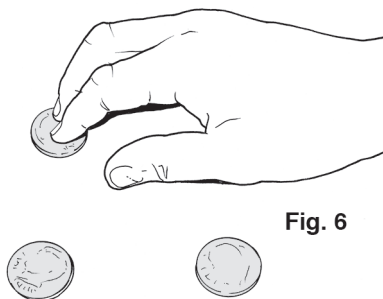


getting ready to make a tossing action. You won't be tossing anything, but it will appear that you have tossed two coins from the right hand.

Just when the left hand reaches the center of the close-up pad, quickly turn it palm upward and toss its coins to the outer left corner. Immediately, close the now palm-up hand and quickly move it to the inner left, still palm upward but closed. Simultaneous to the left-hand toss, make a tossing motion to outer left with the right hand. When timed properly, it will appear that the two coins at outer left came from the right hand. The illusion is perfect.

Move the palm-down right hand to the outer left corner and pick up the two coins at the fingertips. Move the partially open hand back to inner right. All four coins are now in the right hand. Two are at the fingertips, and two are classic palmed. The spectators believe you have two coins in your left hand. You're two ahead again!

Shake both palm-down hands up and down, allowing one coin to fall from the right palm. Drop the three coins from the right hand onto the pad, maintaining one in classic palm. Reposition the three coins on the pad into a square with one coin missing at the inner right corner of the square. The coins should be about four inches apart. Position the left fingers above the coin at outer right so that you can drop the palmed coin at inner right, completing the square (Fig. 6).



Mimic moving a coin to the left fingertips as the left hand turns palm upward with the back of the hand toward the spec-

tators. Say, "One last coin to go." This is Slydini ploy. As everyone looks at your left hand, drop the classic palmed coin at the inner right in the square of now four coins. As you do this, move the left hand toward a spectator and say, "Take the last coin." Move your right hand away from the square of four coins as you now say, "Wait. It's gone!" Look back to the square of coins. Everyone will look there, too, for the final moment of magic.

FINAL THOUGHTS: Should you release more than one coin from the right hand, simply say, "Two coins across" or "That makes four," depending on when the misstep occurs. It's not what you intended, but it's still magic. It will happen sooner or later. Just roll with it.

Open Prediction 999

This item was originally published in my Close-Up Variety Pack II lecture notes which I presented at the Wizard's Weekend in Minneapolis, Minnesota, in 1996.

Ed Marlo has devised many methods for the Paul Curry "Open Prediction" plot. The key elements of the plot are: 1) A prediction is made by the magician at the outset (e.g., a card is named out loud, say the Queen of Spades.). 2) The spectator deals cards face up from the face-down deck until she feels like dealing one face down. After a card is dealt face down, the dealing continues face up to the last card. 3) The prediction card is not seen among the fifty-one face-up cards. 4) The deck is spread, and the face-down card is removed. It is the prediction!

Marlo describes the exact conditions of the original Curry effect in the *Cardician*. Twenty-five pages of Hierophant 1 are devoted to dozens of Marlo solutions to the Open Prediction. I thought that I had a new idea until I read Method 8 on page 10 of Hierophant No.1. The following version is largely inspired by Marlo's method.

EFFECT: The magician shuffles a blue deck and has the spectator pull a card from the face-down spread. The spectator peeks at the card and leaves it face down on the

table. The magician then introduces a red deck, which is shuffled. The spectator then begins to deal cards from the red deck face up in a pile. The magician tells the spectator to deal a card face down whenever she feels that the match of the selection is about to show. When the spectator deals a card face down, the magician has the spectator sign the back of the card to be sure that no switch can take place. The spectator continues to deal cards face up until the deck is exhausted. The spectator notes that the duplicate of the original selection has never shown up. When the deck is spread, the reversed signed card turns out to be the duplicate of the selection!

PREPARATION: A double-face card is employed to achieve this powerful effect. Let's say that the double facer is a Jack of Spades/Three of Hearts (JS/3H). The 3H will be the prediction card in this example. Take a normal red-backed deck and remove the 3H. Take the normal red-backed JS and place it at the face of the face-up deck. Now take a small piece of double-sided tape and put it in the middle of the JS side of the double facer. Place this card at the face of the deck, in other words, onto the red-backed JS (with the tape) showing at the face.

STATUS CHECK: With the deck face up, the face card should be the JS/3H, with the JS showing. This card has double-sided tape on its face. The second card is the duplicate, normal JS. The normal 3H has been removed, so there are fifty-two cards in the deck, as there should be. You need to be able to force the 3H from a blue-backed deck. The most disarming way is to use a one-way forcing deck. The deck is put away after the selection so there is no heat on the blue deck. However, a Criss Cross Force* from a normal deck is fine. (N.B. The use of a force runs counter to the original premise. If you prefer to stay with the original concept, you would simply "openly predict" by saying out loud, "I am predicting the 3H." I prefer the notion that the magician appears to be unaware of the prediction card.)

You'll also need a marking pen with which a card will be signed.

PROCEDURE: Place the marking pen to the side of your working area. Either openly predict the 3H or force it in some manner from the blue deck. Have the spectator look at the card and leave it face down on the table. Put the blue deck away. Now remove the red deck from its case. You can perform some real shuffles as long as the bottom two cards aren't disturbed. Hand the deck to the spectator and tell her to begin dealing cards face up into a pile. After two or three cards have been dealt, say, "Have you seen the duplicate of your selection yet?" as you point at the tabled cards. She will answer in the negative. Say, "At some point, you will get a feeling that the next card is the duplicate. When you have that feeling, deal the next card face down." The spectator will proceed to deal cards face up for a while and then will deal one face down.

As soon as the card is dealt face down, tell the spectator to stop dealing. Make it clear that the spectator may turn the dealt card face up and continue dealing, dealing a different card face down if she so desires. When the spectator finally settles on a particular face-down card, take the deck from the spectator and show the face of the next card. Say, "Had you gone one card further, this is the card which would have been dealt face down." Replace that card face down on top and turn the deck face up. Use your left thumb to hide the double-sided tape on the card (JS) as you say, "You could have stopped at any one of these cards." Pick up the face-down card just dealt by the spectator and gesture with it as you say, "But you dealt this one face down." Be sure not to do anything which could be construed to be a switch. This is critical. Now say, "I want you to sign this card's back so that it can't be changed." As these words are spoken, place the face-down card squarely onto the face-up deck and then hand the pen to the spectator. Say, "Please sign your name or initials on the back of this card" (**Fig. 1**). Your right fin-

ger touches the face-down card at its center in a gesturing action. You should push down slightly, causing the tape to adhere to the face-down card. Be sure to do this with a very casual attitude. The spectators must not feel that you have “done something.”

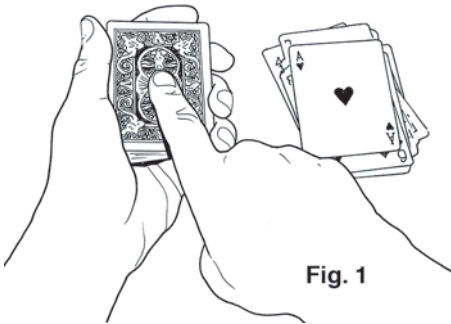


Fig. 1

Most of the work is now done. Casually deal the top (now double) card onto the face-up pile where it was a moment ago. A JS still shows at the face of the deck, making everything feel totally fair. Hand the remainder of the deck, face up, to the spectator. Tell her to continue to deal cards face up and stop if the duplicate of the original selection shows. The spectator will deal the remainder of the cards.

There is a lot of tension at this moment. The implication is that the face-down signed card is the duplicate of the original selection. Since the back of the card is signed, no switch can take place. Pause for a beat to allow dramatic tension to build. Now spread the cards across the pad. The reversed signed card will show in the spread (Fig. 2).

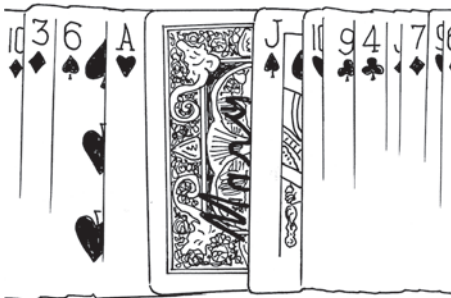


Fig. 2

Have the spectator turn over the original selection (3H) so that everyone knows what card was predicted. Finally, pull the face-down card from the spread and show its face for the mind-blowing conclusion.

FINAL THOUGHTS: You can have the spectator sign the back of the face-down card while it is still tabled on top of the face-up half deck. This way she knows it is the card she turned face down. You then immediately pick up the card and blow on it to dry the ink. Place the card face down onto the face-up cards you are holding as you say, “Let’s make sure the ink is dry.” Finally, place the double card face down onto the tabled, face-up half deck and have the spectator continue to deal the cards face up on top of it. It’s best to have the spectator continue to deal from a face-up packet since she has already dealt a card face down. That eliminates having to turn the cards over during the dealing.

At the end, you will have a double card stuck together with tape. It is natural to remove it from the deck since it is signed on the back. You can’t give this card out because it is not examinable. One way to avoid a situation in which the spectator requests to keep the card is this: Have a picture-type wallet containing a dozen or so slots for wallet-size photos. Place a few cards that are signed on the back into some of the slots. This is your “autograph collection.” You can now slide the spectator’s card(s) into the next open slot as you say, “You’re now famous. I have added your autograph to my collection.” You might want to have a couple of fake signatures from famous people among the “autographs,” just for fun (Fig. 3).

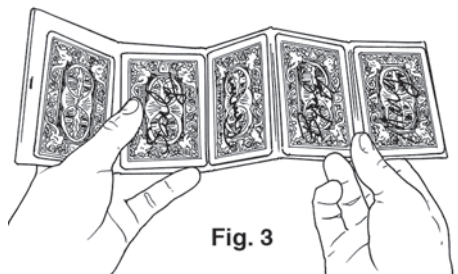


Fig. 3