

Say that *eleven* is *your* lucky number, and then proceed to slowly and clearly count down to the eleventh card. When you reach it, hold it face down in your hand as you very quickly resume that *they* have shuffled the cards themselves, and that *they* have done everything themselves in their own hands. Remind them your lucky card, which is the Four of Clubs, or show the written prediction if you chose to go that way, and then slowly turn the card you are holding over – it will indeed be the Four of Clubs!



Lest I forget...

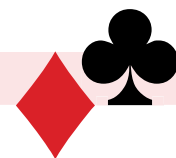
1. The working of this trick is based on the same mathematical principle we have already seen in «The Cards Knew», Lesson 6, but uses a different procedure.
2. Here is a worst case scenario, which I never had to resort to, in case a spectator doesn't hit a match on his back-count: Have him exchange his 13 cards for new ones, saying they might be bad-luck cards. In this case have him cut the balance about in half and take 13 cards from the bottom portion, then complete the balance again, placing the original portion back on top – this contains your predicted «lucky card», so shouldn't be upset. Replace or riffle shuffle his original 13 cards into the center of the balance, again taking care not to put any cards above your lucky card.
3. When you turn the selection face up at the end of the trick, there will always be exactly 24 cards left in the balance of the deck. If you assemble all the cards that you have been dealing with, these will consequently be 28 cards. This can be used to your advantage in other tricks...you may try to find out in which way. Hint: you can set a key card.

A Phenomenal Memory

A version of this trick was shown to me by nobody less than the Spanish card genius Juan Tamariz. He, in turn, had seen it performed in Las Vegas by Jimmy Grippo². Grippo's method is a wonderfully simple solution to an effect called «Moe's Move a Card» by the American enigma, «Moe» Seidenstein³. Perform this trick as though it were really a feat of prodigious memory and, for those not in the know, no other explanation is possible.

Effect

A chosen card is shuffled back into the deck, which is then ribbon spreads face up on the table. The performer stares at the card spread for fifteen seconds, pretending to memorize them, after which he turns away. The spectator then moves the chosen card from its location in the spread to another part of the spread. The performer turns back, looks at the cards again, divines what card was selected and pulls it out of the spread. An amazing demonstration of memory.



A first spectator shuffles and cuts the deck.



A second spectator is asked to call 'stop'...



...as cards are dealt on the table.



She looks at the selected card, shows it to everybody else...



...and then places it back into the deck...



...where it is hopelessly lost.



The cards are spread face up, and the performer takes ...



... 20 seconds to learn their order by heart.



He then turns his back and asks the spectator to take her card...



...remove it from its original position...



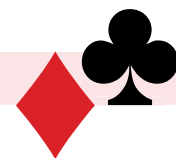
...and put it back anywhere else in the spread. The performer...



...turns back, studies the cards and finds the only card moved!

Prologue

This is most effective when performed after a discussion of memory. Of course, you can always introduce the topic yourself: *«Ladies and gentlemen, I would now like to offer, not a card trick, but a feat of magical memory. In order to be a good magician you need three things: a lot of practice, an excellent memory and...ummmm...I can't remember the third! It doesn't matter, it will come to me as we proceed. OK – what was I going to do? Oh, yes, I remember: Please take a card from the deck.»* If you fancy a humorous style, such could be your introductory words, or if you prefer a more serious approach, you could say a few things about the science of memory. Whichever approach you choose, make it interesting!

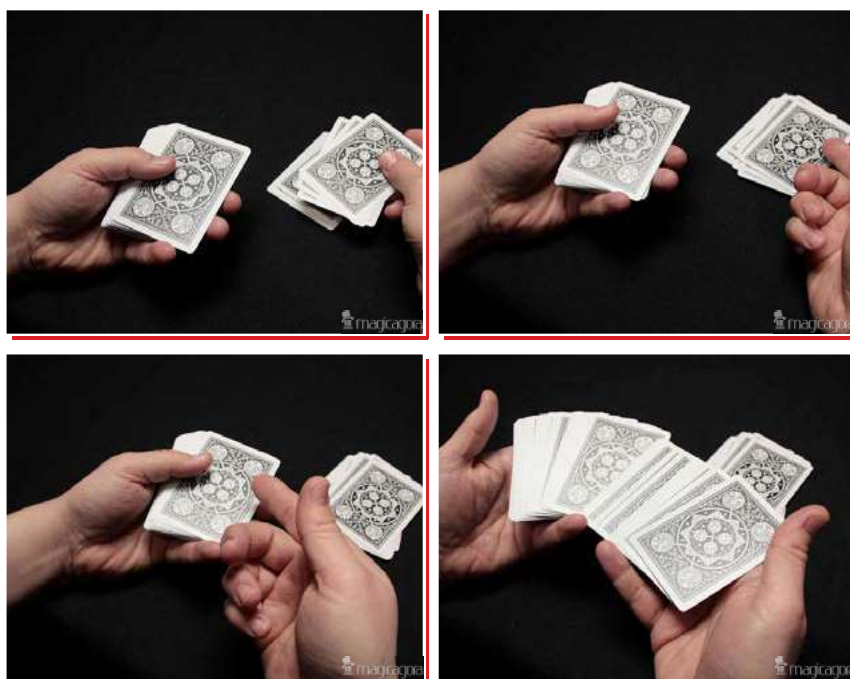


Card Selection & Location

You are now going to have a spectator select a card and then apparently lose it in the deck. What you will really be doing is to secretly place a card know to you – we call this a «key card» – next to the selection, so that you will be able to later locate it. Start by having the deck thoroughly shuffled by a spectator and ask somebody else to cut it. Take it back and briefly spread the cards face up between your hands, remarking how well the cards have been shuffled. In the process glimpse and remember the bottom card of the deck as your key card – let's assume this is the Two of Diamonds.

This is the same strategy we have already discussed in Lesson 11. As mentioned there I recommend for more deceptiveness to glimpse the top card and then shuffle it to the bottom in a subsequent overhand shuffle. Or glimpse the bottom card as suggested, but then give the deck a false shuffle maintaining the bottom stock.

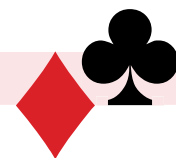
Hold the deck face down in dealing position and start dealing small batches of cards face down on the table in a pile. As you do so, ask the spectator to call 'stop' whenever he likes. When he does, stop the deal and ask if he would like the top card of those dealt, the top card of those still in your hand, or any other card. As you ask the latter question, slightly spread the cards you are still holding between your hands. Let the spectator take whichever he likes.



You could of course simply ask him to take any card, but the point of using this dealing procedure is to prepare the way the card is going to be replaced in just an instant, so that it lands below your key card.

Ask him to look at the card and remember it, also insisting that he shows it to a few spectators around him, but of course not to you.

Whenever you have a card selected, make it a point that the spectator who takes the card also shows it to several other people. This is your best insurance against the spectator forgetting or misnaming the card at the end.



Deal a few more cards on the tabled pile and then tell the spectator to put his card back on top of the dealt pile. Immediately drop – or better dribble – the remaining cards on top, thus completely losing the selection in the midst of the other cards. The great thing about this method is that his card is really lost; however, it is marked off by your key card, which is immediately above the selection.

An Additional Subtlety

To further convince your audience that their card is hopelessly lost, you can give the deck a quick overhand shuffle that will not separate the key card from the card below it. In order to do this, you simply roughly estimate how big the packet is that you just dropped on top. This is very easy, as it is not important to estimate the number of the cards, just the *approximate size of the packet*. Start the overhand shuffle by shuffling off a few cards, less than the packet you dropped on top, then shuffle off about half the deck in one single block – that's where your key card and the selection are - and then finish the shuffle in two or three more shuffle movements. Done casually as you look at the audience this looks and feels very convincing. For this «false shuffle» it isn't even necessary that you look at the cards – with very little practice you can easily feel the size of the blocks you are shuffling off, so you can look at the audience.

End the shuffle by having a spectator give the deck a cut or two. Take care that these cuts are single cuts, as multiple cuts could separate your key card from the selection.

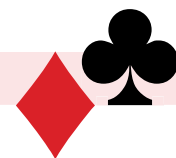
Master Memory

Ribbon spread the deck face up from left to right on the table as you explain, «*I will now attempt to memorize the order of the cards...in less than fifteen seconds!*» Someone with a stop watch or a watch with a second hand is appointed «time keeper». This spectator calls out «*Ready, set, go!*» for you to start your study of the spread.

Now you must pretend as though you really are memorizing the order of the cards. Stare at them and move your lips, mumbling the names of some of the cards. Also touch a few of them with the tip of your right forefinger, moving from left to right, to reinforce the impression that you are noting their order. In fact, you are looking for your key card, *noting and remembering the card to its right*, which is the spectator's card.

Here are a few convincing touches you can use: Now and then go back in the spread, as though double checking certain combinations. If possible, note two or three cards lying together. When you reach the key card, remember the two or three cards to the left of the chosen card, as well as the chosen card itself - you will recite them later from memory. Be sure to look over the entire spread within the fifteen-second limit you have imposed on yourself. If the key card is not at the very end of the spread, you can claim that you didn't have time to memorize the last few cards, but you'll take a chance that the chosen card is not among them. As soon as the time keeper tells you your time is up, look upward with relief - as though you have just completed an extremely difficult act of memorization.

Ask the spectator to take the chosen card from the spread and replace it in any other part of the spread, making sure that the selection is the only one moved. Turn away and do whatever you can to convince the audience that you cannot see the spectator's actions. You may want to have a second spectator closely watch your eyes, to ensure this. Before you turn back, have the spectator straighten the cards in the spread, so that you cannot detect the locations from which the card was removed or reinserted.



The Denouement

You now begin to build toward the climax. As you turn around, casually look at the spread and note the top three or four cards. Looking at the spectator, you say, *«I will try to remember the order of the cards and to find the only card out of place. Let's see, it started with the Ace of Hearts, the Seven of Clubs, the Three of Spades...»* These cards are the ones you have just noted. Now turn your attention to the spread and remark, more to yourself than to the audience, *«Yes, that's right.»* Begin to go through the cards quickly, as though recalling them from memory. When you come to the block of two or three cards that you memorized previously, look up again and recite their names out loud, *«Nine of Hearts, Ace of Clubs...»* Naturally, while going through the cards now you can spontaneously note several cards in a sequence, look up and name them as though they were memorized earlier. Don't exaggerate, but try to act as you would if you really had memorized the order of the cards. By now you'll have located the chosen card. If it is placed in the spread before the key card, pass over it but hesitate slightly, as though something seems out of place. If you reach the key card first, hesitate, look up and recite the cards before and after the key card. Look again at these cards, and call out suddenly, *«Hold it, a card is missing here!»* Go to the place in the spread where the chosen card is located and stare for a few seconds at that area. Then announce, *«Here there is one card too many. It is the Ace of Hearts - and that is the card you moved!»*

Lest I forget...

1. When you ribbon spread the deck to start the memorizing, try to locate your key card *as you do the spreading*. In very rare cases it will happen – because of the shuffling and cutting – that the key card is at the top or bottom or very near it. In such a case simply assemble the spread and ask somebody to cut the deck again, as if it was an afterthought, maybe saying, *«Oh, you didn't cut the cards, did you? It is always better to cut the deck three times.»*
2. Recently, on a popular television game show, one contestant successfully memorized five shuffled decks in thirty minutes. You can use this incident to create a topical presentation for this trick, in which you will, of course, point out that you only take fifteen seconds to do the job.

Ideas for a Program

These three tricks are not difficult to arrange into a program – simply take them in the order described. Start with «Belchou Aces», using the presentation suggested or one that you came up with.

To lead over to «Lucky Cards» you could say, *«Many people say that I must be very lucky when playing cards. Of course I can't tell you the whole secret, but let me reveal a part of it ... I'm a lucky person! But you can make your own luck, if you know your lucky number and lucky card.»*

Continue, *«Most seem to have a lucky number, but few know their personal lucky card. I have therefore invented an experiment which will allow anybody who is interested to find his or her lucky card and lucky number.»* Then ask, *«Who would like to know more about this?»* You will find that it will be easy to recruit two willing spectators to assist you in «Lucky Cards».

At the end of the preceding trick, explain, *«In order to be lucky at cards, you need three things: a strong will, a very good memory, and ...ehm...the third...I forgot!»*