

# THE PAT PAGE Memorial Workshop



**FFFF 2014**  
**Tricks and Variations**  
**From Before 1950**

## WORKSHOP PRESENTERS

\***Mike Powers** – **“Pokericulum”**, Stewart James in Print marketed in 1948

\***Peter McLanachan** – **“Dunbury Delusion”**, Expert Card Technique 1944

**Dave Neighbors** – **“Milt Kort’s Coins Through Table”**, (Bobo 1952 p. 276)

\***Steve Friedberg** – **“Sense of Touch”**, from Professor Hoffmann’s Modern Magic (1876) plus phases

**Bruce Kalver** – **“Grimes Paper Chain”**, from Hugard’s Annual 1938-39

\***Maria Schwieter** – **“Further Than That”**, Stewart James in Jinx #134 1941

**Gene Gordon** – **“John Scarne’s Bill Change”**, Tarbell 3 ©1927 p. 106

\***Tony Gerard** – **“One in Fourteen”** (variation), from The Book Without a Name by Ted Annemann 1931

\***Tom Craven** – **“The Sympathetic Coins”**, from The Fine Art of Magic by George Kaplan (1948)

\* indicates that the item is included in this PDF

# Pokericulum

by Stewart James

Stewart James in Print and the two volume set The James Files contain the life work of the great Stewart James over the course of nearly 2,600 pages and over 20 pounds of paper. Luckily someone steered me to Pokericulum. I may never have found my way out of those books.

**EFFECT:** Six hands of poker are dealt. Five to spectators, one to the magician. The spectators are given the option of taking the magician's cards and even of exchanging the last card dealt for any other card in the deck. Nonetheless, as predicted, the magician wins.

**SET-UP:** An extensive setup is needed to achieve this seemingly impossible result. When you see how the setup allows for the incredible freedom at work here, you will smile at how clever Mr. James is. As is true of most of the work of Stewart James, the effect is self working, allowing you to concentrate on presentation.

**PRELIMINARY THOUGHTS:** This item isn't for the restaurant worker. It plays very well for a medium sized audience who understands the rules of poker. I will explain how I present the routine to such an audience. Note that the spectator players are encouraged not to show their cards to the people around them. I think this strengthens the ending at which time the players simply state the nature of their hands. Of course you will have to show your cards to prove that your hand beats all the others.

**The setup is as follows:** Face down from the top – 5H, KD, 9C, 8D, QS, 3D, 5C, JD, 9H, 4D, QH, 5D, AH, 10D, AS, 6D, QC, 7D, 5S, QD, 9S, 2D, AC, 9D, any five X cards, AD. This exact set-up is not required, as you will see. It is actually easy to figure out a suitable set-up once you understand the nature of the method.

If you deal four cards to each of six players (ending with yourself), the results will be this:

Player 1: 5H, 5C, AH, 5S

Player 2: KD, JD, 10D, QD

Player 3: 9C, 9H, AS, 9S

Player 4: 8D, 4D, 6D, 2D

Player 5: QS, QH, QC, AC

Magician: 3D, 5D, 7D, 9D

The fifth card that will be dealt to the players are random while the magician's hand will receive the AD.

After the fourth round, the players will be offered the opportunity to swap their hand for yours or even each other's. Note that you will (and must) get the AD in the fifth round.

**Now see the genius of this setup:** Players 1, 3 and 5 need an ace to improve their hand from

three of a kind to a full house. But since each of them has an ace and you'll get the AD in the last round, none of them can improve past three of a kind. Players 2 and 4 need a diamond to end with a flush. So does the magician. But the AD is the only other diamond! Therefore neither player 2 nor player 4 can improve his hand.

If no one switches hands with the magician, he will get a flush and win. If player 2 or 4 switch with the magician, he'll still get the flush and win. If player 1, 3 or 5 switch with the magician, he'll get the AD giving him the full house for the winning hand.

Also note that no player can get four of a kind since the 5D needed by player 1 is in the magician's hand as is the 9D needed by player 3. The queen needed by player 5 is in player 2's hand. Because of the positioning of all these cards it is possible to let any player take any card from the deck and substitute it for the card dealt in the fifth round. You cannot let the players exchange cards with each other, however.

Thus the trick is self working. Simply deal four rounds and then say, *"It occurs to me that someone may believe that I have rigged things giving myself the good cards, perhaps by dealing from the bottom. I'm going to allow anyone to swap his hand for mine."* After any swapping, deal the last round giving yourself the AD and beating all the other hands *no matter which one end up with!* That AD always creates the winner.

Here's how I recommend handing the details:

First of all you should give the deck a couple of good false shuffles. You could reverse Faro the deck so that you can give it one "real" shuffle (a faro) which creates the set up. It's nice to have a spectator seemingly cut the deck via Jay Ose's false cut.

Survey your audience and find five people who are near the front and who know the rules of poker. Dealing on the table, deal four rounds of six hands, ending on yourself. The dealt cards are all face down. Use the line (above) viz. *"It occurs to me that someone may believe that I have rigged things giving myself the good cards, perhaps by dealing from the bottom. I'm going to allow anyone to swap his hand for mine."*

Offer this choice to the player farthest to the left. If he wants to exchange hands, openly move your cards to position 1 and his cards to you. Offer each player in turn the option of exchanging with the cards you now hold. Be sure that there is no doubt in the fairness of these exchanges. At this point you will hand each player his/her four card packet. Be sure that the players don't cheat and exchange cards! If they do, you can lose. Also, instruct the players to keep their cards secret as they would do in a poker game. It's best that the audience not see how good these four card hands are. You certainly don't want anyone to be aware that two of the hands consist of four diamonds. This would certainly make the thought that the cards were in a special order apparent. All the hands have a lot of potential. But, luckily for you, it will remain unrealized.

Deal the final round face up on the table. It's a good idea to have something you can stand the cards up against so their faces are clearly visible to the players.

Stewart James' setup specifies that there are five X cards and then the AD which will go to you. I like to pick the X cards so that hands 2 and 4 are not improved to a pair. In other words don't give player 2 a K, J, 10 or Q. Similarly for player 4.

Each player now sees that the dealt card does not improve his/her hand. You now offer the players a chance to select a different 5<sup>th</sup> card from the cards remaining in the deck. I recommend going to each player and spreading the cards with faces toward the player. Players 1, 3 and 5 will find nothing to improve their hand. However, players 2 and 4 will be able to find a match for one of their cards and improve their nothing to a pair. If any player wishes to keep the original card from round 5, you'll have to deliver it them.

Now everyone has a full five card poker hand. The players had a chance to swap cards with you and they even had a chance to choose their final card. Nonetheless your hand wins thanks to the genius of Stewart James. I think the best way to end is by asking each player to state what he/she holds. Some will say "Three (either fives, nines or queens)" The others should have a pair if they chose correctly in the final round. The AD will give you either a full house or a flush (possibly a royal flush) which will beat all other hands

**FINAL THOUGHTS:** A fast way to set this up is to remove all the diamonds, fives, nines, queens and aces from the deck. The order of the hands isn't important. Just remember three of the *four card* hands have three of a kind and an ace. One has the making of a royal flush in diamonds – just lacking the ace. The other has the even diamonds 2D, 4D, 6D, 8D. Your hand contains the odd diamonds (not counting the ace) viz. 3d, 5D, 7D, 9D. (N.B. These hands are those specified in the original Stewart James write-up. There's really no reason to segregate the diamonds into even and odd. It's probably better to mix them.) Thus you can easily create the six four card hands and then pick up the cards one by one so that they'll deal out properly.

Clearly which of the six players gets which four card hand is irrelevant. The AD is the key and you will receive it in round five. Of course the best ending is the one in which you end up with the royal flush in diamonds. That will happen if you end up with player 2's hand. It's important not to seem to be trying to get this hand. If you play a psych out game with the player holding these cards and end up with them, it'll be clear that you knew these were good cards and therefore the deck must have been stacked.

**THIS JUST IN:** Since the hand you will end with is either a full house or a flush, you can at the outset make a prediction as follows: Put into a small pay envelope a double sided prediction. One side says "I will win with a full house." The other side says, "I will win with a flush." You would have each spectator say out loud what hand they have. You'll hear "three of a kind" twice and "a pair" twice, assuming the players with the diamonds upgraded to a pair during the last round. You reveal the prediction first and then show your hand. Should you receive the royal flush, you'd show the prediction "I will win with a flush" and then say, "Yes, but a special one – a royal flush."

# A Total Delusion

by Peter McLanachan

This is my attempt at an effect in the style of Charlie Miller's "Dunbury Delusion". My apologies to anybody who may have thought of this before me.

**EFFECT:** A card is peeked at in the deck by a spectator and the deck then shuffled. The cards are cut and the top 3 cards determine the colour, value and position in the deck of the selection. The problem is that all 3 times the card turned over is the selection. Each one is placed onto the table and the correct number of cards dealt down to get to the selection. The 3 cards sitting on the table are now found to be the 3 mates of the selection.

**METHOD:** Have a spectator peek at a card in the usual manner and a break is held under the selection (to make things easy for this description, we shall assume that this card is the 7D). Glimpse the selection in any way that you know that does not cause suspicion. One way is to turn the deck over so that the face of the deck is towards you. As this is done, the section of the deck above the break is naturally kicked over so that the bottom index of the selection can be glimpsed (my reason for this is to show that there are no marks on the cards). The deck is the very fairly squared up and given to the spectator for shuffling.

Upon getting the deck back, you state that you are going to look through the deck and try to find clues to the name of the card that the spectator is thinking of. As you go through the deck, cull the 7D and its 3 mates to the back of the deck, I normally use John Mendoza's "Quick Cull" from his "Live In London Vol. 1 - Cards" videotape for this. Having culled the 4 required cards, you now need to get the selection to third from the top, but still within its mate cards (i.e. the order could be, for example, 7S, 7H, 7C, 7D (the selection), rest of deck). This is done by a couple of overhand shuffles, pulling cards off one at a time until the selection is in the desired position.

Give the deck a false cut that will keep the top stock in position. I tend to use either Derek Dingle's "Classic Pass False Cut" from page 62 of "The Collected Works of Derek Dingle" or Bobby Bernard's False Cut (see Notes for brief details of this cut). Explain that the cut has brought 3 cards to the top that each tell you a different thing about the selected card:-

1) The colour of the card 2) The value of the card and 3) The number of cards down in the deck the selection will be found at.

As you say this, spread over the top 3 cards and hold them in a face down fan in your right hand. As you do this, your left thumb pushes the top card over a little, allowing the left little finger to get a break under it as you pull the card back square on top. Place the 3 cards back on top of the deck so you now hold a break under the top 4 cards.

Quadruple lift and turnover to show the 'first' card. The fact that this card is the selection will sometimes get a reaction from the spectator, but take no notice of this. Explain that this card tells you the selection was, in this example, red. Turn the 4 cards face down as one and deal the top

card to the table. You may find it easier to injog the cards as they are turned over on top of the deck, thus allowing you to get a break under it easily for them to be turned over again a moment later. Just remember to square the cards before dealing the top one off.

Do a Triple Turnover and show the same card again. This will almost always get a reaction, but again ignore it. Say that this card tells you that the selection was a 7. Turn the triple face down and deal the top card on to the table.

Do a Double Turnover and state that the selection is, again in this example, 7 cards down from the top of the deck (by the way, if the selection is a Jack, Queen, King or Ace just make up your own rules for how many cards to count down). The fact that this is the selection will definitely get a reaction from the spectator(s). Turn the double face down and deal the top card to the table. Repeat the number of cards that you have to deal and deal 6 face up seconds (i.e. one less than the required number) then the top card, the selection, which is taken and held face down.

Ask for the name of the selection and when the card is named, act a little surprised saying that the card named "...was the card I placed here, here and here..." pointing to each card on the table in the process. As they respond to that statement, turn the card in your hand over to show that it is the selection. Ask the spectator whether or not they saw you put 3 7s on the table, they will say yes. Upon that turn over the 3 face down cards on the table to reveal the 3 mates.

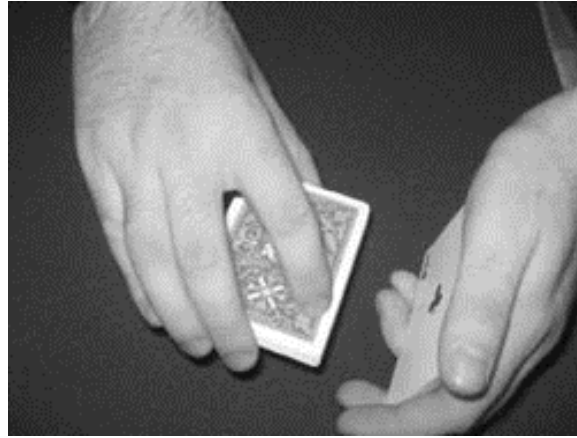
**NOTES:** As I said before, this was inspired by Charlie Miller's classic effect, "The Dunbury Delusion" ("Expert Card Technique" page 319). My effect is, in no way, an attempt to improve on Mr. Miller's original, just a different way of performing and presenting the effect that suits my style of performance.

Those of you not fans of the Second Deal can simply state that the 3 pieces of information the cards will tell you are the colour, suit and whether or not the card is a spot card or picture card. My advice, however, would be to hunt down some of the better explanations of the Second Deal and learn it. It is a useful tool that will allow some wonderful effects. My personal preference is for the explanation in "The Phantom Of The Card Table" by Eddie Maguire, which was recently reprinted in the excellent "Phantoms Of The Card Table" by David Britland and Gazzo.

The Bobby Bernard False Cut that is mentioned in the text is performed as follows:-



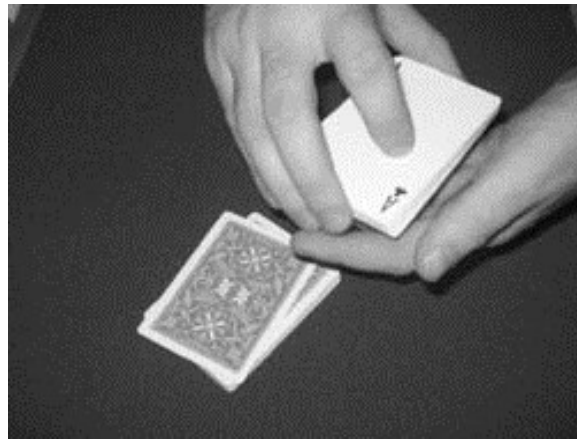
**Diagram 1**



**Diagram 2**



**Diagram 3**



**Diagram 4**

**Please note:** The top card of the deck (in this case the Ace of Clubs) has been turned face up to make it easier to follow the actions of the false cut.

1. Hold the deck in right hand Biddle Grip. With your right index finger, swing cut the top half of the deck into the awaiting left hand (Diagram 1).
2. The left hand takes the top half of the deck into dealing grip and turns so that this half of the deck is at right angles to the table (Diagram 2).
3. The right hand taps the left long side of its portion on the top of the left hand portion twice (Diagram 3), then places it's half on the table.
4. The right hand then re-takes the original top half from the left hand (Diagram 4) and places it on top of the tabled half. The deck is now back in its original order.

It is a bold, but brilliant False Cut and should be done without much attention being paid to the deck as you perform it.



# Sense of Touch

Steve Friedberg

**BACKGROUND:** This three-phase effect has a great genesis. Mike Powers asked me to demonstrate a trick that was developed before 1950 at the 4F convention. I have a decent-sized collection of pamphlets and books that are more than 60 years old, so I agreed to take up the challenge. I initially decided to work up an effect from a 1920s pamphlet called "Modern Card Effects and How to Perform Them," written by Geo. DeLawrence and James "Kater" Thompson, two of that era's "teenage fedora-wearing move monkeys."

But that went by the wayside, when I found a pulp pamphlet called, "Card Sharper's Tricks Exposed." It was written by Kid Canfield, a fellow who went from town to town, proclaiming himself a reformed gambler and lecturing on not only the evils of gambling and cheating, but showing how the nefarious moves were accomplished. In other words, he made a nice living on the road lecturing about gambling and magicians' moves, and showing people how they could be done.

Canfield may have been a reformed gambler up until he literally dropped dead at a radio microphone in 1935, but he was clearly also a ripoff artist. Except for a few pages at the front and back, "Card Sharper's Tricks Exposed" is a blatant ripoff of several chapters from Hoffmann's "Modern Magic." Canfield didn't even bother to reset the pages; they are reprinted in toto.

I looked through Canfield/Hoffmann for an easy-to-perform effect. When I found one, I realized it could easily be expanded into a three-phase routine that is stupidly simple to perform, yet carries an increasingly powerful punch when performed for lay audiences.

**EFFECT** The magician talks about the need to have a certain "touch" if he or she is to maximize his capabilities of performing. He begins by determining, by touch alone, whether the number of cards in a randomly-cut packet are even or odd; going one step further, he names the precise number in the packet. For the second phase, the spectator shuffles the cards and names a random number of cards to be dealt into a pile onto the table. By touch alone, the magician is able to determine the color of each face down card, either red or black. Finally, the deck is shuffled, and a random card is forced. By touch alone, the magician is able to name the card, proving beyond doubt that he is a force to be reckoned with at the gambling table.

**EXPLANATION:** This is a triumph of choreography over method. There's little reason virtually anyone cannot do this routine.

Start by arranging the cards in red-black order throughout the deck, alternating between the two colors. I do it by separating the cards into reds and blacks, and then faroing the two packets. If you don't do a faro, simply assemble the deck manually. Once you've done that, you're ready to go for the first two phases.

Give the deck several chop cuts, ensuring that the red-black order is not disturbed. As you talk, get a glimpse of the bottom card and determined whether it's red or black. Then, cut off a packet

of cards from the top of the deck or ask your spectator to do the same. Glimpse the bottom card of this packet as well, which will immediately determine whether the number of cards in the packet are even or odd: if the two cards are the same color (e.g., both red), you'll have an even number of cards in the packet. If they're red and black, it's an odd number. (I use a mnemonic that if the cards are "o"pposite, they're "o"dd.) You can simply announce whether the number of the cards in the packet is even or odd, and stop there, but I like to go one stop further. If you do any estimation effects at all, you should have a pretty good idea of exactly how many cards are in the packet, or at least get very close. Armed with this knowledge, announce your prediction ("Based on the feel, the thickness, I think there are an even number of cards in this packet...in fact, I think there are exactly 20"). Count the cards from hand to hand out loud, ensuring that you do NOT reverse the order of the cards. When you finish the count, remind them that you predicted either even or odd....and if you hit the number exactly, you have an impressive feat on your hands. If not, shrug, and say you were pretty darn close. Chop shuffle several times, and offer to repeat the experiment once more, this time, allowing the spectator to cut the packet.

Return the cards to the packet for the second phase, again ensuring that you've not reversed the red-black order.

For phase two, you'll use Asi Wind's excellent "Red & Black" from his "Chapter One" pamphlet. It's one of the best uses of the Gilbreath Principle that I've seen. (I incorporated this effect after meeting Norm Gilbreath at the Magic Castle.)

About now, you've gone a long way to convincing your audience/spectators that you're a wizard with cards. The third phase should remove all doubt. Tell them that you'll let them choose any card from the deck and you'll identify it by touch alone. Folks, this doesn't get any simpler. Know the card on the top, and force it. Period. I use the version that any third-grader knows; I hold the deck perpendicular to the ground with the face of the deck facing them. I secretly reverse the top card so that it's staring me in the face. Riffing down the deck with my thumb, I ask them to say stop, then turn over all the cards above that point. The face-down cards will turn face up, meaning that the card that's been staring you in the face will be the first face-down card. Spread the deck past the face-up cards until you reach the first face-down card. Remove it as you turn your head away, and take it between your thumb and fingers. Milk this moment for all it's worth and name their card. (BTW, I use this method, because I can hold the deck up by my face, which enables me to look them in the eye, and provides to momentary time/spatial misdirection.)

The bottom line is that you've provided your audience with three increasingly amazing moments, and you've done it with virtually no effort. Have fun.

# Further Than That

by Stewart James

This is another very cleverly constructed, self-worker. It won't fool magicians but it plays very well for a lay audience. This item has been reworked innumerable times since its original publication in 1941 (Jinx #134). The concept of "further than that" is wonderful and loaded with potential for creating a magical experience.

What is described here is very close to the James original. Deviations will be noted.

**EFFECT:** A card is selected through the use of a number thought of by a spectator. The selection is buried in the deck by the spectator. The spectator then spells the selection's value dealing one card at a time. She then spells the suit of the selection one card at a time in a second pile. The card arrived at is placed aside. All this is done while the magician's back is turned. The spectator is finally told to cut the deck.

Now a series of magical events occur in quick succession. First the magician reads the spectator's mind and reveals the name of the selection – the ace of spades. Then it is found that the card spelled to IS the selection. Next it is shown that the three cards dealt in spelling "aces" are the other three aces. Now the six cards dealt in spelling "spades" are seen to all be spades. Finally, the cards at the point where the spectator cut the remaining cards are the KS, QS, JS and 10S, making a royal flush with the selected AS. Before each new climax, the magician says, *"We're going to go even further than that."* Thus the trick's name.

**SET-UP:** In James' original, the six cards dealt while spelling the suit (spades) were the two through seven in order. James did not use the Criss-Cross force to bring in the other spades. He just dealt them from the top of the deck. They were also in order from eight through king.

The set-up used here is as follows: Face down from the top - 3, 4, 5, 6, 8 and 9 of spades in random order. These are followed by AH, AD, AC, AS. The order of the first three aces is irrelevant but the spade must be fourth in the group. Finally the 10, J, Q and K of spades for the royal flush ending. As mentioned above, James had two through seven in order and eight through king in order for the finale.

It seems that all those spades in order makes the notion that the deck was stacked, irresistible. In this variation, the fact that the deck was "cut" by the spectator (via the Criss-Cross force) makes the stack a bit less obvious. Also, the royal flush is very strong compared to simply a run of spades.

**PROCEDURE:** With the stack on top of the deck, the effect works itself. The AS is forced via the old 10/20 mathematical force. You must limit the choice to "between 10 and 20" by saying *"Please think of a number between 10 and 20. It's up to you."* Here are the details:

As described in "EFFECT" have the spectator deal that many cards into a face down pile, reversing their order. After the pile has been dealt, tell the spectator to put the deck aside and pick up

the packet in readiness to deal again. Now say, *"To randomize even further add the digits of your thought of number together. For example, if you thought of 17 the sum would be 1 plus 7 which is 8. Do you have the second random number in mind? Great. Now deal that many cards face down into a pile. Now look at the top card of the pile. That's the last card you dealt. Remember that card. Clearly it's a random card generated by not one, but two, random numbers. Turn the card face down in place and put the cards you're holding on top. You can place the entire group on the deck now."*

I think it's a good idea to do the entire procedure with your back turned. That way the thought that you knew the order of the cards and therefore knew the identity of the selection is eliminated.

Take the deck from the spectator and hold it against your forehead. Feign concentration as you struggle to divine the identity of the selection. Finally say, "I think I have it. It's a black, card? A spade? Is it the ace of spades?" The fact that you know the identity of the selection should seem impossible. It will also feel to the spectators that the trick is over. Say, "That's impossible but I'm going to go further than that." Hand the deck to the spectator to hold in face down dealing position. Say, *"Since you thought of an ace, deal cards face down here, one for each letter of the word 'ace'." Great. Now, since the suit is SPADES, start a new pile dealing a card for each letter of the word 'SPADES.' Go ahead and do that now. " Be sure the spectator deals six cards by including the letter S at the end. Finally say, "You have arrived at this card." Point to the top card of the deck as you say, "Turn over the card. That IS the ace of spades. Incredible! But we're going to go further than that."*

*Have the spectator table the deck and cut about half the cards to the right. Pick up the former bottom half and place it cross-wise onto the cut portion. This is the famous Criss-Cross force. The royal flush cards are on top of the lower half for the big ending.*

*Begin to turn over the three card pile as you say, " You spelled 'ACE' here. Look, these cards are all aces! But we're going to go further than that. You spelled 'SPADES' here and these are all spades!" Turn over the 'spades' pile as you deliver this line*

Finish with these words, *"It doesn't seem possible to go further than that and yet we are going to go even further than that! You cut this deck right here."* Lift the upper portion and table it off to the side as you continue with, *"You cut at this card."* Point at the top card of the packet. Now pick up the ace of spades and place it face up next to the packet with the royal flush on top. Continue, *"You thought of any number and it led you to the ace of spades. You cut anywhere and arrived at these cards."* Remove the top four cards one by one and place them next to the ace of spades as you finish with, *"This is a royal flush in spades. I can't go any further than that."*

**FINAL THOUGHTS:** The concept of "Further than That" has been reworked many, many times since the Stewart James original was published in 1941. The Denis Behr Archive (<http://archive.denisbehr.de>) contains four such references: "Further Than Further Than That" in Reputation-Makers (Harry Lorayne & Stewart James); "Further Than That", Card Cavalcade 3 (J.W. Sarles, T. Page Wright & William Larsen); "The Gypsy Foretells Further Than Farther", Penumbra #7 (Cushing Strout); "Taking Further Than That Too Far", Kaballa-Volume 3 no. 2 (Jon

Racherbaumer & Stewart James). The idea of incorporating a royal flush occurs in three of the four variations.

**CREDITS:** In the original Stewart James routine the first six spades shown are the 2 through 7 in order. In the last phase the cards dealt are the 8 through K in order. The version taught today is basically the J. W. Sarles version from Card Cavalcade 3 (1975) . Mr. Sarles' only modification from the original is the royal flush ending. Here the use of the Criss-Cross force is a small addition to the James concept.

Jerry Mentzer says the following in regard to the "Further Than That" concept: "It is not generally known that the basic premise of the effect was originally suggested by Larsen and Wright in a routine called the Bonus Card Trick (so named because it was given free to subscribers to Genii). Stewart James altered the method and provided a logical presentational angle. J. W. Sarles contributed the ending about to be described."

# ONE IN FOURTEEN

Variation of Ted Annemann from 1927 Linking Ring

In 1974 I wrote a book/lecture notes titled "The Gambling Jackass". In the book I gave over 48 ideas and routines utilizing "The Hungry Jackass" stack deck from John Muholland's book *"The Art of Illusion"* (1944/pages 45 through 61). My favorite routine in my book being "The Gambling Jackass", a routine that I came up with in 1973. Because "The Gambling Jackass" was my favorite routine, I decided to title my book "The Gambling Jackass" instead of "The Hungry Jackass". Incidentally the earliest description of a stacked deck similar to "The Hungry Jackass" appeared in the Italian magic text "Gibeciere" in 1593, a discovery that my friend Vanni Bossi made.

On page 43 through 44 of my book "The Gambling Jackass", I have my second favorite routine that I titled, "My Lucky Number". I came up with the routine independently in 1973, however, I was told that Theodore Annemann published a similar effect in a 1927 issue of "The Linking Ring" magic magazine. Though I never saw "The Linking Ring" article, I credited Annemann in my book for the idea. In 1977 I became good friends with Little Johnny Jones of Bangor Michigan. During one of my visits to Johnny and Shorty's home (Shorty was Johnny's wife), Johnny gave me, as a gift, a first edition copy of the Theodore Annemann book "The Book Without A Name" (April, 1931). The book was inscribed, "To Johnny Jones - Sincerely and mystically - Theo Annemann". In that book I found, on page 13, a routine titled "One In Fourteen", the routine that Annemann published in "The Linking Ring" in 1927. The discovery method that Annemann and I employed was the same, however, my theme, patter, and ending are different.

The main difference between my routine and Annemann's is the fact that I palm the selected card out of the deck and load it into the remainder of the deck face down. After the spectator counts his/her cards and finds that instead of fourteen cards, there are only thirteen cards, I spread the deck face up on the table. As the cards are spread, a single card is seen face down in the face up spread. I ask the spectator to turn the card face up disclosing the fact that it is indeed the selected card. Below is the description of the routine from my book "The Gambling Jackass".

**"My Lucky Number":** My Lucky Number is a routine that I came up with independently in 1973. I found out years later that Theodore Annemann published a similar routine in a 1927 Linking Ring magazine. Annemann did not use the "Lucky Number" theme, however, he did use the fourteenth card as the selected card. I have never seen the Annemann routine but have been told by a reliable source that the routine exists. Some day I hope to see the Annemann routine so that I may compare his to mine.

Hand the deck to the first spectator, have him/her cut the deck any number of times, and then have the spectator remove the top card off of the deck. Ask if the spectator has a lucky number. You do not have to wait for an answer, just tell the spectator that, "While most people consider the number 13 an unlucky number, my lucky number is 13". Next have a second spectator

cut the deck and deal thirteen cards off of the top of the deck and onto the table. Now state, "That packet will represent my lucky number 13. While your card, the fourteenth card, will turn my lucky number thirteen packet into an unlucky number fourteen packet." Have the first spectator place the selected card in the thirteen card packet. Now instruct the second spectator to shuffle the fourteen card packet and then hand the packet to you, the magician.

At this point you have not touched the deck or packet, making it impossible for you to discern the identity of the selected card in the fourteen card packet, or so it seems. Think about what I have described above. My lucky number is thirteen. There are thirteen words in "The Gambling Jackass" story. This means that there is one of each denomination card in the thirteen-card packet. When the spectator adds his/her card to the packet, making it a fourteen-card packet, they are also adding a duplicate denomination card to the packet. All that you have to do is look for the duplicate denomination cards and determine which one does not follow in the CHASED order. It is the selected card.

An alternate method being, glimpse the bottom card of the deck after the first spectator takes the top card as his/her selected card. Obviously if you know the bottom card, you will know the selected card. This method will make the discovery of the selected cards identity quite easy and quicker.

AT this time I fan the faces of the fourteen card packet so that the second spectator can see the cards. I ask, "Do you know which one of these cards is the selected card?" The answer will of course be "No." I then say, "Neither do I." I now look at the faces and cut the selected card to the top of the deck. Next I shuffle the packet controlling the selected card to the bottom of the packet. At this time I palm the selected card from the bottom of the packet and ask the spectator to recount the cards. I usually use the Gamblers Cop when palming out the selected card. The spectator will find that there are only thirteen cards in the packet. As the spectator is counting the cards, I load the selected card reversed into the middle of the deck. I now spread the deck face up on the table, ask the spectator to turn the reversed card face up. and take a bow.

Because there are only fourteen cards out of order, it is an easy matter to put them back in Gambling Jackass order when picking them up. Look at the bottom card from the deck, spread the fourteen cards face up on the table, and pick the cards up in Jackass order and drop them back onto the deck except for the selected card. Spread the deck face up on the table and look for two same color cards together in the spread. That is where the selected card goes to bring the deck back in full "The Gambling Jackass" order.

**UPDATE:** In Theodore Annemann's book "The Book Without A Name" (1931/page #13), Annemann has an effect titled "One In Fourteen". I am told that it is the same effect that he published in the 1927 Linking Ring. The discovery method that Annemann and I employed was the same, however, my theme, patter, and ending are different.

**Below is the set up for "The Gambling Jackass" stack deck from my book "The Gambling Jackass".**

"The Gambling Jackass" is but one of many stacked decks published over the past few centuries. It is what is referred to as a telegraphese-stacked deck. According to Wikipedia, "Telegraphese is a linguistic term for an elliptical style of writing, such as that used to write newspaper headlines." In "The Gambling Jackass", the elliptical story (phrase) is "Jackass ate live tree - King intends to fix - several for benign Queen", a doggerel easy to memorize. The deck is also in "CHASED" order.

**The Dirt:** A stacked deck is usually a standard deck of playing cards arranged in a special or pre-set order. It is usually stacked in a system, which allows you, the performer, to know the location of any card in the deck. It may be a stack of a few cards or the entire deck of fifty-two cards, depending on your requirements. I have used partial stacks in the past; however, for most of the routines in this book we will utilize a full "The Gambling Jackass" stack.

As stated above, the order (story) of "The Gambling Jackass" is, "Jackass ate live tree - King intends to fix - several for benign Queen". Each word in the story represents a denomination card. Jackass sounds like Jack and Ace and is the Jack and an Ace, ate sounds like eight and is = 8, live = 5, tree = 3, King = King, intends = 10, to = 2, fix = 6, several = 7, for = 4, benign = 9, and Queen = Queen. The cards are also set up in the CHASED order. CHASED order being Clubs, Hearts, Spades, and Diamonds. The consonants of the word CHASED are the first letters in the four suits. "C" for Clubs, "H" for Hearts, "S" for Spades, and "D" for Diamonds. Starting with the Jack-Of-Clubs, the CHASED order is repeated until all fifty-two cards have been placed in order. When set up correctly the Jack-Of-Clubs will be on the top of the deck, the Ace-Of-Hearts second, the Eight-Of-Spades third, the Five-Of-Diamonds fourth, . . . . and ending with the Queen-Of-Diamonds as the last card.

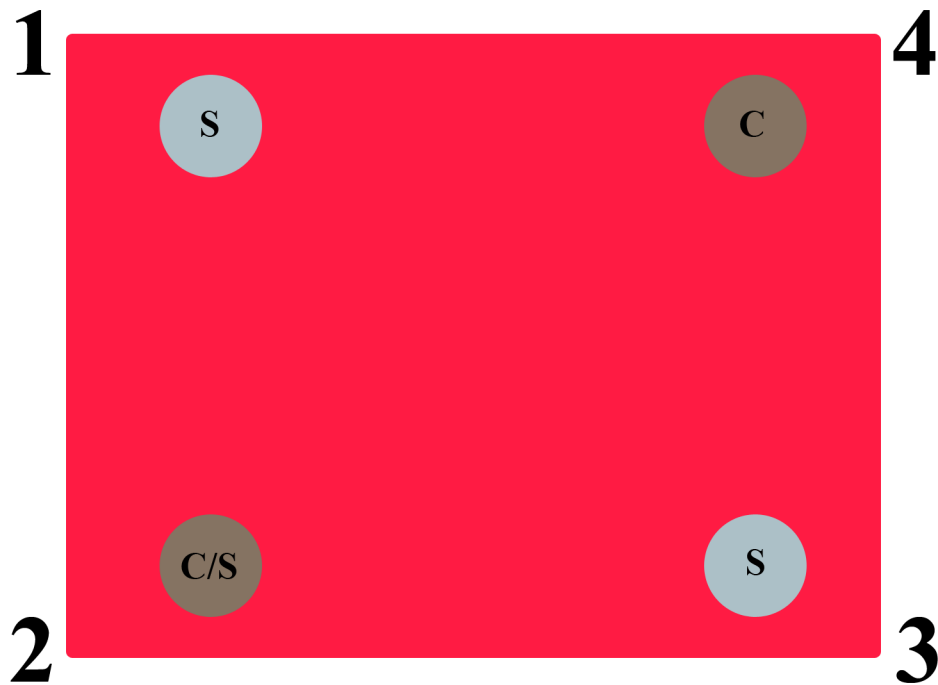


# The Sympathetic Coins

From **The Fine Art of Magic** by George Kaplan (1948)

**REQUIREMENTS:** 1. Two copper coins (one of which is a copper/silver, and two silver coins 2. A full-sized newspaper, folded and 3. Two pieces of cardboard, six inches square.

**WORKING:** Lay out a completely folded section of a newspaper, with its folded edge toward you. On the paper, place the coins in the positions indicated in **figure 1**. In some instances, we shall use symbols to designate the coins, thus: C for copper coins, S for silver coins and C/S for faked coin. The copper coin is placed at position 4 (**figure 1**); the silver coins at positions 1 and 3; and the C/S coin (copper side uppermost) at position 2. In the following explanation, we shall ordinarily refer to these positions by merely mentioning the appropriate numerals.



**Figure 1**

Picking up the two cardboard covers, hold one in each hand (thumbs above, fingers below), thus showing the hands otherwise empty at all times. Begin by saying, *"I am going to show you a very curious optical illusion with these four coins and two covers. If I cover the two copper coins, so....."* (Move the right-hand cover over C at 4, the left-hand cover over C/S at 2) *"... you see only the silver coins."* (Clip C with the fingers of the right hand underneath and against the cover.)

*"If I cover the two coins on this side..."* (Move the left-hand cover directly over the right-hand cover at 4, shielding it for a moment only. Then move the right-hand cover back, and with it cover S at 3. This move must be made in such a way that the spectators cannot get a glimpse of the vacan-

cy at 4) “... you can still see the coins on the other side; while if I cover the two front ones, thus ...” (Move the right-hand cover over the left forearm so as to cover S at 1 carrying along the stolen C underneath it.) “... you can see the two rear coins.” (Lay both covers down in the positions they now occupy, releasing C alongside S at 1. Be careful that they do not “talk.” At the same time make a gesture (with your hands turned palms upward) toward the two rear coins – the action affording an excuse for laying down the two covers). “*Therefore, you can see two coins at all times.*”

**The situation is now this:** The cover at 1 has S and C under it; the cover at 4 hides an empty space; while C/S at 2, and S at 3 are in full view.

Pick up C/S at 2 with the right hand, and with the left hand lift the corner of the newspaper at 2, grasping it with the thumb above and fingers below. Place the coin under the newspaper, turning it silver-side upward and clipping it in the left fingers, as the right hand, without hesitating, moves forward and twiddles the paper under the cover at 1. Bring the right hand out empty, and release the corner of the newspaper, leaving C/S under it.

“*If I have been successful,*” you say, “*the copper coin should be here with the silver one.*” Lift the cover, and show that C has joined S. Drop the cover casually and openly onto the two coins.

Take S at 3 in your right hand, and raise the corner of the newspaper at 2 with the left hand, as before. Place S under the newspaper, clip it against the paper with the left fingers, and pretending to change your mind, slide C/S out (now silver-side uppermost), and lay it down toward corner 3. “*Wait a moment,*” you say, “*I want you to be quite sure of the position.*” Lift the cover at 1 with your right hand, immediately passing it back to your left hand, which takes it, slides S underneath it, and releases the corner of the newspaper. “*Here are two coins – one silver and one copper,*” you continue, pointing at them with the right forefinger. Replace the cover with the left hand, laying S down with the other two coins, and again carefully avoiding any “talking.”

Pick up C/S with the right hand, lift the corner of the newspaper with the left, pass the right hand under the paper, turn the coin copper-side upward (leaving it clipped between the left fingers), and move the right hand forward without hesitation. Repeat the mysterious movement under the paper at 1, and bring the hand out empty. Lift the cover at 1 and pass it back into the left hand, which slides C/S (copper-side uppermost) under it and holds it there. “*That coin has also passed,*” you say, pointing to the three coins, two silver and one copper, with your right hand. Lay the cover down over the three coins with your left hand, adding C/S (copper-side uppermost) noiselessly, as before.

Finally, pass your right hand under the newspaper up to the spot where the other cover is supposed to be masking C. Make a sliding motion under the paper, as if passing the coin from one cover to the other. Bring your hand out, lift the cover at 1, and reveal the four coins, two silver and two copper.