The Evil Card Trick – Jack E. McCoy

Effect:
This is an evil card trick for those darker moments of magical performance.
A small deck of cards is shown. One of the cards shows a picture of a trunk with a chainsaw sitting on top of it. The other cards have drawings of people on them and their name as well. A few are removed. The spectator chooses one of the 'people' cards as their selection. The <u>spectator</u> cuts the cards in numerous ways, losing their selection and the trunk card into an unknown positions. <u>The magician truly doesn't know the position of the selection</u>. Now the cards are mixed around, signifying the chainsaw chasing the people around. The packet is now handed to the spectator, who is asked to perform a down-under deal (the top card going face up to the table, the next card placed under the packet, etc.) until one card is left in their hand. First They realize that they didn't see their selected person! When they turn the remaining card that's in their hand over, they see that it's the trunk\chainsaw card and it has transformed! The chainsaw has blood all over it. There is blood all over the trunk as well! Their selected person has been sawed up and put into the trunk! Ooo, kind'a nasty huh?

No forces – no memorization – no marked cards – no rough and smooth

  Let me state caution when performing this effect. Like the needle through the arm illusion or other gothic\horror based illusions, you must be selective with those whom you perform it to. Frightening effects don't mix well with certain personalities and sometimes you may get an undesired response. Of course, this is except for Halloween. On that day, no one is safe.

The secret for this illusion is quite simple: A double turnover and placement switches the chainsaw\trunk card from its beginning appearance to its final shocker, and a mathematical principle puts the selection in a particular spot, no matter where it began, to a convenient place for palming away. The mathematical principle also places the chainsaw\trunk card in a position to where the down-under deal can be immediately performed. The down-under deal is one of the best revelation methods devised for the spectator to perform themselves, since it's very easy for them to do, has a built-in suspense factor, and makes a great final display.

 This is my most recent creation which stemmed from my experimentation with a binary principle that was first introduced to me by Phil Goldstein ('Out of Sorts'- from the manuscript 'Thequal', pg.5).

I will now explain this effect as previously described. There are explanations of the underlined moves at the end.

The packet consists of: 25 (+-) cards with a different person on the face of each. Their backs are identical. In addition to this packet is another card with an identical back, but on its face is an image of a trunk with a chainsaw on its top. Lastly, a card with a contrasting back. On that back is the rear view of the trunk\chainsaw. On its face is the picture of the bloodied trunk\chainsaw.

Arrange the cards as follows, from the top down (all cards face down): The contrasting-backed trunk card– the normal-backed trunk card – the rest of the cards (the people).

Remove the assembled deck from its case, face down. Spread the cards to display their backs below the contrasting top card. Close the spread, flip the deck face up and spread them, showing the different people Just a quick spread will suffice in both of these displays.

Close the spread and turn the deck face down. Tell the spectator that you want him\her to select a few of the people cards for a magic trick. Tell them that using the whole deck would slow things too much, so a few will suffice. Spread the cards and as they touch certain ones, remove them without showing the faces and place them into a pile on the table. Stop when 7 cards have been removed and square the deck. Perform a double turnover of the top two cards, showing the trunk in its beginning state. Double-turnover back face down, remove the top card, and drop it on top of the 7-card packet. Put the deck aside. Half of the work is over already (the transformation part of the finale).

Pick up the 8 cards and spread them, face down, asking the spectator to remove one of the people cards. Catch a pinky break under the top two cards as you resquare the packet. Double-undercut those top two cards (made easy by the break) into the packet. The trunk\chainsaw card should now be 6th from the top. Keeping the packet square, revolve it's face toward the spectator, asking him to verify that the trunk\chainsaw card isn't on the bottom. Revolve the packet back face down. Ask the spectator to remember the person card he\she removed, during this time obtaining a break under the top card. Take their selection from them, place it on top of the packet, and double-undercut the top two cards into the packet. Show the bottom and top cards for verification that the selection isn't in either position. Actually, the trunk\chainsaw card is 5th from the top, the selection is the 7th from the top.

Remove the top 4 cards and place them onto the table. Place the other 4 cards next to them. The trunk\chainsaw card will be on top of a packet.

Point to one of the packets and ask the spectator to cut that packet, anywhere he chooses, then complete the cut. Ask him to do the same thing with the other packet. He can cut (straight-cut) each packet however many times he wants. Now ask him to pick up either packet and drop it onto the other. Pick the reassembled packet up and tell the spectator that now neither he nor yourself know the locations of the cards (this is a true statement) and by doing separate cuts with two packets then reassembling them, the spectator could have cut any card to any position. This is also a true statement. It's important to point these things out to the spectator, which in his mind eliminates the possibility of the you having any control over the cards, which enhances the finale' (which is good!).

Perform a reverse-faro of the packet, strip out the outjogged cards, then reassemble the packet, making sure that the four with the trunk\chainsaw card goes on the bottom.

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During steps 7-9, the patter could be toward the people running around, trying to dodge the chainsaw, or whatever you're preferred style is.

Thanks to the mathematical principle, the selection is now on the bottom of the packet, no matter where it began, and the trunk\chainsaw card is 6th from the top.

Bottom palm the selection from the packet as your other hand removes the
packet and hands it to a spectator. Ask him\her to perform the down-under deal of the packet, each time turning the tabled card face up. He\she will realize that they didn't see their chosen person. When she\he turns over the trunk\chainsaw card and that it has transformed into a horror scene, he\she should be quite shocked. Sometime during all this process, pick up the deck with your empty hand, place it onto the hand with the palmed card, adding it to the bottom. There is massive misdirection time here, so relax as you do it. You're simply starting to gather up the extras. After the conclusion, pick up the tabled people cards, place them onto the deck's bottom, then take the trunk\chainsaw card from the spectator and place it on top. Put the deck into its case. It is now reset and ready to go for another performance elsewhere.

Alterations
If you'd rather top-palm (instead of bottom-palming) the selection: when performing steps 6-8, place the packet, with the trunk\chainsaw card, onto the top – then bottom – then top. The selection will now be on

top of the packet for top-palming. Now cut the top three cards to the bottom to put the trunk\chainsaw card in position for the down-under deal.

Eliminating the Palm:
 As you may have realized, the palm is the only tough move in this illusion. Don't be upset if you're not a palmer, for nothing is etched in magical stone, for there are always alternate methods (though the palm is my preferred method) to satisfy any skill level. The palm can be eliminated by:

In steps 6 – 8, place the packet with the trunk\chainsaw on the top, then bottom, then top. This will put the selection on top of the packet. Spread the cards, remove the trunk\chainsaw card, turn it face up, and place it on top of the packet. As you square the cards back up, catch a pinky break under the top two cards. Talk about its transformation (all bloodied up and everything). Lift both off as one and place them onto the top of the deck. This will secretly ditch the selection onto the deck. Hand the packet to the spectator. Have him deal the cards one at a time face up to the table to find the selection missing.

A Puritan Extra:
 For you seasoned magicians who enjoy the purity that advanced card sleights can do to an effect, here's an extra that can enhance the impossibility factor (though not completely necessary):
  In order for the principle to work, the selection and the trunk\chainsaw card <u>must</u> be two cards apart in either the top four cards or the lower four (Phil's illusion uses that relationship factor with all 8 cards). By dividing the packet into two portions (with 4 cards in each), the packet with the chainsaw and selection can be straight cut anywhere, any amount of times, without disturbing that trunk\selection integrity. The free-cutting and reassembling of the packets (that the spectator has free control of) gives an honest illusion of mixing, and is all that's really necessary as a convincer. However, there is an extra convincer can be added to totally enhance the illusion of the spectator freely losing the selection into an unknown place. It makes him\her think the selection is in one packet and the trunk\chainsaw is in the other. Since he freely cuts both packets, then freely reassembles them, you can stress the selection and the trunk\chainsaw card being freely cut independently from one another. It's a simple variation to the previous method:
 In steps 3 & 4, instead of first double cutting the trunk\chainsaw card into the packet before the selection, do it the other way around (double cut the selection into the packet first). This switches their order inside the packet.
Spread the top 5 cards over, as a casual display, then close the spread, catching a break below those five cards.
Stall for a few second, then spread the top 3 cards over, keeping the 4th and 5th cards perfectly squared as one. Now lift those 5 (as four) cards off the packet, still spread toward the spectator. Ask them if they see their selected person. They will say they do, as they can see the selection on the bottom of that packet. Replace those cards back on top the packet and square everything up. Now with the fingers of the other hand, pull the bottom 4 cards out from underneath the packet, keeping them face down (the spectator will see the chainsaw card amongst them). Place those 4 cards onto the table, and the top 4 beside them. The spectators will think their selection is in one packet, the trunk\chainsaw card is in the other. Continue as in step 6.
Further Logic:
  If you think about it, after the free cuttings and reassembling of the packets, you know the selection is still two cards away from the trunk\chainsaw card in either the top 4 cards or the lower. Knowing this, you could quickly spread the packet (as a quick display), note the trunk's position, and you would know exactly where the selection is. You could, in essence, do anything with it that you want with it. You may be thinking, "If that's true, then why deal with the principle at all?". Truthfully, you could move the trunk card around the packet, then vanish the selection however you'd like. That's fine if you're in the mood to travel that route. But if, one day, you're not, then the principle is there for you and it does simplify many

aspects, as it puts the selection in a perfect spot for eliminating, and the trunk\chainsaw card in the position for the down-under deal. I've already mentioned how much I like the down-under deal (for simplicity and appearance). Plus, personally I never had much luck with side-stealing. Basically, my thinking is; why deal with memory locating and rearranging if a math principle can straight line and simplify the final arrangement for you, without requiring much thought at all?