

Order this World
by
Tom Salinsky

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Introduction

Do we need another version of Paul Curry's famous effect? Well, maybe. I fell in love with the plot as soon as I heard it, but I hated the idea of switching the markers. This, to me, created a "bump" in the magical narrative which made the spectators suspect that something fishy was going on, even if they didn't know what.

Most of the other "ultimate" handlings I have read simply move the "bump" to another point in the trick or introduce extra delays or procedural infelicities which were not worth it. Two which did come close (for me at least) were Paul Harris's "Galaxy" and Avis & Jones's "Rack and Bled" from their book "Ahead of the Pack". I have combined ideas from both sources, together with a few little touches of my own, to create a routine which is simple, workable and almost entirely free of compromise.

Effect

From a shuffled deck, a spectator deals cards face down onto two 'marker' cards, one red and one black. As soon as the deal is finished, the magician displays all the cards on each pile. All the cards on the red marker are red and all the cards on the black marker are black. Unwittingly, the spectator has created order out of chaos.

Working

I have two different versions of this effect. Initially, I came up with a lovely way to stack the deck, inspired by Paul Harris's Galaxy handling. However, I then came across an obscure colour-separation in Expert Card Technique, with which I have fooled a lot of magicians. Basically, I think if you want to do just "Order This World" and then split, stack the deck. If you want to use one ungimmicked, unstacked deck to do a routine with, including (or more likely, ending with) "Order This World", use the colour separation. I'll go through both...

Stacking the deck

Stack your deck like this: make a pile of 13 face-up red cards. On top of them, put a pile of 13 face up black cards. Now add a black card with a corner short. I always keep the King of Clubs short in my deck, so this is no hardship for me. You can substitute a joker here, and separate the deck visually at this point if you prefer. Now add two more black cards (or three more if you are using a joker), then the remaining red cards, and finally the remaining black cards. So your deck has reds on top, then blacks (with the corner short towards the end), then reds, then blacks at the face.

I open by talking about "Order Out Of Chaos", and explain that this ability makes humans unique. I then go on to say that sometimes we wish to create chaos – for example to make a card game fair we shuffle the deck. By way of demonstration, I give the deck a riffle shuffle. My corner

short means I can easily riffle down to the half way point, split the deck and riffle the two packets together. This action looks almost identical to my regular shuffling action. If you are using the joker, toss it out and split the deck visually before commencing the riffle.

The way the deck is stacked, red cards riffle into red cards and black cards riffle into black cards. This idea is from “Galaxy”, including the position of the joker (using the corner-short is my idea). You may have a small jumbled area in the middle, which we will address in a minute, but you will definitely have a jumbled set at the top, thanks to the extra black cards just past the half-way point. Alternatively...

Impromptu Colour Separation

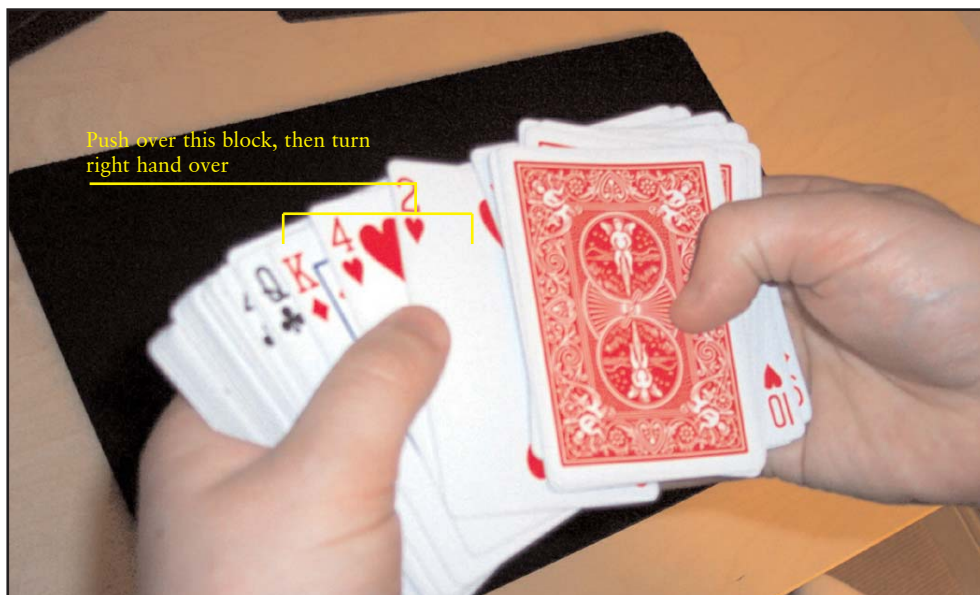
Have an audience member shuffle the deck, and encourage them to really “shuffle the hell out of it”. When you get the deck back, ribbon-spread it across the table and comment on the lack of order and the presence of chaos. I use the same ideas in the patter above – making order out of chaos is a human trait, etc.

I then comment that in one way, however, despite the excellent shuffling, the deck is still somewhat orderly, in that all the cards are facing the same way. You now proceed to perform a Slop Shuffle. Often associated with Triumph routines, the Slop Shuffle is an effect in its own right – the cards appear to be mixed face up and face down, but right themselves impossibly quickly.

First, look for a region of the spread which is very mixed in terms of blacks and reds. Scoop the spread from that point, left to right, and then add the remaining cards to the face of the packet in your hands. If the left-most cards are heavily mixed, then just scoop the whole spread.

Now, with the pack in dealing position face up in the left hand, begin the slop shuffle. The usual slop shuffle action is to push a bunch of cards into the right fingers with the left thumb. Then, flip the cards in the right hand over, and push another bunch of cards across, taking these under the cards in the right hand. Flip the right packet again and push more cards over, again taking them under the cards in the right hand. This gives the appearance of hopelessly mixing the cards face up into face down. In fact, you are making a block of face up cards and a block of face down cards.

For “Order This World” you make a slight change. Each block of cards you push over is just a single colour. Say



there are two blacks at the face of the deck, followed by three reds, followed by a single black. First push off those two blacks, now flip the packet in the right hand and push across the three red cards. Flip the packet again and push across the single black and so on. In this way, you are separating blacks from reds, in front of the audience, under the guise of doing another effect entirely.

Keep the patter going throughout this, commenting perhaps that “it always takes longer to put something right than it did to mess it up in the first place”. The last 7-8 cards (which will be a thorough jumble of blacks and reds) you push across as a single block. You should slightly tilt the deck towards yourself as you do this slop shuffle, and try not to seem as if you are studying the faces of the cards – give the audience as much eye-contact as possible.

Position check: you have a face down block of cards of a single colour, followed by a block of face up cards of a single colour, with a mixed group of 7-8 cards face up on the bottom.

You will now rectify the face down block, while apparently demonstrating the chaotic nature of the deck. Cut deeply into the deck, showing a face up card. Cut shallowly into the deck showing a face down card, and cut at the natural bridge between the two halves to show face-to-face cards. Don't bring the halves back together yet. Comment on the disastrous state of the deck: “Cards face up, cards face down, cards face-to-face...”. Now, toss the right half

casually back onto the left half, so it falls face up, and turn the left hand palm down to table the deck.

Click your fingers, wave a wand or whatever, and then ribbon-spread the whole deck face down to wild applause. Push a few cards out casually, make it look like you've got nothing to hide, and then gather up the deck.

Out of this World

Whichever handling you have used, you are now in the same position – the deck is separated by colour except for a jumbled portion at the top. If you stacked-and-riffled you may also have a small jumbled area in the middle (fan the cards briefly towards you to check).

I now talk about the fact the you can look at order and chaos with respect to the colours of the cards. Ask a spectator “If I deal six cards off the top of the deck, how many would you expect to be black and how many red?” Whatever they say, deal off six cards. You are now dealing through your mixed stock, so their answer may be right, or it may be wrong. Repeat this with just two cards – “Both black, both red or one of each?” And with just a single card. Push the jumbled cards to one side, but keep them somewhere in view. If you need to get rid of jumbled cards in the middle you can use the same patten and pull cards from the centre.

Thanks to this display and the earlier shuffling of the deck, it will *never occur* to your audience that the deck is stacked.

You don't need to emphasise this. Even referring to "a shuffled deck" is likely to raise questions, not reassure. I sometimes do a quick casual overhand shuffle, running the middle ten or so cards singly. This has no effect on the red-black stack except to transpose the halves. I have got used to having red cards on top of black cards, so sometimes I'll overhand shuffle here to make sure that's what I've got.

Run through the deck and pull out a couple of different coloured cards to act as your 'marker' cards. I generally use two court cards. Assuming you have red cards on top of black cards, you want the black card to the left and the red card to the right. These cards should be positioned about 18 inches apart. Ask your spectator "Do you think you could predict the colours of the entire deck?"

The deal

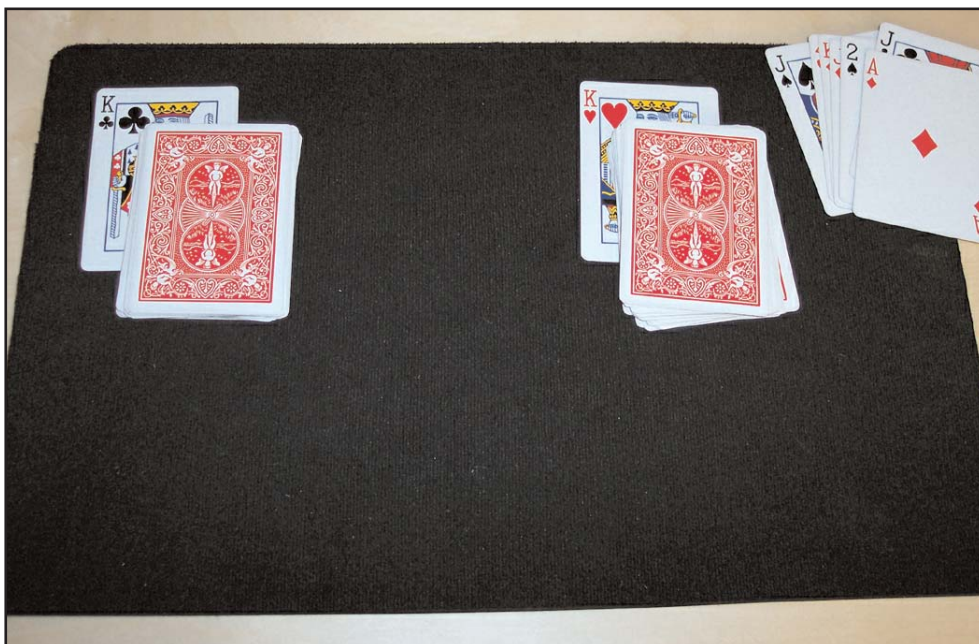
Hand the cards to the spectator and tell her to start dealing them out onto the two markers, never looking at the faces but "trying" to put black cards on the black marker and red cards on the red marker. Encourage her to deal quickly and to keep the piles about even as she goes. You have sped up the trick a little by getting her down to about forty cards, but you'll still want to patter over this portion of the trick. When she's dealt, let the suspense build slightly, and say "Let's see how well you did".

The display

Both Paul Harris and Avis & Jones begin by displaying the cards one way, and then switch to another method for no real reason. Avis & Jones provide a nice psychological subtlety, but in this version, you display every single card in exactly the same way.

Position check: there are two face up cards, black on your left and red on your right, about 18 inches apart. Each has a pile of face down cards on it. Both piles have black cards on top and red cards underneath. You are going to start dealing cards from the top of the black pile and you need to know when the black cards are going to run out.

Briefly fan the supposedly black pile towards you and say something like “I think you’ll be quite pleased with this”. You need to note the last three or four black cards - just the sequence of values will do. I have a running gag in my



current routine about “pausing for suspense”, and my sneaking a peek at the black pile is the pay-off for this gag. You could omit this glance and keep count of the number of black cards discarded, and the number of cards dealt, but I’d rather be able to patter freely, and I don’t regard this brief fan-and-peek as too disruptive – it will be quite overwhelmed by the revelation to come!

Begin dealing cards to the right of the black marker, in an overlapping row, heading towards the red marker. You want to time the advance of this row of cards so that the last black card just bumps into the red pile. This beautiful subtlety is from Avis & Jones. The spectator *wants* you to move the red pile out of the way at this point. I’ve even had spectators say “Shall I move that for you?”.

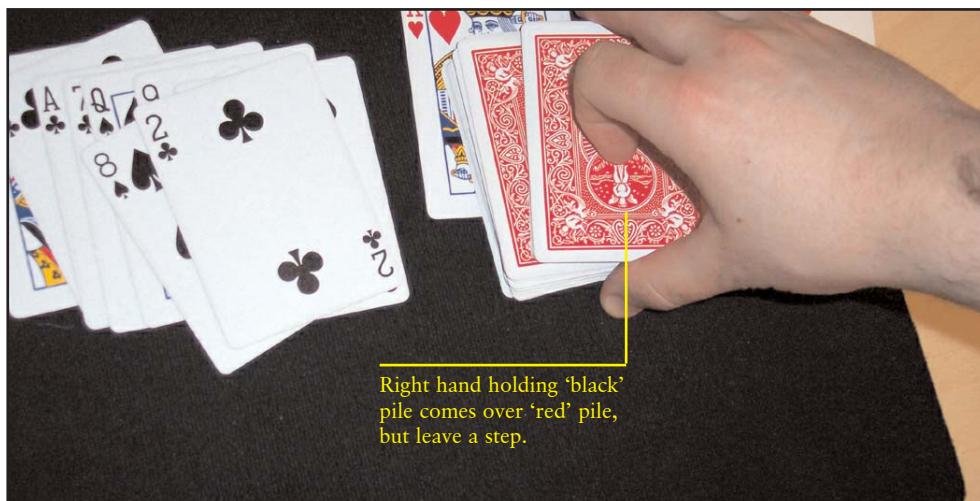
But in “Rack and Bled”, you pick up the ‘red’ pile, drop it on the pile in your hand, flip that pile over, and spread all rightward. This is confusing, and illogical in my view. Better



possibly than Paul Harris's horseshoe spread, but not what you would do if you could do this for real. I think it is cleaner and smoother to proceed as follows. Transfer the 'black' cards to your right hand, and using that same right hand, grasp the 'red' pile from above, dropping the 'black' cards on top, but right-jogged.

Lift the two piles together off the table into your waiting left hand and immediately get a big break under the right-jogged packet, squaring the packets to hide the break. Now move the red marker card to a position in line with the black marker, but closer to you. As your left hand moves naturally back towards the pack, move your whole body right and let your hands just dip slightly below the table. Under cover of this dip, perform a classic pass and immediately recommence dealing. A patter line such as "Are you sure you weren't peeking at these cards?" may help cover this move.

You can now carry on your dealing procedure, apparently dealing the remaining cards from the black pile. Eventually



you will exhaust the black cards and be left with only reds. Try to catch a glimpse of the face of each card before you deal it, enabling you to smoothly deal the first red card in the correct position, next to the red marker. Carry on dealing all the remaining cards, to create two parallel rows, each next to the appropriate marker. This takes a little while (but not more than 30 or 40 seconds) but it is so clean and so strong, it is worth the extra time. You could spread the red cards to create a parallel row if you want, but I love having all the cards dealt in exactly the same way.

Sit back and watch the dropped jaws and bugged-out eyes. Then ask your spectator “how did you do it?”

Thanks

Thanks to Simon Coronel for helping to workshop this with me and to Ian Rowland for providing me with a copy of “Ahead of the Pack”.



Alternative Display and Clean up

This should be regarded as an alternative, not necessarily an improvement.

Advantages

- No need to perform a Pass
- Red and Black packets do not appear to be combined
- You no longer unexpectedly run into the first red card while dealing blacks. Instead you exhaust the black pile and then pick up the red.

Drawbacks

- You cannot begin dealing quite as soon
- Need to examine both packets and this must be justified
- “Step” in “red” pile needs to be handled with care

Here's the procedure.

Pick up the “red” pile. (Both piles are in fact face down black cards over face down red cards. The black marker is on your left.) Run through the cards from right to left. When you come to the last red card, injog all the red cards as a block.

Transfer the red pile to the right hand and set it down on the table while simultaneously reaching for the “black” pile with the left hand. Take care not to flash the faces of either pile. By setting down the red pile with the right hand you should end up with the black (upper) portion offset away from you, and the red (lower) portion offset towards you.

The cards should be set down a little messily to help hide this “step” which should be big enough to be easily maintained and felt, but no bigger.

Your left hand now brings the “black” pile up to eye-level and you run through these cards as well, noting the last few black cards, or if you can do so quicker, injogging the last red card and then holding a break.

Deal black cards rightward to your break or until your remembered cards are reached. Time it so you almost collide with the “red” pile (as in the previous handling).

Your right hand takes the remaining “black” cards (actually all red) and turns palm down, descending upon the “red” cards. The packet in your right hand lands on the packet on the table in line with the injogged, lower, red cards and you pick up all the cards, reds at top and bottom, blacks outjogged in the centre.

Your right hands moves to the left and the left hands strips out the centre block of black cards. Your right, still holding the remaining cards moves the red marker to its new position under the black marker and drops the packet it is holding on to that red marker.

You now have a packet of black cards in your left hand which you can deal entirely legitimately. When that packet is exhausted, you can cleanly pick up the red pile and deal all of those cards too.

As you first read through, and work through, these stages, it may seem somewhat ponderous. The trick with this handling is speed and fluency. Keep talking and keep moving. Have something to say while glancing through the packets and keep your actions loose and artless. Aim to start dealing the black cards as soon as possible, and slow down just a little when you get to that point. The switch of packets should go smoothly if, again, you go briskly and fluidly.

Good luck!

Tom Salinsky
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Fig 1: Right hand sets down “red” packet with black cards outjogged.



Fig 2: Right hand adds remaining “black” cards to “red” pile and picks up all.



Fig 3: Arrangement of cards under right hand at same moment as Fig 2.



Fig 3: Left hand strips out out-jogged black cards. Right hand returns to move marker