

NEVER FINISHED

7 KILLER CLOSE-UP EFFECTS

KYLE PURNELL



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Ring Coins

EFFECT:

“I have a gift just for you”, you say, as you take off your wedding band, and apparently give it to your spectator!

“No, no, no!” you say with unexpected horror in your voice. “Not the ring itself....the gift is what is *inside*.”

You then proceed to remove 3 full size half Dollars from the confines of your ring. “*These* are for you” you say as you ask for their ring. “I just don’t want you to ever lose them”... So naturally, you start to throw, shove, and squeeze the 3 coins into the spec’s ring, and give it back to them as an ‘impossible’ souvenir.

Thoughts:

So I have to be honest... the method itself for this effect is definitely not revolutionary. But rather, my hope is that you will find value in the premise and the structure of the routine.

This routine is all about the ‘why’. For years I have loved the look of all of those three coin productions, yet I could never find a premise that justified why they would be appearing.

I then thought about producing the coins from a ring. That way, it’s the ring that is magical; the ring justifies why the coins are being brought into view (they aren’t appearing; in fact, they were always there, you just couldn’t see them, because they were ‘inside’ the ring). For about a year, I would produce them from my ring and then replace them back into the same ring.

BUT WHY?!! I took almost an entire year for me to realize that this premise still didn’t make any sense. Why would I remove the coins, just to replace them back where they came from? I was back at square one. That is until I made the simplest change: Replace them into the spectator’s ring. Produce them from my ring, and replace them in the spec’s ring! I couldn’t believe how simple it could be, but I think this is the version that I will be performing for a very long time.

Method:

For this routine, you will need a ring, an Expanded Half Shell, and a matching Flipper. Nest the Flipper in the Shell, and you will be ready to go.

Start with the entire coin combo in your Dominant Hand thumb palm, and your ring on your Dominant Hand ring finger (Figure 1).

(Disclaimer: I am Left Handed, so I feel the best way to describe the routines in these notes will be to refer to the hands as Dominant Hand or DH... and Non-Dominant hand or NDH). Your NDH is now going to come up and remove the ring, and hold it at it at the fingertips.

As you banter about giving the ring as a gift, you are now going to transfer the coin combo from your thumb palm to finger clip position.



Figure 1



Figure 2

The NDH holds the ring in a 'spellbound' type position, but with the fingertips facing up toward the ceiling. The DH now comes over and under the guise of plucking the first coin from the depths of the ring and plunges its pointer finger immediately in front of the ring (Figure 2), leaving the ring and coin combo touching in a perpendicular position out of the spectator's line of sight. The DH thumb flips the coin combo up to the finger tips while it still touches the ring, and simultaneously rotates clockwise on top of the ring (if you're right handed). This will create the illusion of the coin actually being plucked from inside the ring (Figure 3a/3b).

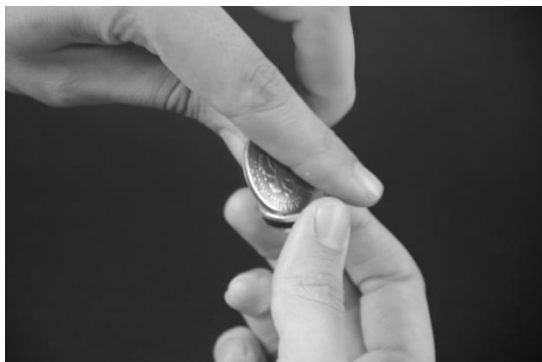


Figure 3a



Figure 3b

Because everything is nested into each other at this point, you can do a very clean display of the 'coin' at the fingertip of the DH and the ring on the fingertip of the NDH. When you are ready to go into the second production, place the already produced coin in the spellbound position, allowing the Flipper to be released from the shell, and falling into finger palm position

in the DH (Figure 4). Place the shell at the base of the fingers on the outstretched palm of the NDH. The ring should be centered on the palm of the NDH as well.

“Here, take it. It’s yours” you say as you gesture forward with your NDH. Simultaneously, with your DH, transfer the flipper from finger palm to finger clip, just like the first production (Figure 5).



Figure 4



Figure 5

“Wait, hold on...I think there’s something else in there”. You’re now going to do the same production as you did for the first coin, except the ring is now on the palm as opposed to the fingertips. The technique is the EXACT SAME! Enjoy it; it’s your only freebee!

Place the just-produced Flipper on the shell, and display. Now pick up the ring with your DH and place it on your index finger:

“You don’t happen to see anything else in there, do you?”

You’re going to apparently pick up the 2 coins at the base of the fingers of the NDH and place them between your lips momentarily. In actuality, you will use your DH hand to pick up the flipper and open it (revealing apparently 2 coins), leaving the shell hidden in NDH finger palm (Figure 6). Place the open flipper between the lips. Now hold the ring in ‘Spellbound’ position in the DH, and you are going to create the illusion of shaking the final coin out into your NDH. To do this, you are essentially going to do Jay Sankey’s Flying Shuttle Pass. Position the shell with the exposed side facing up at fingertip rest in the NDH. With an explosive action of vigor, shake the ring once with the finger tips pointing down and the ring parallel to the floor. Your NDH will now come up as if to catch it. In that motion, the shell will fly from the fingertips onto the palm of the same hand. When timed correctly, it should look as if the coin was shaken from the ring (Figure 7).



Figure 6



Figure 7

Place the ring back on the index finger on the DH and grab the “2” coins from your lips, and position them along with the shell in a line of “3” coins at your fingertips.

Man, oh man, was that wordy! My apologies for boring you with all these details, but honestly the intricacies of this routine are what make it so effective. But I have good news: Now the fun part begins! Replacing the coins in the spectator’s ring is much easier to perform (and explain!).

Hold the “3” coins in a line running parallel between the length of your middle finger and the length of your thumb. Borrow the spectator’s ring.

“These are all for you, but PLEASE do not lose them! I’ll tell ya what...May I see your ring?”

From here, lay the ring on base of the fingers of the NDH. Then hold the line of coins about 4 inches above the palms of your NDH (Figure 8)...and then simply DROP them on the ring. The flipper will close, and the shell will remain separate. It will look as if one of the coins was just dropped straight into the ring (Figure 9).

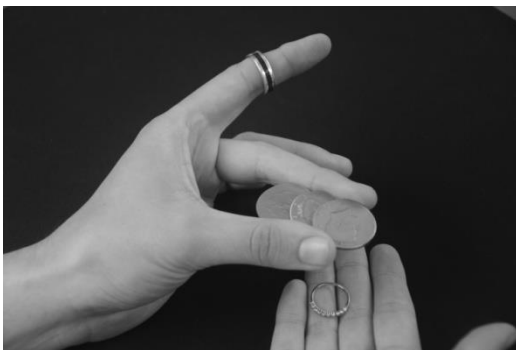


Figure 8



Figure 9

Rearrange the coins so that the shell is immediately on top of the closed flipper, and closer to the fingertips. Move the ring onto the palm.

“Here, come a little closer for the second one”. As you say this, take advantage of the offbeat you just created. Use your DH thumb to align the shell over the flipper (Figure 10), while pretending to pick up one of the coins. Feign placing that ‘coin’ (really nothing) into the ring (Figure 11), and then show your hand unmistakably empty.



Figure 10



Figure 11

For the last coin, you’re going to do the old heel clip steal. Arrange the ring and the coin combo so they are both on the palm of your NDH (coin combo closer to the heel of the hand). Close your fist and work the coin combo into heel clip position.

“Are you right handed or left handed? Perfect, can you grab my wrist with your ____ hand?”

As you gesture with your DH toward your NDH, steal the coin combo from the heel clip using your DH thumb and middle finger (Figure 12). Once stolen, shift the coin combo into finger palm position.

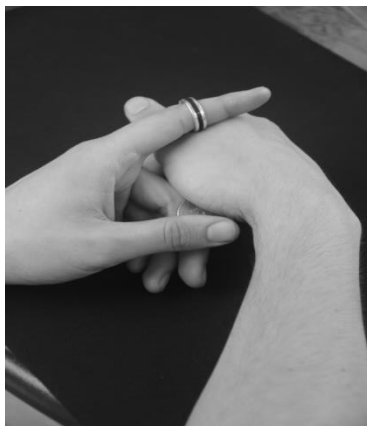


Figure 12



Figure 13

At this point, YOU'RE DONE (logistically speaking, of course). All the coins are gone, and now you're only left with a ring inside a closed fist. Milk this for all it's worth. Really 'struggle' to get that last 'coin' inside the ring. After you've finished torturing them for long enough, open your fist, to reveal only their ring (Figure 13).

Use Your Card to Find your card

Effect:

The cards are spread, and one is thought of. Yeah, that's right. Thought of....not touched or named, or written down. "You should know, that at this point, it would be completely impossible for me to find your card....But YOU can. It only takes two steps: first you cut the deck wherever it feels right, then you use your card to find your card".

So they cut, and then from that spot, get rid of the number of cards that is on their card (if they were thinking of the 7 of hearts, they would get rid of 7 more cards).

"You stopped dealing on one card". They turn it over, and it is indeed the one card that they were merely thinking of!

Thoughts:

I've often thought, What would be the "Holy Grail" of think –a-card tricks. Well, in my opinion, the trick would have to be:

- Easy to do
- Sure-fire (none of that "I can get it to work about 80% of the time")
- Done with a normal deck of cards
- Using truly thought of card (Never said out loud, or touched, or written down)
- Impromptu

I think we can agree that if there was a trick that ticked all of those boxes, that would be the one trick to rule them all...

Well, I think I found it....

Are you ready?...

Let me give you a hint:

"I'm going to start dealing 3 rows of 7 cards..."

Now, if you're like most normal people, you've stopped listening to me at this point, because I sound insane. But, please bear with me as I explain. Even though we all groan at the thought of one more spectator showing us the 21 Card Trick, it in fact, ticks all of those boxes I was talking about. As magicians, we can't stand it because it's over-exposed and very procedural. So, if we could find an effect that shares many of its advantages, but leaves out the cringe-worthy

moments, I think it could stand to reason, that that would be a pretty damn good trick (My apologies... I had a momentary lapse in humility...carry on).

Method:

Alright....so, you caught me. It's not impromptu. But, it is pretty much all but! You need a 15 card stack. And this is the easiest stack in the world to remember:

6 RED even cards in descending order: Q,10,8,6,4,2

7 Black odd cards in ascending order: A,3,5,7,9,J,K

Holding both stacks, you're going to intermix the piles (maintaining the order) until you get 13 cards that look like this: A,Q,3,10,5,8,7,6,9,4,J,2,K. (Figure 14)



Figure 14

So, if you think about it, this is just ace through king, except the even cards have been taken out, reversed, and replaced in descending order. To finish the stack, grab the two black twos (really can be any two of a kind that's not already being used in the stack), and you're going to 'bookend' the stack (Figure 15). Place this whole 15 card stack on the face of the deck, and you are ready to go (Figure 16)!



Figure 15

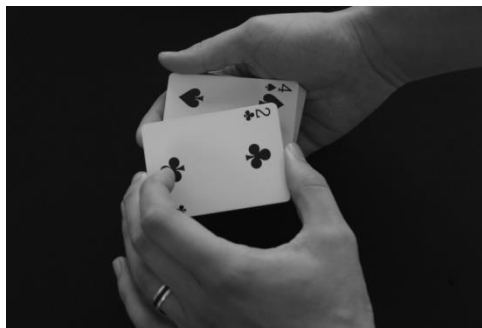


Figure 16

To begin the effect, cut the stack into the middle of the deck. You do NOT have to hold a break.

“As the cards are falling from hand to hand, could you do me the biggest favor, and say STOP somewhere in the middle?”

At this point, you’re not going to force where they say stop, but rather, just make sure they say stop after you passed the upper most card in your stack. Ideally, you’ll want them to stop about 5-6 cards above your stack (but it’s not imperative).

“As I spread the cards where you stopped, I want you to think of one...yes, THINK of one. Don’t point to it, don’t say it out loud, don’t take it out, don’t write it down...just think. Think of the number and the shape on the card”.

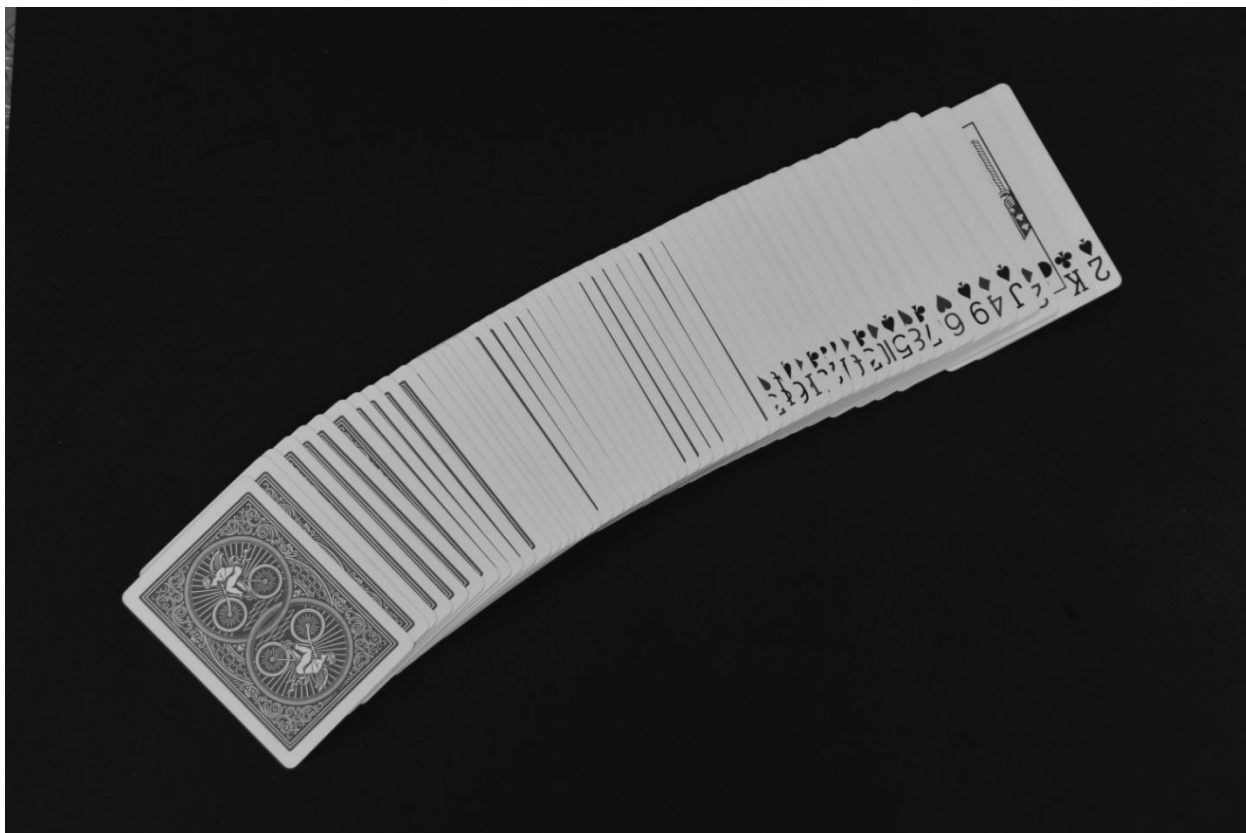
As you say this, spread the first few cards that are above your stack, and then square them up into a small block, as you begin spreading through your actual stack (Figure 17). Stop spreading once you get to your other black 2 (signifying the end of the stack). So at this point, they really only have the option of thinking of a card in your stack. And the cool part about this is that it truly doesn’t matter what card they think of.



Figure 17

Obtain a pinky break below your lower-most 2 in your stack, and revolve the whole stack over so its face down, getting ready to execute Ken Krenzle’s Automatic Reverse. With the pack face down, and your pinky in the opposite side of the pack (because you turned the pack over), you’re going to curl your pinky in. When you do this, the bottom portion of the now facedown packet will almost automatically revolve 180 degrees until your entire stack (plus the few random cards) are completely reversed on the bottom of the pack of cards in your hand. Take the other half of the deck and hindu shuffle them on top, so that you are in essence assembling the entire deck.

Here is the current condition of the deck: A face-down half of the deck, followed by 5-6 face-up random cards, followed by your face-up stack.



Before you go any further, you need to figure out the color of their card.

“If I was really a mind reader, I would be able to tell you that you are thinking of a RED card!”

Now, it really doesn't matter if you are right or wrong with that statement. If they say yes, it was red, then you are good to go! If they say no, it was black, then that means you're going to have to one small extra step in a little bit (don't worry...it's not bad!).

Let's assume for the sake of explanation, that they are thinking of a red card.

“...But that's all I can tell you. In fact, YOU are going to find your own card! Yeah, the one you are only thinking of! Now, I know that may seem like a daunting task, but there are 2 very easy steps to follow so you can do it very easily: First, I want you cut the cards in the middle to get us started, then you're going to **use your card to find your card.**”

Have them lift off less than half the deck and give it to your other awaiting hand. You're going to turn this packet over and spread on the table (Figure 18) to 'see if their card is there' (although we know of course that it isn't). While you are drawing focus to this action, the remainder of the cards that are in your NDH casually place the pack on the table,

inconspicuously turning them over in the process (Figure 19). This places your stack where they allegedly cut (sneaky!).



Figure 18



Figure 19

“I hope that your card isn’t here in the face up cards... because we still have another step to do! I want you to think of the number that’s on the card that you’re thinking of. Now, from where you cut, please remove that number of cards and add it to the spread. You can do it face up if you’d like!”

Here’s the sneaky part! Because you know that they are thinking of a red card, it truly doesn’t matter what card they are thinking of. All of the red cards are in the correct position to be revealed. And because we have those 2’s bookending the stack, they displace the stack by 1, which means no one will be able to catch on to the pattern!

Have them complete the process. Once they get rid of the number of cards they are thinking of, their card will be the NEXT one on the pile (not actually the card at the number...remember? We displaced the stack by one. Hand them the card, and at this point you can milk it for all its worth! Even though you actually don’t know the card, the stack does all the work for you and you can take the credit (Figure 20)! You’re welcome.



Figure 20

Now, what if they were thinking of a black card, Kyle? I hear you ask. Not a problem! The procedure is the exact same up until they cut the cards and spread face up on the table, and your packet gets tabled and reversed.

Here's the tiny change. You have to reverse the stack! That's it! That's all you have to do! Told you it was easy. To do this in a justified manner, do it under the guise of 'demonstrating' what you want them to do.

"From where you cut, I want you to use your card to find your card. For example, if you were thinking of the 4 of spades then get rid of 4 cards (now actually deal 4 cards face down on the table), if you were thinking of the 5 of diamonds, get rid of 5 cards (now in the same fashion, deal 5 cards), or the 6 of clubs, get rid of six (deal 6 cards)."

So if you were counting, after all that dealing, you actually just dealt out your entire 15 card stack. Now pick up the entire stack from the table and replace it back on the pack in your hand. At this point you are ready to continue with the rest of the effect as normal.

Binary Force

Effect:

You very cleanly and fairly deal cards face up one at a time into a pile explaining that you want to create a random 2 digit number. They say stop anywhere (not a timing force). You show the two cards that they stop at... and ask to pretend that they are digits put them together making the highest two digit number possible. You can now reveal that number however you want, because you knew what it would be from the beginning!

Thoughts:

Al Koran popularized his Koran Deck (also known as the 1-0-1 Deck), and man, oh, man is it good! It allows the spectator to deal the cards themselves into a face up pile, and stop whenever they want. Without going into too many details, it relies on 4 multiple outs. It is also a very highly gimmicked deck.

This concept is an attempt to accomplish a similar effect, but with a normal deck, and absolutely no multiple outs. Now, this does need to be said: This is not a card force. This is a 2 digit number force using a deck of cards. This may seem like an insignificant differentiation, but it's important to realize the potential of this concept. It is not a card trick, so the applications spread farther than you may initially think.

Method:

This is a very easy stack, I promise. Let's assume for the sake of explanation that our force cards are nines and twos (Figure 21). You are going to interweave the nines and twos, and then place an X card between each one (Figure 22). On top of that place about 6 or 7 more X cards (Figure 23), so from the top of the deck: XXXXX9X2X9X2X9X2X9X2.

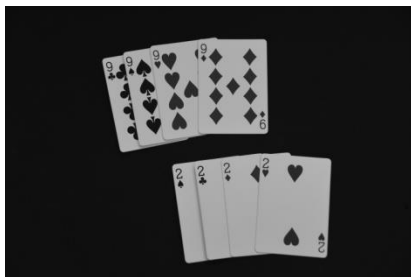


Figure 21



Figure 22



Figure 23

Once this stack is squared and placed on the top of the face-down deck, you are ready to perform!

“For this, we need a completely random kind of high two-digit number. Although I could ask you to try to name a random number, with all of your past experiences and memories it honestly wouldn’t be a true random number. In order to accomplish this, we need to use a random number generator. And since I left mine at home, this deck of cards will work just fine! Now, as I start dealing the cards face up, I want you to tell me STOP anywhere you’d like.”

And you do just that. You will deal through the 6-7 X cards SLOWLY while you finish up your script (see above). Once you get to your stack, make sure you keep up the slow pace, because you will want your spec to stop before you get through the whole slug (I’ve never gone past the stack... you have about a 16 card margin of error).

When they say stop, you will be in one of 3 different situations:

-The just dealt face up card is an X card



Figure 24

-The just dealt face up card is a nine



Figure 25

-The just dealt face up card is a two



Figure 26

If he stops on a face up nine or two, then that is the card you give him. If he stops on an X card, then you give him the NEXT face down card (either a two or nine). Either way, he’ll end up with one of the two targeted cards (either face up or face down). From here, the next targeted card

(either a nine or a two....it will be the one that was NOT just dealt) will be second from the top of the packet still in the hand.

At this point, you need to displace the top card. To do this, spread the pack between the hands, and tilt them up, so everyone can see the faces. Then use your thumb to slide the top card into the center of the spread (Figure 27a/27b). Now, slowly bring the spread down again, so that the faces are facing the floor. Now, the other force card is directly on top of the packet, and you are able to give it to the spectator as well.



Figure 27a



Figure 27b

Your spec will have both the 9 and the 2 in their hands, and you'll instruct them to "put the digits together to make a two digit number... the highest two digit number possible. Now, in some cases, you will see the faces, and sometimes they will be hidden from you, but either way, the result will always be 92.



Figure 28

Remember, **THIS IS NOT A CARD TRICK**. Of course, it uses a normal deck of cards, but at its core, this is a cerebral number trick. So please don't limit yourself with uses.

Calculator Cards

Effect:

“I want to show you the latest and greatest development in card identification technology. They’re called Calculator Cards...YES, that’s right, CALCULATOR CARDS!” Two cards are selected, but not looked at. The magician takes out his 4 Calculator Cards and explains: “When the Calculator Cards get within close proximity to cards you want to know the identity of, they start to generate numbers on the back that are representative of the values of the cards we want to know the identities of. It sounds confusing, but I promise it’s not”.

The calculator cards then go through a series of transformations in which they add up to the first value, spell the first value, multiply, add up to the multiplied total, and then concludes with all 8 cards spelling out the total of the selections! Ends completely examinable!

Thoughts:

I’m actually not sure how this came to be. If you sat me down, took me back in time, and forced me to recreate this, I can guarantee you that it would NOT happen. The planets aligned for this one. But I am sure glad they did! This is an effect I perform very frequently, and ALWAYS have it with me.

Method:

Preparation:

For this, you’ll need 8 cards from a red Bicycle deck: 4 aces, 2 threes (one red, and one black), and 2 fours (one red and one black). The suits don’t really matter, but for the sake of explanation, I’ll explain based on the suits I use.

Orient the pile face-up. From the top down, it should be: AC, 4D, 3C, AS, 3H, AH, 4S, AD. Square up that pile and turn it face down.



Figure 29

Now that the pile is face down, you are going to write these letters starting from the top down: I, E, g, T, E, E, N, h. Look at the picture to help guide you (Figure 30). These letters should be written like 'clock' letters, so that when you turn them upside down, some of them will reveal numbers (E will look like a 3, I will look like a 1, h will look like a 4). The letters that aren't ambiguous will be hidden throughout the routine.



Figure 30

Square up the pile, and place it in a packet wallet (oriented so that if you were to look through them, you'd see all letters, and your spec would see numbers). You are ready to go!

Handling:

Take out or borrow a deck of cards, and riffle force any nine and two (suits, again, don't matter). Place them on the table face down, so that nobody knows the identity (allegedly).

"No one knows the identity of these cards, but the Calculator Cards can help us out. Watch what happens when they get within close proximity to the cards we want to know the value of."

At this point, wave the whole packet trick wallet over the riffle-forced nine. Then proceed to take out the packet, whilst doing your best to conceal the amount of cards in the packet.

"Hopefully they generated numbers equal to the value of the card!"

Do an Elmsley Count with the numbers facing your spec (Figure 31). Done correctly, this should reveal a 1, followed by a 3, then a 4, then a 1 (actually the same 1 as the first).

"Oh, looks like it equals 9....But it's not just on the backs..."

Turn the packet over (face-up). At this point, you'll do a modified Ascanio Spread. First, you'll take the packet in biddle grip. Peel of the top face-up card (4D) into the non-dominant hand so it is basically going to be on the bottom of the spread. From here, you'll carry out the Ascanio Spread as usual (Figure 32). If you don't know/do the Ascanio Spread, you can just as easily displace that top card to the bottom, and not go into the spread. You'll still be in the same position; you just can't show the face up values on the cards (and that is not a big deal).



Figure 31



Figure 32



Figure 33

“But don't take my word for it! These are Calculator Cards, which means we don't have to add them up ourselves at all! We can just push the equals button. Sir can you please push the equals button for me?”

Vaguely gesture at the cards as you request they push the equals button. This will be important later in the routine. More often than not, your spec will play along, and push the card right in the center.

“Of course you know what happens when you push the equals button? Yeah, that's right... it spells out the answer for you. And when I say spell, I mean literally...spell!”

As you reveal, you'll turn the packet over END-TO-END. This is so important! When you turn the packet over, you'll reveal the letter N. Go into another Elmsley Count to reveal N-I-N-E spelled out (Figure 33). It is important to consider that the last two cards will actually need to be reversed as you finish the count because technically, it will spell N-I-E-N. So as you finish the count with the final two cards, grab the bottom card first (N), and then finish by placing the E on top. It flies by everyone, and I've never gotten caught!

Have them turn over the forced card on the table to reveal the nine, completing the first phase.

While they react to that, gently spread the top card of the Calculator Cards to reveal the second card in the pile and naturally slip it out. Place it to the bottom of the stack (Figure 34a/34b). You are now ready for the second phase!



Figure 34a



Figure 34b

“Now, that was ok, but Calculator Cards are so much more than that. Here, let me show you what they can REALLY do! Here, take the other unknown card on the table and I want you to look at it, but don’t show anyone else, so that it is just a thought in your mind. Now, I’m going to assess your mathematical prowess...Do you think you could multiply whatever number you’re thinking of by that 9? So that way, you’re thinking of a 2-digit number. Focus on that number, and push the multiply button.”

Orient the Calc Cards in your hand so they are face up (flip them side to side this time, and from now on). Gesture forward so as to have them push the ‘multiply’ button. Most likely, they will play along again, and just push somewhere in the middle. Once they do, I say “No, not the equals button! I said the Multiply Button!” This just offers a little foreshadowing for the surprise ending.

Once they pick up what I’m putting down, they’ll again play along, and push on the card at a different location.

“Of course, you know what happens when you push the multiply button, right? Yeah, the cards multiply!”

Quickly spread out the cards (face up) to reveal that they have now doubled in quantity (Figure 35)! I don’t dwell too long on this, because it is certainly the weakest of all of the magical moments, but I certainly wouldn’t just treat it as a throw-away either. I have had some surprisingly strong reactions to this!



Figure 35

“But that means nothing unless....they tell us a little bit about that 2-digit number you’re merely thinking of”.

At this point break the face up spread into two equal small spreads of 4 cards. Make sure the cards in your non-dominant hand are reverse-spread (Figure 36). Starting with the bottom-most cards in your non-dominant hand again, start placing cards down on the table in pairs, alternating hands, for every pair you lay down. So basically, count the values out loud, adding them up as they get placed to the table in this order: 3 of clubs and Ace of diamonds (NDH)... Ace of Hearts and 3 of hearts (DH)....Ace of Clubs and 4 of spades (NDH).... Ace of spades,4 of diamonds (DH).

“3 plus 1 gives us 4. 4 plus one is 5...plus 3 is 8. 8 plus one gives us 9... plus 4 gives us 13. 13 plus 1 is 14 plus 4....gives us 18! Is that close to the number you’re thinking of? It is?!”



Figure 36



Figure 37 (This is what the pile will look like after all the cards get dealt to the table)

Take the pile of Calculator Cards, and spread them face up between your two hands. You have one last tiny move to do. You are going to do that old “oil and water” move in which during the spread, you clamp down on the 4th card from the top with your NDH, and contact the 5th card from the top with your DH middle finger from the bottom (Figure 38a/38b). Separate your hands, and in essence, you will be exchanging the 4th and 5th cards (Ace of Clubs and 3 of Hearts).



Figure 38a



Figure 38b

“But you pushed the Equals button, right? I’ve never had anyone do that before, but I wonder...”

Turn the packet over (side to side), and deal the face down cards in a straight horizontal line spelling out EIGHTEEN (Figure 39)! At this point, everything is examinable (Figure 40).



Figure 39



Figure 40

To reset:

Take the top “E” and place it second from the bottom. Then go up two more cards from that point (4th card from the bottom), and that will be an E as well. Take that “E” and place it second from the top. Now go down to the “h” from the top, and take it out, and place it on the bottom. Twist the entire packet 180 degrees, and slip it back inside the wallet!

*Bonus Thought

Instead of doing a riffle force, please feel free to use the Binary Force described earlier in these Notes. It works perfectly for this effect, and is much more convincing for those special occasions.

Dual ACAAN

Effect:

The spectator shuffles the cards to their heart's content, and spreads through and names any card. Then they shuffle the cards yet again! The magi then goes through and picks out a card for himself to find as well, and shuffles again. The spec and the magi then each name their own respective numbers between 1 and 52. The magi deals down to his first, followed by the spectator. Upon turning over the cards, they realize they both found their respective cards!

Thoughts:

So here's the deal. I have a Love-Hate relationship with ACAANS...as in, I *love* them, and my spectators *hate* them! But honestly, in my opinion, most spectators do NOT care about card tricks, especially not ACAANS. Every once in a while though, you will find that one spectator who genuinely is fascinated by card magic even before you show them anything. It is that spectator to whom I would perform an ACAAN.

So, because I wouldn't do it all the time, my ACAAN HAS to be impromptu. I'm not going to carry around a gimmicked or stacked deck. So here is my solution for an ultra-fair Any Card at Any Number that you can perform anytime and anywhere.

This method is based on the structure of a "Do as I do" style effect, which allows it to be completely hands off when the spectator deals down to his/her freely named number.

Method:

I love how this effect begins: Your spectator shuffles the deck! Completely! Fully! However they want! Once they are satisfied, they keep the deck, and spread through it, looking at all the cards they can choose from. Say, "Now that you can see all the cards in there, I want you to name one out loud that you want to use." For the sake of explanation, let's say that they are thinking of the 2 of hearts.

Now, here's my favorite part: They shuffle again! Completely! Fully! However they want! Their card is *actually* lost in the middle of the pack.

"Now, I should be up front with you now that you've shuffled your card back in to the pack. I am *not* going to find your card. You are!"

"But far be it for me to expect you to do something that you're not even convinced that I can do. So I tell you what... I'm going to pick out a card as well that I will find."

At this point, take the cards back from your spec and spread through them with the faces toward you, as if to pick out a random card that you're going to find. In actuality, you spread until you spot your spectator's card. Once you spot it, spread backwards three cards, and that will be *your* card (Figure 41). Again, for the sake of explanation, let's say that your card is the Queen of Clubs. Because there are 2 cards between your card and your spectator's card, just keep one of those two cards covering the spectator's card. Now you are able to do a very fair display of the magi's card being out-jogged in the center of the face-up spread (Figure 42), with the spectator's card apparently nowhere in sight (really just 3 cards away).



Figure 41



Figure 42



Figure 43

Obtain a break directly below your face-up selection and do a turnover pass (Figure 43). With the deck face down, go into any full deck false shuffle that you would like (or at least one that retains the top and bottom stocks).

At this point, the condition is such that the magician's card is on top, and the spectator's card is 3rd from the bottom. Ask your spectator to "name any number in the middle of 1 and 52". I like to say "in the middle" as opposed to "between" because I think it discourages them to name polar numbers that are a bit too high, or a bit too low! Really, we're looking for them to name a number from the teens to the thirties. Let's say for the sake of explanation, that they name 32.

"Ah, the 2 of hearts, and the number 32! Do not forget that, it is going to be of great importance very soon! As for me, I'm thinking my Queen of Clubs is 18th. So all I'll do, is deal down to the 18th card. It's that simple."

How did I get 18...I hear you ask. I promise it is really easy to figure out. Simply take whatever number they name, and subtract it from 50. That's it! So if they name 32 (which they did in this example), you take 50 minus 32, and get 18!

Now you just deal down to the 18th card. When you get to it, place the rest of the undealt cards down on the pile that was just dealt. Place the 18th card off to the side...and make a big show of it! You want everyone to be so focused on how fair you are being with the 18th card that they forget the positioning of the deck. The truth of the matter is that when you placed the rest of the deck on the just-dealt pile, you automatically placed their card at their number (Figure 44)! Sneaky, eh?



Figure 44



Figure 45

Give them the deck and ask them to do the same, "you named 32, correct? Take the cards yourself, and deal down to the 32nd card, please."

They deal the cards, and then place the 32nd card off to the side (Figure 45). It will be the 2 of hearts. The magician's selection (Queen of Clubs in this case) will be at the bottom of the pack.

Take the rest of the undealt cards from their hand, and begin to overhand shuffle them until this bottom card gets shuffled to the very top (Figure 46). This is because the magician's selection (Queen of clubs in this case) will be at the bottom of the pack, and you must shuffle it to the top. Once it is there, all you have to do is a top change for the card that was actually at the 18th position (Figure 47). I do this while gesturing toward the spectator's card and saying, "You could've named any card and any number!" After the top change is completed, you are done! Make sure to reveal your card first, "...and the 18th card happens to be... the Queen of clubs! No, no, no... please stop the applause. Please don't be impressed that I found my own card. I find cards all day. It's sort of my job."

Place your card (Queen of Clubs) on the face of the spread. Now draw all focus to the spectator's card still face down on the table.

"But you.....If you happened to shuffle the deck, which you did...and then you named any card, which you did... and then you shuffled the deck again, which you did....and then you named any number, which you did... and then you dealt down to that number and placed the 32nd card off to the side, which you did... and that 32nd card happened to be the 2 of hearts....well, then that would be an absolute miracle. And you, my friend, would be the man! I can't even look...were you close?"



Figure 46



Figure 47



Figure 50a



Figure 50b

They turn the card over (Figure 50a/50b); it is the freely named card... and usually at this point people start caressing my brow with palm leaves, while feeding me grapes.... But results do tend to vary.

Spongeball Finale:

Effect:

After completing your jaw dropping, reputation making spongeball routine, offer to explain to your spectators how it works. Explain that you have marked balls! Yeah, one squeaks. After some byplay with making one of the balls squeak, you reveal the squeaker hidden in your hand. You offer to teach them the proper squeak technique. Give them the squeaker and the ball to hold in their fist, and then remove the ball. Tell your spectator, "I want you to get the timing correct. When I squeeze my ball, I want you to think 'inside' when you squeeze the squeaker". After a few futile attempts to perfectly time the squeaking, you ask them, "Were you thinking, 'inside'?" After they say yes, have them open their hand, and reveal that it's the spongeball that is now inside the squeaker!

"Damn it Gary, that's not what I meant!"

Method:

This one is pretty straightforward, I promise! In addition to your 2 spongeballs (Figure 52a), you'll need a regular large KONG dog toy squeaker, and a second squeaker with a spongeball inside (Figure 52b).



Figure 52a



Figure 52b

Here's how you do it: Take an X-acto knife and cut along the seam on the side of the squeaker for about an inch. That should give you enough room to insert a 2 inch diameter spongeball inside. Take some superglue, and seal up the seam. After a few minutes, it should be good to perform with!

Have the normal squeaker in your DH pants pocket, and the loaded squeaker in the NDH pocket.

After your routine is finished, reach inside your DH pocket and pull out the normal squeaker in classic palm. Continue with whatever byplay you would like, making one or both of the balls 'squeak'. Eventually, reveal the squeaker in your hand. This should get you at least a mild chuckle.

Put the spongeballs away in your DH pocket, and put all focus on the squeaker. At this point, it's not even a magic trick anymore. You are just being engaging with your specs, and showing them a funny gag you can do with a squeaker. Again, after some byplay, ask them if they would like to learn the proper 'squeak' technique. Once they oblige, say, "It would be easiest to learn with those spongeballs...Now, where did I put them?"

This will give you motivation to go to your pockets, and execute Juan Tamariz "Crossing the Gaze" switch, secretly switching in your loaded squeaker. This really isn't my move to teach, but if you would like to learn it in detail, you can find it in his book, [The Five Points in Magic](#).

Once you've switched the normal squeaker for the loaded squeaker, you'll want to conceal the body of the squeaker with your fingers, while leaving the nozzle extending from your fingertips (Figure 53). Complete the switch by going back into your DH hand pocket, and taking back out one of the balls.



Figure 53

Here's the crazy cool part! Place the spongeball behind the loaded squeaker (Figure 54). Now, you can show it really freely, because everyone will think they are just seeing right through the squeaker (but they're just seeing the preloaded spongeball inside....BAZINGA!)



Figure 54

Place both into your spec's hand, and almost as an afterthought, reach into their fist, and remove the ball.

"Now, to get the timing correct, watch for the moment when I squeeze the ball, and I want YOU to squeeze that squeaker at the exact same time. To help you out, just think "inside" every time you see me squeeze the ball to help you envision the squeaker being in the ball."

At this point, just do a retention vanish with the spongeball, and mime the squeezing. Cup your fingers so it is feasible that the ball could still be in the hand.

"Keeping thinking 'Inside', 'Inside', 'Inside'"

Once you've built up the tension, slowly open your hand to show that the ball is gone!

"Wait a second...Where the?! What just happened? Were you thinking 'inside'? You were, you say? Hmmm...I wonder..."

Have them open their hand to reveal the ball jammed inside the SEALED squeaker. This is a weird moment, so please don't rush through it. Let them process the magic, and by all means, let them examine the squeaker! Have a *ball!*

Torn and Relocated:

Effect:

In this surreal effect, a torn corner on a signed business card slides down the length of the card to the other corner. Give it to them as a souvenir, or set it on fire and burn their flesh...the choice is yours. I'd probably go with the former.

Thoughts:

So this may sound just a tad biased, but I really dig this trick. It's totally impromptu and can be done with any small stack of blank-backed business cards, which means that you can absolutely borrow some from your spec and do the effect with those!

Also remember that I am left-handed, so you will have to reverse the images in your head if you are right-handed.

Method:

Hand your spec one of your cards info-side up, and have them sign it. In this case, let's assume you're performing for L.A. Lakers' forward and Star of "Kazaam", Shaquille O'Neal (Figure 55). Once Shaq signs the card, take it back, turning it face-down, and do a pirouette (spin it on your middle finger)(Figure 56). If you can't do that, then just give it a little toss in the air, spinning it horizontally. The idea is just to make sure that Shaq is unaware of the orientation of the card.

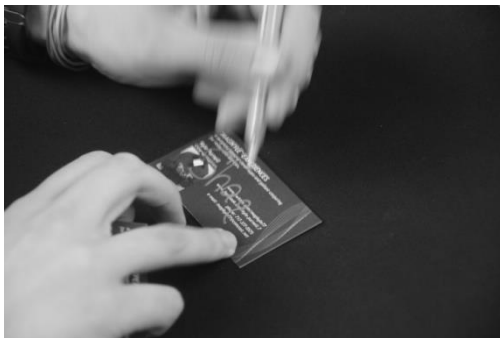


Figure 55



Figure 56

Tear the corner, but do it in a very particular way. Instead of tearing the corner from the card, you will want to tear the card from the corner. Begin the tear by ripping the corner downward, and the card upward. However, continue the tear by further ripping the card upwards and around the corner (as opposed to tearing the corner upward...which I believe most people, including myself, would be inclined to do) (Figure 57a/57b).



Figure 57a



Figure 57b

Once the corner is off, gesture with both pieces, with the info-side of the corner facing Shaq, and the info-side of the rest of the card (with the signature) facing you (Figure 58). Place the torn card back on the pack, with the missing corner located at the bottom. At this point, it will look as if you place the corner in your pocket. In actuality, you're going to do the world's easiest retention vanish. Cover the piece with you DH fingers, while actually sliding the piece onto the pack (Figure 59a/59b). Feign placing the corner into your pocket.



Figure 58



Figure 59a



Figure 59b

I'm going to warn you now: This next sequence is going to be wordy. Really wordy. And the sequence itself will only take a few seconds to accomplish. So buckle in, and pay attention!

The whole purpose of this next sequence is, again, to make sure that Shaq is unaware of the orientation of the missing corner. The reason is because it is going to be slightly discrepant. I've never had anyone ever notice though.

Grab the pack with your DH, and hold it in Biddle Grip, pinning the hidden piece against the pack. This should be done vertically, so as to prevent Shaq from seeing something that he shouldn't (Figure 60).

Rotate your wrist outward, so the pack is still being held in Biddle Grip, but is now parallel to the floor (Figure 61). With your NDH, reach to grab the pack out of the DH with the NDH thumb on top, and pinning the piece to the pack with the NDH middle finger below (Figure 62). Finish by grabbing the pack again with your DH (fingers on top, thumb on bottom), and then bringing the pack up once again to the perpendicular position (Figure 63).



Figure 60



Figure 61

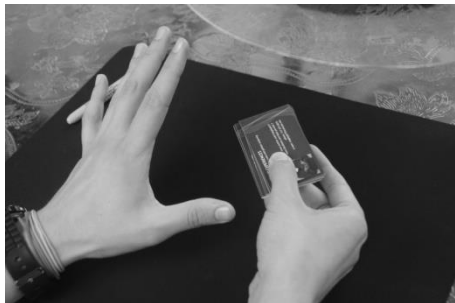


Figure 62



Figure 63

THIS DOES ABSOLUTELY NOTHING. But, it is feasible that the pack could have been reoriented, and that's all you need Shaq to believe.

Hold the pack in Mechanic's grip with your NDH. Still pinning the piece with your DH thumb, slide it up the card to the upper right hand corner if you're left handed (upper left if you're right handed) (Figure 64a/64b). Now, you can hold the piece in place with the pad of your NDH pointer finger and thumb. Remember that this is done facing you, so that Shaq can't see.



Figure 64a



Figure 64b

Now, come down, so that Shaq is able to see his signed card, making sure that you are concealing the missing corner with your DH fingers (Figure 65). Immediately transfer your hand position so that you are now concealing the missing corner with your DH thumb, and opening up your fingers as to display an empty hand (Figure 66).



Figure 65



Figure 66

Bring your DH fingers down on top of the pack, extending them to the added piece (apparently the missing piece). Once the piece is covered, you will use your NDH pointer finger to pull the piece around the front of the pack, and down to the bottom (Figure 67). You can almost think of the motion of the piece in terms of a Cardini Change. Once completed, slowly move your fingers down the length of the card and it will create the illusion that you're moving the big gaping tear in the card (Figure 68).



Figure 67



Figure 68

At this point, as long as you continue to pin the piece to the underside of the pack, you should be absolutely clean! Hand the 'impossible' object back to Shaq, and then he'll most likely cry himself to sleep that night. A job well done.



*Extra thought

Please resist the urge to palm off the extra piece, and 'retrieve' it from your pocket to show that the piece still fits. I've tried it, and I've found that it does more harm than good. It gives your spec fuel to reverse engineer the method. So just stop after the missing piece moves, and everyone will be happy!

Final Thoughts:

-Remember that being a creator does not just mean creating tricks. Many creators create routines, or choreography, or stage shows.

-Never treat anything you create as a "Finished Product". No matter how good the item in question is, there are always things that can be tweaked, improved, or changed.

-Don't try to be John Bannon...or Cameron Francis... or David Williamson... or Bill Malone...or Josh Jay... or Danny Garcia... or David Blaine... or Asi Wind... or any of the hundreds of other brilliant creators and performers. The world already has them... it needs you.

-Yellow snow is most likely urine. I would advise against eating it... But I'm not here to judge.