

STEPHEN G. SIMPSON'S UNIVERSAL CARD-INCIDENCE

(Editor's note: Mr. Simpson has, to us, discovered a new system of almost immediately computing the location of the spectator's thought of card after he, himself, has handled the cards alone. It is a vast improvement over the old "27 card trick", or the method (requiring tables) by Jordan for use with the entire deck, or the more complicated method of figuring as written by Stanyon. Combined with another deck for a coincidental effect it makes an amazing problem.)

EFFECT: Two ordinary decks of cards are used, the spectator having free choice of one, the performer retaining the other. The cards are examined and shuffled, and the spectator and the performer each merely think of a card. The cards are then dealt into piles according to a specified system.

Each gathers up his piles in any hap-hazard order he pleases, the spectator picking his up AFTER the performer does. At no time does either see the faces of any of the cards of the other deck and the performer has no idea of the spectator's thought-of card at any time.

Yet, at the end of the experiment the two cards are found TO OCCUPY THE SAME POSITION IN THE TWO DECKS. There is no appreciable sleight-of-hand and the trick can be repeated immediately any number of times WITH THE THOUGHT-OF CARDS BEING FOUND AT DIFFERENT BUT CORRESPONDING POSITIONS EACH TIME.

METHOD: There is a partial set-up of the two decks. In each case, the

cards occupying positions 5, 10, 15, 20, 25, 30, 35, 40, 45, and 48 from the top are the AC, 2D, 3H, 4S, 5C, 6D, 7H, 8S, 9C, and 10D respectively. Note that the order of the suits is that used in the game of bridge (although the CHASed system may be used, as well as the individual performer's own favorite order) and the denomination can be found by dividing the position number by 5. In other words, the performer knows and can easily remember the name of every fifth card (and the 48th) and yet no set-up is apparent if either deck is examined.

The spectator is given his own choice of decks. He is told to examine it if he wishes and to shuffle it thoroughly. Meanwhile, the performer false-shuffles the remaining deck. Each then discards 4 cards, leaving a deck of 48. The performer is careful to discard the four BOTTOM cards which of course does not disturb his set-up.

Each then glances through his deck and thinks of one of the cards. The performer need not burden his weary brain at this point, for he need merely pretend to think of a card. Now each simultaneously deals his face-down cards one by one into THREE face-down piles, dealing from left to right. Each then looks through his three piles and indicates in which pile his card happens to be.

So far as the performer is concerned he can indicate any pile he pleases, but he is careful to note the pile indicated by the spectator.



Now the performer gathers up his piles, apparently in hap-hazard fashion, but actually the left-hand pile goes on the second pile and the two are placed on the right-hand pile. The spectator is then told to gather up his piles IN ANY ORDER HE PLEASES, but the performer MUST NOTE THE RELATIVE POSITION OF THE INDICATED PILE, that is, whether the pile containing the spectator's thought-of card is placed 1st, 2nd, or 3rd from the top.

Each then deals his cards into FOUR face-down piles, looks through the piles and indicates the pile in which his card has fallen, after having glanced them through. Again, since the performer has not even thought of a card, his indication is of no consequence, but HE MUST GATHER HIS PILES UP BY PLACING THE LEFT-HAND PILE ON THE SECOND, THESE ON THE THIRD, AND THESE ON THE FOURTH.

The spectator is told to gather his four piles in any order he wishes, but again the performer must note the POSITION FROM THE TOP AT WHICH THE INDICATED PILE IS PLACED.

For the third and last time the cards are dealt out, this time again into FOUR piles. The piles are looked through as before, the pile containing the card is indicated, and again the performer picks up his piles in 1,2,3,4 order while the spectator is allowed any order he wishes. The position of the pile containing the spectator's card is again noted by the performer.

Two things have been accomplished. First, the performer's cards are back as they were at the start. He therefore knows every fifth card and the 48th or bottom card in his pack. He also has the necessary information to tell the position of the spectator's thought-of card in the spectator's deck. This is accomplished by means of a very simple formula, namely:

$$A \text{ minus } 3B \text{ plus } 12C$$

in which A, B, and C are the respective positions of the spectator's indicated pile as placed by him in the three times that the piles are gathered up. Thus, suppose the spectator's indicated pile goes on top of the first assembled pile (A equals 1), goes third from the top the second time (B equals 3), and third from the top the last time (C equals 3). The spectator's card will therefore be 1 minus 9 plus 36 which equals 28th from the top of his deck.

THE USE OF THIS FORMULA IS COMPARATIVELY EASY SINCE PLENTY OF TIME IS AVAILABLE FOR MAKING EACH MENTAL SUBSTITUTION. In the above cited case, the performer remembers the number first obtained (one), then when the value of B is obtained he subtracts three times B from A and in this case gets MINUS 8. He keeps this in mind until the last value is reached (C equals 3) and can quickly take 8 from 12 x 3 to get the final result of 28.

So far so good. The performer does not know the 28th card in his own pack, but he does know that the 30th card is the 6 of diamonds. (30 divided by 5 equals 6). So he says to the spectator, "We have each mentally chosen a card. Obviously I do not know your card, nor do you know mine (this is true). Neither do we know the position of the other's card since we each had the privilege of gathering up our cards in any order we wished, and please note that I always gathered my cards before you did yours."

"Now my card was the six of diamonds. Let us deal face up our cards simultaneously and in unison from our face-down decks, like this, (here the performer deals out, in this case,

two cards face up which brings his 6 of diamonds to the desired 28th position) and if the Universal Law of Coincidence is working, our two cards will fall together. Before we deal, may I ask for the first time what your thought-of card is? (While this is being said, the two dealt off cards are casually picked up and returned to the BOTTOM of the deck) The nine of spades? Let's go!"

Dealing face up the cards in unison will, of course, result in the 9S and 6D falling together. Several points may be mentioned in conclusion.

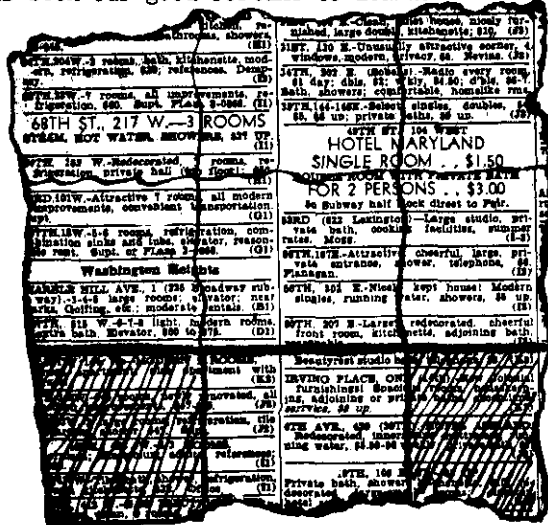
First, if the spectator's card is calculated to be at a position corresponding to a multiple of 5 or at 48, then obviously no illustrative deal is necessary. Otherwise the performer states his card to be that at the next multiple of 5 beyond the number at which the spectator's card is secretly known to be.

Second, if desired the transfer can be made secretly by means of a pass. Third, if the performer is a bit rusty in his algebra and does not like to deal with possible negative numbers, he can avoid this by using the formula in the form of 12C plus A minus 3B, but in this case he cannot make his mental substitutions until after all three deals have been made. Fourth, at the conclusion of the trick, if the performer's dealt off cards are returned to his deck, and the cards that have been transferred to the bottom are returned to the top, the deck is in its former position and condition and the trick can be repeated at once.



SECRET OF SATAN
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paper and places it upon the tray while the left hand, with coin, goes to pocket for match, letting coin stay behind. And thus has been perpetrated upon a believing audience of one or more, provided he or they take your patter to heart, the most perfect coin wrapped vanish it has been our good fortune to learn.



The lower third of the above paper depicts the pasted on part, the center of which is left an open pocket, top and bottom. After cutting and pasting, tear around the edges to make everything look legitimate. If this trick is worth doing at all, it's worth doing right.

(Editor's note: This is a trick evolved, finally, from virtually a bit here and a bit there. The effect in itself first was published by Tom Sellers about five years ago. The use of burning paper (Sellers laid a burning cigarette on the tray to melt the wax, but this had no real reason) as a coin fold was the improvement of Charles Harris, of New York, and the superlatively clean-cut coinfold used herein came from our scrapbook as penciled to us by H.G.A.Lambie, of Vancouver, exactly eleven years ago this month.)

This has been called, by those who have witnessed its performance, one of the cleanest coin effects for close up drawing room work possible of execution. Magicians could do much worse than have it ready for use as an impromptu (?) table effect or for publicity purposes.

The performer shows a cup to be quite empty, and its mouth is covered with a small metal ash tray or metal coaster used to hold a glass. A quarter, or shilling, is taken from amongst the change in the pocket. It is openly and fairly folded inside a square torn out of a newspaper. The coin inside is tapped against any solid object and the folded paper laid on the metal tray resting upon the cup. A match is used to ignite the paper, and the performer steps away, his fingers against his lips for quiet. The paper burns completely away, AND THE COIN IS HEARD TO DROP INTO THE CUP! Those watching this unearthly control of supposedly molten metal may then examine the three parts; cup, tray, and ashes.

The working of this baby masterpiece is a matter of simple directness in presentation. Everything seems to take care of itself. A quarter is attached to the bottom of the metal tray by means of candle wax, or in a more practical way, diachylon or magician's wax. Only a small bit is used. With the change in your pocket you have another quarter, but no half dollar. A little crumpled in your pocket is a square of torn newspaper for the folding, and which we'll explain in detail later.

Obtain a cup and pick up the tray and place it over the mouth. You may mention offhand that you like to have complete coverage so that whatever happens won't be attributed to trickery. Say, "We must use silver for the test, as far as I have been able to determine. Copper and nickel alloy substances won't react to the influence which seems to be present under these conditions." Take out a handful of change. Say that a half dollar will be used, and then find that one isn't there. Pick up the quarter and mention that it will work, but that you have found through experience that its smaller content of silver cannot be as well depended upon.

Pocket the remaining change and take out the paper. "I use newsprint," you continue, "for qualities of the iron in the ink aid greatly in the combustion to follow." The coin is openly wrapped inside, tapped absently, (with a look that can denote disdain for the few who may be thinking of trickery) and placed on the tray. "Now comes the moment," say you, as the lighted match touches the paper, and you step away. "Science allows of molten metals," you quickly, but withal, sincerely, say, "but none will admit of silver in an oxidized state finding its way through another metal. Watch, and listen!"

The paper burns, of course, and its heat does



a silent assistant's job of melting the wax that holds the coin beneath the tray. The paper generally will burn almost out before the coin lets go with a bang made louder by the silence. And you mutter to yourself, but, of course, just loud enough to be heard, "Maybe that's the way Houdini used to get out of those iron boxes and jails."

And the coin inside the paper? Let's start from the beginning. Cut a 5½ inch square from the classified ad section of any paper. Fold it in thirds, each way. Hold it on your left hand and place a quarter in the center. Fold the bottom third upwards over it, now fold the top third down. Next fold the third nearest you, across -- and lastly fold the third farthest from you over towards you to complete the bundle. Those are the moves.

Now cut another strip from the same section of the paper, 5½ long, but only a third as wide as the original piece, about 1 7/8 inches. Glue this in place across one end of the paper, on the underside of the end which is folded upward first to enclose the coin. The glue is applied to only the end sections of this piece which leaves the center third free throughout.

It makes a secret pocket effectively disguised by the printed lines. With paper held so pocket is behind at bottom it is next folded up which gives a double edge, owing to the pocket. Insert the coin into the edge of this pocket, allowing the rim of the coin to remain in view. Hold it securely, from the outside, to prevent it dropping through the pocket and out.

Now fold the sides onto the coin and lastly the top is folded downward. Before the eyes of all watchers the coin has been fairly placed and secured inside from all possible ways of escape. It may be felt by a spectator, or tapped upon a hard surface to show its presence where it should be. But, as actual handling will show, a release of pressure upon the coin inside the paper allows it to slip through its bottomless pocket into the hand. The right hand takes the
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— EDITORIAL —

The May Sphinx is a "must" issue if only for Jack Trepel's telephone book test. It completely bewildered us a year and a half ago when we saw Jack and Mrs. Trepel do it. Our heaviest guns had been trained upon the objective of getting permission to run it but we were "blitz-krieged" with a stockholder's certificate. We hope the fellow who sent us the very same principle in a Reader's Digest book trick three months ago doesn't worry any more. We conveniently lost it because Mr. Trepel was the originator, and, at that time, we still had hopes (and promises?) of getting the green light. However, we won't be stopped at saying it is a much more mysterious trick with two people and through use of the En Rapport method of coding the essential data. This is a long paragraph in order to tell you to get a May Sphinx, but it's worth it.

The Zingone phonograph record expose via Post Toasties is a flop. In short - Zing! Gone! --- The S.A.M. could use the money they'd save by printing their own private 8 page M.U.M. to good advantage by making up a neat mss. which could be added to and which would detail the various exposes via manufacturers over a period of years back -- with the comment from these places regarding how well the ideas flopped. With hardly an exception, including the Thurston-Swift business, such efforts to push tricks on the public have hatched and died to the anguish of the advt. agencies and watchdogs of the advt. appropriation. Just count on one finger how many concerns, using magic as a give-away, ever found it strong enough to continue for long or worth repeating, even years later. Even the monumental Tarbell Course, so valuable to magi, and so hard to get to-day, was a commercial floppola. THESE EXAMPLES SHOULD BE MAILED TO EVERY ADVERTISING AGENCY IN THE COUNTRY, NOT AS A WARNING, BUT AS A BIT OF SOUND BUSINESS ADVICE.

Elwin Shaw, working the niteries through Mass. and Conn. recently did the torn billet gag (Jinx #6) at a private home. In the middle of the procedure a young lady spoke up, "I paid a chap five dollars for that at Toni's (a N.Y. swank club) and have done it for all the people here. Show us something hard." --- Incidentally, Mr. Shaw didn't miss the chance when it happened that Holden's Boston shop discovered ten misprinted double face cards with the same card on both sides. He bought them all and is now making a good thing of that Dr. Daley trick in Jinx #85.

We used to get our face slapped for contradicting, but Bill Larsen's arm can't be 3000 miles long. In May Genii, he winds up the Proskauer lauditorial - "This closing statement should make our readers understand much: when Julien found that other magicians did not approve of Stunts, Inc., he closed it up. And in the doing he lost \$14,000. He won't talk about it, but I have this on unimpeachable authority. How many men of means would do as much just because they loved our craft?" We were going to display it on one of our occasional "funny pages" but it didn't seem worth the expense. We mean the advertisement displayed on page 72 of the May issue of "Advertising and Selling." It is of Stunts, Inc.! Gadgets Make Sales! Stunts! Make Gadgets! And the first line of copy reads, STUNTS! marches on ----- To us, the most appropriate line in the copy starts, "Our work is strange."

There's a radio magic series in the middle west looking for a sponsor. Two 15-minute episodes have been transcribed, the program based

on fictitious adventures of a magus, able, for once, to actually do the tricks brought into the story. No exposing. --- This is too late for use by most magi, but Orville Meyer got some nice mentions through duplicating the hypnotic stunts portrayed by David Niven in "Eternally Yours" and, of course, mentioning the picture. You can use the tie-up idea on the next movie-magic pic.

Magic of words - this has us a bit groggy. One of the cigarette ads radioed "---- cigarettes were put with other popular brands of a higher price. Smokers then tried the various cigarettes without knowing which was which. 82% of the testers never guessed that ---- brand cost less." --- It doesn't seem like good policy or much care about good-will when a dealer drops a price from \$10.00 to \$4.50 within three months. The original price for the new Serpent Silk always did look like an inflated value, but that's not our business. There are a number of grouchy purchasers around, and people who can spend \$10 for an apparently non-apparatus effect aren't to be gotten grouchy. After all, the Neyhart Houlette dropped only 50% from \$75 to \$37.50. This is a 55% cut. Or are we boring? That is, if you weren't an original buyer.

C. A. George Newman has our sympathy and envy. The former is for the work entailed and the latter is for what it accomplished. He has a complete file of the weekly Billboard "Magic and Magicians" pages from the first issue on Nov. 10, 1917 to date, all mounted and bound with indexes. --- Readers:- No more copies of that last Thayer bulletin, please. We have nine at this writing. --- Sam Margules, who is producing the Servais LeRoy full evening 12 person show for N.Y.'s Heckscher Show on June 6, was watching a recent magic performance and sort of burned at the incompetent M.C. Those who know Sam will realize how he exploded, finally, with "He's the nitest-wit I ever saw!"

Elaine Siedler is a N.Y. dance instructress who books a line of 8 dancing girls for club and banquet shows. She has added a magic routine to the act which we caught the other night in Hartford, Conn. Three girls enter dressed in white satin evening gowns, large hats, and large pocketbook bags hanging on arms. From the start to finish the act is silent and done to music. Each produces a lighted cigarette, puffs, and changes it to a small bouquet of flowers. From the bags come wands and newspaper squares. The wands are wrapped, vanished, and reproduced via the bodice. Next comes the Phantom Tube, brought on by another girl in black as a French maid. Each of the three takes some part in putting it together. The center girl then holds it while the other two alternately yank the hanks. Next are taken from the bags, three silver handkerchief boxes and these are made to produce as many more silks as possible. The Torn and Restored Laundry Ticket is next, also done in triplicate. And lastly comes the Parasol Trick, using the rolled mat and change bag. All three take part, the maid takes the apparatus, the girls take a walk, and the audience takes a breath. One couldn't kick, at all, about the neatness of presentation. But we'd like to see a magician impress anyone with a trick after they had watched 3 girls do it in unison.

That English Woolworth counter display of magic has been circumvented. Brunel White informs that, after many letters of protest, the powers that be are now sealing the tricks with instructions inside. The way things appear to be at the moment, however, it looks as though they'll be well buried under sand bags.

Theo Aronson