

SOME DIFFERENT STUFF

A MAGIC MAGAZINE BY PEPE LIRROJO

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• USING NORMAL CARDS, USING ANY DECK...MORE OR LESS, WELL YOU WILL NEED TWO DECKS

Entropic Spell, a new way to spell cards

Magicians from all over the world who have witnessed it, still do not know what is the secret that hides this mysterious card trick



Pepe Lirrojo failing performing an spelling trick

I love all stuff related to the faro shuffle. It is my favourite technique. I use the shuffle to false shuffle, legitimately shuffle, to stack cards or packets, to locate cards, to count cards, to put cards in an exact position, like a control, and in gambling demonstrations. Over the years, I developed some tricks using this incredible technique. Here I will describe one of my most precious works with faro shuffle.

ENTROPIC SPELL

This effect arose during the meeting in Messina of "Entropía Mágica 2016", where I went thanks to Hernan Maccagno. He provided the last details and all entropic magicians, and that was where this took its final form and its name.

Effect:

A spectator chooses a card, which is returned and the deck is shuffled. Upon spelling the name of the card, it appears. The effect is repeated and the spectator is able to choose whether to spell from top or from bottom of the deck, and even able to choose the language of spelling (Spanish, English, French, Italian, Japanese,

Portuguese, ...)

Method

The method is based on having a duplicate card (four of diamonds), forcing it, performing a perfect out faro shuffle and false shuffle, (and, in the case of Catalan and other languages, perhaps some additional technique such as the second deal).

The effect is based on the permutation of the cards in positions 18 and 35 of the deck when making a perfect out faro shuffle. If we place the duplicate cards, the four of diamonds, in those positions, we can spell from the top or from the bottom and in any language.

Patter - presentation

This is an effect that is repeated several times and the interesting thing is that the challenge goes in crescendo. After performing it for Isaac Jurado and talking about the subject, I was convinced by his opinion to present it to the spectators as a game that can only be done once, and then ask "Do you want to see it again?" The magician agrees to do it again, but only once. In in this way

will the spectators themselves ask you to repeat it, and you can naturally complicate things by offering to do it from top or from bottom and in other languages.

It begins with a deck having two fours of diamonds. (It can be done in Spanish also with the four of hearts which also has 17 characters to spell, but the four of diamonds also works with other languages.) The fours of diamonds are placed in positions 18 and 35. Force one of the fours of diamonds by your favorite method that retains the order of the deck. A psychological force can be done by packets and so when picking them up, the forced card is back in position 18 and then you can false shuffle (Hunter shuffle or Heinsteins shuffle for example).

Now we are going to convince our audience that the cards are really shuffled, so we will make a false cut and even a faro shuffle after the false shuffle.

- "The bad thing about this trick is that I can only do it once, ... but it is so good, ... but only once, I'm sorry."

There is talk of of a card spelling itself, which is a classic game and spells the chosen card by drawing 1 card per letter, it is spelled THE FOUR OF DIAMONDS and the next card is four diamonds.

- The bad thing as I said is that it can only be done once clear, I have tried it more than once, but it is already very difficult. ... (If nobody is encouraged: - Will we try again?) - Look, let's shuffle; Shuffle again, perfect out faro shuffle, table shuffle, I do a push through and some fake cut if we want.

- We are going to do it again ... but of course that is the same, look, it occurs to me, to make it different, where do you want to start spelling, from top or from bottom? Don't matter! Always works!

Do what the spectator chooses, the trick is done.

- Repeat it, repeat it !!! ... Well, if you insist; shuffle and cut again, faro shuffle and false shuffle again

- But of course, this you have already seen ... look, it occurs to me that we do it in another language, I do not know, French, English, Italian, Japanese ... whichever you want. The viewer chooses the language and is also offered a choice of whether to start spelling at the top or bottom of the deck. Again the card is spelled and again it appears at the end of the spell. As a grand finale, the spectator is offered to insert the card into the deck wherever he wants to ensure there is no suspicion that the magician knows the position of the card in the deck. The spectator inserts the card in the deck and most likely puts it in the top half of the deck. In that case, we shuffled the top half of the deck and some more cards, the we peel one by one cards until there are about 15 cards left, and put the rest on top, so that we have passed the card from position 35 again to 18, this time without faro shuffle (this idea is also from the great Hernan Maccagno)

and again it becomes to offer the spectator a choice of whether he wants the card spelled from top or bottom (in which case you have to make a perfect faro shuffle again) and they can still choose the language.

Enjoy the spelling!

Here the spelling of this card in some languages:

(SPANISH, 17 letters)
CUATRO DE DIAMANTES

(ITALIAN, 17 letters)
IL QUATTRO DI QUADRI

(ENGLISH, 17 letters)
THE FOUR OF DIAMONDS

(FRENCH, 17 letters)
LE QUATRE DE CARREAU

(JAPANESE, 17 letters)
DIAMONDO YO NON DESU

(PORTUGUESE, 17 letters)
QUATRO DE DIAMANTES

(ESPERANTO, 17 letters)
LA KVAR EL DIAMANTOJ

Yes! Even in Esperanto!

• UNIMPORTANT FACTS OF THE MAGICIANS WORLD

Did you know?

Until 1651, decks were sold in any order. Then in Paris, thanks to a French policeman wanting to avoid scams, a law was passed so that the decks were sold with the cards ordered from Ace to the king, to prevent the manufacturers of decks from conspiring with gamblers.

Ellsworth Robinson, better known as Chung Ling Soo, spoke these words on stage in 1918: "Something has happened! Close the curtain!" They were the first and last words that anybody heard him speak in English on stage, since he adopted a Chinese character that catapulted him to fame. These were his last words after a fateful bullet ended his life.



Pepe Lirrojo, the second man with the most memory in the world, trying to remember the name of the first

• TO MEMORIZE OR NOT TO MEMORIZE, THAT IS THE QUESTION

Memdecks, why not?

Nikola, Ireland, Aronson, Tena-Ferragut, Tamariz, Aragón... among others, were they all wrong?

Each time I see a card magician, I ask myself if he is using a memorized deck. This is a hobby I have. Ok, perhaps I have a problem, but there are so many effects you can do using a memorized deck, that is hard not to suspect. I think it is the most useful and powerful tool in the appropriate hands. Also, of course, you have to manage other techniques, that complement this weapon, but the knowledge of all the positions of all the cards in the deck gives you a little advantage.

One of my goals when

creating magic is to use the technique I choose to work on, but with the goal of not using it for the purpose for which it was created. In the example that concerns us, using memorized decks, I try to use them for tricks where it doesn't make sense, at first, to use this type of deck. That gives me another perspective of the trick. In these two tricks, I use a memorized deck. At first, perhaps it seems it doesn't make sense because it is not necessary. But using a memorized deck, gives me a different approach. I hope you like!

• A TIME TRAVEL TO 1942 BUT WITH MEM DECK, SORRY PAUL

Out of this order

This is a wonderful effect. You can do it with your deck or with a borrowed one, and it can be done by the spectator. There are hundreds of different versions but this one uses a memorized deck.

Effect:

The magician separates the shuffled deck in red and black colors, and "fails" with two cards previously chosen by the spectators.

Method and presentation:

I do this trick after a trick that apparently has the deck shuffled thoroughly, such as after the trick "Do as I ORDER".

So, before I start that trick, I make a fan of cards with the faces towards me. I partially extract two cards from the fan and ask two spectators to think of a card, any card. One will think a red card and the other a card black. Now I ask that they name the cards and I change my look from one of satisfaction to one of resignation. I put the cards back in the fan and say,

"No, not today. But this trick, when it works, is incredible." They think this is a gag, but I do not forget the named cards. Now I perform the trick, and while I false shuffle my memorized deck with Zarrow shuffles or push-through tabled shuffles or Hunter or Truffle shuffles in hands, the spectator thoroughly shuffles his deck. During the next trick of color separation, the illusion that the deck is very well shuffled is perfect.

I finish the trick Do as I do, and I outjog two cards and again ask for the name of the previously thought cards. Again, I fail. And without teaching them I say: "No, today is not the day. But I remember the cards chosen again.

Now is when the trick really begins, I announce that the magician is always the person who is believed to be able to control the cards of the deck at all times, although this is impossible, I will try to control the colors of the

• A REVISITED CLASIC, BUT WITH A MEMORIZED APPROACH

Do as i Order

You pick a card, spectator picks a card, they match. Miracle!

Effect

Magician and spectator, after several shuffles, randomly choose the same card in two different decks.

It is a classic trick, but this time we are going to use a memorized deck. The one used by the magician will be memorized. The other deck will be messy, and the spectator will shuffle it.

Development:

The first time I saw this presentation was in the Aragonese Magic Association in 2006, in a lecture given by Miguel Angel Gea and Javi Benitez. Javi tells me this presentation is originally by Gustavo Raley It is a work of art. It consists of taking explaining to a spectator by mimicry that he should imitate the movements of the magician in the same way that a mirror would return the image. A deck is on each side of the table, the magician is on one side, the spectator is on the other. The magician prepares to make shuffles, cuts and so on, while the spectator imitates him. The magician is increasing the difficulty of shuffles and cuts and is increasingly complicating the techniques to make it difficult for the spectator. Finally, the deck goes through the "mirror", the magician puts his deck on the side of the spectator and

the spectator pushes his deck toward the magician. The magician now makes a spread and after some doubts, he draws one of the spread cards. He picks up the spread and squares the deck. He looks at the spectator's card with great concern. No other person can see the card he holds while he waits for the viewer to do the same. He leaves the card face down on the table and again makes a spread of the cards and inserts it in the middle, (but slightly deviated from the initial position) and cuts the deck and completes the cut several times. Again with more mimicry the decks are exchanged through the "mirror" and upon receiving it, the magician makes a carefree shuffle, waits for the spectator to do the same and now takes the deck and with the faces towards him, he looks for the card chosen. He takes out a card and leaves it face down on the table, slowly approaching it to the mirror, until both cards touch. They are lifted, making them touch face to face and finally, slowly and dramatically he returns the card to the spectator and shows that both cards match.

So far the presentation could be done perfectly with the classic method.

That is, looking at the bottom card of the deck that we "pass" to the viewer or with the method of Kaplan, looking at the top card.

The first detail for an audience of magicians or connoisseurs of the secret, is that at no time will we raise either the card or the deck to see anything of the deck that we passed.

The second detail is that we do not place the card on top of the deck and cut, it is placed in the middle of the cards and we do not look before or after, it is inserted into the deck and everything is squared and cut and completed several times.

The third detail is that upon receiving the deck through the mirror, before taking out the chosen card, we give a final shuffle to the deck, false again as the previous ones, but the original trick consists in knowing which card is before or after (above or below) the chosen one.

Throughout this routine, to be convincing, the false shuffles of our deck (the one in memorized order) must be convincing, as well as the cuts and the final false shuffle (when the spectator returns the deck through the "mirror")

At end, return the card at his position and you are ready for another memtrick.

Need to complete a wish list? This is your article!

• A LIST BASED ENTIRELY ON THE PERSONAL OPINION OF THE AUTHOR OF BOOKS ABOUT MEMORIZED DECKS

Books about memorized decks

This is only an incomplete list with books with the topic of memorized decks. They are not all who they are, but they are all who are

Most of them are with tricks also using other techniques, but the main topic, and the major part of the book is about uses of a memorized deck.

- The Nikola card system, 1927, Louis Nikola
- Ireland writes a book, 1931, Laurie Ireland
- A stack to remember, 1979, Simon Aronson
- The Six-hour memorized stack, 1997, Martin Joyal
- The Aronson Approach, 1990, Simon Aronson

- Memories are made of this, 1999, Simon Aronson
- Sinfonía en mnemónica mayor, 2000, Juan Tamariz
- Try the impossible, 2001, Simon Aronson
- Mnemonica para desmemoriados, (EMM, 2000)(AMA Magazine, 2007) Manolo Tena
- Memorandum, 2014, Woody Aragón
- In order to amaze, 2016, Pit Hartling
- The memory arts, 2017, Trustman
- Repertoire, 2018, Asi Wind

• AN EFFECT WITH A MEMORIZED DECK THAT YOU DON'T HAVE TO KNOW BY HEART

Homonymous, Homographic, Homonym cards

A classic matching routine using the stack of a memorized deck. Three phases, first a picked card, then a random card with a position and for the finale, all the rest of the cards match.



Final arrangement of the cards at the end of the effect

Spectator and magician find mates cards. A routine of coincidences.

This is a special routine, since it uses memorized deck, specifically Juan Tamariz's memorized deck. You don't have to memorize at all and it stems from finding mates cards which is an unusual thing working with memorized decks.

Method, development and presentation

We begin the routine with the memorized deck of Juan Tamariz, so that we can enter from other effects that use this type of stack, but that do not change the order, such as one of those described above. The idea is to go from a seemingly shuffled deck, although it is memorized, to a sequential deck of mates, that is, 26 cards followed by its 26 mates. We will do this during the patter, making a spread of the deck and cutting between the ace of clubs and 9 of clubs,

leaving the 9 of clubs on top. And now distributing the deck one by one from top in 2 piles flipping the cards when they arrive at the table, until we see in a pile the 5 of diamonds and in the other the king of diamonds, we collect the piles from the table placing the pile that has 5 diamonds at the bottom on top of the other pile and on top of all the other cards that we had not yet dealt. And we already have a sequential deck of homonyms, cutting to the 5 of hearts and leaving it on the bottom, we have 2 piles of 26 cards mates..

Now that we know the "technical" ins and outs, we can begin.

We will start by making a false shuffle in the hands (for example, a Heinstein shuffle) and we talk about them being the mates cards, which are cards with the same color and with the same number or letter, but not with the same suit. If they had the same value and suit, they would be the same card. While saying

this, we have made a spread of the deck and we have cut between the ace and 9 of clubs. We say that, to be clear, we will explain it better, and we put the 9 of clubs face up on one side and the jack of spades on the other side also face up. So that they would be mates we would have to have, or the 9 of spades instead of the jack of spades, or the jack of clubs instead of 9 of clubs, cards of the same color and same value. Now we explain that we are going to deal cards one by one in the piles and when a mates couple appears we will do a magic effect. So, we are dealing one by one in each pile while we are whispering: "No, no, no ... it is not easy, ... no, no ..., it's not impossible ... no, no, just a little unlikely."

Upon arriving at the key cards, we remember 5 of diamonds and K of diamonds, we fake a little uneasiness and we say: "This is very difficult, we will do it another way," while we collect the piles in the indicated way.

We will open with an effect by Paul Curry. We cut the deck leaving in one of the piles the 5 of hearts below and in the other the 5 of diamonds, while we cut we pass 3 cards from bottom to top in one of the piles and leave it on the table and from the other, we offer a card to the spectator making a small spread in

on the table or reversing their order. When we finish counting, we leave the pile on the table.

Now we will ask the viewer what he thinks would have happened if, instead of his number, he had chosen one less, Would the cards have been mates? To check this, we turn over the top cards of the table piles, revealing that they are not mates. And what would have happened if they had thought a number less? We repeat the operation and again show that they are not mates. "But you chose your number and in that one, will they be mates?" Now the spectator and the magician flip the top card of the pile that they have left in their hands, which is the one that corresponds to the chosen number, and they are indeed mates cards. The magician says again: "But, if the number had been three less, would they have coincided?" The magician and the spectator turn one more cards of their piles over onto the table and again they do not match. Recapitulating and reaching the end, the magician says: "But you chose that number and not only that number, but that you made everything change, from that number, from YOUR number, what happened to the next one?" Magician and spectator flip their top cards from their piles in their hands and they also coincide. And the next one? They turn and match. And the next one? (Accelerating the rhythm) One more? Other? And so, both magician and spectator are turning one by one each and every one of the cards in their piles to show that from the number named by the spectator, now all the cards are mates. Miracle!

NOTE: When you are showing the cards that are not mates, you can continue showing cards from each pile until the last one when the thought-of number is an odd number. In that case, there is no problem. When the thought-of number by the spectator is even, the piles contains an odd number of cards so the cards just in the middle of each pile are mates, so you can't show them to avoid showing another coincidence between mates cards, because that will ruin all the presentation.

the hands, we ask the spectator to look at a card and remember it and also that he has to turn it face up, while we are saying this, we spend 3 more cards in the spread from one hand to another and ask the spectator to place their card face up there. That is, his card has been face up and displaced 3 cards from its original position. That with the 3 cards that we have moved in the other pile, we have made it match exactly with its mates card at the same distance from top on each pile.

Now we will be flipping cards at the same time, one of each pile to see that are no mates at corresponding positions. We will continue turning until we reach the face-up card. When we arrive there, we will take the chosen card and the one that corresponds in the other pile. We will continue, placing them aside but without turning around, maintaining the mystery. We will continue turning cards from both piles until they are exhausted, making the final effect stronger. Now, we turn the card next to the chosen one and it turns out to be her namesake. Taking advantage of the relaxation and applause of the audience, we are going to place the piles face down on the table, while we leave both red fives as the bottom of both piles. That is, we have to pass 3 cards from top to bottom, undoing the movement we did previously.

Now offering the spectator one of the two piles, we ask him to say a number between 1 and 25 but not too high or too low, an average number. We will ask him to count one by one face down in a pile on the table one less than his chosen number. That is, if he thinks of the number 15, then he has to count one by one onto the table and face down, 14 cards. We tell him that we will do the same. We will count 14 cards, we ask the spectator not to make a mistake and that the audience helps him to count by saying 1, 2, 3. This creates the appropriate distraction for us to count 14 cards, but not reversing its order as the spectator is doing. Instead, we will pass them from one hand to the other without putting them



• MOST MAGICIANS, SOME WITH A VERY GOOD REPUTATION, DO NOT SHARE THIS OPINION

Stay Stack System is the future

A system to have a deck with a lot of possibilities, some names like Elmsley, Marlo, Swinford, Goldstein, Vollmer, among others see this possibilities, And you?

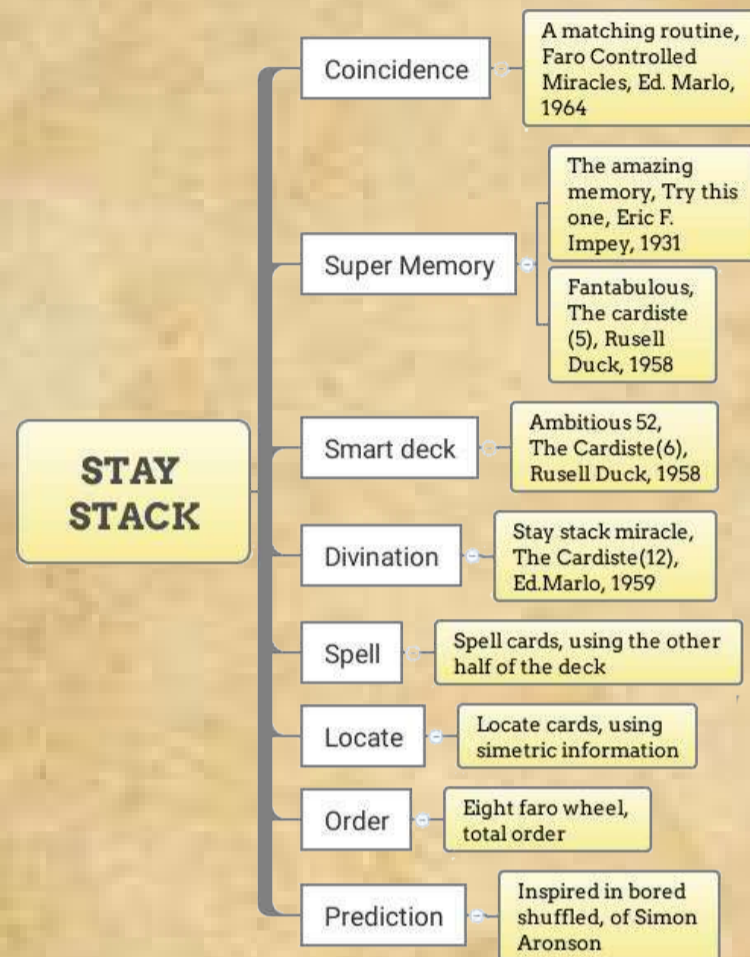
A deck in Stay Stack system, mirror deck, "palindromic" deck or deck in "palindromic" mirror arrangement, is a deck that is arranged in such a way that it is symmetrical with respect to the center (taking into account value and color of the cards, not suit).

The system consists of arranging and maintaining the symmetric deck with the cards of the same color and value at the same distance from the center. Cards 26 and 27 have the same color and same value (number or letter), as well as 25 and 28, 24 and 29, and so on until they reach the top and bottom cards.

From now on we will call the cards with the same color and the same value of the deck, mates cards to simplify.

Although the one who made it "fashionable" in the magical community was Russell Duck in his publication "The Cardiste" (Issue nº1) of 1957, it was not the first time that this system was published. In fact, a London author Eric F. Impey had proposed this type of arrangement to perform a super-memory effect in a pamphlet called "Try this one" published in 1931. Impey writes that it could be done with 26 pairs of equal cards, as in the previous effect described in the same pamphlet, but in order to make the deck normal (without duplicates) choose to use the mates cards.

In addition to the many



Different kind of tricks using stay stack system.

effects and ideas with this system throughout the publications in The Cardiste, both Duck and his colleagues, the most important contribution of Rusduck, was the application of the principle of central symmetry and that this central symmetry is invariant with the faro shuffle.

This means that a deck that is in Stay Stack order can be mixed as many times as we want using perfect faro shuffles, be they In or Out, and the mates cards will keep the same distance to the center. This symmetry will always be maintained. It is a property of the deck in Stay Stack much appreciated by Rusduck, since he considered that the fact that the shuffles were real,

added much value to the effect.

Actually Russell speaks of perfect riffle shuffle, not of faro shuffle, although he says cut in half and square perfectly to then drop a card from each half at the same time. Then he says that what he does is put the V-shaped cards and make the edges touch, apply pressure and the halves come together until sandwiched one by one. Actually, what he is describing, without naming it, is a tabled faro shuffle. A year before, Ed Marlo publishes his pamphlet "The Faro Shuffle" in which one of the techniques he describes is the Faro Riffle Shuffle ... Coincidence? ... I do not think so...

maintaining its symmetry. From that position, we can make effects that use a stay stack deck. In the course of the tricks we can make 4 faro shuffles and in the end we will have a completely ordered deck, which is a blow to the spectators.

– From a deck in Si-Stebbins to stay stack. Starting with any deck in Si-Stebbins, if we invert the 26 top or 26 bottom cards, we move to a stay stack.

– Tamariz and Woody Aragon have methods to change between their memorized systems to a stay stack system.

– Aronson and Marlo have the idea of using the memorized deck as a stay stack.

• BUT A STAY STACK SYSTEM HAS ANY PROPERTY? ... YES!

Some properties

Some of these properties, are very well known, some others not so much

– Each half gives you the knowledge of the exact order and position of each card in the other half.

– Each half always contains 2 cards of each value, aces, deuces, threes ...

– Each half always contains 13 red cards and 13 black cards.

– Each half always contains 1 red and 1 black of each of the 13 values.

– Each half is completely independent, but exactly complementary to the other half.

– You can make as many perfect faro shuffles (cutting at 26) and these can be IN or OUT, as you wish, and these properties are always maintained. (This is the principle of central symmetry.)

– Each half has cards with the same value and color and in the same rotation.

– With some special stay stacks, possession of a quarter of the deck, allows the illusionist to name the remaining 39 cards in order.

“New ideas” / Ideas not seen or published

– The deck can be cut.

It is clear that the mirror deck rather than an arrangement, maintains a symmetry.

That symmetry is maintained while shuffling, whenever we make a faro shuffle, it can be IN or OUT. You can also keep that symmetry by cutting, as long as we cut exactly in half.

– Spectators can cut the deck. We can also maintain the stay stack if we cut viewers. For example, we can cut and complete the deck to several spectators and by picking it up and showing that it is mixed by spreading it face up, all we have to do is cut between one of the two pairs of mates cards that are together together in the spread.

– Move from 1 deck to 2 independent piles in stay stack. The stay-stack or mirror deck has the mates cards 1 and 52, 2 and 51, and so on to the center of the deck, where cards 26 and 27 are also the same color and with the same number or letter. We can easily make a deck in stay stack, two separate piles that maintain that property of symmetry, just by cutting and completing the cut. For example, if we cut 10 cards from bottom to top, now our deck has from top, a run of 20 cards in stay stack and another of 32 cards in stay-stack. If we want to make two exact halves of cards in

stay stack, we only have to cut 13 cards from top to bottom or vice versa.

– Move from 2 piles in stay stack to a full deck in stay stack. In the same way explained above, if we want to move from a deck with two stay-stack to a single deck in the stay stack, you only have to cut in half of one of the two mates couples.

– Recover symmetry with cuts. We can also recover the complete symmetry and move to a deck in stay stack otherwise with cuts, cutting in 4 piles: pile 1, up to half of the first mates couple, pile 2 until the end of the first pile in stay stack, pile 3 until the middle of the second mates and the fourth from there at the end and now we can pick up for example in order (from top to bottom) (top)2, 3, 4, 1(bottom) or 4, 1, 2, 3 or 3, 2, 1, 4 or 1, 4, 3, 2 picking up in an order that seems random to appear chaos while we recompose the symmetry of the deck.

– Move from 1 deck to 2 stay stack with faro shuffle. In a stay-stack deck, a packet of less than half of the deck is cut, and completed with the rest of the cards halfway, then a perfect faro shuffle, IN or OUT is made and the result is two halves of the deck, each with its own stay stack.

– Accept partial faro shuffles. Any partial faro shuffle also can be made and the effect it produces is similar to a cut. When making any partial faro shuffle starting at the top or bottom can be done. It is not necessary that we cut at the 26th card, and at the end of the faro shuffle, we will get two stay stacks., As explained before, cutting between two mates cards, we are again in Stay Stack order.

– Allows deals in packets, if the number of packets is divider of the total number of cards in the stay stack. That is to say, a deck of 52 cards in mirror, are 26 cards in top and 26 in bottom in reverse order, allows deals in 2, 13 piles, which are the dividers of 26, and a deck of 48 cards, allows deals in 2, 3, 4, 6, 8 and 12 piles that are the dividers of 24. Piles can be collected from right to left or from left to right. Property observed and published by Gianfranco Preverino.

– Supports anti-faros (distributions) of a number of non-divisive piles of the total. In case the number of piles is not a divisor of the

Changing between different orders

Is very easy use a stay stack deck and change to other orders, let's see some:

– From Stay Stack to “Menetekel like” deck:

Menetekel deck (without short and duplicate cards): We can move from a mirror deck easily "shuffling" (retaining top and bottom cards) simulating a shuffle in the hands, you can move to a Menetekel deck, with the exception that there are no short and long cards.

– From Stay Stack to sequential deck. It is simply to reverse one of the two

halves of the deck and we will have a deck with mates, but not in a stay stack, cards with same value and color are at the same distance from the top and the midpoint of the deck.

– From Stay Stack to total order New Order Deck. (8 faros wheel)

If we start from a new deck, for example, Phoenix, to arrange it in a stay stack, you just have to change the hearts for clubs and that's how it is stay stack. If we now make 4 faro shuffles, the deck becomes apparently messy, but

total number, deals can be made as long as the odd piles are collected first and then the even ones. We can divide a pile of cards in mirror in the number of

piles that we need, provided that if the distribution is 1, 2, 3, 4, 5 and the collection is 1, 3, 5, 2, 4, that is, first picking up the odd ones and then the evens.

- Separate halves allow cuts. If we separate the two mates halves of the stay stack and cut and complete them independently once or several times, and then

make a perfect faro shuffle In or Out between those two halves, we have a deck with 2 stay stack runs. To return to stay stack, just cut between two mates cards.

Property observed and published by Gianfranco Preverino.

• LIVES OF MAGICANS

Stewart James

He developed about 400 effects in his life

Stewart James was a Canadian magician, discoverer of lots of tricks and principles applicable to magic. He considered himself a developer, a magic screenwriter, rather than a performer.

He has a lot of methods to enhance his inspiration and creativity. He used

lateral thinking, years before his serious study was developed. He also had numerous methods of lateral thinking, with up to 21 thought starters, phrases, images and methods that could inspire him when he was stuck. Some of his methods can be extrapolated to our days and our own developments.

Here we are going to see a glimpse of his methods:

- Keys
- Patience
 - Obsession (almost)
 - Positive thinking
 - Physical and mental state that fosters creativity
 - Storage system (store, share and recover knowledge)
 - Guidance system (administration of all that)
 - He had a preference for automatic tricks, versus the ones requiring need sleight of hand.

Stewart James thought that all the answers and solutions pre-existed in the world. You just have to find them.

He saw the creative process as a "journey" to a "destination" in the mind.

• Both the trip and the destination were real to him
• Talk to yourself, don't force ideas. Forcing ideas can only lead us to versions or improvements to tricks, but never to innovations.

• Creativity: Maybe the first 100 times you fail, but do not throw away your notes. Do not destroy them.

Reread them from time to time, and do not forget them and so the subconscious continues working on those ideas. Sleep is the ideal moment for the subconscious so reviewing the notes before sleep can help.

He also used to use a lot of restrictions in his research looking for solutions, if we put severe restrictions finding a solution for a magic problem, very likely we will arrive at a very original solution.

• TRIPLE MATCHING ROUTINE

Is it a coincidence? Is it a lucky break? Or is it Magic?

Another wonderful trick using the peculiarities of the stay-stack system. You can shuffle at any time and make real faro shuffles, partial or perfects. Nobody will suspect, how can you do it.



Final arrangement of the cards at the end of the effect

Effect:

The magician announces that he will explain the difference between coincidence, luck, or magic. The spectator makes 3 card choices and the magician manages to get exactly the mates to those of the spectator.

Development/Method:

The magician shuffles the deck (faro shuffle) and cuts in half, gives half to the spectator and takes the other half.

First phase:

- The spectator thinks of a number and decides whether to count from top or from bottom. The magician says that he will do the opposite of whatever the spectator chooses. If the spectator counts a number, for example, from the top and the magician counts the same number but from bottom and place the cards next to each other without looking at either of them.

Second phase:

- The magician spreads his half and instructs the spectator to do the same. He asks him to take one card partially out of the spread of his unused cards, and when the spectator has done it, the magician does the same (taking out from his spread the mate to the spectator's upjogged card, because he can secretly count the number of cards from the top or bottom of the spectator's spread to the card that stands out. They both take out their cards and

leave them next to each other without looking at them.)

Third phase, - version 1 - Now the magician instructs the spectator to cut a packet of cards from top or from bottom of the deck, and when he has done so, the magician asks the spectator for the remaining cards, with the excuse that they will no longer be needed. He secretly glimpses the top or bottom card, depending on where it

was cut. The magician sets aside the cards and take out a pile of his own cards, cutting to the mate of the glimpsed card. Both leave their packets of cards on the table, the magician makes a "shuffle" but in fact, peeling one by one all the cards, reversing the order of them.

Third phase, - version 2 - The magician invites the spectator to cut a pile of cards from wherever, from top or from bottom, now we invert that pile and make an out faro shuffle, so that we leave face to face all and each of the cards in the pile cut by mates couples.

Now the magician recapitulates and says, "At first I asked you to count a number from above or below and I counted the same number that you indicated to me. This could be a coincidence." Flip both cards and show that they are mates.

Taking the next two, he says that they both drew a card at random, so luck is involved, and this could be luck and turning both cards over shows that they are mates.

Version 1. "Finally, I told you to take some cards, the ones you wanted (lie, we ask you to cut a pile, but in the memory this sentence will remain) and I took another few from my pile and this, returning at the same time one by one the cards could only be called ... Magic."

Version 2. "Finally, I told you to take some cards, the ones you wanted (lie, we ask you to cut a pile, but in the memory this sentence will remain) and shuffle them with the other cards to see if any can find his mate card with the same color and the same value and this, turning face up the cards one at a time, could only be called ... Magic."

• DO YOU WANT TO WIN A SPELLING CONTEST?

Simple Spell

Good, pretty and cheap.

A quick effect to do with borrowed deck, which can serve as the start of a longer spelling routine or as an introduction to another trick. Totally impromptu, with very little technique, and versatile for both audiences, layman and magicians.

We ask a spectator to pick a card, look at it, and return it to the deck. We take the chosen card to the top with a double cut or our favorite technique. Now we are going to move it to the second position from the bottom. To do this, we start an overhand shuffle by milking the top and bottom cards, and shuffling the rest of the cards onto them.

Now it is necessary to make from the bottom a separation of the bottom four cards. We can make a buckle count or a thumb count of the right hand and maintain the separation of the four bottom cards with the left pinky.

Now we will turn these last four cards. Making a half pass only with that packet of 4 cards, and leave them on the bottom. We ask the spectator to name the selected card and we begin the spell. For example, we are going to suppose the card is the Ace of Spades. We begin to spell letter by letter, and putting in the table one card for each letter and when only two letters remain, we stop as if we want to check how we are going (as they can be ES (spades), TS (hearts), DS diamonds, BS clubs)).

At this moment we focus our eyes on the table, there is a relaxation of the hand that holds the deck, and we turn the deck face down, while the other hand is counting cards again to spell:

ACE ... OF .. SPAD ..
Ok, let's go well.

After, finish spelling E and S (corresponding to the last two letters of the spelling of "ace of spades"), we take the following card and show how it exactly matches the spelled card.

To be completely clean at the final part, we either drag that card with our thumb while we turn the wrist and the deck and make a spread (all in the same movement), or we turn the entire deck and move while we turn the bottom card, using the Erdnase technique.

• EFFECTS WITH FAMILY MEMBERS, THANKSGIVING DINNER FAVORITES

Looking for the sisters

A magic effect in three phases, a matching routine in crescendo, using stay stack system, with a final total coincidence.

Effect: Effect in three phases:

- Phase 1: the spectator cuts to and flips over a card. The magician shuffles the deck and the card is face to face with its mate.

- Phase 2: The spectator says a number less than seven and cards are drawn in pairs, but they do not match. The magician predicts a number and color and the predicted couple comes to the number named by the spectator.

- Phase 3: The magician mixes a pack of cards face up and face down and manages to leave all the mates couples in that pile facing each other.

Method and development:

Start with the deck in stay stack order. False shuffle and faro shuffle (in or out), and it can be also perfect or not. If it is not a perfect shuffle, you only need to cut between mates and you will return to stay stack order. Now, showing the cards on the faces and explaining that the deck is well shuffled, we ask that the spectator to cut a small pile (the ideal is approximately a quarter of the deck, between 10 and 15 cards) that puts them on the table and flips the next one and puts it on top of the cut pile, now the magician puts a pile of cards on the card that is face up to "lose it among the others." Actually we have to put the remaining cards, up to half of the deck, and shuffle the deck, false shuffle and make a perfect in-faro shuffle. This leaves half of the deck (24 or 26 cards) in stay stack, followed by a card with your mate facing and followed by the other half in stay stack (24 or 26, the opposite of the previous pile) Now we make a spread of the deck and we ask the spectator to extract from the spread the facing cards, the spectator takes the facing cards, turns them face up, and the cards have the same color and value, they are mates.

For the next effect, we take one part of the spread (24 or 26 cards) and perform a little version of Paul Swinford's effect: "Predicto Pair", described in More Faro Fantasy. So, as mentioned in the previous paragraph, that pile is in stay stack, like the other one that still remains on the table.

The effect is to ask the spectator for a number less than 7 and draw cards two



Pepe Lirrojo with his sister, he has found her

at a time until they reach the chosen number. For example, the spectator chooses the number 5, we draw two cards that are not mates, two more cards, two more cards, two more and two others, none are mates, but we look closely at the card that occupies the number said by the spectator, in this case, the fifth card. We predict that the couple we find will be the color and number of that card. We collect the cards and make a partial in-faro

slough-off shuffle starting at the bottom and we put the cards shuffled in the top of the packet now by taking out the same number of couples, the pair of cards in the position of the number of the spectator are mates, the mates pair predicted.

Finally, the magician announces that he is going to try to do something special and talks about how the mates have a certain attraction between them. He false shuffles and then cuts

and inverts one of the halves. He does an out-faro shuffle with the pile, more false shuffles, and spreads the cards as they have been alternated one by one face up and face down, and each of the "couples" consists of two mates.

Do you need a magician?



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• NINE OUT OF TEN MAGICIANS RECOMMEND SOLVING HOFZINSER PROBLEMS TO CURE DEPRESSION

The Strange Triple Coincidence

No gaffed cards, a normal deck, an effect almost impromptu, can be borrowed deck, can be with parts of old decks, you decide.



One example showing the necessary stack to make the trick

Hofzinsler left 18 problems without solution, at least without furnishing the solution.

One of them is about a coincidence, and here I present my solution to the proposed problem.

First the original problem and then my approach.

Hofzinsler's eighth problem:

The strange coincidence.

A spectator lifts a pack of cards from the deck.

Two cards are chosen from the rest of the deck. The sum of the values of the two chosen cards matches the number of cards in the packet that the spectator has cut.

The triple strange coincidence

A spectator lifts a pack of cards from the deck. From the rest of the deck, two cards are selected by other spectators. The sum of the values of the two cards chosen matches the number of cards in the pack that the first spectator has cut. The spectators took one a red card and the other a black one, the number of red cards coincides with the index of the chosen red card and the number of black cards coincides with the index of the chosen black card, in addition all the black cards have blue backs and all of the red cards have red backs.

Proposed solution:

In a deck of 52 cards, the values Ace to 10 represent the numbers one to ten. Also, J = 11, Q = 12 and K = 13.

With the method that we are going to describe, it is possible to make the trick, as long as the spectator cuts off a packet of cards between 6 and 26 (both

inclusive). We will use a partially ordered deck and 2 forces, it is not necessary to perform searches or complex techniques.

The deck will be ordered as follows:

TOP {xR, xR, xR, xR, xB, AB, 2B, 3B, 4B, 5B, 6B, 7B, 8B, 9B, 10B, JB, QB, KR, 5R, 6R, 7R, 8R, 9R, 10R, JR, QR, KR, X, X, ... X, X, KN, 4R} BOTTOM

Taking in the previous list, R as a red card (hearts or diamonds) and red back and B as a black card (spades or clubs and blue back), and x is an indifferent value of a card. The bottom cards are a black king and blue back and a red 4 with a red back.

In the ordering that we do, the suits do not matter, although it is interesting that they are mixed in a non-uniform way, so that it is in its own way uniform.

It is possible to make a rapid irregular spread to the spectators. There are four indifferent red cards, an indifferent black card, then Ace to Queen of black cards and King to the next King of red cards, then the rest of the deck and as last cards a black king and a red 4.

The view on the back is "the same", the deck is red backed except the second from bottom card (K of clubs) and the cards from the fifth to 17 that are black and therefore blue backed..

Developing

We will begin by indicating to the spectators that it is a deck but that it has cards of another color for some reason. Tell them you had two incomplete decks with different colored backs and you combined them to make a single complete deck. The deck can be false shuffled, keeping the order complete.

Either raise the two bottom cards to top, false shuffle, keeping the upper portion and shuffling the lower one and then transfer the two upper cards back to the bottom to restore the initial order. A spectator is asked to cut off a packet from the TOP of the pile. A little less than half,

If it is a very large cut (which may exceed half), we can argue that they have to leave cards to continue the trick and if it is a very small pile, we will argue that it is more interesting if I, as the magician, cannot estimate by sight how many cards they have cut. So in both cases, we will ask them to repeat the cut.

Now we can present three different situations, well differentiated,

If when the spectator cuts, we see a blue back, that indicates that we are between cards 6 to 17, and the cards to be forced next will be the next card and the bottom card, the red 4.

If when the spectator cuts, we see a red back, two sub-cases can occur, to distinguish them we will take a look at the following top card:

If the card seen is exactly the first red card (a red king) In this case we have to force the two

bottom cards

Let it be one of the cards between 18 and 26. In this case we are going to force the top and second cards from the bottom (in case we clearly see that the spectator has passed the card 17 and has taken more cards, it would not be necessary to look and we would go to the last case directly)

Once the spectator has cut, we ask him to shuffle his packet and estimate the number of cards he has cut (this is unnecessary except for the fact that everyone will look at the cut-off packet and try to estimate the number of cards, which leaves precious time to take a look at the deck and prepare the cards to force).

Now addressing another spectator, we will offer him a selection, and we will force it by our favorite method, the first of the cards to be forced.

The same with a second spectator with the second card to force.

Now that we have everything done, we will ask the spectators who have taken their card to say the number no matter the suit (at the moment), we will add those numbers and the spectator who has the cut-off packet, will count that number of cards face down

pile. (His packet will have exactly that many cards. This is a coincidence and first effect.)

But, the spectators each have a card of one color, one is red and the other is black. Now the spectators will count the number of red and black cards they have, to verify that it matches the chosen cards. If one of the chosen cards is a black 7, in the first spectator's pile there are exactly 7 black cards, and the same occurs with the red ones, the red card indicates the number of red cards in the first pile. (This is another coincidence and second effect.)

Not content with this, the magician indicates that the deck was actually compiled from parts of other old decks, but that they look to see if each and every one of the red cards in the pack is red back, and all the black cards are blue back. (This is another coincidence and third effect)

Additional tips and ideas

First of all, any false shuffle and false cut are well received by this routine. As mentioned before, to simplify the false shuffle, the two cards can be passed from bottom to top, a shuffle is made retaining the order at the top of the pack and then the top two are recovered to bottom.

It is not necessary to maintain a separation to force the cards. If we want to do a classic force, as we have a card with the blue back the second down. We know where the separation is, we just have to find this card and force the cards we need.

It is interesting that the indifferent cards are of different colors on the backs. In my talk I discuss the Diogenes syndrome that I suffer and that I keep all the cards I use in my tricks.

(Bicycle now sells decks with the backs of many colors) and even of different brands: Tally Ho, Aviator, Bee ... and black cards with black backs (Bicycle sells black backed cards), but it is not strictly necessary. We can perform this routine without any problem with red and blue backed cards.



Searching, testing and thinking I have reached an interesting stay stack. I will explain it in depth to see where it can take us:

- 52 card deck
- Deck in Stay Stack
- Deck in Cardozo system* 1 +5 (from top to 26) and -5 (from card 27 to bottom)

- Like all arithmetic, each group of 13 cards contains the thirteen values

- In the TOP block (cards 1-26) are the odd cards of clubs and diamonds, as well as the evens of hearts and spades.

- In the BOTTOM block (cards 27-52) are the odd cards of spades and hearts, as well as the evens of clubs and diamonds.

- Being a cyclical arithmetic deck, you can perform with it many of the effects that are possible with this type of deck.

- Being a deck in Stay Stack, it also supports the effects that can be achieved with this system.

By having the odd and even cards controlled and separated, other tricks can be made taking advantage of this property.

Doing a little research, and looking for similar things published, I found a 2009 deck: O'Lawrence O'Si Stebbins Palindromic Stack, is one if stebbins +3, -3 with odd suit rotation + 1, even + 2 in ChaSeD order, but this does not include anything to separate even and odd numbers in the suit.

Maintaining these properties, you can reach many ordinations, it is for us to choose one or the other. Each configuration has its advantages and disadvantages

In order to solve the sequence of suits, the simplest would be this:

In which the colors are alternated and knowing that the colors are alternated and what number or card is going to be if it is in one half or another, we can know the suit.

*Cardozo, 1612, Thesoro de Prudents, although in that publication Cardozo described a +5 system for a deck of 48 cards. It was not until 1945 that the +5 system was adapted for a 52-card deck, The Swabi Card System, H.L. Schwaberow, Columbus, Ohio, The Dragon, by Vernon E. Lux,

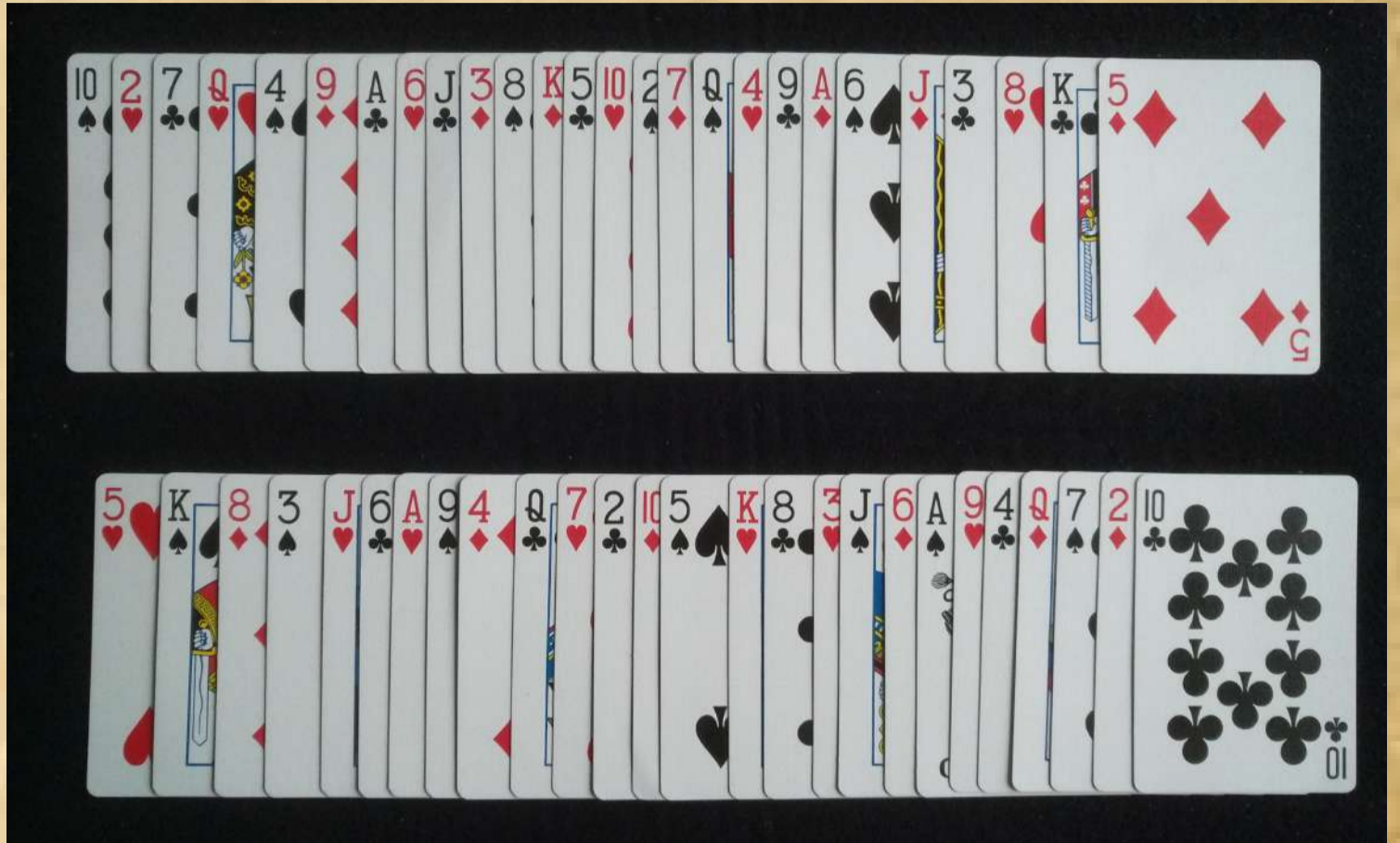
But of course, it has the disadvantage that alternating the suits one by one does not seem to be a shuffled deck, it seems a sorted deck, does not support a spread to show the public that they are shuffled. However, if our idea is not to make spreads or if it is necessary to do them, they can always be done in an obfuscated way, dribbling cards while moving our hand instead of a smooth spread, so that it could be worth it.

Let's look in detail the rotation of suits:

• A DIFFERENT STAY STACK, WITH DIFFERENT PROPERTIES THAT NOBODY NEEDS

A special Stay-Stack, Stay-Cardozo

A deck with lots of possibilities, it can be used as stay stack, it can be used as cardozo/Si-Stebbins stack, or even as a memorized deck.



Upper the top part of the stay stack, down the bottom part of the stay stack

1- 26 (TOP block)
Spades (10,Q)-> Hearts
Spades (rest)-> Diamonds
Clubs (9,J,K)->Diamonds
Clubs (rest)->Hearts
Hearts (10,Q)-> Spades
Hearts (rest)->Diamonds
Diamonds (9,J,K)->Clubs
Diamonds (rest)-> Spades

27-52 (BOTTOM block)
Clubs (10,Q)-> Hearts
Clubs (rest)-> Diamonds
Spades (9,J,K)->Diamonds

Spades (rest)->Hearts
Diamonds (10,Q)-> Spades
Diamonds (rest)->Diamonds
Hearts (9,J,K)->Clubs
Hearts (rest)-> Spades

I think that this sequence holds the view of the audience well when making a spread, maintains the properties of a cyclical arithmetic deck, is a stay-stack and has even and odd

cards separated from the suits, which could be used as a memorized deck.

I'm sure you can find more utilities to this sequence, but in the meantime and as an example I will describe a simple location trick.

• A LOCATION EFFECT WITH A STAY CARDOZO DECK.

Find it

The most fashionable trick

In order to make a real shuffle at the beginning, we can have this arrangement in faro-1 position, so we start by doing a real faro shuffle. (Faro - 1 means that we do a reverse faro with the deck

I love perform magic all around the world, but the best part of this, is to meet people like:

out of sight of the audience before the performance. Then, we can remove the deck and give it a faro to send it back to its original order.)

To initiate this effect, we can be in Faro-1 regarding our Stay-Cardozo position.

1st phase: the deck is shuffled and the spectator names a card. The magician

says that he thinks he is in the upper half of the deck (for example), cuts and extends the lower half just to prove that he is not there and finally announces the exact position of the card.

2nd phase: the deck is shuffled and cut again. The spectator this time touches a card, but it is not shown. The magician deals cards one by one on the table and in the end there is the whole deck in one pile and 3 cards in the other. The 3 cards match in value with the one selected by the spectator.

Development:

1st Phase

We have the deck in stay stack arrangement, faro -1 of a Stay-Cardozo deck, so that when making a faro shuffle, you will have:

1-26 even cards of spades and hearts, odd cards of clubs and diamonds

27-52 odd cards of spades and hearts, even cards of clubs and diamonds

We make a faro shuffle while we ask a spectator to think of a card and we emphasize the fact that the deck is being shuffled.

When you name the

card, we already know in which half of the deck it will be, if it is a pair of spades or hearts, or odd card of clubs or diamonds. It is among the first 26. Otherwise it will be in the bottom half.

Let's suppose that the spectator names the 8 of hearts. Being an even card and of hearts, we know that it is in the upper half, and so we announce it, we cut the deck and take the lower half to show that we are right. Spreading the cards face up, we ask the spectator to look for his card, while we can secretly tell from the bottom the position of its mate. When the viewer announces that his card is not in that half, we celebrate our success and the fact that we were right. As the public doesn't seem impressed,

we recompose the deck and say that we can improve it by announcing exactly the position of the thought-of card. The card in position 11 in this case is the 8 of hearts. We count (turning face up) 10 cards and pausing. We show card 11 and it is the chosen one.

2nd Phase

We recompose the deck in Stay-Cardozo order and false shuffle and false cut.

We offer the spectator cards while we are passing cards in an spread, from one hand to another, while we are counting the cards we transfer. When they touch a card and take it out of the spread, we know that 13 cards away is one of their same value (if we have already passed 13 cards, it will be 13 up, if not, down) and the mates to these are in a mirror position with respect to these.

Let us take as an example that he touches the card in position 12 (K of diamonds). We have counted 11 to it, from it we count 13 and we are in the next K. Now to find its mates, we will add 12 + 13 and we subtract it from 26, gives us 1, to cut from card 27, where we have the next K and 13 away, the last.

If the card where the spectator stops us has already exceeded 13, we have to go back to 13, and then do the same operation of subtracting that sum of 26 positions to find their mates.