



Inside Ed's Head

April 2014

Do You Know Where Your Card Is Now? (You're Wrong!)

Featuring "Impulse" by Peter Duffie.

I promised you a trick by Peter Duffie this month, but before I get to the magic, I'd like to present a rather strange set of occurrences that involve Mr. Duffie and me.

Sometime around 1985, I started doing a very puzzling and entertaining 3-card monte type trick. It involved a special gaff that I had to make. I did the trick for some friends and office mates, and put the props away. Several years later, I found the props lying in a drawer, and I decided it would be nice to perform the trick again. Unfortunately, I had forgotten how to do it, and couldn't remember the source. At the time, I had over five-hundred magic books, and I was unable to find out what the trick was by randomly perusing books from my shelves. I resolved that would never happen again, and started keeping notes about magic tricks I liked.

This worked nicely for a while, but after years passed, I had hundreds of pages of notes, and finding information in the notebooks became difficult. As I was a database designer and programmer, it was an easy decision to create a software program that would allow me to save all the data about my magic tricks, and make it easy to retrieve any item.

Time passed. I was reading an article in a magic magazine, and a reference was made to a trick in Peter Duffie's book, Duet. It was the long-forgotten trick that had prompted the software project. It's name? "Impulse." Yes, that's right. The name of the trick that impelled me on a major software development effort was called "Impulse."

But, wait, it gets freakier. Another few years passed, I decided to make **The Magic Database™** a finished software product. I spent several more months on it, developed a web site to market it, and sent review copies out to the major magic magazines. I eagerly awaited my first review. It came in "Magic Magazine." It was a very positive review, and I immediately started selling the product. Who wrote that review? Peter Duffie!

After the review, I contacted Mr. Duffie on a couple of occasions, and he generously consented to let me publish "Impulse." (Note: This is **half** of his book Duet, mentioned above.)

For those of you not familiar with Mr. Duffie, I suggest you check out his website: www.peterduffie.com, you can even get a free trick! You can read an interesting interview with him at: <http://littleegyptmagic.com/peterduffie.htm>.

Impulse

The Effect

The magician shows three blank-faced cards. A spectator selects a card, and the magician places it under the envelope that originally contained the blanks. The selection transposes with one of the blanks. This is repeated. To make it a little easier to follow where the selection is, the magician cuts *a large hole* through it. The card with the hole is now placed under the envelope, and the three blank-faced cards are shown in the magician's hands. After one final magical gesture, the selection with the hole cut in it is now sandwiched between two blanks, and the third blank is under the envelope.

The Props

A deck of cards.

A small sharp scissors. A nail scissors works well here. You may substitute a hole-punch for the scissors.



An envelope.

Two blank-faced cards with the same back as the deck you'll be using. (Jokers are OK too, as well, as long as they're identical. I'll be using jokers to illustrate this article.)

A third blank-faced card (or joker) that will be used to make a "black art" card, similar to a "Chinatown Half," that appears to be a blank-faced card, but will look like a card with a hole through it when placed on a white envelope. Here's how to make it.

Take an indifferent card, and cut a hole in it. You'll be cutting a hole during the performance, so use the design on the back of the card as a guide to make your cut.



Take another envelope of the type you'll be using, and cut a square of paper out of it somewhat bigger than the hole in the card. Place the card with the hole face up on the table, and cover it with glue, avoiding getting glue on the hole itself, so as not to get any glue leaking to the *back* of the card. (A glue stick should do the job here.) Place the paper over the hole, gluing it to the card, so that the outside of the envelope is showing through the hole.



Take another blank card (or joker), put glue on its back, align it carefully with the bottom card, and press down.



Back side of the gaff, the face is blank, or a joker.

Note: I found that rapidly cutting a circular hole during the performance takes practice. If you wish to speed things up, you might try using a hole-punch to make three or four rows of holes at the end of the card. You might find this easier.



Arrange the cards from the face: gaff, blank, blank. If you've used a bicycle Rider Back card, or a hole-punch, the "hole" in your gaff will be off center. You should be aware of where it is. Of course, if you used cards such as Bicycle League backs, that have a circular design in the center, the orientation is immaterial.

The Procedure

The Opening

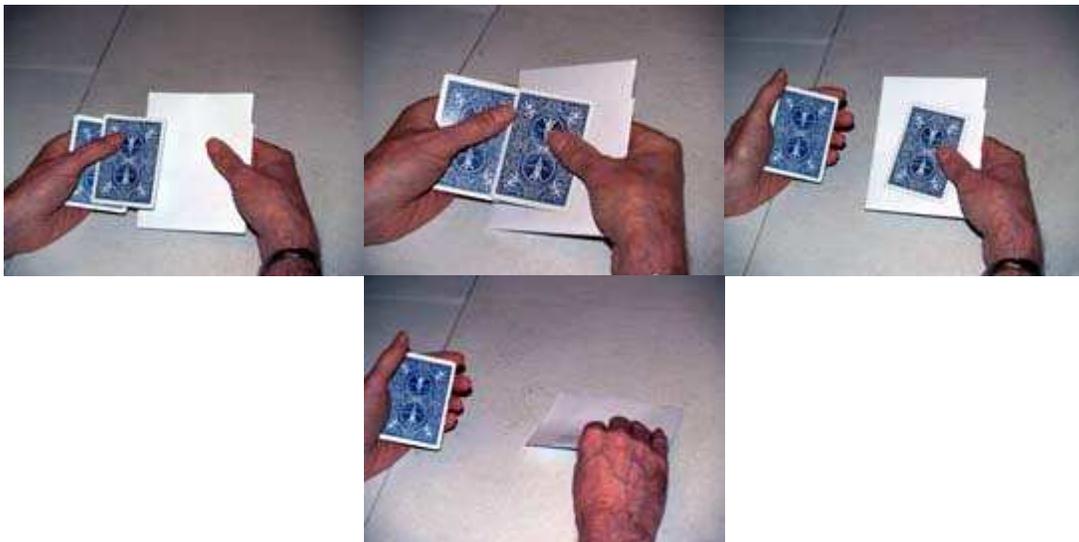
Remove the cards from the envelope, and hold them blank side up in your left hand. If the "hole" in your gaff is off center, it should be towards you. Place the envelope flap side up on the table, somewhat to your right. Display the three blank cards, front and back, as follows. Thumb the top card into your palm-up right hand so your right fingers will cover the fake hole. Turn your hand palm down to briefly flash the back, then turn it palm up again. Now take the second card **underneath** the card in your right hand and flash both backs. Repeat this process for the last card, and drop the packet face up on the table.

Pick up your deck, and have a card selected and signed. Put the deck down to the left, out of play. Place the signed card face up on top of the blanks, pick up the whole packet, and place it face down into your left hand. (From the top, you're holding: blank, blank, gaff, selection—all face down.)

Stage One

Elmsley Count¹ the four cards. Point out to the spectator that this "mixing" only reversed the order of the cards. Do a double lift² to "confirm" that the selection is now on top. Turn the double face down.

Take the envelope into your right hand and thumb the top card onto it. Turn these over, and place them on the table, so the card is underneath the envelope.



¹ See "Inside Ed's Head," March, 2014 for a discussion of the Elmsley count.

² See "Inside Ed's Head" Feb. 2014 for the push-off double lift from a four-card packet.

Grasp the left-hand packet with your right hand, fingers on top, thumb below. Turn it face-up by turning your hand palm up, and then place the cards in left hand pinch grip, ready for the E.Y.E.³ count. Briefly, take the top card into your right hand, and place it under the cards in your left. Push off a double into your right hand, and place it under the left-hand cards. Finally, push off the top card into your right hand, and place it under those in your left. You've apparently shown three blanks. The order of the cards is now (from the face), blank, selection, gaff.

Make a magic gesture (I tap the envelope with the packet), and spread the three cards in your hand. The selection has appeared. Have the spectator lift the envelope to reveal the blank card.

Stage Two

Place the top blank card in your hand on top of the blank on the table, and then drop the next two cards on top of those, without reversing their order. (The cards, from the face, are selection, gaff, blank, blank.)

Pick up the cards, turn them face down and put them in the left hand, ready for an Elmsley Count.

Repeat Stage One.

Stage Three

Drop the top blank on top of the one on the table, take the selection in your left hand, and drop the gaff onto the two blanks. If the "hole" in your gaff is off center, be certain to note which side it's on as you put it down. You should be able to locate it by feel.

Tell your audience that you'll make it a little easier for them to follow the selection by giving it an additional mark. Take out your scissors (or hole-punch) and cut a hole in the back, as closely as possible to the way you cut the hole to make the gaff. Display this card briefly, with the *face* of the card to the audience, so they'll not have any reference to what they see when you later show the gaffed back of the card. Drop this "hole card" face-up on the table. (Note: As I mentioned earlier, you don't want to create dead time while you're making the hole.)

Pick up the blank cards and hold them face down in your left hand, at the fingertips. Your thumb at the left side, forefinger curled underneath, and your other fingers at the right side. The "hole" in the gaff should be towards the audience. (See photo, next page.)

³ See "Inside Ed's Head," March, 2014 for a more complete description of The E.Y.E. count.



Take the holey selection at the back end. Pretend to put it face down among the cards in your left hand, but really put it at the bottom. As you apparently insert the card, use your left index finger to support it.



Card is apparently inserted into
The middle of the packet.



Bottom view.
Left index finger supports the selection..

Pause briefly to cement the image of the card entering the packet, and then push it home. (The idea of faking the insertion of a card into a packet in this manner belongs to Paul Harris. See: "Bizarre Twist", in Intimate Secrets, or Art of Astonishment, Book I.)

Do an Elmsley Count, out-jogging the third card. Point out the hole in the card, and then flip the packet face up, showing that the selection was indeed easy to spot. Remove the out-jogged card, and place it on the face of the packet; the hole should be towards the audience, as should the hole in the gaff. You will now do a Glide to accomplish the final switch.

Turn your left hand palm down, and use your left middle and ring fingers to glide the selection back a bit or, if you have trouble with this, use your right middle finger to push the bottom card back a little. Pull the gaff out from the packet for about a half-inch. (Be careful not to expose any of the "hole.") Now pick up the envelope again and pull the gaff completely out of the packet, on top of the envelope.



The illusion of a card with a hole in it is perfect. Turn the envelope over as before, and table it.

Now do an E.Y.E. count with the face-down cards. Point out that there's no hole. Do your magic gesture, spread the cards and show that the selection has arrived. Give it to the spectator, and lift the envelope to show the blank. Put it, and the other two blanks back into the envelope, and take a well deserved round of applause.

Next month: I'll be talking about how we must learn to adapt our methods to the working conditions. I

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