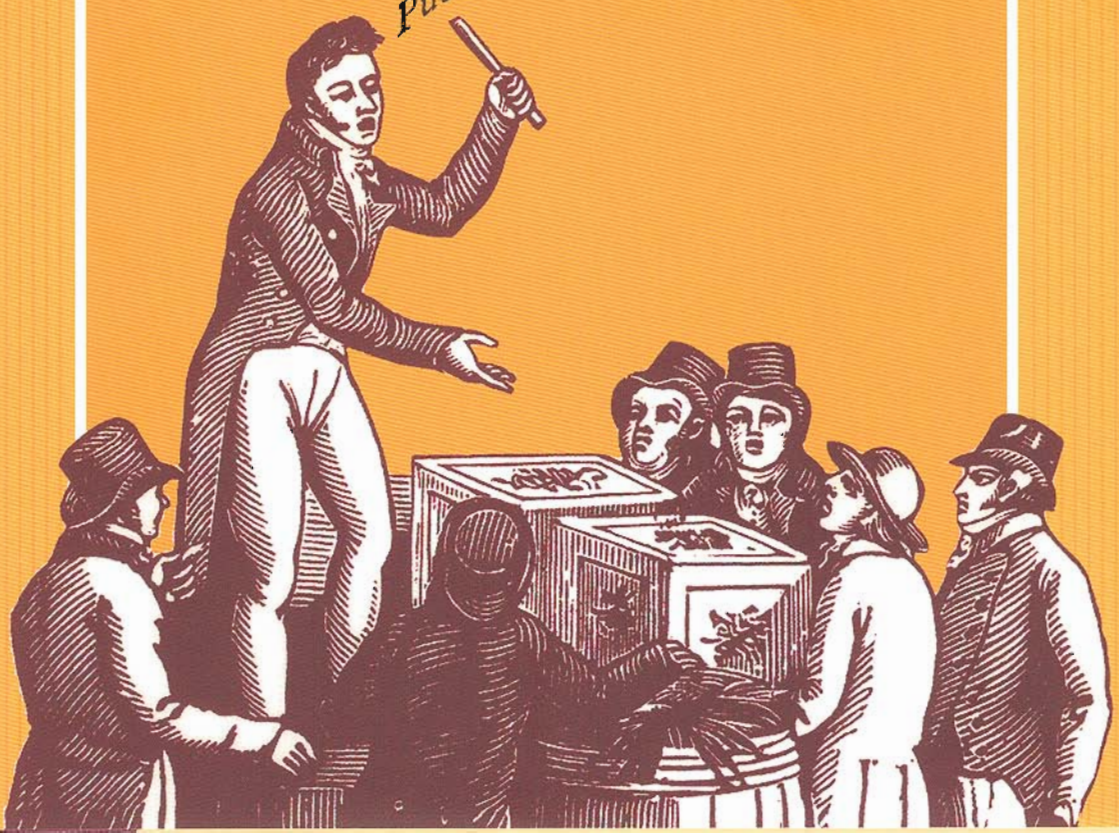
JUAN TAMARIZ
AND
GEMA NAVARRO

Verbal Magic

Putting the impossible in their hands



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Genesis

JUAN TAMARIZ

I BEGAN TO APPEAR regularly on television in the early 1970s. Due to the subsequent popularity this medium provided me, I was often interviewed on the radio. Naturally, many times I was asked if I could perform a trick over the radio, or if doing such a thing was impossible.

Every time I hear the word *impossible* applied to some goal, something makes me jump and ask myself if the impossible exists? That's probably one of the reasons I love magic so much and have devoted my life to it: the illusion that the impossible is possible—even if only within the realm of "artistic reality"—and the possibility of making impossible wishes and dreams eventually come true.

Thus, the mere word *impossible* and the intrinsic challenge it carries encouraged me to perform tricks on the radio. At first these were typically performed in the studio and reported by my host to his listeners; or they were the usual "telephone tricks".

Problems arose, though, when the program didn't have a direct telephone connection with the listeners or when the broadcast wasn't done live. What do I do then? This got me thinking.

When I considered that most programs would not be going out live, I began to conceive ways of doing tricks the radio listeners or television viewers could follow step by step without need of interactive feedback with me.

That's how the first version of "Four Aces" (p. 53) came about, as well as the reversed-card principle, which allowed me to control card positions—known to me but not to the participant—after a series of genuine cuts that

gave the impression of shuffling and genuine disorder. The participant believes the cards are lost. This is equivalent to the control of one or more cards in a traditional card trick.

I then began to introduce strategies for making people forget actions they had performed. These were based on the principles of memory: casually instructing them to perform an action and immediately afterward emphasizing another that was more conspicuous. I also resorted to ambiguity in wording, and to misleading recaps of what had been done before the effect was revealed, in which I left out steps and even inserted actions differing from the actual events.

During those years I adapted a few tricks, such as "The Impossible in Your Hands" and "Four Aces" (pp. 9 and 53), which later led me to "In Search of the Desired Harem" (p. 50). In the early 1980s I developed "Paradise Recovered" (p. 38) and performed it on the famous television program *Un, Dos, Tres.* Using the thirteen-card version, it was somewhat long, yet highly successfnl, and I have performed it hundreds of times since in theaters and on television in various countries. By the way, one day, on a television program in Colombia, after several minutes of action and with a studio audience of nearly three hundred all throwing cards into the air, through my error we each ended up holding a single card, bnt it was not the intended "lucky card" that each had selected. The only thing I had left to say was "Can you imagine how wonderful this would have been if it had worked?" Only the good will of my dear and esteemed Colombian audience, and their sense of humor, saved me from the punishment I deserved. Lnckily, I repeated it another day with better results, so I can tell you about it.

In the mid-1980s I was performing this material regularly on radio and television, as well as at special events. One such was a children's fair in Barcelona where a magic mirror with my image in it (actually a camouflaged TV set) had been installed. This "mirror" transformed the kids sitting in front of it into magicians. Using decks of cards, pencils and bits of paper that lay on the "magic counter", they followed the instructions given by my videotaped image.

In every situation, the success of this kind of magic surprised me. It was always out of proportion with the method used. I wondered why. The answer eventually became clear to me: *They do everything themselves.* The magician doesn't touch a thing, and the methods are well disguised. When the effects take place in their own hands, the reaction multiplies enormously. The sensation of magic sends chills down the spines of the

participants. I've had people confess to me that when the magic happened to them alone at home, they felt a peculiar fear—a pleasant one, but one nonetheless unsettling.

In 2003, Pablo Motos asked me to appear regularly on his radio program *No Somos Nadie* (We Are Nobody). This gave me a perfect opportunity to undertake a personal challenge: Each week I would perform magic in the listeners' hands, without resorting to the usual "telephone tricks".

I spent several months searching and researching, adapting and readapting, until eventually I began week after week to present the tricks that resulted. I enjoyed appearing on Pablo's program for over a year, and during that time I learned, evolved and, I think, improved. Among other things, I learned how to use my voice better, how to give clearer instructions, how to convey the conviction that we were using rites rather than trickery, and how to feel and make the participants feel we were all experiencing a unique and an unrepeatable moment filled with emotion and excitement.

I eventually stopped doing these programs as I became busy with other things, and because the listeners (whose response always delighted me) deserved a break as well. My interest in the subject, however, kept growing and I continued my search for the best ways to approach this kind of material. Even while preparing this book, and with the help of many conversations and verbal explorations with Gema, I have gradually polished the techniques and made this kind of magic more effective and understandable.

I hope you enjoy what we have done!

A Few Words from Gema

IN JUNE 2003, shortly after meeting him for the first time, Juan hired me for a writing project. At first it seemed to be a simple task, one I could do in my spare time, during summer afternoons in my home by the sea in Canet de Mar. And I thought collaborating with this master magician would be a rewarding experience. Fantastic.

The task consisted of transcribing audiotapes from his participation in the radio program *No Somos Nadie,* broadcast on channel M-80. Easy.

I picked up a couple of tapes in Madrid for a test run. If he doesn't like it, I thought, at least I will have enjoyed the beach, including sun and siestas, and I'll have a good tan by September. Perfect.

The first tricks Juan gave me were "Live with the Devil" and "Joy and Pleasure". I'm not quite sure if he picked these at random (now that I know him better, I doubt it) or because the Muses of illusion wanted to cast their spell on us and put those predictive titles into our hands.

Thus, unaware of the future I carried in my handbag, I locked my suitcase, closed spring and strode into summer. I went back to that comfortable place that awaited me, complete with the care of my relatives, and prepared to enjoy their company, withont limits.

I was free from any plane ticket waiting in a drawer to fly me somewhere and make me wear heels and carry a briefcase with the credentials that define my position in the world. I was in a place where I felt no pressure and where nothing would interrupt the calm rhythm of my breathing.

I play the first tape and hear Juan's voice. A strange sensation prevents me from understanding what he is saying. I have to overcome the incongruity of hearing his voice at home, a place I've never associated with him.

The tape begins to run and so do I. Stop! (I wish I could do this in real life.) I calm down and start over. Rewind—Play. His voice, unaffected by

the abrupt interruption, starts again and repeats. His speech is frenetic. I don't want to think that I will have to transcribe all this.

As I go along, I think of doing the trick he proposes. It might be fun; and it will help me convey it on paper. He says you need a deck of cards. I opened drawers everywhere in search of a deck. There should be one somewhere...or maybe not. My family never played cards. But there is one! A few cards might be missing, I think.

Quite detached and skeptical, I follow his commands. The joy and enthusiasm I hear coming from the studio don't reach me. Not even close. After all, I am here, all by myself, and this is a job, while they are there to have a good time and maybe went through some pre-show experience.

Having had to search for the deck, I arrived late for the trick. Never mind; it wasn't going to work anyway. This thing doesn't work. What a mess! Cuts, piles, shuffles; where will all this lead? What if I want to cut the cards again? I'll cut once more, who cares?

I got lost. The trick comes to an end. Two cards are face down on the table. They won't be the right ones, but what if they were? If only one of them was correct that would be something. "Turn over the top card," Juan yells. Here I go. Wow! The Six! "Turn the other one." The Nine! *Damn!* No way! This is impossible. Am I perhaps seeing the cards he wants me to see? Come on, I put them there myself. I can't believe it.

How did this work out after such a mess? I collapse over the table and when I lift my head the King of Hearts is stuck to my forehead. The thing worked, clean and fair. I leave everything scattered on the table. I make my father stand up from the sofa, where he is watching a movie, half asleep. "What's going on?" "I don't know, let's go to the beach."

From those two trial tricks I handed Juan the proof that I was ready to transfer six dense hours of audio recording to paper. That caught his attention. Whether he liked my write-ups or not is another matter.

More tapes arrived in the mail. I established the system of listening to the tapes and working through the tricks before sitting down at the computer to write the words recited by the Dictaphone.

The weeks of transcribing put me in a strange state. It affected my nerves because I was fighting the Dictaphone. It went faster than me: rewind, repeat, rewind, repeat. Juan's voice began to overwhelm me. His voice on the tapes, his voice on the telephone, always the same voice. I couldn't stand it any longer. His voice circled in my head day and night. I wondered if this was how you felt when you went mad.

Once the transcription was done, the voice in my head shut up; but not completely. My mental tape would start whenever Juan read the tricks and asked me, "Did I say that?" or "Did I say it that way?" Then I would start to jump as if possessed by a demon. "Yes, that's the way it was!" He would reply, quietly ignoring my burden, "Then I'm going to change it." Well, o-o-okay....

Once all the tricks were roughly transcribed, Juan gave me the "power" to script and adapt them. While some of the tricks were quite polished, some had a premise that needed development, and others lacked one altogether.

Following this approach, I began to revise the transcriptions, but something wasn't quite right. The written versions of the tricks didn't transmit the emotion, the enthusiasm and the magic I had felt when I first went over the tricks for myself; and that was so important to convey: the power of the magic and the magician, revealed through the spoken word.

The results looked like a dry cooking recipe or, even worse, like a boring workout table: Transfer a card to the bottom, deal two, cut and complete the cut, shuffle...and so on. It couldn't have been done any worse. After having butchered it, I was determined to fix it all, without any preconceived ideas. My personality doesn't allow me to leave things half finished.

The task didn't seem as easy as it had earlier. You had to take a trick out of its natural environment and leave it without a voice, yet let Juan's voice be heard, and then apply the theories and concepts he was developing. Furthermore, you had to communicate the fresh ad-libs of Juan when he responded to spontaneous comments from participants.

The attempt to put all this on paper forced me to call every brain cell I had into action, not just the ones on normal duty. It was clear from the way the descriptions had come out, they couldn't have come from Juan; and putting them into practice was impossible.

I had no choice but to start all over, or nearly so. Had I saved the original transcriptions? At this point I had earned the ability, granted by computers, to travel fraudnlently back in time and recover the first version. I could consider myself touched by a divine hand. Through my own fault, I now had to command my computer to: Open file. Number three (at this point tricks didn't have titles). And the machine, without exacting further punishment, produced it for me. I thanked it for its understanding, compassion and charity.

It was truly the only good thing it did before its demise. Its hard disk never started again. The book was safe, but I felt a debt to my old machine; so in the middle of the summer I looked up the best local technician available to bring it back to life. I longed to hear its unpleasant whirs and

chattering. The diagnosis was fatal, and incomprehensible to me. The only choice giveu was this epitaph: "A good work killed you, and since you won't return to ashes and dust, I'll let you rest in peace."

Capturing the ebullience of Juan's speech ou flat paper became a game that was both fun and a challenge. I had to come up with words and phrases with which to develop the scripts or to fill in incomplete sentences in the broadcasts. I also had to eliminate those words judged as extraneous. The result filled me with satisfaction.

As I progressed and gained experience, I became better able to judge the appropriateness of my various adjustments. Some made their way through the multiple corrections, and the ones that didn't are my most secret contribution to this book. And on we went into this period of trial and error.

Ouce I had transcribed and refined all the radio broadcasts to their present state, we decided to add five more tricks that had not been recorded but that Juan had used in various veuues. These are gathered in the final two chapters, after which you will find an appendix of ideas designed to stimulate further verbal magic in your mind.

I thought that with Juan's development and introduction of this sort of material he was pioneering a significant and powerful set of strategies for presenting close-up magic. He had made the activity of spectators fooling themselves an incredible reality. But then Juan began to include these sorts of tricks in his after-dinner performances for magicians. I never imagined that the same effect could be aroused in magicians, since I took it for granted that they were aware of the principles and concepts involved. But by totally changing the structure and context of the most ordinary shuffles and of various ruses, Juan took magicians completely by surprise.

I remember Gaëtan Bloom's reaction when some cards appeared in his own hands. The impact this had on him was an enormous surprise to me, but his was by no means the only case. Other magicians were equally puzzled and amazed when Juan explained to them, for example, that "By doing that you have done a false shuffle," or "You have just done a faro shuffle."

This is undoubtedly a magical book. Behind the innocence and pleasure in its reading lies hidden a wealth of magical knowledge and power. Needless to say, it is also a book on conjuring that deals with verbal magic. Words are the medium of deception and entertainment, and each fulfills a specific goal by its position in a phrase, in the trick and in the script.

Each little word carries out a secret mission. Some are instructive, some play with the spectator's memory and others express desires. Yet others

accomplish the trickery, and others, still, accomplish the magic. Which are which? That's the great enigma of this book.

As I write this, I am the only one so far who has held the book in my hands. I assembled the text and repeated the actions a thousand times. I walked through the tricks and took them apart. Even without the reactions of a live audience, I fonnd myself snrprised and amazed.

Don't ask me how Juan made it feel like magic. I haven't solved the mystery and have no intention of doing so. To this day, the enigma remains encrypted in these pages and, for me, that's the magic. In the utmost ignorance of its inner workings I want to keep living it and enjoying it.

Ignorant but not blind, I believe that in the construction of these tricks Juan has poured, distilled and refined a great deal of precious magical knowledge, as well as creativity, experience and much more that I can't and will never imagine.

Verbal Magic is the first book in which I've participated, and I'm very pleased with what I've been able to contribute and accomplish. Through my tenacity, it is being published today, rather than two years from now—or five—or ten.

I also feel privileged to have worked so intently on magic, on a daily basis; and, above all, to have done so with Juan. I don't intend to miss any opportunity of collaborating with him on future projects. Furthermore, I feel proud—and why shouldn't I?—of being the vehicle that brings this portion of the Tamariz legacy to today's magicians and those of tomorrow.

Gema Navarro Viñas
Canet de Mar, Barcelona
April 23, 2004, Saint Jordi's Day

Defining Our Subject

Using a series of numbered short statements, I will try to explain the general premises that define verbal magic, drawn from the long year of radio programs in which I took part during 2003. These include conditions that heighten communication, magical impact and, above all, sensations and emotions of the magical.

I'll begin by defining the requirements that make magic satisfactory (with occasional adaptations) for performance solely through the spoken word, as well as in the presence of the magician. I shall then describe the techniques used in this interactive form of magic, in which the level of participation for the audience members is increased significantly, resulting in their increased amazement.

I should point out the chorus-like feature (soloist included) in this material. This element probably deserves more reflection and analysis, due to its noble ancestry in ancient Greek theater.

And finally, something that is fully evident but never stressed enough: the power of the magician and his magic, with its rites and spells, to deliver us all to a transcendent state.

Here we go:

1. Common objects are used, such as playing cards, paper clips, coins, pencils and paper.
2. Other objects that can be easily prepared may also be used.
3. The premises are interesting and captivating.
4. The development and resolution are equally engaging.
5. The tricks have a positive ending. Spectators feel rewarded by their astonishment upon witnessing the mysterious or the impossible, or by sensations of comfort and well-being.

6. The procedure is amusing, even to those who don't participate in the rituals.
7. The amusement should not be overly distracting. It does not detour from the premise or blur the understanding of the process.
8. The instructions are easy for the magician to explain and for the participants to follow.
9. All actions are simple and present no difficulty for the listeners.
10. The required actions can be carried out at a reasonable pace. In other words, enough time is allowed between instructions. Too much time, however, could make the process boring.
11. Iustructions are divided into the shortest possible complete units. For example, "Cut and complete the cut. Deal the cards into two piles." Not "Cut, complete the cut and deal the cards into two piles."
12. The ending, whether unexpected (surprise) or expected (suspense), seems impossible.
13. The spectator should have no clue to the method, with the exceptions of some optical or tactile illusions, or of betting tricks that include an explanation.
14. At the end of the trick the spectator can't remember the whole procedure accurately. He may recall something that did not actually happen, such as a shuffle or that several cards were turned over. The complexity of the procedure prevents its successful recollection. This is an essential element in achieving the sensation of magic—the artistic but true magic—through the magician's powers, exerted through his voice (sometimes without his being present). The tricks should never be perceived as mere arithmetical puzzles or curiosities. The only chance someone would have of discovering the secret would be by audio-taping it; but in that case he would have proved his interest by taking the trouble of recording and reviewing it several times, thus making him a true lover of the art. In these cases, it doesn't matter if he finds out how it's done.
15. No traces that could allow a successful repetition or an analysis of the effect must remain at the end. The idea of reproducing the effect doesn't even arise as a feasible possibility to the spectator. All evidence is destroyed: The pieces of paper are torn up and thrown away; the cards that were left in a certain order are shuffled or buried in the deck.
16. The whole delivery (speech, choice of words, meaning, emphasis, use of the voice, pauses), as well as the development of the trick,

eliminate the possibility in the spectator's mind of it being a self-working trick; that is, a set procedure that, when followed, produces a set result. They should experience it as a magical effect that only the magician can produce through his spells and special powers—which is to say his magic words—and through the ritual that is carried out by following his instructions. Rites and spells.

17. This kind of magic is more difficult than it seems. Although there is no digital dexterity involved, a high level of applied psychology and voice technique is reqnired. Nevertheless, the scripts provided will be of considerable help in obtaining optimal results, results measured by amazement produced through witnessing an impossible and fascinating feat.
18. From the previous paragraph it can be deduced that this kind of magic is not for beginners, unless they invest the necessary effort to grasp the essence of what was discussed in Point 16, and devote both time and thought to convey the impression of the magic arising from the power of the magician, who transmits it through the spoken word, not unlike the officiant of any religious or magical ritual. The words must be spoken with the authority of a shaman or medicine man, supported by the actions involved. The combination of three elements—personality, words and action—is essential.
19. The voice is the sole instrument for communicating the power of your magic, while your instructions assure that a precise sequence of actions is followed. To control everything with your voice, you should speak clearly and intelligibly, vary its intensity and tone to trigger the desired emotions, and give each word and phrase the requisite psychological nuance.

    For example, you may need to give an instruction that should seem unimportant or that you wish later to be forgotten. Your tone of voice should be modulated precisely to lead the participants in following your instructions; but then, when something interesting or important takes place immediately afterward—such as a strong phrase, a fright, an insult, a sexual inference, an impossible promise or something highly amusing—they will probably forget the action they performed.

    The voice should also communicate the emotions felt by the magician, such as his fear of failure, joy at something having worked, authority or assertiveness.

20. Your speech should cousist of short and concise phrases that are iuteresting, and that are only ambiguous when you need them to be. The style should be fluent and your choice of words precise, taking into account their meaning, even their sound, without overlooking their beauty and their power to evoke emotion and convictiou. Avoid repetition—unless necessary to ensure clarity—and avoid trivialities and words you tend to overuse (crutch words).
21. The end of an effect consists of two phases. In the first the magician, after a magical gesture or the casting of a spell, appears to realize that his impossible and fascinating experiment has worked. He communicates it, anxiously at times, before checking the result. ("Let's see what happened this time.") He then confirms it and expresses joy. ("Yes! The cards turned over in my hands!")

    In the second phase, the magician asks the participants to check the results of the rites and words. ("Do you all have your cards face up?") Upon hearing their chimed "Yes!" the magician brings it all to a rousing conclusion with a closing phrase, congratulating the participants or expressing joy at their success.

That's the triumph and glory of magic.

Chapter I

MAGIC WITH A FEW PLAYING CARDS, BUSINESS CARDS OR PIECES OF PAPER

—Part I—

TEN TRICKS TO GET STARTED

The Impossible in Your Hands

By using special magic waves, I will try to make something magical happen in your own home or wherever you are.

We need ten playing cards from any deck. Take out five red cards and five black cards.

If you don't have a deck handy or you are at work, simply take ten business cards or ten blank pieces of paper and mark five of them with an X.

In any case, separate the cards into two groups, according to the color, or to the marks if you're not using playing cards.

Take one of the piles and shuffle it audibly: *shuffle, shuffle, shuffle.* Set that packet aside and mix the other: *shuffle, shuffle, shuffle.* I wish you could see your faces when you shuffle; especially you, Pablo.

Now that the two piles are thoroughly shuffled, we take one pile into each hand, both piles face np. Now we put the first face-up card of one packet on the table and on top of it the first face-up card of the other packet. Continue in this way, to form a single pile with alternating colors.

Pick up the cards from the table and turn them face down in your hands. Cut the cards and complete the cut, in the hands or on the table, just like when you play cards. Cut once again and complete. The cards are getting mixed more and more. Yes, cut again and complete the cnt.

And now, pay attention: Whoever wants to may cut and complete the cut once more. Those who don't want to should cut anyway. [*Audience laughter.*] As you can see, this is entirely up to you. This way the cards are thoroughly shuffled and cut.

Pick up the pile, always face down, and hold it in one of your hands. With the other hand you will have to perform another action: Take the top two cards—turn them over together—and replace them on top. This way all the cards are face down except for those two. Cut and complete the cut.

Again, take the two cards that ended up on top—turn them over together—and replace them on top. Cut and complete the cut once more. With all this we have turned over four cards. No need to worry if you have to turn over a card that is already face up. Just turn over whichever two cards happen to be on top, without worrying about whether they are face up or face down.

Cut and complete the cut—and turn over the top two together again. Repeat this sequence several times: Cut and complete the cut, and turn over the top two cards together.

Done? Good! Now turn the top four cards over together, or turn over six if you prefer. As you please; any even number of cards. Cut and complete the cut. Now, after all this you should each have a different number of cards face up.

Now comes the astrology bit. Those who were born from January first to June thirtieth, turn the top two cards over. Those born from July first to December thirty-first, don't do anything. At this point we have reached total chaos.

Spread the cards between your hands without altering their order and see how many cards you have face down. I've got seven; and you, Pablo?

PABLO: Two.

JUAN: And you?

ANOTHER PARTICIPANT: Eight.

JUAN: How about you?

ANOTHER PARTICIPANT: Four.

JUAN: Maybe somebody doesn't have any cards turned over, because he unturned them by chance. It makes no difference. Some have five, some three, some all, whatever.

Take the cards into your hands and deal them, one at a time, into two piles. In other words, take the card on top of the packet and put it onto the table to your left; the next one—just as it is, without turning it over—to the right. Continue in this way until you have no cards left.

Pick one of the piles. Lift that pile off the table—turn it over completely—and put it on top of the pile that is still on the table.

Do you remember that you shuffled at the beginning? Now please shnffle again, because none of what we've done does anything, it was pure entertainment. Go on: *shuffle, shuffle, shuffle.*

And now, for the big moment—keep holding the cards in your hands, because you are about to feel an almost electrical sensation. I'm going to pronounce the word "magic", with power and energy: *Magic!* Tell me, Pablo, how many letters does the word "magic" have?

PABLO: Five!

JUAN: Only a moment ago, some of you had two cards face down, somebody had eight, and somebody had none. But I have made some cards turn over in your hands, so that all of you now have five and no more than five cards face down.

Let's look at my own packet first: One, two, three, four and five face-down cards! Yes! Let's look at another packet, yours.

PARTICIPANT: Five!

JUAN: And you had two before! Now all of you look at yonr packets, counting and separating the face-down cards. Everybody has five!

The listeners who have received the magic through the special waves can call us. Those who didn't get it usually die and can't call. That's the best thing about this trick! [*Pause*]

Wait a minute! I have also done something secretly; something you haven't noticed. When I said "*Magic!*" I tried to separate the positive things from the negative, and in my packet: Look! I separated the five black cards, which are all face up, from the five red cards, which are all face down. Look in your packets.

PABLO: Yes! I have five red cards separated from the black cards.

JUAN: And you folks?

EVERYONE: Yes!

JUAN: And those at home, too. That's the incredible power of magic.

HISTORY: This trick is based on Bob Hummer's CATO (Cut And Turn Over) principle. Hummer first explained it in a trick called "Hummer's 18 Card Mystery", along with others that utilized the principle, in a booklet titled *Face-up, Face-down Mysteries* (Houston: Frank Werner, 1946). Martin Gardner, in both the November 1948 issue of *Hugard's Magic Monthly* (Vol. 6, No. 6, p. 485) and in *Mathematics, Magic and Mystery* (New York: Dover, 1956, p. 17), explains a variation by Oscar Weigle, who added the idea of alternating red and black cards. Edward Marlo and others have devised variations.

Joy and Pleasure

A FEW DAYS AGO, as you might remember, we found ourselves the boyfriend or girlfriend of our desires—at the time we wanted, with the name we wanted, and of the type we wanted (romantic, rich, strong...).*

I also found my charming Lucinda, as beautiful and clever as it gets.

Since we haven't known each other long, we would certainly like to know whether we will last long and what the future holds for us. Trust me, through a series of rites and spells, I'll show you a plan for sure joy and pleasure. Let's get started.

* This refers to a prior performance of the trick "Your Better Half", which opens Chapter II, p. 47.

If you have a deck of cards handy, choose a picture card—a King or a Queen—to represent your significant other. We shall also use ten spot cards with values of Ace (which counts as one) through Ten. If you don't have a deck available, you may simply write the name of the person on a piece of paper, and use ten similar pieces of paper on which you must write the numbers one through ten (one number on each paper).

Set the picture card face up on the table and take the ten spot cards in your hands, face up. Arrange those cards in numeric order with the Ten showing on top.

Turn the ten-card packet face down and set it on top of the picture card. Now take the top five cards of the packet and shuffle them thoroughly and audibly: *plaff, plaff, plaff.*

Once the cards are really mixed, take two, three or four of them and drop them on top of the packet that is on the table.

Pick up the pile from the table, including the face-up picture card. Set that pile on top of the card or cards you still have in your hands.

If someone does this in a different order, like setting the cards in their hands onto those on the table, that's all right too, because our goal here is to alter the order and allow fate to dictate whether we shall have joy and pleasure with that chosen person.

Cut the packet and complete the cut. Do this several times. You may cut the cards in your hands or on the table. Those who want more pleasure, cut and complete the cut a few more times.

Spread the cards face down in a fan. Take all the cards that are above the face-up picture card and put them together on the bottom of the packet. The picture card will now be showing on top. Take the picture card and set it on the table, face up.

We now hold ten face-down cards in our hands, and we'll randomize their order even more, as follows, under the close surveillance of onr boyfriend or girlfriend.

We deal the cards into two piles. Put the top card on the table, and then the next card to the right of it. Put the next card on top of the first, and then the next one on top of the second. Continue to deal the rest of the packet just like that.

Each of you now has two random piles. (We shuffled and cut as many times as we wanted.)

Take the top card of the pile on the left and set it face down, without looking at its face, on top of the picture card. Take the remaining four cards of the pile on the left—shuffle them—and drop them on top of the pile on the right.

Pick up that nine-card packet. Take the two bottom cards of the packet and bury them in the center, so that they are neither on the top nor on the bottom. Each of you inserts them wherever he wants, allowing your own will to combine with chance and fate.

Likewise, take the top two or three cards and bury them in the center.

[*Addressing a participant:*] Which one do you want, the top card or the bottom card?

PARTICIPANT: The bottom card.

JUAN: Then we all take the bottom card and set it face down on top of the two cards that are on the table, which are the face-up pictnre card and another face-down card.

Look at the cards in your hands to make sure they are out of sequence. Each of you has a different sequence, according to his or her own shuffles. Return those cards to the deck.

Look intently at the two face-down cards that are on top of the picture card, the card that represents our significant other. Concentrate on joy and pleasure.

Turn over the top card of those two and set it face up to the right of the picture card. The card will, of course, bear a number, and each of you should have a different one: five, six, eight, nine... I don't know.

Take the other face-down card, turn it face up, too, and set it to the right of the first. Look at those two cards together and you will sense a tremendous potential for pleasure. [*Laughter.*] Why you are laughing?

PABLO: Because we all got sixty-nine!

PERFORMANCE NOTE: During the final step of the procedure, the participant is asked if he wishes to take the top card or the bottom one. In the live performance above he chose the bottom card, the Six. (The bottom card is more likely to be named than the top card, as psychologically it seems a more random or unusual choice.) If, however, he had chosen the top card, equivoque would come into play: "Then we all take the top card and bury it in the middle. Pull a different card from the middle and put it on top. Now we remove the bottom card and set it face down with the two cards on the table..."

The Human Condition

OUR PURPOSE TODAY is to discover, through a simple magical ritual that I'll ask you to follow, the condition of each of us: whether we are human or not. If you turn out to be human, then I'll be able to tell you what kind of a human being you are: good, average or bad, like... Well, never mind.

We need some playing cards for the experiment. Any number of cards will do, as long as there are as many red as there are black. There could be six, eight or a thousand.

Since playing cards were first invented and used for amusement, for profit or for fortunetelling, their symbols had certain meanings that have long been forgotten. Today we will give the symbols new meanings. The red cards will represent the positive side within us: joy, motivation, etc. The black cards, in turn, represent our negative side: evil, envy, arrogance and so on.

We all carry a Mr. Hyde inside. Let's mix our positive and negative sides together. Take all the red cards face up in one hand, and the black cards in the other, also face up.

Drop one of the black cards onto the table—and deal a red card on top of it—followed by another black card—then a red card—and so on, alternating the colors until no cards are left.

Square the pile and pick it up. This is the first time we hold the human condition in our hands! Now you feel more...human, don't you? Now we turn the cards face down in our hands, so we can't see the faces. In order to ascertain whether we are human or not, and to get to know

our most intimate selves, we'd better resort to the perturbing blindness of fortune.

We take a group of three cards from the top and put them on the bottom of the packet. We deal three more cards, one at a time, onto the table, reversing their order.

Take the three cards on the table and return them to the packet. But first, each of you should make your own decision of whether to replace those cards on the top or on the bottom of the packet, because that will better tell us the kind of people we are.

We cut the packet at any point and complete the cut. Then we cut and complete the cut once more. At this point those who think they have an evil personality or who believe they have negative vibrations, cut another time. Those who think they are nice people cut two more times.

We cut the packet approximately in half and set the two halves on the table, side by side, in order to shuffle the two piles together. If you don't know how to do a riffle shuffle, you may simply push the packets together, allowing the cards to mesh.

We pick up the shuffled pile and turn it face up. Now we spread the cards in a fan, as if playing bridge or gin. As you can see, each of us has the colors distributed in a different way.

To eliminate any negative vibrations, look at your fan and find any two black cards that are together. Split the deck between those two cards and complete the cut. This leaves a black card on top and another on the bottom.

Square the packet and turn it face down, so we can't see the faces. Discard the top card, which is black, and then the bottom card, which is also black. Toss those cards well away from you to dispose of your darker side. Now comes a little ritual. Take the top card of the packet and put it on the bottom.

Next, take two cards together from the top of the packet and set them together on the table. Take another pair and set it on the table, to the right of the first. Continue to set pairs of cards on the table, until you have just one pair left. Put the remaining pair into one of your pockets, near your heart if possible.

To ascertain that we're human, we should make sure that every pair of cards on the table, after so many shuffles and cuts, contains the elements of our human condition, which is to say, a combination of positive and negative. Let's see.

Turn the first pair over. There should be a red card and a black card. Yes? Well, that's already something. Turn up the next pair. It should also have a red card and a black card, right? More human condition. And the next pair? Yes? And what about all the other pairs? Really? All of them? If all the pairs have a red card and a black card, despite all the random shuffles, now we can definitely say—we're human!

The cards have confirmed that we are human, but what are we like? That's the most important thing. We want to know whether we lean toward the negative or the positive. After all the cuts and shuffles, by our own choices coupled with fate, we finished by putting two cards away. Those cards are a true reflection of our soul.

If we are really nice people, they will be two red cards. If they happen to be black... Wait! What do I have? Two red cards! I'm a saint! And all of you?

EVERYONE: Two red cards!

JUAN: Congratulations! Yes, humans—of the best sort.

HISTORY: This trick relies on the Gilbreath principle, which its discoverer, Norman Gilbreath, first published under the title "Magnetic Colors" in *The Linking Ring*, Vol. 38, No. 5, July 1958, p. 60.

Lucky at Cards

17

TODAY I WANT to talk to you about gambler's luck. I'm very lucky myself. But I don't gamble (or at least that's what I say), despite the fact that I work in many casinos. Shall I bring you good luck for the nexr time you gamble? Let's do it!

We need nine playing cards with the values of Ace through Nine. The suits don't matter. If you don't have playing cards handy, you may simply use numbered pieces of paper or business cards. I'll refer to cards in any case.

Arrange the cards in nnmeric order, with the Ace on top or the Nine on top, as you like. Holding the packet face down, remove the top card and the bottom card, and put them on the table, one on top of the other.

Extract the central card of the packet—the Five—and drop it face down on top of the two cards that are on the table.

Now we begin a new pile by taking the bottom card of tbe packet and setting it on the table. Then move the top card of the packet in your hands to the bottom of the packet you're holding.

Take the next two cards from the top and set them, always face down, onto the single card of the new pile.

Set the three remaining cards on the table, forming a third pile. Mix each of the individual piles, one at a time. Now gather the piles in any order to form a single packet. Each of us will have his cards in a different sequence.

We will now proceed to deal the cards as if we were playing a card game for three people. Deal the cards singly: one card to the left, one to the center and one to the right. The same again: left, center, right; and once again: left, center and right. We gather the three piles in any order we want, with absolute freedom.

We cut the packet and complete the cnt. Each person cuts the packet and completes the cut as many times as he wishes. Now we deal the cards alternately to form two piles, proceeding like this: Deal the top card face down, without turning it over, to yonr left. The next card is dealt to your right. The next card is dealt on top of the first. The next one over the card on the right, and so on.

Take either of the two piles and set it on top of the other one—and then cut and complete the cut. We may repeat this procedure of dealing two piles as many times as we want, with cuts at the end.

While some repeat this operation, let's decide on a card game to play, to prove that I will bring you good lnck. Name a few card games and I'll write them down on these pieces of paper.

A PARTICIPANT: Poker.

ANOTHER PARTICIPANT: Gin rummy.

ANOTHER PARTICIPANT: Bridge.

ANOTHER PARTICIPANT: Escoba.*

JUAN: I am going to mix the slips with these names, so that no one knows where each is, and we'll select one of them. Pablo, name a number from one to fourteen.

PABLO: Three.

JUAN: Count to three and turn the slip over. It says Escoba! I'm not snre I remember how Escoba is played. [*Laughter in the studio.*] I think three cards are dealt to each player, right? And you add the values and whoever...

A PARTICIPANT: Yes! Whoever gets fifteen points wins.

JUAN: That's it! If you have fifteen points you win; you get Escoba and take it all. Had bridge come up, we would have had to deal thirteen cards.

Let's deal three hands of Escoba, dealing single cards and starting with the player on your left, or on your right, according to your taste—three cards to each player. We'll end up with three piles of three cards each, and we should decide which of the piles we will play with. Choose one.

We gather the piles we don't want from the table—mix them together—and set those six cards aside. We have a pile of three cards in front of us.

It is clear that some of you must have shuffled more than others. Some have dealt the two piles more times than others, and each of you has cut at a different point and chosen the pile he wanted.

Don't look at the cards yet. I already know what mine add up to. Let me just make sure: I have a Seven, a Three and a Five, which make—fifteen! That's a Broom! I knew it beforehand, because I always get lucky. Now all of you add the values of your cards. What have you got?

EVERYONE: Fifteen! Escoba!

JUAN: Congratulations! The magic spell worked. Now you're all lucky! Although, you know "Lucky in love, unlucky at cards." I am the only one who can win two million at SuperLotto *and* pick up superwomen.

* TRANSLATOR'S NOTE: a Spanish card game, literally meaning "The Broom". Escoba is not widely played outside of Spain, although Italy has a version of it. We have nevertheless chosen to retain this trick, leaving it to the uudoubted ingenuity of each reader to devise a presentational alternative fitting his own culture and personal preferences.

PERFORMANCE NOTE—top of page 19: Equivoque is used to force the choice of Escoba.

HISTORY: In this trick, we have disassembled the ancient Lo Shu magic square. Others have combined magic squares with playing cards to force numbers in various ways. Walter B. Gibson, in his trick "Mephisto's Message" (*Sixteen Master Card Mysteries,* Philadelphia, 1928, p. 3), seems to have been the first, using a crude type of magic square. Stewart James, in exploring this territory, applied the mechanics of a more standard magic square to force a number with cards in his "Square Deal" and "Coloracle" (*First Call to Cards,* Royal Oak, MI: Sterling, 1954, pp. 18–20). Sometime around the late 1980s Terry Nosek used a Lo Shu card arrangement to force a three- or four-digit total. While he doesn't seem to have published this idea, it has been documented in the work of others.

The Torn and Restored Couple

PAIRS OF LOVERS are often created but—*uhhh!*—they are also broken. But through my magic, I will reunite the broken couples that still want to get back together. Whoever wants to do so, follow the steps I am about to give you: the Ritual of Reunion.

From any deck of cards, we'll take out six different couples, such as two red Fives, two black Tens, two red Kings and so on.

If you don't have a deck handy, you can use twelve slips of paper or twelve business cards, and write six pairs of numbers on them, one number on each.

These will represent six couples who are currently together but who, for various reasons, are about to split up. Each couple will break up. Life is that tough!

We lay the six pairs of cards on the table with their two cards together, but with the couples separated from each other, all face up. From each couple, we now turn one of the cards face down. In some we can turn over the card on top, and in others the one on the bottom. So, with some couples we'll see a face, and with others we'll see a back.

Those that are face to face are kissing, while those that are back to back are angry at each other. We gather all the pairs in a single pile, in any order.

We pick up this pile from the table—and we'll break up the couples by dealing the cards into two piles. We take the top card and lay it, in its present state, to our left on the table. We deal the next one, its mate, to our right. The next one on the pile goes on the card to the left—the next one on the card to the right—and so on. We are clearly splitting all the couples and we are about to cry: Sniff! Booooo!

We gather the two piles in any order we wish. Left over right or right over left, as you like. Cut and complete the cut, just as you do when you play cards. Cut and complete the cut again, or as many times as you want.

But watch out! In the last cut, whenever we decide to stop, we should have a face-up card on top, or a slip with the number showing. Take that card off the pile and set it aside. That card will represent us. Each of us will be represented by a different card.

Next we take three cards from the bottom of the pile and put them on top, all together or one at a time; whichever you like.

We take the top card and insert it second or third from the top, whichever you prefer. We take another two cards from the bottom and put them on top. We take two or three from the top and bury them in the center. In other words, we may insert them anywhere in the packet except on the top or the bottom, so the packet gets shuffled.

Take another two or three cards from the top, turn them over if you wish, and bury them in the center, together or separated. We can do this several times.

Through the loss of contact for some time, we are all alone and we don't know anything about our mate, which is gone.

We transfer the bottom card to the top. We take several cards from the bottom—turn them over—and bury them in the center, so that they also get shuffled. Whoever wants to, take another card from the bottom and insert it into the center. The packet is thoroughly shuffled.

We take the top card and set it onto the card we have on the table representing us, covering it. We take any other card, which is face down and set it over the little pile that is on the table. That makes three cards we have on the table. The one on the bottom is face up and the other two are face down.

We pull out all the remaining face-down cards, one at a time and in any order, and put them on top of the pile on the table. The cards that remain iu our hands are all face up. Set those aside because they are of no use.

Cut the packet on the table and complete the cut. Do this several times—and just make sure that the only face-up card doesn't end up on top. When you have done that, tell me. Do you have any idea where your couple might be?

PARTICIPANT: No idea; who knows.

JUAN: Spread all those cards on the table. Now, with your forefinger, pull out two cards together: the one that is face up and the one directly on top of it. Separate this kissing couple from the rest of the cards.

I have attempted to influence chance and make you reunite with your mate. Turn over the card that's kissing you and you'll see it is the mate of the face-up card: your own mate! It's her! Or him! Isn't it?

EVERYONE: Yes!

JUAN: May you all live happily ever after!

Good People

TODAY I'LL SHOW YOU a ritual to transform you into good people. You, Pablo, you're a bad guy, and you Raquel, we all know how mean you are. In two minutes I will make you saints, like me.

To begin with, let's establish the measures used to evaluate the quality of people. From a deck of cards we need nine spot cards, Ace through Nine. Or we may also use nine slips of paper or business cards, numbered from one to nine.

Each nnmber indicates a degree of human compassion. Thns, should the number nine turn np at the finish, you'd be a rotten person. If eight comes up, you'd be disgusting. Seven stands for bad. With six you're just all right. With five you're an average person. With four you're a nice person. Three means you're really nice. Two, fantastic. And one will tell you that I've made an exceptional human being out of you.

We arrange the cards face up in numeric order, so that the Ace, which stands for one, is on top. Next we turn the whole packet face down, so that the Ace is now on the bottom.

Cut the packet and complete the cut. Cut again and complete. And cut once more and complete.

Now comes something important: Those who feel in a positive mood, cut and complete the cut one last time. Those who feel negative vibrations, throw those vibrations away instead of cutting.

We take the top card and deal it face down to our left on the table. Deal the next card to the right. The next one onto the card on the left—the next one onto the right—and continue to deal all the cards in this way. You'll end up with two piles. One of them will be larger than the other. Never mind. Take either pile and put it on top of the other. It doesn't matter which one goes on top. Cut and complete the cut. With this we have a mess of numbers.

Now we repeat the procedure of dealing cards alternately left and right to make two piles. Bring the piles together, and then cut and complete. And one last time: One card to the left, one to the right, left, right, left, right, left, right and left. Bring the cards together—cut and complete the cut.

We take the first card—the one that ended up on top—and look at its face. That's not our card yet! Remember the number and replace the card on top of the packet face down, as it was. Each should have a different number. Now each of us transfers as many cards as that number from the top to the bottom of the packet. My card was a Five, so I transfer five cards from the top to the bottom of the packet, one at a time. You do the same with your number. Now we really have a chaotic mess.

With the cards in our hands, we make a fan, without altering the order of the cards. We take two or three cards from the top and bury them in the center, or at any position except the top or bottom. Do this very carefully because, through this ritual, you're deciding whether you'll go to heaven or to hell. Take the next card from the top and bury it anywhere. And the next one, too—utter chaos.

And now for the big moment. What do you prefer: the top card or the bottom card?

PARTICIPANT: The bottom card.

JUAN: We all take the bottom card and set it aside without looking at its face. And we shuffle the rest of the cards thoroughly. Imagine that those cards are all of our defects and evil intentions. Quickly set them aside on the table.

We are now better people. But how much better? The important card is the one we have in front of us. Touch it with one finger.

Remember that we have all cut the cards in various different ways. This is the point of no return. Let me look first and see how I did in the rankings of good people. I have an Ace: number one!

I continue to be a saint, as always. Now look at your cards and see what I've transformed you into. What number do you have?

EVERYONE: One!

JUAN: The one! It worked! This means all we little ants* are the most wonderful people. The best of the best!

PERFORMANCE NOTE: During the final step of the mixing procedure, the participant is asked if he wishes to take the top card or the bottom one. The latter, the Ace, is needed, and equivoque may be necessary. See the performance note on page 15 for a method of handling this.

Wisdom

TODAY I SHALL EXPLAIN to you how to become wiser. Wisdom consists of your ability to ascertain, given a fact or event, what is true and what is false. Once you are able to discard the false, all that remains is true.

The first thing we are going to look at is how difficult it is to tell whether anything is true or false. Pablo, will you please write the following on a slip of paper: "THE SENTENCE ON THE OTHER SIDE IS FALSE." Turn the slip over and write: "THE SENTENCE ON THE OTHER SIDE IS TRUE." Done?

PABLO: Done.

* In the radio program *No Somos Nadie* (We Are Nobody), the spectators in the studio audience and the listeners are referred to as "little ants".

JUAN: Now read it and see what happens. There is no way to know which phrase is true and which is false, or whether they are both true or both false. Outrageous! Read it and try it yourself. What happens?

PABLO: Well, if the sentence on the other side is false—oops! Now it's false—now it's true. Nobody can understand this.

JUAN: See how difficult it is to tell true from false? Don't worry, here comes the magic and me. I'll give you a method to distinguish true from false. Take four red playing cards and four black playing cards. You can also use eight business cards and mark four of them with a "T" for "true", and the other four with an "F" for "false". If you are using playing cards, remember that red—which is brighter—is the truth, and black is the false.

Take the four red cards, mix them—and set them aside. Mix the four black cards as well. Let's symbolize an event from real life, as follows. Lay a red card face up on the table. Then a black card, also face up on top of it. And continue in this way to alternate the colors (or "T" and "F"). Now you have a pile of cards, which is just like life itself: a mixture of truths and falsities.

Turn the packet face down—and then cut it at any point and complete the cut. Once again, cut and complete the cut. Whoever wants to, cut again and complete. Whoever doesn't want to, don't do anything. Falsities and truths are getting mixed more and more. Now you, Luis, give me a number.

LUIS: Three.

JUAN: Good. Now pick up the pile and deal three cards from the top, one at a time, to the table, reversing their order and forming a second little pile. Bring both piles together in any order: the one on the table on top of the other or vice versa. Cut and complete. And now, Raquel, name another number.

RAQUEL: Four.

JUAN: All right. Now count four cards to the table, one at a time. But wait a minute: Before bringing the piles together you should do the following with the packet in your hands. Transfer the top card to the bottom, or the bottom card to the top. Don't do both things, just one of them. Either put the top card on the bottom, or the bottom card on top. Whichever you prefer. Bring the packets together in any order. Cut and complete the cut.

To make it even more difficult, let's shuffle some more. Deal three piles on the table, as if playing cards: one card to the left, one to the center and one to the right. Then another on the pile on the left, another in the center and another on the right. One more on the left, one more on the center and...oops! We don't have another card for the right. Never mind. Take that pile on the right, which contains only two cards, and drop it on top of the one next to it, which is to its left and which used to be the one in the center.

Now there are only two piles. Bring them together in any order you wish. Now cut and complete the cut. Those who feel like it, cut and complete once more. Those who want to, repeat the dealing sequence: left, center, right, left, center, right, left, center. Take the packet on the right—the smallest one—and drop it on top of the one next to it—and put that packet together with the one on the left, in any order you wish. Those who want to may repeat the sequence again, and again, and again; but don't spend more than a thousand years doing this.

Now tell me, Pablo, without looking at your cards, how do you think the colors are distributed?

PABLO: Oh, well mixed.

JUAN: And how about yours, Laura? Because you mixed your cards more than anyone.

LAURA: Yes, a total mess.

JUAN: Good. Now let's make just two piles: one card to the left, one to the right, another on the left, another on the right and so on. Take one of the packets, right or left, according to your particular preference. Shuffle that packet a little bit—not too much, please—and put it together with the other one. At this point the red cards and black cards (truth and falsity) are chaotically intermingled. Cast the shadow of your hand over the packet. Move your hand away to allow the light to pass and, thanks to my spell and to the ritual of light you have just followed, the truth will separate from the false. Let's see: Take the packet—turn it over—spread it between your hands—and tell me if the colors (true and false) have separated like mine have.

EVERYONE: Yes!

JUAN: Very good. You are already wiser.

PABLO: Wait a minute! We have a phone call.

JUAN: Hello, who's speaking?

LISTENER: My name is Ana. This is unbelievable. Here at home, the red and black cards separated all by themselves! I'm astonished, Juan. Really!

JUAN: Well, that's magic.

LISTENER: Yeah, I know. But I'm a student of magic and even so...I don't know, this is incredible.

JUAN: Of course! If on top of that, you already know some secrets and rituals, so much the better. It's even more exciting, isn't it?

LISTENER: You bet! I am...I don't know—

JUAN: I do know: Ana, you are now much wiser.

Happiness

TODAY I'M GOING to fix your lives—your chaotic lives. And I'll deliver you to a state of harmony and happiness. Would you like that?

EVERYONE: Yes!

JUAN: Then let's get on with the rite.

We'll use only thirteen cards. As you know, thirteen is a magic number (you know, thirteen lunar months). Of these thirteen cards, ten should be numbered from Ace through Ten—the suits dou't matter. The other three could be any cards. The rest of the deck is not used. You may also use ten slips of paper numbered from one to ten, and another three marked with an "X". I will be referring to cards.

We arrange the cards face up on the table by laying down the Ten, then the Nine on top of it, followed by the Eight, the Seven, the Six and so on. The Ace, which stands for one, will be showing on top of the pile.

This sequence of one, two, three, four, five, six, seven, eight, nine and ten displays an evident harmony and will therefore represent our state of absolute happiness, as we had in the arms of our mothers when we were just born.

We pick up that pile from the table and turn it face down in our hands. We are about to disrupt our state of happiness.

The other three cards (or the three papers bearing an "X") will represent negative events that arrive in our lives. Insert each of those cards face up, at any three points you want, into the face-down packet of ten cards that are arranged in numeric order.

We set the packet on the table, face down—except for the three "bad" cards, which are face up. We cut and complete the cut. Cut and complete again, and nnce again. The last cut is optional. Those who want to, cut the cards; and those who don't want to, don't cut.

The order is somewhat altered already. This disorder is caused by life, by reality, by a disruption of our state of happiness, and we are going to disrupt it some more.

We pick up the packet, face down (except for those three cards), and we make two small piles on the table, proceeding as follows. We deal the top card to our left, without turning it over—and the next one to the right, next to the first. Deal the next card on top of the one on the left—and the following one on top of the one on the right. Continue to deal the cards alternately into the two piles. We have made two piles by dealing the cards one at a time. One of the piles has more cards than the other—it doesn't matter.

Next we gather the piles in any order we wish. You may set the pile on the left onto the one on the right, or the pile on the right onto the one on the left. This depends on your political preferences.

We cut and complete the cut. More disorder and more of a mess. Now we make three little piles as follows. Deal the top card to the left—the next one to the right of it—and the next one farther to the right. Continue to deal cards on top of those three in the same sequence: left, center, right, left, center, right and so on, until you've dealt all the cards. The last card ends up on top of the first pile. Take that pile—the largest one—and set it onto the one in the center. Take that combined pile and set it on top of the pile on the right.

Cut and complete. We now repeat the procedure, but with two piles only, as before. Now we bring the two piles together in any order we want. And we cut the packet and complete the cut. I was looking so happy when I got here, but look at my face now! Life isn't easy!

Now we remove the negative events from our lives, which is to say the three cards that are face up. Take them out without disturbing the rest and set them aside, far away from you (aghhh!).

Now we take the packet and turn it face up to look at the card that ended up on the bottom. I have a Seven, you have the Three, and you have the Four. Each of you should have a different number because we cut and shuffled several times.

Turn the packet face down again. Transfer the number of cards equal to the value of the card you just saw from the top to the bottom. In other words, I have a Seven, so I transfer seven cards from top to bottom. You may transfer them singly or all at once. Whoever has a Four transfers four cards. That's the magical ritual.

Let me ask you, Pablo: What part of the packet do you prefer: the top or the bottom?

PABLO: The bottom.

JUAN: So we all take the *bottom* card and put it on top.

Juan and the sharp, sensitive radio producer Pablo Motos, during a performance of "The Horoscope" (p. 35)

Summing up, the cards started out in a state of happiness and balance: one, two, three, four, five, six, seven, eight, nine and ten. But then we mixed them and altered their order. Someone might have cut a little deeper, and someone else has shuffled the cards.

Let me look first. I'm nervous because my future life, from now until the moment I die, in about two hundred aud ten years, depends on this moment. Please don't look, because it brings bad luck and you could die this instant. I'll turn my cards over. I have the Ace underneath, then the Two, the Three, the Four, the Five, the Six, the Seven, the Eight, the Nine and the Ten. I have reached my state of harmony and ultimate happiness. Look at your cards. Have you got it?

EVERYONE: Yes!

JUAN: I hope it eventually shows!

PERFORMANCE NOTE—center of page 29: When asked "What part of the packet do you prefer: the top or the bottom?" if Pablo had replied "The top," he would have been told "Then we should add a card on top. Take a card from the bottom and put it on top."

Magic as Harmonic Chaos

LET'S PRODUCE a truly chaotic chaos. But don't worry; we have a secret weapon to conjure out its dangers: magic.

Take three black cards and three red cards, or mark three business cards with a "B", and another three with an "R". Alternate the colors of those six cards face up: red, black, red, black, red, black, so that the colors are mixed.

Bring that little packet under the table, so that you cannot see the faces. Cut and complete the cut two or three times, according to your taste.

Now the chaos begins. Turn the top card of the packet face down and leave it on top.

Take the top two cards together—turn them over—and leave them on top.

Now turn over the top three cards together and leave them on top.

Turn over the top four cards—all but the bottom two—and leave them on top.

Turn over five cards—everything except the bottom one—and leave them on top.

Turn over the whole packet once or twice, or don't turn it at all, as you like.

Now turn over the top three cards. What a mess!

Those who want to, reverse the order of the top two cards, or the bottom two cards, or both, or neither; whatever.

Those who want to, transfer three cards from the top to the bottom of the packet. You can transfer those three cards together as a group, reverse their order first, or transfer them one at a time, or don't transfer them at all, at your discretion.

Turn the whole packet over. A truly chaotic chaos!

Calm down. Give the packet a magic tap. Bring it slowly into view and spread the cards between your hands. They are all facing the same way!

Now look at the faces of the cards. The colors have separated! Magic turns chaos into harmony.

Here are two variations for you to explore.

FIRST VARIATION

Three red cards and three black cards are alternated, with the black cards face up and the red cards face down.

The packet is held under the table and the top card is turned over on top. Then two cards are turned together; then three; then four; and finally the bottom card is turned over and transferred to the top. The cards end up either all face up or all face down, and the colors are separated.

SECOND VARIATION

Six cards with values Ace through Six, arranged in that order, are taken face down under the table.

The top card is turned face up on top. Then the top three cards are turned over together, then the top five, and then the top three. Repeat the whole sequence, turning one card, then three, five and three.

The cards are brought into view for the first climax: all are face down. The packet is turned over for the second climax: the cards are in order.

NOTES

Since only the top five cards are turned, the trick works just as well with five, or with any higher number of cards. Done under the table, however, it seems incredible; especially if the participants hold different numbers of cards and you have them turn the whole packet over at the beginning and at the end.

If using six or more cards, the trick also works by rurning two cards, then four, six and four; and repeating this sequence.

For packets of eight or more cards, you can turn one, three, seven and five, and repeat the sequence twice. You can also turn one, three, four and two, and repeat the sequence twice.

HISTORY: Hummer's CATO principle (see the history note on p. 12) is the basis of this trick. Charles Hudson applied CATO to a very small packet in his "Baby Hummer" (*The Linking Ring*, Vol. 47, No. 12, December 1967, p. 110). The procedure of "rolling turnovers", each turn increasing by oue card, was devised by Max Maven in the early 1980s and introduced in 1984 on his inuovative verbal-magic home-video, *Max Maven's Mind-games* (MCA).

Your Lucky Number

YOU NEED TEN CARDS with values from Ace through Ten. The suits don't matter. You may also use ten business cards or slips of paper numbered from one to ten.

Arrange the cards face up in numeric order, with the Ace on top, staring you in the face, and the Ten on the bottom. If you follow the ritual I'm about to explain to you, you will discover your lucky number—for the rest of your life—in any area of life, such as love, money, even sex. And don't think of that number! I'm talking abont one-digit numbers.

We take the packet of ten cards in our hands and turn it face down. We deal five hands as for a card game: the first card to our left, the next to the right of it, the next card a bit more to the right, then another one, and one more at the right end. Deal another round in the same way: one

card onto the first card dealt, the next onto the second card and so on. We all have five hands of two cards each.

Take the fifth hand, the one at the right end, and drop it on top of the fourth—then those together onto the third and so on.

Leave the pile face down on the table and take any Five from the rest of the deck (or write "5" on another business card or slip of paper). Put that card face down on top of the ten-card pile. Now take any picture card (or draw a flower on a business card) and set it face down on top of the pile. Take another card, with a value that matches the number of letters in my name—Juan. That's a Four—and put it face down on top of the pile. Take another four cards of any values and put them face *up* on top of the whole pile.

With the pile on the table, we will select our lucky number at random. To do this, use your right hand to cut the pile. In other words, lift a small group of cards from the top. Make sure it's more than four cards, and leave at least four in the portion on the table.

Without letting go of that packet in your right hand, use your left hand to take the top two cards of the uncut portion—and put them together in one of your pockets, near your wallet.

Now count the cards that are in your right hand by dealing them, one at a time, onto the table—one, two, three and so on—forming a new pile. I have eight. That's my lucky number. How about you folks?

A PARTICIPANT: Seven.

ANOTHER PARTICIPANT: Nine.

ANOTHER PARTICIPANT: Twelve.

JUAN: Very good. Now you have two piles on the table. Take the top card of each pile, one in each hand. Bring those cards together and keep them at your waist, slipped under your belt, without looking at them. Finally, take the new top card of each pile—and put them together in another pocket, near your heart.

Put the two piles on the table together—shuffle them together—and set them aside. Let's see if our lucky number—the one chosen at random when cutting the cards and that each of you named aloud—will actually bring you luck, and in which area of your life it will do so.

First, bring out the two cards that are near your wallet. Don't look at them yet; just hold them in your hands. Think of the area of your life related to your wallet; in other words, economic issues.

PARTICIPANT: Money!

JUAN: Exactly, money! Now add the values of those two cards (picture cards count as zero) and if the total matches your lucky number, all is perfect and you will have all the luck in the world in issues of economics. My lucky number is eight and I have a Seven and an Ace. Tremendous luck! And you?

PARTICIPANT: My number is seven and I have a Four and a Three: Seven!

ANOTHER PARTICIPANT: Mine matches, too: twelve!

JUAN: You are all lucky with money, but let's look at other issues. The matters that correspond to the cards under your belt, near the solar plexus, are energy, health and passion. I'll bring out the cards that are under my belt and let's see what happens. We add them up. My cards add up to eight again! How about all of you? Do they add up to your lucky number?

EVERYONE: Yes!

JUAN: Wonderful! We are all lucky in the matters of life and energy, let alone sex. Let's see how we do in the romantic territory of the heart. Take the two cards that are near your heart. Look at them and see if they add up to your lucky number. I have—eight again! And all of you? Do they add up to your lucky number?

EVERYONE: Yes!

JUAN: Then there is no doubt that that's your lucky number for everything. Make good use of it, and be happy.

PERFORMANCE NOTE—above ceuter of page 33: If you are uot lucky enough to be named Juau, you will have to come up with a different reason to use a Four after the picture card, when building tbe pile. You can use another name or word that contains four letters.

—Part II—

THREE EXCEPTIONAL TRICKS

The Horoscope

I *HAD A STRANGE NIGHT*. I made a prediction. It is a kind of individual horoscope for each of you, which I communicated to a spirit. That spirit will communicate with you through the daily press. I will do it through *El País*. Those who don't have a copy of today's paper, go and get it later, because your fortune will be written there, with valuable information about your future and how you will be doing in love, your career and everything else. And it will be very clear and personalized for each of you.

You need ten playing cards with values of Ace through Ten. Include among them the Ace of Hearts, the Two of Spades, the Three of Clubs and the Four of Diamonds. The suits of the rest of the cards may be any ones you wish.

If you don't have playing cards handy, use slips of paper or business cards, and mark them from Ace through Ten, including the symbol for the suit for the first four, as I mentioned earlier. Arrange them in numerical order. It makes no difference if the Ace or the Ten is on top.

Hold the packet face up and turn the Four, the Nine and the Ten face down, leaving them where they are.

Deal the cards, one at a time, into two piles, to upset the order and make a bit of a mess. Now put the packets together, according to your astrological sign. If you belong to an earth or an air sign, gather the piles in any order you want; and if you don't, you can also gather them in any order. It's absolutely compulsory that you gather the piles with total freedom. Do you get the idea?

Deal the cards into two piles again and gather them—and again, exactly as many times as you want. Chaos and disorder are increasing. The three cards you turned over move up and down; they separate or come closer together. It's very confusing to them—and to us, too—if we continue like this, so we'd better stop. Or don't: Make use of your compulsory freedom. Needless to say, each of you should have the cards in a different order. Turn the whole packet over, leaving it with the numbers down, except for the three cards that will have their numbers facing up.

Now take the top and bottom cards together and place that pair onto the table. Again, take the top and bottom cards together, forming another pair, and put them onto the table, near the first pair. Continue like this, to make pairs with the rest of the top and bottom cards.

You now have five random pairs on the table. Obviously, each of you will have different pairs. In one of them, the Ten will be face up. Return the Ten to the deck; we won't use it. The card that was paired with the Ten is your lucky card. Put that card into your pocket without looking at its face. What will it be? My hands are trembling in excitement!

Now gather the two pairs that contain the face-up Four and the face-up Nine. Discard the Four and the Nine and look at the values of the other two cards, which were randomly paired with them. Mine are the Two and the Seven—and yours?

EVERYONE: The Two and the Seven!

JUAN: Unbelievable! After all those deals and mixes everybody's got Two and Seven! That's a good sign. Open today's newspaper to page twenty-seven. What's on that page?

A PARTICIPANT [*who has opened the paper Juan brought*]: Classified ads.

JUAN: Good. Let's see which ad we should read to discover each one's fortune. Take one of the two pairs that remain on the table, the pairs we haven't touched yet. Choose freely but be careful; your luck for the year and for the rest of your life is at stake. Got it?

EVERYONE: Yes!

JUAN: All right. Now we add the values of that pair, but before doing so take the other pair—the one you didn't choose—and bury it in the deck. We don't need it. Now go ahead and add the values of the cards in the selected pair. Mine add up to eleven. How about all of you?

EVERYONE: Eleven!

JUAN: Everybody's got eleven! This is amazing! And you selected that pair freely! We're doing well. Will you please read that ad: the eleventh ad on page twenty-seven. Take the paper and read it to yourself first. [*Pause*] Is it something personal?

PARTICIPANT: Yes.

[*As the participant reads, he gets increasingly frightened, then smiles in relief. He has taken the card from his pocket—the one he selected—and he now seems very happy.*]

JUAN: Let me see; could you please read it aloud now?

PARTICIPANT [*reads*]: I foresee a black future for you, very black. Your economy, very bad. Serious problems at work. You might even be fired. Health is a disaster, and love is a catastrophe. This terrible future ahead of you can be reversed and transformed iuto a wonderfully happy oue only if you happen to have selected and put into your pocket the generous Ace of Hearts. (Look at it.)

[*They all look and exclaim in ecstasy:*] It is the Ace of Hearts!

NOTE

To do this on the radio, it's a wonderful idea to pay for that classified ad and then force the page on which it appears that day. The method I devised for the trick (turning three cards over) allows us to force any page we want, along with the Ace of Hearts.

If you are performing this for a live audience, aud not on the radio, you may simply paste the text of the ad you've written into the eleventh position on the given page.

Let's say, for example, that the ad appears on page nineteen. Have them add to the two numbers the lucky number of the day, which you say is eight, to arrive at nineteen. This must be done without giving this "daily number" any importance, and while stressing that eleven was arrived at randomly, through the free choice of a pair of cards.

Thus, the three cards that need to be turned face up at the start always include the Ten, which will lead us to the Ace of Hearts, and two other cards that provide the two digits of the page number. Each of these is determined by subtracting one of the digits of the page number from eleven. For example, to force page thirty-six, the Eight and the Five are turned face up (11 – 3 = 8, 11 – 6 = 5).

There are some limitations. We cannot force pages in which one of the digits is one, such as 17 or 51. Neither can we force pages with identical digits: 22, 33, 44, 55, 66, 77, 88 or 99.

If the two digits of the page number to be forced add up to eleven (for instance, 47), you only need to turn one of them over. You then have them look at the card that is paired with the face-up Seven.

If the information in this note seems too complicated, don't read it.

Paradise Recovered

TODAY I PROPOSE we make a spiritual cleansing to drive all things negative out of our system. It's a purification ritual to reject the worst things that surround us, things that affect us personally as well as the whole of mankind. We will experience an extraordinary situation of joy and happiness. You will see it and you will feel it, because right now you're sitting, but at the end of the experiment you are certain to levitate!

We need any seven playing cards or business cards, and a marker or pen.

Shuffle the cards face down in your hands. Okay, turn over the whole packet and look at the card that ended up on the bottom. That will be your good-fortune card. That's the card that will tell us whether we'll have luck and eject everything negative from our systems.

To remember the card, draw a large "X" all across its face, going from corner to corner.

We now turn the whole packet face down, leaving our good-fortune card on the bottom.

Spread the cards in a fan and take out any card except the bottom one, which is your good-fortune card. Turn that card face up and insert it in the exact center of the packet. In other words, the card we turn over should be under three cards and above three cards. Close the fan and square the cards neatly. Cut the packet and complete the cut, just as if you were playing cards. If someone feels that luck is not near him, cut and complete once more.

We spread the cards between our hands and, without altering their order, we take the group of cards that is above the face-up card and we put that group on the bottom. In other words, we cut the face-up card to the top.

We take the card that is face up on top. This card will represent the evil of mankind: those malignities that aren't caused by nature or by bad luck. They're the harms caused by hatred, by wars and the disgraces they cause. It represents all those collective and serious sources of evil. To all of you at home, and to those who are here, I ask you to do the same thing I am about to do. I will throw the card forcefully away, into the air, and yell, *Out!* I'll go first and you follow me. If you are with somebody at home, warn them first, so they don't think you've gone nuts. Here I go: *Out!*

Now it's your turn. All of you throw the card and yell.

EVERYONE: *Out!* [*They laugh on watching the cloud of cards appear in the air.*]

JUAN: I bet you feel better now.

To symbolize the passing of time, we take the top card and put it on the bottom. We take the next card from the top. This card will represent the calamities caused by nature, such as earthquakes, hurricanes and epidemics. We should throw it very far, so that these things don't affect us. Well, us or anybody else. I'll go first.

JUAN: *Out!* Now you all go ahead.

EVERYONE: *Out!* [*laughter*]

JUAN: Well, we have already conjured out the first dangers. And since more time is elapsing, we take the top card and put it on the bottom. Let's do it, all of you.

Since fate and chance should also take part, we mix the remaining five cards as follows. Spread the cards in a fan—take the top card—and insert it into the middle. It doesn't need to be the exact center; just bury it among the others, neither on top nor on the bottom. Now we take a card or two from the top and bury them also more or less in the middle.

We take the card that all these shuffles have brought to the top. Let's think of this card as all the personal negative things concerning health, such as illnesses, both mental and physical, and death. Here I go: *Out!* Now all of you, with energy.

EVERYONE: *Out!*

JUAN: Wait! Somebody threw the card so hard his health problems are gone, but he hit someone else in the eye. *Be careful!*

Well, your health is safe. Now you feel much better, don't you? More time passes, and the top card goes to the bottom.

Take the next card from the top. This card will represent the problems of everyday life, like money worries, the material part of life—so *Out!*

EVERYONE: *Out!*

JUAN: Only three cards are left. Without altering their order, turn the cards face up and see if your good-fortune card, marked with an "X", is still among them. If you have it, that's a sign that all our pleas will come true. I have my good-fortune card! And you?

EVERYONE: Yes!

JUAN: Some will have it on top, some on the bottom. Turn the cards face down, just as they were. We are about to make one last wish. If someone feels his luck may begin to slip away, count the cards one by one to reverse their order. Whoever feels everything is going well, leave them as they are. This way, some of you have the chance of altering your destiny. If someone had the card on top and he reverses his cards, he will now have it on the bottom, or vice versa.

We take the card that ended up on top. This will represent everything negative to do with the soul, the heart, endearment and love. In order not to suffer those harms, throw the card as far as you can. Ready? *Out!*

EVERYONE: *Out!*

JUAN: We are already well in body and soul, as well as in health, work and love. More time passes—the top card goes to the bottom. We take the next card, which stands for the little miseries of life—bad feelings, envy, jealousy—which are quite annoying as well. All together: *Out!*

EVERYONE: *Out!*

JUAN: Fantastic! How good we all feel! We have a single card left, but don't look at it, because it's bad luck. Remember, some cut more cards, some less; then we all shuffled several times. Some reversed their luck, some didn't. If we are still holding the good-fortune card in our hands, it means we will be free from all evil and that we have cleansed our spirit from all things negative. Let's see—I got it! And you?

EVERYONE: Yes!

JUAN: Really? That means we have recovered Paradise. Congratulations, everyone!

Out with all problems! (a performance of "Paradise Recovered" in the studio)

Blind Date

LIFE IS SHORT, they say. I suppose this trivial expression serves to justify doing anything you want.

With this in mind, I want to propose something that will certainly awake the naughty side of you: a blind date. It's a real date. If you wish to participate, you need sixteen playing cards. You may also use that many business cards or tear a piece of paper into sixteen pieces.

We shuffle the sixteen cards. Later, when I tell you, you will take from that group as many cards as there are letters in your first name. If you have a compound name, just choose the shortest part of it, because we are using only a few cards. If someone prefers to remain anonymous but still wants to participate, they may use a nickname, as long as it doesn't have more than nine letters.

We can take those cards from any part of the packet: from the top, from the bottom or from the middle. We begin by mentally spelling our name and taking one card from the packet for each letter. Each of you will have a different number of cards, according to your name. Leave those cards in a pile on the table.

From this newly formed pile, choose three cards at random and return them to the packet in your hands. Shuffle that packet thoroughly. Needless to say, some will have more cards than others in their packet. It depends on the number of letters in your name.

Up to now, the cards in your hands could be face up or face down, but now we should leave them face down in our hand.

Now find the card that occupies the position corresponding to the number of letters in your name—and leave it sticking out, protruding from the outer end of the packet. Let me explain: Since my name is Juan, I leave the fourth card from the top sticking out. You should pull it out enough so that you can recognize it.

Turn the whole packet face up. Look at the protruding card and remember it. If you're doing this with business cards or pieces of paper, write your name on the protruding one and leave it in the same position. It's

important that you remember that card, because it's a customized invitation for each of you to take part in an exciting blind date.

Turn the packet face down (or with the writing turned down) and push the card flush with the packet, so that the invitation gets lost. Obviously, each of you will have that invitation at a different position, according to the number of letters in your name.

Has anyone read in their invitation the time and place for the blind date?

EVERYONE: No.

JUAN: It's an actual blind date, but don't take it too literally. Let me tell you what the invitation says. The blind date is today, this evening. Is it all right? At nine o'clock. To make sure we remember, let's make a note in the diary we hold in our hands in the shape of a packet of cards. Let's transfer nine cards, one at a time, from the top to the bottom of the packet. Done?

EVERYONE: Yes.

JUAN: Do you know who's inviting you? Come on! I don't read my bank statements, but I always read an invitation for a blind date. Do you get that many? Come on! Well, the invitation was sent by a certain Juan. Let's make a note in our diary as well. We spell J–U–A–N, transferring one card for each letter, from the top of the packet to the bottom.

Let me tell you the surname, in case you don't know which Juan we are talking about: Tamariz. Make a note in your diary, in case they ask you. In other words, spell T–A–M–A–R–I–Z, again transferring a card for each letter, from the top to the bottom.

Now you know who is inviting you and at what time. But we haven't yet found out who is invited. To begin with, take the bottom card of the packet and bury it in the center, approximately.

Now we take one, two or three cards from the top and bury them also in the center.

Once again, one, two or three from the top, and lose them in the center of the packet. What do you prefer, top or bottom?

PARTICIPANT: Top.

JUAN: Then we all take the top card and bury it in the center. And you?

ANOTHER PARTICIPANT: Bottom.

JUAN: Then we all take the bottom card and put it on the table, in front of us. Then we mix the cards that are left in our hands and put them away. We don't need them anymore.

So yon already know that the appointment with me is today at 9:00 P.M. in Madrid. I'll see you at the Galileo bar, at 100 Galileo Street, at the corner of Cea Bermúdez. We all have a card in front of us. I'll be expecting those of you whose card is the invitation. Take the card you have on the table, which you selected after so many shuffles. Look at it. Is it the invitation?

EVERYONE: Yes!

JUAN: Do you all have the invitation in your hand, despite everyone having different names?

EVERYONE: Yes!

JUAN: So I'll see you there at 9:00 P.M. And don't forget to bring the invitation, so you can get in. But let me warn you, drinks aren't included. Don't be flakes!

NOTE: This is the last trick I performed on Pablo Motos's radio program *No Somos Nadie*. That was on January 28, 2004. About two-hundred people attended the date. We talked and got to know each other, had a few drinks, and I did magic for everyone. Gema, Pablo, Raque, Juan and the whole team came—and, of course, we've lived happily ever after.

PERFORMANCE NOTE—center of page 43: For the trick to work as explained, the name spelled must contain eleven letters, like mine. You will need to come up with a suitable name or phrase.

HISTORY: The astonishing principle that makes this work is commonly known by the title Edward Marlo gave it: the automatic placement. The principle itself dates back to at least the late 1700s. Notable modern developments of it began with Van Osdol's "Number Trick" in W. F. Steele's *50 Tricks You Can Do* (Chicago, 1946, p. 56) and Eddie Joseph's "Who Knows the Card?" in *Eddie's Dumbfounders with Cards* (Colon, MI: Abbott's Magic Novelty Co., 1950, p. 4). Further applications by W. F. Steele, Robert Parrish, Gerald Kosky and Edward Marlo continued to appear throughout the 1950s. Also see page 143 of this book.

Chapter II

TRICKS WITH A DECK OF CARDS

Your Better Half

Today is Valentine's Day and I'm in such a good mood, I want to help all of you, through my magic, to find the boyfriend or girlfriend of your dreams, today.

We need about twenty playing cards that are not picture cards. Set the rest of the deck down. We must shuffle those twenty cards—any way we want—but make sure you make a noise: *plaff, plaff, plaff.* This shuffle might seem superfluous and, in fact, it is. But not as much as it seems, because this is the shuffle of life. The cards are moved by chance, they mark destiny and whatever the future holds for us. The Goddess Fortune plays with the cards, and with us!

Set those twenty cards on the table for a moment. From the rest of the deck, which we set aside earlier, we will look for a card to represent the boyfriend or girlfriend we would like to have. If you want a boyfriend, pick one of the Jacks. If you want a girlfriend, pick one of the Queens.

Furthermore, we will select a person with the qualities we desire. It can't hurt to ask! If we want someone romantic, the Jack or Queen should be of the hearts suit. If we want someone strong and powerful, it would be a spade. If we want a poetic person, it would be a club. And if we want somebody rich, choose a diamond. Go ahead and choose! We put the selected card face up on the table and we put the rest of the deck away—we don't need it anymore.

We take the group of about twenty cards in our hands. You should be holding that packet face up. Pull out three cards from the packet and leave them iu a face-up pile on the table, near your loved oue.

We take any other two cards and drop them ou top of the three-card pile on the table, building a face-up pile to help us hit ou our desired boyfriend or girlfriend.

We pull out two more cards and drop them onto the pile on the table. One more! And another!—I'm crazy today! And that's enough or we'll run out of cards.

Now, with the other hand, we pick up our loved one from the table and we choose a name we like for him or her. I like Lucindia, which is a pretty name. Say your chosen name aloud.

Next we put our boyfriend or girlfriend face up on top of the face-up pile on the table.

We turn the packet in our hands face down and hold it in our left hand.

With our free hand, we pick up the pile that has our loved one in view. We turn that packet face down and set it on top of the cards we hold in our left hand. All the cards are now face down.

But when are we going to find that boyfriend or girlfriend? I promised it would be today, but at what time? At whatever time you want. Think of the time you would like to meet him or her. Each of us should think of a time in military format, like the airlines use. In other words 3:00 P.M. would be 15:00. Since it's already ten o'clock, think of a time, say, between 11:00 and 20:00. Actually 20:00 is no good because at that time you're bound to find lechers and rascals. Have you thought of a time?

From the packet we hold, we begin to deal cards, one at a time, into a pile on the table. I'll do it first. I thought of 13:00. I deal cards, one at a time, as many as the time I thought of, which is thirteen. Do it yourselves, each of you with the time you thought of.

Done? We put the rest of the cards on the table and we pick up the pile of counted hours. Shake it lightly to cast a magic spell on it. That completes the magic ritual.

Now we add the two digits of the time we thought of. If you thought of 13:00, add the one and the three to get four. Say the result out loud.

MIXED VOICES OF PARTICIANTS: Three. Five. Eight.

JUAN: Each has named a different number!

From the top of the packet of counted hours, count to the card that lies at that resulting number and take it out. I'll take the fourth card, because my two digits added together make four. Others might take the seventh

card, because when they add their digits they total seven, and so on. We leave that card on the table, in front of us. Don't look at it now, because those who do will have bad luck in love, and will be left without a boyfriend or girlfriend for the rest of their lives. Put the rest of the cards away—we don't need them.

This is a Pythagorean and Kabalistic ritual. Therefore, once the part with the numbers is done, there comes the part with letters. Think of your desired boyfriend or girlfriend and once again say the name aloud.

MIXED VOICES OF PARTICIPANTS: Luis. Juan. Rigoberta.

JUAN: Take the card in your hands—turn it face up—look at it—and kiss it! It's your new boyfriend or girlfriend: the Jack or Queen with the name and qualities of your choice.

Do you now believe in magic? You will believe even more when today, at the time you thought of, yon'll meet that person live, in the flesh. You can take it for granted, but don't stall. Go for it!

. . . .

PABLO: There is a call. Hello?

VOICE ON THE PHONE: I am Marta. It worked for me, and also for my mother, who is here with me.

JUAN: Congratulations! How old are you?

VOICE ON THE PHONE: Nine.

JUAN: And what name did you choose for your boyfriend?

VOICE ON THE PHONE: Gonzalo.

JUAN: At what time?

VOICE ON THE PHONE: Three o'clock.

JUAN: Listen, Marta. You're not going to believe this, but at three o'clock I'm going to be in your neighborhood. And I'll tell you a secret. My real name isn't Juan. My real name is Gonzalo!

[*Mother and daughter's laughter is heard.*]

HISTORY: The mathematical basis of this trick is a principle called "casting out nines". In the form used here, it is also known as "the 10/20 force". While suspected to be older, the earliest known reference discovered to date is Billy O'Connor's "After the Four Ace Trick" in the June-September 1935 issue of *The Magic Wand* (Vol. 24, No. 166, p. 85). A corrected description appeared in the December 1935 issue (Vol. 24, No. 168, p. 175).

Alan from Argentina, Christian Engblom from Finland, and Ramón Gómez from Cádiz, along with magicians from Madrid, all happy with their "Better Half"

In Search of the Desired Harem

WOULD YOU LIKE to own a harem? I bet you would! So listen to my instructions and follow my rites with four slips of paper and a deck of cards.

Number the slips from one through four and arrange them in order in a row on the table, with the one on the left and the four on the right.

From a deck of cards, take four cards to represent the four individuals who will constitute our harem. You may choose to have a harem with four women,

four men, two women and two men; whatever suits your taste. Since I want one with four women, I'll take the four Queens. Use the Kings for men.

We pull out the four cards we have chosen and leave them on the table in a face-up pile. I will be referring to my Queens, but you'll have whatever you have chosen. We shuffle the rest of the deck, making sure we make some noise: *plaff, plaff, plaff*!

We hold the deck face down in our hands and spread the cards a bit to pull out one at random. We turn that card face up and put it on the bottom.

Now we take two of the Queens and put them face down on top of the deck. We then take the other two Queens and put them, also face down, on the bottom of the deck.

We set the deck on the table, and then cut it and complete the cut. We cut and complete the cut once more to alter the order.

Those who feel like it may cut and complete the cut once again—and again—and again. This way, some will have cut more times than others. Thus we are losing, who knows where, the Queens of the harem we desire to form. Will we be able to do it? Nobody knows.

We pick up the deck from the table and, holding it between our hands, we look for the face-up card we put there at the start, before we shuffled. We take all the cards that are above that face-up card and put them on the bottom, leaving the face-up card on top of the deck.

Having done that, we square the deck neatly and we take that face-up card, turn it face down and leave it on top. At this point, who knows where his Queens might be?

Holding the deck in our hands, we take a small packet of cards from the top—approximately a quarter of the deck—and set it in front of the slip bearing the number four.

We cut another such packet and set it in front of slip three—another in front of slip two—and we set the remaining cards in front of slip one. It doesn't matter if the packets are not the same size, as long as there are four, because by cutting four piles we have a chance to get our harem.

We take the packet in front of slip one. Because it's number one, we take the top card of that packet and transfer it to the bottom. We take the new top card of that packet and put it on top of pile number two—then another card

on pile three—and another on pile four. In other words, we put a card on top of each pile. We replace that packet where it was, in front of slip one.

We take the second pile and, because it is number two, we transfer two cards from the top to the bottom. We put the next card on pile oue—then another on pile three—and another on pile four. And we replace the packet in front of slip number two.

Now we take pile number three and shuffle it thoroughly in our hands. Aud, again, since it's number three, we transfer three cards from the top to the bottom of the packet. The next three cards are laid one on top of each of the other piles, but iu any order we want. You may begin by putting a card on pile two, then another on one and another on four. You could also set the first one on four, the next one on one and the last one on two; and so on. The rite combines with chance, because this last decision modifies the procedure for each person.

We are almost done. Only the last packet and the last ritual remaiu.

We replace pile number three in its position and we pick up pile four. Since it's number four, we transfer four cards from top to bottom. And we uow repeat the operation, putting the three cards that are on top of the packet outo each of the other three piles, in any order. We replace pile four where it was.

Do you kuow where the Queens of your harem are? It's impossible to know, because we have all shuffled, and some have cut more times than others, and we have distributed the cards at random.

Let's see. I'll do it first. Let me concentrate. Don't look at your cards yet, because it brings bad luck.

If only one Queen appeared on top of the packet, after so many shuffles, that would be something. Let's look at pile two. I turn the top card of pile two. I've got a Queen there!

Let me look at pile three: another Queen! And we shuffled! And in four? Yet another Queen! And in one I got—the last Queen! I've got a harem.

Now you all do it. Turn over the top card of each packet. They are your Queens or Kiugs! We've got a harem. The spell has worked! It will soon turn into reality. Have fun!

HISTORY: This is my handling of Steve Belchou's sleightless four-ace location, first explained in Oscar Weigle's "Themes and Schemes" column in *The Dragon* (Vol. 8, No. 6, June 1939, p. 7). A variant, using four selections in place of Aces appeared in the previous issue (May 1939). This trick quickly became a popular standard although, sadly, the name of its inventor was generally forgotten.

Four Aces

HOW WOULD YOU LIKE to always win at any game of chance and forget money problems forever? I will transmit that power to you. I hope it works. It depends on the weather. It tends to work better on cold days.

From a deck of cards, we take out the four Aces and another card that we like very much, which will be our lucky card. It could be, say, the Six of Hearts, because it's a heart, or the Seven of Clubs because of the clubs. In other words, think of a very specific reason.

We leave the lucky card face up on the table—and next to it we place a pair of Aces, together and face up. We put another pair of Aces on the other side of the lucky card. They are also together and face up. Two Aces on one side and two on the other.

We take the rest of the deck and shuffle it out loud: *plaff, plaff, plaff*! And we take the shuffled deck face down in our left hand. We put the lucky card face up under the face-down deck. We square the deck and place it on the table.

We take the two Aces of one pair, turn them over and replace them where they were: on the table and face down.

From the deck, we take a small group of cards from the top. We shuffle that group cheerfully: *plaff, plaff, plaff*! And we leave it face down in the left hand.

We take the two Aces that are face up on the table, turn them face down—and put them on top of the packet in our hand.

With our free hand—I can't tell you which, but I'm sure it will be one of the two we have—we take the rest of the deck from the table and set it on top of the two Aces that are face down on the table.

Put the packet in your hand together with the cards on the table, in any order. Choose freely.

Now cut the deck and complete the cut. Cut and complete the cut once again. This way, some of us will have the Aces higher or lower than others, because we have shuffled thoroughly, and cheerfully, too. Whoever wants to, cut and complete the cut once more.

Spread the cards in a fan in your hands and look for the lucky card, which is face up. Take all the cards that are on top of it and put them on the bottom. If you want to have good luck, take the lucky card and set it aside, on the table.

Watch out! We are about to perform a complex operation. We begin to deal the cards, one at a time, into two piles. The first card to the left, the second to the right—then another onto the first card, and another onto the second—and so on. But after you have dealt about ten or twelve single cards, you may begin to deal two at a time, or three at a time, or one and then two, anyway you want, following your preference. When you hear an inner voice tell you to stop, do so. Stop. Some will have dealt about twenty cards, some thirty-five, some forty. Some will have dealt one card at a time, some three at a time. What a mess!

Put the undealt cards aside. We don't need them anymore. Take one of the two piles and make two more piles with it, dealing one card to the left, one to the right, another to the left and so on.

Do the same with the other pile, making another two piles to get a total of four. Does anyone know where any of the Aces are?

The crucial moment! If this works I'll be dumbfounded! Pick up your lucky card and touch each of the four piles with it. I'll do it first, to see if it works. *Toc, toc, toc* and *toc.* I turn over the top card of one of the packets—and I find an Ace. I turn over the top card of the second packet—and another Ace is there. I turn over the top card of the third packet and it's another Ace—and the last one is also an Ace! Did you get the Aces too?

EVERYONE: Yes!

JUAN: This is a sign that you will have incredible luck in any game of chance and, thanks to the word I am going to say, which is Abracadabra, you will also be lucky in love. This time both things will be combined. I

regret that I have to leave you now. I'm a little late for the bar and my girls are waiting. Till next week!

HISTORY: The double-dealing force I use here to arrive at the Aces is the deceptive invention of Al Leech, first published in "The Spectator Does a Trick", from his excellent booklet *Cardmanship* (Chicago: Ireland Magic Co., 1959, p. 6).

The Best Year to be Born

I *WILL TELL YOU* how the year you were born was: good, bad, average or excellent.

Take four cards to represent the year you were born. For example, if you were born in 1973, you would take an Ace, a Nine, a Seven and a Three. If you were born in 1980, you take an Ace, a Nine, an Eight and a picture card, which stands for zero. If you were born in 1832, I don't know how it's possible you're still alive! If you were never born, don't use any cards, but hurry up and get born soon, because we don't know how the years to come will turn out.

Let's see, to those of you who are with me, have you already been born? Yes or no?

EVERYONE: Yes!

JUAN: Very good. Then set the cards of your birth year aside and take from the deck an Ace, a Two and a Three. Lay those cards face up in a row on the table: the Ace to the left—the Two in the center—and the Three on the right.

Take the deck face down in your hands and from it deal one card in front of the Ace on the table—*not* on top of it; two cards in front of the Two; and three cards in front of the Three. Now do the reverse: one card in front of the Three, on top of the cards that are already there; two cards in front of the Two, on top of the cards that are already there; and three cards in front of the Ace, on top of the card that is already there.

Now put one card onto the pile in front of the Ace, two onto the pile in front of the Two, and three onto the pile in front of the Three.

Next take one card from pile three and put it onto pile one. Take a few cards from those that remain in your hands and put them on top of pile three. Leave the rest, as a new pile, to the right of pile three. Done?

EVERYONE: Yes!

JUAN: Now we are going to lose the four cards of our birth year, as follows: Take a few cards from pile three and drop them on top of the unnumbered pile to its right.

Take the card with the last digit of your birth year, turn it face down and set it on top of pile three. Take the card corresponding to the third or second-to-last number of your birth year and put it also on top of pile three. How are you doing?

EVERYONE: Good.

JUAN: Then take a few cards from pile two and put them onto pile three to bury the cards of your birth year. Do you feel somewhat lost?

SOME PARTICIPANTS: Yes...

OTHER PARTICIPANTS: Well...

JUAN: Let's continue. Put the card that corresponds to the hundreds in your birth year—always face down, don't forget—on top of pile two. Now the one corresponding to the thousands—the first number of your birth year—also on top of pile two.

Take a few cards from pile one and put them on top of pile two to bury the cards of your birth year. Finally, gather all the cards by placing pile one on top of pile two—then those onto pile three—and all those over the unnumbered pile. That's a good mess, isn't it? But if you feel too lost, follow the ritual I'll now teach you. Let's see if the magic of the voice works today.

Pick up the deck and deal the top two cards together in front of the Ace—the next two together in front of the Two—two more in front of the Three—and another two in front of yourselves. And again, two in front of the Ace—two in front of the Two—two in front of the Three—and two in front of yourselves. You now have four cards in a pile in front of you. Take the top card of that pile and move it to the bottom. And do it again: move the top card to the bottom.

Now pray to whichever god you believe in, but do pray. Done?

EVERYONE [*after their alleged prayers*]: Yes!

JUAN: Good. Let's discover the best year to be born in: the finest, the most wonderful and fantastic of all years.

Turn your little pile over and spread the cards. Wow! I got 1942, the year I was born! How about all of you? Did you get the year you were born?

EVERYONE [*full of joy and on the verge of ecstasy*]: Yes! Yes!

JUAN: So there you have it. You were born in the ideal year for each of you! You are all wonderful! [*Pause*] Incidentally, if anyone got a different year from the one they were born—quite unlikely—just make a regression. In other words, watch a lot of television, make little cries and get born again when you're due.

HISTORY: I've based this handling on the free-cut principle. This principle was discovered by Gene Finnell, who exploited it beautifully in his *Spelling the Aces*, a single-trick manuscript he realeased in early 1967. In October of the same year he published further clever applications in a booklet titled *Free Cut Principle* (Torence, CA). Later it was discovered that a form of this principle had been developed by John P. Hamilton, who in 1948 released it in a manuscript called *Eyes of the Gods*, (New York: Max Holden).

The Sorcerer's Apprentice

WOULD YOU LIKE to become a sorcerer's apprentice? Would you like to learn magic? I'll teach you. I'll teach all of you.

Do you know the trick with three piles and twenty-one cards? It works by itself. But try out this ritual in which chance plays a part; the cards are shuffled from beginning to end. Take twenty-seven cards. Shuffle them thoroughly. Think of one of them. Look at it with your eyes open wide and full of expectation. Load it into your memory, if you have it on. Fix it there by repeating its name aloud. Yell the name of the card several times, as loud as you can. Escape from your relatives who are taking you in a cab to the nearest mental hospital. Run away from them and go straight home, where you have the cards.

Lock yourself up to avoid a replay. Repeat the name of the card aloud. Shuffle the twenty-seven cards to lose your selected card in the packet. Turn the whole packet face up. Place nine cards into a pile on the table. Place another nine cards into another pile—and nine more into a third pile. Check and see which pile contains your card and leave it there. Shuffle that pile and replace it on the table.

Pick up another pile, shuffle it—and drop it on top of the pile that contains your card. Take the third pile, shuffle it—and set it on the table, by itself. You now have two piles of different sizes. Drop the larger packet on top of the smaller one.

Deal the cards, one at a time, into three piles on the table, and notice into which pile your card falls. Gather the piles in such a way that the one containing your card is on top of the others.

Deal the cards again, one at a time and face up, into three piles, and once more notice the pile into which your damned card falls. Pick up that pile and turn it face down in your hands.

Take the bottom three cards of that packet and drop them on top.

Think of magic. Spell the word M–A–G–I–C, transferring a card for each letter, from the top to the bottom. Hold onto the last card—the one corresponding to the "C" at the end, and put the rest aside.

If you have faithfully followed the ritual I've proposed, you have spelled the word "magic" and you have preserved the name of your card in your weak and fragile memory. Say it once again in a loud, clear voice. Turn the card in your hands over and hold yourself firmly in your chair as you realize you are holding your unique and personal card in your hands. I have already turned you into sorcerer's apprentices.

The Case of the Nine Magic Hats of La Corona

WOULD YOU LIKE to learn a practical method to find lost or stolen objects? To explain it, I will tell you of a personal experience: the theft and magical recovery of a magician's hat.

To follow the explanation, have ten small objects at hand, such as paper clips—or cigarettes, or garbanzo beans, or whatever—and a packet of any twenty playing cards. If you are at work and want to try this out without arousing suspicion, use twenty business cards instead of playing cards.

The twenty cards represent twenty magicians, and ten of them wear top hats, which are represented by paper clips.

Every Monday, the magicians of Madrid get together in La Corona restaurant for dinner and, above all, to study and discuss magic. That night I wasn't able to go. Magicians usually attend in groups. We take the cards—which is to say the magicians—and shuffle them.

[*To someone who is dropping cards:*] Watch out! One of the magicians slipped away!

We continue. The restaurant is very small. There are only three tables seating five guests each.

Three magicians arrive and, since they are the first to get there, they choose the best table, by the window. We take three cards (three magicians) and set them face down on the table to our left. We square the cards neatly to make sure they don't mix with others we are about to work with.

Two more magicians arrive, and they sit at a table farther to the right. Therefore, we put two cards in a pile to the right of the first.

Another three magicians arrive and, very politely, sit at the last table, even farther to the right, and near the door. Do the same with the cards.

Two more magicians arrive, and they join those at the table to the right, filling out its capacity of five. Put two cards onto the pile on the right. Square up the packet.

Ten more magicians are expected to show up. Count and make sure you have another ten. You do? Let's continue.

Three of these magicians now arrive. We square these three up and seat them at the table to the left, by the window, along with those already there. Lay the three cards on top of the pile on the left.

Two more magicians arrive, and they join those seated at the table in the middle. Do the same with the cards. That makes a total of fifteen, so

you should have five cards left in your hands. Check it out. Yes? Perfect. Everything's fine.

The last five magicians arrive very late and, since there are no seats left for them, they approach those at the table on the left, who have already finished diuuer. They talk, aud finally all teu decide to go elsewhere for a drink. Put the five remaining cards on top of the pile on the left, pick up that packet, and return it to the deck.

Those sitting at the two remaining tables for five get together for coffee. We take the pile on the right and drop it on top of the other pile. They are the magicians who had originally arrived wearing top hats, which they had hung in the lobby. The ten magicians are done talking and are ready to leave.

They suddenly realize that one of the magicians' hats is missing and that there are only nine. We take one of the clips and retnrn it to the box. Make snre you have nine clips left.

At this point, they called me on the phone and explained their problem.

I told them we wonld find a magical solution. Each magician will get a hat, even though there were only nine hats for ten magicians. All they had to do is follow this ritual.

Pick up the pile of cards from the table. Take the first magician, in other words the top card. Set that card aside for a moment, waiting by the door of the restanrant.

The second magician takes a hat and goes out. Accordingly, we take a card from the packet and a paper clip. We return the card to the deck and we set the clip aside (in the box of clips or elsewhere).

The third magician takes a hat and goes ont. We take another card from the packet and a clip. We retnrn the card to the deck and we set the clip aside, along with the first one.

The fonrth magician does the same: He takes his hat and goes. The card goes to the deck and the clip is set aside.

The fifth magician takes his hat and goes ont. Repeat the actions.

The sixth magician takes his hat and goes ont. Repeat the actions.

The seventh magician takes his hat and goes ont. Repeat the actions.

The eighth magician takes his hat and goes out. Repeat the actions.

The ninth magician (the last card that remains in our hands) takes his hat and goes out.

And the tenth magician, who is standing by the door (the card left by itself on the table)... Wait a minute! There is one hat too many! He takes the hat (a clip) and goes out to join the others for a drink.

Thus, magically, all left with their hats, despite the fact that there were only nine hats for ten magicians.

I solved the problem for my ten colleagues and each promised to buy me dinner. You are all invited. Especially you ladies!

HISTORY: My plot inspiration here came from Paul Curry's "The Case of the Missing Hat", from his book *Magician's Magic* (New York: Franklin Watts, Inc., 1965, p. 248). The method, though, is entirely different.

The Power of Love

We are all human. We have our defects and virtues. I have almost no defects. I know this for a fact. But I'll act as if I had them, so that I can rub shoulders with all of you. I'll also show you how to make your multiple defects disappear.

Here we go: Take eight cards and hold them face down in a packet in your hands. Turn the top six cards face up and leave them on top. Now turn the top four cards over and leave them on top. Next turn the top two cards over and leave them on top. Finally turn the top card over and leave it on top.

Spread the cards in your hands. As you can see, there are several cards face up. Those are our visible defects, mixed in with face-down cards, which are our hidden virtues. We are simply human beings. Turn all the face-up cards face down and add the whole packet of eight cards to the face-down deck.

Look for the Ace of Hearts and take it out of the deck. Attach a paper clip to the center of one of its long sides. Don't push the clip all the way on; let it protrude a bit.

Spread the face-dowu deck in your hands. You see? Not a single visible defect. Not a single face-up card. That's how we are born. Put the Ace of Hearts on top of the deck, also face down. Not a siugle face-up card! Done?

EVERYONE: Yes.

JUAN: Now you begin your life, your childhood. And you begin to develop a little envy, some egotism, but only a little. Turn a small packet of cards from the top face up, including the Ace of Hearts, and leave the packet on top. We already have several cards face up. Square the deck neatly in your hands.

Now comes our youth. More defects are added. A little arrogance at times. I'm not sure. Turn over a larger packet than before—the clip makes this easy to estimate—and replace it on top. Done?

EVERYONE: Yes.

JUAN: And we eventually become adults. We are hit by more problems through the twists and turns of life. Turn over a larger packet than the clip indicates—about half the deck—and leave it on top. Done?

EVERYONR: Yes.

JUAN: Square the deck very neatly, making sure that your life doesn't get out of line. Finally you become a senior citizen: the second adulthood. A pet peeve or two, a certain skepticism. Aghh! Defects are accumulating. Turn over a very large packet, leaving only a few cards unturned on the bottom. What a haphazard mess of defects and virtues! We are so human. Done?

EVERYONE: Yes.

JUAN: Square up the deck and your lives. And now comes the secret formula for removing defects. We will bring love—the Ace of Hearts—to the top of our lives. To do that, lift the clipped card and all the cards above it in a packet, and turn that packet over, bringing the clipped card to the top.

Square the deck once again and leave it on the table. The Ace is face up above our lives, in which defects and virtues are so mixed. But the Ace of Hearts represents love. Not just romantic love, but also love of life, love of ourselves, true love. So take that card with the clip—turn it face down—and touch the deck, your life, with it. Pause. Love is working, reducing defects and shortcomings. Let's see. Done! Spread the deck!

All the cards turned faced down! Not a single defect or flaw! That's the power of love!

HISTORY: When I devised the method for this trick, I had in mind Sid Lorraine's slop shuffle, a false shuffle that is used by many magicians, including René Lavand. It was first explained under the title of "The S. L. Reversed Card" in John Braune and Stewart Judah's booklet *Subtle Problems You Will Do* (Colon, MI: Abbott's Magic Novelty Co., 1937, p. 34). However, the handling I eventually developed is more closely related to the cut-deeper force. For some years this force was believed to have been first devised by Ed Balducci. (See "The All-fair Coincidence", a collaboration between Balducci and Ken Krenzel, published in *Hugard's Magic Monthly*, Vol. 14, No. 6, November 1956, p. 502.) However, recently Karl Fulves discovered an earlier instance of the principle in Sam Mayer's "Another Do as I Do", contributed to the July 1946 issue of *The Sphinx* (Vol. 45, No. 5, p. 143). In turn, Balducci's starting point, and likely Mayer's as well, was Henry Christ's 203rd force, which appeared in Annemann's *Sh-h-h-! It's a Secret* (New York: Max Holden, 1934, p. 41).

The Miraculous Hand Ritual

TODAY I WILL TRY OUT a rite that consists of making some cards move around in the deck by themselves, traveling from one place to another. The rite is done with our hands, and it will all take place in your own hands. Incredible, isn't it? I encourage you to follow along. Have your hands handy.

Sort a deck of cards by its suits. The cards don't need to be in order. Simply divide them into four piles, one of each suit. The hearts in one pile, the clubs in another, the spades in another and the diamonds in another.

We will now select a few cards. Since they are sorted by suits, it will be easy to locate them.

For example, look for the Seven in the club packet. Take it out and put it face down on the table. We will be forming a pile with several cards. Now a red one, a heart.

[*To a participant:*] Name one that yon like.

PARTICIPANT: The Four of Hearts.

JUAN: We find the Four of Hearts and put it, also face dowu, on top of the Seven of Clubs. Now we change suit and color: the Six of Spades. Set it, also face down, on top of the other two cards. We've got three already.

[*To another participant:*] Name a picture card, for a change.

PARTICIPANT: The King of Spades.

JUAN: Very good. Take it out and add it to the pile, on top of the other three cards. Now find a black card, say the Six of Clubs, and do the same. We already have five or six cards.

[*To another participant:*] Name another card, a low one, any one you prefer.

PARTICIPANT: The Two of Hearts.

JUAN: That's amazing! Do you know what that means? No? Neither do I. Anyway, take out the Two of Hearts and put it face down on top of the other cards.

And one more: Find the Seven of Spades and put it face down on top of the other cards.

Now take any other card at random, a different one for each of you, and add it on top of the pile. We now have eight or uine cards in the pile selected by all of us.

Put the rest of the cards together and set that packet aside, face down. Now all the cards are face down.

Take the small pile into your hands and, as if dealing the cards for a card game, make two piles as follows: Deal the top card to your left onto the table, the next one to your right, the next one onto the first, the next onto the second and so on.

We will now choose one of the piles.

[*To a participant:*] Point to one of the piles: the one on the left or the one on the right. It's up to you. To which are you pointing?

PARTICIPANT: The one on the right.

JUAN: Good, so that's the chosen one. The other one, on the left, isn't needed anymore, and we will bury its four cards in the deck, without looking at them. You could, for example, insert one of the cards into the bottom portion of the deck, another near the middle, or anywhere except for the top or bottom. They should all be lost in the deck.

Now we pick up the chosen pile and, from it, we will select two cards.

[*To another participant:*] Which cards do you prefer for the game, the top two or the bottom two?

PARTICIPANT: The top two.

JUAN: If that's what you want, we'll keep the top two. The bottom two won't be used and we will leave them face down on top of the deck.

Thus, from the eight or nine cards we chose at the beginning, we are left with two that were selected by yourselves. Those two cards will travel under the powerful influence of my spell and yonr hands.

Since we have all been doing the same thing, I suppose we should all have similar cards. I'll look at mine first and call their names. Then you'll do the same when I tell you—not yet.

My cards are the black Six and Seven, of Spades and Clubs. Can you see them well? [*Juan shows the cards to the live audience in the studio.*] Now look at your cards. If anyone has the same cards, please say "yes" and put them immediately on the table, face down. Please proceed!

EVERYONE: Yes!

JUAN: Remember that we have the black Seven and Six, of Spades and Clubs. Take the top card of the pile and, without looking at it, bury it in the deck. It could be the Six of Clubs or the Seven of Spades but it makes no difference. Square the deck neatly. Remember: One of the cards is lost in the center of the deck.

Take the other card. If the first one was the Six of Clubs, this one will be the Seven of Spades, or vice versa. Don't look at it, because it's bad luck. Bury it also in the center of the deck, but deeper than the other card. Square it flush with the deck, so that it is totally lost.

Now both cards—the Seven of Spades and the Six of Clubs—are truly lost.

Put the deck on the table. Now put one of your hands on top of the other, and put both together on top of the whole deck.

[*To a participant:*] Where did we bury the cards in the deck?

PARTICIPANT: In the middle.

JUAN: Well, more or less, but not quite. Let's attempt to make them move up in the deck, under the influence of our hands. Remember: Six of Clubs, Seven of Spades.

Concentrate and repeat with me: Six of Clubs up!

PARTICIPANTS: Six of Clubs up!

JUAN: Ah! [*Juan yells and scares everyone.*] I noticed that a card has moved in my deck and has risen a little bit at a time. Before dealing with that, however, let's repeat the spell with the Seven of Spades. Seven of Spades up! Say it, those of you at home or here.

PARTICIPANTS: Seven of Spades up!

JUAN: I also noticed it coming up, but don't look! I'll look first. Oh, yes, in fact the Six of Clubs has risen, and the Seven of Spades, too! In my deck they've come up. Look yourselves. Turn the top two cards over. Are they the Six of Clubs and the Seven of Spades? Have they come up?

EVERYONE [*in profound amazement*]: Yes!

[*Some people die of a heart attack amidst the general astonishment.*]

PERFORMANCE NOTE—bottom of page 64 to top of page 65: Equivoque is exercised in the spectator's choice of one of the two piles.

HISTORY: The principle of pseudo-duplicates (like the black sixes and sevens) seems to have first been described by A. Roterberg in a trick titled "Singular Transposition", included in his classic *New Era Card Tricks* (Chicago: A. Roterberg, 1897, p. 182).

Chapter III

TRICKS WITH PENCIL AND PAPER

—Part I—

WORDS AND NUMBERS

Live with the Devil

One of the secrets of living with positive feelings consists of separating the best from the worst, to segregating everything into two categories: that which symbolizes everything positive from that which symbolizes everything negative. This enables us to eliminate our darker side. I will help you accomplish this through my magic.

We will use seventeen slips of paper or business cards, and a pencil or marker.

[*To a participant:*] To begin with, what do you prefer: to live or to die?

PARTICIPANT: To live.

JUAN: Good. Then take fonr slips of paper and write a letter on each of them. On the first one, write an "L" and lay it on the table with the "L" facing up. On the next one, write the letter "I" and put it on top of the "L" with the "I" facing up. On the next slip write a "V" and put it on top of the "I". On another slip, write an "E" and put it on top of the other three slips. We have written the word "LIVE". Nice, isn't it? The slips are in a pile and the "E" shows on top as the last letter.

We already have something very positive. Laughter, as we know, is a very good thing. To laugh is to show the joy of living at a given moment. But at times, a simple smile can be more fulfilling in a subtler way. It can be soothing and relaxing. So take another six blank slips and, doing as you did earlier, write either LAUGHS or SMILES, one letter on each slip, and put each letter on top of the previous one, all facing up, with the last letter showing on top.

Now we make another pile with the letters of the word "DEVIL". We write the "D" on a slip, then another slip with the "E" goes on top, followed by the "V", then the "I", and finally the "L" showing on top. Done? We could also have written SAINT or something like that, but we need an antagonistic image, something to go against; and DEVIL will do fine. Put the DEVIL pile next to the others.

We continne. In the last pile we could write, for example, GO—very positive in life—or STAY. Well, since we only have two slips left, let's write either GO or NO. You write GO if you feel like going somewhere, or NO if you'd rather stay where you are. So we write "G" on one of the slips, if we choose GO; or "N" if you choose NO. Then write the "O" in the other slip, which goes on top with the "O" showing.

We now have four piles in front of us. You will have four letters showing on top of the piles. Now try to find a word with those letters, just like when you play Scrabble. Did you find a word? What is it? LOSE? How disappointing. Never mind. This will make it more challenging. Arrange the piles in line, so that they form that word. Now turn all the piles over, leaving each where it is.

Now, with the help of someone who is here at the stndio, we'll select two of the piles.

[*To a participant:*] What do you prefer, the center piles or the piles on the ends?

PARTICIPANT: The ends.

JUAN: So we'll use the piles at the ends. Pick up the other two piles, crumple them up and throw them away. We'll keep the ones on the ends, which you selected.

Check which pile has the "L" on the bottom. Leaving that pile face down, drop it on top of the other one to make a single pile.

We take the pencil again and we draw a circle—or any other symbol—on the paper that is on top, where there is no letter written.

Now we will be handling the papers one at a time. Make sure they don't stick together. Take the whole pile from the table and imagine that the pieces are playing cards. Cut them and complete the cut. According to where each of us cuts, the letters will be distributed in different ways.

We take the pile in our hands, always with the letters facing down, and we make two piles on the table. We start by taking the slip that is on top and setting it on the table to our left; and then the next one to our right. The next one goes on top of the first, and the following one on top of the second; and so on with the remaining slips.

Bring the two piles together in any order you want. Something magical should come out of this combination of will and chance.

Pick up the pile from the table and repeat the operation of dealing one slip to your left, the next one to your right, one more to the left, one more to the right and so on, one at a time, as the ritual dictates, making sure they don't stick together.

Bring the piles together in any order: one on top of the other or the other on top of the one.

Whoever wants to, may repeat this procedure of dealing two piles once or twice, or three more times, mixing the letters further. You may cut the pile and complete the cut every time you reassemble the slips.

Take the pile into your hands, with the letters facing down. Without altering their order, look for the paper that has a circle on it. Take all the slips that are above the circle and put them on the bottom, leaving the circle on top. Done?

EVERYONE: Yes.

JUAN: Now we take the paper with the circle, crumple it up and throw it away.

And now we'll follow a ritual to make positive feelings come to us from the words you have selected.

Take the slip that is on top and put it on the table—and then the next one on top of it. Continue to deal two more slips, one at a time, on top of those. You now have a pile of four papers on the table and another in

Ricky Jay, Steve Freeman and Michael Weber admire Juan's profile after a session of verbal magic

your hands. Set the packet you now hold onto the table, just as it is, next to the other one.

Now think of a number from one to four, any one you want. I have thought of the number two. Therefore, without altering the order, I pull out the second slip from the top of each pile and set the two of them aside. If you think of three, pull out the third slip from the top of each of your piles.

Now, after all the shuffles and deals, you all have two papers in front of you, side by side. Positive feelings are bound to come our way only if by the spell of my words, you happen to have two identical letters on your slips. Let's see. Each of you look at your two slips. Do they both bear the same letter?

PARTICIPANTS: Yes!

JUAN: I got the "I's", and you got two "E's". It makes no difference. The important thing is that they are identical letters.

[*Pause*]

Bnt there is more. In the piles that remain on the table there are three papers. With both hands at the same time, turn over the top slip of each pile and see if you also get identical letters.

EVERYONE: Yes!

JUAN: Look at the next slip in each pile. Same letter on both?

EVERYONE: Yes!

JUAN: And in the last two?

EVERYONE: Yes, those too!

JUAN: Then go on to live happily with smiles and laughs!

PERFORMANCE NOTE—bottom of page 70: In the choice of the center piles or those on the ends, we see another instance of equivoque in action.

HISTORY: In this trick I have disguised the stay-stack system and its ability to survive faro shuffles. The stay-stack is the invention of J. Russell Duck, who published it in the first issue of bis journal *The Cardiste* (February 1957, p. 12).

Barbecue Party

TODAY I'LL PROPOSE a method for finding something desirable that is lost. We all desire something; something material or something spiritual. Something we suddenly lose and we want to find it again. I'll show you a ritual for doing that.

We asked you earlier to be ready with twelve slips of paper of any size, and a pencil or marker.

The first thing to do is to set two of those slips aside for the moment. We have ten left.

To represent the situation of having lost something desired, we'll do it with something of little importance, to avoid metaphysical situations that can make us cry, even commit suicide, because the desired thing has been lost.

Let's imagine a situation that most of us have certainly experienced: a barbecue party. Friends are gathered, the sky is clear, the sun shines and everybody is happy.

But then comes the time to cook, and we realize we are missing one of the essential elements. Imagine you are already at that wonderful outdoor site with everything ready to go and you suddenly realize you don't have the spice rub for the meat.

If we have no rub, the flavor will be very disappointing. So, on one of the slips, write the word "RUB". We leave this piece of paper on the table, with the writing facing up.

Sausages are often present at a barbecue, but maybe you forgot to bring them, or the dog ate them. Write "SAUSAGES" on another slip—and put it on top of "RUB".

Another bad thing would be if we didn't have salt. Well, you can cook without salt, but who's going to eat it? So, write the word "SALT" on another slip of paper—and put it on top of the "SAUSAGES" slip, always with the writing up.

Imagine there is a fine wine to accompany the meal, but you don't have a corkscrew. You try your best with a fork. You bend it, you hurt your finger, and pieces of cork fall into the bottle. No good. On the next slip we write "CORKSCREW"—and put it on top of the "SALT" slip.

Or maybe we spilled the wonderful barbeque sauce we have so carefully prepared. On another slip, write the word "SAUCE"—and put it on top of the pile.

After the meal is over, some toothpicks would come handy, but we don't have any. Write "TOOTHPICKS" on the next slip—and put it on top of "SAUCE".

There are vicious people out there, who crave coffee after a meal. Tell me [*to Pablo:*] Do you like coffee?

PABLO: Yes, very much.

JUAN: You see? What would you do if you couldn't have coffee after a huge meal? You would jump off the mountain. You've done if before—word gets around, Pablo. Write "COFFEE" on the next slip—maybe draw some coffee grains as well—and put it on top of the pile.

Sometimes, despite having carefully gone through your checklist, you forget the most obvious thing of all: the tenderloins. On the next slip, write "TENDERLOINS"—and put it on top of "COFFEE".

What if the charcoal is covered with lighter fluid and ready to light, and we can't find the matches? The old system of rubbing two sticks together is kind of slow. We take another piece of paper and draw some matches on it. Write the word "MATCHES" under the drawing—and add it to the pile.

And finally, on the remaining slip write "I WISH", because that's what is happening to us: We wish to find something. Set that "I WISH" slip aside. Now think of any of the elements we have named and that you wish to appear. Print that word clearly on the "I WISH" slip, so that it reads "I WISH FOR SAUSAGES" or "I WISH FOR COFFEE" or whatever.

PARTICIPANT: Could we wish for company?

JUAN: No, just write down one of the objects we named. Keep in mind that some things are naturally plural, like matches, sausages, toothpicks or tenderloins; while the others are singular.

Set the "I WISH" slip aside and take the other nine in your hands. We will make two piles as follows. Take the top slip, which has the word "MATCHES", and set it to your left on the table. Set the next slip to your right. The next one, which is "COFFEE", goes on top of the first—then another on top of the second—and so on with the rest of the slips.

Are you all done? The word "RUB" is written on one of the slips that ended up on top. Can you see it? Then take those slips—the "RUB" pile—and drop them on top of the "SAUSAGES" pile. Turn the whole pile over, so that the writing faces down. Take the bottom slip, on which "RUB" is written, and look at it for a moment, if you wish.

[*Addressing someone:*] Tell me on which hour of an imaginary clock-face would you like me to put it. It could be one o'clock, or two, or three; any hour from one to twelve o'clock.

PARTICIPANT: Twelve o'clock

JUAN: Okay, imagine a large clock on the table and put that slip, writing down at the twelve o'clock position. Take the next slip from the bottom, which is "SALT", and set it writing down at the one o'clock position.

The next slip from the bottom goes on the two o'clock position—the next at three o'clock—the next at four—the next at five—the next goes on six. (I've got the "CORKSCREW" there, in case you want to check.) The next slip from the bottom goes on seven, and the next on eight. Done?

Take the "I WISH" slip and set it at nine. You now have two vacant spaces in your imaginary clock, don't you? These correspond to the ten and eleven o'clock positions. Fill those two spaces with the blank slips you set aside when we started.

Please lay your right hand over the "I WISH" slip. Remember that there are two blank slips to its right. Now we should spell the name of the object we want to find. I'll go first. If I want "TOOTHPICKS", I rest my finger on the first blank slip—the one at ten o'clock—and spell the first letter of the object I desire: the "T". I move my hand to the next slip (at eleven o'clock) and spell the "O". The second "O" is at twelve o'clock. The "T" is at one o'clock, and so on. I should stop on the last letter of the word in question, in this case the "S". Done?

Keep your finger on the slip you reached. Gather the rest of the slips in any order and put them away in a separate pile. Now, before looking at the word on the slip, say in a loud voice the object you wish to find. Turn over the slip under your finger and see if it accurately matches what you were looking for. Yes or no?

EVERYONE: Yes!

JUAN: Then enjoy your barbecue—and next time, invite me!

HISTORY: This trick uses the idea of progressive spelling: the principle of employing words or names, each of which has one more letter than the previous one. The principle dates back at least to the 1920s. Dr. James Elliott may have been the first to employ it. Another principle active here is that of "The Tapping Trick" or "Tapping the Honrs", which appears in texts as far back as the late fifteenth century. Early descriptions of it appear in Luca Pacioli's *De viribus quantitatis* (1486–1509) and Horatio Galasso's *Giochi di carte* (1593). The innovation of using pieces of paper with words on them almost certainly belongs to Stewart James, who used it in "The Last Drink", in the August 1962 issue of *New Tops* (Vol. 2, No. 8, p. 18).

Temptation

TODAY I'LL INTRODUCE myself as who I really am, because I have you all fooled. I am actually the devil: Juan Beelzebub Satan Tamariz. And my sole purpose is to make you give in to temptation. And you will fall—and this is incredible—with great pleasure. Whoever wants to fight my diabolic powers is invited to try and challenge me. All the weapons you need are a pencil or marker, and a sheet of paper. Do you want to do it?

EVERYONE: Yes!

JUAN: Fold the paper in half and cut it. Ha, ha! This will be easy! You see, you obey the devil, even when he asks you to do the silliest thing in the world.

Let's continue. On one of the halves of the sheet, write the numbers from one to nine in a column, and the zero underneath. Next to each nnmber, we will write a key word for the moments of the day during which I could tempt you. Since I usually get up at lunchtime, write "AFTERNOON" next to the number one.

Then, since the evening follows the afternoon on most days—it happened yesterday—write "EVENING" next to the two.

Next to the three, write "MORNING".

Now come the problems you will have to face. Next to the four, write "EVIL".

Now we write what most religions consider to be the capital sins. Don't make any comments at this point. I don't want a clue to what yonr tendencies are. On five, write "WRATH". On six, write "PRIDE", which is not what we normally understand as pride, nowadays. Instead it's the sin of thinking too much of yourself. On seven, write "LUST"—on eight, "ENVY"—on nine, "GLUTTONY"—and on zero, because it's a zero, "SLOTH", which is laziness.

Set that paper with the key words aside. Take the other half of the sheet and cut or tear it into six pieces. Since we only need five, throw one of the pieces away. Spread the other five on the table in front of yon and on one of them write very clearly the number one. Turn that piece over and write two on the other side. Leave it on the table with the number two showing.

On another piece, write three—then turn it over and write four on the other side. Leave it on the table with the four showing.

On another piece write five—turn it over and write six. Underline the six, so that you can tell it from the nine, because we'll be moving the pieces around later. Leave that piece on the table, with the six showing.

On the next piece, write seven—turn it over and write eight on the other side. Likewise, on the last piece, write nine and underline it—then turn it over and write ten.

Alter the order of the pieces in any way you wish, without turning them over.

Choose one of the pieces, turn it over—and set it on the table, way off to the side. At the same time, turn over any two pieces of the remaining four. Be careful with your choices, becanse those numbers will lead you to the temptations you will have to put up with. Gather those four pieces together in a pile. Turn the whole pile over—and over again—and again, as many times as you want. Each picks his own sin.

Spread out the pieces and add the four numbers you have in view. Do you already have the number in your mind? Check again, in case you made a mistake. You, for example, what number did you get as a result?

PARTICIPANT: Twenty-two.

JUAN: And you?

ANOTHER PARTICIPANT: Twenty-six.

JUAN: See? Each has a different result because some people turned the pile over more times and chose to turn over different pieces. Now add to that total the number showing in the piece you set aside earlier.

Now, on the paper on which you wrote the key words, write the result of your addition. I suppose it is a two-digit number. Don't say your number aloud, and don't look at anybody else's number. It could be twenty-one, twenty-seven, thirty-two, whatever.

Take all five pieces with the numbers and tear all of them up together. Fight against temptation! You may even eat them, if you want.

Let's see to which of these horrendous temptations you will surrender. Replace each of the digits in your result with the corresponding key

word. If it's thirty-five, it would be "morning wrath". Let's see...I got a beautiful temptation! How about you, Pablo? What did you get? [*People yell and laugh.*]

PABLO: I got...an evening of lust!

JUAN: And all of you too?

EVERYONE: Yes!

JUAN: Do you like the temptation?

EVERYONE: Yes!

JUAN: I did tell you at the start that you would be delighted to give in to your temptation. See you in hell!

HISTORY: The principle exploited here began as a divination effect. It seems to have had two simultaneous inventors: Bob Hummer and Robert Stull. Both men marketed almost the identical trick in 1941, Hummer calling it "Hummer's Poker Chip Mystery", Stull naming his version "Mento Test". L. Vosburgh Lyons and Gerald Kosky followed with variations, and after them George Sands. Shigeo Futagawa appears to have been the first to adapt the Hummer-Stull principle to a number force, in a trick marketed in Japan in the 1970s. A description of this trick eventually appeared in Martin Gardner's column in *Scientific American* under the title "Psychic Wonders and Probability", and later was included in his 1991 collection *Fractal Music, Hypercards and More...* (New York: W. H. Freeman and Co., p. 223). Max Maven's simplified procedure appears on his home video *Max Maven's Mindgames* (MCA, 1984).

Your Evening With...

TODAY WE'LL HAVE some kind of contest. The winner will be spending an evening with the celebrity of his choice, with the compliments of Channel M-80 [the radio station on which this series was broadcast].

We need sixteen slips of paper, all the same size. If we have, say, a sheet of letter-size paper, we fold it in half and tear it in two. We align the two halves and fold them together in half and tear them again. We align the

four pieces and fold them together in half and tear them. Finally, we align the eight pieces and tear them in half to get sixteen slips.

While we cut or tear these pieces, we can begin to think of those celebrities we would like to spend an evening with. It could be an evening of relentless passion, or one of friendship.

On one of the slips we write the word "CHANCE"—and we set it on the table with the writing facing down. On another slip we write the name of a celebrity that appeals to us—each chooses his own. I can see all the girls writing my name down. I'll choose Joaquín Sabina, who is one of my favorite singers. We set that slip on the table with the writing facing down, on top of the "CHANCE" slip.

On the next slip we write the name of another celebrity and put it on top of the other two, always with the writing facing down.

On the next slip we write our own names, so that we can take part in the wheel of fortune. Just write "ME". Not that there is a celebrity named "me", although many of them love that word. Leave it on top of the others, writing facing down. Then write the name of another actor or actress, or a singer or any kind of celebrity. Say a few names aloud to get ideas.

A PARTICIPANT: Julio Iglesias.

ANOTHER PARTICIPANT: Sofia Loren.

JUAN: Anyway, we write whatever name we choose and put that slip, with the writing facing down, on top of the "ME" slip.

On the next slip we make a drawing as follows. On the center of the paper draw a very wide two-door closet. On the bottom we add two little human feet. On top of the closet, in the center, we draw a little head wearing glasses and with a generous nose. On top of the head we draw a top hat. We also draw long hair with a pony tail. If you look at me now, you will know who you have drawn. Put me, with my picture facing down, over the other slips.

On the next three slips, we write more names of desired celebrities—and we put them on top of the pile, always with the writing down.

Clear the table, because we will be using a lot of space. We pick up the slips and we imagine a large clock on the table. We take the "CHANCE" slip, which is on the bottom, and set it at six o'clock, with the writing in view and very close to us.

We take the next slip from the bottom and set it at five o'clock, this time with the writing facing down.

The next one, also from the bottom and writing facing down, goes at four o'clock. Continue in this way, taking slips from the bottom and setting them at three, two, one, twelve, eleven and so on. If you run out of slips, take some of the empty ones to fill the empty spaces and complete the clock.

Take one of the blank slips that are left over and place it outside the circle, in line behind the "CHANCE" slip and separated from it. Put another blank slip behind that one. This is like a stick that holds up the clock. It also looks like a kite and those two slips would be the tail hanging from it.

Now think of your lucky number. Mine is eight. It should be higher than three and lower than ten. Say it aloud. [*Everyone in the studio names a different number.*] None of them match! That's fine, even better.

Let's proceed with a counting ritual, to determine who will be spending an evening with that celebrity.

Thinking of your lucky number (mine is eight), put your finger on the first blank slip of the tail, which is the one closest to you, counting it aloud as "one".

EVERYONE: One.

JUAN: Move your finger to the next slip, which is near the "CHANCE" slip, and count it as "two". Move your finger to "CHANCE" and count "three". We continue to count clockwise—to the left—until we reach our lucky number (eight in my case). We stop there and take a deep breath.

Now move your finger back to the previous slip and count "one". Continue to count to your number again, moving your finger counterclockwise, toward the "CHANCE" slip. Once you reach the "CHANCE" slip, continue to move around the circle, without going into the tail. Stop again at your lucky number and call that number aloud—whatever it is.

Depending on the number each of you thought of, some will have to count longer than others. Keep your finger on the slip you reached.

Before turning the slip over, let me remind you that, if you happen to have stopped on the "ME" slip, you will be the one to experience that

fabulous evening. If you don't hit the "ME" slip, that means you are eliminated and are not invited to participate. What did you all get?

EVERYONE: Me!

JUAN: All of you? Great! Then take the "ME" slip and put it down at the end of the tail of the kite, making the tail longer. You now have a tail of three slips behind "CHANCE".

Now arrange the slips in the circle so that there is oo empty spot where the "ME" slip was.

We already know who is going to the party: All of us! That's good. But who are we going with? To find out, you need to think of another lucky number, different from the one you thought of earlier. My number was eight, and I'll change it to five. Change your number as well. That number will lead you to the person with whom you'll be spending that evening of love and fun.

We proceed as before, but with the new lucky number and starting from the "ME" slip, which is at the end of the kite's tail. We count upward and, when we reach the "CHANCE" slip, we advance to the left and stop upon reaching the new number.

[*To two participants:*] I can see you're way up in the circle; but *you* are near "CHANCE". We count to tbe same number in the opposite direction, as before, without getting into the tail. Stop when you reach your number, and take a deep breath. Oh, this is so exciting! That will be the person you will spend the evening with. Who is it?

EVERYONE: You!

HISTORY: Many readers with recognize under the new costnme tbe old "Q Card Trick", which can be found in texts dating back at least to the 1870s. The inventor unfortunately went unrecorded.

—Part II—

MATHEMAGICAL TRICKS

The Fortune of the Week

PABLO: And here is that most elegant magician, Juan Tamariz! [*Applause, laughter, people yelling, "I love you," and other things that good taste forbids us from reproducing here.*]

JUAN: Thank you. I feel honored and I'd like to thank you for calling me handsome and so many other things. I hear this all the time in the street, so it doesn't particularly affect me. But I must say, I am quite "megacubic". That's a magic word that defines quite accurately all my qualities, which I won't list now, so that you won't think I'm pretentious; because that's the only flaw I don't have. I am tremendously humble, but I am megacubic.

That magic word will help you understand the turns your life will take during this coming week—whether it will be a sad week, a happy week, a tense week or whatever.

To find out, we print in large letters the word MEGACUBIC, with two "C's". I'll spell it for you, because it's not a common word. There are only three megacubics in existence, and two of them are already dead: M–E–G–A–C–U–B–I–C.

Under each letter of this word, write the digits from one to nine, in order. The one goes uuder the "M", the two goes under the "E", and the nine goes under the "C" at the end. That's the magical key.

On another piece of paper, write a three-digit number. Any number will do, as long as it is not a reversible oue. In other words, make sure that the first aud last digits are different from each other.

Under that number, write another one; but not just any number. It should be the same as the first, but write the order of the digits backward. For example, if the first number is 1–2–3, the second number should be 3–2–1.

Draw a line underneath and subtract the two numbers. Maybe some of you have the lower number on top; in auy case subtract the smaller uumber from the larger one.

The result of the subtraction will probably be a three-digit number. If somebody got a two-digit number, add a zero in front. Thus, if your result is 72, make it 072.

Uuder this result, write that same number with the order of the digits reversed. Draw a line underneath and add only those two numbers together. You should eud up with a four-digit number.

Next we'll introduce a random element, using the deck of cards I am shuffling.

[*To a participant:*] I'll start cutting the deck and, whenever you want, say "stop" in a loud voice, and I'll stop cutting.

PARTICIPANT: Stop!

JUAN: Good. I take these five cards at the point where you stopped me. I want you to see that all the cards are different. [*Juan spreads the rest of the deck and shows the cards to the studio participants.*] It's a random mix. I stopped cutting when you told me, and I took the next five cards. Will you please name their values?

PARTICIPANT: Ace, Three, Two, Nine and Six.

JUAN: Then, counting the Ace as "one", add that number—13296—to the four-digit result you obtained earlier.

As a result of this addition, you get a five-digit number, don't you? That's the magical result. We write it down on the same paper we wrote

"MEGACUBIC" on—and we tear all the other papers with all the arithmetic many times, into very, very small pieces. More—and more. Done?

EVERYONE: Yes.

JUAN: To find the word that will rule our fortunes for the coming week, we should replace each of the digits of the magical result with the corresponding letter, according to the magical key. Remember that you all wrote different numbers and should therefore have obtained a different word, which will reflect what I have in store for you for the coming week.

Name your resulting word aloud.

EVERYONE: Magic!

JUAN: Of course! My spell has worked successfully and you will have a week full of magic.

May it be fruitful magic, and may it bring you joy, humor, love and freedom. Enjoy it!

With Meir Yedid at Herb and Phyllis Zarrow's home

PERFORMANCE NOTES—below center on page 84: The five cards are forced in the standard way by cutting to a break when the participant begins to call stop.

If you use CHIMPANGEY as the key word, instead of MEGACUBIC (explaining that the value of ten counts as zero), you could add the number 25461 in place of 13296, and come up with the word HAPPY (26550). You can then have them add the number 20281 (through another seemingly free selection of five cards), and arrive at the word MAGIC (46831). You would then conclude by saying, "Then you will have a happy week, which will be full of magic."

HISTORY: Here I have done some obscuring of the old 1089 force, inventor unknown. The first person to use this force to deliver a message was probably Stewart James, in his trick "Secret Weapon", which he marketed circa 1941-2. (See *Stewart James in Print*, edited by P. Howard Lyons and Allan Slaight, Toronto: Jogestja Ltd., 1989, p. 344.)

The Cry of Truth

[TRANSLATOR'S NOTE: Many tricks in this book required some alteration to make them work in English. In the case of "The Cry of Truth", although an adaptation wasn't impossible, we (author, editor and translator) have decided to leave the words of the climax in Spanish, as another illustration of how one may use a trick to convey a message in which you believe. You can take it from there and vary it as you please.]

I WILL MAKE AN ATTEMPT for all of us who are here, and those at home, to find the truth—not just something that is true, but the truth itself; something we can all feel and shout out.

We will resort to a bit of alchemy, Kabalistic science and the spots on playing cards. We also need a pencil and a sheet of paper. Cut the sheet in half. On one of the halves, write, in a column, the digits for one, two, three, four, five, six, seven, eight, nine and zero.

Next to these numbers we will write some letters. Numbers and letters are an important element in this Kabalistic part of the experiment.

Next to the number one, we write the letter "A". Next to the two, the letter "E"; then goes the "I", the "O", and the "U". Next to the six, we write the

"G", which looks quite a bit like the six. Next to the seven—which begins with an "S"—we write an "S". We write an "R" next to the eight; and an "M" next to the nine. Finally, next to the zero we write an "N", as in "nil".

Thus we have a column with the letters A–E–I–O–U–G–S–R–M–N. In a corner of the same half sheet, write the following phone number: 916317373. Set that piece paper aside. We'll get back to it at the end.

On the other half sheet we will write some numbers dictated by playing cards and by your own will.

[*To someone in the studio:*] Please shnffle the deck and cut it. We will be taking out cards that bear numbers. If a picture card is taken, we'll assign it a value of zero. Let's see, at the point you cut there is a Five, another Five, a Two, an Eight, another Eight and another Two. Put them away, face down, but remember more or less what they are.

I will ask someone to call us and give us some numbers and he, or she, will represent all of the listeners.

[*To the listener who called:*] Give me any three-digit number you like.

CALLER: 095.

JUAN: Then that's the first number we are going to write on the half sheet of paper that we haven't used yet. Would someone else please call us?

[*To the second caller:*] Please give us a two-digit number to write in front of 095, which will make a five-digit number. What's your number?

SECOND CALLER: 69.

JUAN: Now that's a good number! [*Laughter*] So, the first number we are going to write is 69095. To remember the number myself, I'll take five cards from my deck whose values match those numbers, and I'll use a picture card for the zero. Here they are.

Under the number 69095, which was determined by numbers given by the listeners that called, we write the number 552882, which corresponds to the six cards someone chose and put away when we started. Since it's a number with more digits, make sure you align the units at the right, so that you can add both numbers easily.

[*To another spectator in the studio*]: From the rest of the deck, I will run through the cards, and you say "stop" whenever you want.

SPECTATOR: Stop!

JUAN: Let's see...the card you stopped me at is a Three; the next one is a King, which counts as zero, then a Nine, a Jack which is also zero, and a Four. So we have 30904. Write that number under the other two—draw a line underneath—and add the three numbers together.

This total is quite a long number: 652881. We copy that number on the paper with the letters and numbers. We then take the paper with the additions and tear it into many little pieces.

To the right of the total, leave a space and write 04, which is the number of letters in "Juan", my name.

Finally, replace those numbers for the letters assigned to them at the start, and everyone shout out together, those of you who can read.

EVERYONE: *Guerra no!* [No to War!]

JUAN: There you are! Everybody agrees. By the way, in the phone number I gave you earlier, replace its numbers for letters, too, and you will see that it is also a magic number.

JUAN'S NOTE: During the Spring of 2003, when this program was broadcast, U.S. President George Bush and his friends, along with a couple of accomplices, among them Spanish President Jose María Aznar, decided to invade Iraq, against the law and against half the world. That's why this trick was so timely and highly successful. Well, the trick was successful, but reality wasn't. They invaded Iraq and shared its oil.

PERFORMANCE NOTES—above center of page 87: The six cards required to supply the number 552,882 are forced. They may be palmed onto the deck after the participant has shuffled and cut it—or they might be culled to the top while toying with the shuffled deck, if you possess the skill and acting ability to make the process psychologically invisible.

—top of page 88: The second series of cards is also forced, to provide the number 30,904. This, when added to the spectators' number, equals 99,999 (an old number force). The number necessary to do this is easily computed mentally. When the cards are removed from the deck as a reminder of the spectators' number, the complementary sequence of cards is secretly culled to the top. The deck is cut and a break is held above the culled bank.

This bank is forced either by running cards in overhand-shuffle fashion and dropping at the break, or by a riffle, dribble or classic force. The first number forced has been chosen so that, when added to 99,999, it gives the total necessary to produce the desired message.

The Origins of Evil

TODAY I WILL REVEAL a system that identifies the cause of all evil. Knowing the exact cause of our discomfort paves the way toward the solution to our problems—not only the personal ones, but also those that affect all of us.

We need a sheet of paper, and a pencil or marker. We divide the sheet in half—and on one half we'll write a key that I will give you. It's a key to translate numbers into letters.

First we write, in a column, the digits one, two, three, four, five, six, seven, eight, nine and zero.

Next we assign a letter to each number and write it next to it. That will be the magic key. We start with the five vowels. Next to the nnmber one, write an "A". Write "E" next to the number two, "I" next to the number three, "O" next to the number four, and "U" next to the number five. Next to the number six goes a "B", the first consonant.

[*To a participant:*] Tell me another consonant for number seven, one that is often used.

PARTICIPANT: "R".

JUAN: Good. Then write an "R" next to the number seven. Let's write another consonant that is used a lot next to the eight; the "S", for example. For the nine, let's see...

[*To another participant:*] Give me another consonant.

PARTICIPANT: "M".

JUAN: And next to the zero we'll write, say, an "H".

On the other half sheet, we'll write some personal data. First, we write our year of birth. Under it, we'll write a random number. Here I have a few slips of paper and I am numbering them from one to five, in front

of those who are present. I will turn the slips over, so that the numbers can't be seen.

[*To someone nearby:*] Put your hand on one of them and set aside one of the other four. Remove another. There are two left. Put your other hand on another slip. You have removed the slips with the numbers one, two, four and five. We are left with the three.

Therefore, write the withdrawn numbers—1245—under your birth year. Since the remaining number is three, write the number 3333 under the other two four-digit numbers. And under those write the age you will be on your birthday in 2002.* Since this number will have only two digits (I suppose), write it under the other three numbers so that it is flush to the right and the four numbers can be added together. Draw a line underneath and add up all four numbers.

Review your addition to make sure you got it right. We've got the result: a four-digit number. This is a personal result, because it includes some personal data, and you were all born in different years. So all of you will end up with different results.

We now write that result on the other slip, where we wrote the magic key. We take the paper with all the arithmetic and tear it into very small pieces. Tear it some more—and even more.

Turn back to the paper with the magic key and write, under each of the digits in your result, the letters the key indicates. In other words, if there is a seven, we write an "R" underneath it; or if we have a six, we write a "B". This way, we will be able to read something related to the cause and origin of evil. [*Buzz, laughter and applause in the studio.*]

JUAN: What did you get?

EVERYONE: Bush!

PERFORMANCE NOTES—The mathematics of this trick were constructed to work in 2002. Other years give different results. Adding your birth year to your age on your birthday during the current year yields the current year. The numbers 1245 and 3333 are forced by equivoque, using the paper slips, to reach the desired result. These numbers may be changed to

* This broadcast was in 2002.

produce a different total and resultant message. The letter-number code used may also be altered, choosing the required letters iu a different order to produce a custom message.

HISTORY: Martin Gardner has traced the birth year + age number force back to a rare 1923 publication, *Al Baker's Complete Manuscript*.

CHAPTER IV

MAGIC WITH SMALL OBJECTS

Heads Up

LAST WEEK I managed, by the use of some magical waves, to make money appear in your hands. [See the trick "Money Attracts Money", p. 105.] I was very happy to make our listeners a little richer. As we approach the end of this year, I would like to do something in which I am the one who wins something. So I'm prepared to play heads or tails against any of you who want to play. I will play against everybody, and I will control chance, through the power of my voice, and beat you all, ha-ha! I'm going to go with heads, and a million dollars will be at stake—not more, because I don't want to abuse my power.

Those at home can cheat, and play with me, and lose, and not send me the money; but be careful. It's not worth harming the honor of your reputation for a vulgar million dollars. So I hope you all send me the money if I win—and I will!

We need three, four, five or six coins—three or more. We lay them on the table, all with the heads-side down. Anyone who wants to, turn two coins over; and anyone who doesn't want to, don't do a thing. This way some of you will have two heads in view and some will have none.

Now, whoever wants to, turn over another two coins to bring them heads up; or else leave everything as it is. You should all have an even number of coins heads up—two or four—or no heads at all.

Every time someone here at the studio says "turn", all of you must turn over *one* coin. You may turn over the same coin or you can change. You can do anything you want, because you have different numbers of coins. Some will turn a single coin several times, and others will turn various coins once or twice. Just turn over one coin only each time you hear a command to "turn".

Remember that I am going with heads and I bet a million dollars against each of you. Let's start.

A PARTICIPANT: Turn!

JUAN: We all turn just one coin.

ANOTHER PARTICIPANT: Turn!

JUAN: We turn another coin—or the same one.

ANOTHER PARTICIPANT: Turn!

JUAN: Another turn.

ANOTHER PARTICIPANT: Turn!

JUAN: And another.

[*To a participant*]: What do you prefer, to turn or to stop?

PARTICIPANT: To stop.

JUAN: Good. Now comes an important detail: I'll ask you to decide something for yourselves. Look at one of the coins you have in front of you, whichever one you want, and turn it over—just that one.

Now whoever wants to, pick up one coin in each hand and turn both over at the same time. Whoever doesn't want to, don't do anything. Some of you, theu, will have turned over the coins more times than others. It makes no difference: I will beat all of you anyway.

Now, with your left hand, cover one of the coins—whatever one you want; it's up to you. From the coius that remain in view, push aside, with your free hand, the coins that show tails, leaving only those that show heads. Some will have one or more showing heads, some none.

If you don't have a coin showing heads, don't do anything now; but those who do have any coins showing heads, push one of them aside, and at the same time turn over the coin that is under your left hand. Continue doing this with any other coins that are left heads up. In other words, every time we remove a coin showing heads, we turn over the one that is under our left hand.

Obviously, some will have the coin under their hand with the heads-side up, and others with the tails-side showing, because some turned

them more times than others, and some chose to cover one coin showing heads, some covered a coin showing tails, some turned it over more times than others. You made those decisions yourselves.

Remember, I said I would go with heads. If someone has heads under their hand, I beat them. I'll look at my coin first. Don't look at yours yet. Mine shows heads! So I owe myself a million dollars. That makes me richer and poorer at the same time.

Now, all of you lift your hand. What did you get?

EVERYONE: Heads!

JUAN: Heads? I win! Then each of you owes me a million dollars!

Let me tell you an interesting thing. Remember that I asked you to look at one of the coins and turn it over. Imagine, if you had turned over another one, you would have won. But I thank you for your honesty and for the immediate transfer of the dough, or better cash—I don't trust any of you, dear listeners.

PERFORMANCE NOTE—center of page 96: Having all the participants turn over any one coin they wish is done only if a participant chooses to stop turning after an even number of turns has been made, as the fourth participant did in this broadcast. An odd number of turns of single coins is needed for the trick to succeed. If any participant chooses to stop after an odd number of turns, the next step becomes that of either turning over a coin with each hand or leaving the coins as they are.

HISTORY: This is another application of the principle used in "Temptation". For information on it, see the history note on page 79.

Through the Mirror

TODAY I WILL ATTEMPT to go a step further than usual with magic. Magic, as you know, is a way of trespassing through Alice's mirror and entering the other side, where truth and fantasy mingle, where imagination is the queen and fantasy a princess.

Have you ever gone through a mirror? Try it—at least with your imagination. Today we will not only go through a mirror, but we'll also stay

there; I propose a trip to a place very, very far away. I will try and make you travel to infinity with me. I will put infinity at your fingertips.

We only need thirty paper clips, matches or cigarettes—any small objects that are all alike will do. We also need a pencil or marker, and paper.

Think of a number between five and fifteen and write it down on the paper. We'll refer to it as the original number. Write the words "original number" next to it, to distinguish it from other numbers we will be writing later.

Each of you could have thought of a different number. To be able to reach infinity, it is better if it is a number we like, that is related to a date or to something that is important to you.

With your small objects, make two equal piles, each with as many objects as your original number. Make sure the piles are identical. Since we are discussing mirrors, the piles should mirror each other. We can set the rest of your items aside—we won't use them.

Let's concentrate on one of the two piles. We pick it up and we mix these items by cupping them in our hands and shaking them like dice.

[*To a participant:*] Please name a small number.

PARTICIPANT: Two.

JUAN: We take two items from our hands and add them to the pile we haven't touched. We take one more and add it as well to the pile on the table. The items that remain in our hands will not be used anymore. Set them aside, along with the other items we didn't use. They are of no use at this point, because we are already on the other side of the mirror. We have already taken several steps into that wonderful world.

We have a little pile of items in front of us: the magical pile. The amount of things in it will vary from person to person, depending on the "original number" each of you chose.

By the way, add one more item to the magical pile, taking it from those you have set aside. This business of adding one thing from time to time is the rite of taking a step forward. In this way, we get closer and closer to infinity.

Back to our paper, we now subtract from the original number the number of letters in my name: four for Juan. We write the result under the original

number. Write the words "new number" next to it—that's what we'll call it. This number is very important. We will all obtain different results.

[*To a participant:*] Let's see, what number have you got?

PARTICIPANT: Seven.

JUAN: And you?

ANOTHER PARTICIPANT: Ten.

JUAN: There you go. And you have nine, and you eleven; all different.

Now, from the magical pile, we take as many items as our new number—the last one we wrote down—and put them with the rest of the items we've set aside.

Incredible as it seems, we have already traveled a great distance. The moment we made the two piles, we had already gone through the mirror. With the items we have been adding we have taken more steps beyond the other side of the mirror. And now we have removed the steps that were taking us out of our way. We are headed directly to infinity.

Count the items you have in the pile. Some of you will have six, some eight, others maybe fourteen. Write that number very clearly in big bold print on the paper. Take the paper in your hands and hold it directly in front of your eyes. Look at the number intently and rotate the paper slowly, ninety degrees clockwise. Watch the transformation of the number. Infinity is at yonr fingertips. Enjoy the eternal moment.

PERFORMANCE NOTE—center of page 98: The step of asking someone to name a small number is done to begin the process of adding four items to the pile. The instructions change in response to the number the person chooses. The total number of items added must also equal the number that will be removed. In this case, four items for the letters in "Juan". You can use your name or that of the assisting participant, if either contains four letters. Failing this, you can use a favorite flower or color, or the word LOVE.

Chapter V

TRICKS, BETS AND JOKES

Heads or Tails

TODAY I AM PREPARED to play, to bet—and to win, of course! Otherwise, what's the point of playing? Do you want me to show you how it's done?

[*To one of the program hosts:*] I'll show you, Nacho. Would you like to bet one cent, heads or tails, with me? Here is a coin. Look at it: it's got heads and tails. Which do you prefer, heads or tails?

NACHO: Heads.

JUAN: Don't look. I'll flip it into the air.

NACHO: What came up?

JUAN: Tails. You owe me a penny. If you had chosen tails, I would have made it come up heads.

I'll explain it to you. You take the coin, flip it into the air and catch it between your palms. So far, so good. Everything seems normal. But instead of letting it fall flat on one of your hands, you catch in on edge, holding it perpendicularly between the left hand from below and the right hand from above.

We next take a casual peek to see which way heads is turned, without uncovering the coin completely. Now we can let it fall to either side, as is convenient, and always win honestly.

Here is another trick. I'll bet Pablo an anchovy sandwich. Pablo, please make sure it's a regular coin. I say this because sometimes people play with trick coins. I'll explain: one possible trick is to bevel the edge of the coin with a file and, instead of tossing it into the air, make it spin on the table until it falls flat. Due to the bevel, the odds favor one of the sides and, using this information, you win in the long run. You won't

win every single time, but maybe eight times out of ten. When we speak of "advantage players", that doesn't mean they win every time, only that they have an advantage. That's how I wou this sweater!

There is an even more sophisticated method. You need the cooperation of a jeweler; you may even have him as your partner in the business. His task consists of splitting a coin into two disks, like a slice of pepperoni, to make two half coins. The same operation is performed with another coin of the same value. Then the identical halves are melded together to obtain one coin with heads on both sides, and another with tails on both sides.

When you go out with your friends, you carry the double-headed coin and you earn your drinks. You bring out the coin aud casually call heads as you flip it into the air, and you'll always win. It is convenient to carry the double-tails coin, so you can change your bet from time to time.

But none of these trick methods produce the same excitement as winning honestly and with somebody else's coin. So, Pablo, let's bet heads or tails ou that anchovy sandwich. You flip the coin yourself and, without me touching it, you'll tell us what came up. Try it out first; flip it into the air. What came up?

PABLO: Heads.

JUAN: Toss it again. What came up this time?

PABLO: Tails.

JUAN: Of course. As you can see, this is a regular coin. When I tell you to, toss it and tell me immediately what comes up. The sandwich is at stake. Toss it!—heads I win, tails you lose. What came out?

PABLO: Heads.

JUAN: Heads? I win! [*Pause*]

Did you catch the swindle? The one who is playing doesn't notice. Pablo, yon didn't notice, did you?

PABLO: No.

JUAN: It's a trick in the phrasing. The secret is not in the coin, but in the words I use. The person who tosses the coin is so excited and intent on looking at the coin, he doesn't notice.

Let me explain: What I said as you flipped the coin was, "Heads I win, tails you lose!" If heads turns up I immediately say, "Heads, I win." Should tails come out, I say, "Tails, you lose!" Therefore, you always lose, or I always win, which is exactly the same. Sheer cleverness.

Money Attracts Money

I *WILL TRY TO IMPROVE* the national economy. We won't look for forgotten coins in pockets or bags that we don't use anymore. Through a small investment of two coins, I will make money appear in all your houses, as well as here at the studio.

Those who want money to appear between their hands should have two coins ready. The coins should be identical. It's a question of magical homogeneity.

To begiu with, close both your hands into fists, with your thumbs pointing up, as if wishing for luck with both hands. Bring your two fists together, so that the knuckles touch and the thumbs are together and parallel. The back of the right hand points to the right and the back of the left hand points to the left. Stretch both forefingers forward, touching the outer phalanges together.

Separate your hands to pick up the coins—and resume the position of your hands, holding both coins, vertically and together, between the tips of your forefingers.

Look intently at the coins and begin to move your forefingers to rub the coins against each other. Do it faster and faster. As you do this, observe that—oh, a miracle!—there are now three coins. There is a third coin between the two you had. Careful! Don't stop moving your fingers now, because the money will go away. Continne rubbing more and more. Don't stop. Can you see the new coin?

EVERYONE [*joyful and greedy*]: Yes!

JUAN: Great! As I promised you, you are richer now. [*Pause*] But now for something very interesting and surprising: The coin that appeared is an intelligent coin. I'll prove it to you. Tell me, Pablo, where is your new coin heading, toward you or away from you?

PABLO: Toward me!

JUAN: That's because the coin knows very well where it belongs and who its owner is. We'll prove it. Those who want to see this should try it out with someone else at home, or wherever you are. One of you should put down his or her coins. Pablo, set down your coins for a moment and stand here in front of me. I am rubbing my coins. Can you see the coin that appears? Where is it heading?

PABLO: Toward you!

JUAN: Now you take them and you rub them together. Where is it heading now?

PABLO: Toward me!

JUAN: See? It's going in the opposite direction. It's an intelligent coin. It goes the other way and nobody knows why. That's because, in magic, the one who rubs and makes the effort is rewarded. Unfortunately, that's not always the case in real life.

Ron Wohl, Eric DeCamps, and Herb and Phyllis Zarrow attentively following the rites indicated by the magic voice

So, with what I've just taught you, go to the grocery store aud buy a half a pound of plums, which is about sixty-five cents. Then rub two quarters together and pay. The grocer will see three quarters. If he complains, tell him, "Rub the coins yourself and you'll see." He'll rub them and sometimes he will even give you a dime in change. Isn't that wonderful?

. . . .

PABLO: But I would like some of our listeners to call in and tell us whether they had money appear at home.

JUAN: There are many people who don't dare call, because of their taxes.

PABLO: We've got a call. Hello, Carmen! Did your money appear?

CARMEN: Yes! It worked! A quarter! Thank you, Juan.

JUAN: I'm delighted to hear it. When you make some more, buy yourself a drink and, with whatever is left, buy drinks for your friends.

How to Win Impossible Bets

WOULD YOU LIKE to become rich? Wealth will arrive in ouly ten minutes, thanks to some bets I'm going to tell you about. They're ingenious bets, and with them you can easily win a few beers, sandwiches and some cash from your friends. I'll begin, and you take notes.

THE "I"

I'm going to bet you a sandwich. Get ready with pencil and paper. Can you write the letter "i" with a dot on top? If you do it right, you win. Let me see your papers. I win! Yes, that's an "i" all right, but I said an "i" with a dot on top. You have to add a second dot on top. It seems simple, but I've already won a sandwich from each of you.

SMOKING WITHOUT CONSUMING A CIGARETTE

I will bet anyone $127 that I'll smoke a cigarette without shortening its length. In other words, I'll take four or five good drags and the cigarette will remain as long as it was at the start. This is a way to smoke without having to buy cigarettes every day. Do you think it's possible?

It's wise to have witnesses to verify later the terms of the bet—and not just this bet, but all the others I'll be telling you about. Do you bet $127? Yes? *Bad* idea. I'll do it and explain it at the same time.

It's a trick with no catch. You accomplish it by lighting the cigarette at the center rather than at the end. You light it from underneath, in the center. See? It begins to burn and, as you smoke, only the center burns. I'll take a few more puffs and you can compare it to another unlit cigarette and prove that they are exactly the same length. I win the dough!

Another bet we can propose with a cigarette consists of tying a knot in it without breaking it. Seems impossible, doesn't it? Try it out, it's very interesting. Once you have managed to bet something like your house or your kids, proceed as follows. Moisten the end of the cigarette and light it, so that the dampened smoke softens the tobacco. Then carefully put out the cigarette. If you try to make a knot in it at this point, you will find the cigarette is much more flexible, but it may still break. You should wrap it very tightly with the cellophane that covers the cigarette box. Try again and you'll see that you can tie a knot in the cigarette without breaking it. Once again, you've won the bet. The only problem is what to do with your friends' house and kids.

TYING A KNOT IN A ROPE WITHOUT RELEASING THE ENDS

Is it possible to take each end of a piece of rope in one hand and, without releasing the ends at any time, tie a knot in the center? It seems impossible, doesn't it? But you can safely bet that you can do it. It's quite simple. Lay the rope on the table and cross your arms before you grasp the ends. Now take one end in each hand, uncross your arms and that's it. You have a knot in the center of the rope and you haven't released the ends. You've won!

EATING WITHOUT TOUCHING THE HAT

I put a piece of candy on the table and cover it with my hat. I bet all the money you have that I'll eat the candy without touching the hat or pushing it, and without tilting the table to make it fall. Furthermore, I will remain still, with my arms crossed and, without ever touching the hat, I'll eat the candy. Is that possible?

EVERYONE: No.

JUAN: But first I'll unwrap the candy. Now I'm ready. I cover it again with the hat and I won't touch anything.

Ready? One, two, three! Slurp! [*Juan talks while pretending to have the candy in his mouth:*] I already have it in my mouth. The candy is not under the hat auymore. Don't you believe it, Pablo? Check for yourself. [*Pablo hesitatingly lifts the hat to see if the candy is still there. At that moment Juan snatches the candy and eats it. The spectators yell, laugh and applaud.*] I've won! I didn't touch the hat!

TEARING A DECK OF CARDS

Is it possible to tear through this whole deck of cards with just your hands? We won't tear this one because it's mine. I'd rather use someone else's deck. But I'll explain how it's done. Once you've placed the bet, all you have to do is take the cards with both hands and bevel them, expanding the long edges of the deck a bit.

We can already begin to tear the very edge of the top card, at the middle; and gradually all the cards that follow it.

By the way, using this method you can even tear a whole telephone book in half. You just have to bevel the pages and tear a little at a time, impossible as it seems. You can try it out with an old phone book. It's a stunt some circus strongmen presented in their performances.

THE FLAT MATCH

A way to play heads or tails when you don't have a coin handy is with a flat paper match torn from a book of matches.

This one that Pablo just gave me is from "Massage Parlor..." [*Laughter in the studio.*] Thank you. We tear out one of the matches—and on one side we draw a little head for heads and on the other an "x" for tails. I'll toss it onto a clear spot on the table. What came up?

PABLO: Tails.

JUAN: I'll toss it again. And now?

PABLO: Heads.

JUAN: That's chance! Let's say that three of us have just had a few beers. We'll make a little bet to decide which one of us three will not pay. What do you choose, Pablo?

PABLO: Tails.

JUAN [*to someone else*]: So you go with heads, okay?

PARTICIPANT: Okay.

JUAN: Let's see who doesn't pay. Whoever wins doesn't pay. I toss it. What came up?

PABLO: It's on edge!

JUAN: Then I don't pay. You split it.

I'll explain to the listeners what has taken place. The match fell ou edge because of a little trickery of mine. As I threw the match into the air, I bent it ninety degrees by pushing its center with my thumb. This way, the match will always fall on edge. That's neither heads nor tails, so I am the one who doesn't pay. Let me warn you that when this happens, they get very angry and they hit you—but the importaut thiug is that you don't pay.

THE NEEDLES THAT OCCUPY NO SPACE

Ask for a cup or a glass at the bar and fill it with water to the very brim. Take out a box of needles like this one from your pocket. [*Laughter in the studio.*] What's wrong? Don't you carry a box of needles on you? Well, how mauy needles do you think I can put inside the glass without spilling the water?

A SPECTATOR: Three.

ANOTHER SPECTATOR: Two.

ANOTHER SPECTATOR: Five.

JUAN: Nobody really knows. You can only guess. I say I can get at least fifty-four in. I'll show you. I carefully put one, two, and this is the third; and the water doesn't spill. One more, and another, another, another, and nothing. And more, and more, and more. There are now about twenty needles in the glass without spilling a single drop. And more, and more. You could actually fill the glass with needles without spilling the water. Try it out. Incredible as it seems, it's true, and it can win you some money!

STEEL BRIDGES

For this bet we need two empty glasses and a sheet of paper. We put the glasses mouth down on the table, about six inches apart. We set the paper with its ends on the glasses. It looks like a bridge sustained by two columns. We take a somewhat heavy object, such as a lighter or a key-ring with keys.

The bet consists of placing the lighter or the keys on top of the paper, in the center, without the paper collapsing. When you set the lighter on top, the paper gives in and the whole paper bridge goes down.

Now, under the same conditions, without adding any more paper or putting anything more underneath, without holding it with your hands, and without the cups being wet, I will put not just a lighter but a whole deck of cards on it, and it won't fall down. Would you all bet that it falls?

EVERYONE: Yes.

JUAN: Should we bet a few drinks?

EVERYONE: Yes.

Once the bet is placed, it's a lovely thing, because it seems impossible. You are all thinking this is a joke, or that there is a catch or an ambiguous play on words. Nothing could be further from the truth. Look.

I will fold the paper lengthwise in accordion fashion like this. I take one of the long edges of the paper and fold it over, about half an inch. I turn it over and bend another half inch in the opposite direction. I continue in this way, folding half an inch at a time one way, and then the other, ending up with about fifteen or twenty folds. I let the accordion expand and place it, as before, on top of the glasses. The paper bridge is as long as before, but narrower because of the folding. I put the lighter on top, and even the whole deck of cards, and it doesn't fall! I won! It turns out that the folding gives the paper resistance, and it can take the weight. So all of you come to the bar with me and we'll have a few drinks. The appetizers are on Pablo.

TO CATCH A THIEF

I will now, through mental power, make a dollar disappear at each of your homes, and I'll let you figure out for yourselves how it happened and where it went. Let's see if you can find it.

Picture the following scenario. Three friends go to a restaurant for dinner. When it's time to go, they ask the waiter for the check. The waiter brings it and it's twenty-five dollars. None of them has the right change and each puts a ten-dollar bill on the tray. They put in a total of thirty dollars.

The waiter goes to the cash register. After a while, he comes back with the change: five one-dollar bills. Each of the three friends takes one of the bills and they leave the remaining two as a tip. So far, so good. Everything adds up.

So how much has each paid? They've paid nine dollars each because they put in ten dollars and took back one dollar. I repeat, nine dollars each. Among the three of them they paid, let's see, three times nine makes twenty-seven dollars. The waiter kept two dollars as a tip, which added to twenty-seven dollars makes twenty-nine dollars. Since they started by paying thirty dollars, one dollar is missing. Has someone kept it? Somebody should have it.

I repeat. Each pays ten dollars and the waiter gives them five dollars back. Each one takes one dollar, so they have paid nine dollars each. 3 × 9 makes 27, and the waiter keeps 2 as a tip. 27 + 2 makes 29. One dollar is missing. Who has it? Somebody must have it, aud I know who. Is it the cashier, the waiter or one of the three friends? I'll let you think about it. Do the paperwork. If you're not sure, use a calculator and take your time, but 27 + 2 makes 29 anywhere in the world, so one dollar is missing, isn't it? I see puzzled faces. This is a mental trick.

I'll give you a clue. I said 3 × 9 is 27. Sure? Are you sure? Did all of them pay nine dollars? Think about it. Maybe someone paid just eight dollars? Where on earth is the missing dollar? Think. Meditate. Look in your pockets and see if you were the thieves. Come on, let's see that dollar bill. 3 × 9 is 27, right? 27 + 2 makes 29, right? Are you sure that thirty dollars was paid at the start? I don't see that dollar anywhere. You thieves!

Well, I'll solve the problem. Laura, please come a little closer and let me see your nose. Here at the studio we all know that Laura kept that dollar up her nose. Yes! Here it is! But how about you at home? And in your mind? A dollar is missing, please look within the folds of your brains and see who can find that damned dollar.

The moral: Other mental deceptions like this can take place. I only ask you from here that, when they are about to deceive you with all that false reasoning, deceptive advertising or phony propaganda, all of you remember the case of the missing dollar and search in the noses of those who try to trick us.

THE MULTIPLICATION OF BREAD

Today I'll do something that was done centuries ago, but I'll do a more humble version of it becanse, to tell the truth, I will only make the bread multiply. However, once you learn the method, you can make bread increase again and again, which is the same as multiplying it endlessly.

Take a pinch from the inside of a loaf of bread and massage it into a little bread-ball about the size of a pea. Make it tight and solid. It will be a little dirty. Wash your hands more often!

Leave the little ball on the table for a moment.

Now hold your right fingers in the following configuration. Bend in the ring and little fingers and hold them in place with the thumb. Leave the first two fingers extended and together. It's like you are doing the victory sign, except that those two fingers are kept together.

With the tips of those two fingers, touch the ball of bread, trapping it between them. Close your eyes and have faith, so that when you move your fingers and your hand you can feel a ball of bread there. Can you feel it? Of course you can, because it's there. Interpreting reality is that easy!

Now open your eyes and raise your fingers. To wish yourself good luck, cross those two fingers. The middle finger should pass above the forefinger, forming a long "x". You know, the classic hope-for-luck sign.

Close your eyes and touch the ball once again as before, this time trapping it between your crossed fingertips. Move your hand smoothly, allowing the ball to roll between your fingertips. Don't open your eyes. Do you feel anythiug already? Do you now feel two little balls?

EVERYONE: Yes! [*Laughter mixed with diverse exclamations.*]

JUAN: We have made the bread multiply. Don't open your eyes or all your work will be lost. Just have faith and stay like that for the rest of your life, without opening your eyes. Mind your head when you walk.

Now that you know the method, if you want to do it with a loaf of bread, use very large fingers—or one little ball at a time, aud lots of patieuce.

FLYING FOOD

I will make food appear in all of your homes. I can't promise large quantities. It will appear floating in front of your eyes. What kind of meat do you like that is long like this and you eat at breakfast?

A SPECTATOR: Sausages.

JUAN: Then I will make sausage appear, sausages of real flesh. You can eat them if you want. They will appear floating in the air right before your eyes, and they will be of whatever size you wish.

Today we don't need paper or playing cards—just your body and your mind. Close both hands into fists and extend only the forefingers, as if pointing at each other, parallel to the floor and in a straight line, with their tips touching. Keeping the fingertips in contact, hold them in front of your eyes, about eight to twelve inches away. You should not be able to see the fingernails. The inner sides of the fingers are toward us.

Done? Well, now we separate those fingertips a little, about half an inch or less. There is an empty space between the fingertips. Look through that space and focus on a distant object. You will see a floating sausage. Can you see it?

PARTICIPANTS [*after a pause*]: Yes, yes! [*Laughter*]

JUAN: And if we bring the fingertips closer together the sausage grows longer. Try it. Can you see it? And if we separate the fingertips it grows smaller and becomes a cocktail sausage. I said the sausage would be of real flesh. It is your own flesh, so if you'd like to take a bite, go ahead.

If you are really hungry you can do it with all four fingers of each hand and four sausages will appear. Try it! Have you done it?

EVERYONE: Yes!

JUAN: And now, to visualize it better, Pablo, come closer and look.

PABLO: A string of sausages has just appeared from my shirt! [*Juan has, in fact, produced a string of rubber sausages from Pablo's shirt.*]

PABLO: Attention, please! We have a call from a listener. Hello?

LISTENER: I have seen the floating sausage! I have a question. People with dark skin, what color of sausage do they get? Do they see a blood sausage?

TRIP TO THE MOON

Today I am prepared to take you all on a trip. Would you like to join me? We are going to the moon! Have you ever been? I'm sure you have been many times in your imagination. But I'm not talking about that kind of trip. I propose an actual trip to the moon.

Before departure, let me ask you a question, to see if you are prepared. I have a sheet of paper here. If I fold it fifty times, how high will it be?

A SPECTATOR: Four inches.

JUAN: No, it's more. A lot more.

SOMEONE ELSE: Six feet.

JUAN: I see, you don't think it would reach the ceiling, no matter how many times we fold it, do you? Then you are wrong. It can be proved scientifically. If you have a large sheet of paper and fold it fifty times you can reach the moon and come back. I'll show you.

What's the distance from the earth to the moon? It's abont 250,000 miles. The thickness of a piece of paper is a tenth of a millimeter. Ten sheets make one millimeter, so one hundred sheets are about one centimeter. Pntting it another way, a hundred sheets are ten millimeters, which is to say one centimeter. If yon look at the thickness of a package of a hnndred sheets it would be one centimeter. Is that clear?

[*Addressing Verónica, in the studio audience:*] I'll ask you to draw a little vertical line on this piece of paper every time I say we are folding the paper. Every time you reach ten, draw another line across it. When we reach fifty, let me know.

The first thing to do is to lay the paper on the floor; and if we stand on it we are already a tenth of a millimeter closer to the moon, and that's already some progress, don't you think?

If we fold it once, we have two-tenths of a millimeter. We fold it again and we have fonr-tenths, another fold makes it eight-tenths of a millimeter, and another makes it sixteen-tenths of a millimeter. That's already more than one millimeter! Another fold makes it thirty-two tenths, and another sixty-four-tenths of a millimeter. The next one is 128 tenths, which is more than one centimeter. It's just over half an inch. We'll call it half an inch.

[*To Verónica, who is keeping count:*] How many lines have we got already? Count them.

VERÓNICA: Seven lines.

JUAN: At this point, if we step on this folded piece of paper we will be half an inch closer to the moon! That's not much, I know, but bear with me. Another fold makes it one inch, and the next one two inches. One more fold makes it four inches, the next one eight inches, and one more makes it sixteen inches—we'll round it down to a foot. Another fold makes it two feet, and the next one makes it four feet. One more fold brings it to eight feet. The next one makes it sixteen feet, and one more fold makes it thirty-two feet.

VERÓNICA: Seventeen lines. Seventeen folds.

JUAN: Go ahead and step on the folded paper. We are at a height of thirty-two feet, which is like the third floor of a building. We can see the moon a little better—especially at night—with a full moon. But let's continue. The next time we fold the paper it's sixty-four feet, then 128 feet; and the next one is 256 feet. Another fold makes it 512, and the next one 1024 feet. The next is 2048 feet, and another fold makes it 4096 feet. We are getting close to a mile. Another fold: 8192 feet. And another makes it 16,382 feet. Let's see, since a mile is 5280 feet, the paper is now more than three miles thick. We'll call it three miles to make things simpler. Another fold brings us, already, to a height of six miles!

VERÓNICA: Twenty-seven lines.

JUAN: The next fold would be twelve miles. Brrrr, it's getting cold up here! The next is twenty-four miles. Another fold: forty-eight miles. And another: ninety-six miles. Then 192; and another, 384. We fold it again and we are 768 miles up. Another fold: 1536 miles! And another: 3072 miles. One more fold makes it 6144 miles. We'll round it down to 6000. How many folds have we made?

VERÓNICA: Thirty-seven folds.

JUAN: We are getting closer to the fifty folds we set as our limit. Only thirteen more folds to go. We are already 6000 miles from the earth. We have passed beyond the atmosphere and are floating in outer space. Look at the earth. You can hardly see the little human ants shaken by their little stories. Poor them! And *we* are approaching the moon. We continue

folding. The next fold makes 12,000 miles. The next one, 24,000. Then comes 48,000, and next 96,000 miles. Another fold brings us to 192,000 miles. Now we're really getting somewhere! We have folded the paper forty-two times, and after the next one we will be out 384,000 miles. Oops! We've passed the moon! Remember, it was only 250,000 miles. Back up a bit. We have arrived! Hi there, lunatics! By the way, how are things here on the moon?

EVERYONE: Great!

JUAN: Can you feel its magic? Jump! Jump high and enjoy! This isn't a joke. It's a scientific fact. It's not easy to fold the paper, but it was well worth it.

Now the problem is how to step down. If you remove the paper briskly, you'll make a crash landing. Keep the paper folded, but bevel it, like a slide. Sit on it. Ready to go back down? There we go!

EVERYONE: Wooooooooooow!

Chapter VI

FOUR IDEAS FOR FOUR TRICKS

A Book Test

HERE IS A QUICK and direct version of "The Horoscope" (p. 35) or for a book test, if it is performed for a live audience, rather than over the radio.

Ask the participants to take any spot card from the deck (any card other than a Jack, Queen or King). If a deck of cards is not at hand, the person may write a number from one to ten on a business card or slip of paper.

Then have everyone take a Six and set it on top of the previously chosen card, both of them being face up. Next the participants lay any picture card, also face up, over these two cards; then any other card; and an Eight (or another even-valued card); any other card; then any card with an odd value; and finally a Five on top of all. The rest of the deck is temporarily put aside. Have the participants turn their piles face down.

Have each person take the top card and bury it in the center of the pile, or anywhere except on the top or bottom. Then tell them to take another card from the center and bury it somewhere else in the center—and to take the bottom card and put it on top. What a mess! The cards are really mixed.

The participants leave their piles on the table while they find any Ace remaining in the deck and place it face up on top of the face-down pile. The rest of the deck is put away—it won't be used.

Now the participants pick up the pile of nine cards and form three piles on the table by dealing single cards left, center and right, etc. All the cards, except for the Ace (which is face up), are dealt face down, as they are.

The participants now gather the three piles freely, in any order; then cut and complete the cut as many times as they wish.

They again deal out three piles, one card at a time. After this, they take the pile containing the face-up Ace and separate the two cards that lie with it—two cards that so much shuffling and cutting have brought there by chance.

Those cards will be the Six and the Five. Thus, page sixty-five has been forced. Adding these two cards and their accompanying Ace, you arrive at twelve, which indicates the twelfth line.

Participants and listeners are instructed to open the day's newspaper to the page each has arrived at "by chance" and to read line twelve silently to themselves. They are reminded that both the page and the line were arrived at by sheer chance. With adequate staging, you then divine the text in that line.

The Magic Seven

SEVEN IS SAID to be a magic number. Let's try and prove it quickly and easily.

Take seven cards with values Ace through Seven and arrange them in numerical order face down, with the Ace on top.

Make two piles by dealing single cards alternately. Pick up the second pile and drop it onto the first.

Make a pair of cards by taking the top card and the bottom card of the packet. Leave that pair on the table. Make another pair with the new top card and bottom card, and set that pair next to the first pair. Make yet another pair with the new top and bottom cards, and set it next to the other two. Put the remaining card into your pocket without looking at its face.

Change the order of the cards in one of the pairs, exchanging their positions, top for bottom. Take one of the pairs and insert it into the center of another pair. Now insert those four cards into the middle of the remaining pair.

Deal the cards into three piles—left, center, right, left, center, right—and gather the piles from right to left or from left to right, whichever way you like. Deal three piles once again, or just two, and pick them up in any direction. Repeat this procedure as many times as you want, dealing either two or three piles.

Now deal four piles. You now have two piles of two cards each and two "piles" with one card each. Put together the two piles of two cards, forming a four-card pile. Take the top and bottom cards of that pile to make a pair. The two that remain in your hands will form another pair. Make a third pair by putting together the two single cards.

Choose one of the pairs, turn it face up and add the values of the two cards—seven! Turn up another pair—seven! And the third pair—seven!

Take the card you selected and have kept in your pocket—It's the magic Seven!

PERFORMANCE NOTE—center of page 122, fifth paragraph of "The Magic Seven": Here is an alternative procedure for the actions described in this paragraph. Put the three piles together in any order. Make two piles by dealing single cards alternately. Reverse the order of either pile—and put it together with the other pile, in any order.

The Interfering Joker

"THE JOKER is an intrusive card," you explain. To prove it, ask the participants to arrange eight cards in numeric order, Ace through Eight, with the Ace on top of the face-down packet. The suits are of no importance.

Have everyone take the bottom card, the Eight, and insert it second from the top. Then have them take the fourth card from the bottom and insert it third from the top. They next take the third and fourth cards from the bottom together and put them on the bottom. Now have everyone put the Joker face up on the bottom of the face-down packet.

Have them cut the packet and complete the cut. Everyone should do this several times, "mixing" the cards. They all then spread the cards in their hands and cut one last time to bring the face-up Joker to the top. Tell them to turn the Joker face down and leave it on top—and, finally, to transfer the bottom card to the top.

Have all the participants blow on their cards, and then spell A–C–E, taking a card from the top for each letter and putting it on the bottom of the packet. When they all reach the "E", they turn that card up—it is the Ace. Tell everyone to put the Ace face up on the table.

Everyone blows on their cards a second time and spells T–W–O, again transferring a card from the top to the bottom for each letter. When they turn up the card corresponding to the "O", it is the Two. They place this card onto the table.

Everyone now spells T–H–R–E–E, but when they turn over the last card of the spell, it is the Joker.

"Of course!" you say. "We forgot to blow on the cards." Have everyone put the Joker face down on the bottom, blow on their cards and again spell T–H–R–E–E. This time the Three appears properly, as the last card. Everyone sets their Threes with the Ace and Two on the table.

They all blow once again on their packets—and spell F–O–U–R. The Four turns up on the last letter. It is tabled.

"It's true, if you don't blow, it doesn't work." Tell everyone not to blow on their packets, and instead just to spell F–I–V–E. And there is the Joker again! Have them put the Joker face down on the bottom of the packet, blow on the cards, and spell F–I–V–E a second time—and there is the Five. All the participants place their Fives with the previously tabled cards.

Next everyone blows on their packets and spells S–I–X. And the Six arrives on cue. They set it aside.

You tell them to spell S–E–V–E–N, but the Joker turns up. Again, everyone puts it on the bottom as you remind them that they must first blow. They blow on the cards, spell S–E–V–E–N and it appears. Down it goes with the others on the table.

Have everyone spell E–I–G–H–T. But they forgot to blow again, and the Joker appears on the last letter. All of you put it beneath the other card, blow and spell again to get the Eight. Put it with the rest.

Everyone is left with a single card, the intrusive Joker, and they can do whatever they want with it: tear it up, throw it away or kiss it.

HISTORY: This is my presentation for Tom Sellers' "The Persistent Joker" (from his booklet *Card Tricks That Work*, London: George Johnson, 1934, p. 7). This Sellers trick is a variant on an old classic, "The Spelling Bee", which was a regular entry in many nineteenth-century books on conjuring.

Card to Pocket

ASK THE PARTICIPANTS to take seven cards and hold them in their hands, in a face-down packet. Have them take another card from the deck and to put it face up under the face-down packet. They then set the packet on the table.

They take another seven cards and set them on the table in a face-down pile, to the left of the first.

They take another seven cards into their hands, turn the top card of this packet face np and leave it there. They set this packet down, to the right of the other two.

They take seven more cards and pnt them on the table, well away from the other three piles.

They take three more cards from the deck and drop them on top of the last packet, the one distanced from the rest, as yon say, "and three more makes ten."

They set the deck aside, and you ask someone to choose "center" or "ends" from the three piles aligned on the table. If they say "ends", remove the two end piles. If they say "center" you implement the magician's choice: "We'll use that one then." Again, remove the end piles.

Ask them to square the center pile and to pick it up. Instruct them to take the top three cards, to turn them face up and to put them on the table in that condition.

Have them drop the rest of the packet on top of those three cards and square the whole packet as you say, "That's three."

Tell them again to pick up the pile, turn up the top three cards and put them underneath the packet. "That's six."

Tell them to take the top card—the only one that remains face down—to turn it face np aud put it on the bottom. "That's seven."

Iustruct them to put the packet into their pocket. Have them put together the two packets of seveu cards that were not used.

Tell them to pick up the isolated pile of ten cards from the table. They next take a card at random from that packet and, without looking at its face, bnry it face down in the deck.

Announce that you will make that card travel to their pocket and join the seven cards already there. Make a magical gesture and say the magic words.

"Hold the deck in your hands. It's a little bit lighter, isn't it? Of course it is!" Have them bring out the packet from their pocket. They count the cards and there are now eight! The card has traveled—a miracle!

HISTORY: The principle used to conceal an extra card while counting through a packet is Martin Gardner's hideout concealment, which he explained in *Cut the Cards* (Chicago, 1942, p. 14), in the trick "Vanish and Spell". This is reprinted in the collection *Martin Gardner Presents* (New York: Kaufman and Greenberg, 1993, p. 387). The first instance of a packet-style handling of this concealment (which has become the most commonly used handliug) seems to have been in Nick Trost's "Seven Card Count" in the February 1955 issue of *The Linking Ring* (Vol. 32, No. 12, p. 62).

Chapter VII

...and a finale

The Piano Trick

THIS IS A CLASSIC TRICK of mysterious origin, which has been around for over a century and is wonderfully ingenious. I have adapted it to allow participants to make an object travel, in a most magical and incredible way, from one pile to another without touching it or seeing it move. With this premise we can achieve one of the most powerful effects of this book.

The listener must be with someone who can help him by positioning his hands on the table, as if he were playing a piano. That's the only requirement.

Ask the participant to stand two identical flat objects, such as playing cards, business cards or slips of paper (we'll refer to cards), on one long edge, between the left ring and little fingers of the "pianist" as you pronounce, loudly and clearly, the word "even" (and this is very important, believe me).

Likewise, as the pianist keeps his hands stationary, another two cards are placed between the middle and ring fingers of the same hand as you again say in a loud voice, "Even." Another two cards go between the forefinger and middle finger of the hand, and you again say, "Even." Two more go between the thumb and forefinger: "Even."

Two more cards are placed between the right little and ring fingers: "Even." Two more go between the ring and middle fingers of this hand: "Even." And another two between the forefinger and middle finger: "Even."

Finally, instruct the listener to take just *one* card and place it between the pianist's right thumb and forefinger, as you emphatically say, "Odd."

He now takes the first two cards (the pair he placed between the left ring and little fingers) and he says, "Even," as he puts one of the cards on the table to his left and the other, separate from it, to his right. He takes the next two cards and calls, "Even," as he sets one of them onto the one on the left, and the other onto the one on the right.

He continues in the same way, taking two cards at a time and placing each onto one of the piles while calling, "Even," every time he removes a

pair. When only the single card between the right thumb and forefinger is left, he emphatically calls it "Odd," and drops it onto the pile on the right. He then repeats, "Odd, to the right."

Covering one pile with each hand, he says, "Go!" He then looks at the pile on his right and whistles as he turns his head toward the pile on his left.

Lifting his right hand, he takes two cards from its pile, says, "Even," and puts them into his pocket. He takes the next two cards, says, "Even," and puts them into the same pocket. Two more—"Even"—and into the pocket. And the last two—"Even"—and into the pocket. No cards remain. The "odd" card is missing!

Raising his left hand, he takes two cards, says, "Even," and puts the pair into the same pocket. Two more—"Even"—and into the pocket. He now takes two more and says, "Even, even, even." (He must say it three times.) And they go into his pocket. He takes two more cards and says, "Even, even, even, even" (he must say it four times)—and into the pocket. Oh, a miracle! A single card remains on the table. He lifts it and cries, "Odd!" And you cap the effect with "It went! This is magic!"

Appendix

IDEAS FOR CREATING OTHER TRICKS

Here are some ideas that may be used to create
other tricks in the style of verbal magic.

Wish Granted

ADAPTED from a mathematical curiosity

They write, in a column, nine numbered wishes.

THE NINE WISHES

1. PEACE
2. LOVE
3. MONEY
4. HEALTH
5. SEX
6. JOY
7. HAPPINESS
8. WORK
9. SUCCESS

They then choose their favorite one; sex, let's say.

Elsewhere they write the digits from one to nine in a line, excluding the eight (which you explain is "rotten"). They choose any number between one and nine; in other words, from two to eight (three, for example). They count three positions (the chosen number) from the right end of the line to arrive at six.

$$1\ 2\ 3\ 4\ 5\ \boxed{6}\ 7\ 9$$

They multiply the number of the selected wish (5 for sex) by the chosen number: $5 \times 3 = 15$. They then multiply the number of the wish (5) by the number they reached when counting from the right end (6): $5 \times 6 = 30$. They add the two results: $15 + 30 = 45$. They then multiply, either by hand or with a calculator, the resulting 45 by the line from 1 to 9 (lacking the eight). They get 55555555. All the digits in the result are identical and correspond to the chosen wish! In summary:

1. They write: 1 2 3 4 5 6 7 9
2. They choose a wish from the list: 5
3. They choose a number: 3
4. They arrive at a number by counting their chosen number from the right of the line: 6
5. $5 \times 3 = 15$
6. $5 \times 6 = 30$
7. $12345679 \times 45 = 555555555$

Forcing a Number from One to Nine

IF YOU ARRANGE a face-down packet of cards in order from Ace to Nine, with the Ace on top (suits play no part in this), and you make successive pairs with the top and bottom cards, all the pairs add up to the same value (ten), and the central card (the Five) will be left by itself.

I found that if you cut at any point, all the top-and-bottom pairs will total the same number; or, if that total consists of two digits, adding them together will give you the same single digit.

For example, if the face-down packet is arranged in ascending order, with the Ace on top and the Nine on the face, and if you cut under the Three, adding the cards of each top-and-bottom pair results in a total of seven—except for the two cards adjacent to the central card, the Seven and the Nine. Then $7 + 9 = 16$, and adding these digits: $1 + 6 = 7$.

To force a nnmber, cnt at the appropriate spot (see the table opposite) and make four pairs, discarding the central card. Then have one of the pairs selected.

If the packet is arranged in the reverse order, Nine to Ace from top to face, to force each of the numbers from three to eleven in the table, you mnst cut the card indicated to the top of the packet, rather than to the bottom—or increase the value of the bottom card indicated in the chart by one (and, since you can't cut a Ten to the bottom [9 + 1] to force ten, you instead cut the Ace to the bottom [think of $10 = 1 + 0 = 1 =$ Ace]).

Before cutting the desired card to the bottom (or top), you may deal two piles three times, each time gathering the piles in any order. These three antifaros return the cards to their original cyclic order, even if the packet is cut between deals.

TO OBTAIN THE	THE BOTTOM CARD SHOULD BE
3	A
4	6
5	2
6	7
7	3
8	8
9	4
10	9
11	5

You may also restore the original order by dealing three piles two times, gathering the piles in three-two-one order. Gathering the piles in one-two-three order reverses the original arrangement.

It also happens that, if you deal the cards into three piles and pick them up in either direction, all the top-and-bottom pairs will yield the same number they did before the deal.

If you do one antifaro, dealing alternately into two piles and bringing these together in any order, the four top-and-bottom pairs will yield the same number.

Three straddle faros or reverse faros invert the cyclical order of the cards.

The same results can be achieved with the packet handled face up.

Try it. The possibilities are endless.

HISTORY: While I made these discoveries independently, I have recently found out that a number of great thinkers in magic have also explored this territory, and some were unscrupulous enough to steal my ideas before I was even born! Related ideas can be traced back to the 1930s. The nine-card packet we are using is a disguised stay-stack, so it isn't surprising that Rusduck, inventor of that stack, did work in this area. Other wonderful thinkers carried on the research; notably Karl Fulves, Peter Duffie, Richard Vollmer, Harry Lorayne—and Max Maven wrote an entire book on the principle: *Redivider* (Seattle: Hermetic Press, Inc., 2002).

Forcing the Number Thirteen

HAVE THE PARTICIPANTS arrange twelve cards from Ace to Queen, then deal the cards in two piles and put the piles together in any order. Have them repeat this sequence of actions—as many times as they like. If they are in a group, they may look at the cards of the other participants and will see that, due to the differing number of times they repeated the deal, they have arrived at different sequences of values. What they ignore (poor them!) is that all six top-and-bottom pairs add to thirteen, regardless of the number of deals.

Incidentally, if the first pile is dropped onto the second, the cards will reverse their initial order after the sixth deal. But the most interesting thing is that if they deal two, three, four or six piles as many times as they want, changing those numbers of piles at will, and gathering the piles either from left to right or from right to left, the top-and-bottom pairs will always add to thirteen, regardless of the number of deals and the number of piles in each deal. If they deal, for example, two piles, then three, then four, and then six, the top-and-bottom pairs will add to thirteen in the end, or at any point between deals.

Can you see the countless possibilities? The notion of thirteen being an unlucky number comes immediately to mind, doesn't it? Furthermore, the King represents thirteen, which suggests other possible premises, such as "The King and His Servants" or "The Domineering King". So, dear reader: think, imagine, meditate, have fun and create.

NOTES

— Packets with an even number of cards force a value of one more than that number of cards. Thus, a packet of six cards forces the number seven, a packet of eight cards forces nine, and a packet of ten cards forces eleven. The packets can be dealt any number of times into any number of piles that are submultiples of the number of cards in the packet (two and three piles for six cards, two and four piles for eight cards, or two, three, four and six for twelve cards).

— Obviously, you can use in- or out-straddle faros, instead of antifaros, or combine straddle faros with the deals. But how does an audience member or a listener do a faro shuffle? Read on.

HISTORY: Max Maven, in "Triskadekaphobia", described this packet force for the number thirteen. He had the participant perform a down-under deal instead of milking off pairs. Both procedures accomplish the same end. He also employed a very clever use of the King to throw off anyone trying to analyze the method. "Triskadekaphobia" was published in the July-August 1984 issue of *Richard's Almanac* (Nos. 23–24, p. 238).

Faro Shuffles Done by Participants or Listeners

THIS PROCEDURE IS VALID for packets of twenty-six cards or fewer, preferably fewer. Let's say you wish the participants to do a faro shuffle with a packet of twelve cards. Tell them to count six cards (half the number of cards) into a pile on the table. This inverts their order.

Instruct the participants to pick up the dealt pile and drop it on top of the packet in their hands. They now proceed to do a Klondike shuffle, which consists of "milking" off the top and bottom cards together and dropping them onto the table, then taking the next top and bottom pair and throwing it on top of the first, and so forth, until there are no cards left. In this manner, they have unknowingly performed an out-faro shuffle.

You could also turn over the top six cards as a block (instead of counting them to the table) and proceed with the Klondike shuffle. Aside from the fact that every other card will be face up, the result is the same. This doesn't affect matters in most cases, and it gives a strong impression of a haphazard mix.

Needless to say, you could ask the participants, after dealing the packet alternately into two piles, to count each of them onto the table, reversing their order. They would then pick up a packet in each hand aud deal the cards alteruately from both packets into a siugle pile. The result is that of a faro shuffle (in or out, depending on the pile with which the deal is begun). In any case, and regardless of the number of faros, with a twelve-card packet that began in Ace to Queen order, each of the top-and-bottom pairs will add to thirteen.

Further Ideas with a Packet of Twelve Cards: "The Hotel Mystery"

ARRANGE IN ORDER the Jack, Queen and King of Spades, followed by the Jack, Queen and King of Hearts, the Jack, Queen and King of Clubs, and the Jack, Queen and King of Diamonds (face up or face down). Deal the cards into two piles and drop the second onto the first. Repeat this two times. By exchanging the position of the top and bottom cards, you will have the four Jacks on top, followed by the Queens, and then the Kings. If you do two more identical two-pile deals, again setting the second pile onto the first, the original order will be restored.

Dealing these twelve ordered court cards into two piles four times, while dropping the first pile onto the second after each deal, and with no exchanges of cards, will sort the values, leaving them in reverse order (Kings, Queens, Jacks).

Also recall the rule I mentioned in *Mnemonica*: Dealing x piles of y cards followed by a deal of y piles of x cards, each time gathering the piles by placing the last one onto the previous one, and so on, restores the original order. Thus you could deal three piles of four cards, and then four piles of three cards, or six piles of two cards followed by two piles of six cards.

Another option is to add an extra card face up on top of the twelve face-down cards. Now deal the cards into three piles, drop the first pile onto the second, and these onto the third. Repeat this three-pile deal and reassembly twice. Then cut the face-up card to the top and discard it. The original order of the packet has been reversed. This option allows the cards to be cut before or between deals. This feature, added to the fact that there is an odd card in each deal, conveys a stronger impression of freedom and haphazardness. Try it.

To present this as an effect, have the participants set the Jack, Queen and King of each suit in Spades, Hearts, Clubs and Diamonds order. Then have them put the Ace of Spades face up on top of their face-down packet. They may cut and complete the cut as many times as they wish. They then deal three piles and drop the first one onto the second, and these onto (or under) the third. More complete cuts. They do two more deals into three piles, gathering them in the same way: first onto the second, and these above or below the third. More complete cuts in between and at the end.

They cut the face-up Ace of Spades to the top and set it aside. They deal three final piles. One of them will contain the Jacks, another the Queens, and the last the Kings.

A Sixteen-card Version of "The Hotel Mystery"

THIS EFFECT is similar to the classic "The Hotel Mystery" just discussed. The difference lies in that the court cards travel with an entourage of Aces. The extended royal families go on vacation and, despite the cuts performed by the participant, the Kings appear all in one room, the Queens in another, the Jacks in another and the Aces in a fourth.

Set the Jack, Queen, King and Ace of each suit in that order, one set following another. Remove the top card. Deal three piles, drop the last over the previous and so on. Deal five piles and gather them the same way. Deal four piles but don't gather them. Add the card you removed to the fourth pile, which contains only three cards. Now turn the piles face up to show that each contains four cards of the same value. The gathering of the piles can actually be done in either direction, so long as it remains consistent for both assemblies of the piles.

A False Shuffle Done Through Dealing

ALTHOUGH I CAME UP with this idea myself, years ago Paul Curry published a closely related procedure, known as the "swindle switch".

This appears better with a packet of no more than seventeen cards and gives the impression of a haphazard shuffle.

Have the participants deal a smaller number of their choice (from one to five, for example), dealing the cards singly into a pile on the table, which reverses their order.

On top of this pile they deal another small number of cards. On top of those, they deal still another small number of cards. They then drop a single card on top, and deal the remaining cards singly.

Simple as it seems, it appears that everyone did something different, because they picked different numbers of cards, but all the packets end up in precisely the reverse order to their original sequence.

FIRST VARIATION

I've discovered this handling gives an even stronger impression of the cards being mixed. The participants deal a small uumber of cards into a pile, then another small number into a second pile, and a third small number into a third pile, always reversing the order of the cards in the process of dealing them.

They now take the last pile and drop it onto the second pile, and all these are set onto the first pile. The original order is again reversed.

Alternatively, they can pick up the first pile dealt, drop the second onto it, and then the third on top of all.

SECOND VARIATION

Have the participauts reverse the order of a few cards from the top of the packet they hold and drop these as a pile onto the table. Have them reverse another small number of cards and drop them onto the pile on the table. They next reverse auother small number of cards and drop them onto the cards on the table, etc. To reinforce the notion that the order changes, depending on the sizes of the packets reversed, you could say something along the lines of: "Reverse as many as you want, and now reverse another small packet."

THIRD VARIATION

The participants turn over the top card and remember it (or write down its name). Leaving this card face up on top, they reverse the order of any small number of cards and drop this group onto the table. They drop the next card face up on top of the tabled pile. They reverse the order of another small number of cards and drop them on top of the second face-up card. They now repeat this entire sequence to form a second pile on the table, and then a third, each time changing the number of cards they reverse.

They now gather the piles by placing the third one onto the second, and those onto the first.

Next they give the gathered piles one or more cuts, followiug which they locate the first face-up card, the one they noted at the start, aud cut it to the top. They then turn that card face down, along with all the other cards they have turned face up, without changing their locations in the packet.

Finally, they transfer the top card to the bottom.

Although it will seem impossible to them, all this mixing has done is to reverse the original order of the cards. The face-up cards scattered through the packet enhance the impression of an uncontrolled, haphazard mix.

FOURTH VARIATION

From a face-down packet, the participants spread off a group of cards from the top and drop it onto the table. On top of this group, they deal one or more single cards, turning each face up as it is dealt.

They next deal one or more single cards face up into a second pile, drop a face-down gronp on top of this second pile, and then deal one or more single cards face up onto this.

They now form a third pile in the same way they did the first, by dropping a face-down group onto the table, and then dealing one or more single cards face up onto the group.

They conclude their mixing by dropping all the remaining cards face down on top of the third pile.

They now assemble the piles by placing the third one onto the second, and those onto the first. They turn over the entire packet, and then turn down each face-up group, as a block, in place. The original order has been restored.

A Shuffle That Retains a Color Alternation

THE PARTICIPANTS begin with a packet containing an even number of cards, their colors alternated (red–black–red–black...). They give the packet several complete cuts, and then deal an even number of cards into a face-down pile. This reverses their order. They deal three more piles onto the table, each containing an even number of cards, and stop while they still hold a few cards. From the packet they hold, they transfer the top card to the bottom, or the bottom card to the top. Finally, they assemble the piles on the table and the one in their hands, doing so in any order they wish. Nevertheless, the alternation of colors is retained.

VARIATION: If they deal an odd number of piles with an odd number of cards (reversing the order of the cards), and gather them from left to right, or from right to left, then put them onto or below the cards that remain in their hands, the color alternation is retained.

Letters Instead of Numbers

IF THE PARTICIPANTS WRITE LETTERS, rather than numbers, on business cards, words and phrases can be formed, and then changed through certain dealing sequences. We can use words and phrases with certain properties. Palindromes, for example, can be handled as a stay-stack packet. Phrases with sixteen letters can enjoy all the properties of a sixteen-card packet. (Since sixteen is the fourth power of two, four out-faros or reverse faros will restore the order of the packet, and four in-faros or antifaros will reverse its order.) The possibilities are numerous and very appealing.

The Principle of Prime Numbers

MY DEAR AND THOROUGHLY ADMIRABLE friend Ramón Rioboó, who contributed so much through his suggestions for the routining of many

Ramón Rioboó, who contributed so much to this book, along with Ramón Gómez (standing), enjoying a verbal magic effect

of the tricks in this book, made me aware of a mathematical principle that is very useful in verbal magic: George Sands' principle of prime numbers, which was first explained in his trick "Lucky 13" in *Pallbearers Review* (Vol. 10, No. 10, August 1975, p. 1035).

If you have a prime number of cards (such as 5, 7, 11, 13 or 17) arranged face down in a circle on the table, it is very simple to force one of them. Ask someone to count three cards around the circle, starting on the card that follows the one you want to force. When he arrives at the third card, he is to turn it face up. He counts three more from there—beginning ou the card after the one just turned over—and turns up the third card of the count. He continues in this manner, including in his counting all the cards on route, whether face up or face down.

Two curious facts arise during this procedure: The cards arrived at are always face down, and the last one remaining down is the force card. But the best thing is that, instead of counting three, he can count four or two, or any number he likes. Each participant counts and turns over the cards according to a number he or she selects, and they all arrive at the same result. The only restriction is that the number used for counting must not be the same as the number of cards in the circle, or a multiple of it.

The Automatic Placement

HERE IS MY TREATMENT for the magnificent principle of automatic placement. The participant spells his first name by dealing cards into a pile, one card for each letter. He then spells his surname, dealing cards into another pile, and adds the two piles together. The rest of the deck is not needed and is put away. The participant removes a few cards from the pile, remembers their number and puts them into a pocket. He then notes the card at that position from the top of the remaining packet. (For example, if he pockets five cards, he looks at the fifth card from the top of the packet he holds.) After this, he spells his first name, transferring a card from the top to the bottom for each letter. He then spells his surname in the same way. The card corresponding to the last letter of his surname will be the card he noted earlier, regardless of the number of letters in his name, or of the number of cards removed. The principle is absolutely incomprehensible, and gives us a lot to play with. In its original version, the magician needed to know the total number of cards used. In my variation, this isn't necessary, and the magician doesn't take part in the action at all.

Bibliography

WHILE THERE IS a literature devoted to effects that resort to feedback and interaction, such as telephone tricks, the form of verbal magic we are concerned with is an unusual type of conjuring, for which only a short bibliography is possible. (Notable exceptions are the books on this subject by Fisher, Wade, Maven, Steinmeyer and López Adriano noted below.)

Some of the principles I have used and adapted to this style (although not all) are clearly mathematical or automatic in nature, and many texts on these subjects can be found, including numerous entries in the *Tarbell Course in Magic*. With these things understood, here is a list of sources with annotations.

Ciuró, Padre Wenceslao

The marvelous and thorough output of Padre Ciuró—to my mind one of the clearest magic writers, and an author who communicates kindness and a love for our art—includes many items I have been able to adapt to this kind of magic. For the most part, they are old classics whose inventors are impossible to track. In the western hemisphere, mathematical tricks date back to writings from the 1300s and 1400s, including those of Rabelais, Leonardo, Fibonacci, Della Porta, Luca Paccioli and, later, Cardano, along with many others.

I will cite the works of Padre Ciuró that motivated me and so many others in Spain.

Juegos de Manos de Sobremesa, Madrid, 1953. New edition by Páginas, 2002. This was the first magic book I ever read, and what a book!

—"A cara o cruz", p. 13. A trick I have varied, hopefully for the better. See "Heads or Tails", p. 103.

—"Escribir una suma desconociendo los sumandos", p. 19. This trick needed a stooge, but I adapted it as "The Cry of Truth", p. 86.

—"Previsión", p. 30, adapted as "The Origins of Evil", p. 89.

Juegos de Manos de Bolsillo, Vols. 1–4, Madrid, 1958, 1961, 1962, 1968. New edition by Páginas, 2002.

—"Telepatía por teléfono", in Vol. 1, p. 18, with a similar method to the one I use in "Your Better Half", p. 47.

—"Tercer juego", in Vol. 2, p. 112, is the one on which I based "Wish Granted", p. 133.

—"El 9 mágico", in Vol. 2, p. 114, uses the same venerable principle I used for "Your Evening with...", p. 79.

—"Sobresaliente", in Vol. 2, p. 132, is a version of the incredible mathematical curiosity on which "Trip to the Moon" (p. 115) is based.

—"¿Quién paga?", in Vol. 3, p. 130, is a gag I used in "The Flat Match", p. 109.

—"Las cinco palabras", in Vol. 4, p. 65, is closely related to the method I use in "Barbecue Party", p. 73.

See also, "Los seístas madrileños" in Ciuró's *Ilusionismo Elemental.*

Trucos de Magia, Madrid, 1966. New edition by Páginas, 2002. The section on mentalism, which begins on page 57, includes various effects that may be adapted or directly applied to verbal magic. Recommended.

CURRY, PAUL

The clever and creative Paul Curry made history with the creation of "Out of This World" in 1942.

Magician's Magic, New York: Franklin Watts, Inc., 1965. Besides giving brief biographies of several famous magicians, on p. 248 is the clever plot I adopted for "The Case of the Nine Magic Hats of La Corona", p. 58. Other versions of this trick use chairs.

Paul Curry Presents, New York, 1974. In this wonderful book there is, besides many magnificent tricks, an idea closely related to those I've described in this book to make spectators believe they have mixed the cards while they are actually retaining their order (pp. 139–41). In Curry's book, see "A Swindle of Sorts", p. 7.

Paul Curry's Worlds Beyond, Seattle: Hermetic Press, Inc., 2001. A large selection of material from the books mentioned above and from other Curry publications is reprinted in this volume.

FINNELL, GENE

Free Cut Principle, Torence, CA, 1967. Related to a concept published in the 1948 manuscript *Eyes of the Gods*, by John P. Hamilton, Finnell created his magnificent free-cut principle, from which sprang many varied effects. I applied it in "The Best Year to be Born" (p. 55), and it has many more possibilities. In fact, I use it in my stage routine

"Tahuromagia" (unpublished), in which I turn an audience member into a card hustler who, without my touching the cards, buries the Aces and then, to everyone's astonishment, deals them to himself, producing an amusing situation in which the new hustler is puzzled by his own trickery.

FISHER, JOHN

My admired friend John Fisher, aside from having produced some of the finest series of magic on television (among them *Best of Magic*), has authored several books, all of them magnificent and very different from the usual teaching texts on magic. One of these is devoted to the magic of Lewis Carroll (the ingenious creator of *Alice in Wonderland*). His book *Never Give a Sucker an Even Break* (London: Elm Tree Books, 1976) deals with swindles and deceptive bets. The following two works are pertinent to verbal magic.

Body Magic, London: Hodder and Stoughton, 1979. This is a very thorough treatise on magic performed only with our bodies: eyes, arms, touch, hands, etc. From it I learned many curious effects in the style of Lulu Hurst, the Magnetic Wonder, on which I based my stage routine "Animal Magnetism". From its pages I also learned the old optical illusion used in "Flying Food" (p. 114).

John Fisher's Magic Book, London: Frederick Muller, 1968. While searching for books written by John Fisher, I had the pleasant surprise of discovering that he is the author of this book of simple self-working tricks. Like the book you now hold, these tricks are chosen to fascinate the reader and enable him to perform them. What a beautiful coincidence!

FLORENSA, ALFREDO

In his extensive output, so worthy of praise and gratitude, my dear and greatly admired friend Alfredo Florensa detailed for Spanish readers some of the tricks and principles I've used for verbal magic. I'll cite those I think most useful to you.

Cartomagia Fácil, Vols. 1 and 2. Barcelona: Editorial Cymis, 1981. The principle of the automatic placement, so thoroughly studied and applied by Ramón Rioboó (see his entry below), served me well in "Blind Date" (p. 42). The potential of these principles is much greater.

Lecciones de Ilusionismo, Lesson 4. Barcelona: Editorial Cymis, n.d. (1960), includes the trick "Volver dos y cortar" ("Turn Over Two and Cut") by Bob Hummer. I adapted it in the 1980s for radio, and

then for television, and presented it in the program *Cajón Desastre* in the early 1990s. I titled it "The Impossible in Your Hands" (p. 9) and it is absolutely miraculous when performed in the context of verbal magic. Hummer first revealed the underlying principle in a booklet titled *Face-up, Face-down Mysteries* (Houston: Frank Werner, 1946).

FULVES, KARL

All of us who love magic owe so much to this prolific author, for his incredible editing ventures, his creativity, his intelligence and his fervent dedication. Among the many books he has written is a series on self-working magic, published by Dover. Some of these include useful ideas for verbal magic. I'll mention those I used in this book.

Self-working Number Magic, New York: Dover, 1983. "Stunumbers" (p. 27) is by the magnificent Japanese magician Shigeo Futagawa, and is probably based on a trick by George Sands (see the entry for him below), who in turn built on a principle developed by Bob Hummer and Robert Stull (see the history note on p. 79). I use this in "Temptation" (p. 77). Also in this Fnlves book are "Prime Choice", based on ideas by Jacob Daley and George Sands; and "Lucky 13", also by George Sands. These utilize Sands' principle of prime numbers (see p. 142 above).

GARDNER, MARTIN

Such a thorough, humanistic and magical author as Martin Gardner could never be absent in a bibliography on verbal magic. He is the author of *The Annotated Alice* (an essential reference on *Alice in Wonderland*) and of well-known and marvelous books for the general public on critical thinking and mathematical tricks and curiosities. I recommend all his books and, specifically for our subject, the following.

Mathematics, Magic and Mystery, New York: Dover, 1956. This includes "Hummer's Reversal Mystery" (p. 17), the foundation on which I built "The Impossible in Your Hands" (p. 9); and "Al Baker's Version" (p. 160), the birth-year + age force I used in "The Origins of Evil" (p. 89). Gardner traces this force back to *Al Baker's Complete Manuscript*, published in 1923.

Mathematical Carnival, New York: Knopf, 1975. Includes a very thorough chapter on the faro shuffle and the reverse faro (also see Tamariz, *Sonata*).

Mathematical Circus, New York: Knopf, 1979. The first chapter includes the optical illusion I use for making a quarter appear in "Money Attracts Money" (p. 105), with more details and variations.

Encyclopedia of Impromptu Magic, Chicago: Magic, Inc., 1978. (Todd Karr's Miracle Factory is currently preparing an updated edition.) In this monumental and inspirational work you will find, among other ideas useful for verbal magic, the one I used for "The Multiplication of Bread" (p. 113), a trick that dates back to ancient times.

Cut the Cards, Chicago, 1942. The principle I used in "Card to Pocket" (p. 124) to conceal a card while dealing through a packet is another of Martin Gardner's ideas, which he explained in this interesting booklet, in the trick "Vanish and Spell" (p. 14). This is reprinted in the fine collection *Martin Gardner Presents*, New York: Kanfman and Greenberg, 1993, p. 387.

HALL, TREVOR H.

The Card Magic of Edward G. Brown, London: The Magic Circle, 1973. This work includes a version of "The Interfering Joker" (p. 123). Brown's trick is titled simply "The Spelling Trick" (p. 24) and is an embellishment on an old effect commonly called "The Spelling Bee".

HUGARD, JEAN AND FREDERICK BRAUE

The excellent prose and knowledge of Hugard and Braue have bronght ns timeless masterpieces.

Encyclopedia of Card Tricks, New York: Max Holden, 1937. Reprinted by Dover, 1974. This reference work, revised and edited solely by Hugard from an earlier compilation by Glenn Gravatt, contains hundreds of magnificent tricks, including countless wonderful ideas that are adaptable to verbal magic, such as "The Magic Breath" (p. 17). It also contains another version of "The Spelling Bee". This is Ralph W. Hull's "Joker Spelling Trick" (p. 24), which preceded Edward G. Brown's "The Spelling Trick" (see Hall above).

The Royal Road to Card Magic, New York: Harper and Brothers, 1948. Reprinted by Dover, 1999. This masterful text is a wonderful resource. Among the many good tricks in it is "A Poker Player's Picnic" (p. 30), which is the foundation on which I've built the presentation for "In Search of the Desired Harem" (p. 50). Hugard and Braue failed to mention the inventor of this now classic trick, Steve Belchou (see the history note on p. 53).

Expert Card Technique, Minneapolis: Carl W. Jones, 1940. Reprinted by Dover, 1974. This exceptional work, unique and inexhaustible, includes an improvement on the well-known force of a number between ten and twenty, in which the digits are added to force the tenth card from the top (p. 191). See the history note on p. 50 for further information on the origin of this force. I use the 10/20 force in "Your Better Half" (p. 47). Also see the above entry for Ciuró in this bibliography.

JAMES, STEWART

Stewart James in Print: The First Fifty Years by Allan Slaight, Toronto: Jogestja, Ltd., 1989. Reprinted by Hermetic Press, Inc., 2003. The clever and creative mind of Stewart James has originated many principles ("Miraskill" being the best known) that can be put to good use for verbal magic. This is proven in several of the history notes in these pages. It's your turn, dear reader.

LÓPEZ ADRIANO, CARLOS

In 1997, I received as a present from this yonng and worthy Argentine magician a book on magic to be done over the radio or telephone. Having practiced that kind of magic for years, the book demanded my close interest. When we were about to publish the present book, Gema thought of the title "The Invisible Magician" (that's how it is presented over the radio). Months later, I remembered that López Adriano's book was called *La Magia Invisible* (Invisible Magic). In adapting this type of magic to performances for a group in which the magician is present, rather than over the distant radio, the title with its lovely tinge of poetry no longer made sense. What a pity! López Adriano devotes nearly thirty pages of his book to radio magic. There you will find six tricks with cards and three with objects, aside from some mathematical principles. My favorite item in the book is a trick on page 15 titled "Los Cuatro Objetos de Yates". The original version of this Jack Yates trick appeared as "Match Miracle" on page 9 of Yates's booklet *Minds in Close-up*, Birmingham: Goodliffe, 1954. (The Yates trick is in turn an expansion of Hnmmer's "Mathematical Three-card Monte". Both are included in Martin Gardner's *Mathematics, Magic and Mystery*, cited above, pp. 63–8).

LEECH, AL

This inventive U.S. magician came up with many fine card tricks, including "The Spectator Does a Trick," which contains the double-dealing principle I nse in "Four Aces", p. 53. Leech's trick was published in his excellent booklet *Cardmanship* (Chicago: Ireland Magic Co., 1959, p. 6).

MAVEN, MAX

My dear and admired friend Max Maven has contributed many ideas, principles and strategies to the field of verbal magic. Among his advances in the genre are his 1984 home video *Max Maven's Mindgames* (MCA), and the unique interactive television pieces he has created for famous names in magic and for his own performances around the world. While there are many tricks in the huge body of his published work that are useful in verbal magic, the following texts (done under his pen name of Phil Goldstein) are particularly rich in ideas and possibilities.

Redivider, Seattle: Hermetic Press, Inc., 2002. This book focuses on palindromic stacks (stay-stacks) used with small packets, and explains some wonderful tricks and principles, including ideas closely related to those I give on pp. 134–7 for forcing numbers.

Thunday, Hollywood, 1982. *Thequal,* Hollywood, 1984. *Amperthand,* Hollywood, 1986. *Doth,* Hollywood, 1987. *Fifth,* Hollywood, 1989. *Thavant,* Seattle: Hermetic Press, 1991. *Thabbatical,* Seattle: Hermetic Press, 1994. These seven works, which make up the "Lisp Series", are devoted to tricks with beautifully disguised mathematical methods.

MOLINÉ, ALFONSO

Moliné's "La Baraja Capicúa" is a trick published by Ricardo Marré (to whom Spanish magicians owe so much) in the third issue of the limited circulation Spanish journal *Top Secret* (1979, p. 3). There the intelligence and analytical gifts of our missed and admired friend Alfonso Moliné can be appreciated. It employs Rusduck's stay-stack and includes some good ideas. See the entry for Rusduck below.

RIOBOÓ, RAMÓN

Ramón is my dear friend and magic confidant, and he is very wise on the subject of tricks that rely on arithmetical principles.

La Magia Pensada, Madrid: Páginas, 2000. This is his only book at present, but will soon be followed by another. Ramón uses various principles, snch as that of automatic placement, which I applied to "Blind Date" (p. 42). Ramón's book must be read by anyone interested in verbal magic. They will greatly benefit from it.

ROTERBERG, AUGUST

This great nineteenth-century German-American author, based in Chicago, wrote a wonderfnl book that has become a classic of the literature:

New Era Card Tricks, Chicago: A. Roterberg, 1897. Republished by Magico, New York, 2004. Aside from excellent effects with a memorized deck (see his entry in the bibliography of my book *Mnemonica*) and with gimmicked and mechauical cards, he includes what seems to be the first published description (at least in English) of the principle of pseudo-duplicates, which I use in "The Miraculous Hand Ritual" (p. 63).

RUSDUCK (J. RUSSELL DUCK)

The Cardiste, 1956–9. Reprinted by Abraxas Publications, Calgary, 2006. Todd Karr's Miracle Factory has also released this journal on CD. In the debut issue of this extraordinary magazine, Rusduck first described his stay-stack, as well as the property that allows it to be given any number of faro shuffles without altering its mirrored order. I use the principle in several tricks in this book, "Live with the Devil" being one of them (p. 69).

SANDS, GEORGE

This clever U.S. professional invented two rope routines that became classics, and came up with several inspired mathematical principles that are beautifnlly suited for use in verbal magic. Among them is the principle of prime numbers (see the Fulves entry above). Another is "An Oddity", which first appeared in *The New Phoenix*, No. 312, July 23, 1954, p. 50. I originally learned it from William Simon's *Mathematical Magic*, New York: Charles Scribner's Sons, 1964 (reprinted in 1993 by Dover), where it is called "One to Eight" (p. 150). It is the foundation for my "Temptation" (p. 77).

STEINMEYER, JIM

By the time *Verbal Magic* was being written and published in Spain, this fertile inventor of some of the world's greatest illusions and platform magic had already published a collection of his own verbal magic, *Impuzzibilities* (Burbank: Hahne, 2002), and was just preparing *Further Impuzzibilities* (Burbank: Hahne, 2006). While I have not seen these works, the reputation of their author guarantees they are of great interest.

TAMARIZ, JUAN

Not through modesty but imposed by the order of the alphabet, I place myself near the end of this bibliography.

Sonata, Madrid: Frakson Books, 1990. This work includes the anti-faro principle, so useful for this kind of magic and therefore employed in many of the tricks in this book, such as "The Magic

Seven" (p. 122) and all those in which two or four piles are dealt any number of times.

Secretos de Magia Potagia, Madrid: Editorial Frakson, 1989. Originally published by Editorial Cymis, Barcelona, as *Aprenda Ud. Magia*, 1973, and *Magia en el Bar*. This is one of my books of which I am particularly fond. Despite its being addressed to beginners (though with theoretical chapters I believe interesting), it contains various principles used here, such as the forcing of the tenth card from the top and the accordion pleat used in "Steel Bridges" (p. 110).

Flamenco by Stephen Minch, in preparation. Stephen and I began work on this book of mine over nine years ago. In it is a chapter on verbal magic, with presentations for three effects, which have been described here in shorter form. Stephen's prose describes in an accurate and contagious way the atmosphere this kind of magic creates, whether performed for small groups or for theater audiences of as many as three hundred spectators.

WADE, JOHN

Radio Magic, London: Wade, 1983. In this seven-page set of lecture notes, the author, an expert on magic performed on radio, shares his ideas, emphasizing the notion of speaking to a single listener to make it seem more intimate and direct. He also explains some of the effects he has performed on his radio program. With one exception—a mathematical trick—these are not in the style of verbal magic. Nevertheless, these notes contain interesting ideas for performing magic over the radio. Four years earlier Wade also released an audiocassette titled *How to be a Compere and Radio Magic* through Magicassettes (London: Martin Breese).