



Inside Ed's Head

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The Power of Positive Thinking (All's not what it seems)

In the 1970s, Frank Garcia published what have become two iconic magic books: *Million Dollar Card Secrets* (The Red Book), and *Super Secret Card Miracles* (The Green Book). I recently pulled The Red Book off my bookshelf to reacquaint myself with some of the classics, and find some others I might have overlooked.

I was surprised to see "The Chicago Opener" did not go quite the way I remembered it—the odd-backed first selection is rubbed against the second selection, and turns into that card. The Chicago Opener as I know it is really in the Green Book, known as "Chicago Style." I was also surprised to see how many of the tricks relied on special setups. These would be very reasonable when viewed in the context of a five minute spot on the Dick Cavitt Show, but less useful for a table hopper.

I did find a trick on page 65, "Dual Discovery," that made the hamster in my head start running on its wheel. The effect is straightforward—two cards are selected and lost in the deck. Two cards are produced, but neither matches the selections. Finally, both of these cards turn into the selections.

This effect was described in a rather cursory manner; you were pretty much left to your own devices as far as a presentational "hook" was concerned. The method for changing the two "wrong" cards into the selections seemed, to my mind, overly complex. I created a specific plot and modified the handling considerably. I present you with—

The Power of Positive Thinking

Effect: Two spectators are used, one to your left (Leslie) and one to your right (Rebecca). It is best if they are positioned so they won't be able to see each other's selection. Rebecca touches a card in the spread deck; you show it to her and leave it outjogged in the middle of the deck. You tell her that she will push the card into the deck and you will neither shuffle nor cut the cards during the trick. You turn to face Leslie and do the same; she touches a card, you outjog it, show it to her and she pushes it into the deck.

You spread the cards again and ask Leslie to touch a card in the deck that you will use to find their two selections. You turn this card face up, and

remove the cards above it and below it, claiming that they should be the selections.

You turn to Rebecca and show her the cards. She denies that either is hers. Turning back to Leslie you show her the cards. She also doesn't see her selection.

You say that perhaps they could use magic to help you out. You hold the packet out to Rebecca, and ask her to rub her fingers on the bottom card of the packet. After she does so, you show her the card—it is hers! You do the same with Leslie and the trick ends successfully,

Method: Garcia merely simply tells you to control both cards to the top. I make the selection process an important part of the presentation. I use controls that apparently let the spectator push his outjogged card into the deck, and make a big point of not cutting or shuffling the deck at all. Nonetheless, after both cards have been inserted into the deck, one is on top, and the other on the bottom.

If you can do a side steal to the top and bottom, or a side steal to the top and a diagonal palm shift to the bottom you can accomplish the controls already, although you'll have to forego having the spectators push the card into the deck. Since I can't do a side steal deceptively, I'll present the controls I do use.

I control the first selection to the top using Alan Ackerman's variation of Lee Asher's "Losing Control." This is the most direct and convincing control of a card to the top I have encountered. It's discrepant, but if you use it judiciously, you'll be delighted with it. If you go to Lee Asher's website:

http://www.leeasher.com/store/online_downloads/losing_control.html you'll see a description of what you get. First sign up for his "Asher's Announcements" on the right side of the page. You'll get a coupon that will give you a discount on your first order. If you do card magic, it might be the best money you ever spend.

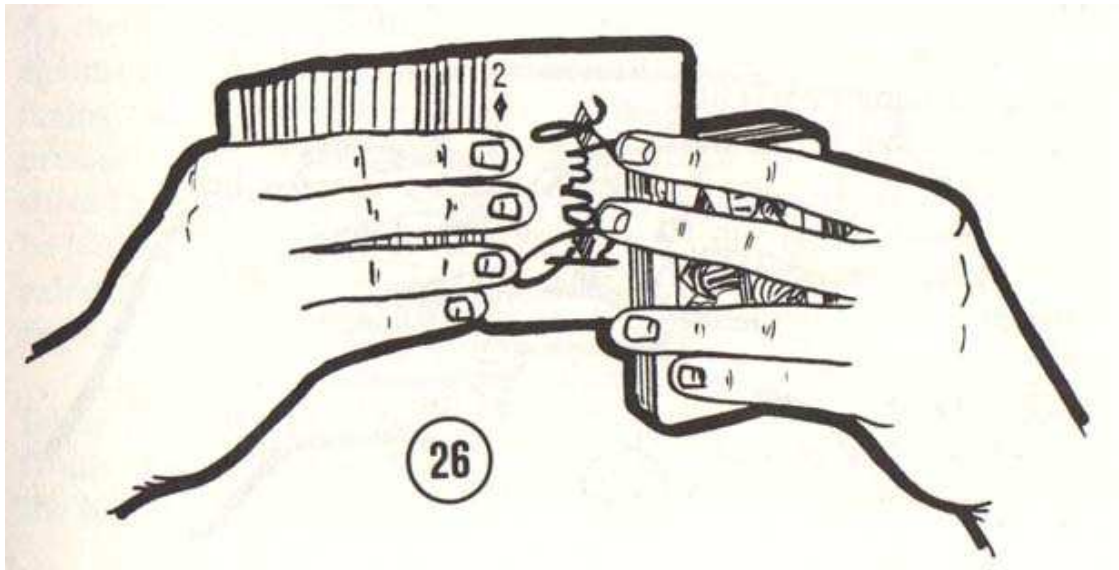
Since I don't want to leave you hanging if you'd rather not spend the money for another card control, I'll give you an alternative that's almost as good—Larry Jennings' "Open Control." You can find a complete description of this in the May 2015 issue of *Inside Ed's Head*.

(<http://edhassmagic.com/edshead/EH-2015-05.pdf>, page 4)

Turning to Leslie you'll have her select a card and push it into the deck using the "Versatile Outjog Control." (The illustrations and most of the text are from Stephen Minch's *For Your Entertainment Pleasure—Magic by Daryl*, used with permission. The illustrations are from his book, hence the seemingly odd numbering for the drawings. In "Out of Body Experience" the signed selection must be copped after it's controlled, so I've changed

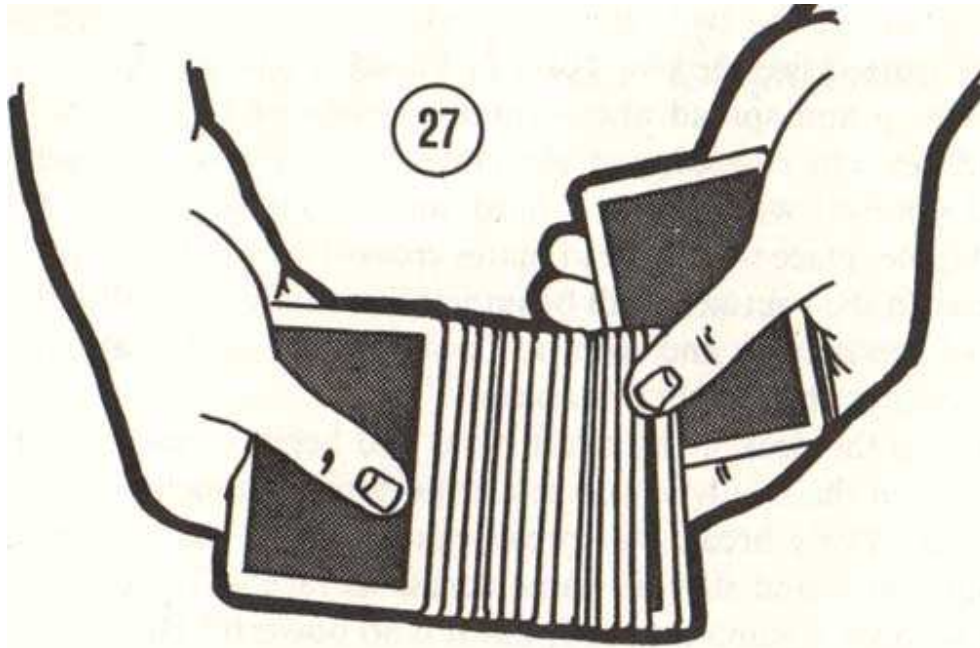
some of the text to accommodate the difference. See <http://edhassmagic.com/edshead/EH-2012-10.pdf>.)

When Leslie touches a card, separate the spread so the selection is the **leftmost** card of the spread. Square the left hand's cards but leave the right's in a spread condition. Raise the right hand spread so Leslie can see the cards. The left hand with its squared portion of the pack follows up to meet the raised right-hand spread, but considerably down-jogged and to the left of the spread, with only the left-hand portion's upper right corner coming into contact with the lower left corner of the card. This position is shown in Fig.26.



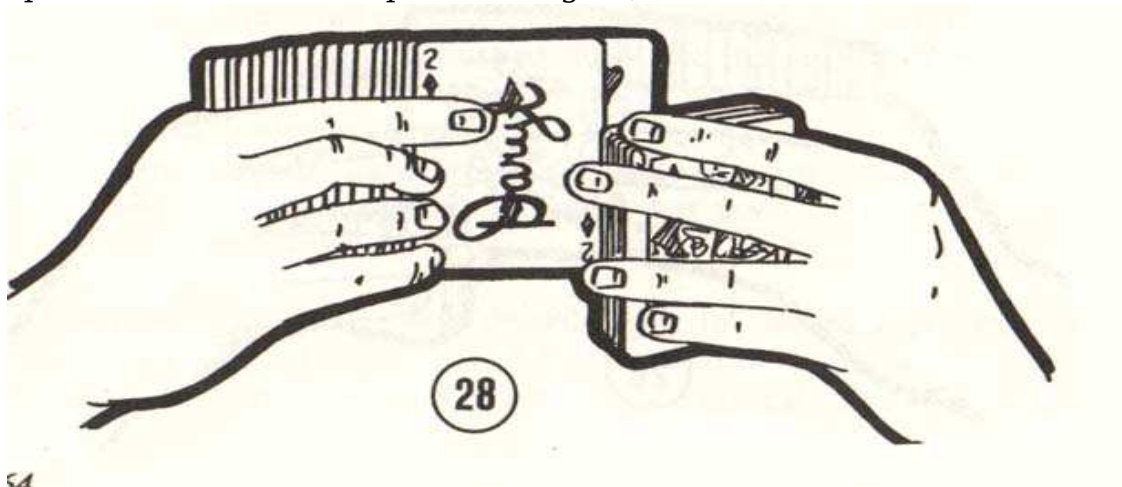
Especially note the relative positions of hands to each other: the tips of the right fingers contact the right side of the selection and the first and second fingertips lightly touch the left lower portion of card.

This is the beginning position for Frank Simon's variant handling of Marlo's Convincing Control (ref. Earl Nelson's *Variations*, 33 - 37, 1978 and *Frank Simon's Versatile Card Magic*, 12 - 18, 1983.) **[A great control that got a lot of attention when *Variations* first came out, but is rarely seen these days.]** That is basically what is about to happen.



[Note: The perspective of Fig.27 is a little off. It's really the performer's view of the cards as he is holding them up at eye level. This is noted correctly in the text. Additionally, there must be more distance between the second and third card from the left of the right hand spread to allow your left thumb to be placed on the back of the card next to the selection. This illustration doesn't appear to allow for this.]

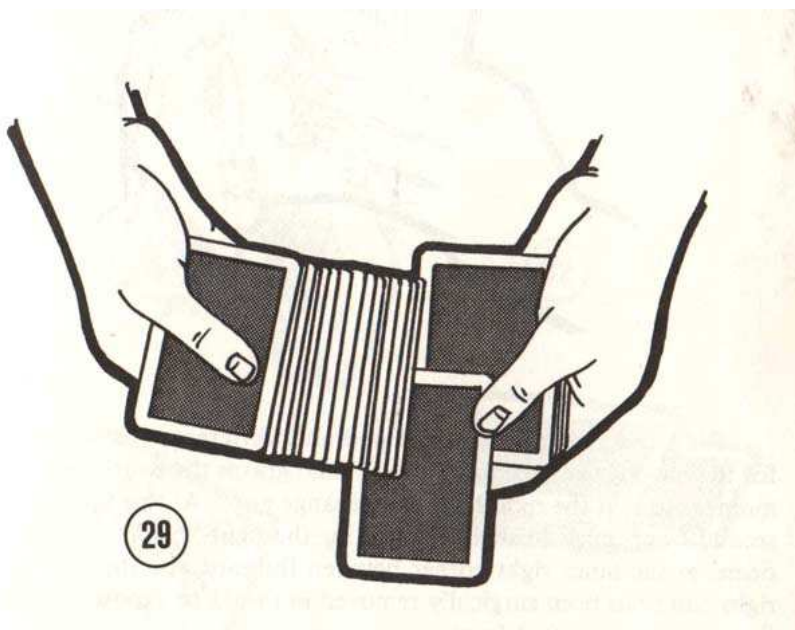
The underhanded work occurs as the hands and cards are again lowered to a face-down position. First study Fig.27. This is the performer's side in Fig. 26. What should strike you most is the contact the thumb has with the lower left corner of the card just above the signed selection. As the hands swing down again, as a unit, two tiny actions occur which are hidden by the swing: 1) the right fingers pull signed card about an inch to the right under the spread cards as seen exposed in Fig.28,



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and 2) the left thumb pulls the card above the selection just a bit to the left. When the hands come to rest, absolutely nothing seems to have changed. [Note: I don't pull the selection to the right with my right fingers. I use my left fingers pressing up against it while my left thumb pulls the card above the selection to the left, so that it's about ¼ inch past the edge of the selection. As I do this the entire spread is moved to the right along with card under my left thumb. I don't move the selection to the right with my right fingers until I begin to lower the deck to a horizontal position, as described later.]

The right hand now moves back and even with the left-hand cards, but leaving the substituted card clipped under the left thumb as if it were the selection. This is seen in progress in Fig. 29.



The hands move together to square the deck around the outjogged card. As they do this the left-hand portion is pressed lightly but firmly up against the face of the right-hand spread. Meanwhile the selection remains out of the action, resting on the right fingers. This upward pressure of the left-hand cards opens a space between the right-hand spread and the selection into which the left-hand portion can, and will, be fed. As the hands close the cards together the selection goes squarely to the bottom of the deck.

You've now controlled both cards, and your spectators should be totally convinced that both selections are lost in the center. In reality, Lisa's card is on the bottom, and Rebecca's is on the top.

You'll now enlist Lisa to help you find their selections. Spread the deck face down and ask her to touch a "helper card" in the center of the spread. Outjog this touched card; you'll now turn it face up using Bill Simon's "Business Card Prophecy" move.

Separate your hands so that the touched card is on top of the left-hand section. Turn your right hand palm down and take the touched card under the packet by clipping it with your right thumb at its outer right-hand corner. (Photo 1.)



Turn your right hand palm up again, the touched card held outjogged from the packet by your thumb. As this is happening, square the left-hand cards as you place them **on top of** the squared right-hand packet. (Photo 2.)



The helper card is now face up in the center, Rebecca's card is underneath it, and Leslie's card is above it.

Mention that the helper card is between two cards in the middle of the deck—"Wouldn't it be wonderful if they were the selections?"

You could now spread through the deck and remove the cards above and below the outjogged card, but I'll show you a much better way to finish—next month.

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