as separate tricks unto themselves - not part of a set with a deck of cards - and treated them just like I would a prop such as the color-changing knives. If I wanted to perform the knives, I would grab them as I left the house - along with a deck of cards. I would never grab a deck of cards and then go hunting for a double-backer or false index card to use with it. The gimmicks weren't necessary to perform with the deck of cards so I wouldn't think about them until I was at the performance and lacked the gaff needed for a specific trick. The solution was simply to perform something else. It wasn't a problem in search of a solution - it was already solved.

None of this was by choice. It is something that evolved and I happened to notice it and then incorporated that into my creative work. Since I seldom have the simple gaffs with me, I seldom create magic with them. *{Leslie]s Gift* from Volume III and *Ebony & Ivory* from the previous chapter are good examples of card tricks I have originated using separate props for stand-alone tricks.)

In the chapter that follows, all of the tricks involve double-faced cards. Perhaps even more controversial is the fact that the double-faced cards are openly shown on both sides, but I have a long history of exposing magic gimmicks going at least as far back as *Two-Faced* (first published in 1983 in The Trapdoor and later updated and reprinted in this series).

I will discuss this more in the descriptions of the individual items, but when a legitimate reason is given justifying the existence of a secret gimmick as something, nobody leaves believing they have seen a secret device. While I'm not suggesting you do it, I have no doubt you could perform one of these effects and later perform a routine using the same gimmicks secretly. For those that don't believe a magician's secret gimmicks should ever be shown to an audience under any circumstances, you should probably file this chapter in the same drawer where you file your *All-Backs* and *Anniversary Waltz* routines.

DOUBLING DOWN
Steve Beam

Pm tickled with the following routine. It has everything I want: an engaging story, multiple layers of deception, and it is imminently practical and doable. IPs a card trick for people who don't like card tricks, if such people actually exist.

The magician brings out a smashed card case. *"A few months ago I had the opportunity to take a tour at the U.S. Playing Card Company — you know, so I could see how they're doing with all the money I send them each year. As we were taking the tour, I noticed a barrel over in a corner with the word 'Rejects' painted on the front of it I asked the guide if he would mind if I took a few of the rejects home with me as a souvenir. He told me to help myself so I rummaged through the scraps in the barrel and came up with five whole playing cards. I wondered why they were rejects until I looked and saw they had faces printed on both sides. I brought them with me tonight and I thought I would try something with them. How about helping me? "*

The magician removes five cards from the otherwise-empty case and continues. *"Obviously these cards are unique. With only five cards, we actually have a total of ten values. Now these values can be arranged in a lot of ways - and that's what I want you to do. Turn the ones you want face up and the others face down. This is not about a poker hand, this is simply about orienting the cards in the manner you would like. You may think you control your actions... but I'm playing you like a Stradivarius. "*

Once the participant has complied, *'7 want you to total the values of the cards. Aces are valued at one, jacks are eleven, queens are twelve, and kings are thirteen. Let me know when you arrive at a total. I'll add them along with you as a double-check. "* When the totals are checked for accuracy and the total is (in this example) thirty-four, the magician continues. *"You know, while I was rummaging around in that barrel*

looking for something of value, I also found a card case. It looked like a perfectly good case so I was thinking, 'What's a case like this doing in here with a bunch of discards?' Well, it turns out... the case had a giant number written on the face of it. The number was... thirty-four. "

The Work. Once again, I designed this to work with an off-the-shelf deck of double-facers. You only require five cards. The ones I use are:

A♠/4♥
A♥/4♠
4♣/7♦
9♥/Q♠
K♣/K♦

Taking the K♣/K♦, which is the same value on both sides, out of the equation, you are left with four cards. You will notice the values on opposite side of each card differ by three. This is what makes the trick possible. Because of this fortuitous characteristic, there is a surprisingly limited number of possible totals the volunteer can construct by changing the direction in which the cards are facing. These totals are shown below with both the upper and lower sides reflected for each possibility.

28/40
31/37
34/34

When a total of twenty-eight (two aces, a four, a nine, and the king) is showing on tops, the total of the undersides of the cards will be forty (and vice versa). If the tops total thirty-four, the bottoms also total thirty-four. This reduces the number of totals you need to account for to three since you only need to account for either the top or the bottom total - not both.

If you choose to predict the twenty-eight

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out of the 28/40 possible combination, and the forty is on top, you explain the cards hidden from your view are the ones you predicted. Then have them turn them over one by one so the two of you can total them together. If the twenty-eight total is on top, you explain you predicted those cards and the two of you can total them together.

Now that you understand you only need three outs, you have to determine outs that would be logical and consistent with your presentation. I write the number thirty-four on the outside of a red card case. This number is more likely to be chosen than any of the others because it is an option both on the top and the bottom of the cards as shown. When they choose a combination that leads to thirty-four, I ask them if they want to use the cards on the upper side or the lower side. It doesn't cost anything and I think it adds another layer of deception. After we total the chosen side, "*You know, while I was rummaging around in that barrel looking for something of value, I found a card case. It looked like a perfectly good case so I was thinking, 'What s a case like this doing in here with a bunch of discards?' Well, it turns out... the case had a giant number written on the face of it. The number was... thirty-four.*"

The ability to give them the choice of which side to use when the total is thirty-four implies I can quickly total the top faces without appearing to do so. Once we total them together, it is too late to offer them a choice as they'll see both sides total thirty-four. In a moment, you'll see why I don't have to total them in front of the audience -1 immediately know what number is showing.

But first, what about the other two outs? How do you make them consistent with your story? I didn't like the idea of a note in the card case or having the cards inside an envelope inside the case. Instead, I opted for something much simpler, more plot consistent, and more original. Inside my wallet I have two pictures that feature me standing beside a barrel with a number spray-painted on it. The number on one is twenty-eight and the number on the other is thirty-one. There are also playing-card scraps

lying around the floor beside the barrel. When either of these numbers is chosen (whether on the upper or lower sides), I continue with my alternate ending. "*/ was particularly proud of the five unique cards I found that day. I was so happy I got something useful out of the deal, I got the guide to take my picture. I wanted to have it for the future. And, as you can see, it actually had a lot to say about the future.*"

So how do I instantly know the total in their final choice? Before starting, I set the cards so both sides total thirty-four and place them in the case. Because each time they turn over a card other than the K♣ the value showing either goes up by three or goes down by three, I simply start with thirty-four as my key. Each time they turn over a card, I notice whether the card on the other side is higher or lower in numeric value than the one that was just showing. If the new side is higher, I add three to thirty-four. If the new side is lower, I subtract three from thirty-four. Either of these gives me a new key number. As they continue to turn over cards, I keep adding three to and subtracting three from my new key, giving me newer keys. When they stop, I immediately know the total of the cards showing without looking.

Leftovers. For the non-thirty-four outcomes, I don't memorize anything other than where in the wallet I place the two outcomes. I don't want to fumble for them or to have to hunt for them when the time comes. But what about when the numbers showing aren't the ones I predicted? How do I remember what's on the other side? When you and the volunteer add the tops and come to a number that is not one of the predicted numbers of twenty-eight, thirty-one, or thirty-four, simply subtract the total from sixty- eight and you will know which out to produce. This is because when the totals of both sides are added together, they always total sixty-eight. So, if a total of forty is showing, mentally subtract it from sixty-eight and you'll know twenty-eight is the total of the other side and that is the outcome to produce.

That is not what I do... but it is why I

do what I do. Actually, there are only two situations when the total showing won't be one of your predicted numbers. That is when the total showing is either thirty-seven or forty. I simply subtract the last digit of whatever is showing from 8. Either $8 - 7 = 1$ (which is the last digit of one of my predictions) or $8 - 0 = 8$ (which is the last digit of my other prediction). Thus, I know which prediction to show based upon the final digit. That is not what I do either, but it will help explain what I do. When I end with a total, I look at the final digit. If it isn't one of the predicted final digits (eight, one, or four), I ask myself what I would have to add to the last digit to make it equal eight. That gives me either an eight or a one, which is the last digit of the prediction I now know to show.

I like the novelty of simply removing the five cards and then, without counts, cuts, spreads, or tosses, the magic happens. If you prefer to start with a double-faced deck accompanied by a spectator cut and shuffle, refer to my other effects for the method. It would easily be accommodated here.

For additional humor, I like to act as if I'm trying to get them to turn over a particular card. I not-so-subtly point at one of the cards. Typically, they don't choose it. I'll tap each of the cards, offering them a choice to turn over that card. When I tap the one I'm apparently trying to force, I bang on the table much louder (using a knuckle for the tap). Finally, I push that card forward and lean over the remaining four, blocking them from their access and leaving only that one card available to turn. If they do happen to choose it, I always give them the option to turn it back down because I don't want them to think their choice was necessary for success.

Background. The basic principle behind this was published by George Sands as *An Oddity* in issue #312 of **The New Phoenix** (1954). The principle has been bandied about by several others including Roy Johnson *{Quadrate* from November 1986 issue of **The New Pentagram)** and Lewis Jones *{Force 18* in **Seventh Heaven).**

I wanted to do a couple of things with the principle. First, unlike my predecessors and most people, I wondered if I could convert this non-card trick to a card trick because I think we can all agree the world needs more card tricks. Second, I wanted to give the audience a choice on the orientation of all the cards rather than telling them the number of objects to turn over. Third, since I thought four cards were an awkward number (versus the five that form a hand in many games such as poker), I wondered if I could increase the number of cards in play without dramatically increasing the number of outs I would need. Having the K♣/K♦ - or any card that has the same value on both sides in the mix - gave me a five-card spread while leaving the number of outs at three. Finally, I wanted to be able to perform the effect with cards from the standard, off-the-shelf pack of double-facers. And by "off-the-shelf," I mean the magic dealer's shelf.

Editorial. If you are one of the magicians who thinks that magicians' gimmicks should never see the light of day in front of an audience, you really ought to see this in action. With the logical story you have used to explain the existence of these specific cards, they believe they are anomalies - probably collectible and maybe worth some money. It never crosses the minds of the audience that magicians would use such items because they know that other magicians haven't been to the same barrel where you found those cards. Even if they had been to the barrel, what are the odds there would have been five whole cards inside on the day they visited? (According to my tour guide, not very high.)

If you don't want to show your doublefacers to the audience, you should probably file them in the same drawer with your *all-backs* routine. I have a long history of passing out my double-faced cards for examination. In fact, I remember telling Moses he could have upped the commandment count to twenty if he had used the backs of the tablets, too.

TWO FOR THE PRICE OF ONE
Steve Beam

The magician tosses a card box onto the table. *"As a magician, I bum through hundreds of decks of cards in a year. So you can imagine my excitement when I was at the warehouse club the other day and they had a two-for-the-price- of-one sale. I bought a gross of them.*

"You know how things aren't always what they seem? This was one of those times. You see, they put both declcs of cards in a single card case. That sounds like a great accomplishment until you see how they did it. " Their interest is piqued with this statement. The magician opens the case and dumps them face up into his hands. *"This is the first deck they put in there. "* Spreading through the cards, he shows them the faces. He then turns over the pack revealing not the backs, but more faces. *"This is the second deck they put in there. I should have known there would have to be a gimmick.*

"Obviously; I can shuffle and cut the cards... but I'm not sure why." The magician shuffles and cuts the deck. *"Fortunately, it came with instructions on how to play a game of poker - and it's so cool I had to show it to you. It's*

only fun with money on the line, so I'll loan you a dollar to play. Does that work for you?" The magician places a dollar on the volunteer's side of the table and one on his own side of the table. Since there is apparently no risk (they are playing with the magician's money) the volunteer goes along willingly.

"First, I want you to shuffle the cards... and now cut them. " After the volunteer mixes the cards, the magician picks up the deck and holds it in dealing position. *"You shuffled and you cut. Whatever cards are now face up on top will be your poker hand. Let's see how you did. "* The magician slowly deals out the cards onto the table, revealing a flush. *"A flush is a very high hand. Hmmm. Okay, this could have gone better for me. Next time I'll shuffle and cut. Hey, I've got an idea. Would you like to swap one of your cards for this lovely club now on top? If you 'd like, you can discard some of these cards and draw the replacements. What do you say? "* The volunteer will stand pat with the flush. *"You shuffled, you cut, you chose to stand pat. You've made all the choices and you've chosen both your hand and*
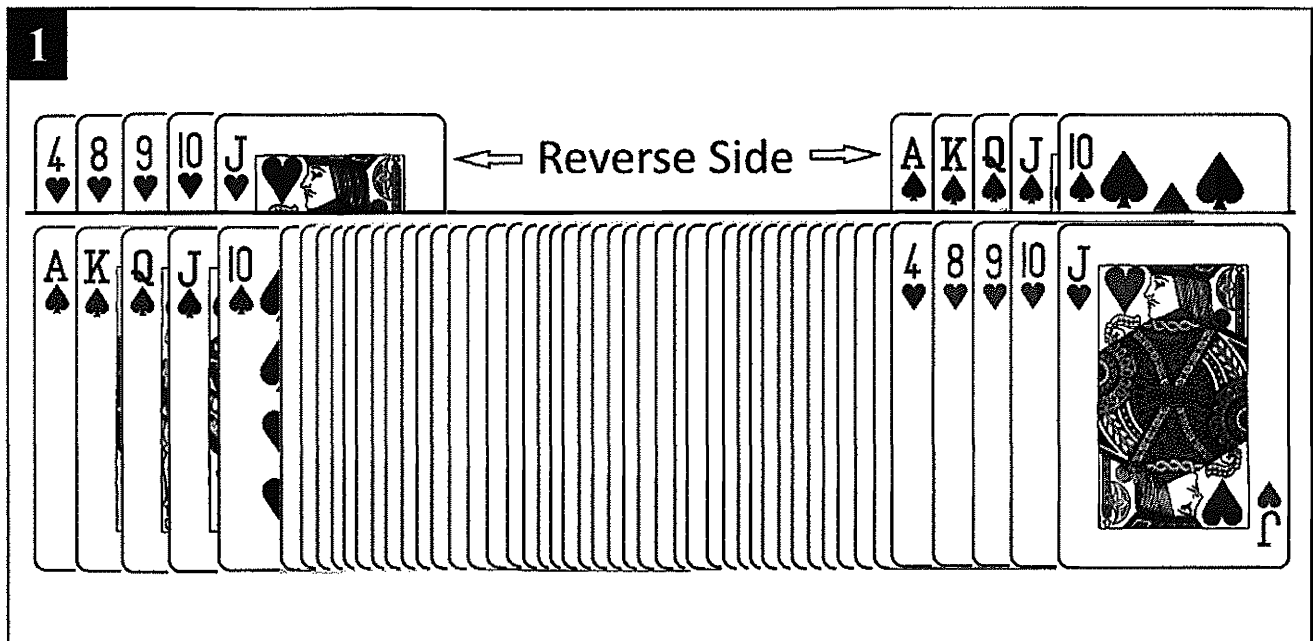
mine. See, my cards are the ones on the lower side of yours, and to beat you, I have to do better than a flush. " The magician flips over the cards revealing a royal flush. *"What are the odds that both of us would end with a flush?"*

"If they know anything about poker, they will stand pat. If they don't know anything about poker, you have chosen your repertoire poorly."

Reaching for the bills and taking one in each hand, *"Two... for the price of one. "* He pockets the bills and follows with, *"Now that you lost this bill, maybe now would be a good time to repay the one I loaned you. "*

The Work. This is based on an interesting variation of the *Gilbreath principle* made possible by using a deck of double-facers. Starting with the off-the-shelf double-faced deck, remove the two royal flushes in spades from the pack. While not critical to the trick, the standard deck has a flush in hearts on the back of the royal flush in spades (lO♠/JV, J♠/IO♥, Q♠/9♥, K♠/8♥, A♠/4♥). See figure 1. Now place a black card, preferably a club, on both the top and bottom of the deck facing outward.

Arrange one of the spade flushes in ascending order and one in descending order by value (10-J-Q-K-A and A-K-Q-J-10). Place one on top of the deck with the spades facing inward (hearts outward) and the other on the bottom of the deck so the spades face inward (hearts outward). You will have either a J♥ or a 4♥ on top of the deck. You are set to perform.

Optionally, you can place an extra club on the face of this uppermost card. It provides you an extra layer of cover by flashing more random cards during the shuffle. You will slip cut it away after your introductory shuffles. I will assume you will exercise this option.

Consistent with the presentation, split the deck in half and riffle shuffle the two halves together, being sure to retain the bottom five and top six card blocks in position. Hold the deck in the left hand in dealing position and place your left thumb across the top card. Approach the

deck with your right hand from above, placing your thumb and fingers at the ends. Lift up about half the deck at the rear end with your right thumb and then pull the bottom half of the deck to the left, dragging the top indifferent card with it with your left thumb. Complete the slip cut by dropping the right hand's cards on top of those in the left.

They have seen the deck shuffled and cut. It is now their turn. Table the deck in front of your opponent/volunteer. If the two dollar bills aren't in position, introduce them and put them there now. Instruct your opponent to cut the deck into two piles. Once he has complied, instruct him to turn over either half.

Have him riffle shuffle the two halves together. There are now two options: either your combined stack is on top or bottom, depending upon which half the victim turned over before shuffling. And, thanks to the *Gilbreath principle,* the first five cards of that stock form a spade royal flush. Of course, the orientation of the royal flush will be toward the center of the deck and the heart flush will be oriented outward.

Option 1 - On Top. If your stock is on top after the shuffle, you could simply have the cards dealt from that point. I prefer to do a quick mix followed by a participant cut - retaining the order of the cards. Take the deck in the left hand in dealing position. You are now going to apparently mix the cards using a shuffle explained in the *Tools* section of Volume VIII *{Joystick).* Spread over the top five to eight cards and take them in your *palm-down* right hand, which turns palm up and drops them in a pile on the table. Take the next five to eight cards in your *palm-up* right hand, which turns palm down before dropping this new group onto the tabled pile. Take the next packet palm down and repeat this sequence with five to eight cards at a time until you have exhausted the cards. The end result is that you have turned the deck over so your stock

is now on bottom, but the order of the cards is unchanged. Now you are in the same position as you would be had your stock ended on bottom and you are ready for the participant cut.

Option 2 - On Bottom. Since your stock is now on bottom, you can proceed directly into the spectator's cut, which I'll describe. Table the deck. Ask your volunteer to cut the deck *"from here to here*, " gesturing to an empty place near the deck to your left. After he makes his cut, turn over both packets simultaneously and replace them on the table. This is accompanied with, *"Here, lets really mix things up.*'* Now point to the packet on your right and make an arc in the air over to the cut-off packet. *"Go ahead and complete the cut. "* When he completes the cut, your stock is back on top and the deck is in the same order as when you removed it from the case.

The Deal. Making it obvious there are no false moves, pick up the deck again and hold it in dealing position. Deal the top five cards into a pile on the table without turning them over. As you deal the fifth card, rotate your left hand palm down (turning the deck over) and table the deck off to the side out of frame. You must do this as the sixth card may match one of the cards you have just dealt. Rotating the deck over takes the other royal flush (and heart flush) out of play.

Direct the attention to the tabled face-up pile and immediately spread them about on the table as if to see for the first time what their hand contains. It will be the heart flush. Act as if you are a little disap-pointed they have done so well. Explain that is what you get when you let them control the cutting and the shuffling.

You will now milk some comedy from the situation by trying to talk them into changing cards. *"A flush. Wow. That's the first time that's happened. Probably the last time, too... 1 won't be betting on this thing again. "* As you are

"Because of this, it is even possible to let the participant complete the cut and participate in his own destruction. Am I the only one who views this as a *Kumbaya* moment?"

admiring their hand, cast a discreet glance toward the tabled deck. If the top card is anything other than a heart, offer them a chance to discard some cards and to draw replacements from the top of the deck like they would in draw poker. If they know anything about poker, they will stand pat. If they don't know anything about poker, you have chosen your repertoire poorly.

In fact, if you are fairly confident they know what they have, you can offer them to swap their cards for those on the other side of their cards. Should they act interested, you might see if others can advise them on the insanity of chucking a flush for the unknown. Keep in mind if they decide to swap cards, your planned climax has been flushed. Although, should that happen, once they start turning over cards, they will continue until they have a royal flush and that is a pretty strong climax itself.

Now, for the first time, you are going to bring your hand into the discussion. *"You shuffled, you cut, you chose to stand pat. You've made all the choices for both of us and you've chosen both your hand and mine. See, my cards are the ones on the undersides of yours, and to beat you, I have to do better than your flush. Let's see."* Reach over and turn over the lO♥. Since the J♠ is on the other side, the hand now showing will have a pair of jacks. Focusing on the jacks will delay the climax until the end. Comment that the hand is now a pair of jacks.

One by one turn over all the other hearts except the JV. Most laymen won't jump to the climax at this point although most magicians will already be there. *"Hmm... a pair of jacks... but we've got one more card to turn over."* Turn over the J♥, completing the royal flush. *"Hey, I've got a flush, too... only mine is a bit straighter than yours."* Pick up the two bills and hold them separately, *"Two... for the price of one."* As you deliver the last part of the line, gesture

with a single bill, and then pocket them both. Your victim thinks he has escaped scot-free since both bills were yours at the beginning. Stifle that thought with, 'Two... *for the price of one. Now that you lost this bill, maybe now would be a good time to repay the one I loaned you. "*

Leftovers. There is a slight throw-off for magicians watching who know the *Gilbreath principle*. They get to cut the deck prior to the shuffle and choose either half to turn over. And since the cards appear to be similarly oriented as they are shuffled, the illusion is that they cut anywhere and then shuffled. This adds a high degree of influence they have on the outcome and an additional layer of mystery.

You also have the built-in presentation regarding the two-for-the-price-of-one special, which explains in a humorous way how you came across a deck of double-faced cards. Without this or a similar presentational hook, the props and therefore the trick wouldn't make sense.

Background. The apparent mixing of the cards that is described in Option #1 above is from Volume VIII of Semi-Automatic Card Tricks. The book contains a chapter on pseudo shuffles:

shuffles that have little or no effect on the order of the cards. See *The Joystick* on page 257. The ability to allow the volunteer to cut the deck is from a trick in Volume III of this series called *Done Deal*.

The participant's cut is the *Fairness False Cut* explained in the *Power Tools* section of this volume. Because all the cards are double-facers, the audience's loss of orientation is complete. They simply don't have a handrail to hold. This is one of the best uses of that cut because the process discrepancy is covered by the prop discrepancy (double-faced cards) - the discrepancies cancel each other. There are too many simultaneous visual stimuli for the audience to process correctly, so they take the path of least resistance and subconsciously choose to be led by the magician, who seems to know what he's doing. Their brains are saying (again, subconsciously) that it makes sense to the magician and apparently everyone else so it must be okay. Because of this, it is even possible to let the participant complete the cut and to participate in his own destruction. Am I the only one who views this as a *Kumbaya* moment?

TWO FOR THE PRICE OF ONE #2
Steve Beam

This is an even easier version of the above effect. Whether it is better depends upon your personal criteria for judging such things. This uses the same presentation, shares some of the handling, but has a completely different method. It also uses a small setup.

Start by removing both of the spade royal flushes from the "standard" deck of doublefacers. Discard one altogether as it won't be needed for this version. You may wish to add five indifferent double-facers from another deck to return the deck to approximately fifty-two cards. (Also, discard any blank-faced cards from the gaffed deck.)

Turn the remaining royal flush so that the

heart flush is facing upward. Insert these cards in any order in the deck at the first six multiples of six (6, 12, 18, 24, and 30). Refer to the *Leftovers* section for a way to set this up quickly and on the offbeat. Also, I like to pre-position any club at position #31, just below the last target card. That's your option.

With the distributed heart flush face up, remember the card showing on top, and then case the deck.

Foreplay. You'll want to give the impression you don't care about the order of the cards. After removing the cards from the case and showing them to be faces on both sides, turn the deck so the heart flush is oriented upward.

(Your stock is on top, meaning the target cards are at multiples of six from that side, from the top down.)

Take the deck in the left hand in dealing position. You are now going to apparently mix the cards using a shuffle explained in the *Tools* section of Volume VIII *{Joystick).* Spread over the top five to eight cards and take them in your *palm-down* right hand, which turns palm up and drops them in a pile on the table. Take the next five to eight cards in your *palm-up* right hand, which turns palm down before dropping this new group onto the tabled pile. Take the next packet palm down and repeat this sequence with five to eight cards at a time until you have exhausted the cards. The end result is that you have turned over the deck so your stock is now on bottom, but the order of the cards is unchanged.

Since your stock is now on bottom, you can proceed directly into the spectator's cut, which I'll describe. Table the deck. Ask your volunteer to cut the deck *"from here to here*, " gesturing to an empty place near the deck to your left. After he makes his cut, turn over both packets simultaneously and replace them on the table. This is accompanied with, *"Here, let's really mix things up. "* Now point to the packet on your right and make an arc in the air over to the cut-off packet. *"Go ahead and complete the cut. "* When he completes the cut, your stock is back on top and the deck is in the same order as when you removed it from the case. Your stock is now back on the top.

The Deal. Take the deck once again in the left hand in dealing position. *"There are five cards in a poker hand. I'm going to deal cards to the table as I count baclcward from five to zero until you stop me. When you stop me, I will deal down to the number you stopped me at from that place to arrive at your card. Importantly, you control both the number we will deal and the place from which we will deal "*

Take one card at a time into your right hand. As the first card arrives, count *"five."* Pause for just a second and then drop it to the table and take the next card to the count of

"four. " Again, pause a second and then drop it to the table and take the next card to the count of *"three. "* Assume they stop you at the count of three. Release the card that represents three so it falls onto the tabled pile. *"I'll burn one... two... cards and give you number three. "* To "bum" the cards, transfer the first two cards to the bottom one by one and then deal the next card forward to become the first card in their hand. It will be one of your target cards and it will have the heart side facing upward.

Start again transferring cards one by one as you count backward from five. Note that by pausing a second after you take the card and before you drop it, they have the option to stop you on five. If they do, drop the single onto the growing pile, and then bum four cards and deal them the fifth.

If they don't stop you until the number one, you would deal the next card directly to them without burning anything. *"You get the #1 card. "*

Continue this procedure quickly but not lushing, until there are five cards in a neat pile before the volunteer representing his hand. Proceed as described in the routining of the previous trick. Spread the cards on the table showing a heart flush. Offer him a chance to change his cards by discarding some of them and drawing their replacements. If you preplaced an indifferent (non-heart) card at position #31 at the start, odds are incredibly in your favor they won't risk their flush on the slim chance they will draw something better. (They obviously don't want to - switch a single card since they can see the one they will be switching for on top. However, they may wish to discard several cards with the hope that whatever is beneath the top card will be appealing.) As before, you can also offer them a one-time chance to switch out any of the cards they hold by turning them over and taking their chances at a better hand. Refer to the previous trick for your options here.

Finally, explain your hand is on the underside of theirs. Turn over the cards as you did in the original trick, delaying the royal flush

climax until the final card.

Background. The mixing procedure used as the packets of cards are dropped to the table is from Volume VIII of Semi-Automatic Card Tricks. See *The Joystick* on page 257. The participant's cut is the *Fairness False Cut* explained in the *Tools* section of this volume. As explained in the previous trick, because all the cards are double-facers, the audience's loss of orientation is complete.

The force used for this belongs to Terry LaGerould. It was published in 1985 in Volume

II of Harry Lorayne's Best of Friends. Its use in the above trick has a few advantages. The obvious is that the countdown starts with five. The smaller number streamlines its use, minimizing the procedure. More importantly, the handling of the dealing breaks the connection between the countdown cards and those being counted down to. It's an ingenious concept (based upon the *Allerchrist Card Trick* from Scarne on Card Tricks) and I think the above handling highlights its finer points while concealing some of its weaknesses.

POKERDICTION
Steve Beam

This combines ideas from other tricks in this chapter into a strong effect with a nuclear finish. I love doing this for magicians because the ending is so sudden and unexpected, it catches most of them completely off-guard.

Before starting, the magician places an envelope marked "Prediction" on the table. A deck of double-faced cards is shuffled and then cleanly cut by a member of the audience. After the cut, the top five cards are dealt into a row on the table. After highlighting the randomness of the procedure, the magician explains he used five cards from another deck to predict the five cards the participant would receive.

He removes five cards from the envelope but none of them match the cards received by the participant. The prediction cards are dealt in a row below the cards dealt to the participant. The magician notices the envelope is upside down on the table (and thus the word *prediction* is upside down). *"That gives me an idea. I think the prediction cards are also upside down. "* He flips over the predictions to show they now match the participant's cards.

Finally, after a suitable pause, he says, *"I understand how I predicted what cards you would take. I don't understand how you would*

predict the cards I would take. " All cards are flipped over and now the other side matches as well.

The Work. If you wish, you can use the *Gilbreath principle* to allow the participant to shuffle. However, if so, you will need five cards from a *second* deck of double-faced cards to put this together. If you must have the participant shuffle, consult *Two for the Price of One* for the method. I will describe a greatly simplified process here that uses a single (standard) pack of double-facers and packs just as much wallop.

Pull two matching sets of five double- faced cards from your deck of double-facers. It doesn't matter which five you use, but you want some variety in the faces of both sides. Separate the five duplicates into two hands and assemble both of them into identical hands - same orientation and same order. Assume the faces that are now toward you represent Side A of both hands. The side away from you is Side B.

Shuffle the remaining forty-two cards and place them on top of one of the hands while Side A is uppermost. See figure 1. Insert the remaining hand with Side A uppermost into the envelope marked "Prediction." See figure 2. Case the deck and put both the case and the envelope in your

pocket. You are ready to perform.

Performance. Introduce the envelope and the deck. Place the envelope aside with the word showing. I like to lean it up against something so "prediction" is visible to everyone.

Remove the deck from the case. Use the warehouse store patter from *Two For the Price of One* to explain the existence of the double-faced deck. Execute a couple of tabled riffle shuffles, legitimate except for the fact they retain the bottom five cards. I want the top card changing with each shuffle. This says more about the honesty of the shuffle to the audience than the thoroughness of the interlacing. As with most shuffles, the heat is on the top rather than the bottom.

You are now going to force the five bottom cards. Place the deck in position for a spectator cut. Gesture for him to cut the deck *"from here to here*," drawing an imaginary arc from the deck to a vacant place on the table to the left of it. (The participant will cut from his left to his right.) *"To make it completely random*, *turn both halves over*... (wait for him to do so)... *and then complete the cut. "* As you deliver this last phrase, gesture for him to deposit the half on your right on top of the cut-off packet to your left. He will follow these instructions as if they were completely natural, but he has actually just performed a false cut. This is a version of
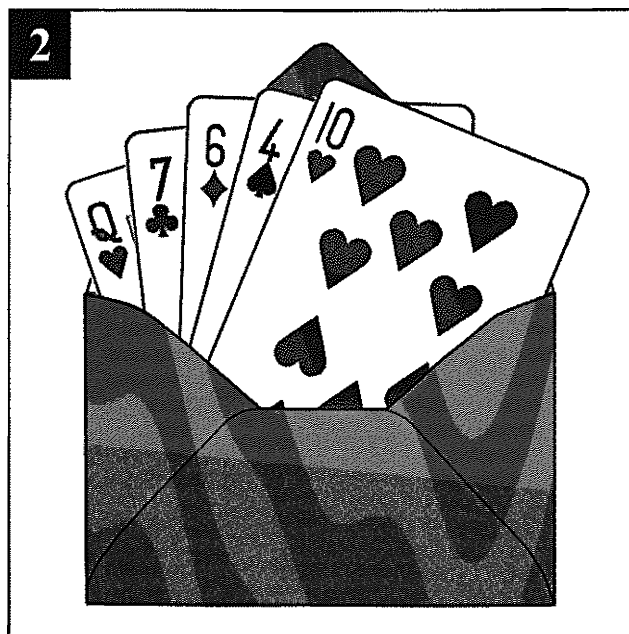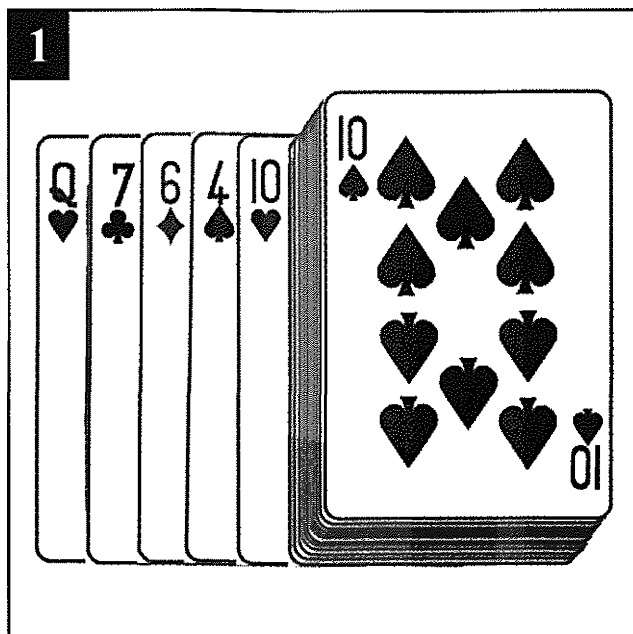
the *Fairness False Cut* explained in the *Tools* section, made bulletproof by the use of double- faced cards. The net result of the cut is that the deck has been turned over intact.

Your stock from the bottom is now on top with Side B showing. Instruct him to deal the top five cards - the cards he cut to - into a row on the table. Pay attention to whether he deals from left to right or right to left. See figure 3.

Recap the freedom he had in selecting the cards. Now direct attention toward the prediction envelope. Open it and remove the five cards from inside and replace the envelope with the writing upside down either on the table or leaning against the same object as before. Deal the five cards into a row below the existing row in the reverse order he dealt his cards. Start apologizing for the failed prediction. *"Please be gentle... Vm very fragile right now. "* See figure 4.

Pretend to notice the upside-down envelope. *"Wait a minute. I think 1 understand what's wrong. The prediction is upside down. "* Reach over and turn the envelope so the writing is right side up and replace it. *"And maybe this prediction is upside down, too. "* Flip over your row of cards onto his, but injogged about half their length so both cards of each pair are visible. They are now looking at five matching pairs. See
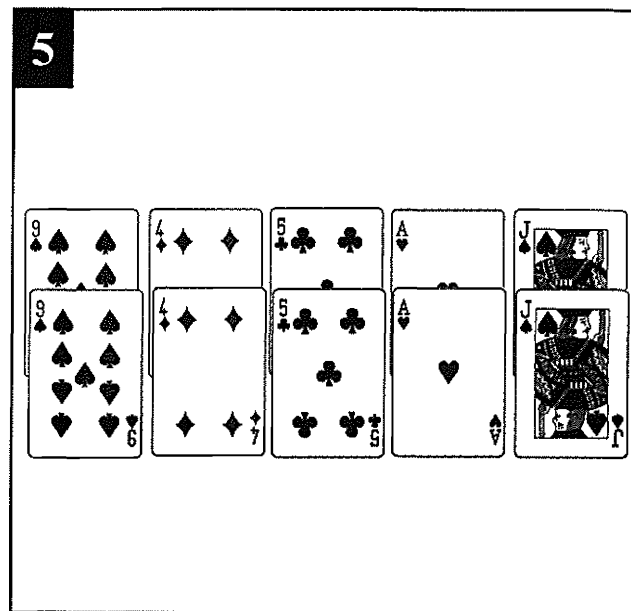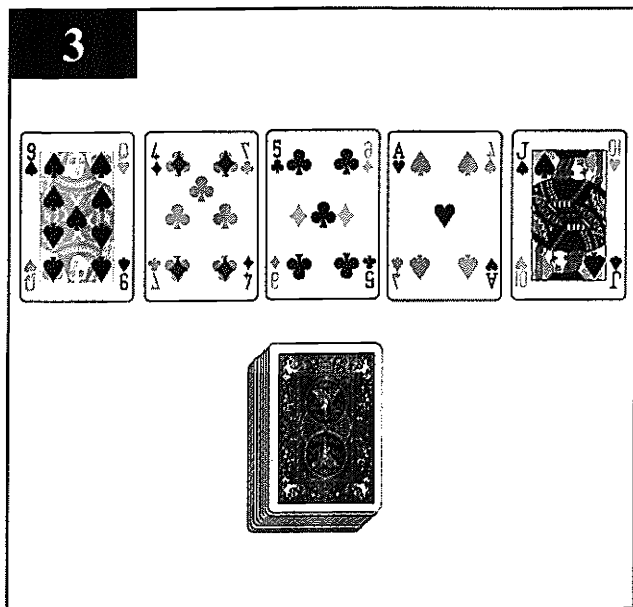
figure 5. This is the first effect and it's a surprise. There should be a response to this and you should acknowledge it. Don't rush it - they think you have finished.

For the second and even more startling climax, direct attention back to the tabled cards. *"I understand how I predicted what cards you would take. I don't understand how you would predict the cards I would take."* Snap your fingers over them and then flip over the pairs -

together but still spread - showing the other side now matches. See **figure 6.** Do this quickly and it creates sensory overload.

Yes, you and I know the pairs always matched - it was just their orientation that didn't. You showed one side didn't match. You then showed one side did match. You then showed the other side now matches. There is not enough time for them to crank up their logic. They are too busy sliding their jaws off the table.
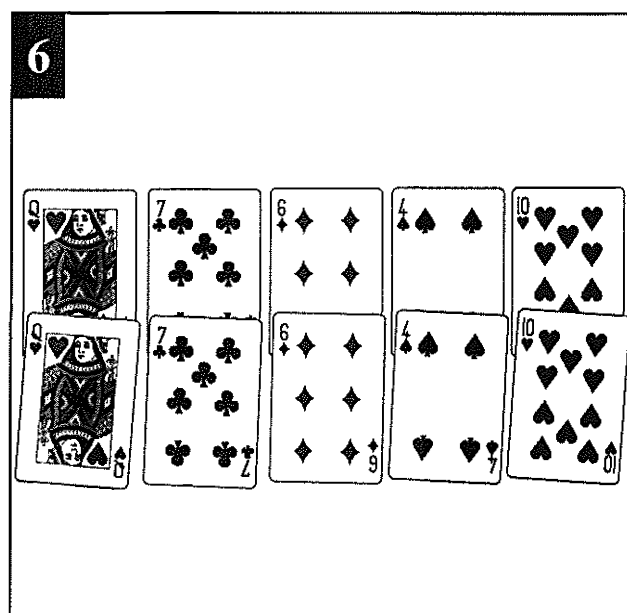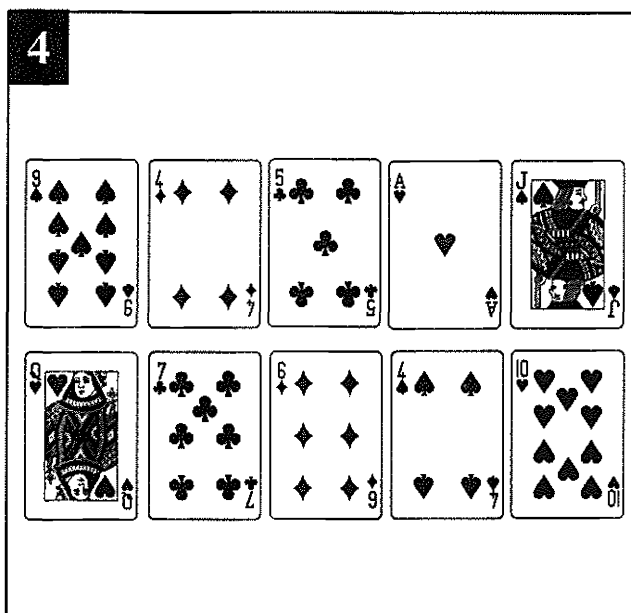
MIX & MATCH POKER
Steve Beam

I write books that I would like to read and that contain items that interest me. Because of this, I feel it's only fair to warn you when I don't think an item would interest you... or anyone else in the universe. This may be just such an item. It is the type of item I would skip over in a book. And, to add to the problem, it requires a chart to explain it.

I tucked this item in at the very back of the chapter, thinking that few people are going to read a chapter featuring double-faced cards. Even fewer will make it to the end of a chapter with that as the subject matter. The few of you still hanging on have been warned. This one is for me, but even I am not going to stick around. I've got to go see someone about the echo in here. (For the record, I think my proofreaders jumped ship just after the table of contents.)

In effect, after tabling his prediction, the magician asks a volunteer to shuffle and cut a deck composed of double-faced cards. The volunteer then deals himself the top five cards - the cards he himself shuffled and cut to. *"This deck is actually more efficient than a regular deck because in dealing five cards to yourself, you have actually dealt a total of ten cards. "* The magician directs him to turn over any cards he wishes to construct a poker hand for himself. Once he has the hand he wishes, he can opt to take the one showing or the one you haven't seen (but he has) on the other sides of those cards. The magician explains this has nothing to do with winning or losing but more about choices the volunteer will make. *"And I am left with whatever cards you don't choose as my hand. "*

Once the volunteer has finished, the magician explains that because there are actually two decks in play, there were 104 choices for the cards the volunteer now sees before him. The volunteer shuffled, cut, and dealt the cards to himself. He then chose the orientation - face

up... or face up. The prediction is read and not only were both the specific hands predicted, the winner was as well.

There are two versions of this. Most will opt for the first. I include the second here more for my own benefit. You should consider the first and flip past the second because it uses one of my charts to help explain it. Even I hate to read my own charts.

The Work. This uses some unique handlings of the *Gilbreath principle* to force the desired hand. Using an off-the-shelf deck of double-facers, remove the following cards: A♣/7♠, A♥/4♠, A♦/7♥, 4♣/7♦. You will find two of each. In addition, remove the K♣/K♣ and the K♦/K♦. Set up by placing both sets in identical order with either king at the bottom of each packet. Unlike what you would expect when using the *Gilbreath principle*, leave both packets facing the same direction. For example, you might have the 4♣ uppermost on both packets. Place the deck on top of one of the packets and then place the remaining packet on top of the deck. Case the deck.

First, let's deal with forcing the hand they will receive. It is short and to the point. Remove the deck from its case while explaining its existence. (See the other effects using this deck where this is justified.) Riffle shuffle the deck, retaining the top and bottom five-card stocks. Table the deck and ask someone to cut it in half. Offer them a choice of which half they wish to turn over. Once he turns one over, instruct him to riffle shuffle the two halves together.

Before you have him square the cards he shuffled, you or he can spread the telescoped pack on the table to allow a brief but detailed glance at the cards as interlaced, explaining that he controlled where every one of the 104 cards finished. This is because when he turned over one half, he reversed one of the packets per standard

Gilbreath handling. But since one stock is facing upward and one is facing downward, he can actually watch those specific cards being shuffled into each other since there appear to be no duplicates. Obviously, the duplicates are simply facing the other direction from their mates. Once this has been shown, the deck is squared.

There are now two options: either your stack is on top or bottom, depending upon which half the victim turned over before shuffling. And, thanks to the *Gilbreath principle*, the first five cards of that stock form the exact cards you wish to force.

Option 1 - On Top. If your stock is on top after the shuffle, you could simply have the cards dealt from that point, I prefer to add a cut by the victim to mimic more closely the normal procedure of a poker game. Pick up the deck and hold it in dealing position. Your stock is on top. Spread over the top five to eight cards and take them in your *palm-down* right hand, which turns palm up and drops them in a pile on the table. Take the next five to eight cards in your *palm- up* right hand, which turns palm down before dropping this new group onto the tabled pile. Take the next packet palm down and repeat this sequence with five to eight cards at a time until you have exhausted the cards. The end result is that you have turned over the deck so your stock is now on bottom, but the order of the cards is unchanged. Since your stock is now on bottom, you can proceed directly into Option 2 for the spectator's cut.

Option 2 - On Bottom. Ask him to cut the deck *"from here to here,"* gesturing to an empty place near the deck to your left. With your palm-

down left hand, drag the bottom half off the near edge of the table, rotate your hand palm up, and bring it directly over the pack, where you pause for about one second (no more) and then drop the half on top of the original top half. Your stock is now on top again.

He can now pick up the deck and deal himself the top five cards. Don't miss this opportunity to explain that although he only dealt five pieces of paper, he actually dealt ten cards because they are two-sided.

He now has the five (ten) cards you need him to have. Take the deck from him, square it on its side against the table, and then place it off to the side out of frame while discretely turning it over in the process. This gets the other five duplicate cards out of view before he starts turning over his cards.

Once you have done this, he is free to move the cards around so they are oriented in his preferred combination. You want it clear that this is not about winning and losing but more about which choices he will make. The reason is that you don't want him to simply take the highest hand he can assemble because that would lessen the impact of you predicting his final hand. Once he has finished, it's time to reveal your prediction.

Simple Prediction. With the specific cards used, there are only three possible poker hands: a pair, two pair, or three-of-a-kind. If you are only going to predict the hand without naming the values, you need three simple outs with those hands listed. It is not possible for him to have less than a pair nor more than three-of-a-kind. (Go ahead and take a moment to prove this to yourself. There are three combinations that form

SIDE A – WINNER		
Side A - Value	Contents of A	Total
A 3 sevens	7♥, 7♦, 7♠, A♥, K♣	22
B 2 pairs–aces over 7s	A,A,7,7,K♣	16
C 3 aces	A♣, A♦, A♥,7♠,K♣	10
D 3 aces	A♣,A♦,A♥,4♠,K♣	3
E Pair of aces	A,A,K♣,7,4♣	9

SIDE B – LOSERS		
Side B - Value	Contents of B	Total
2 pairs – aces over 4s	A♣,A♦,4♣,4♠,K♣	2
Pair of fours	A,7,4♣,4♠,K♣	8
2 pairs – 7s over 4s	7♥,7♦,4♣,4♠,K♣	14
3 sevens	7♥, 7♦, 7♠, 4♠, K♣	21
Pair of sevens	A♠,4♣,K♣,7,7	15

Note: Unlabeled suits vary. (Chart used for illustrative purposes only.)

a pair, three combinations that form two pairs, and four combinations that form threes-of-a- kind.)

Complex Explanation. If you want to predict the specific hands you will both end with (despite his shuffling, cutting, and then changing the orientation), you still only need five outs. This is because there are ten possible hands he can make, but those can only be constructed with five combinations of Side A with Side B as shown in the value column in the chart above. I should also note that the reason I refer to this as the "complex" prediction is the explanation below, where I explain how it works. In actual performance, it is very simple and non-mathematical.

Using the chart (which you won't need in performance), you can see that when one side shows a pair of aces (side A, line E), the other side will by necessity show a pair of sevens (side B, line E). You will notice there are two possible combinations that yield three aces (side A, lines C and D). On the back of one you find two pairs with sevens over fours (side B, line C) and the other has three sevens (side B, line D). There are also two possible combinations that yield three sevens.

Note also that if you know exactly what one side is, you also know what the other side is. But how can we distinguish from each other the two combinations that form three aces and two that form three sevens? The simple way is to distinguish each of the ten possible hands from each other. We will do that by quickly assigning each a mathematical value. We will arrive at that total by discarding the king and the fours and totaling the remaining cards. Thus, with the first example of three sevens (side A, row A) you would discard the king, and add the remaining values, yielding twenty-two. Thus, twenty-two is the number for that hand. Note that this differs from the value of the other hand with three sevens (side B, row D). Discarding the four and the king, the values of the cards in the hand total twenty-one. (This is the reason for discarding the fours, to produce a different value for each of the possible hands. The king is discarded because

all hands have a single king so it simplifies the calculation.)

To practice, if you saw the volunteer had a hand which after discarding the fours and the kings totaled 8, you would know it was the hand shown in side B, row B (the pair of fours).

Complex Prediction. Assume you start with the following five predictions secreted in different locations, abbreviated in my precious chart as "Loc. 1," "Loc. 2," etc. Your predictions read as follows:

• My three sevens beat your two pairs of aces over fours.

o My two pairs (aces over sevens) beat your pair of fours.

• My three aces beat your two pairs (sevens over fours).

e My three aces beat your three sevens.

• My pair of aces beats your pair of sevens.

I like the predictions written on the backs of business cards and stashed in different sections of my wallet which I mentally number one through five. This allows me to place my wallet containing the predictions out on the table before anything happens.

Note that the predictions follow the above chart and are all written from the point of view of the winner. So how do you know which prediction to remove? Once the participant has chosen a hand and made all the changes he wants, come up with the key number by discarding the fours and the kings and totaling the rest. Glance at the chart below. Assuming his total is ten, you would immediately know it is in location #3 in your wallet. So, open your wallet and have the participant remove the prediction from location #3 in your wallet and read it out loud. Nothing could be simpler.

But, what if his hand totals twenty-one? You know to have him remove the prediction from location #4 in your wallet. However, if he reads it, it will be wrong because all the predictions are written from the point of view of the winner as in *"My X beats your Y^JJ*
Here is where a subtlety

recently popularized by Deddy Corbuzier's marketed *Free Will* comes into play. If the spectator's total is in the loser column, simply have him remove the correct prediction and then take it from him and read it out loud yourself. On the other hand, if the total of his hand is in the winner column, he won so you allow him to read the prediction once he removes it. The person who reads it appears to be inconsequential, but it allows you to nail the exact hand each of you has as if you knew the outcome before you started.

Winner	Loser	Where
22	2	Loc. 1
16	8	Loc. 2
10	14	Loc. 3
3	21	Loc. 4
9	15	Loc. 5

I like self-contained tricks. The deck, while not gimmicked - it is what you say it is - is special. You will always have the box with you to carry it around. So, I either write the above chart on the inside flap of the card case or on the long edge to the right of the side with the half-moon cut out. (Obviously, I substitute an abbreviation for the exact location.) If inside the flap, I aim the mouth of the case toward the participant. The curl of the flap covers it from their view but it's

easy for me to read. If the angles are difficult, the edge is the way to go. I print it on a piece of paper which I tape on that side. I can read it at any time during the trick and nobody but someone directly behind me could also read it.

Leftovers. There are two interesting differences between this and the standard handling of the *Gilbreath principle*. First, the shuffler is allowed to cut the deck himself. This is not possible using ordinary cards (without adjustments) unless you are shuffling face-up into face-down cards. However, since you are using double-facers, it appears to offer even more fairness by allowing him a choice of which half to turn over. This guarantees that your two five-card stocks will be shuffled into each other.

The other difference is that since you are only concerned with which cards he ends up with and not their orientation, you can cleanly deal off the top five cards and not worry about the sixth card showing. It doesn't duplicate any of the cards just dealt onto the table (the duplicates are on the undersides of the top five cards of the deck). This unique situation led Doug Canning to suggest the ribbon spread of the two shuffled halves before squaring them. Even those familiar with the *Gilbreath principle* will note there are no duplicates being shuffled together in reverse order.

TOOLS

POWER TOOLS

Typically, I title the section on moves and concepts, which I stick at the back of each volume, "tools." I have updated the title to *Power Tools* because I think that more accurately conveys what these moves accomplish. The whole point of a power tool is to reduce the amount of time and effort needed to accomplish something. These moves are relatively easy to use and they greatly reduce the time and process in an effect so you can focus on the effect.

I am no longer enamored with sleights for the sake of sleights. I no longer collect them. I would rather spend the time developing a new effect than I would mastering a sleight I may never use. That said, when I develop or encounter a move which is better than something I'm currently using or accomplishes something I need, I rush toward it rather than running from it.

For me, performing is all about performance conditions. Magicians can't always choose their audiences, but they can always choose their material. They can also choose the tools they use to build the deception. Are any of the moves in this chapter essential to card magic? No. However, out of all the sleights, subtleties, and moves available to me, these are some of my tools of choice.

There is more than one club in the golf bag. I'm assuming that's because an expert - even a weekend expert - knows the slight differences in what are essentially sticks with heads on them used to swat balls. While they all look the same to me and they all serve the same purpose, a proficient golfer matches the right tool (club) to the right situation. The more one knows about magic, the more one finds need for the subtle differences in accomplishing the same goal.

This chapter includes some of my favorites. Lionel Gallardo's *Moving on Up* is a killer card control to either the top or the bottom. It is also the item in this chapter which will take you the longest to master. My own *Control Center* is my most frequently used top-card control, and the *Fairness Force* (and false cut) has been added to many of the routines I use as the go-to force or cut.

Running in Place is a toy - a tabled false cut that doubles as a *Triumph* display. It is this latter use that excites me the most. If you do a version of a tabled *Triumph*, you should give it a try. It shows the cards to be mixed face up and face down when they aren't, and it takes very little table real estate to perform. *Task Force* and its variations are simply updated versions of older forces which are yielding more mileage for me in their new incarnations.

THE FAIRNESS FORCE
Steve Beam

I have grown to love this little move. It is basically a different choreography for both the false cut in *Full Boats and Empty Nets* from Volume VII and the *Bottoms Up Force* from Volume VIII. If you don't like bold, discrepant moves performed front and center, you may wish to proceed to something a little less *out there.* My favorite use is within the context of the effect *Proximity and Time* but I use it for a lot of effects. That said, once in a sitting is a gracious plenty.

Face-Up Fairness Force. Assume the card you wish to force is on the top of the deck. Start with the deck face up on the table. As you gesture from the deck to a place on the table immediately to its left, instruct someone to: *"Cut the cards from here to here. "* Your conscript will cut the pack from his left to his right. As he cuts the cards, make some comment relevant to what you are about to do which gives you a reason to look away from the deck and into the eyes of several audience members.

"Why does this work? There are several layers of deception which combine together to kick the brain's ass."

The moment he cuts the pack in half, look back at the deck and appear to notice for the first time that the two halves are face up. With a straight face, both hands reach for their respective halves and flip them face down. *"In the interest of fairness, let's turn the cards face down."* Once they are face down - and without running from the bold actions here - *"Go ahead and complete the cut. "* Once again, gesture from the packet on your right to the packet on your left. Once the deck is complete, it is in its original order although it is now face down. Thus, simply point at the top card and instruct him to look at the card he cut to, and then proceed with your effect. He will be looking at your force card.

Face-Down Fairness Force. Let's assume it is okay for you to see the card being forced. An example would be the cut needed in *Proximity and Time* already mentioned above, or when you would like someone to openly cut to an ace. Start with the force card on the bottom of the deck and the deck face down on the table.

As you gesture from the deck to a place on the table immediately to its left, instruct someone to *"cut the cards from here to here. "* He will cut the pack from his left to his right. As he cuts the cards, make eye contact and say something relevant to the effect that will follow. At the very least, *"We call that a 'simple cut. '"* Again, deliver your line as he is cutting, not after he makes his cut.

Look back to the table and silently notice that the cards are face down. *"I'll tell you what... in the interest of fairness, let's turn the cards face up.* As you deliver this line, flip both packets face up. Then, gesture from the right packet to the left (your right and left), implying he is to place the former on the latter. *"Go ahead and complete the cut. "* Once the deck is reassembled, point to the top card - the card on the face of the face-up deck. *"You cut to the 3♥. We are going to use the 3..."*

Fairness False Cut. Using the above actions accomplishes a false cut in addition to a force. Whether you start with the pack face up or face down should be determined by the needs of your effect. However, your starting position should be arrived at in a natural manner and the force should be logical within the context of the effect. For example, I wouldn't use this as a force or a false cut if during the rest of the effect the deck was always in the hands. Simply placing the

deck on the table for the cut would be suspicious in itself. At the veiy least, it would call attention to the deck at the wrong time. I only use this when I am seated at the table and the effect takes place on the table.

I assume readers already know you wouldn't want to have the deck face down on the table and then to flip it face up so you can do the force/cut (which turns the deck over again). If you are going to use the Face-Up Force and the deck is currently face down, pick it up and fan it face up as you comment on how well shuffled it is - something like, *"If this deck were any more mixed up, Vd be sending it to the shrink. "* Close the fan and table the deck face up without apparent thought. Have the deck cut, and then appear to realize you should have started with the cards face down. You should be commended for not wanting to take unfair advantage of the marks audience.

<u>Leftovers</u>. There is a fine distinction between a line of patter that adds a layer of deception and one that calls attention to the deception. You want to appear casual while directing their attention where you want it (misdirection). The speed and rhythm of your words should indicate this is an unimportant preliminary, something you want to knock out of the way so you can get to the main event. However, moving too quickly makes it appear as though you are running from the material. When it comes to discrepant magic, you have to own the discrepancy. And the best way to develop this ownership is to try the move at a point when it is not necessary to a routine. When you see several times how well it works, you will relax

> **"Think about the first few times you successfully classic forced a card. Surely I wasn't the only magician who was borderline giddy when the receiver who was being force fed a card took the right one."**

and develop a casual air for its use.

Why does this work? There are several layers of deception which combine together to kick the brain's ass. Think about the first few times you successfully classic forced a card. Surely I wasn't the only magician who was borderline giddy when the receiver who was being force fed a card took the right one.

I love the line that goes with this move and how it works both ways. *"In the interest offairness, let's turn the cards face down. "* Or, *"In the interest of fairness, let's turn the cards face upP* You say *to-may-tow*... I say *to-mah-tow*. This is one of those precious few times in life when you really can have it both ways.

<u>Background</u>. This was inspired by other false cuts and forces in this series. Since each has its uses in different contexts, you may wish to consult them. They include false cuts or forces explained previously in:

- *Done Deal* in Volume III;
- *Full Boats and Empty Nets* in Volume VII;
- *Bottoms Up Force* in Volume VIII;
- Several items from the *Pseudo Shuffles* chapter in Volume VIII.

The cut in *Done Deal* is essentially half of the false cut here. The cut in *Full Boats and Empty Nets* is the same cut performed completely in the hands. So, match the right weapon to your needs - that's half the battle. And as I used to tell my staff, never bring a half-full bladder to a peeing contest. (This metaphor sounded better in my head.)

CONTROL CENTER
Steve Beam

After years of playing with Steve Pressley's bottom control *(A Cut Below),* I came up with several emulations that sent the card to the top of the deck. Until this one, I wasn't happy with any of them. This finally closes the gap and provides me with a move that looks identical to Steve's, yet delivers the card to that all-too- frequent destination - the top of the pack.

Start with the deck in dealing position. When ready to have a card selected, lift the deck in edge grip, dribble the cards into the left hand, and request your designee to stop the process when he wishes. Time it so that he stops you where you wish - near the center. Lift the upper half up so the face card of the packet is toward the audience and instruct him to remember his card. See figure 1. As you are arriving at this position, open your arms just a bit so the hands are separated. Your right hand moves to the right as your left moves to the left so the upper packet is no longer over the lower. (You can also achieve the desired position under the guise of showing the card to the right side of the audience.)
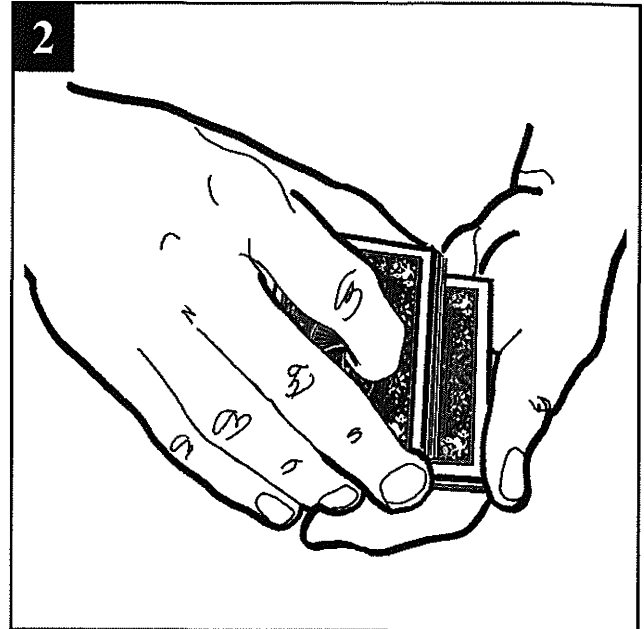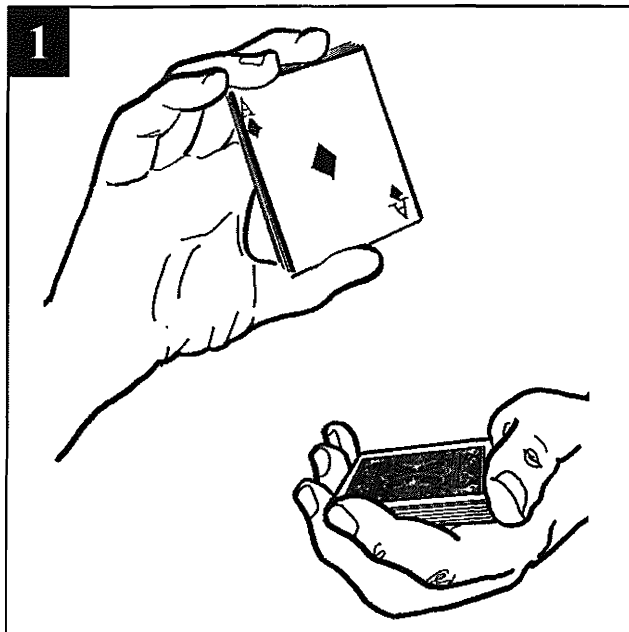
You are going to bring your hands together, reassembling the deck. As you do, your right hand will move downward and to the left in a diagonal line toward the left hand. However, you want the hands to come together with the right
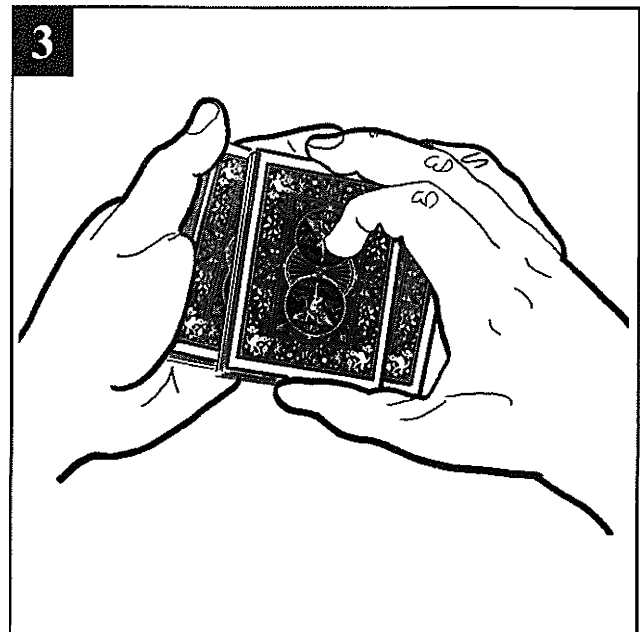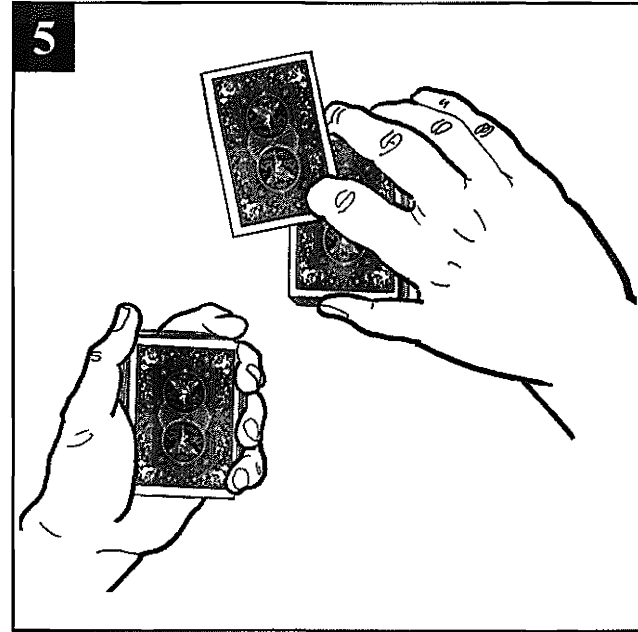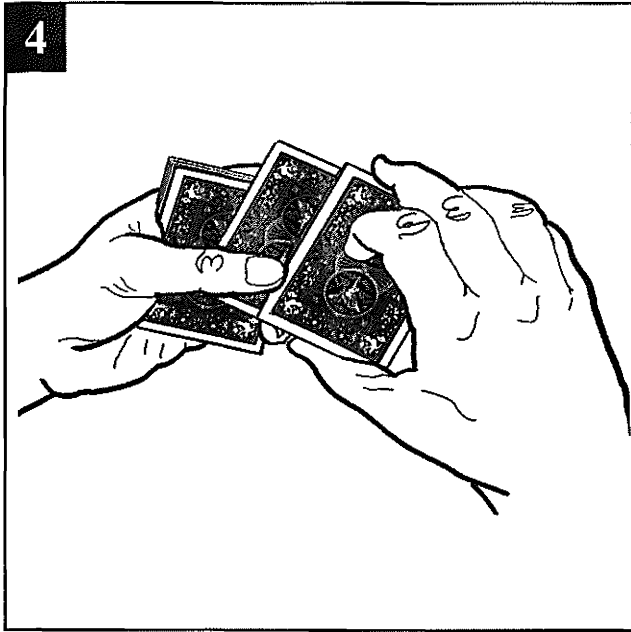
packet about an inch to the right of the left. See figure 2. In this position, the left fingertips are in contact with the face card of the upper packet, the selection. Bring the upper packet over the top, causing the left fingers to push the selection to the right into a side-jogged position. See figure 3.

Do not allow the packets to coalesce. The right hand still retains its control of the upper packet. As soon as the selection is side-jogged to the right, the left fingers pull down on its right long edge and pull it flush with the left-hand packet, where it becomes that packet's new top card. Immediately pull the lower packet to the left. Just as the lower packet is about to clear the upper packet, the left fingers engage the new face card of the upper half. Continue moving the lower half to the left, pulling the face card off the right half and onto the top of the left hand, jogged to

the right as shown in figure 4. Everyone believes this is the selection, but the selection is the card underneath.

You have several options at this point. The simplest is to place the card they believe to be the selection onto the top of the top half, outjogged for half its length as shown in figure 5. Finish by placing the original bottom half onto the top half, centering the supposed selection. All that is left is to square the outjogged card with the deck. The selection is on top.

Leftovers. While usually not worth the effort, you can insert the supposed selection into the center of the original top half. Then, open the side of the original bottom half and insert the entire upper half into the center of the left-hand packet (original bottom half). The results are the same: when the deck is squared, the selection resides on top.

RUNNING IN PLACE
Steve Beam

This is a tabled running cut that retains the order of the entire pack. Better, when performed as part of a Triumph routine, the same cut allows you to show packets in sequence: face down, face up, face down, face up, face down, and face up. Then, with a snap of the fingers, all cards turn face up except the selected card.

Because the actions for the false cut and the Triumph display are the same, the illustrations show the cut being used as a *Triumph* display. For this reason, you will see face-up cards in the illustrations. If you are learning the cut, just imagine all cards are face down in figures 1 through 4.

Although not required, you will find it easier to use when the table has some give to it, such as provided by a close-up mat. For the sake of explanation, we will divide the deck into three parts: top ("A"), middle ("B"), and bottom ("C"). We will assume A and B together make up the top half while C by itself is the bottom half. Start with the deck in front of you on the table, parallel with the front edge of the table. Your thumbs are on the near side and the first two fingers of both
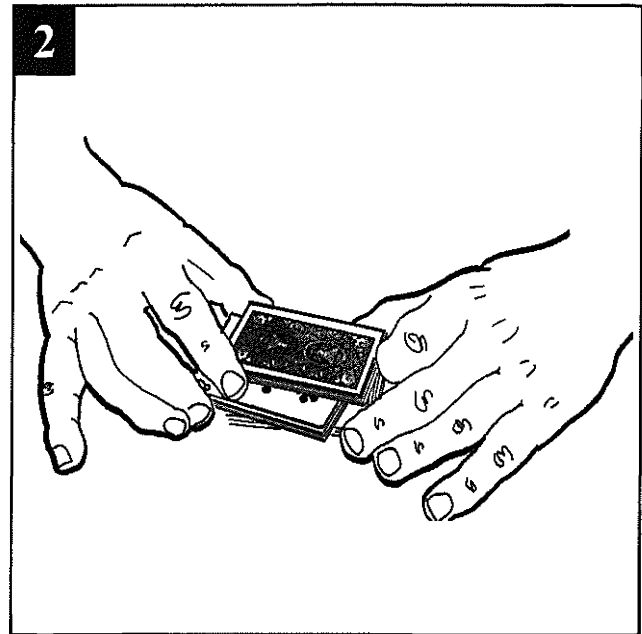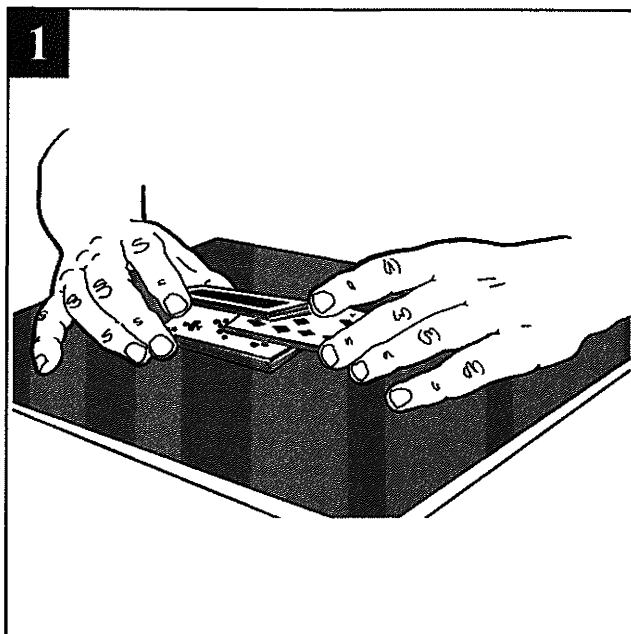
hands are on the far side.

With your right first finger, lift up the top fourth of the deck (A). With your left thumb and second finger, take possession of about a fourth of the deck below the opening (B). Your right hand now moves to the right with the first finger holding A and the second finger holding C, both being held by pressure against the thumb. See figure 1. Your left hand allows B to drop onto the table. The illusion is that B was stripped from the middle of the pack. Actually, the top and bottom of the pack were moved, leaving B with the left hand.

Your right hand comes back over to the left hand's packet and your left second finger and thumb strip off the upper packet from the right hand (A) and allow it to fall onto the tabled packet (B). This is done as your right hand moves to the right again. See figure 2. You will note that the top half (A and B) is once again together in the proper order while the bottom half (C) is held by the right hand. C is held between the right thumb and second finger - an important position as we proceed.
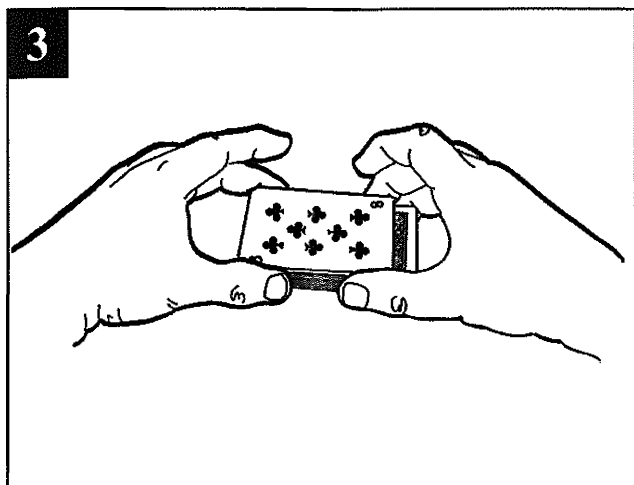
Continuing the running cut, the right hand returns, slightly overshoots the tabled packet and deposits C onto the tabled pile (AB) but jogged about a half inch to the left. See figure 3. As C is placed onto AB, the right thumb and third finger are automatically in a position to slide AB out from under C. This steal is invisible from the front and appears to be part of the running cut. When AB clears C, it is lifted upward (figure 4) and slapped down onto the tabled bottom packet (C). The deck is back in its original order.

Running in Triumph - A Display. This is a great little display for a tabled *Triumph* routine. Assume two halves are riffle shuffled into each other, apparently face up into face down. Actually, all cards are face up except the top card of one of the halves, which is face down. This is a condition familiar to everyone who has ever done any kind of *Triumph* routine. When you square the pack after the shuffle, the audience thinks
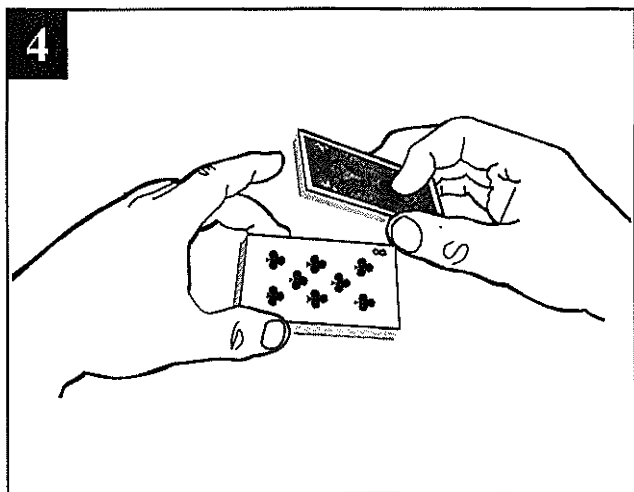
the cards are mixed face up into face down, but actually only the top card is face down.

Execute the above running cut exactly as described. The audience will see a running cut where packets pulled from the right hand appear face up, face down, face up, and face down. Both of the face-up cards that are flashed during this cutting sequence are different and the visual sequence gives the impression the cards are, in fact, all mixed up.

If you don't want a follow-up cut to bury the face-down selection which is now on top, execute the cut as explained up until you switch halves by pulling AB out from under C as C is being placed on top of AB. Rather than simply slapping AB on top of C, the right hand returns and a small sliver is pulled off of AB with the left hand - including the face-down card - and dropped on top of C. Finish by slapping all the cards remaining in the right hand on top of everything. This does not return the deck to its original order, but it does allow a nice display of cards facing up, down, up, down, and finally up again. All three face-up cards shown during the sequence are different and the selection ends up face down in the center.

Extra for Experts. If you wish, you can extend the cutting sequence for the full deck by borrowing part of a tabled running cut from Expert Card Technique. Execute the false cut as explained above up until your right hand has stripped out AB and is ready to finish the cut by slapping AB on top of C. Rather than finishing the cut, bring C over and place it jogged to the right on top of AB. Your left thumb and second finger pull off the top half of AB (which would be A) and let it fall - jogged to the right - onto the tabled C as your right hand pulls away B.

The right hand returns and places B directly above C as A is stripped out by the right thumb and second finger. Finish the cut by slapping A on top of B.

Background. The *Gamblers ' False Cut* (also known as *Up the Ladder)* is explained in Expert Card Technique by Hugard and Braue (1940).

Just before going to press, I discovered a similar idea by Johnny Thompson on Johnny Thompson's Commercial Magic, a four-disc DVD set. He uses the running cut from Expert Card Technique as one of his displays on Vernon's Triumph routine. As with everything of Johnny's, it's worth your time looking it up to get his thoughts on it.

TASK FORCE
Steve Beam

This force looks mathematical, which tends to throw off those who should know better. Starting with a number that only the participant knows, he is asked to remember the card which falls at that number in the deck. True to the title above, his random selection is a force. This is ideal for magicians who will excitedly follow the false trails you blaze for them.

The Work. Start with the force card on top of the deck. If the specific card being forced is irrelevant, note the top card during an in-the- hands riffle shuffle.

Table the deck and ask your participant to cut off about a third of the deck, to remove a packet from the middle, and to replace the cutoff cards. He is then to count the cards he holds, to remember the number, to mix the packet, and to finish by depositing them back on the talon. Without making it obvious, note the approximate thickness of his packet as he completes these simple instructions.

Pick up the deck and give it a very quick false shuffle, preserving the cards you estimated plus one. Shuffle as you utter something inane such as, *"You have a secret number — and by *secret, * I mean you are the only person who knows it. "* The shuffle should be over by the time you finish the statement.

Take the deck face down in the left hand in dealing position. Thumb over the first card into the right hand and flash its face to the count of one. Quickly repeat with the second card to the count of two as you add it underneath the first one. Continue counting out loud as you flash each subsequent card and transfer it into the right hand without reversing the order of the cards.

On the 4th or 5th card, push over two cards with your left thumb and take them both on the face of the growing right packet. This is not the sleight known as the multiple push-off. From above, there is nothing invisible about it. You are simply pushing two cards, spread about a quarter inch, and taking them both under the right-hand packet. That's all there is to it. The force card will now be the card at their randomly selected number.

If you don't need the selection at that number, you can open the left-hand packet and insert the right-hand cards in the center. You can simply replace them on top if you prefer. (I use a reverse Charlier cut to open the left-hand packet with my left hand. You can also do a regular Charlier one-handed cut and insert the right-hand cards into the left-hand packet just before you finish the cut.)

Leftovers. Why does this work? Assume they cut ten cards from the center. If they now drop that packet on top, the force card would be the 11th card. If you counted to ten, you would be one card short of the force card. However, by "losing" one card above the force card during the count, it brings every card below that up one card in the sequence so the 11th card will appear at the count of ten. All that is necessary is to ensure that you do the double push-off before you reach their thought-of number. This was the reason for approximating the number of cards they removed in the first place.

Yes, you could simply lose a card from the top during the shuffle after the packet from the middle has been replaced on top. However, I think this handling is cleaner and it shortens the

shuffle by removing the need to run a single card at any point. If you would prefer losing the card during a shuffle, do so.

And yes this is illogical. If you think about it, if you wanted him to know the tenth card, he could simply note the card at the face of the packet he removes before depositing the packet on top of the deck. This is magician-think. All I can do is suggest you try it to see that when properly performed, this logical line of reasoning doesn't enter into the equation. The resulting effect is that you don't know the number they cut from the center of a shuffled deck and therefore you couldn't know the card they are thinking of at the conclusion. This is crystal clear while the rest is smoke in the background.

Double Task Force. This is a bold use of the above to force two different people to choose the same card. Direct the first participant to lift off the top third and then to cut off some cards from the lower half as before. He is then to replace the original top group. You are now going to time misdirect by focusing on the shuffle he is doing with the cards he removed. Turn to the other participant. *"While he is shuffling his cards and before he replaces them on top, why don't you look at the card where he cut "* As you say this, point to the top card of the tabled packet - the force card.

When done casually and with confidence, he won't realize this is not the card cut to - even though technically, it is "where he cut" (as in, in the same packet). Ask the first person to "replace" his cards on top. Now continue with the original move to force the same card, being sure that only the first person sees the cards as you flash them during your count.

Smoke-Free Task Force. If you don't care which cards are "chosen" and merely want to do this as an impossible location, this

has a lot going for it. Glimpse the top card after the deck has been shuffled. Have the packet taken from the middle by the first person and shuffled as described above. Turn to the second person and have him note the top (glimpsed) card. Return your attention to the first person and ask him if he has thoroughly mixed the cards he removed. Have him note the card at the face of his packet and then *"replace the packet on top. "* His selection goes directly on top of the second person's selection, which is your glimpsed card.

After a false shuffle and legitimate cut, you simply thumb through the deck twice, removing the first person's selection (the one behind your glimpsed key) the first time, and your glimpsed key the second time. The reason you do two run- throughs is so as not to make it obvious the cards are coming from adjoining positions.

I only use *Smoke-Free Task Force* for magicians. It is over almost before it starts and there is way too much going on here to waste it on a lay audience. To them, one card location is the same as the next.

Background. This is based on an old mathematical force. I was reminded of the force by Ramon Rioboo, who published his very deceptive handling in his first book in 2002, **La Magia Pensada.** In 2012, this was translated into English and published by Stephen Minch's Hermetic Press as **Thinking the Impossible.** Currently, Ramon's second book is being translated and will soon be available from the same source.

Finally, in this volume, you'll find R. Paul Wilson's handling, which changes the effect into a prediction and introduces a deceptive shuffle which can be performed by the participant. I went the streamlining route. Paul opted for the more-smoke-is-better route.

MOVING ON UP
Lionel Gallardo

Lionel is a talented magician who lives in Benidorm, a breathtakingly beautiful seaside resort on the east coast of Spain. I discovered its beauty firsthand thanks to Lionel, who gave me the name of the city. As a result of his generosity, I was able to look it up on Google maps. I have both of them to thank for allowing me to visit there from the comfort of my desktop. Toss in some beach sound effects available from *YouTube* and it was almost the same as visiting there... albeit by myself... and in pajamas rather than a bathing suit. That's right, no pesky sand between cards for me. Throw in an oscillating fan and I had the wind blowing through my scalp giving me that... well, windblown scalp effect. If you, too, would like to visit there, let me know and I will see if I can get Lionel to share the name of the city with you as well.

I actually met Lionel (in person, for a change) in Madrid, another nice city without all that ocean, sand, beach, and those distracting bikinis. This meant we had nothing to do but card tricks and I snagged a great card control from him for publication here. (The card control has

also been to Benidorm, a breathtakingly beautiful seaside city on the east coast of Spain.)

The Work. The goal here is to have a card selected, cleanly and smoothly pushed into the center - like a surfboard cutting through the waves in a breathtakingly beautiful seaside resort - and end up on top of the deck. I am going to start with the rough description to give you the general idea. Afterward, I will add the finer points which make this a killer move.

Hold the deck in the left hand in dealing position. Spread the cards into your right hand and ask for someone to point to a card. When they do, the right fingers rest on the face of the card and the right hand moves forward, breaking the spread beneath the chosen card. See **figure 1.**

Release the right hand's grip on the selection, leaving it outjogged for half its length on top of the left hand's cards. See **figure 2.** Simultaneously use your right fingertips to loosely square both packets with the exception of the newly outjogged card. Also note that the sides of the outjogged card are not aligned with the card beneath it. Rather, the card is forward
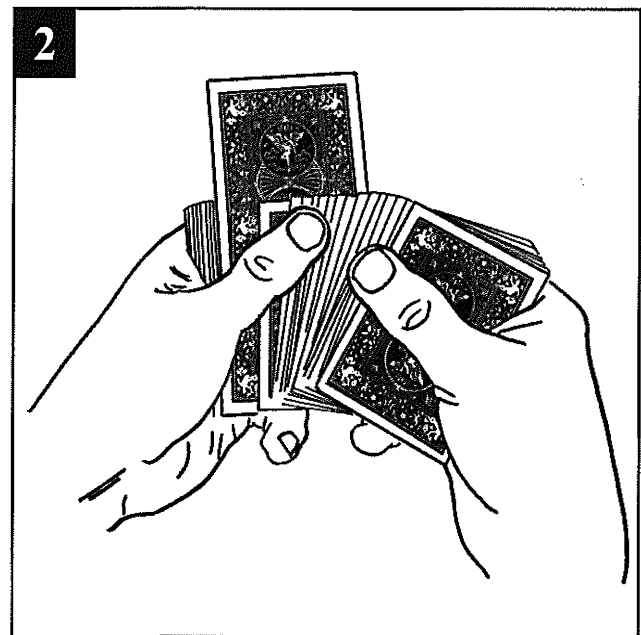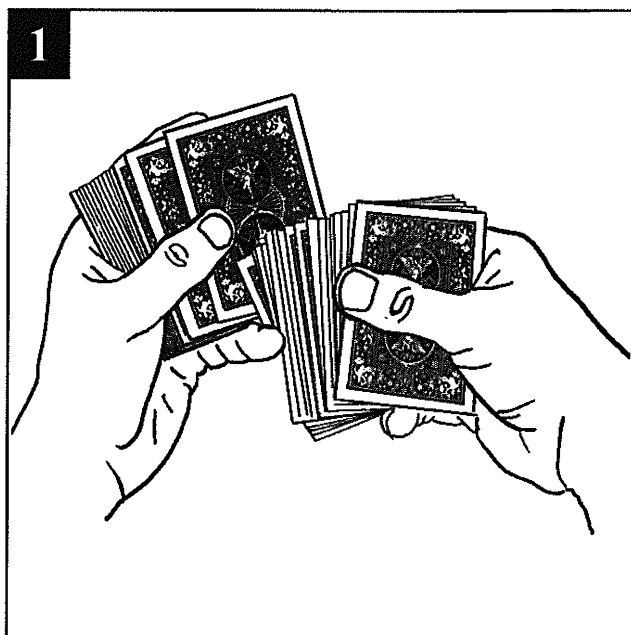
and sidejogged slightly to the right. See figure 3.

Lift up the left hand so the participant can see the face of his selected card, upjogged for half its length. Note the positions of the left fingers. All of them rest on the face of the packet. Your left thumb is straight and holding the upjogged selection in position. See figure 4. Note that the left fingertips, not the knuckles, hold the deck in place at the face.

Now we get to the fun part. You are going to lower the left hand's packet and to place it on top of the right hand's packet. In the process, you will use your left thumb to pull the outjogged card flush with the packet and simultaneously outjog the bottom card of the packet with your left fingers.

This is the part that will require a lot of practice because it has several moving parts. The first action is to pull the jogged card flush with the rest of the packet while being careful not to allow the card to bump into the left fingers or the base of the left thumb. Striking either of those two obstacles will cause the card to angle to either side and you won't end with a cleanlooking finish.

As your left thumb is pulling the top card backward, your left fingers are pushing the bottom card of the packet forward. It is important you have all of your fingers on the bottom of
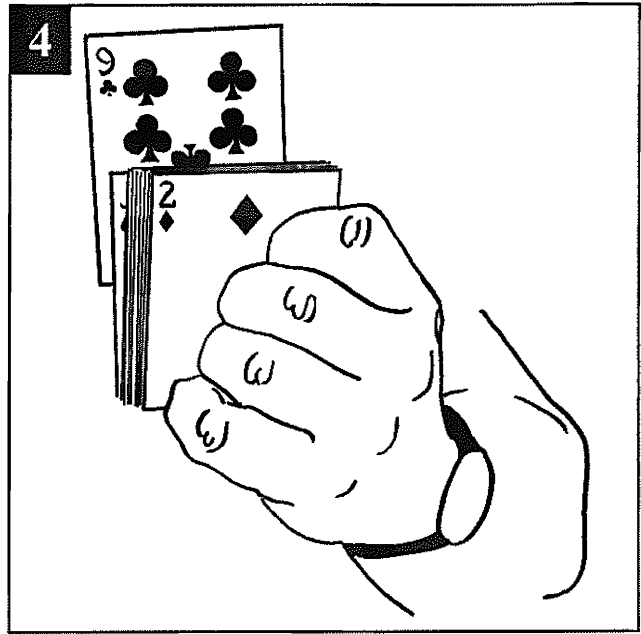
the packet rather than on the sides or edges. As your first three fingers are pushing the bottom card forward, your fourth finger hangs back and serves as a brake to stop other cards from being pushed forward. See figure 5.

The above actions are performed as you are lowering your left hand to meet your right hand. You are going to replace the left hand's packet on top of the cards in the right hand. While the move is discrepant, it flies by everyone. Yes, I know you are showing the top card of the packet outjogged and then sandwiching the bottom
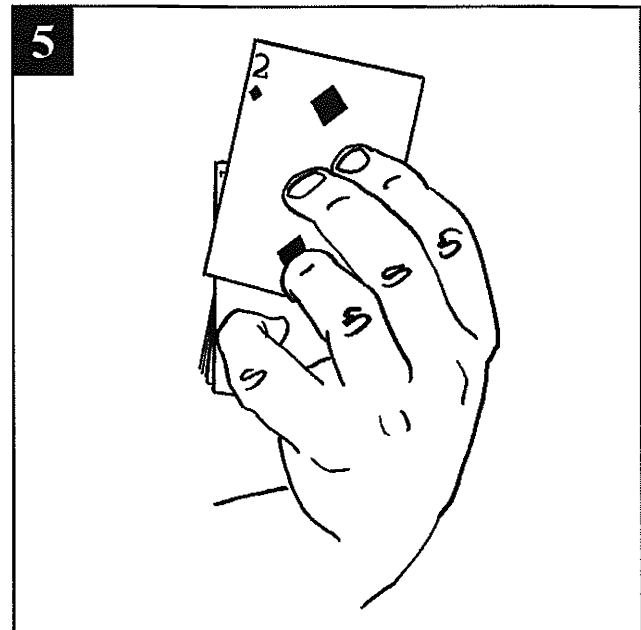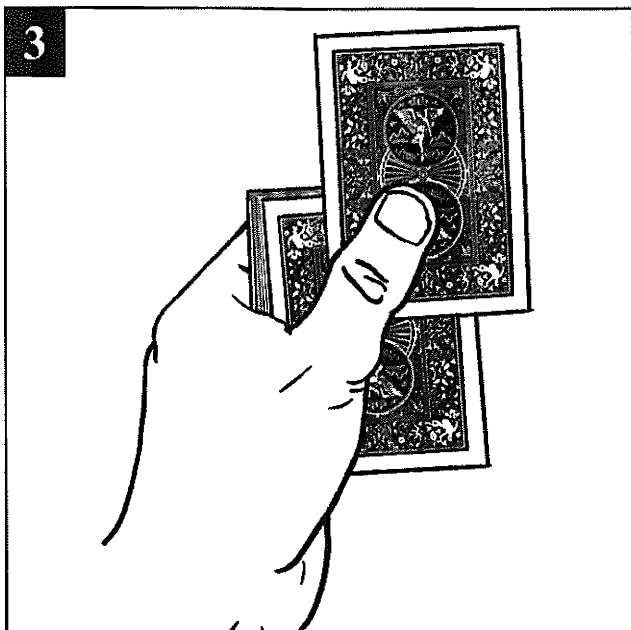
card of the packet, also outjogged. However, if the move is done naturally and at the right pace, there is nothing to see. It is invisible.

You want to avoid a logjam as you deposit the left-hand packet. Fortunately, as you have pushed the face card forward, your fingers have opened and made it easier for them to move out of the way and not to get caught between the packets. As you deposit the left-hand packet, your fingers slide to the left (out of the way) as soon as the right-hand packet provides support for the outjogged card.

When you practice this, you may have occasions where the cards in the left hand don't arrive at the right hand in a neat and tidy squared package. See figure 6. In most cases, a little untidiness is covered by the fact they are focusing on the outjogged card now sticking out of the center of the pack.

You will also notice your left hand has a tendency to want to return its packet underneath the right-hand packet from whence it came. Fortunately, your left hand is not sentient and its wishes are unimportant. I have every confidence your brain can overrule its tendencies.

Your left hand will also try to rush back to the right hand because it knows the shenanigans it is trying to get away with en route. Practice matching the pace of the false action to the real

action. It would look walrus-like if you simply flashed the face of the card and then slammed your hands together at light speed.

Slow Motion. While we are dealing with the pace issue, Lionel often returns the left hand to the right in slow motion. He does this by doing the entire move at eye level. He holds the packet vertically. He lifts the packet with the upjogged card slightly higher, as he says, *"Remember. "* Then he lowers the hand just a couple of inches and it is during the fraction of a second he covers that distance that he executes the move. He tilts the packet forward to a horizontal position and basically does the move in place. That is, the thumb-pulling action and finger-pushing action both occur with his hand held in the same space minus a couple of inches. Then he lowers his left hand with the card outjogged, bringing his hands together in slow motion. He will fool you with this even after you have learned the move.

Angling for Position. Lionel has been doing this for so long he can match the switched- in card's angle with the switched-out card's angle. There are times when he intentionally changes the angle. When the hands come together, everything looks copacetic because the face-down card is at the same angle as the upjogged card was.

In Reverse. When you bring the hands together, both packets are essentially squared with the exception of the outjogged card. You can add another layer of deception if you reverse spread the right hand's cards while you are showing the upjogged card in the left hand. Then, when your hands return together, the outjogged card is in the center of a spread.

To the Bottom. You can use essentially the same actions to control the selection to the bottom. Spread the cards from your left hand to your right. When a card is selected and outjogged, split the deck below the card, making it the face card of those in the right hand. Lift up the right hand so show the card. As you lower your right hand, pull the upjogged card flush with the packet as your right thumb pushes the top card forward to an outjogged position. Place the right
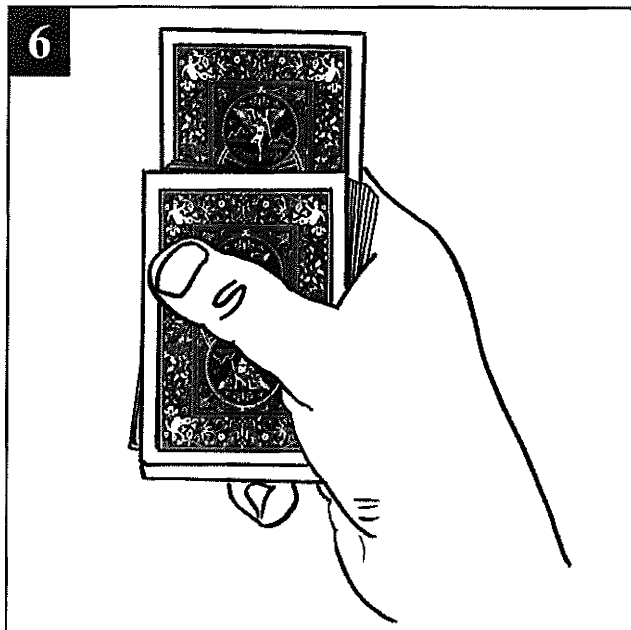
hand's packet underneath the left hand's packet, sandwiching the outjogged card in the middle. The selected card finishes on the bottom.

Background. The reverse spread is not required, but if you use it, you should thank J. B. Bemat, who published the concept in Cartomagia: 40 Anos Despues *{Card Magic: 40 Years Later)* in 1981. He apparently devised the reverse-spread idea in the late 1940s or early 1950s. In the 1960s, Piet Forton and Wolff von Keyserlingk independently reinvented it and later published it in Oliver Erens' Concertos for Pasteboards (2000) as the *Light-reft Spread Pass.* More recently, Lee Asher's Losing Control has exploited the concept in ways that I'm sure would fool all of those in the ancestral line. Even if it didn't, Lee has probably been to Benidorm and they haven't. So there.

THANKSGIVEN

Any magic book is only as good as the material it contains. Fortunately I have a cadre of friends who are not only gifted, but generous with their work. In Volume IX, they include:

John Bannon	Gordon Bean	Doug Canning
Mark Fitzgerald	Lionel Gallardo	Mahdi Gilbert
Bill Goodwin	Lewis Jones	Marty Kane Ben
Max Maven Caleb	Lorenz Schar R.	Train Ron Wohl
Wiles	Paul Wilson	

When A1 Gore invented the Internet, I bet he had no idea that the perfect use would be to look up credits related to magic. In the pre-internet days, searching for credits was a manual task involving hours of labor and even correspondence - with a piece of paper, an envelope, and a stamp. Now, there are digital resources being built that supplement both your library and your memory. Some of the most useful for my purposes are:

The Conjuring Arts Research Center-AskAlexander-askalexander.org
Denis Behr's Conjuring Archive - conjuringarchive.com
Conjuring Credits - conjuringcredits.com
Magicpedia - geniimagazine.com/magicpedia
Magicana - Magicana.com
The Magic Cafe - themagiccafe.com

The people behind these investments are building an infrastructure that preserves our history in a way that was simply not possible in the past. They should be encouraged and supported. And, while we are at it, thanked.

My proofreaders are incredible. They often apologize for being so nitpicky. Actually, it's their attention to detail and the fact they are so nitpicky that makes them such great proofreaders. Sure, in real life it might make them asses and outcasts, but it's not like any of them live near me so I don't have to worry about running into that ass part socially.

They are, in no particular alphabetical order: Mick Ayres, Doug Canning, Marty Kane, Raj Madhok, Gary Morton, and Mike Vance. They are simply the best in the business. They offer so much more than making sure my eyes are crossed and my teas are potted. They all function as sounding boards, humor additors, and second opinions on all things magic. Their work as between-the-trick humor additors helps to add light moments between heavy reading. In return, I not only give them a hearty five percent discount on each volume they proofread, I give them the vegetarian item of their choice from the kids menu at their favorite fast-food joint, proving that I'm not only interested in safeguarding their health, but also in protecting their time.

That said, if it weren't for the proofreaders, you would be reading four, brand-new, simultaneous volumes right now instead of just Volumes IX and X. Mike Vance, on his first day as a proofreader asked if I was one of those "two spaces after a period" kind of guys. Apparently, sometime in the last

thirty years we shifted from typewriters with courier fonts to variable width fonts, and the end-of- sentence rules changed so only a single space is now required after each sentence. I didn't get that memo and you can only imagine what his first edit looked like.

It has grown to be source of irritation to me that my proofreaders highlight all my mistakes in red and yellow. But do they ever highlight the words I spell correctly in green? What about when I remember to capitalize the first letter in a sentence, or put a period at the end? Would it kill them to toss a kudo in my direction? (And, you may be surprised to find like I was that punctuation marks are not actually interchangeable.) Any mistakes you find in the book are mine alone, and it took some creative strategies to sneak them past this army of outcasts. Mostly, I just wait until they are finished and then type some more stuff in. It works like a champ.

I need to toss an extra nod to Doug Canning and Marty Kane. Both have volunteered to help in so many areas that I would have paid them had I not been concerned that would have ruined their volunteer status with the IRS.

When I voiced a concern about illustrating Bicycle backs due to their trademark protection, Doug actually designed a playing-card back that would pass for Bicycle with a quick glance but was not protected by an international corporation. (Check the illustrations in this volume to see the excellent job he did.) He is also the go-to guy on Photoshop questions, my website guy, and the cover designer of this volume.

Marty volunteers to do last-minute proofreading knowing I have a propensity to tinker with items long after they have been officially proofread. He vets new ideas and concepts, and has on many occasions helped to nail an elusive reference. His influence is evident in every volume of this series, including stoking my interest in down-under deals in the first place. I'm sure many of you are still trying to forgive him.

Dawn, Casey, Michelle, and Leslie still pick so many cards I really should be giving them the wholesale rate. The oldest two got married and moved out but they made the mistake of giving me their new address so the card tricks continue. There is a special place in Heaven for the families of card guys and I'm betting there's not a deck of cards in sight.

And finally, thank you for investing your time, money, and shelf space in the ninth volume of this one-volume series. Just for you, I'm going to print below all the extra spaces I removed from after each sentence. I'll not have my loyal readers shortchanged in the interest of grammatical correctness. These spaces are for you.

9 J 3 9 5 J S 5 J ? 3 5 > 3 » > S » > 9 J J 3 3 J 9 » 3 S 9 J S J > 9 > J J 3 J J 3 3 3 3 3 9 > » 5 S 3 9 9 » > 3 J 9 3 3 3 3 3 J 9 3 » ? J 3 3 3 3 9 9 9 J > 3 3

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Steve Beam
July 2015

	Two-Faced			
214	**Doubling**	**Double-faced deck**		
217	**Two for the Price of One**	**Double-faced deck**		
220	**Two for the Price of One II**	**Specific cards at 6, 12,18, 24, & 30.**	**Double-faced deck**	
222	**Poker Diction**	**Double-faced deck**		
225	**Mix & Match Poker**	**Double-faced deck**		
	Power Tools			
232	**Fairness Force**	**Shuffled Deck**		
234	**Control Center**	**Shuffled Deck**		
234	**Running in Place**	**Shuffled Deck**	**Close-up Mat**	
238	**Task Force**	**Shuffled Deck**		
240	**Moving on Up**	**Shuffled Deck**		

IN DECKS

SUGGESTED READING LIST
(Doubles as a Shopping List)

__ The Odessey (Homer, circa 800 BC)

__ War and Peace (Tolstoy, 1869)

__ They Don't Make Trapdoors Like They Used To or You Too Can Walk on Water (Beam, 1978)

__ Magic - The Vanishing Art, Or How to Turn a Trick for Fun & Profit (Beam, 1979)

__ Inside Outs - Or, For My Next Trick I'll Try One That Works (with Don Morris, 1979)

__ The Card Book (Beam, 1979)

__ Card Tricks from Mount Olympus (Beam, 1980)

__ Steve Beam on Coins, Volume 1 (Beam, 1980)

__ The Changing of the Cards (Beam, 1982)

__ Steve Beam on Coins, Volume 2 (Beam, 1982)

__ Multiple Impact (Beam, 1983)

__ Super Stack - The One-Second Poker Stack (Beam, 1983)

__ The Trapdoor (Beam, 1983 - 1998)

__ Digital Effects - The Magic of Joe Mogar (Beam, 1997)

__ Hand-Picked Card Tricks (Beam, 2001)

__ The Underhand Shuffle (Beam)

__ Semi-Automatic Card Tricks - Volumes I - X (Beam, 1993 - 2015)

__ Counter Attack (Beam, 2008)

__ Noteworthy (Beam, 2008)

LECTURE NOTES

__ Magic With No Entertainment Value I & II

__ Sound Effects

__ Magic for the British Aisles

__ Vienna Notes

__ Riding the Bikes

__ Teaching an Old Deck New Tricks

__ Gourmet Card Magic

IDEAS I WON'T SHARE WITH OTHER MAGICIANS

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(Attach separate page **for continuation of list.)**

Wait until nobody is watching, then close the book, turn it over and around, and then open it from other side. It's easier to read right side up. This will be our little secret.