May 2016

Please Don't Read this Column!
(I want to be the only one who knows this.)

Harry Lorayne has been very kind to me over the years. From the days in the Belmore Cafeteria patiently explaining the "Ultra-Move," to the contributions he's made to this column, he's always been helpful. He loves what he does and shares it without reservation.

Last year, I asked him for permission to use this location in my column, but I really didn't want to include it. I think it's too good to give away, and I wanted more time to fool my magician friends with it. However, Harry just turned ninety, and I wanted to be among those who honor his contributions to the craft, so I'll let you guys have a chance to use this in Harry's honor.

What follows is a location from *Reputation Makers* (1971) p. 32. Like all of his books, this one is packed with goodies. It's now available (as are several other of Harry's books) as a PDF. If you're a reader of this column, you know I had some doubts about electronic media. They are no more. I found that using the Adobe Reader app on my Android tablet was a great way to read magic books. It enables you to create named bookmarks to easily navigate to where you want to go. You can also add annotations without "messing up" the page. Best of all, you can read in bed without turning on the lights!

You can find Harry's books at:
http://www.harryloraynemagic.com/magic-e-books.html. If you've missed any, I can think of no easier way to complete your collection.

I'm sure you know many card locations. I have 681 of them in my database. Even the simplest of them can be very effective when properly presented to laymen. I've been doing "Design for Laughter" from *The Royal Road to Card Magic* for over fifty years and it always gets a good reaction.

So what's different about the trick below? It fools the hell out of magicians. None of them will have a clue as to how you found their card. But, that isn't what makes this so much fun; it's the reaction

you'll get from your peers when you *explain* the trick to them. The method is so diabolically simple, that you'll get an array of wonderfully funny reactions. The last time I explained this to a magician, he just glared at me for a while, and then said, "You son of a bitch!" He was impressed indeed.

In his description of this trick, Harry also mentions the fun he has when he does it for magicians. I hope you enjoy it, for whomever you perform it.

Super Location, by Harry Lorayne

If I had to give a "bare bones" description of the trick it would read," Force a card. Have the spectator shuffle it into the deck. Find the card."

This might stop you from reading further. I hope it does, as I'd rather fool you with this trick the next time we meet.

What makes this trick so diabolical is a force that will fool anyone, and a replacement and mixing process that takes people's minds in all the wrong directions. I'll say at the outset: I won't go into as much detail about all of this as Harry did, so you might want to just get *Reputation Makers*, skip reading this, and come back here next month.

Setup
You must have a known card *fourth* (or third, or fifth) from the top of the deck. You must do this in a manner that leaves the spectators completely oblivious to the fact that you know *anything* about the state of the deck. If you can't get past this "hurdle," you have no effect.

Method
Your first objective is to take your spectators as far as possible from where you intend to go. You'll do this by starting a conversation about how important it is to be able to make accurate estimations of how many cards are in a packet, and have the ability to cut packets of specific sizes. You'll now demonstrate your ability to drop three packets of seven cards *from the bottom of the deck* onto the table.

Hold the deck as in Photo 1 and riffle off three packets of at least seven cards onto the table, as in Photo 2. *Don't thumb count these! You're demonstrating your "ability" to quickly create packets of a specific size.* Set the deck aside after you've done this.
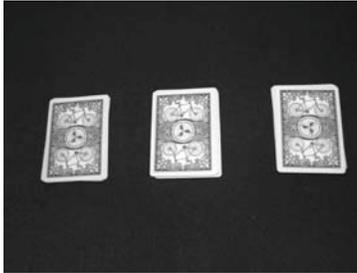
 1   2

(Practice releasing small packets from the bottom like this for a while and you'll find out that you'll soon be able to reliably cut off these packets in a relatively consistent manner. The exact number *doesn't matter!* You can adjust your presentation to the number you can cut off. You just must be able to cut off a packet *at least as big* as the number you claim to be able to cut to the table. I just paused my typing and cut three packets to the table. I got eight, eight and ten. This works great for my patter line of, "Dropping seven cards." If you find you regularly create packets of nine to twelve, just say you'll attempt to drop three packets of eight cards.)

Now you'll "prove" that you just did what you said by picking up one of the piles and counting it as seven cards. You'll do this by doing a false count with the smallest packet you deem to be at least seven cards. Harry and I approach this somewhat differently. Harry deals these cards onto the table, and uses a buckle on the count of six. I, wishing to give myself a little extra room for error, begin dealing the packet *on top of* one of the other packets, counting them out loud as I do so.   On the count of "six," I do a block push of all the cards above the bottom card. On "seven" I do a flourish with the last card to prove its singularity and draw attention away from the last cards dealt, in case my estimate of that packet was further off than I thought.

As I deal the sixth card(s) onto the packet, I curl my left index finger under the single remaining card in my left hand. (Photo 3.)

3

I then push down with the left fingers and outwards with the index finger snapping the card face up at my fingertips. Photo 4.

4

Finally, my left thumb goes under the rear of the card and rotates it forward until it's face down again. (Photos 5 – 6.)

5

6

I hold the card face up over the packet for less than a second before flipping it over and saying, "Seven."

This will often get comments of approval from your audience. That's a great sign that you've "set the hook!"

Gather all three packets, and place the rest of the deck on top of them. A false shuffle or cut might now be appropriate. (When performing for magicians, I leave this out—if they catch the false

shuffle, they might deduce that the order of the deck is of importance.)

Give the deck to the spectator and ask him to try to duplicate what you did—dropping off three small packets of approximately the same size from the bottom of the deck.

Now is the time for some subtle acting. Offer some faint praise for your spectator's effort, but give the impression they didn't do quite what you needed. Look at the piles a bit and ask the spectator to move a card from one to the other. You're still not satisfied. Ask the spectator to deal a card *from the deck he's holding* on top of one of the other piles. You're still not happy. Ask for two cards to be dealt on top of the third pile. Now you can act like maybe you're OK. (Really, you're delighted—the force card is now on top of the deck!)

Turn around and ask the spectator to take the top card of those he's holding (the force card), memorize it and put it on top of any of the three packets. Ask him to square the packet to obscure which packet it's on. When told you may turn back, you might give the impression here that you're trying to discern which packet has the selection on it by slouching a bit, as if you're trying to gauge the height of the packets, but there's a danger of overacting—I just continue with the rest of the presentation without trying to add another red herring. (Of course, you know what the card is, and don't care where he puts it. You'll soon make the spectators wonder how you can find the card regardless of its initial position.)

Point to one of the piles and ask the spectator to put it on one of the others. Have him put this combined pile on top of the larger one. You're still acting as if you're estimating the position of the selection. Ask for one complete cut of the deck. Then for one riffle shuffle. Magicians might realize estimation or a key card are starting to get a bit dicey here, but still within the realm of possibility.

Now ask for one more cut and one more riffle. Magicians are starting to feel decidedly uncomfortable.

Now you'll really blow their minds. Ask for the deck to be cut in half, and ask them to turn either face up. Then have them riffle the halves together, then have them do it again. You'll notice little beads of sweat start forming on magicians' brows.

Spread the deck in a long ribbon spread, looking to see if the force card is visible. Tell the spectator their card is definitely visible/not

visible. If it's not visible turn the deck over and ribbon spread it again so it *is* visible.

Admit that telling him his card is visible is not the greatest of feats, but then say, "Wouldn't it be incredible if I could tell you that *this* is your card?" As you utter the word "this," push his card half way out of the spread. (Photo 7.)

 7

At this point, you'll get the normal amazed reaction from laymen—magicians will be weeping copiously. Either way, you've had a lot of fun.