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The Inslow Effect

by
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Two cards are selected by two spectator's under the fairest conditions. One selection is revealed to be the only card in the deck with an odd coloured back. The other vanishes cleanly and convincingly from the deck and is found in the card box.

There are several ways of accomplishing this effect, the best **two** solutions are provided here. One uses a specially gimmicked card to force both selections and vanish one. This is the cleanest handling of the two although the gimmick is still in the deck at the end of the trick. The second solution dispenses with the gimmick and has the advantage of allowing one of the cards to be named freely. This version is not as clean as the first but very strong none-the-less.

Another important distinction between these two methods is that while the first is almost self working, the second requires a greater level of skill.

The third variation involves only one selection and is directly related to Charlie Miller's Kaleidoscope, which was the original inspiration for "The Inslow Effect". I will also discuss a couple of applications for the gimmicked card that might be of interest to the reader.

The Gaffed Card

To begin, let me state quite clearly that the idea for this feke is not mine. While I did come up with it independently it soon transpired that I had reinvented an old gimmick that was (according to information received) first employed by Dr Jaks in his trick "The Four Blacks". It was also the secret to a packet version of the Ambitious Card that was marketed some time ago and Juan Tamariz also used the principle to achieve a very convincing cards across effect.

The feke is made up of two cards whose back design matches the deck you plan to

use. They should also match the *condition* of the deck you will use (if the edges of the cards are cleaner or dirtier than the feke then it will contrast with the rest of the cards when inserted into the deck). The cards are stuck together at one end, the rearmost card (whose face is *inside* the feke) is a court card, the front card is a spot card. The front card is also corner shorted at the open end on the same corner as the indices.

Construction of this card requires years of training by expert paper and card handlers. A Sabbatical in Tibet, contemplating the meaning of the four elements that make up the world around us is also recommended but at the very least, making this gimmick should not be attempted by anyone with less than a black belt in Origami. Needless to say, I would prefer you to purchase your gimmicks from my own personal team of people qualified in the above disciplines. Alternatively you could use the supplied gimmick as an example and glue two cards together yourself. The corner short is created with the help of a pair of small nail clippers.

Needless to say you should only make up these fokes for **your own** use! Making them up for friends and relations is theft! The advantage of being able to make spares up quickly and easily is that you can constantly change the force cards if you happen to be performing for an audience that has seen the effect before.

In addition to the feke you will also need a card that contrasts with the back design of the deck used.

Note: The cards supplied herein are enough to get you started. They are made with new cards so please obtain a new deck to perform with.

Easy Inslow

To prepare, open your new deck and note the cards supplied within. Remove the card that matches the spot card on the face

of the gimmicked card and the card that matches the card with a contrasting back design (for the sake of these instructions we will assume that the deck and the feke is blue backed and the odd card is red backed). Place these two cards in your wallet, you wont need them to perform **Inslow**.

The court card that matches the one *inside* (for example the King Of Diamonds - KD) the feke is placed on top of the deck (ensure the deck is shuffled first), the feke is placed about seven cards above the centre of the deck with the red backed card directly above it (all cards are face down).

Place the deck inside the box so that the top card, the King Of Diamonds is directly below the half moon cut-out that forms the thumb notch on top of the box.

To perform, remove the boxed deck from your pocket, open it and tip the cards into your waiting right hand. As you do this the left first finger contacts the top card under the thumb notch and applies a little pressure to hold it in place as the rest of the deck slides out beneath it. The right hand assists in removing all the cards except the King Of Diamonds. The right hand tables the deck, face up, and returns to the box, closing it and placing it aside.

Pick up the deck and place it face down in left hand dealing position. Care must be taken not to allow the odd coloured back to be seen (this is why the deck is tabled face up at the outset).

You will now force two cards, one is the court card inside the feke, the other is the odd backed card behind the feke. If you riffle the front end of the deck with your fingers and the rear end with your thumb, one of the two ends will feel as if there is a thick card in the deck. This is the sealed end of the feke card.

You want to find out if the thick end of the feke is at the front or the rear of the pack. If it is at the front end (i.e. riffled by your right fingers) then you will force the red backed card first. If it is riffled by your thumb then you will force the King Of Diamonds first. For this example we will

assume that the thick end is nearest you so the King is forced first.

To force the King we make use of the corner short on the face of the feke. With the deck in dealing grip, all four fingers at the right side of the deck, raise the deck to eye level so the face of the deck is seen by the audience. Keep the deck nice and square.

The deck is held quite high in your left hand so that your fingers don't cover the index of the face card.

If you riffle the top right corner of the deck with your right first or second finger, starting at the face and riffling back towards yourself, you will feel the riffle stop at the corner short. At first attempt you will probably riffle past it, but will feel the riffle "stall" at the corner short.

After a couple of attempts you will be able to stop at the corner short every time. Now practise timing your riffle to stop at the corner short whenever someone calls stop.

To do this you need to be able to riffle quickly to the feke from any part of the deck in front of the gimmicked card. Let's imagine someone calls stop as you are riffling but are still ten cards in front of the feke. As they start to say stop you must quickly riffle back to the feke in order to appear to have stopped at that point.

This is the most difficult part of this routine to learn but it is an easy skill to obtain. Play with it for an evening while watching TV, continually riffling back to the feke until you can do it quickly and easily. It's not hard.

After performing this a few times you will be able to time your riffle so they say stop right at the feke without fail.

So, you riffle back the cards with your right finger asking someone to call stop. When they do you riffle directly to the corner short and stop, pulling the rear half back a little so that the spectator can note the index of the card stopped at. As they look at this ask them to just **think** of that card.

Release the cards with your finger, closing the break and supposedly losing the selection. Make a big deal about squaring the deck and ask the audience to note that you are not holding any breaks in the deck. As you say this the deck is turned end-for-end bringing the thick end of the feke to the front.

You will now force the red backed card onto a second spectator. The method for this is similar to the one just described, in fact it is somewhat easier.

Again you riffle the cards, requesting someone to say stop. This time you will feel the thick card as you riffle past it. As soon as you feel the thick card riffle off your finger - stop!

The card now seen will be the red backed card. As before you must time your riffle according to when the spectator calls out stop. As soon as they do, riffle right to the thick card and stop. Pull back the upper half of the deck (the un-riffled portion) and ask them to *think* of the card inside the break.

Once they have seen the card allow the remainder to riffle off your finger and again point out that their card is completely lost in the deck.

At this point I usually move the box in front of the spectator who has selected the card within. While this is done casually and nothing is said about it, this action is sometimes remembered by the audience. Later, while trying to reconstruct the method they may draw on this action as the most likely point that I might have loaded the box. At the same time they will also be forced to recall that the box was handled so briefly that it would be most unlikely that I could have loaded a card so quickly.

Basically you are feeding them an “out”. A possible way of achieving the effect that they saw. If you were not to provide some sort of out then the effect would become “too impossible” and the only solution open to them would be that you had a duplicate card inside the box. This is why the box must *at least* be in open view on the table, near you, throughout the effect.

Patter briefly about E.S.P. Point out that you have mastered the three major disciplines of Extra Sensory Deception (“...oops, I mean *Perception*...”): Prediction of future events, Telepathy - the power to read the mind and Telekinesis - the power to move objects by means of an unseen force.

Place the deck face up in your left hand and begin dealing the cards, face down, onto a pile in front of you, asking both spectators to say stop when they see their cards.

Obviously, only the spectator who selected the red backed card will call out stop. This will happen right after you deal the gaffed card face down onto the pile in front of you.

When this happens, deal their card face *up* in front of that spectator. You must not reveal the back of this card yet.

Continue dealing through until the pack is exhausted. The second card will not be seen. Comment that one of the cards seems to have vanished from the deck.

Remind the audience about your powers of E.S.P. State that you can prove these powers.

Turn to the spectator with the red backed card in front of him (or her, of course). State that you knew that he would think of that card because you predicted it earlier. Turn it face down so that the red back is seen. Spread out the face down deck to show that it was the only card without a blue back.

Pick up the deck and spread it face up on the table. Point out that the other spectator did not see his card. State that this was because you exercised your second power of E.S.P. - Telepathy, you were able to read his mind and determine that he merely thought of the...King Of Diamonds. Ask him to confirm that this was his card.

Now, remind the audience that the card has apparently vanished from the deck. This, you tell them, is because you used

your third power - Telekinesis, to move the card with an unseen force.

Ask the spectator to pick up the box and look inside. Make sure he shows the contents to the audience and take a bow.

Notes: You may have noticed that the instructions direct you to tell the spectators to *think* of the card they see. This is so you can refer to the cards they merely *thought of* later in the trick. This stratagem was used to great effect by The Professor when he first arrived in New York and contributed to his well deserved reputation at that time.

Expert Inslow

This variation dispenses with the gaffed card and allows the spectator's to simply name one of the selections. Naturally this means that only one card is forced.

As the title suggests this version will require considerably more work by the performer. A slightly easier method will be suggested at the end, but the handling about to be described is, for me, the most direct means of accomplishing this effect.

For this method you will require a red backed card and a blue backed deck (or vice versa).

You will also require a tiny piece of magicians wax which may be stuck to the table's edge, your belt buckle or anywhere that you can obtain it under your right fingernail.

The blue backed card that matches the red backed card is placed on top of the deck and the red backer is placed on the face. As before the deck is placed in the card box so the top (blue backed) card can be retained in the box as the deck is removed.

Again the deck is tabled face up as the box is closed and placed aside. This is to prevent the red back being seen prematurely.

Close the box and set it aside. Pick up the deck and square it face down into the left hand. Ask two spectators to assist you.

Cut off half the deck and ribbon spread it face up in front of the spectator on the left and ask him to look over the cards and think of any one he likes.

As he looks at his cards, turn to the second spectator and say that you would like him to think of one of the cards in your hand.

As you say this the right hand begins taking cards off the top of the left packet, right fingers below the cards, thumb on top. Each card is pushed to the right with the left thumb and taken underneath the lowest card in the right hand. Each new card is also spread a little to the left.

Ask the spectator to say "stop" at any time. It is important that the cards do not spread too far to the left so that your right fingers can't hold them. If you feel that the cards are spreading too far, simply push the spread to the right a little with the left thumb as you take the next card and continue as before.

When they call stop, push the new top card of the left hand packet to the right and pause a second as you say "...okay, I want you to just think of this card". As you say the word "...think...", perform the following move.

The right hand comes down to take the top card as before. As this happens, the left second finger buckles the bottom card and pushes it to the right. Once the *top card of the left packet* is in position (a little to the left of the lowest right hand card) the *right* fingers contact the face of the *bottom card of the left hand packet*.

The right hand now moves to the right and up so that the bottom card of it's packet may be seen. The upward and rightward motions must be performed simultaneously to not only hide the fact that a card is slipped out of the bottom of the left packet but it also prevents the odd coloured back of that card being seen.

When performing this forcing sequence, turn *slightly* to the left. Also, try to avoid the faces of the cards being seen until the selection is made.

You are now holding a rough spread of cards in your right hand. This is held up at eye level so that the lowest card may be remembered. In your left hand is a squared packet of cards, face down.

You will now perform the “Convincing Control” to get the force card back to the bottom of the entire packet.

Bring your left hand up to meet the right hand cards. Place the right-hand cards onto the left cards so that the left fingers can contact the face of the selection. Meanwhile the left thumb reaches over and contacts the back of the card directly above the selection. Your thumb must not touch the card below (the selection) as this card is about to be pushed to the right by the left fingers.

Pause a beat, asking the spectator not to forget their card and lower both hands together, bringing the cards face down.

As the cards lower, the left fingers push the selection to the right, under the spread and the thumb retains contact with the card above it. To the spectators it seems as though the card under the thumb is still their selection.

The right hand cards remain spread throughout to cover this move. Once the hands are lowered, outjog the card under the thumb and close the spread. As you close up, control the selection to the bottom of the left hand packet. a little practice will make this clear.

Fairly square the outjogged card and table the packet in front of spectator number two.

By this time, spectator number one will have thought of a card. Close the spread and pick up the cards in left hand dealing position. As you do this, casually ask which card they thought of.

When they tell you say “...and that card is definitely in here, right?”. As this is said, you quickly spread the cards between your hands until you spot the selection. This card is culled to the back of the packet as you close up.

This entire sequence is done very casually and without any importance placed on it. Spreading the cards is merely a gesture, asking about their card merely a formality - act as if you don't really need to know the card. This is an example of how a relaxed, casual attitude can help shield an important sequence and make it seem unimportant.

The cull I use is the “Hofzinser Spread Cull”. This technique is widely taught in magic literature so I will not spend too much time on it here.

Briefly, when the card is sighted in the spread between your hands, the right fingers contact the back of the selection and the left thumb contacts the card above. This allows the right fingers to draw the card sharply to the right under the cards above it. As the spread is closed the selection is slipped to the bottom of the packet.

An alternative sequence may be found at the end of this description.

This packet is now tabled face down in front of spectator number one. Their selection is on top of this packet.

You now recap. Remind them that each spectator has merely thought of a card. Discuss E.S.P. and the three primary powers you possess (see Easy Inslow). As you talk, get the piece of wax under your right first fingernail.

Pick up the packet in front of spectator number one and place it into the left hand (face down). As this is done the wax is applied to the back of the top card (in the middle of the card). Now pick up the other half of the deck and place this on top of the half already in the left hand.

These two halves are pressed together as the entire pack is now turned face up and replaced in left hand dealing grip.

In the middle of the deck is the spectator number ones selection with spectator number two's odd backed card stuck to it.

Casually move the card box in front of spectator number two as you say “...I'm

going to deal through the entire pack, when either of you sees the card you are thinking of say stop”.

Begin dealing the cards from the face up deck onto a face down pile on the table.

When the first spectator calls stop you will have a double card on top. This can be easily dealt in front of this spectator (face up) because of the wax.

Continue dealing through until the cards are exhausted. Spectator number two will not see his card.

Turn to spectator number one. Remind him that he merely thought of any card he saw, his choice was entirely free, Point out that all the cards you dealt were blue. Mention, once again, the first power of E.S.P. - prediction. Turn the card in front of him face down to show the red back.

Place this card aside (so no one can examine it!) and spread the deck face up in front of spectator number two.

Remind him that he thought of a card which now seems to be gone from the pack. Point out that you still don't know which card he is thinking of. Mention the second power - Telepathy - and name his card.

To finish, patter about telekinesis before having the spectator open the card box and find his card.

Alternative Handling

Instead of using the force described then simply use a cross cut force or a hindu force (both are fine for lay people). A double undercut will return the selection to the bottom.

Instead of the Hofzinser Cull, spread to the thought-of card and hold a break below it. Double under cut it to the back and turn the packet face down. The card is now on top.

These techniques may be found in “The Royal Road to Card Magic”.

Notes: Between the two spectators you have mentioned the following conditions; A selection was merely thought of and you did not know what card was chosen.

Okay, so these conditions do not apply to both selections but, often, in the memory of your audience it will. Do not over emphasise this, simply ensure you always refer to the selections as thought of cards and remember to point out that you could not know the identity of the second selection.

Notice how the effect is still strong even if the audience remembers that you knew about the first selection because logically (?) it would already have an odd back by then.

Please practise this carefully and you will have a powerful, memorable and extremely baffling card routine at your disposal.

Inslow-a-scope

This is a variation on Charlie Miller's excellent Kaleidoscope, originally published in the Magicana section of Genii magazine. Mr. Miller's idea was in fact a slight variation of an idea mentioned by T. Nelson Downs in The Art Of Magic.

These versions used a set-up deck and to a degree, so does this. It was, however a little risky, this version is not. It uses the gaffed card from “Easy Inslow”.

Begin by ensuring that all the court cards are in the lower half of the deck. They should be mixed in with the spot cards and not grouped in one large clump.

Place the card which matches the force card inside your gimmick and place it on top of the deck. The gimmick should be about eight cards down from the top of the deck. You won't need an odd backed card for this effect.

Place the deck in the box and you're ready to begin.

Remove the boxed deck from your pocket and then remove the deck as before, retaining the top card of the pack inside the box with your thumb.

Close the box and place it aside.

Hold the deck face up and spread through casually. Ask the audience if they were aware that some cards are actually heavier than others. Close the spread, turn the deck face down and table it in front of you.

Explain that the court cards are the heaviest cards in the deck because they have the most ink on their faces. As you say this, cut the cards into three approximately equal piles. The top third will contain the gimmick and no other court cards. This is the packet you must force.

A magicians force will suffice. Ask the spectator to pick two piles. If she chooses the two lower packets (not the force packet) then pick up the box and place it on top of one of these packets and place the other packet on top of the box (so the box is sandwiched between the two).

If she picks the force packet and one of the other two, pick up the box and place it onto the remaining packet. Ask her which one of the two remaining packets (the ones she actually chose) we will use.

If she selects the force packet say "okay, we'll use that one" and you place the other packet on top of the box.

If she selects the other packet say "okay, we'll use that one" and place it on top of the box saying "that leaves us with these cards....".

I'm sure you get the point.

Say that you are going to prove how heavy these court cards are. Pick up the force packet and hold it in preparation for a riffle peek. Ensure that the open end of the gimmick is upwards and the thick end is towards the floor. This means that if you riffle the upper right corner of the packet,

you will feel the short card at the front of the gimmick riffle off your finger.

Explain that you will riffle the cards with your fingers and ask the spectator to concentrate on the indices of the cards as they go by. Tell her to think of any court card she sees.

Riffle the packet from front to back (i.e. riffling towards yourself) *without pause*. The riffle should neither be too quick or too slow. The short card will cause the court card behind it to be seen slightly more than any of the other cards - this is automatic.

Ask if she has seen a card. If you riffled correctly she will say yes.

Place these cards onto the top of the other cards on the table (with the box still sandwiched above the lower third).

Now say that the court card she is merely thinking of will begin sinking down through the deck into the lower packet beneath the box.

Wait a moment, look at your watch a couple of times and comment about this working much quicker when David Copperfield showed it to you.

After a suitable delay, pick up all the cards above the box and ribbon spread them face up on the table. Ask your spectator to name her card. Look through the packet with her, pointing out that her card is no longer there.

Remove the box and place it aside, pick up the other packet and say that her card is now in here, ribbon spreading the packet to illustrate.

Feign surprise when the card is not there then appear to realise what the problem is.

Pick up the box and, whilst explaining that the card sometimes gets caught in the middle, open the box and reveal her card inside.

The strength of this effect is hard to relate in print, try it once and you will be assured

of a powerful and memorable piece of magic.

Incomplete Inslow

This idea is just a novel use for the gimmicked card.

While talking magic with some of your friends at the next convention, find out if anyone is aware of Marlo's Incomplete Faro control (see M.I.N.T.).

If they are, then perform the next little experiment.

Ensure the gimmick is about ten to fifteen cards up from the face of the deck.

Tell the guys (and gals, of course) that you have a variation on the Marlo control.

Cut about thirty cards off the top of the deck saying that in your version you don't need to cut at 26/26.

Weave the lower packet into the upper packet. you must weave the lower packet so that the open end of the gimmick is dovetailed with the other packet and the thick end is free. It should be a straddle faro for ease of control.

Hold the larger portion so the lower half is facing the audience and may be riffled for a peek (as for the Incomplete Faro Control). Force the card behind the thick end of the gimmicked card as described earlier in this manuscript.

Separate the two halves and place the lower one on top of the upper, larger packet. Table the deck, face down and square it saying "I don't need any breaks and I don't cut the deck - you do!".

Ask someone else to cut the cards and complete the cut. Pick up the deck and run through the cards, faces towards you, apparently working through some complex equations.

The selection is the card directly behind the gimmick - reveal it any way you wish.

If your friends are familiar with the Incomplete Faro this will fool them bad. If not then it is just another location.

I sometimes discuss the Marlo principle, explain it, then do this later to really stir things up.

This feat can also be done without the gimmick but you will need to be able to riffle count as the card is selected.

I'll leave you to work out the rest.....

These effects have served me well over the years and I sincerely hope you enjoy them as much as I have. Please practise them carefully and perform them with conviction.

Cheers.