



Inside Ed's Head

January 2013

**Harry Lorayne Changed My Life
(But I Still Found Curry was Too Spicy)**

**This Month's Featured Trick:
Harry Lorayne's "The Little Card That Wasn't There"**

My life as a teen-aged magician changed with a single event: I bought a copy of Harry Lorayne's Close-Up Card Magic. (It cost me \$10.00; Harry didn't make a dime off the sale.) At that time, all I knew about magic came from four books: The Amateur Magician's Handbook, by Henry Hay; Greater Magic, by John Northern Hilliard; The Royal Road to Card Magic; and Expert Card Technique, both by Jean Hugard and Frederic Braue.

These are all excellent books; I would have no qualms about recommending them to magicians who want to gain a fundamental knowledge of magic. By the time I was in my late teens I was able to use the classic pass flawlessly to control a card to the top; had an uncanny knack for the classic force; and could palm cards to my pockets with impunity. I could do eight perfect faro shuffles to bring the deck back to its original order. The only thing I didn't have was an entertaining repertoire! (Perhaps I was also lacking in humility, but that was so long ago, I can't quite remember.)

I don't remember the spark, but I eventually realized that the material I was doing was rather dated. I made a trip to Tannen's and asked Lou if there was any book that might get me beyond the material I was using. He disappeared briefly, then reappeared with a copy of Harry's book.

Wow! What a wealth of material!! "Lazy Man's Card Trick" lets you tell the spectator where his card is in the deck, even though he's cut it numerous times. "Vernon's Aces" has you putting the aces into the deck in different places, shuffling it thoroughly, yet the aces return to the top. "Lost and found Aces" has the aces vanishing from the deck, and then reappearing at the bottom of four packets that had X-cards there moments before. "Lorayne's Poker Deal" is the only gambling routine anybody will ever need.

And of course, "Out of This Universe." You let the spectator shuffle the cards, but it's discovered that the colors have separated! How could this be possible???

There were sandwich tricks, transpositions, discoveries; enough magic for a lifetime of performances. (Quite true, I'm still using this material forty plus years later.)

There were well explained sleights in there too. I finally understood how to use the jog shuffle control. I remember the feeling of satisfaction I got when I was able to fool some of my magician friends with it. There were also forces, and the "JB [Johnny Benzais] Card Cop," a move that got me started on other palms besides the Top Palm.

Please let me digress. You should know that Close-Up Card Magic is still available! It's been revised and updated in Harry's book The Classic Collection, Volume 1. This also includes updated versions of Personal Secrets, My Favorite Card Tricks, Deck-Sterity, The Epitome Location, and sixteen brand new effects.

If you check out Personal Secrets, you will find "Magician Vs. Gambler." You attempt to cut to four of a kind, but after cutting three kings, your last card is a four. Never fear, all the other cards you cut to have changed to fours as well. You then proceed to show your hands empty, and produce the four kings from four different pockets! Wow!!

"Foursome," from Deck-Sterity, is one of the best damn openers I've ever come across. You take four attempts to find a selection. One of them is correct, and the "wrong" guesses turn into the mates of the selection! You are now ready to proceed with any of your routines that need four of a kind.

In My Favorite Card Tricks you'll find "Impromptu Out-of-This-World." Yes, pick up anyone's shuffled deck and do Paul Curry's OOTW. I've had spectators going absolutely bananas with this trick. I started doing this trick in college, and that trick alone got me incredible recognition. It literally changed my life (again!) Maybe I'll tell THAT story someday.

I own twenty-five of Harry's books. If you don't have as many as I have, you are surely missing out. To avoid that condition, I strongly recommend you go to: www.harryloraynemagic.com, buy several books, and get a lifetime of great card material.

I did have some trouble with Close-Up Card Magic. The last chapter was on one single move, the "Turnover Change," by Paul Curry. A move that let's you switch a tabled face-up card for the bottom card of the deck as you turn the tabled card face down. (Or switch a face-down card for the top card.) Twenty-five tricks based on one, obviously very important, sleight.

Unfortunately, I couldn't do it. Well that's not quite right. I **thought** I could do the move. I turned the tabled card over and switched in the bottom card just as written. Unfortunately, I couldn't get away with it. There was obviously something wrong with my manner of misdirection; my timing, or body language, or something I couldn't even think of wasn't working.

I just gave up. I tried again, every once in a while, to no avail. I also noticed another thing; I never saw anyone perform a trick that used the move. Years went by, then decades. I never saw the move performed. Could Harry's work have gone unnoticed, untouched? Was Harry the only one who saw value in the move? I did occasionally read other tricks using the move; some authors must have seen merit in it, but no one **performed** it!

Recently, I met an old student of mine; I hadn't seen him for nearly twenty years. I asked him to show me a trick. He did, and fooled me completely. When he explained the method, I was delighted to see that he used the Turnover Change! That meant the move **wasn't** a pipe dream. It was worth trying again.

For those of you who don't know the Turnover Change, here it is, described for the situation where you will be turning a face-up card face down.

Start with the card to be switched out somewhat to your left, with its long sides parallel to your side of the table. The deck is face-up in your left hand.



Photo 1: Spectator View

As attention is diverted elsewhere, take the deck in a deep grip, and insert your left ring finger underneath the face card of the deck. Your pinky will hold down the lower right corner of the card. Your left thumb and index finger will be free to turn over the tabled card.



Photo 2A Left hand grip. Magician's view. B. Index finger and thumb are free to turn card over

Take the tabled card at the upper right corner of the card, thumb on top and index finger underneath. Lift the card up behind the deck. The knuckles of your left ring finger and pinky should remain on, or near, the surface of the mat.



Photo 3A Magician's View. Card being taken under the deck. B. Spectator's View

As the card is taken completely under the deck, the ring finger begins to push its card from under the deck, as the left thumb takes control of the switched-out card.



Photo 4A,B,C The card is bent as the turnover begins, the ring finger pins its card on the table, move is completed.

As I've previously made clear (I hope), this move can be done quite smoothly and flawlessly, and still not fool people. It is NOT a natural way to turn over a card. You must routine your movements so that your right hand has a more important thing to do, so that attention is drawn to it, and that also justifies the rather odd way of turning over a card while still holding the deck.

I'd like to end this description by quoting Harry.

"Ed. Re: the misdirection – you might want to mention that whenever possible not only do I turnover cards with both hands, as I change one, I also crisscross the hands. I'm also looking up at my spectators, talking to them. Strong misdirection that way – the move is then really invisible. Best – Harry."

It turns out that the trick that fooled me was right out of Close-Up Card Magic. Harry Lorayne was kind enough to grant permission for me to write up that trick; it's called:

The Little Card That Wasn't There

Have a card selected and control it to the bottom. A jog-shuffle control, followed up with running the card to the bottom, or a double cut, works very well for this trick.

Ribbon spread the deck, and ask the spectator to remove five cards, face down, from the spread. (If the spectator happens to remove the bottom card, you'll have to switch gears. I'll mention how I would handle this at the end.) Re-take the deck in your left hand, and arrange the five cards in a horizontal row, then get the bottom card in position to do the move.

Mention that sometimes your magical powers transfer to the spectator, and she might have found her own card, so you want to check. Move your left hand to the left card in the row, and then your right hand to the rightmost card, and immediately turn both cards face up normally. Ask her if she's seen her card. She will say no. Do the same actions for the next two cards in the row, and finally for the middle card. The spectator now sees all five cards, and hers isn't among them.

Now turn the end cards face down normally, with the same actions: left hand moves, right hand moves, cards are turned over simultaneously. As you do this add some more misdirection by asking the spectator, "Neither of these was yours, right?" As you say the word "right," look right at her in anticipation of her answer. As she answers you turn over the next two cards, but do the Turnover Move with the leftmost face-up card. Again ask if she's sure her card isn't there, and turnover the final card.

Place the deck to your right, and pick up the five cards from right to left, so the selection is second from the bottom, hold the packet in your left hand in position for a glide. Ask the

spectator to hold out her right palm, show her the bottom card, and ask once again, “This isn’t your card?” As she confirms, do the glide, placing the selection face down on her palm. Discard the bottom card of the packet on top of the deck, and show her the card now on the bottom. When she again denies seeing her card, use a glide like action to place that card on top of the card on her palm. Discard the bottom card of the packet on top of the deck. Finally, show her the last card, which she will deny is hers. Lift the two card off her palm, glimpsing the bottom one (the selection) as you do so, and put them on top of the card you are still holding.

Once again, you’re going display the bottom card, glide the selection into her hand, and discard the bottom card of the packet. Finally, show the last card, and discard it as well.

Tell the spectator that even though she hasn’t seen her card, that being shown the cards so many time forced her to create a strong mental image of her card in her mind, and that you were able to read this image. Announce the name of her card, and ask if you are correct. Regardless of the answer, follow up by asking her to turn over the card in her hand. FINIS!

But what happens if she removes the bottom card?

Since the selection has been found without you even touching the deck, you’ll want to conclude with as little handling as possible. All you should do is try to obscure the fact that her selection was on the bottom.

Here’s the way I would do it. First, place the deck off to the side, completely out of play. Now I would push all five cards in front of her, crimping or nail nicking the selection for future identification. Now ask her to mix the cards, and deal them into two rows of two, keeping the last card. If you don’t see the crimped card on the table, excellent! She’s picked her own card. If you do see it, you can use very easy equivoque to make sure she chooses the right card.

In all the years I’ve been doing magic, I can’t recall a spectator choosing the top or bottom card deliberately, but hey, if it happens, you have a miracle.

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