



Inside Ed's Head

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The Three Eyes (Simon Aronson and Juan Tamariz Have a Grandchild)

First, there was “Simon Eyes.” In his 1990 book, *The Aronson Approach*, Simon Aronson gave us this effect: Two spectators each think of a card as the magician spreads the deck in front of them. He has them concentrate on their cards and makes some statements about impressions he’s receiving—all of which are correct. This culminates with the magician naming both cards.

Thus was born the concept of “No Nos” fishing, a way of fishing for information without ever being wrong. Simon used a cyclically stacked deck and a rather complicated process (it took about fifty pages to explain) that appeared to be nothing but mindreading. It had a notable drawback, in that you had to count out all fifty-two cards for each spectator, to allow them to choose a card at a number they had mentally decided on. This worked very well when I had another couple or two over for dinner—it easily involved all the spectators to produce a killer ending. I did try it once at a larger show for laymen. It got a strong reaction from the people whose minds I had read but I felt uncomfortable silence in the minute or so I had to kill while I was counting of fifty-two cards for each spectator.

In 2014, Juan Tamariz published *Mnemonic*. It contained “The Three Hours,” which is derived from Simon’s effect. Instead of a cyclical stack, it used Juan’s Mnemonic stack. Juan used the “No Nos” fishing method but added a third selection, which allowed for fewer fishing questions. He also changed the selection process to give a choice of only twelve cards to each spectator. In theory, this would be a trick suitable for a large crowd. Unfortunately, I found Juan’s trick impossible. Even though I had memorized the Mnemonic stack, I wasn’t up to the mental gymnastics needed to perform this trick.

I did like the concept very much, so I searched for ideas to make the trick possible for me to perform. I quickly came up with a workable solution—a crib sheet. However, the presentation that enabled this was more suitable for a stage or parlor presentation than a close-up situation. I never bothered to write it up nor did I ever perform it.

Recently, I started working on the problem again and came up with a solution that I believe has three major advantages over the original. The primary advantage is *there is no need to memorize a stack*. The second advantage, which many might find to be paramount, is *you only have to*

make one statement to learn the identity of all the spectators' cards. The third advantage is it can be done impromptu.

So, in honor of Simon and Juan's pioneering work, I present—

The Three Eyes

Effect

The magician explains that he is learning how to read minds. He's found that reading *three* minds is actually easier than reading one—if he can get the three minds synchronized.

To that end, the magician gives the spectators a die. They roll it several times to make sure it's legitimate. The magician turns his back while one spectator rolls the die. All three spectators remember this number. One spectator hides the die. The magician points out that their minds are now "in synch."

He now brings out a deck of cards, shuffles it and says he will show the first spectator the first six cards. He is to remember the card that corresponds to the number he remembered when they rolled the die. After he does this, the deck is shuffled and cut, and the procedure is repeated for spectators two and three.

All the spectators now concentrate on the color of their card. The magician is certain he's receiving red and asks the spectators to confirm it, which they do.

The magician now turns to the spectators and reveals their cards, leaving them all agape in wonderment.

Setup

You'll need a stack of eight cards at the top of the deck. The only thing that is mandatory is their colors are either **B B B R R B R B** or **R R R B B R B R**.

Now if you wish, you can take out any eight cards from the deck that meet these requirements and memorize them—remembering which card is at which number. If you *can* do this, I'd recommend you do so, as you can know all three selections as soon as you ask the first question.

But you don't need to memorize all eight—all you need is any eight cards that match the color scheme given above. You just need to remember the first card of your stack. You might also need a little memory later on. (This simple setup gives the opportunity for an impromptu performance.)

A cyclical stack will make your task even *more* memory free. If you know Si Stebbins Eight Kings, Jackass or Simon Eyes you can use one of them. Let's

say, for instance, that you'll be using the Si Stebbins system. Once you take the first random card, you'll know the values of the next seven cards. If the first card is the Seven of Clubs, the values of the next cards must be **10, K, 3, 6, 9, Q, 2**.

Since the colors of the cards don't alternate as they normally do in the Si Stebbins stack, we'll use the other suit of the same color for two consecutive cards of the same color and use the standard **C, H, S, D** (CHaSeD) when colors alternate. Therefore, the stack will be **7C, 10S, KC, 3H, 6D, 9C, QH, 2S**.

If you start with the Two of Diamonds, the stack will be **2D, 5H, 8D, JC, AS, 4D, 7C, 10H**.

Place your stack on top of the deck, then *place six random cards on top of these*.

You will also need a die.

Method

Bring out the deck and do one or two false shuffles that maintain the order of the top fourteen cards. (Or switch the deck during your performance after doing several tricks with a shuffled deck.) Explain that you will do a mind reading experiment and need to synchronize their minds. Give them the die, have them roll it and memorize the number.

Tell the spectators you will demonstrate what they have to do next. Show them the top six cards, one by one, and explain they are to think of the card that matches the number they saw when they rolled die. Go over the procedure with those six cards until you are sure they clearly understand what they are to do.

Bury the six demonstration cards in the center of the deck and turn to the first spectator. Confirm once again that he knows what's going on. You will now show him the six cards—counting them out loud at a not-too-fast pace. Check that the spectator is remembering a single card and then give the deck a false shuffle that maintains the top eight cards. Now, double-cut the top card to the bottom. (I actually use a triple-cut; because I have had some spectators tell me they suspected that two cuts meant I was restoring the deck to its original order.)

Once you displaced the top card, show the top six cards to the next spectator. Cut the top card to the bottom again and show the last six cards to the third spectator.

After you've done all this, cut the deck, centralizing the stack in the middle. (You did remember the first card of the stack, right?)

Tell the spectators that you'll do the easiest part of the demonstration. Ask them to concentrate on the *color* of their card. After a bit of theatric cogitation, announce that you are getting a strong impression of a red card. (Call out the color that comprises the first three cards of your stack.) Say, "I'd appreciate it if those of you who are thinking of a red card would raise your hand to prove that I'm correct." *Do not* use a question here. You just want them to confirm what you already know.)

The pattern of raised hands will tell you exactly which card of the stack the *first person* is thinking of.

<u>Pattern</u> *	<u>Card position</u>
U-U-U	1 (Spectator One in thinking of the 1 st card in the stack.)
U-U-d	2 (Spectator One in thinking of the 2 nd card in the stack.)
U-d-d	3 (Spectator One in thinking of the 3 rd card in the stack.)
d-d-U	4 (Spectator One in thinking of the 4 th card in the stack.)
d-U-d	5 (Spectator One in thinking of the 5 th card in the stack.)
U-d-U	6 (Spectator One in thinking of the 6 th card in the stack.)

* U = hand up, d = hand down.

With only a little bit of practice, you'll be able to memorize which pattern of raised hands stands for which stack position.

Now that you know the position of the first spectator's card, the rest is easy. If you've memorized your stack, you can call out the names of the three cards tout suite. If you used a cyclical stack, a little patter as you attempt to read their minds will allow you to dope out the identities of the cards.

If you've taken the no memory approach, look at spectator one and say, "Please concentrate on the image of your card, while I try to find it."

Spread through the deck until you find your stack. Remove the card at the position determined by the raised hands. Remove that card and note the values of the two cards following. Ask spectator one to name his card, and then display the one you are holding triumphantly. You can now simply name the other two cards, or repeat the exact same procedure as with the first one.

Your audience will be talking about this for days.

Afterword

You might include this little snippet during your performance: "You have selected three cards. You didn't take a card; you didn't even touch a card. You merely thought of one that I couldn't see. Even if I *was* peeking at the cards somehow, there is still no way I could know which cards you are thinking of."

You must also be careful that no one who sees one spectator's cards will be able to see the cards you show to the other spectators. I once misjudged the angles, only to have a young lady sitting between my first two spectators call out, "They're the same cards!" My reaction was to apologize for my careless shuffling and to move on to another trick.

The easiest way to be certain no one can see anyone else's cards is to have them come to you. Have them stand to your right, a little behind you. You can further obscure the cards by holding your left hand at the same level as the cards, blocking the audience's view.

I now choose to guard my cards as I display them. The best way is when you are performing for seated guests—in your living room, perhaps. You can stand right in front of them and hold the cards very close to them, above their eye level. This will make it impossible for others to see them.

With a little thought, I'm sure you can find your own method to keep your spectators from seeing more than one set of cards.

Finally, you can allow a choice from *seven* cards if you wish, by adding a card that is the opposite color of the first three. (e.g. **BRRRBBRBR.**) This will add the dUU pattern to the answers, moving all the other answer patterns down one. This is the largest number of cards than can be used if you want to make only one statement. If you can come up with a way for the spectators to think of a random number from one to seven, go for it. I don't see any value in doing so.

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