

THE PAT PAGE MEMORIAL WORKSHOP



FFFF 2013

COINCIDENCE EFFECTS

YOUR PRESENTERS:

Tony Gerard: Tony is a prolific author (Card A-Tack, Magic Behind Bars and more) as well as a creator of magic effects. He owns the Timid Rabbit Magic and Costume Shop in Kalamazoo MI. Tony is also responsible for the great stage lighting we enjoy at this convention.

Gene Gordon: Gene is a veteran restaurant performer with over 25 years experience. He hails from Englewood CO and has appeared 12 times on the Pat Page Workshop!

Allan Kronzek: Allan is the author of three magic-centric books for the public, and one booklet for magicians— *Destiny, Chance and Free Will*. Now available as a pdf. www.allankronzek.com Email Allan for details.

Dave Neighbors: Dave Neighbors lives in Aurora CO. Dave is a prolific creator, mostly of coin magic. But Dave also can do some fine work with the pasteboards. Known as the “Coinjurer”, Dave’s work can be found on his video from A-1 as well as in his many sets of lecture notes. There’s a new DVD set in the works and possibly a book of Dave’s coin work. Stay tuned..

Mike Powers: Mike is the author of three books and an instructional video on magic. His latest effort, *Power Plays* (2006) was voted book of the year on the Magic Café. Mike writes the Card Corner column in the Linking Ring magazine and is working on book four for release in 2014.

Maria Schwieter: Maria (who just received news that her vacation time for FFFF had been rescinded) is a graduate of the Chavez School of Magic under Neil Foster. She is married to Mike Powers. They reside in La Porte IN.

David Solomon: David collaborated with Simon Aronson on the book *Sessions*. His latest books are *Solomon’s Mind* and *The Wisdom of Solomon*. David has also created and produced some fine commercial items like *Thoughts Across*, *Hocus Poker*, *Printing on Demand* and others. You can check out his products at: www.davidsolomon.net.

Geoff Williams: Geoff performed close-up in the Tampa Bay Ray’s locker room on Sunday and openly predicted that they would “crush” their opponents in the game that day (He figured he’d be long gone before the game ended). The Rays ended up winning 8-1 and, in a post-game TV interview, the manager Joe Maddon credited Geoff partially for the win! Ask Geoff for some ideas for the upcoming Powerball Lotto.

Geoff Williams: 4-WAY COINCIDENCE

by John Murray

SOURCE: Jerry Mentzer's book Card Cavalcade 3 with variation by Bob Braier.
Published in "The Lecture Your Father Never Gave You" notes by Geoff Williams and found on the DVD "Miracles For Mortals, Vol. 1" Used with permission(s)

R = Right

L = Left

RH = Right Hand

LH = Left Hand

FD = Face Down

FU = Face Up

EFFECT: The deck is shuffled and a prediction is made. The other three cards matching the prediction are randomly (and surprisingly) located by several stunned spectators.

SET-UP: None. The deck should be a complete deck (but it isn't absolutely necessary).

PROCEDURE: Have Spectator #1 shuffle the cards. Spread the deck FU to point out the fairness of the mix (and note a matching, side-by-side pair). Starting with the rightmost card of the pair, count to the right using its value (or spell the name, if it's a court card) and cut the deck as you pick up the spread and square it against the table. If for some reason there isn't a side-by-side pair, encourage others to shuffle the cards.

Example: Let's assume that there are two eights (8H & 8S) side by side in the spread. As you gather the cards, cut the deck seven cards to the R of them (so they'll lie 8th & 9th from the bottom of the FD deck). Naturally, if the noted pair was two 4s, you'd cut the deck exactly three cards to the R of them. If the pair was of queens, cut four cards to the R (in which case, near the end of the trick, you'd spell "queen" instead of counting).

Back to our example (we're using the eights, remember). Fan the cards facing you. Displace one of the other eights to the top (the L end) of the deck in this manner: Fan the cards facing you, and pull the 8D out of the fan using your LH. Furrow your brow, look at Spectator #2 and ask "Where were you born?" No matter how they respond, act as if their answer has suddenly discouraged you from this first choice of prediction and put the 8D on the L end of the fan.

Picture this design/grid superimposed on the table in front of you:

A B C
D E

Locate the last eight (8C) and place it FD onto the table at position C as a prediction. Close the fan and hold it FU in dealing (mechanics) grip.

Begin dealing cards into a single, FU pile onto the table at position D and, as you deal past the 8H/8S pair, instruct Spectator #3 to say "stop" whenever they'd like. When they do, turn the pile on the table FD and place the balance of the cards in your LH FD at position E.

Magician's force the E pile on Spectator #4 in this manner: "Which pile shall we work with?" (I know, the question ends with a preposition. Deal with it.) If they choose the E pile, turn over its top card (it'll be the 8D). If they choose the D pile, say "Alright, let's see how we're going to work with that pile" and turn over the top card of the E pile. "An 8 of diamonds. That means we'll count down eight cards." Deal 8 cards off the top of the D pile into a FD pile at the A position. Turn over the 8th card counted (it'll be the 8S) and place it FU onto the pile at A. Pause to let this coincidence become apparent.

Take top card from D and use it to turn over your prediction at C in such a way that it lands FU at position B. Let this second coincidence sink in briefly.

"Of course, every deck has FOUR eights." Raise the card in your hand (8H) upward to frame your face with the final revelation. After a brief pause, place the 8H FU onto the D pile for a satisfying, symmetrical finish.

NOTES: Award-winning Wisconsin conjuror Bob Braier decided to capitalize on the fact that a side-by-side pair of cards occurs naturally after almost every standard shuffle. He also added (among other things) the use of multiple spectators throughout the effect and the framing of the face when revealing the final card. That Bob is one smart cookie.

Dave Neighbors: Marlo's Double Brainwave Update

By Allan Ackerman and Ed Marlo

EFFECT: Two decks are used—one red and the other blue. The red deck is placed face down on the table and the blue deck is held face up in the left hand with the Ace of Spades at the face. The spectator is asked to name any card other than the Ace of Spades. The card is shown to have a red back. The deck in hand is turned over and shown to have blue backs. The red deck on the table is picked up, spread, and shown to contain one blue card. The odd card is removed and shown to be the thought-of card.

SLEIGHTS USED: The Vernon two card push-off.

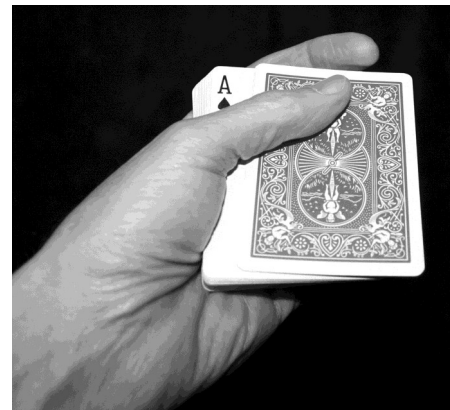
METHOD: Get the blue-backed Ace of Spades on the face of the blue deck. Remove the red-backed Ace of Spades and place it on the face of the blue-backed deck right next to its duplicate. Have the red deck face down on the table in front of you and hold the blue deck face up in your left hand in a dealing grip. At this point, you are ready to perform. Ask the spectator to name any card in the deck other than the Ace of Spades “since that would be too easy.” When the spectator names his card, run through the deck and outjog it. Square up the cards and, as you do, get a little finger break under the top Ace of Spades. Remove the thought-of card and set it on the face. At this point do the **Vernon two-card push-off**:



The left second finger moves into the break and pushes upward on the two cards, causing them to bend concave. The left thumb is lying in the upper center of the card. The left thumb and second finger push to the right, causing the two cards to move as one to the right (**figure 1**).

The Ace of Spades will remain visible as the face card. With your right hand, pick up the thought-of card (double) and turn it face down. Deposit the double card sidejogged to the right of the face-up Ace of Spades. Its red back will be displayed (**figure 2**).

Next, your right hand picks up the thought-of card (double) between the thumb and first finger at the upper right corner. Deal the double card down with a snap onto the red deck. Turn the deck in the left hand over, displaying that it has blue backs, and set it face down on the table. Now execute the following subtlety. The right hand picks up the red deck and accidentally drops the lower half on the table. The right hand places the remaining portion of the pack in the left



hand, reaches for the tabled cards, and places them on top. You have secretly, but openly, cut the cards. Spread the deck and show that one blue card is among the red and show it to be the thought-of card.

CONCLUSIONS: Allan showed this routine to Marlo in the late 1960s and he said it was a considerable improvement on the routine he had in **Ibidem** under the same title.

Allan Kronzek: The Mirror (a.k.a. Do As I Do)

Excerpted from “**The Book of Powers—Lessons in the Art of Magic**”

By permission of the Conjuring Arts Research Center

Needed: Two decks of cards. Two drinking glasses.

What Happens: You defy the laws of probability.

Most people think that mirrors simply reflect events in the real world. If I wave my hand, the guy in the mirror waves back. But suppose it's the other way around? Maybe the guy in the mirror is waving—and it's me that's waving back?

It sounds weird. But I've discovered it works both ways. Mirrors don't just reflect events—they can cause them. And you don't need a mirror to prove it. Kate, help me with an experiment and I'll show you what's possible. Or rather, what's impossible.

Place one glass, mouth down, in front of Kate and the other in front of yourself.

Kate, we're going to perform a ritual that will change the rules of cause and effect. Your role is to play the part of my reflection.. Whatever I do, you do. To begin, take either deck and shuffle it. I'll shuffle the other one. It's important that both decks are thoroughly mixed. Now I'm going to place my deck on top of your glass. At the same time, place your deck on top of my glass. And let's do it so the short ends of the decks face each other. Perfect.

Now place the palms of both hands on either side of your glass, just as I'm doing. (Fig. 1) I'm going to slowly turn my glass exactly 90 degrees. Do the same with your glass.

Give your glass a quarter turn so that the short ends of the deck point to the sides. Go slowly, so Kate can follow.

Now another 90 degree turn in the same direction, so that the short ends now face each other again. Excellent. The polarities of chance have been realigned. We're now on the same frequency. Now, follow my actions exactly. With your right hand, cut about half of your cards to the table, like this.

Using your *left* hand (to maintain the mirror image), cut half of your deck to the table, next to the glass. Wait for Kate to do the same.

Can you feel the space-time continuum begin to shift? Using both hands, look at the card you cut to. I'll do the same.

Pick up the top card of the packet on the glass, bring it close to your chest, and look at it, without showing it to anyone else.

I'll remember my card, you remember yours. Now, follow my actions exactly.

Replace your card on the *lower* packet and wait for Kate to do the same with her card. Now take all the cards on your glass and place them onto the lower packet, burying the selection. Finally, return the deck to the top of the glass. Do each step slowly, so Kate can carry out the same actions more or less at the same time as you do.

We're almost done. Once again, place your hands on the sides of the glass and turn everything 90 degrees—but this time, in the opposite direction. Perfect. Now, here we must be very careful. I'm going to slide my glass toward you and I want you to slide yours toward me. It's sort of like Alice passing through the mirror into Wonderland. We'll go slowly, so the cards don't fall off.

After the exchange of glasses, pause for a moment and recap.

Remember, we began this experiment by shuffling our decks, creating two worlds of randomly arranged cards. Two unconnected systems of chaos. Then came the mirror ritual, which was very controlled and anything but chaotic. Kate, look through your deck, remove the card you looked at, and put it face down on top of your glass. I'll do the same with my card.

Now for the final bit of mirroring. On the count of three, turn your card face up and place it on your glass. I'll do the same with mine. Ready? One...two...three.

The cards are turned over. Against all odds, they are identical!

The Method: When you think about it, this is the most basic card effect. The participant selects a card and the magician finds it. Yet audiences respond as if this is an effect unlike anything they have ever seen. It *looks* different, it *feels* different, and it is deeply mysterious. As for the method, if you started this book from the beginning, you already know the method. It's the versatile the key card. (A key card is any *known* card that is placed next to an unknown card. By locating the card you know, you locate the card you don't know). Invite your assistant to shuffle either deck as you shuffle the other. After your final shuffle, square the long sides of the deck on the table and look at and remember the bottom card. This will be your key card. Place your deck squarely onto Kate's glass and invite her to place her deck on your glass. Each of you now has a deck shuffled by the other. All seems very fair. Except that you have a secret agent on the bottom of Kate's deck.

From here on, follow the script and everything will fall into place. You and your assistant each cut half the deck to the table. You each look at the top card on the upper portion, place it on the lower portion, and complete the cut. These actions appear innocent, but they place the key card directly on top of Kate's selection. As for the card you peek at, pretend to memorize it, but actually ignore it. It plays no part in the effect, except in the minds of the spectators.

Go through the glass-twisting rituals, then exchange glasses and decks. Have the participant to look through her deck, find the card she remembered, and place it face-down on her glass, while you do the same with the card you (supposedly) remembered. Spread the cards toward yourself and locate the key card. The card directly *beneath* it (closest to you) is the selection. (Fig.2) Remove it—if possible *before* Kate finds her version of the same card—and place it on your glass. Count to three and enjoy the reaction, as the identical cards come into view. The audience will be dumfounded.

Comments: Rituals of any type can be powerful and fascinating, including this one. Act as if every step of the procedure is important. You want to pull the audience in and arouse their curiosity. Don't state in advance exactly what the effect will be—just do it.

The glasses aren't essential props, but they sure are useful. They enlarge the effect and make it play 'bigger.' They also make it easy for your assistant to imitate your actions without your having to give detailed directions. There is no questions which card is to be looked at, where it goes, or how to complete the cut. Everything is crystal clear.

Sometimes, as the spectator shuffles her deck, you will be able to see the bottom card. When that happens, ask her to stop shuffling and place her deck atop her glass. Now there's no need to switch decks until the end.

When the mood is right and the audience is hooked by the presentation, consider adding a few more steps to the ritual. For example, you might add a second cutting sequence after the selection has been returned to the pack (it won't affect the outcome). Or after the glasses have been exchanged the final time, add another twisting sequence before removing the selections.

The more common name for this effect is *Do As I Do*. Despite the simple method, it is one of the most baffling of all card effects. You can do it twice without fear of detection. In fact, you *should* do it twice.

David Solomon: Matcho From A Shuffled Deck

Solomon's Mind: In creating magic, I have found that once you feel that you have a good effect, being dogged in thought about the effect has generally yielded a complete worthwhile effect. After going around in a circle finding out that Nick Trost invented a better solution to the Matcho effect, which was the original problem that I set out to solve, I have come up with a single deck Matcho that incorporates Trost's ideas with an idea that I have based on Simon Aronson's Head Over Heels move. I feel that this has yielded a finished magic effect which I am proud to put my name on and pass on to all.

I posted this solution on the Magic Pebble web site and my good friend Tomas Blomberg responded that Roy Walton had a work out that used a demonstration phase to get into the set up. See: "Ten Paces To The Right" (**The Complete Walton Volume Two**, pp. 9-10); or **Kabbala Vol. 1**.

Tomas at the same time suggested a way to do the effect without the Head Over Heels move which he also credited to Walton. So far we have not been able to find that variation, but I will list the method below.

EFFECT: Magician has a spectator shuffle a deck. The magician looks through the deck to take two prediction cards out of the deck. The spectator is then shown how to select a card by cutting and facing the deck. Two cards are selected by two different spectators. The magician shows that he has predicted the exact mate of the selections.

REQUIREMENTS: A matching double backed card

1. Make sure that you take out the Jokers from the deck and give the deck to the spectator to shuffle. Take the deck back from the spectator saying that you will make two predictions.

2. With the deck face up fan the deck from hand to hand to make two predictions. First cut the double backed card to the top of the deck. Fan through about a third of the deck, from the top, looking for a good contrasting pair of cards to predict. Once you have decided on the pair, down-jog the first card of the pair. For example, if I decide that the cards will be the Seven of Diamonds and the Three of Clubs, down jog the 7D and look for the 3S as my first prediction.

3. Take out the 3S placing it face down onto the table as your first prediction. Now take out the 7H as the second prediction placing it front of the second spectator. Square the deck into your left hand with the down-jogged card marking off the selections.

4. Turn the deck face down getting a right thumb break above the down-jogged card. Transfer this break to your left little finger holding the deck in dealer's grip. You are now going to demonstrate the cutting procedure that you will ask each of the spectators to do to select a card. With the right hand cut all of the cards above the break, turn them face up and drop them onto the deck creating a faced deck.

5. Spread the cards from hand to hand stopping where the cards are back to back. This is the typical Christ Cut position. Point out that the face-down card in the center will be the selected card. This card in the center is the double-backed card so that you cannot show it. You must run this double-backer under the face-up spread to perform Simon Aronson's Head of Heels move (**Try the Impossible**), pg. 93. In this case you will insert the double-backed card under the first two face-down cards in the spread. You must get a left little finger break under these three cards as you square the deck and hold a space between the faced packets with your right thumb. Take the top packet and turn it over face down on top of the deck.

6. Position check: The double backed card is on top of the deck with the two selections face up under it. The first card will be the Three of Clubs that will be forced. Place the deck on the table in front of the first spectator and tell him to cut a packet off of the deck and to turn it face up and place it back on top of the deck as you have instructed them in your demonstration. (A lesson learned, I gave the deck to my daughter after the same instructions and she promptly spread the top cards of the deck now she is a magician's daughter but maybe someone else would do the same unfortunate thing) Therefore to prevent showing the true nature of the deck, place the deck on the table or hold it in your hands and ask the spectator to cut and turn the packet over.

7. Take the deck from the spectator and spread from hand to hand to take out the face-down card that has been marked off in the deck. This will be the first spectator's selection. Take this card out of the deck and place it face down below your first prediction. The right hand takes the card off the deck but still has its packet face up in the right hand. The left hand fans over the next two face-down cards and gets a left little finger break under them as the right hand squares the face-up packet against the face-down portion. As you square the deck in the faced position, add the two cards above the break to the face-up cards. Turn the squared face-up packet face down placing it back on top of the deck. This is Nick Trost's

clever work out from The Card Magic of Nick Trost, ÒA Clean-Cut Coincidence. Trost lists the force as The 203rd Force, in Annemann's Sh-h-h! It's a Secret (1934) and his addition from "Double Back Card Force" (Hugard's Magic Monthly [July, 1944]).

8. The second spectator is asked to carry out the same instructions by cutting off a quarter or the deck and facing it. Spread the deck and take out the face-down card where the packets are faced and place it below the second prediction. Turn the face-up packet face down to once again have a full face-down deck. The double-backed card will be in the deck. You will now be able to show that each of the selected cards match your predicted card.

9. Basically the effect that I accomplish is the same effect as the Trost effect listed above. I have added the ability of having a shuffled deck. Trost starts out with the two force cards already face up under the double-backed card at the top of the deck. Using my demonstration phase allows me to set up the same position as Trost which I accomplish by using of Simon Aronson's "Head Over Heels Move".

10. Tomas Blomberg suggests the following variation. After the deck is shuffled, with the faces toward you, move the double-backed card to the third from the top. The two cards above the double-backer will be the selections. The first prediction will be the top card of the deck.

11. Perform a demonstration of the Christ cut by turning $\frac{1}{4}$ of the deck face up. Be careful when you spread down to where the cards are back to back because the next card will be face up. Take all of the face-up cards and place them on the bottom of the deck. You are now in position to ask the first spectator to cut the deck and place the cut off portion on the top of the deck face up. This will force the top card. Proceed as described in Step 7 and 8 above. For those of you who do not want to do the Head Over Heels move, this is a very good variation.

12. I am not sure if the spectator will notice the change of procedure when you first duck the face-up packet under the deck as opposed to doing the actual cut procedure when you perform the effect. Remember you place the cut off portion back on the top of the deck. In any case this is a very efficient way to handle the setup and performance. I thank Tomas for pointing this out to me and feel that this procedure is his work-out and not Walton's until further research tells us whether it is Walton's procedure. By the way Tomas likes my use of the Head Over Heels move with the double backed card.

13. I have performed this combination Matcho from a shuffled deck and have received very good laymen reaction. You can't ask for much more than that.

You can find more great magic from David at www.davidsolomon.net.

Maria Schwieter: Time After Time (by Tomas Blomberg)

This very cool coincidence effect is taught on the DVD “21” which features some great magic from Sweden. The effect is based on Jack Parker’s “The Third Time’s The Charm” (Genii June 2007).

EFFECT: Three spectators locate their own selections in a manner that seems utterly impossible due to the intrinsic randomness of the procedure.

SET-UP: None. The deck can be borrowed deck and shuffled.

Basic principle: Same as that used in the well known Jim Steinmeyer Nine Card Problem.

SELECTION PROCEDURE: The ultimate goal is to end with three approximately equal packets, one in front of each spectator, with the spectator’s card at the bottom of the face down packet. You’ll need three spectators. Let’s call A, B and C from left to right.

Tomas uses this very direct and deceptive procedure (See **Final Thoughts** for an alternate procedure):

Selection 1: The spectator C (the one on your right) touches a card around fifteen cards from the bottom of the deck. The Magi catches left 4th finger break **UNDER** this card.

Selection 2: Spectator B (the middle spectator) touches a card near middle of deck. The Magi catches break **OVER** this card with 3rd finger.

Selection 3: The spectator A (on your left) touches a card about 17 cards from top. The Magi catches a break **UNDER** this card.

You are holding three breaks. Keep the deck messy and this won’t be obvious.

Control of Selections: Cut at the first break putting selection 3 at bottom of this group. Now cut at 2nd break and place on tabled portion.

Now riffle down staying **ABOVE** the last break until you have about 17 cards. Cut these onto the tabled group. Finally cut at the break but sidejog this group so you can get break. Finally place the last portion on top.

STATUS CHECK: Selection 3 is on the bottom. Selection 2 is on top of the squared portion. Selection 1 at the bottom of the sidejogged portion.

Pick up deck obtaining a left 4th finger break at the step point i.e. between selections 2 and 3. Hand a packet to spectator A (on your left) by dropping the cards below the break onto her hand (You retain the cards above the break). Ask this spectator to cut some of her cards back onto your pile, keeping about 17 cards (about a third of the deck). She is then to table her cards.

STATUS CHECK: Spectator A has her selection on the bottom of her pile. You have two-

thirds of the deck with selection 2 on top and selection 1 on the bottom.

Hand your cards to spectator C (right) to hold. Tell spectator B to cut about half the cards and table them. Spectator C tables the remaining cards.

STATUS CHECK: Each spectator has a packet tabled in front of her that contains her selection. Selections A and C are on the bottom of the packet while selection B (middle) is on top.

DEMONSTRATION: Pick up spectator B's pile to demonstrate the procedure. Each spectator is to think of a number between 10 and 20. They each will deal that many cards to the table and then drop the remainder on top. If they run out of cards before reaching the number, they simply stop dealing and wait. Deal a few cards to the table as a demonstration and then place the rest on top. Now all the selections are at the bottom of their respective piles.

N.B. There should be less than 23 cards in each pile. Have the spectators take cards from one pile to another to make them approximately equal. You are now ready for the dealing and swapping procedure.

DEAL AND SWAP: Each spectator is likely thinking of a different number. Be sure that the audience is aware of this fact. You will now sell the idea that each spectator will deal to her number in each of the three piles. This is a lie, but the lie will fly! This procedure will involve some dead time due to the dealing. It's up to you to keep it moving by turning to the audience during the dealing and making sure that everyone understands how free and fair everything is.

DEAL 1: Have each spectator hold her pile and deal singly to the table the number of cards that they are thinking of (between 10 and 20). Tell the audience that each spectator is merely thinking of a number. No one can know when they will stop dealing. Once the dealing has ended, you'll rearrange the piles using a specific pattern that will return the piles to their original locations for the 3rd dealing sequence. You will tell everyone that each dealer will deal their secret number in each of the three piles. This is the big lie but no one will be able to see that it's not true.

STEP 1: The spectators have thought of a number between 10 and 20. They each deal that many cards to the table and drop the remainder on top.

STEP 2 – Pile Switching 1: From the magician's point of view – switch the two leftmost packets. Then switch the two rightmost packets. Have each spectator deal her number again.

Step 3 – Pile switching 2: Switch the two outer packets. Then switch the two rightmost packets. This sends each spectator's packet back to her. Finally, each spectator deals her number again.

Amazingly, each selection will be on top of the pile at the end.

FINAL THOUGHTS: An alternate procedure that will end with three piles each containing a selection at the bottom is this: Control all three selections to the bottom. Now perform Harry Lorayne's "HaLo Cut" twice, ending with three approximately equal packets each with a selection on the bottom. The "HaLo" cut is basically a bottom slip cut. It was originally published in **Rim Shots** (1973) and has been re-described in several of Harry's other books as well.

Mike Powers: Improbable vs. Impossible

by Cameron Francis

EFFECT: The magician removes three packets of three cards which he places in a row on the table as he says, "I'm going to show you the difference between something improbable and something impossible. We'll start with the improbable."

The deck is cut and three cards are removed and mixed on the table. A fourth, unknown selection is placed aside. It is designated as the "mystery card." Now each of the three selections is dropped onto its corresponding packet. The selections are then turned over revealing say, a two of hearts, a jack of spades and a seven of diamonds. But when the other cards in each packet are shown, it is found that they are the three mates of the selections i.e. the other twos, jacks and sevens!

The magician says, "Now that was amazing because it was highly improbable. But do you know what's even more amazing? The impossible!" The "mystery card" is now revealed to be an ace. The magician snaps his fingers over the three packets and turns over the top cards of each. They are all Aces!

SETUP: None.

PROCEDURE: Run through the deck and remove three sets of three of a kind. Cameron usually use two sets of spot cards and one set of court cards for contrast. As you do this, cull the four Aces to the bottom of the face up deck (or secretly position them there at the outset). Keeping the backs of the cards toward the spectators, arrange each of the three card packets so that the odd colored card is at the face of the packet. In other words, if you have a packet of two black cards and one red card, make sure you put the red card at the face. Lay out the three piles of three cards face down in a row in front of you. Let's say that there is a packet of twos to your left, jacks in the middle, and sevens to your right. To keep things moving along during this process, talk to the spectators about the difference between "improbable" and "impossible."

STATUS CHECK: There are three piles of three cards face down on the table. Each pile

consists of three mates with the odd colored mate at the bottom of the pile. The deck is face down with four aces on top.

Cut the deck and hold a break at the cut point in readiness for a Riffle Force*. Execute the force and thumb off three cards at the force point (three aces). Cut the deck, returning the fourth ace to the top and table the deck. Say, "We'll also need a mystery card for later. Please cut the deck about in half." After the cut, take the former bottom half and place it cross-wise onto the former top half (Criss-Cross Force*).



Now have the spectator mix the three selections (without looking at them!) and place one on top of each of the three piles of three. The stage is set. (See **figure 1**)

Pick up each pile in turn, perform a Double Turnover* and then table the packet. The face up cards will be a two, a jack and a seven respectively. Supposedly these are the three selections. Say, "Witness the improbable" as you pick up each

packet in turn, flip it over and perform an Elmsley Count*. During the count, a face down card shows up second to last. Outjog the face down card as in **figure 2**. (N.B. This is John Bannon's "Discrepancy City" count.) This is a very strong moment since it appears that the other three cards in the packet are the mates of the selections. After each count, remove the face down card, replace it face up on top and table the packet.

Now for the big ending: Say, "That was amazing because it was highly improbable. Get ready for the impossible." Pick up the upper packet of the two crossed packets and have the spectator turn over the top card of the tabled packet. It's the "mystery card" – an ace. To end, snap your fingers over each of the tabled packets and then flip them over. The other three aces have magically appeared – the impossible!



FINAL THOUGHTS: In Cameron's original handling, the selections (aces) were placed at the bottom of the piles which were then Elmsley Counted, seemingly reversing the order.

I prefer to use Dingle's NoLap Switch* to force the three aces rather than a simple riffle force. With the NoLap, the selections seem to come from three different places in the deck.

CREDITS: Cameron posted this routine on Lance Pierce's Magic Pebble forum where it immediately generated significant buzz. Suggestions were made by other members that

shaped the routine a bit. Curtis Kam suggested using Bannon's Discrepancy City Prediction count. Ed Oschmann filled in some details in that regard. Cameron's inspiration was an Aldo Colombini effect called "Four-Play." He also mentions Jack Parker's "100% Confidence." Cameron published the routine in an ebook called "Card Trail." You can find it on his site at www.cameron-francis.com. The routine was published in my Card Corner column in the Linking Ring in Sept. 2011.

TONY GERARD: Destiny

We were unable to add the text of Tony's "Destiny" routine to this document. It will be available after the convention at: www.mallofmagic.com/pp2013

GENE GORDON: Clue

We were unable to add the text of Gene's "Clue" routine to this document. It will be available after the convention at www.mallofmagic.com/pp2013