

More Modest Enchantments

by Joe M. Turner

Thank you for attending my second lecture at The Magic Circle. This PDF is intended for members only, so please do not share, circulate, post, distribute or otherwise make it available to non-members. It is intended as a gift to you.

These notes are quite rudimentary and will hopefully serve as a reminder of the more detailed explanations from the live lecture. Hopefully when combined with the video this will be adequate to remind you of what happened. If not, please feel free to contact me with questions. jmt@turnermagic.com

Bald & Floppy

The Balducci Cut-Deeper force (BCDF) can be used not just as a force, but as a way to let a spectator control his or her own selection, either in a live group setting or at a distance (phone, virtual). However, the BCDF may be rather easily reconstructed by astute spectators; this variation adds a little smoke, admittedly at the cost of a bit more process. The depends greatly on your ability both to communicate directions clearly and to keep an entertaining energy through the process.

For the sake of this explanation, the definition of “to flop” is as follows: having cut off a packet, to flop it is to reverse the packet while placing it down on the table or talon.

Regular Balducci CDF (into cross-cut force):

1. Choose any card from the shuffled deck; place it on top.
2. Cut shallow, flop onto deck.
3. Cut deeper, flop onto deck.
4. Spread face up cards; set talon down on table.
5. Flop remaining face-up cards onto deck but crossed.
6. Reveal as per cross-cut force.

Bald & Floppy (into cross-cut force):

1. Choose any card from the shuffled deck; place it on top.
2. Cut shallow, flop onto deck.
3. Cut deeper, flop onto table.
4. Drop remaining cards (face-down) onto cards on table.
5. Pick up cards.
6. Cut into face-up section, flop onto table.
7. Drop remainder of deck (top cards are face-up) onto cards on table.
8. Spread cards – you see “at least three sections of cards based on your cuts.” (In fact, there will always be three sections: face-up, face-down, face-up.) Square up.
9. Spread face-up cards; flop them onto table.
10. Spread face-down cards; drop them face-down onto cards on table.
11. Flop remaining face-up cards onto deck but crossed.
12. Reveal as per cross-cut force.

An ideal framework for using this in a group is to have everyone open and shuffle their cards, perhaps long before getting to this routine. Have one person come up to interact with you directly. Direct the audience through the procedure, stopping as they've set up for the cross-cut force.

With the onstage helper, you will perform a trick that finds his card but also serves as time misdirection for the audience. Have the volunteer complete a regular BCDF and end up with the selection on top. You can have him choose a number between 10 and 20 and deal that many cards onto the table while you look away. Have him set the deck down next to the packet, then pick up the packet. Have him subtract the digits in his number, then deal that many cards from the packet onto the deck. (For example, if his number was 16, he would subtract 6-1 to get 5, then deal 5 cards from the packet onto the deck.) This process sets the chosen card at the 11th position from the top. You can use the “Countdown” process as a revelation. (References: Terry LaGerould, Rick Kercher, John Mendoza)

After revealing the spectator's card, build up the idea that everyone in the audience also chose cards from their own shuffled decks, have them pick up the cross-cut packet “at the point where you cut,” and reveal their own selections.

Balls in the Net

Though I remembered seeing it in books years earlier, I first learned the Silent Mora “Balls in the Net” routine from Johnny Thompson in 2002. The one segment of the routine that I didn’t really enjoy performing was the “visible/invisible” gag. I developed an alternative for my pandemic virtual shows, and subsequently developed a version for live shows.

It is based primarily on the rear-thumb palm production that David Stone popularized some twenty years ago. This version uses a 25mm rubber ball.

Setup:

1. Show the ball in the left hand, having not yet traveled.
2. Propose a guessing game as you rub your palms around together. Raise the hands so that they are slightly angled upward to hide the following.
3. With the left thumb, roll the ball around the outside of your right thumb until it can be grasped by the right thumb against the right index finger in a rear thumb palm.
4. Close the hands into fists as you separate them into fists for the “which hand is it in” game. Make sure to watch the angles of the hands; hold the hidden ball directly upstage.
5. Open the right hand, palm forward. Wave it gently to prove that it is empty and that the ball is therefore in the other hand.
6. Reveal the ball in the appropriate way:

Version A:

- a. Hold open right hand out and to your right side, raised to show the open palm.
- b. Close the right hand, retrieving the ball as in Stone’s coin retrieval.
- c. Simultaneously open the left hand, showing the ball is gone.
- d. Slowly open the right hand, showing the teleportation.

Version B:

- a. Close the right hand as you turn it to point to the left with the right index finger. In the process, the ball is retrieved in the right hand.
- b. With a magical gesture, open the left hand, showing the ball is gone.
- c. Slowly open the right hand, showing the teleportation.

Ring on Wand

This penetration is designed to exploit a particular grip. When holding the wand like a pencil, the fingers effectively conceal a ring from almost all angles.

A duplicate ring on a pendulum pull adds an additional convincer.

Note that the penetration can happen in frame with the performer's face.

Copper/Silver/Brass

Inspired by John Bannon's approach. Ends with the normal coins in play and the gaff concealed and ready to ditch.

Informal video of this routine that I shot to share with a local club member:

<https://youtu.be/YadGtpXIwpk>

Preparation:

Stack coins from bottom: 50c, shell (Chinese up), insert (Centavo up), Chinese, Centavo; insert coins into purse.

Performance:

Phase 1 – Two coin trick or one coin trick?

Open purse; dump into RH, real Centavo against right fingers

Finger palm at natural break, dumping 50c and gaffs into LH

Drop from LH to table, stack for pickup

Leave the nested 50c on table, RH "picks up" coins in LH in spread fan; RH actually hides real 50c behind two-coin fan

LH picks up purse, RH places fanned coins in purse all the way to bottom and leaves 50c toward the top.

Purse palm change ala Bannon to separate shell & insert, leave on table; RH takes purse gripping two coins deep inside and releasing 50c; LH opens the purse, RH holds it at the bottom and dumps the 50c from inside purse, retains Chinese and Centavo inside.

Phase 2 – The Usual

Standard in-hand transposition a la John Bannon's "Aztec-Orient Express" from *Smoke & Mirrors*

Phase 3 – Fusion

Pretend to put 50c in purse but retain in RH finger palm; set purse down

Put insert and shell in LH; wave over purse; next insert and shell

Reveal the single coin; RH reaches over to lift to fingertips switching in the real 50c

RH takes purse; LH sets down 50c to open purse; RH dumps Chinese and centavo on table

RH places purse on coins in LH to set coins for display, showing both sides of Chinese and Centavo

Eight is Enough

Separate write-up attached.

Zarrowskill

Separate write-up attached.

Cross Promotion

Separate write-up attached (compliments of Steve Beam).

Joe's 3D Finger Thing

Separate write-up attached (compliments of Chris Beason and Genii Magazine).

Spellbound Thumb Retrieval

Based on experimenting with Interlude II plastic disc routine. An interesting display sequence for Spellbound routines.

34-Matrix Force Equation

1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16

I worked out this equation to answer my curiosity about the 34-matrix force:

What number is forced by any consecutively numbered square matrix $N \times N$, starting with the number x ?

$$\text{Prediction Number} = Nx + \sum_{y=1}^{N-1} y(N+1)$$

Example 1: For a 4x4 matrix starting with 1, the force number is

$$\begin{aligned} &4(1) + 1(5) + 2(5) + 3(5) \\ &4+5+10+15 \\ &\mathbf{34} \end{aligned}$$

Example 3: For a 5x5 matrix starting with 4, the force number is

$$\begin{aligned} &5(4) + 1(6) + 2(6) + 3(6) + 4(6) \\ &20 + 6 + 12 + 18 + 24 \\ &\mathbf{80} \end{aligned}$$

Example 2: For a 4x4 matrix starting with 3, the force number is

$$\begin{aligned} &4(3) + 1(5) + 2(5) + 3(5) \\ &12+5+10+15 \\ &\mathbf{42} \end{aligned}$$

Example 4: For a 6x6 matrix starting with 5, the force number is

$$\begin{aligned} &6(5) + 1(7) + 2(7) + 3(7) + 4(7) + 5(7) \\ &30+7+14+21+28+35 \\ &\mathbf{135} \end{aligned}$$

Early in 2016, I presented lectures at both Atlanta clubs that concluded with an original routine based on a routine by Herb Zarrow. That routine, "Minimal Miraskill" on pages 156 and 157 of David Ben's book *Zarrow: A Lifetime of Magic*, is based on Stewart James famous "Miraskill" routine.

I took Zarrow's three billet routine (described in the last few paragraphs on page 157) and made some changes and additions that may be of interest. With permission from David Ben and Meir Yedid, I am happy to share it with you.

Zarrowskill

Effect: A deck of cards is shuffled and cut into four packets by a spectator, who also places three pre-written predictions on three of the packets. Despite multiple free choices made by the spectator in distributing the cards between himself and the performer, the performer's predictions about the number of red and black cards in each distribution are seen to be true.

Method:

The trick requires a full, complete deck of 52 cards and no jokers.

Before the performance, prepare three predictions:

- 1 - My BLACK cards will number ONE LESS than your RED cards.**
- 2 - My BLACK cards will number ONE MORE than your RED cards.**
- 3 - My BLACK cards will number THE SAME as your RED cards.**

These predictions should be folded up with the numbers on the outside.

Have a spectator thoroughly shuffle a deck of cards and cut into four approximately equal packets.

Introduce the predictions and point out that there are only three. Have the spectator place a prediction on three of the packets, leaving one packet out of play.

Discard Packet

Under a presentational cover – “Let’s see what’s in this packet that you chose not to use...” – fan the cards and quickly count the number of red cards it contains. Let’s say it has 8 red cards.

As you set that packet aside, face up, cut it so that the face card is an 8 (either black or red). If you cannot find an 8, look for a six and a two and cut them to the face, then set the packet aside face up with those two cards slightly spread.

If you cannot find a suitable card or cards, choose a card close in value or that will otherwise remind of the number of red cards you counted. You will be using this discard pile to keep a running tally of the red cards you count throughout the routine.

Prediction #1

Reach to the pile with Prediction #1. Hand the prediction to the spectator as you fan the cards and quickly and silently count the number of red cards in the packet. This number is the key number.

Because this prediction is the “one less” prediction, your task is to get the spectator to seemingly by choice give you one less card than the key number for the packet. The approach you take to this will be part improvisation, part educated guess, and part luck.

As an example, let’s say that you counted 7 red cards in this packet. Due to the mathematics involved, we know that if you end up with any six cards, your prediction will be true.

So how can we get the spectator to give you six cards?

- If you think the packet might have 12 or 13 cards, you could have the packet dealt into two hands by the spectator. In the event that both packets have 6 cards, you are completely clean and can ask the spectator to give you either hand. You can also allow the spectator to exchange cards from one hand for the same number of cards in the other hand. This is an ideal outcome.
- If the dealing and the spectator’s choice leaves you with a hand that has too many cards, invite the spectator to exchange cards but use a 2-for-1 in whichever direction is needed.
- If you only need one card added to your hand, have the spectator choose a card from their hand – either face up or face down – to give to you.

- If you only need two cards, or if the spectator's choice has left you two cards shy of the number you need, then have them cut their packet and give you the top and bottom cards of the packet.
- If you need three cards to make it work out, have the spectator cut their packet and give you the top and bottom cards, plus any card from the middle.
- The number of the prediction in consideration at the time – 1, 2, or 3 – may be useful as a dodge for determining a number of cards to trade.

The important thing to remember through all of this is to make the process seem casual but meaningful, and to emphasize how free the choices seem, all while leading the spectator to give you exactly the number of cards you need.

Once you have the number of cards you need, open the prediction and read it aloud, showing it to the spectator and to the audience. Openly count your black cards onto the table, setting your red cards aside momentarily. Have the spectator turn over their hand and count the red cards, showing that your prediction is accurate.

In the off-beat following this revelation, collect all the cards and recall the number of red cards in this packet. Add it to the number of red cards you saw in the initial packet. If you saw 8 in the first packet and 7 in this packet, the total number you have seen so far is 15. As you set these cards onto the initial packet, make sure there is a 5 on the face. Alternatively, if you know a memorized stack and the 15th card happens to be available, cut that to the face of the packet and set the combined discards aside. The goal is simply for the face card of the discards to remind you that you've seen 15 red cards so far.

Prediction #2

Repeat this process with the packet that has Prediction #2. This time, remember that the prediction is "one more," so you'll need to eyeball the red cards in the packet and add one to that number to determine how many cards you need. Reveal the prediction and count the cards as before, then set the discards aside again adding to the total number of red cards you've counted so far.

Prediction #3

You'll repeat the process this time, but with some interesting differences.

First of all, you don't need to spread the cards at all. Because you kept a tally of the red cards you've seen, you can subtract that from 26 to know the total red cards remaining in the last packet. This cleans up the last packet and may also cause the spectator to misremember your earlier process as being cleaner than it actually was.

As a result, you can offer the spectator the chance to add some extra cards back to this packet before you continue. Move cards from the face up discards over to the remaining packet while making sure to count any additional red cards that get added. Have the spectator shuffle the packet.

Your key number in this case is just the number of red cards. Follow previous techniques to have the cards distributed in a way that gives you the correct number of cards.

Gather your packet and spot the bottom card. If necessary, move another card to the bottom, or casually cut or scoop cards to set your packet aside while contriving to get a black card to the face.

Final Revelation

For the final revelation, I suggest a different approach that is stronger theatrically and which therefore helps to build the routine to a clear finale. Instead of revealing your cards first as you did in the first two packets, this time you'll start by having the spectator turn over his or her cards. Place the spectator's red cards face up in a row.

From your face down packet, turn cards face up one at a time, dealing the black cards to a spot on the table directly opposite or overlapping one of their red cards, and dealing the red cards aside (after showing them clearly) into the now recombined face-down remainder of the deck.

All that is important at this moment is to see whether you have the correct number of black cards in your hand. By contriving to have a black card on the bottom of your packet, the tension persists and builds through the dealing until you dramatically reveal the final card.

Additional Ideas

This routine could be adapted or customized in several ways. I could easily envision replacing the playing cards with customized cards using other symbols. These could be icons relating to metaphysical concepts, commercial logos, or any of a number of other types of graphics. Even solid colored faces could be interesting.

I have played with a number of ideas for translating this into a stand-up piece. It would seem to dovetail into a chair test in which you predict not only the outcome of the shuffling but also who would take each chair and thus have each prediction.

I am sure there are a multitude of other applications.

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Eight is Enough

Effect:

Any number of spectators can participate in the fun, either in person, by phone, or via teleconferencing. Each participant gets a packet of 8 cards, remembers one of them, then goes through a series of cuts and reverses. Each participant makes his or her own decisions along the way. Yet magically, at the end of this inherently random exercise, everyone ends up with a packet completely face down except for his or her own selected card.

Method and Discussion:

This personal variation of the Baby Hummer effect (by Charles Hudson, based on Bob Hummer's CATO principle) uses eight cards and always results in the selection being face up among the face down cards. Despite the existence of many variations on this principle, I did not find anything quite like this in Juan Tamariz's *Verbal Magic* or in searching Denis Behr's Conjuring Archive. I was inspired by Doug Canning's six-card version which I encountered in Jerry Mentzer's *Card File 2*, but I wanted to make some specific changes.

First, I wanted to make the ending picture consistent for all viewers. In the original Baby Hummer and the variants I've found, the trick concludes with the selection reversed in the packet; however, you don't know the actual orientation. It could be face up among the other face down cards, or it could be face down and the others face up. To perform this routine for a group, either live or virtually, I wanted to ensure that everyone ended up with a consistent finale: a face up card in an otherwise face down packet. In performing on Zoom, for example, you may have multiple people in a room going through the exercise together; the ending must look the same for all participants. This approach accomplishes that.

Next, I took Doug Canning's argument to heart about the benefit of using more cards. When asking people to "cut wherever they like," the number of cards is the controlling factor on how restrictive that choice feels. With only four cards it is extremely restrictive. With Canning's six, it feels less so. I think my eight-card version is even

better without getting unwieldy; it certainly makes the end result seem even more unlikely. However, I think ten or more would make the required set-up phase simply too long for practical use. I think eight is the realistic maximum packet size for the setup of the packet using this kind of approach. (See the notes for another idea, though.)

These instructions could be read aloud and performed to a group. I've broken this out into a lot of individual steps, but in a conversational tone it seems like less. Also, I use the initial set-up sequence to sort of verbally lay the groundwork for following instructions. The idea is to try to imply that the trick "begins" when they cut wherever they like, and that the set-up (steps 1-8) is done under the guise of coaching them through different types of moves that they will need later in the trick.

The Set-Up Phase:

1. Take any 8 cards and mix them up.
2. Remember the card at the face. If you don't like it, trade it for one of the others and put that card at the face. But remember the face card.

[In some performances, I have them put all the cards face up on the table and then stack them in any order they want, then remember the card they've put on top, then turn the packet face down.]

3. Hold the packet face down in your left hand. Let's try some maneuvers to make sure you understand my instructions to come.
4. Move one card from top to the bottom. Easy, right?

[Another option here is to have them remove any card they like from the middle of the packet and put it on the bottom.]

5. Move another card from the top to the bottom but turn it face up on the bottom. Good?

6. Now move two cards from the top to the bottom. Then turn over only the bottom card.
7. Now turn the top two cards over at the same time. Push them off and turn them over as a group.
8. Turn just the top card over.

[Alternately, you could allow them to choose either of those top two face up cards and turn it face down on top of the packet.]

The Cutting Phase:

9. Now you can cut anywhere you like and complete the cut.
10. Turn over the top two cards as a group. Very good.
11. Cut again, anywhere, and turn over the top two cards.
12. Now cut again and turn over the top two cards. Or four cards. Your choice.
13. If you'd like to turn the whole packet over, do so. If not, don't.
14. Cut anywhere and turn over 2, or 4, or 6 cards. Or turn the whole packet over again.

[Steps 9 through 14 can be repeated ad lib with cuts, turning over an even number of cards, and turning over the whole packet. Emphasize the multiple options that people have that make their path different from the path taken by others who are participating. You could also allow for an individual spelling sequence here; see Note #2 at the end.]

The Revelation Phase:

15. Without changing the order, spread through the cards. Do you see your card? If so, turn your packet over so you can't see it. If you don't see it. don't do anything.

16. Cut the packet again so that there is a face-up card on top. Now you'd have to agree that your card is face down and you don't know the location.
17. Turn over the top card, then the top 2 cards, then the top 3 cards, then the top 4 cards.
18. Turn the packet over.
19. Turn over the top card, then the top 2 cards, then the top 3 cards.
20. Do you remember your card? Spread your packet and you'll find something incredible: your card is the only one face up!

Notes:

1. Instead of using eight playing cards, you could easily customize the routine to use 8 index cards or business cards, and have spectators write names, locations, companies, products, etc. on the cards and choose from among them.
2. Also, instead of cutting, you could spell various words by moving cards from the top to the bottom for each letter. Let each person choose a word or name to spell. That extremely personal choice makes it clear that everyone is not somehow cutting at the same place.
3. One routine I used is to have the 8 cards labeled as favorite destination spots, "to the north, south, east or west. You may have to travel there by land, air, or sea... I don't know." This takes the feel far from a regular card trick. Then in the Revelation phase, I referred to "North, South, East, and West" as I gave my directions for step 17, and "Land, Air, or Sea" in my directions for step 19.
4. Consider that, as in other routines of this nature, many of the cuts and turnovers may be done "under the table" or otherwise out of the spectator's own sight. At steps 15 and 16 they'll have to look, but much of the trick can be done without looking.
5. The primary weakness of this routine is the number of steps. Try to frame the set-up phase as a "practice session" to help the trick feel shorter.
6. If the set-up phase is changed to include dealing onto a surface, then other sequences might be incorporated which could increase the number of cards in the

packet. Dealing into two packets, turning one packet face up, then recombining the packets into a single stack could be rather quickly done, but then the trick is no longer a simple, in-the-hands trick suitable for interactive audience participation.

Let's examine the general principle behind this routine just for a moment. Routines like this work because a packet consisting of an even number of cards, alternating between face up and face down, can be set to face all the same way by turning over packets of increasing size until you turn over the next to last card of the packet. That is, for an alternating face up/face down packet of N cards, you turn over 1 card, then 2, then 3, and so on until you turn over $N-1$ cards. You don't know whether the cards will be face up or face down, but you know they will all be facing the same direction. Every revelation phase for tricks in this family will have a sequence that achieves this. (In this version, we work from both faces of the packet, turning 4 on one side and 3 on the other.)

Meanwhile, the set-up phases of all the tricks in this family are simply some sequence contrived to achieve an alternating set of face up and face down cards, but in which a selected card breaks the pattern. In the end, this card will be left facing the wrong way when the packet is restored and revealed.

In most versions, the final orientation is not known and the result is simply "your card is the only one reversed." My approach includes a step (step 15) that ensures a uniform orientation.

Cross Promotion

*(as published in Semi-Automatic Card Tricks, Volume XII, written by Steve Beam;
derived from "Suit Yourself Surpassed" by Richard Bangs)*

Joe developed this for use as a promotional tool for his corporate work. It can be done over the phone, via video, or in person. All it requires is four business cards and a pen.

In the effect, four words are written on the blank sides of four business cards. They are placed in an order the magician can't possibly know. Three times, the participant peeks at and spells the word on top of the stack, and then removes the new top card and places it at an empty corner of the tabletop. At the conclusion, the magician proves he knew which cards would end up in which corners.

If you are doing this via video, you can walk through the instructions with cards in hand, doing everything the participant would do. Then, you can position the cards as they are removed in different positions such as above your pen, below your pen, near to you, and far from you. You are only limited by keeping the ultimate positions in the camera frame so the participant can easily follow what you are doing. I will describe this as if you were doing this in person. When performing in person, you do not want to see what your participant does so he should either do it under the table or with your back turned.

The Work. The key to the trick is the words you will spell and the order in which they are assembled prior to spelling. You really don't know which cards are where when the spelling starts, but you do know something about them. I will describe this using the words Joe uses. Unless your name is Turner and you do events and keynotes, you will want to rework the words in play to something that would promote your work or fit with your presentation.

Joe uses *Turner, Magic, Events, and Keynotes*. He starts by writing or having someone else write those four words on the blank sides of four business cards. He places *Turner* and *Magic* side by side and *Events* and *Keynotes* side by side. "*You've now got two cards that tell you who I am – Turner Magic – and two cards that tell you what I do – events and keynotes. Now you will make some decisions. I can't possibly know what you will do.*" Because you are doing this in person, you will have them pick up the cards, mix them, and hold them where you cannot see the faces.

“I want you to take either of the cards that tell you who I am and place it face down on the table.” When he has done that, “Now take either card that tells you what I do and place it face down on top of the first card. Remove the other card which tells you who I am and place that on the pile, and finally, place the last card face down on top of the pile. Now you have mixed up the cards in a way that is unique to you and I couldn’t possibly know what it is. Pick up the cards and hold them in your hand with the four words facing down.”

The cards are now in a specific order which, admittedly, you don’t know. What you do know is that the two types of cards (I’ll call them the *Who* and the *Do* cards) alternate starting with one of the *Do* cards on top of the word-down packet. Take a moment to check your position. In our example, the top card has either *Events* or *Keynotes*. The second card is either *Turner* or *Magic*. The third card has *Events* or *Keynotes*, and the fourth card is *Turner* or *Magic*. By dividing the words into two types, it is easy for Joe to instruct the participant to set the cards up in an order unknown by the magician but in a way guaranteed to work for the effect. The two different types must alternate for the trick to work.

“The card on top has a word on it that will be your secret word. I want you to peek at it and remember it. You will spell that word by moving a card from the top to the bottom for each letter in the word as you spell it.” Rather than charging ahead with the next instruction, wait for the participant to complete this one. When he has finished, *“That leaves you with a new card on top. That’s a mystery card. I want you to set it in front of you on the far-left side of your work area.”* This would be like him placing the card on the far-left side of a close-up mat.

When he has complied, he will do this two more times. He will peek at the new top card, spell its word as he transfers a card from top to bottom for each letter, and then table the next card at the near-left side of his work area. He has two cards left. He will peek at the new top card, repeat the spell-and-transfer process, and table the next card at the far-right side of his work area. Finally, he will place the final card at the near-right side of his work area.

Let us briefly recap what has happened. He mixed the cards, arranged them in an order unknown to you, and then spelled the words on each card also unknown to you, and discarded cards in a manner based upon his earlier choices. Despite this, you now know where all the cards are located.

“You have made several decisions that I couldn’t have influenced, and you have tabled the cards based upon the decisions you have made. And even though the decisions were yours, if

you'll turn over the two cards at the far side of your work area, you'll see that they say Events and Keynotes. Those two words will be looking you right in the face. And what I hope you'll remember is that anytime you're faced with an event or keynote for which you are responsible, you can always rely on Turner Magic." The two remaining cards are flipped over together, and they are properly oriented to spell "Turner Magic."

Why Does This Work? When the spelling starts, the cards are in Do-Who-Do-Who order from the top. Each word spells with a specific number of letters which will point to specific cards based upon that word length. Regardless of what order you set the cards in, they will be discarded in: Keynotes, Turner, Events, and Magic order. All you have to do is table them in a way that makes a nice display and communicates you knew the final positions even though you didn't know the original order and the words being spelled.

As we discussed at the beginning of this chapter, because of the alternating order, there are only two words that can start on top – *Events* (6) or *Keynotes* (8). If *Events* is the original top card, by default, *Keynotes* will be the third card. Transferring a card from top to bottom for a six-letter word will finish with *Keynotes* as the new top card and it will be the first card to be discarded. If *Keynotes* is the original top card, by default, *Events* will be the third card. Transferring a card from top to bottom for an eight-letter word will finish with the packet in its original order. *Keynotes* will be back on top and it will be the first card to be discarded.

Joe's 3D Finger Thing

(June 2022; published in Genii, January 2023, in Chris Beason's Magicana column)

I was playing the piano at church when the pastor began to pray. I closed my eyes and bowed my head, but then I started to fidget, tapping my fingertips together. At one point I opened my eyes and looked down to see an unusual sight!

I showed this simple but unusual card revelation to several people at the IBM Convention in Atlanta in July 2022. I also shared it at the Georgia Magic Club (IBM Ring 9) meeting that same month and to some people at FISM 2022 in Quebec in July.

Effect: A spectator selects an unknown card which is set aside. The magician says that while the spectator doesn't know the identity of the card, the spectator's fingertips do! The spectator lightly touches the back of the card with the fingertips of each hand. Holding their hands in front of them, they slowly bring their fingertips together. The selected card is revealed in a surprising way.

Method: This is fundamentally a revelation of a forced card. It can be played for a single person, a small group, or an entire room. It can also be presented either in-person or virtually.

The Force

The card can be forced in a variety of ways, depending on the circumstances. One effective method comes from Richard Bangs (and is also similar to a Jim Steinmeyer idea).

Remove four cards from the deck, one of each suit. The only requirement is that the diamond card is the Three of Diamonds.

The spectator(s) need only arrange the four cards in alternating color order, with the top card of the face-down packet being red. The order of the suits is immaterial so long as the order is red-black-red-black from the top.

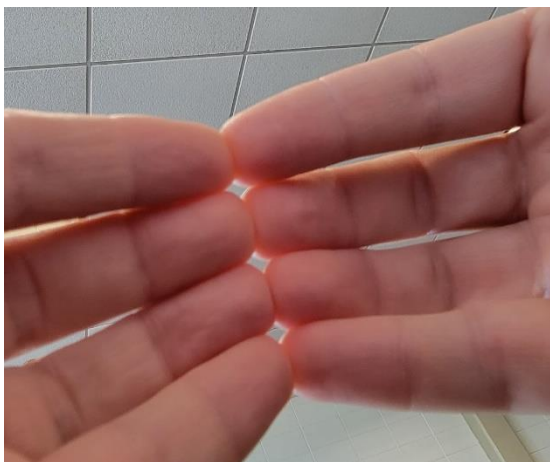
Have the spectator peek at the top card of their packet, then spell the suit of that card moving one card from the top to the bottom for each letter including the “s.” The new top card is now dealt face down and set aside, unseen. The other cards are replaced in the deck or otherwise discarded. This procedure will always force the diamond. (For more information and further uses of this principle see Richard Bangs’ routine entitled “Suit Yourself Surpassed” in *Semi-Automatic Card Tricks Volume 8* and my “Cross Promotion” in *Semi-Automatic Card Tricks Volume 12*, both by Steve Beam.)

If you are in a situation where a procedural force is unwieldy, a classic force, riffle force, slip force, or cross-cut force can be used. The procedural force above is suitable for group work, both live and virtual. You can explore other forces, including those in the “touch the screen and move three spaces” family made popular by Max Maven and others.

The Revelation

Instruct the spectator(s) to hold their hands in front of them, looking at their palms, fingers aligned horizontally and pointing toward each other but separated by about a foot.

Point out that they can easily see that their fingers are different lengths. You might comment on the idea that there are quizzes online that purport to describe your personality based on the relative lengths of your fingers, but for this example you want them to be the same length.



Have the spectator retract his or her fingers so that the fingertips on both hands are all as perfectly “in line” as possible, while minimizing windows between the lengths of the fingers.

Instruct the participant to slowly move their hands together in front of them at arms’ length, touching the fingertips of each hand together; i.e., index fingertip to index fingertip, etc. It

can be helpful to hold the hands up so that the sky or some light source is behind the hands as they do this, putting their fingers into silhouette.

As the fingertips touch, the negative space between the fingertips is seen to form three diamonds in a vertical group resembling the pips on the Three of Diamonds.

Additional Notes

People with longer fingernails or limited finger mobility will have trouble with this. They can sometimes make it work by angling their hands so that their wrists are nearer to them than their fingertips. This allows the fleshy part of their fingertips to touch. This solution is limited by the length of the fingernails.

It is sometimes the case that while one person touches their fingertips together, someone standing in front of them can see the diamonds. This might be the best way to play it for two people depending on the lighting: have one person choose a card and touch fingers, while the other person sees the revelation and announces the selection.

Murl Harmon suggests that the corners of the thumbs can be touched together in something of a triangular shape above the top of the index fingers, revealing another shape that might look a bit like a stylized Ace of Spades. This could allow for a double revelation.

At FISM 2022 I showed this to Jim Steinmeyer, Raj Madhok, and John Bannon. Each one suggested the possibility of shining light through the fingers to project the diamonds onto another surface. I have not explored this.

Can you develop additional finger-shaped card revelations? Or revelations of other information? Please let me know what you come up with.