

202 METHODS OF FORCING

by **Theo Annemann**

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José Antonio González

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Theodore Annemann

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FIRST INTRODUCTION

I want to say right at the start that I am not claiming any originality for the contents of this manuscript. In a number of instances I think I have added some forces and methods that are my own, but it would be hard to prove because of the sameness in basic principles.

In my professional work I found that many times I had need of a good force and on the spur of the moment it was hard if not impossible for me to think of the most suitable method for the conditions under which I was working. I know that this is a situation in which every worker has found himself, and because of that I know just how useful this compilation will be.

It was over a year ago when Arthur Lloyd, the Human Card Index, whose name and act (the only one of its kind) has graced practically every vaudeville theatre in the world, spoke to me about the usefulness of a complete compilation on the subject of forcing. I immediately agreed, and for one year have picked up and filed every possible method that I could locate. I know well enough that the collection is not complete. No collection of anything pertaining to Magic is complete insofar as methods go. But I do know that this is the first time such a collection has been offered and therefore I have done my best to make it as representative as possible.

If there are more than 101 methods between the covers of this work, don't thank me for being generous. You are getting everything that I have filed and without counting them I selected the title because it looks good on paper and sounds well. There are no less than 101 methods in all so I have not fallen below the mark, which to me is something.

Introductions should be short and to the point. I fear that I have already said a little too much that is or will be of little interest to the reader who would rather delve into the secrets.

So thanks again, Arthur Lloyd, for the idea that has grown into 101
Methods of Forcing.

Theo. Annemann.
April 12, 1932

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SECOND INTRODUCTION

I suppose that it is alright for the writer to attach two introductions by himself even though it may not be done as the usual thing.

Nearly two years have passed since I laboriously turned out the original 101 manuscript, which, though a disgrace to make Gutenberg turn over in his grave, did pave the way to this more extensive and (thanks only to Max Holden) much better appearing product.

That makes it about three years since Arthur Lloyd gave me the idea of compiling such a collection. Time does fly but after the first one hundred and fifty methods were together, time didn't mean a thing because there just seemed to be no more. The last fifty-two were the greatest struggle I've ever had and as far as I am concerned, the mention of the word "force" is now known to put me in a pretty dangerous frame of mind.

I must thank Jean Hugard here for invaluable help inasmuch as he dug up about 25 of the later additions and it was a great help indeed. Otherwise I can't give any credit out, not just because it doesn't seem to be done anymore, but because such a thing is impossible and would start some sort of a riot, I am sure.

A year from now I'll probably remember it all as a lot of fun. Right now I can only send it out with a prayer and thanksgiving that I have finished.

November 28, 1933 Theo. Annemann.

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NOTE BY AUTHOR

I have found it next to impossible to actually classify every method because it would mean cross indexing practically everything I have written.

In separating them under four headings I have placed Cards in general, Prepared decks for forcing, Numbers and Miscellaneous by themselves which is something if not everything.

Practically all of the number methods can be used in some manner with book tests. Name and word methods come under the same heading and combine in many cases with those used for cards. Then there are novel methods which use apparatus well known to magicians and common objects to be found most everywhere.

Under one of the headings you will find the particular method you need at the moment. And if you have need of a force that can't be solved by this compilation, I certainly will go on record as saying that as far as I'm concerned, it doesn't exist.

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UNPREPARED CARDS: 1--20

1. THE CLASSICAL FORCE. The pack having been shuffled by a spectator, is returned to performer who takes it in right hand, at the same time casually pulling up left sleeve followed by the left hand pulling up right sleeve. When right hand with deck pulled up left sleeve, the bottom card of deck was easily spotted. Asking the party if they are satisfied, a pass is made and card brought to about two-thirds down in pack. A slight break is held at this spot. The thumb of left hand now runs the cards of the upper portion, fanwise, over into the right hand, the person being, at the same time, invited to take one. When about half of the upper portion has been passed, a card, NOT THE ONE TO BE FORCED, is pushed temptingly forward. The person may be inclined to take it--whether he is so inclined or not, the performer draws it back, with the remark, "Oh! not necessarily that one." This gives him confidence, and the performer continues to pass the cards over to the right hand, spreading them nicely fanwise, until he reaches the one to be forced, which he exposes a little more than usual, then continues, "Just take any one you please." It will, of course, be understood that the action must be timed, as near as possible, to meet the hand, as it is raised to draw a card.

2. COUNTING METHOD. Have the card to be forced fourth from the top of pack. Now ask someone to name any number under twenty. Suppose eleven be the number named. Count cards face downwards on table quickly, and having dealt fourteen, stop and exclaim, "Oh! I'm sorry, what was your number?" Upon being informed that eleven was the number desired, replace the fourteen cards on top and hand deck to person in question, saying, "Perhaps you had better count them so there will be no mistake. Count down in the pack and take out the eleventh card." The eleventh card will be the forced one.

3. CARD IN GLASS. What I think is an original method of forcing one card is to use a well known magical appliance, the mirror glass. The card to be forced has been placed face out in the back compartment. The empty side of the glass is towards the front. The deck may be shuffled by anyone and is spread face down on table for a selection. Performer simply takes the card pointed to freely, and without showing it to anyone it is placed back outward in the glass. Later, when it is time to show and announce the card previously selected, the glass is merely turned around and the face of the card (?) seen. This card is removed and the glass is again apparently empty.

4. An ambiguous form of questioning can be made use of when the performer wishes to have a selection made of one of two piles in hand, or one of two deck, or practically anything else of which there are two. He merely asks, "Which of these shall we use?" No matter which is named, he may either keep it for himself or give it to the spectator, whichever course is necessary.

5. The card to be forced is on the bottom of deck. The cards are run from left to right in the usual manner, but the action is started while approaching the audience so as to give time for the following maneuver: With the second and third fingers of the left and right hand work the bottom card over toward right side. The cards are still run from left to right passing above the chosen card. Ask someone in the audience to indicate his choice by touching the card desired. When it is indicated lift up this card with all the cards above it and as the pack is squared up the forced card slips in from below. A clever form of misdirection is to tell the person after he has touched one card that in order to demonstrate to him that you are not forcing a card upon him, you will let him keep his first choice or make another. Of course, it makes no difference at all.

6. In this method the card to be forced is placed about fifteenth from top of pack. Cards are held in the left hand and the little finger makes a break directly beneath the known card. A flat dinner knife is handed to the spectator who is asked to insert it anywhere he may please, while the performer slowly riffles the pack. It is only necessary that the knife enter

the pack below the chosen card and fairly near to it. The top fifteen cards are now pushed forward onto the blade, pack being tilted slightly downward. Performer grips the knife with right hand and the fifteen cards, the lowest of which is the known card, are pushed well forward and slightly raised. The spectator is asked to note this card, which appears to be the one he has cut.

7. In this method a few top cards are prearranged. Three cards of one number (say five) are placed on the top of the deck and the card to be forced then placed at eight from the top. The pack is false shuffled, keeping the top eight cards in place. The three top cards are then dealt onto table in a row and one selected while face down: This one is turned over and the spectator handed deck to count down and remove the fifth card, which is the right one.

8. A simple yet effective force is to have the card on the bottom of the deck. After a shuffle which leaves it still there, the deck is placed behind the back and performer asks spectator to cut off any number of cards in a bunch. Immediately this is done, the performer swings around and asks the spectator if he knows how many cards he cut. The answer is "No" of course, and the performer states that he cannot possibly know either. He asks the spectator to take the next card from the deck and to keep it. The card has been forced by simply bringing it from bottom to top of packet when talking to spectator. During this interval the hands were out of sight and the work done.

9. One, two or three cards may be forced in succession in a clean cut manner as follows: The three cards are previously placed in the inside coat pocket. The deck is shuffled and then openly placed in pocket so that the three cards are on bottom. Now three spectators are asked to name a number from one to twenty. The numbers named, the performer brings out a card at a time, and each time a chosen number is arrived at that card is given to the spectator.

The performer merely takes the card at this point from the bottom while the others come from the top.

The following five methods are not 100% perfect methods. I've used them all many times and will merely say that they will work the greater number of times because of the sensible psychological principles. I would never use such an effect on a paying date unless set to back it up in case of failure. Many times a selection may be offered in one of these ways and if it works, it is a great thing. If, however, another card is picked, it is possible to go into another effect and there is no failure to record. When one of such things work, it is talked about; and when it doesn't it is covered.

10. What is known as the "bridge" makes possible a neat cutting force. The card is on bottom of deck. Cutting same about center, the lower half, which is to be placed on top, is given a simple bend (concave) at the ends. Spectator is asked to cut deck somewhere and look at face card of cut. If cut is made at sides, this will work time after time, as the slight break at sides will cause upper half to be lifted off by a quick cut. By bending the sides, the bridge can be placed at ends for an end cut. Previous cutting by the spectator will give you this information. Most cuts are at sides.

11. This is purely psychological but a wonder when it works. A new deck is opened and of course the cards are in numerical order with the suits separated. Start fanning it towards right with faces toward you, and about fifteen cards in remove a red card near the end of the suit and move it five or six further on so that it comes second or third in the following black cards. Put deck into case. Hand new deck to person, ask them to open and fan cards through slowly and to think of a card as they pass by. Then they are to shuffle deck. The reaction of the person is easy to figure. They are running through a new deck symmetrically arranged and suddenly they notice one card out of line, and apparently packed that way.

12. There is an old effect wherein three cards are returned to the deck and it is place in the spectator's pocket. At command, the spectator reaches in and draws out a card. Three times in a row he draws out one of the selected cards. This depends upon the fact that such an action causes the

spectator to draw a card from the top of the deck, or outside of same as it lays in side pocket. The faster you make spectator work, the surer it is. There is no reason for this not being used for a single or double card force where they are on top of deck to start with. Shuffle and leave them there. Put deck in his pocket, have him quickly draw out a card. Then another. While he may know himself that they came from the top, no one else does, and he won't think of it himself because of the shuffle.

13. Place a short card near center of the deck. Card to be forced mentally is above it. Hold deck straight up in front of spectator. With first or second right fingers riffle top of deck from face to back, smoothly and without a stop. Ask spectator to note cards and to think of one that he sees. Practice before a mirror to get speed. The short card will click by and the following card will register on the spectator when the rest of the deck is a slow blur. Don't try to stop at the card but let it work itself. It will seem impossible at times that a card will show up in this way but try it before several people before you judge.

14. This psychological force depends upon the address of the performer. It works nine times out of ten and the spectator is the most astonished because he had tried to trick you, but merely falls into a trap. Merely hold the deck, ask him to make his mind perfectly blank, and to think of any one of the 53 cards in the deck, and that you will try to fathom his thoughts. That's the secret. People are so accustomed to thinking of a deck as 52 cards that when 53 is mentioned off hand, it never fails to register. Immediately it brings the Joker to their mind, and your insistence that you will read their mind or reveal the card makes them want to fool you.

15. A stranger is handed the deck and sent to a far comer. He is asked to run through the cards slowly and when he comes to one that impresses him as being different than the others, one that stands out from the rest, he is to pick it out and put it into his pocket. I call this more of a good natured force. You have turned the card over about fifteen from face of deck. Pick someone who has helped you and is a good natured person. Read over the above and you will see bow this leads the spectator without previous coaching. I use this a lot to start another effect and when it works

I quit right there. When it doesn't I proceed by using the selected card in the main effect and none are the wiser, especially the spectator who may have seen the turned over card and refused to help you.

16. To force any two particular cards apparently at random, have a faked card with a back on both sides to match the deck used. Have on top, and about twenty cards down and between the two to be forced, is any other card turned face up. False shuffle deck, take top card without showing face (?) and have spectator push it face down into the face up deck as you hold same. Turn deck down and fan it through or spread on table. There is but one face up card near middle and it is taken for the one pushed in. Take the card on either side of the reversed one and you have innocently and fairly forced both.

17. This is an old force of a pile but the addition of the third pile instead of the usual two may be new. Three piles are made and something written down. A free choice is given of any pile, but the prediction is shown to be correct. The writing says, "You will pick the seven pile." The first pile has seven cards, the second four, and the third two. The second pile is of four sevens and none can be elsewhere. The third pile adds to seven with a three and a four, and there you are. Just try and go wrong if you can.

18. A cute force for the spirit photography trick or another is with an envelope. After sealing the blank paper for a picture, or writing a prophecy and sealing, envelope is laid on top of deck in left hand while spectator initials. In lifting it off the top card to be forced is taken away from deck with it, while spectator shuffles the deck. Placed back on left hand, spectator cuts it anywhere and performer places envelope on lower half and upper half is replaced on top. Now a few minutes elapse, deck is separated at envelope and the top card of lower heap shown. Proceed with the revelation to suit. Very clean.

19. For forcing bottom card place pack in left hand, sidewise and face downwards, between the tips of the thumb and fingers, and with the

second finger of right hand draw the top cards one after the other, asking someone to stop you at any time. Then draw cards completely off pack in same direction, promptly with the one indicated at the bottom of the batch. However, the thumb of the same hand, which rested at bottom of pack, has drawn out the known bottom card which has squared up and appears to be the one chosen.

20. Place a short card or a double card, two glued together, near center of pack. The card immediately above it is to be forced. By riffling the ends of the pack from face upwards, the pack always clicks and stops at the double or short card. Have spectator insert his finger in pack while doing this and time to reach break as you push deck forward to his finger. This moment's break enables him to jab finger in. Have him look at or take cut face card of upper half.

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UNPREPARED CARDS: 21--40

21. A most natural method of forcing one card is to have it on top. Spectator is asked to cut deck which is on performer's left hand, and at this moment, right hand palms off top card in squaring deck. The deck is cut, and right hand takes lower half (adding card) and hands same to another, asking them to take off top card.

22. In forcing one of two piles, cards are cut on a small tray on table. Performer asks spectator to select either "left" or "right." Tray is taken to spectator who is told to take that pile named. In picking up tray, it can be picked up from front or back which will put the pile to be forced in correct position that spectator named.

23. There is one old timer who makes a work of art with this method. It requires a fairly good and quick pass. Card is on top during shuffle and then passed to center and break held as performer asks for a number. Cards are dealt from top until number is reached. Performer asks spectator again if that was the number and at this moment makes pass and turns over the next card. My own idea is to shuffle two on top making selected card third from top half. If number was 15, when 12 was reached, ask then, make pass, deal two more and turn over the next.

24. A good second or bottom deal makes possible the acme of forces. With the top deal card is always there and ready at any time. With the bottom deal, one may have two or three cards in place and ask for three numbers. Cards are dealt in one pile and at chosen numbers the bottom cards are dealt. Needs practice but is worth it. Would suggest Erdnase if you have not already mastered it.

25. If a single card be placed on top of a glass or goblet at the height of the spectator's eyes, it will be invisible at a little distance. Under proper conditions can be used as a pretty force. Spectator shuffles and cuts pack, performer placing top half on goblet until ready for disclosure of face card which was already on glass and thus added to cut half.

26. Card to be forced is on top of pack grasped breadthwise in left hand, tips of two middle fingers pressing on top card. Right fingers riffle front edge of pack from face upwards until told to stop or finger of spectator inserted. Pack is apparently opened at this point but instead upper portion is removed minus top card which is retained by moistened fingers, falling on top of lower left hand portion. Top half is removed with a slight slip towards left.

27. I have seen only one man able to make this force apparently without fail. It is very pretty and convincing. Cards are sprung in the well known Niagara Falls manner from right to left hand but with cards face up. Person is asked to sight and remember any card. However, the performer springs them rapidly and party cannot see one. Performer repeats but slower, and makes a slight pause when half way through. Then the balance are quickly released. Spectator never wants to fail twice and takes the only opportunity he gets to see a card. Performer sees it also and having little finger at break controls it.

28. A convenient force for one of four cards, or for a Four Ace pile is to lay them on table in a row. Party is asked to name a number between one and four, which limits them to "Two" and "Three" but this subtle fact is never noticed. Cards are between performer and party. If "Two," performer counts from his left. If "Three," he asks spectator to count from his left. In either case, "2" is selected.

29. To force a pile with two dice, make eight piles or eight cards in two

rows of four each:

1 2 3 4
5 6 7 8

Cards or piles 1 and 2 are alike and one of the two is to be forced:

For 2, count 1, 2.

For 3, count 4, 3, 2.

For 4, count 4, 3, 2, 1.

For 5 or 6, count 8, 7, 6, 5, 1 (or 2.)

For 7 or 8, count 5, 6, 7, 8, 4, 3, 2 (or to 1.)

For 9 or 10, count 1, 2, 3, 4, 8, 7, 6, 5, 1 (or to 2.)

For 11 or 12, count 4, 3, 2, 1, 5, 6, 7, 8, 4, 3, 2 (or to 1)

30. One method of forcing one of four cards or piles in a row made use of a single die with the Ace made into a three, and the four changed to a five. No matter whether 2, 3, 5 or 6 is thrown, number 2 is always reached by starting from one or the other end, counting through the row and back again as required.

31. Nearly the same as above but with one unprepared die. Take a chance against one or four turning up. Chances are $66\frac{2}{3}$ to 1 against it. If one does turn up, explain that you will roll again to show the die not loaded.

32. The old ambiguous questioning principle is still useful when in a tight place. Practically has no limit to possibilities. Asked to name a pile, suit, color, value, etc., the performer always either leaves it for further questions or eliminates it according to which is necessary, to have the correct card or pile left until the last.

33. The principle of shaking cards in a hat may be used as a neat and innocent looking force. A derby or felt hat in which crown has been rounded out is used. Cards are dropped in and hat shaken with a vigorous

side motion and also circular. Regardless however, and although cards are heard to bounce around, the order of pack will not change. Any number of cards are on top of deck. After shaking performer reaches in and brings out cards one at a time.

34. I have varied the above a number of times by dropping the card to be forced into hat when borrowing and pushing out crown. First have deck shuffled by spectator. Take back and drop into hat seeing that card there goes on top of deck, Now shake well to mix (?) Tip hat on last few shakes so cards go together on one side of pack. Have spectator reach in quickly and take first card he comes too Not 100% but a clean effect. A lady is always the best.

35. This takes advantage of the spectator's inability to see. In each side pocket, performer has a single kind force deck. From an ordinary deck these two cards have been removed. Ordinary deck is used and then shuffled. Performer states that under cover of darkness selections will be made to insure absolute change and privacy. He turns out light. Immediately takes deck from pocket with free hand and gives to spectator to shuffle, take one and put in pocket. In meantime, ordinary deck is placed in empty pocket and other deck brought out. Deck taken from spectator and second force deck handed immediately to another party with same request. First is put away and original deck brought out. Second deck taken back and pocketed. Lights on and performer has ordinary deck minus the two selected cards.

36. Ordinary deck is handled and shuffled. Performer tells spectator what to do. To put deck in coat pocket then reach in, take any card, transfer it to another pocket, and return deck. In explaining this performer goes through motions, but in pocket is an all kind deck except for bottom card and this deck is brought out for spectator to use instead of the ordinary.

37. A different force is to arrange nine cards with values to make up the well known magic square of 15. Put on top of deck so that they may be

dealt face down in three rows of three cards each. This will force a number 15 or a card by having card 24th from top at start. Deal the square of cards. Have any horizontal, perpendicular, or diagonal line of three selected. Turn face up and add. To force card, count down in remainder of deck and turn up the 15th.

38. Have about six letter envelopes at hand and card to be forced face down underneath. Spread shuffled deck face down and have any one selected but not looked at. Hold face down in right hand between first and second fingers. Have stack of envelopes with card in left. Fan envelopes using both hands and have one selected. Card in right hand goes under fan for a second and is changed. Remaining envelopes and card go to pocket. Card still face down is placed in envelope until time for disclosure. Cute and subtle.

39. The card to be forced is placed behind the flap of a card box. Any card is selected but not looked at and spectator drops same into box face down. Box is closed and handed them to hold. When ready, box is opened and the card revealed. Performer must handle the old style box at finish, but with mechanical box, spectator.

40. When using slates for writing or pictures, have the card under slate flap. The same procedure takes place. With mechanical slates, they are cleaned by spectator first. Unknown card placed between and closed. When opened, card is shown and a picture is on slate.

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UNPREPARED CARDS: 41--60

41. Use a card box to hold the deck. Fake the flap in lid so that back is covered with a card pasted on same back out. Behind flap have four, five or more cards in order to be forced. Deck is mixed and placed in box which is closed and extra cards are added. Spectator takes them out singly and calls them off.

42. The midget size Little Duke cards will just fit a penny size match box. For a cute pocket force have several cards inserted between lid and drawer of open box. Deck is mixed, placed in box, box closed and the extra cards added to top.

43. I know one professional, a superb showman, who gets a great effect out of this simple method. Anyone shuffles deck, performer takes same and hands a party to go to a far corner and to pick out one card and place in his pocket. When taking deck back from shuffle, performer adds a card to face which bears a message to spectator to help out by picking a certain card in order to fool the rest of the audience. Seldom fails if you pick your spots.

44. Force a card or number by taking three cards of like value, say 9 and placing first, third and fifth from top of deck. Now deal a row of six cards and ask party to name any of the six numbers, 1 to 6 inclusive. If an odd number is named, you count and turn over card. If even, let him count. Pick up cards from left to right and flash last one which shows a different value. When forcing card, have same 15th from top at start.

45. A small clip is pushed onto bottom edge of card to be forced. A quarter inch lip sticks out at right angle from card. Card is in deck about 12 cards from face. Lip lies flat along bottom end of deck towards back. Deck placed in glass faces to audience and with top part protruding. Spectator asked to lift away any number of cards from face of deck in a bunch. Because of lip under deck, the force card always stays behind and becomes face card of deck after cut.

46. Card to be forced is on top of deck and back has been rubbed with diachylon (lead plaster) secured at drug stores. Better than wax. Cards are spread and any one selected. Performer squares deck, places on top while spectator initials back. Pressed against top card, they adhere perfectly and may be dealt or handled as a single card. After marking, it is placed in full view until ready to be shown.

47. Use a force deck to force two cards. In pocket have ordinary deck with these two cards on top. Have selections returned to force deck and shuffled. Place in pocket and when cards are named, produce them one at a time. Take out ordinary deck, put cards with it and continue.

48. Have the force card say 15th from the top. Now apparently shuffle the cards but actually you are running off the cards from top of deck one by one and after running eleven or twelve in a fast run they are dropped back on top. Now ask - for a number from one to 15 while you are shuffling. Say eleven is called. Rapidly run four cards as if merely finishing shuffle and dropping pack on top this time, hand deck to spectator and the card is eleventh from top.

49. This may possibly be the oldest count down force of them all but none the less, I have seen it used by several well known workers. Its simplicity is what makes it good. The card is on top and after shuffle which leaves card on top, performer holds deck in both hands and asks for a number from one to ten. Just as he asks for this, the right thumb at rear counts off ten cards from bottom and left little finger stands by. If six or seven is

chosen the packet is passed to top in the action of handing packet to spectator. Otherwise performer recounts if number is below six and adds if over seven. If so, he covers by asking spectator to step up to him and then take the deck. Simple but one of the most practical.

50. Four piles are laid in the form as shown by letters A--B--C--D and pile A is always forced by a throw of a die as shown by the table.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| A | B | 1 | A | | | | |
| C | D | 2 | B | A | | | |
| | | 3 | D | C | A | | |
| | | 4 | C | D | B | A | |
| | | 5 | A | B | C | D | A |
| | | 6 | B | A | C | D | B |

51. This is a unique impromptu force that is worth including for some reason or other. It makes use of the old reflection principle where a table knife is pushed into the pack and the performer sees a reflection of the tip corner of card as the spectator notes it. To force a number up to ten is most feasible. A spectator shuffles pack and then inserts a knife while performer holds deck. After noting a card another spectator is asked to do the same. The secret here is that performer, knowing all values looked at arranges them to suit his needs. In two, three or four selections, either the value wanted is hit or a combination of figures that will add to it. As performer apparently know nothing, he can ask two people to add their numbers together while he otherwise finds or names card of third party.

52. There are unlimited variations and two people can be asked to compare their known numbers and subtract the smaller from the larger. I thought this very crazy when I first heard of it, but tried it by myself a little and ran into some very strange combinations. If one fools with a little they will get a great kick out of juggling the chosen numbers which have the faculty of turning up when most needed.

53. In forcing three cards successively make them short cards by cutting a slight concave piece out of each end. Have them on top together while you riffle shuffle several times keeping them in place. Now cut them to center and riffle the outer end asking spectator to put finger in and take out a card. As his finger comes up riffle and stop at the break, he getting the top one of the three. Without changing deck or cards, square up and repeat with another and then with the third. This is probably the best way of forcing three cards with an otherwise ordinary deck possible.

54. I once saw a cute force of a card which appeared on a slate. The card was palmed in the right hand of performer but from the face of the pack so that face of card was against palm. The performer stood with right side slightly towards spectator and party shuffled the deck well and was cautioned to then cut and let no one see the bottom card. Magician took deck from above with his left hand and laid it face down on his right hand onto the palmed card there. This hand was then waved back and forth above the slate which had been shown, then deck was lifted and the card shown at face of same. Could be used other ways.

55. Put card to be forced on top of pack and hold for an overhand shuffle. Lift off about ten cards from top and bring them back of deck holding a half inch break at thumb end. Now ask spectator to stop you anytime as you shuffle. Start running the pack in two and threes quickly and the moment spectator tells you to stop, the remaining cards above break are dropped and last packet thrown on top, performer asking the spectator to take off the top card. Try this before a mirror. It is a clean method.

56. A variation on the counting down of numbers is to have a 4 - 5 - 9 - J - K in any order on top of the deck and the card to be forced immediately under them. False shuffle deck. Fan off top five cards showing them carelessly to be different, and mixing them have one freely selected. Throw remaining four on top of deck and false shuffle again. Have the value of chosen card named and spell it off a card at a time. Turn the next

card up or have it picked up by spectator. The five values given above only spell with four letters so this one can never fail.

57. Lay 17 cards out face down as follows:

```

      X      X      X
        X    X    X
    X  X  X  X  X
        X    X    X
      X      X      X
  
```

The card is in the center and thus becomes the center card of any one of the four rows of five cards that may be chosen. Pick up the row selected and redeal the five cards into a design thus:

```

      X      X
        X
    X  X
  
```

Once more the card is left in center and one of the two rows of three chosen. The other two cards are discarded and a selection of one card made from the three. Nine times out of ten it will be the middle and correct card. It would be a little safer though to use ambiguous questioning here by having them selected two cards which you either keep or discard and the same with the remaining two if the correct card is left among them. The arrangement of the seventeen and five cards is novel though in elimination of either card or articles.

58. Into a felt fedora hat drop the deck. However, the two or three cards on top are dropped onto one side of the crease and the deck on the other. Now hat is held from the bottom, the fingers pinching together tightly the side the two or three cards are on. The hat can be shaken any length of

time and the cards bounced around in great fashion, but the performer can always reach in and produce the three wanted cards or bring them out at any number.

59. To force red or black with an ordinary deck separate colors first. From the back towards face have 7 black, 13 red, 13 black, 13 red, 6 black. Give deck a straight cut at center, then a riffle shuffle of the two halves and have a card selected from among the middle 15 or 20 and it will be red. To force color black reverse the above set up.

60. Hand deck to anyone to put into their own hat and shake then, up as much as desired. You are blindfolded and handed hat. with band empty you reach in and immediately draw out the card to be used but it is very simply forced because it was tucked up your right sleeve just beyond the cuff and upon lowering your hand into the hat you hold, the card drops into your fingers. Simple, clean and very sweet.

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UNPREPARED CARDS: 61--80

61. One of two packets, or cards must be used first. Take a few coins from pocket and shake them up in cupped hands. Ask one spectator for odd or even and state that the winning spectator shall be used. If he calls odd he loses. If he calls even he loses, and in either case the other packet is used which is just what you wanted. The coins were a dime, a nickel, five pennies. If odd is called you have twenty cents which is even. If even is called you have seven coins which is odd.

62. Deck is handed spectator. He may transfer one or two cards from top to bottom or not any as he desires without telling anyone what he does. Then he is to deal a pile of two cards, then one of three, one of four, another of five and lastly one of six. He selects any heap, discards the others and adds together the spots in the selected pile. He counts to this number in pack and the card there is forced.

From BACK towards the FACE the pack reads KD -QS - QD - JC 2D -JS - 10C - AH - 3H - 10S - 9C - 2C - 3S - AS - 9D - 8H - 3C - 2S - 2H - AC - 8S 7H then any 22 cards and then the card to be forced. Everything is self working as per above routine.

63. A table knife can be faked by putting the end of a card cut off so as to only be as wide as knife, on back of same and face against the blade. It is hinged to the lower edge and back of card covered with silver paper to avoid flash although this side need never be seen. The shuffled deck is held face up and the knife inserted. It is held square with the top edge of pack and then tipped forward which leaves the top of fake card showing.

64. A variation is to be had by using a full size duplicate card on the back of a used envelope which performer has in pocket. The envelope is taken carelessly from pocket and inserted into the shuffled face up deck. Hinging deck open, the face up card on lower half is seen and once more the correct card has been forced. Either of these two methods can be used with borrowed decks as the back design makes no difference. Just be sure whether you are using the wide or narrow cards.

65. The deck is shuffled and placed face down on table or tray. Taking a pencil from pocket performer pushes a bunch of cards from center of pack which are counted and the number made use of. Use a new penny pencil from a ten cent store and cut the eraser end off square and sand it down smooth and sharp. Now try it out on a deck of cards fairly new and count the number pushed out. That's that but it looks as fair as anything can look and yet be forced. Use it on the same deck always until you have a chance to first test it on a strange deck because of slightly different thicknesses.

66. Have the card on top of deck. Place deck behind back and instantly the right hand palms top card and hand then is placed under and against the back of left hand on which deck lays . Turn back to spectator and ask him to take deck off hand and shuffle first. He then lays on hand and cuts off a packet. Turning for a second you ask him, "Did you shuffle the cards well? Did you cut anywhere you pleased?" Then turn back and ask him to take the next card. During the short stall, the right hand placed its palmed and hidden card on top and of course it was naturally forced.

67. A variation is to place such a card just under the back of the coat in an ordinary paper clip sewn there. The face of card is against body. In the turn and while talking, the card is merely pulled down and added to the top of the deck.

68. Make a double face card, say the Ace of Hearts and 10 of Spades. Have it on face of deck Ace of Hearts out. About center of deck have the two cards to be forced and between them put the regular Ace of Hearts

from deck but turned over and back up. Now have spectator note Ace of Hearts is on face of deck. Tell him to take behind back, turn the Ace back up and push into deck somewhere. Take deck and spread with faces up. The reversed card is seen near center and the cards on either side are used. The reversed card is shown to actually be the Ace of Hearts and the one actually used has vanished because it was two faced.

69. Arrange pack thusly:

- 6 black cards face down.
- On these, 12 red cards.
- Then 6 black ones.
- Next the black force card - AS.
- On this a red short card.
- Any other red card.
- 7 black cards.
- 12 red cards.
- Remaining 6 black cards.

Divide at short card and riffle once leaving the short and force card on top. Hand to spectator to riffle. Turn your back and he looks at cards taking the first black from top, getting the Ace of Spades.

70. A variation of this is to have the card to be forced a picture card. Have the remaining eleven picture cards at top or back of deck and the one to be forced is second from bottom. Have spectator riffle shuffle two times and then fan starting at face of deck and note first picture card he sees. You will always force the right one.

71. Remove from top portion of deck all cards higher than the force card which you place third or fourth. Under cut half of deck, injog top card and shuffle off. Cut at injog, hand pack to spectator and ask him to cut off a portion and from them take the highest card.

72. To force two or three cards have them on top. The three people each name a number a little higher than the last. Say the first is seven. Pack is

in left hand, pass one by one six cards to right hand one on top of the other. At count of six leave the card from bottom of right packet onto the left packet and immediately take it as seventh card. Continue counting on down to the other numbers repeating the move each time.

73. Put card to be forced seventh from top. At center of deck have the four sixes, four sevens and four eights. Now false shuffle and have a card selected from among these twelve. If a six, count off six and turn the seventh. If eight, take card back and add to top of deck before counting.

74. Place card to be forced at say 16 from top. Call for any number under 16, say ten. Six cards are dealt by way of showing what spectator is to do. Drop deck on the counted off cards and push to spectator. The force card is now tenth. Can be used with any number desired and cute.

75. Another form of ambiguous selection can be used when one of two piles is to be used. The performer merely says, "Will you pick up one of the piles?" The moment the spectator takes it, the performer either states that so and so will be done with it. or else picks up the pile remaining and proceeds.

76. The deck is placed on left hand and about five cards reversed on the bottom, the bottom one against hand being card to be forced. A handkerchief is draped over hand and spectator asked to cut the deck through handkerchief so performer can have no control at all. The moment spectator cuts, the left hand, under cover of handkerchief, turns lower half over and spectator is asked to take the top card of lower half. Enough Said. The use of the handkerchief makes this perfect.

77. Reverse about seven cards at bottom of deck and place the card to be forced third from the bottom. Ask for a number to be called and deal from the top until you have reached three less than the number called. Look up

and verify the number. As you do this turn the packet of cards over and then continue the deal, ending the count at the third card which is turned over or handed to spectator.

78. An old timer but very practical and deceiving force is to have the card on top and deck on table. Ask to have it cut anywhere and when this is done, performer casually puts the lower half on upper half but crosswise. It is left this way for a few minutes while trick is continued until time for selection to be revealed when, top half is taken off and top card of lower half (?) turned over. Really deceptive.

79. This is a bold face force invented by R. W. Hull and actually fooled me the first time I saw it. The spectator is asked to name any number and performer openly counts down to the number and the card is forced. Now follow this with cards in hand. The card to be forced is on top. In counting, they are taken off into right hand one at a time and thus reversed in the counting, the force card becoming face card of right hand packet. Performer counts off the number of cards as called, looks at spectator and says, "That was the number you wanted, wasn't it?" Upon acknowledgment, performer slaps the right hand packet face up into the deck in left hand and says, "Then this is the card you have chosen," and proceeds with the effect without further hesitation. Bold as the devil, but deceptive and will get by practically 100% of the time.

80. Use a stripper deck to force any card. Turn this card around in deck. Have the cards shuffled and then take them back. Just have them returned on your left hand and with right you cut deck and have either the face card of cut noted or the top card of lower half looked at. The turned card is always easy to get and any card used. Very useful.

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UNPREPARED CARDS: 81--94

81. The force card with another card on the face of it are palmed in right hand face to palm while deck is shuffled. Taking deck back they are added to face of deck. Force card is now second from bottom. Any number is called. Performer holds deck in left fingers and thumb face down and with back of hand upward. Bottom card is shown and drawn off. Left little finger draws the force card back underneath a half inch and cards are drawn off until number is reached.

82. Have two or three duplicate cards on top of desk. Spread them out on a small tray being sure that the top three are kept near rear edge where right thumb can hold them down. Now tray is shaken back and forth and cards allowed to slide off tray until three are left when spectator picks up one of the three remaining. Good flash force for stage.

83. To force two cards, have one on top and one on bottom. Run through deck and toss out the Joker to spectator. Now riffle shuffle deck twice leaving the top and bottom cards intact. Undercut half of deck and have Joker dropped onto the top of pack, the undercut lower half being dropped on top and deck handed to spectator with request to cut again and then once more. Now have him run through and take out or note the cards on each side of tile Joker. Worked smoothly and fast this is a real deceiver.

84. While not exactly an out and out force this is a similar case where an absolute message is handed out that tells the name of a freely chosen card. It can be written upon a slate if so desired, but to prevent anything from being known beforehand it is written in code. Now three cards are forced in a bunch by any prepared method, and the deck laid aside. The spectator

is asked to look at the three cards and to finally select anyone of them. Then the message is decoded and it gives the name of the card. The secret is simply that performer has three code cards in his pockets, one for each card and the message when decoded can be any of the three cards. It is a simple substitution code of letters, one being the letter before, one being the letter after, and the other can be mixed.

85. A glass is used large enough to hold a deck, and it should be a fluted glass which makes this ruse perfect. A card from deck is already in glass at the start but standing with its side edge towards audience. It will be invisible even from a fairly good angle because of the fluted sides of glass and from the front it is absolutely invisible. Deck is shuffled, and without bottom card being seen, it is placed into glass, and later turned around so that the forced bottom card can be seen.

86. A variation is to have three or four cards in glass. Put the shuffled deck into glass but with the cards going to back and at once pick up glass and allow a spectator to hold. Now when ready have him pull out the top card and name, then the next, etc. You either just know them and name before showing or have them appear or rise, etc. from another deck.

87. Although a perfect second deal is most to be desired, I have seen several who used the principle in a bold but flashy way. It is done standing and the dealing is done with a swing of both hands. This absolutely covers the fact that the top is pulled back about three quarters of an inch by the left thumb. The deck is also tipped slightly backwards, not much but enough to help a lot.

88. Another second deal that has found favor with a few is to use as a top card, one with the upper right corner cut away. For use from stage or in front of audience where the chosen card is merely shown it is perfect. The deck is shuffled leaving card on top and any number dealt off or until command to stop. Then top card is shown it being held by the cut off corner so nothing is seen.

89. The card to be forced is second from bottom. Deck is held face down in the fingers and thumb which are on the sides. The second finger of right hand pulls the cards one at a time from bottom of the deck throwing them face up on table. The first is fairly dealt but after this is removed the little finger of left hand pulls back the bottom card about half an inch and seconds from bottom are dealt until it is desired to produce the bottom card.

90. Still another ambiguous form of selection is to have two halves of the pack on the spectator's hands or else two cards held in each of his hands. The performer merely says, "Give me one of them." He then either uses the one handed him or merely lays it down at the same time telling spectator what to do with the one he has kept.

91. Put two cards to be forced third and fourth from bottom. False shuffle and have spectator cut off top half of deck taking the lower. He counts them on table reversing them. Then he puts top card on bottom, the next card in middle, the next card he gives to another spectator and the next he keeps for himself. The two cards have been forced.

92. A variation is to have one card to be forced on bottom to start. Have portion cut off and the lower half counted. Now have spectator cut this counted portion into two piles and then hand you one of them. Thus you force the card by either using the top card of the pile handed you or having him keep top card of his pile.

93. A one handed method of doing the old fan force may find someone who can make a wonderful thing of it. Use the Charlier pass and the top card to be forced in brought to center of deck letting the left little finger hold the break. As pack is held out to spectator, spread it a little with left thumb leaving top card of lower packet more exposed. As spectator's hand comes out turn pack so this card is easier for him.

94. Put the force card eleventh from top. Above it are cards of mixed suits but the values run from Ace to Ten ending with ten on top of deck. Now false shuffle and hand deck to spectator. He slowly deals and stops at any time turning card face up. He then counts down to the card at the number thus turned up and it always forces the eleventh card.

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PREPARED CARDS

I am giving good and useful [changes for decks](#) which will be very much needed when using special or prepared decks. All of these are good when switching to a stacked deck also.

95. I shall list under one heading, the single, double and three kind forcing decks which are pretty well known. The single force deck, of course, may be genuinely shuffled. With the two or three kind decks, it is wise to have the first card of each group marked.

96. This pack consists of only three different cards but they are arranged in sets of three, each set being the same. No matter where the pack may be cut, three cards taken together above or below cut will be the three different force cards.

96. Known as the Svengali deck this has been found very useful for a single force. It consists of 26 long and 26 short cards arranged alternately throughout pack. Bottom card is long, next above short, etc. leaving a short card on top. Each short card is the same, while the long cards are all different. Ruffling at end from bottom up shows the cards all different. Finger can be inserted anywhere and card on top of lower half selected. It will be a force and a duplicate of card is on top of deck.

97. The Menetekel deck is not essentially a force deck, but gives command of a duplicate and may be used with more freedom than the

last. The long and short cards are arranged the same but each long card and the short above it constitute a pair of cards alike. Cards shown different by riffling. One short card is withdrawn, performer cuts deck at this spot and brings duplicate of selected card to top.

98. To force two different cards and show the deck to be different, it is necessary to have three banks of cards. With back towards you No. 1 card of each bank is alike and trimmed short from center to left corner only. No. 2 card of each bank is different and trimmed short from center down to each side. No. 3 cards are all alike and trimmed from center to right side. The 18 cards of each bank are put together 1, 2, 3 throughout. Riffling at center of end is never done. Riffling at right corner shows cards different. A selection made here at any time forces one card. Riffling at opposite corner forces the other.

99. To force three cards in this manner one cannot show the cards to be different. The same procedure is gone through with but bank No. 2 cards are all alike instead of being different. However, when forcing from the right side, it is necessary, after the card below has been forced, to vary the next by saying that to show that they are selected in a haphazard manner, the next is to be taken from above the cut. The left corner forces same as before.

100. A combination Svengali and Menetekel is a good use. Cards are made up as above in the three banks. No. 1 bank is all alike, bank No. 2 is all different, and bank No. 3 are duplicates of those in No. 2 and in same order. Put banks together as before. Thus by riffling left corner it gives you a duplicate of any card selected. From right it forces whatever card you set deck for. This combination has unlimited possibilities.

101. Using a pack of longs and shorts. With the latter on top of each long card, have each pair alike. Riffle pack and when one is drawn (a short) cut deck which brings duplicate to top. Repeat with another party and this time slip top card of lower half to top before closing deck. Repeat once

more. Now have the three cards openly pushed into the deck anywhere while deck is in their own hands. You take deck and instantly do the rising cards as you have the three duplicates on top. This is very neat.

102. Using an ordinary deck cut as above you can force either the red or black color or one of two suits as desired. Also odd or even numbers either by values or number of cards are arranged alternately long and short. By holding on hand with fingers and thumb at sides, spectator must cut deck at ends. He can never cut and look at a short card. The long cards govern the choice. By putting a long card on top from bottom, the top cut will always be an odd number. If a short is on top, number will be even. If longs are all black, this color is always forced, and vice versa.

103. A deck that can be shuffled overhand with faces to audience is made by gluing pairs together. End is riffled and finger inserted anywhere. Card peeked is forced. Cards are glued at bottom or rear end in pairs. Top card of each pair is short card and all short cards are alike. Operation is same as with other packs but overhand shuffle with faces out is real feature.

104. For those not liking cut cards or the riffle selection, use cards having a reverse mark on back at upper left corner such as Bicycle Rider backs. Cards are in pairs and each pair is duplicates. Such a deck can be riffled through and appears to be all different. Selection is made by fanning for a withdrawal of one. As the top card of each pair is reversed, you instantly know whether the top or bottom card of a pair has been selected, and by cutting deck at this point, duplicate is brought to top or bottom.

105. Instead of using reverse mark, use Ivory (smooth) finished cards and Air-Cushion (rough) finish with same back design. Make up in pairs, and you can instantly feel and see which card of a pair has been selected.

106. A pack called the Monte Cristo Deck used special reprinted cards. At

one end the cards were all alike. At the other end they were all different. Bottom card ordinary. Pack riffled and fanned at one end to show ordinary. Rubber Land snapped around this end tightly and deck handed spectator to lift cards anywhere and note card peeked at.

107. The Anstro forcing deck forced two cards by peeking. Longs and shorts. Shorts were printed so upper half would be alike, and lower halves also alike. Riffing pack showed all different, riffing at one end allowed top card of lower heap to be peeked at. Turning end for end forced the other card in same manner.

108. After two cards are forced by any of the above, a switch (taken up later) is made to a deck of only these two cards arranged alternately throughout. Pack is wrapped in paper and a knife blade inserted anywhere. The cards above and below knife blade will always be different and the selected cards,

109. A deck is made up by using 26 different cards and 26 alike. Each different card is rubbed on the back with diachylon wax and one of the force cards is pressed to it. Such a deck can be fanned freely to show all different. Fanned faces down, spectator points to anyone and at this point, the upper card of the pair is separated by an easy sliding motion and given to party. Or any number can be named and counted to. Each card dealt is seen different and when number is reached, a hard push separates pair and force card is given out. Deck can even then be shown all different.

110. A trick deck for cutting is made by gluing together by a spot in the center of each card, about 20 of them. On top of this packet place about five loose cards and below the packet the force card. Riffle the lower half of deck and place it on table. Ask spectator to quickly cut into two piles and then take the top card of lower half. This is a marvelous method for quick sure work as spectator can never feel anything wrong and in cutting two piles side by side naturally pick them about even, but regardless of anything the glued packet makes the selection sure.

111. Use the above described force deck for three cards if needed for the rising cards etc. It makes a perfect force of three cards for any stage effect. Have them in order just below the glued packet. Now show deck by fanning the lower half well and the few top cards and then square and place on a tray. Have spectator person, etc. Will never fail.

112. A force not one hundred per cent perfect but with a very strong percentage is to have the four like values of the number to be forced cut as long cards. Just hand deck to someone to shuffle the overhand method and let him give it just about two of these. Stop him, ask him to turn his back and look at the top card. 80% of the time it will be one of the four cards as this kind of a shuffle will always bring the long cards directly to the top.

113. A certain magician who makes use of marked cards a great deal on his unsuspecting brothers worked a nice variation of the old ambiguous force by first having the deck shuffled and then having the spectator cut it into about a dozen or fifteen heaps. He followed the cutting carefully and then had various piles chosen and removed until one was left when he had the top card turned over and the number counted down to in the reassembled pack where the card was located. In the great numbers of heaps he easily found a top card of the value he wanted or one less (which would serve as well) and that was all he needed. He knew that the chosen card was on the very bottom of pack and therefore at the bottom of the last pile. As the piles were discarded he secured this and placed the card by carelessly shuffling while the last pile was being neared.

114. Use a two kind force deck and have a short card at the center of each set of 26 duplicated cards. Cut at a short card and hand deck directly to a person, asking him to merely cut and look at card cut at, then replace the cut. Take deck back, riffle near center and cut at the short card there, handing deck to second person to do the same. He gets the other card. The cutting put 26 cards alike in center of deck with the other set split on top and bottom out of the way. A perfect two card force.

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DECK CHANGES

When in evening dress and with the necessary small pocket on back of trousers, and the large *profonde* pocket on inside of coat tail, shuffled pack is dropped into *profonde* and the one in pocket removed under cover of turn to left. If turning to right, use the opposite side in same manner.

Pack to be changed to is on table behind a box or object. Returning to rear of table, performer picks up object with both hands, and placing it aside drops shuffled pack behind it, leaving exposed on table the prepared one which appears to be original left there when picking up the object.

The chair servante, on the back of any chair, has a clip holding the prepared pack over a metal ring provided with a net. In the act of moving the chair aside, deck in right hand which takes hold of chair back drops shuffled deck in net and comes away with the other.

Prepared deck is in right breast pocket. Shuffled pack in right hand. Turning to left to return to front, right hand drops pack in left breast pocket and left hand takes pack from right pocket. To spectators it appears if deck merely changed hands.

Have prepared pack in left tail pocket with a handkerchief. Takes shuffled deck in left hand, place behind back, followed by right hand which takes and places it in pocket, at the same time removing prepared pack and handkerchief. Left hand then takes prepared pack, both hands brought to front, handkerchief used and then replaced in pocket. Actions are

perfectly natural under these conditions.

Making use of the standard card tray, it is held with prepared deck underneath while ordinary deck is mixed. Performer states that he will not handle the cards. Return to tray, he turns around and walks to spectator nearer front. In doing so the tray changes hands and is turned over, bringing the other deck into play.

Another subtle change for deck to a stacked or force pack is to have same in pocket in case. From ordinary deck take two or three cards, place deck in case and in pocket. Now perform a stunt with these cards, such as 3 card monte, etc., then take out other deck in case and proceed. Case not necessary but a little point.

To cleanly change a deck for a force or stacked deck is to use one of the large size mirror glasses which will hold a deck on either side. Have the force deck with an outstanding different card on face of same, in the back compartment with the face side out. Now force this card from an ordinary deck in use and have returned to the pack and shuffled by spectator. Take deck in fingertips not allowing face of same to be seen and put it with back towards audience in front part of glass so that it cannot be manipulated or changed (?). Ask that the chosen card be named, tap top of glass, command card to come out of deck, and then turn glass around showing the chosen card now at face of deck. Take this deck from glass and proceed with either stacked or force deck effects.

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NUMBER FORCES 115--134

115. Using two dice, the number 28 is easily forced. Have them rolled by anyone and ask that the top numbers be added together. Then have the bottom numbers added to this total. Dice are rolled again and action repeated. It will always end up at 28. Dice on opposite sides total 7. Doing the above only once will total 14.

116. Any number may be forced by making up a packet of blank business cards bearing written numbers. Make up in pairs, each pair adding to the same total required. With writing sides down, top card of each pair is cut short. Packet may be handled freely to show every number different. When riffled from bottom to top and finger inserted anywhere (always above a short card) two cards under finger when added together will give the correct and desired total.

117. A clever force of a four figure total is by asking spectator to write the year of birth, then the year of some important event in his life, such as birth, marriage, death, next his age at present time and finally the number of years since the event occurred. They are added up and the total will always be twice the present year.

118. Rather well known but practical is the 1089 force. Any three figures are to be written. These are then reversed and the smaller subtracted from the larger. Again this remainder is reversed and added to itself, the total always being 1089. Used in book tests, spectator turns to page indicated by last two figures and counts to word indicated by first two.

119. To vary the above and force the number 18, have three figures written, reversed, and the smaller subtracted from the larger. Then add the figures of the remainder together. Always 18. Will force a page number or the 18th card of a deck.

120. To force a number from 2 to 12 use two small dice in a common match box with sliding drawer. Two duplicate dice are glued down at one end with correct faces upward. Loose dice are dropped in and shaken up. Shaken so loose dice are at empty end and then open box at other end and show total on them.

121. Any number from 1 to 28 or 31 as desired can be forced with a calendar page. Party is asked to place hand behind back and to put index finger somewhere onto page. With finger on same, it is brought into view. Simply a case of performer putting the page onto the finger at the correct place, as spectator is acting blindly. Simple and barefaced but really practical.

122. To force the number 10, use nine cards numbered from 1 to 9. Have in numerical order from back to face. Show them to be just what they are. Apparently mix by dealing into a face down row, one, two, three and four. Hand fifth card to spectator and continue dealing the remaining four on top of the first four but reversed-four, three, two, one. Spectator is asked to point to any pile with his card. He gets the pile and it can't help but total 10.

123. A kink of my own added to the above will force the number 15. Follow the above, but in showing, see that the 5 goes to bottom or face of packet. Now deal four cards from left to right and return on top of these. Say, "Which pile shall I put this odd card on and give to you?" No matter which is picked, the added card makes a three card pile that will add to 15.

124. There is a dice box on the market which has a slanting inside edge. This turns the dice over one side at a time every time the box is given a quick up and down shake. Very clever and cannot be detected. It is possible therefore to put one or two dice in this box and after giving them a few shakes, open and you have the number described. Four shakes will turn them over and bring the same number up again, two shakes will turn under side up, Six will do the same thing, etc. unlimited possibilities with a little practice.

125. When on a platform with slate or blackboard, quickly write a square of figures, ask someone to stand and indicate a horizontal or vertical row, erase the others, add the figures left and force your number. Simply a case of writing a nine, sixteen, or twenty-five magic square to give the same number in any direction. Have the figures written on black board or slate in pencil. No memory.

126. Have a small box with lid and one small die. Let anyone shake it and call the number. Take box and have them roll die to prove not loaded. During this you add to box a small flap. Take die and drop in with correct side up without showing. Place lid on and let anyone shake, remove lid and call the number. Flap is just thick enough to prevent the die from turning over as it does otherwise.

127. Use deck of numbered cards. Same as Flinch cards. Numbered from I to 50. At upper left and lower right comers are small index numbers to agree with large number in center. One end contains the correct number but other ends throughout deck are all the force number. Deck can be shuffled with faces towards audience, duplicate indexes coming behind heel of thumb. Fan them freely with fake indexes at bottom. With deck squared, anyone lifts deck a little at any spot and peeks at a card which is forced by the fake index.

128. A sure fire force for numbers 14 or 15 is by arranging a deck by values:

7 - 8 - 6 - 5 - 10 - 4-J-3-Q-2-K-A-K-2-Q-3-J-4-10-S-9-6-8-7-7-8 etc.
leaving two Aces out.

The 50 cards thus arranged may be cut freely.

Two cards taken together from any spot will total 14 or 15. Use for book test by being set for both pages. Watch spectator when he looks at or counts on page selected. 14 will always be at his left and 15 at his right when book is open before him.

129. I think this an original kink to the last principle. If you take the cards by pairs, each totals the same. If you advance one card and again pair them up, they all total the other number. Set up deck first. Take top card of all pairs totaling 14 and make it a short card from center of end to right comer. Now go through deck again and make top card of all pairs totaling 15, short cards from center to left comer. Deck may be shown mixed by fanning and freely cut. Riffling end of pack, finger is inserted anywhere and two cards below taken. Force either 14 lay riffling on right side of end, or 15 by riffling on left side of end.

130. To force a number from 40 to 75 use a plain business card and pencil. Pass from one to another, and each gives a figure which the performer openly writes down as given. One under the other. After securing eight or nine of them, card and pencil are given out for someone to add and call out total, which is forced. Suppose number is to be 56. As each figure is put down, you keep adding so that you always know the total. After the third is down, leave a space and then continue. Keep getting figures until 9 or less will reach the number. Then merely add this

figure in the blank space and hand the card to the last man for adding. Simple but very subtle and good.

131. The number 55 is also enchanted for forcing. Discard picture cards from the pack. Now rotate the spot cards in sets of ten, each set of ten containing all ten values, and each set being arranged in the same order as the others. Such a deck may be cut as often as desired. From any cut ten cards taken together and added will total 55.

132. Under one heading I'll mention loaded, capped, and painted dice to secure any particular number. There are a dozen dice houses in the country that supply dice of any combination and with various methods of preparation. From one to five dice can be used and if a performer needs something absolutely sure and of this nature, it is easily secured although the prices are far from being cheap.

133. I saw a cute force one time where a small decorated but unprepared box was banded around and the spectator allowed to see and examine the contents which were about two hundred half inch tags each bearing a single number. Nothing at all was wrong with them and after being mixed, the performer reached in and drew a number which he handed a spectator to call out and the book was opened at that page. All he had was a thumb tip with the correct number in it under ball of thumb and he merely reached in, produced the tag and left the tip behind. He used the first word on the page but I don't see why a second tag couldn't be carried the same way and brought out for the number to count down to.

134. Use an end opening notebook secured from the ten cent store and fill it so that it can be opened with either side up and be ready for use. Mark the cover in some way so you won't get the sides mixed. On one first sheet write an addition problem of three or four lines using different styles of writing for each line. Remember the total of this problem or have on a slate to appear. Now pass notebook around open from other side for lines of figures and, between the fourth person and the fifth who adds, the book

is closed once more but also turned over so that the fake problem is the one really added.

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NUMBER FORCES 135--154

135. The numbers on dollar bills are full of possibilities besides the old poker playing idea. It is easy enough to watch for a bill that has a combination of the first two, three or four figures, or the same figures at the end which will suit your purpose. Two or three first or last figures can be added also to make a book page etc. Or you can take a bill and use the first two figures for a page and the third for a word, having looked it up beforehand. Now all that is necessary is to switch the bill for a borrowed one. I'll leave this up to the individual but suggest it be simple and merely a change over switch is best to my mind.

136. Two dice in a dice cup are shaken up well and then looked at. The number is forced. The small needle holes are in the bottom and a loop of thread goes up through the holes and each end is attached to the bottom side of one die. Right hand holds the dice cup and little finger is through loop underneath. As long as finger is against bottom and loop is loose the dice hop around in great style. Then little finger draws down and the dice land with the right sides always up.

137. The performer borrows a quarter or half dollar and tosses it to another spectator. He is asked to look at the date and add the figures together, the total then being used. This is too simple for words but never fails because of that, The performer takes the coin in one hand, apparently changes over and tosses it away. The coin tossed however, is his own and naturally the total is always right.

138. The T. Page Wright Poem Book, which has been on the market for quite a while needed the force numbers of 19 or 31. These are prime

numbers and cannot be reached by usual forms of mathematics. Get a coin with the date 1931. Borrow a like coin and hand to the man who has the book. Ask him to look at the date and to take either the first two or last two figures. He opens book at any page and counts to word without anyone knowing a thing. Of course, he gets your own 1931 coin, and you know which word he gets by the length of time he takes in counting.

139. An approximate force for a book or magazine page can be had by having a row of four figures written. Spectator is asked to add these figures together and subtracting this total from the entire four figure number as written. This remainder is then added up and the resultant total turned to in the book. By following the above there are only three possible results 9 - 18 - 27. The first word of the page can be known in each case and performer can tell the word by the distance down into book or can pump for a few leads. With a deck, he can know the three cards have been counted off or the length of time taken in counting.

140. Force any number from 1 to 10 by placing the four cards of that number 5th, 7th, 9th and 11th from top. Deal off four as you tell spectator he is to stop you at any card. When he does, take either card in hand or the top card of deck, and in either case you get the number wanted. Deal slowly after the first four.

141. Any two numbers from 1 to 6 can be forced by the old domino ruse of stealing out one domino with two different numbers. The rest of the pack is assembled and the two end numbers at finish are used. A set of dominoes will always make an endless chain so you can force the ends by removing one with the combination desired.

142. Another way of doing the four line addition trick is through the use of a few business cards which performer carries. The lines of figures are written upon the top card and when fifth person is reached, the performer merely does a fair second deal handing the person the second card from top which contains a duplicate set of figures. The packet with original

writing on top is pocketed.

143. Performer shuffles deck and then hands a spectator with a request to deal into four face down piles. At finish, the top card of each pile is turned over and the values correspond with the date on a coin or the first two can be used as a page number and the last two for a word. The four cards were on bottom in correct order at the start and will come out correctly on top at the finish if not disturbed during the riffle shuffle first given the cards.

144. A unique method of forcing numbers and one that is very sensational in appearance is by use of your own watch which is ticking merrily along in good shape. Say the number 26 is desired. There are twelve spots in every round of the hands or 24 times in a day when 26 can be obtained by adding the hour to the minutes, such as 1:25 - 2:24 - 2:23 - 3:24 - 4:22 etc. In counting to a card one minute less is also alright and this gives a two minute leeway on cards. It is just necessary to watch the time and once every hour a change comes up. Time the tick to get to that point which is not difficult at all and you have a perfect number selection. Of course the number doesn't have to be 26 but can have a range of from 13 to 60.

145. A pad of paper is used to secure numbers of three or four figures each from as many spectators. The page is given to a fifth to add but the total is forced. The top page of pad is cut short from bottom. Performer draws lines across pad for four spaces, last line being at very edge of the short top page. Underneath are four lines of numbers to total correctly. Lower edge of sheet (really second page) can be initialed at start. The numbers are written and performer grasps lower corner and tears off the second sheet which it added, leaving top short page on pad which is then pocketed.

146. Use a Si Stebbins stacked deck for an approximate book force. Just have three cards taken together from any part of the pack, added together and the number looked up. There are only 13 possible totals and by cutting deck at spot where cards were removed, a glance at bottom card

tells performer what total has been selected. A concealed list does the rest.

147. Take all of the 2 - 3 - 5 - 6 spots and have them at center of deck. Use these to force one of four piles of anything, four books, etc. Have article to be forced second from either end. Then fan deck and have any one of these sixteen cards selected. By counting from one end or the other, any one of these four numbers will land on the right spot.

148. Stack deck minus two aces so that any two cards together will total either 14 or 15. Now these two numbers can be forced by fanning deck and having any two cards removed together. As this is done by one spectator fan deck one card further and have the next two cards removed as if following the first two. Each party adds his cards together and makes use of number, the way you see fit. One will have 14 and the other 15.

149. The spectator is told to write down any figures, double it, add 10, divide by two and then subtract the original number. In this case the answer is five, it always being half the number the spectator is told to add. Thus it can be used to force any number desired.

150. To force any number pick out three spot cards that will total the number desired, put any picture card among them and place them on bottom of deck. Now take deck and as you state that you will need about three cards to get a number from, shuffle the deck over hand seeing that the last four cards come to the top in any order. Now give a riffle shuffle leaving top four intact. Throw the cards from top face up one at a time and add each one. The picture card is passed up and the three spot cards given the desired total. The picture card coming between them makes a perfect throwoff.

151. To force a large number and use from five to ten cards added, have them on top of the deck. Have all of the picture cards together on top of

lower half of deck which is bridged so it can be cut to. Say that you will add the spots together of the first ten cards out of deck, cut at bridge and give the two halves a genuine riffle shuffle. Then deal the cards face up one at a time and add the spots on the first ten spot cards ignoring the picture cards as they turn up.

152. The additional slate for mindreaders which has been on the market for several years offers a good opportunity for forcing numbers of from two to four figures. Four people can take part in this and upon the numbers being added by the fifth, the desired total is arrived at.

153. This recalls a method of doing the same thing but using a book taken from the table. The cover is opened and the writing of figures done on fly leaf. It is closed each time in passing from one spectator to another so that the performer sees nothing, but upon being handed to a person to add, the book is opened from other end where a duplicate problem has been written to add to the correct total. Can also be used with end opening notebooks to good advantage.

154. Small cardboard discs contain numbers, say from 1 to 20. They are shown and, shaking them up, performer drops them into his side coat pocket. Spectator reaches in and draws any one out and the number is used for book page, etc. Practically every man's coat now contains a small coin pocket at upper inside edge of side coat pocket. This is where the mixed discs go. Already in the pocket are an equal number but all alike. Every man his own changing bag.

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NUMBER FORCES 155--137

155. Taking ten playing cards or numbered cards from 1 to 10, the performer shuffles them and places them in side coat pocket. The spectator reaches into pocket and draws forth a card, either the card or the number on same being used in the trick. The packet of mixed cards really went into the upper vest pocket and the inside coat pocket already contained ten duplicate cards for the selection.

156. Three dice can be rolled and the numbers added together for a card selection or book page. This merely needs effrontery and confidence. The numbers 10 and 11 are the most common totals of three dice, as they can be made with more combinations than any other. Just roll the dice, and a glance tells you the total. If right, that's that, but if not, just roll again remarking that every/time they roll, a different number pops up. In two or three rolls, your number will hit and when it does, you merely ask someone to add up the numbers and start counting. A card placed eleventh from the top can be found by either 10 or 11.

157. A cute way for a book page and word force is through colored cardboard slips. They are all different, no two alike and performer never knows the number selected yet knows the word. Take an ordinary fiction book and pick out a common word to look for. Run through the book and find the word twenty-five or thirty times. Each time mark a cardboard with a number to correspond with page and location of word from top. Never go down beyond twenty-five or thirty words for it as it will take too long. Say the word is 18th on page 6. Write 618. On blue slips write all page numbers with only one figure. On white slips write page numbers of two figures and on yellow slips page numbers of three figures. You see the color of slip they select so you tell them to take the first number, the first two numbers, or the first three numbers as the case may be, and open

book at that page. Then they are to take the remaining number on ticket and count down to that word. Thus a white slip bearing the number 817 would mean the first two figures for the page and the last figure for the word. Yellow slip 1236 would mean the first three figures for the page and the last for the word. A real puzzle.

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MISCELLANEOUS FORCES 158--177

158. Force a design or picture with six inch squares of paper folded once each way and in individual envelopes. They are opened in turn and different pictures or designs shown. Replaced, mixed and one envelope selected. Design shown and effect continued. Every paper but the one actually bearing force design is doubled by having a duplicate paper (all these alike) pasted to back of same and folded separately, (well known Buddha money trick) with either to front it may be opened and shown. Performer must always place papers in envelopes one way so that he knows when taking them out which way to open them.

159. I took the old force for colors where the performer has them called out, and writes the same one over and over, and added a cute subtlety which has puzzled a good many magicians. A piece of paper has been ruled off for tearing or cutting into eight pieces. As colors are called I write them down, and merely write the same one over and over--but--I not alone write the word, but make a dot on that slip that indicates the color really named. I have the 12 main colors learned in order around the edge, and if the color is not among these it is odd enough to be remembered anyway. After writing I read the list over slowly as called and check with those who called them. This is the convincer. Can be done with names also but they must be well known names and you are never sure of getting the one called that you are ready for and must force.

160. A clever exchange of slips for those all alike, or for dummies is to use a soft felt hat creased through the middle. Borrow hat and palm in six or eight duplicate color or name slips on one side of crease. Grasping hat under on each side closes either pocket formed by crease. Written slips are dropped into empty side, by changing hands with hat, these are hidden and the others freed for the selection. Then dump out all together and

pocket.

161. This can be used for colors or names, or even the names of cards as desired. The spectators write the slips and fold them. They are collected in a dish or cup and so far everything is perfectly fair. Even when the spectator chooses one of the mixed slips and hands it to performer it is still fair. Performer opens slip and looking at it merely says, "Who wrote the?" At the same time he refolds paper and drops back into dish. Then effect is proceeded with. This is barefaced but I'm telling everyone that it works like a charm.

162. A mirror glass can be used for a pellet switch, the duplicates are in the back. Originals are collected on a saucer and dumping them into front of glass, saucer is placed over top and pellets shaken up. Glass is turned around during shaking and pellets from other side are poured onto saucer for a selection.

163. With the same mirror glass a pack of about a dozen color cards are shown. Could be made from blank playing cards. Color to be forced is in back compartment with color side out. Any card is selected from shuffled packet and without showing placed back outward in front side of glass. To show, turn glass around which brings force card into view, and then remove it which leaves glass empty.

164. A practical principle which will force things like Life Savers and Chewing Gum is in the removal of the loose wrappers that are around the product. With the above mentioned articles, the wrappers are distinctly different for the various flavors. It is a case of apparently having a number of different flavors but all are alike, the wrappers only being different. Principle could be used with cigarettes by opening package at bottom and substituting another brand. The blindfold cigarette stunt would be easy after this, for cigarettes from several different packages mixed together would enable the performer to puff and name the brand of one selected from bunch.

165. A fair envelope force for colors, names, etc., is in the old double envelope where the front and flap of one is inserted into another and the flaps glued together to form one faked envelope. Eight or ten are prepared from drag envelopes and between double sides is enclosed a slip bearing the name to be forced. Envelopes are freely handled out with paper. Names are written and sealed by audience. Collected and mixed by spectator. Any one freely chosen and handed performer who opens at end, withdraws slip and reads. Almost perfect because everything is done by the audience throughout.

166. This same type of envelope see last entry is handy for the exchange of coins or a bill. Useful when number on borrowed bill is to be revealed on slate. Just a case of placing a bill within envelope and when end is torn off it is taken from compartment and envelope dropped into pocket. Several coins may be changed in this way for use of dates.

167. For the book test a good force is to trim seven or eight pages about an eighth of an inch short along edge. They are trimmed together and first upper trimmed page is one to be forced. Letting covers hang downward, the pages are riffled upwards with thumb and at short section automatic stop is made. Have finger inserted in the same manner as with a short card force described earlier.

168. Another method for opening book at proper place is to secure a new unused book, open near center, hold pages securely and bend backward to break binding at this point. Book will now open at this spot itself if held loosely. Hand to spectator and hurry him. Tell him to open book anywhere and to note first word on left page, etc. Not always a sure fire method but it will work the greater majority of times.

169. Using a telephone book in cities, a page can be found easily where the whole page will be the same surname such as Brown, etc., but there

are many names much less common. First force page by short page or inserting card or by forcing number of page. Hold book above vision of party, have them run finger up and down column and stop anywhere. Lower book and have spectator call out the last name. Name can then be shown on slate, etc. Simple but effective.

170. Hand spectator a blank card and ask them to insert it anywhere in end of book. It is then handed someone else to open at that spot and continue. Beforehand performer had duplicate card at correct page at this end of book. In passing from one to another, book is reversed. Card at back can now be pushed in out of sight or with the simplest amount of skill can be palmed away and pocketed.

171. An ingenious word test is to pick a simple word which can be found on the same page a number of times. Say it appears eight times. Counters are marked with these numbers, can be shown different and any one freely selected, yet will count to the known word.

172. This is a perfect mechanical color force. A small rack is made in rectangular shape and on the top and bottom bars are 16 vari-colored rings, eight on each. This can be made up small size and beads used on metal rods instead. The rack is uniform all around so it can be turned away. Any number is called from 1 to 16 and the number counted to, the color being forced. On the frame are only four rings of the force color, the rest being different and mixed. With the frame in front of you put these rings counting from left to right along top and then likewise along bottom - 1 - 5 - 11 - 15. Now by turning the frame around so that the lower ring corner becomes the upper left corner, the force color is found at 2 - 6 - 12 - 16. By turning the frame over so that the other side is towards you, the color is found at 4 - 8 - 10 - 14. Lastly by turning it around on this side you get the numbers 3 - 7 - 9 - 13. So by one of the four combinations you get the color at any number and always count the same way. It can be laying on table so that when number is called, you pick it up correctly and hold for spectator to do the counting.

173. This is a miniature carnival force and can be used for names, colors, numbers, etc. It is a rack over which twenty or more strings are hung, on the end of each being a tag with a name or color written on. The ends are all brought together in front and run through a small tube, about two inches protruding. The spectator pulls on any one of the strings and the name or number pulled up is forced. The trick lies in the tube through which the strings go to keep them together and effectively mix them. The tags that are not to be selected cannot be chosen simply because the strings enter the tube but end there! The ends from which one is selected are attached to duplicate names or to various numbers (if more than one can be used) and the selection becomes very flashy but forced just the same.

174. A sheet of cardboard is divided into sixteen squares of different colors. A number is named, the color counted to and it is always forced. Four squares contain the force color the rest being mixed. But as any one of the sides may be the top, these four colors may be made to show up at any number. With the sheet in front of you and counting from the left to right always make the force color the 1 - 6 - 8 - 14 squares. By turning sheet around a side at a time, you will see that each change gives you four different positions until all 16 are covered. Write the correct four numbers along edge on the back. Have a number called and picking up sheet properly so correct side is at top allow spectator to do the counting.

175. To force a newspaper advertisement (classified) the answer to which may appear on a slate etc., have a strip of them cut from a newspaper, clipped apart and folded several times. One is selected and dropped into a small drug envelope which is handed spectator for safekeeping. The ad to be forced is in a thumb tip in vest pocket and is introduced into envelope in opening it. In drawing out thumb the ad from inside is pulled out and dropped into envelope. The folded paper is taken from spectator, dropped into envelope and into the empty tip. Thumb follows and comes out wearing tip while envelope is handed spectator. 'A facsimile of the ad may then be made to appear on a slate, etc.

176. This is a showy force that someone might make up and use to good

advantage. Twelve small white balls are shown with numbers from one to twelve. A bag is shown and crumpled up to prove empty and then hung so that balls can be dropped in. Balls really have half shells on eleven of them with the different numbers and as they are shown and dropped into bag, the shell is dropped into a back partition just inside bag and the ball in front. Thus they are all alike when spectator reaches in for a ball.

177. A regulation handkerchief box can be used as a forcing box for slips of paper or cards bearing names and inscriptions. The ones to be forced are in between flap and side of box. The genuine slips or cards are dropped into box and, upon flap being dropped, box is held over spectator's head while he reaches in and selects one.

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MISCELLANEOUS FORCES 178--194

178. For those who have the regular style changing bag, this handkerchief selection routine may prove of value. Three handkerchiefs are shown and we shall call them red, white and blue. The spectator drops them singly into bag held by performer and then another person reaches in and draws out one. Immediately the performer dumps the bag inside out and the remaining two handkerchiefs drop out. Yet the one selected was forced. In double side of bag are two handkerchiefs of color to be forced. Performer holds bag with empty side ready. As handkerchiefs are dropped in single he waits and when spectator picks up the force color, he changes sides and this one hank is dropped with the other two of same color. The selection is then made from this side and of color no other color can be selected. Then after selection bag is changed over again and the other two hanks dumped out.

179. The old changing canister which has been used for years to change a handkerchief for burning is a useful adjunct especially for small numbered balls or marbles. Mention can be made of the Chinese lottery, etc. The differently numbered balls are dropped in and shaken up with much gusto and noise. In the act of doing this the change is worked and the can held over a spectator's hand when the top is again removed. One and only one marble is allowed to fall out and of course it falls because it is the only one in that side! No duplicates are needed at all as only one drops out and the rest can be heard shaking inside, even though they can't get out.

180. A neat and simple but sure color force for two colors is through use of the rolling pencil used and sold as a gambling item. It really is a regular pencil and, having been subjected to a little preparation which is not detectable, becomes dynamite. It is a hexagon pencil with each of the

sides alternating the two colors. It is merely rolled on any hard surface and the color on the top side is always forced. If the point of pencil is to the left it is one color and if point is to the right it is the other. Strictly a gambling item but a sure force.

181. Another method for this effect is to have slips written upon and collected as before. In performer's pocket he has a duplicate slip written on with name or color to be forced and in a thumb tip. Any spectator now chooses a paper and lays it on performer's left hand. The right hand has meanwhile secured the thumb tip with paper under ball of thumb and comes over apparently to take paper from left hand. It rests on paper in left palm and left fingers close over it. Right thumb comes out drawing paper from tip and it is handed to a spectator on right to read as left pockets tip and paper underneath. It looks merely as though slips was handed performer and that he picked it from left hand with right and handed to spectator to read.

182. A sure way of deciding which of two people shall be used in an effect, for instance if they each have a deck, etc., is to take a small handful of ordinary matches, break them and throwing them on table have each pick up on piece at a time alternately, the one getting the last piece being selected. This is a cute dodge as the person who starts will always lose due to the fact that breaking any unknown number of matches in two merely results in an even number of pieces.

183. I've known and used the above ruse for a long time and only lately figured that it looks even better to pick up a newspaper and tear the top and bottom corners from it. No matter how many pages are in the paper, the fact that you tear two bunches always makes it certain to be an even number. This looks very fair and so far I consider it better than the matches. But everyone has his likes and dislikes.

184. A very impromptu looking device for forcing is the fake hat as described for a trick in Al Baker's Book. Make an extra crown inserted

into the fedora hat that can be pulled from under band and left open on one side. The hat proper is first loaded with the duplicate questions or names. The ones written are dropped into the hat but really go into the double side. In picking up hat, the side is closed as hat is given directly to a spectator to mix and select a paper from the hat. Nothing could look more fair.

185. There are many who don't care to use the regulation style change bag so there may be an idea here for a change (no pun intended). Make a small bag out of heavy velvet about six inches long and five inches deep. It is made flat end inside has a center piece of thinner material. The top of the bag is always together and flat by means of two quarter inch strips of flat springy metal and there is also a strip along top edge of the center flap. To open the bag it is pinched at ends between thumb and fingers which make it belly outwards and large enough for hand to enter. The right thumb always starts the opening as left hand pinches and thus the flaps can be made to belly against either side of the bag and it will stay there until bag is allowed to close and open again.

186. By using the old standby, the drumhead tube, a novel but fair looking force can be made. The working is simple. Duplicate slips of paper or counters, the latter being more in keeping with the use of a tube, are in the torpedo feke. Heavy paper is used to close end of tube and the mixed counters are then placed in and tube closed. The feke is loaded in the usual manner and a spectator then breaks paper at end and takes one out after they have been shaken up.

187. Along this same line of thought comes the drawer box which can also be used to good advantage. The space between the fake drawer and drawer proper will accommodate quite a number of paper slips and these can be duplicates. Mixed or written upon slips are dropped into the regular drawer which is left behind when box is opened second time bringing the duplicates into view. The operation can be the other way around if desired.

188. The metal card box is a worthwhile accessory in a new dress. Duplicate paper slips are in the bottom compartment, and written upon papers are dropped into top part, the box then being closed. It is handed to spectator who shakes, opens, and takes out a slip. Very convincing.

189. Although it may be construed as advertising, I must include a force to be complete. Frank Lane of Boston invented a frame to hold an envelope in full view that actually changes it while it is before your very eyes and without cover. A mechanical effect and perfect in its illusion. The possibilities of such a thing are readily seen. All reputable dealers can inform those interested regarding same.

190. For years dealers have been selling a handkerchief to vanish eggs, coins, etc. It is made up of two handkerchiefs sewn together all around except for one half of one side. By holding handkerchief by all corners a bag is formed into which things are dropped, they really going into the open pocket and landing inside handkerchief. Duplicate counters or discs are inside at the start, have the regular discs dropped into the handkerchief proper. Have spectator reach in and take one but open the pocket so that he really reaches into the inside of handkerchief instead. Then dump the counters from handkerchief by dropping two corners and repocket same with rest of duplicates inside.

191. From a toy store secure a set of small letters of the alphabet, either actual cut out letters or printed cardboards. Have a small cloth bag which you show and hold while letters are dropped in. You reach in and pick out a small handful which are then arranged to form a word which appears on a slate, etc., but is forced. Inside along edge of bag have a small rubber band sewn. Into band put the letters to form the word desired. Hold bag with fingers in side curled around bundle when you show and have letters dropped in. Now reach in, pulling the set out of band and produce them.

192. Use the same bag and method as above but have a set on both sides and use numbers. Each side contains about eight duplicate numbers. Hold

bag with two hands while different numbers are thrown in. Now reach in and draw out a handful from which a spectator takes one. Other hand now reaches in and also gets a handful and another spectator takes one. Thus you have forced a page number and a word number very cleanly.

193. This is a clean book page force. Put a card, say the Ace of Spades in about center, and when book is in your left hand the card should be out at your end about half an inch and face down. Now have a duplicate Ace stabbed face down into front end or side. Right fingers take same and slide it right around to the back end where thumb pushes it in flush and out of sight, at same time taking hold of the other Ace and opening hook at that page, the Ace of Spades being then handed back.

194. Take a card and from the book you are going to use tear out a page near front or back. Paste over face so card will match the book pretty well. Into book at proper spot place Ace of Spades (or other card) so that when book is laying right side up and closed, the card will be face down. On top of deck is the fake card and second from top a duplicate Ace. Show the Ace on top of deck by the two card lift and turnover and then apparently take it off back up and holding book have spectator stick card into book. you tapping back on table so card falls completely down into book. Now riffle the sides of hook from the back towards the front and the Ace is found right where it is wanted, the faked card never being seen during a riffle through because of the printed face to match book.

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(See for instance, 202 Methods of Forcing, by the great mentalist Ted Annemann.) Forcing gets way more sophisticated, but the basic idea is always the same. Another familiar force is known as Magician's Choice, the equivoque. The idea is to set up multiple paths to the same endpoint. In the simplest version, you deal two cards down on the table and ask the spectator to "remove" to one of them. If your volunteer removes to the card you want to force, you say "Ok, that'll be yours." If, however, the spectator points to the other card, you eliminate it, saying "Great, we'll remove that one." (Her