

MAGIC ROADSHOW 172

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THE FANTASY JACKS

Paul A. Lelekis

This whole effect will appear to be using only the spectators' imaginations, until they see the final TWO revelations!

This effect is very powerful magic! Try it out just once and you'll keep it in your repertoire! The best part is that this trick is easy to do!

EFFECT: The 4 Jacks are placed into the card box. Two selections are made and lost into the deck. A spectator chooses three of the Jacks (by suit) which are "invisibly" removed from the card box and then tossed, invisibly into the deck – FACE UP!

When the deck is spread...the 3 chosen Jacks have trapped the 2 selections! When the card box is opened – that's right – the lone, unchosen Jack is found inside! You start clean and you end clean! This is completely impromptu!

METHOD: This effect is very unsettling to the layperson, yet quite easy to do...but it does require a little acting. Remove the deck from the card box and place the empty box off to the side.

Speak about using the imagination and how fantasy can become reality. As you patter, remove the four Jacks from the deck, arranging them in alternating colors, making certain that the Jack of Hearts is at the back of the face-up Jacks.

Step #1:

Your left hand holds the deck as you secretly get a left pinkie break beneath the top card. Pick up the four face-up Jacks in right hand Biddle grip and place them atop the deck, adding the broken card to the bottom of the face-up Jacks.

Pick up the 5 card packet and call out the four Jacks as you drag each Jack from the packet into a face-up row, overlapping to your right.

The Jack of Hearts will now be a double on top of the other three Jacks in an overlapping row with a face down indifferent card beneath the Jack of Hearts (JH).

Here comes the dirty work! With your right hand still in Biddle grip, square up the four Jacks atop the deck and then lift up ONLY the Jack of Hearts, leaving the face down indifferent card on top of the deck, concealing the other three face-up Jacks!

While doing this, tilt the deck down a little and keep your right fingers at the outer edge of the JH, covering that fact that it is only one card!

It will appear as if you hold four face-up Jacks! Don't worry...the spectators will absolutely believe that you hold the four Jacks! The illusion is perfect! I've performed this countless times and not ONE person ever suspected anything!

The face-down indifferent card will hide the other three face-up Jacks! Turn your left hand, palm down, and set the now face-up deck onto the table.

This will insure that the three face-up Jacks will not accidentally "break" and will keep them hidden!

Step #2:

Pick up the card box with your left hand and slide the Jack of Hearts (supposedly all four Jacks!) into the card box. Close the top and set the box down, off to your right. Pay no mind to the card box...everyone believes all four Jacks are inside!

Pick the deck back up and turn it face down onto your left hand. Announce that you need two cards to be selected. Have two spectators select cards by riffling the outer left corner of the deck with your left thumb, being certain that you don't expose the three face-up Jacks beneath the top card! This is pretty easy and convincing.

After the two selections are made, you may opt to have them signed...I am a big fan of cards being signed, but NOT in this effect! You may have them signed if you wish, but I don't believe that it will affect the outcome, demonstrably.

Step #3:

Get a left pinkie break under the TOP THREE CARDS (the top, face-down card and two of the face-up Jacks!) and TILT the first selection into the break. It is assumed that the reader knows what Marlo's TILT is.

With your right thumb at the rear of the deck, release a card so that you have a break now under only the TOP TWO CARDS and re-take this break with your left pinkie at the rear of the deck. TILT the second selection into this break.

Undercut the deck several times with small cuts, to the top of the deck, centralizing the three face-up Jacks (with the two face-down selections "sandwiched" in between them!) and then set the deck down onto the table.

Step #4: Imagination...a very deceptive equivoque!

Pick up the card box and ask a spectator a question as follows:

"Ma'am, were going to have a little bit of fun...a little bit of fantasy right now!" (This line always makes the women giggle!) "There are four Jacks in the box, the Jack of Spades, the Jack of Clubs, the Jack of Diamonds and the Jack of Hearts!" "There are two black Jacks and two red Jacks. Now if you were ME...and I'm hoping you're not...what do you think I would choose, the two black Jacks or the two the two red Jacks?"

This method of the spectator "choosing" for the performer is quite deceptive! No matter what she chooses, red Jacks or black Jacks, you will proceed as follows:

"O.K., I will remove the two black Jacks from the card box...but magically! Remember this is just fantasy! First I'll remove the Jack of Clubs, invisibly, from the card box. Here ma'am, take the invisible Jack of Clubs and toss it, face up, into the deck!"

(Pretend to magically "pull" the invisible JC from the box and "hand it" to the spectator so she can "toss" it into the deck, face up.) This will get giggles!

“Now I will remove the Jack of Spades from the card box!”

(Pretend to remove the invisible JS from the card box and hand it to the spectator.) “Please throw the invisible Jack of Spades into the deck...again, face up!” She complies.

“Thank you Ma’am! Now we’re left...supposedly!... with only the two red Jacks in the card box! Of course...this is only fantasy!”

“Now if you were YOU...and I’m hoping you are...which Jack do you think you would you choose, the Jack of Hearts or the Jack of Diamonds?”

(Again, whichever one she chooses, you will interpret it exactly the same! If she says the JH, then that’s one you leave in the box...if she says, JD, then that’s the one you will “remove”! This method of equivoqué is extremely deceptive!)

“O.K., I’ll just invisibly remove the Jack of Diamonds from the card box and hand it to you to toss, face up, into the deck!”

She will sheepishly take the invisible JD, turn it face up, and pretend to toss it into the deck.

Reiterate the proceedings:

“O.K., this was just a little bit of fun, a little bit of fantasy...but you have supposedly tossed the Jack of Clubs, the Jack of Spades and the Jack of Diamonds, face up, into the deck, leaving the Jack of Hearts, only, inside of the card box!”

Step #5: The Final Revelations!

You are in a very good place! You have performed some fantasy moves (and admitted to them!) but now you’re set for an amazing finish!

“Wow! If THAT worked - I wonder...” Spread the deck out and show the three face-up Jacks in the middle, and in between each Jack, is a face down card!

“Look at that! There are the three Jacks that you tossed into the deck, Ma’am! Those two face-down cards must be...the two selections! WOW!”

“Well let’s see what is inside of the card box!” Hand the card box to a spectator and ask her to open it up and show what’s inside. It is the “unchosen” Jack of

Hearts! This will come as a huge shock to the spectators...guaranteed! Watch the look on her face...she will freak out!

This is a startling conclusion! AND you end clean!

ADVICE: DO NOT ask the spectators what their selections are before you reveal the two face-down “sandwiched” cards. This will only serve to confuse and/or distract the spectators from the final revelation – in fact they might have even forgotten what their selections are! The selections are implied and are secondary! The spectators can then focus on the amazing events that have just occurred.

As I mentioned earlier, this trick is very easy to do...it just requires some acting ability from the performer. You begin clean, you end clean and it’s easy to do...and you can even use a borrowed deck! It just doesn’t get any better than this! Have fun with it!

You can view ALL of Paul's ebooks, currently 25 and growing, at Lybrary.com .. They are, undoubtedly, some of the best values in all of magic.. Many are considered underground classics and several NEW publications are on the short list... <http://lybrary.com/paul-a-lelekis-m-163788.html>

Also, you can now purchase Paul’s ebooks at **Penguin Magic..**

<http://www.penguinmagic.com>

Marriage Proposal #3: “IT HAS A NICE RING TO IT”

By Eliyahu Wincelberg

Proposal #3 in Eliyahu's series of marriage proposals utilizing magic is a winner. You need to use this effect in your routine, whether you intend to propose to the Love of your life.. or whether you've been happily married for 40 years. Detailed instructions and informative pictures are included in the downloadable PDF...

"Welcome back to my column on proposing with magic! This month’s trick is super easy and requires zero set-up. You could probably perform this within two minutes of learning it. Of all of the proposal ideas I’ve thought of this is the one I

imagine the most people will do because it's so practical and so magical. One thing that's fun about this month's proposal is that we are going to explore a fascinating mentalism concept for a trick that seems to have nothing to do with mentalism."

"One of the goals I set out with when I started was to not require any props that you don't already have. Although I do think it's fair to assume that you probably do have flash paper I started feeling a little guilty about that so I came up with two other methods to perform this trick that doesn't require any special props. I am going to start by explaining my favorite version which is the basic flash paper version and then go back and explain what to do differently if you don't have flash paper, and then I'll finally round the whole thing out with a couple of other variations you might like. You are going to LOVE this!"

"Before we get into it I just want to remind everyone that for the last month that this column runs I want to print your proposal tricks. What tricks did you use to propose? How did it work? Any funny stories about it you want to share? Any pictures? If you created your own trick for the occasion do you want to share it with the rest of the readers of this column? If you have anything to share please send it to: ewincelberg@gmail.com

<https://www.dropbox.com/s/zyeco9b23jtnhuz/It%20has%20a%20nice%20ring%20to%20it.pdf?dl=0>

"We don't PAY the price of success. We ENJOY the price of success. We PAY the price of failure."

Zig Ziglar.

Script of "This" Silk Production Of Diet Cheerwine

(or substitute Diet Coke, or any other soft drink with bottle only one third full for weight)

(patter begins looking at audience) "Have you ever misplaced something, went to get it and couldn't find it?"

(pause for that to sink into their minds) "...you know what I mean. It happened the other day when I went to finish a diet Cheerwine I had been drinkingI couldn't find it !!" (go and get the silks)

"I went to the kitchen thinking I had left it there." (as this is said pull out the red silk and flip it around up/down, left/right and replace it in front of the blue silk) "It wasn't there."

"So then I went to the living room and looked there." (as this is said flip out the yellow silk and flip it aroundup/down,left/rightand then replace it in front of the red silk.) "It wasn't there !"

"I couldn't find itso I went to the bedroom and looked for it there.but it wasn't there !!" (flip out the blue silk and flip it aroundup/downleft/right and then replace it in front of the yellow silk.)

"And then I went back to the kitchen and all of a sudden I looked and there it was right in front of my eyesthe half bottle of Cheerwine. And that my friends is magic happening all about us all the time if we stop and look !" (pause as you show the bottle and you will most likely get applause, I have)

Questions or comments?

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Bob Solari - Cunning Card Case / Ultra Match

From: Solari - Live in Your Living Room

I recently got my grubby little mitts on Bob's new DVD, Solari - Live in Your Living Room.. I wanted to review the entire DVD, but I realized I couldn't really do it justice in one review. Instead, I've decided to review a couple of effects as a

prelude to the two DVD set. This way I can review other effects in the future as 21 total effects is just a little much for one meal.

Let me say first that the two DVDs run over three solid hours of presentation and instruction. That's a lot, particularly if you know Bob and his magic. Unlike some uber-magicians who can write pages and pages to cover the subtleties of one effect, Bob doesn't need to... His magic is designed for the everyday magician who wants a new effect for the restaurant or his buddies and doesn't want a knucklebuster or a six month 'project' they may, or may not, master. All of his effects can be performed with a little practice and/or preparation, and frequently use simple-but-sly gaffs or props provided with his commercial effects. Most of the effects on this DVD require simple items like paper clips, a ring box, double backed cards, or, as with Cunning Card Case, a gaffed card box you can make in two minutes. Don't let any of this deter you.. as there's nothing needed you probably don't have around the house.

Cunning Card Case has the magi bringing a deck of cards, apparently in the case, from his pocket and showing it to the spectator. After a little chitter chatter, the magi turns the deck in his hands and vanishes the card case. The previously cased deck is now nothing more than a deck of cards, spread openly, and ready for Ultra Match. The gaff is easy to make, very convincing, and can be taken out of play with one simple, logical, move. I have seen similar, less convincing gaffs selling for virtually the price of Bob's DVD.

Ultra Match is the perfect follow-up. You're holding a deck of cards in your hand.. so immediately take their thoughts to another place. You're going to need a little pay envelope, big enough to hold three playing cards comfortably. You can use a plain white envelope if you want. You'll also need a paper clip. With these two items, you're set to let your spectator(s) shuffle the deck and select three random cards. After a slight bit of visual instructions by the magi, the spectators are amazed to find that the three cards in the envelope are a perfect match to the three selected cards.

I really like Ultra Match. It's so easy to perform, uses no gaffs, and can really impress your audience with the right patter. Performed in tandem with Cunning Card Case, it's a one-two combination that goes beyond the typical 'pick a card'

and establishes the magi as both a sleight of hand and mental magic performer in a matter of minutes.

The two DVD set is available for \$34.95

<http://www.bobsolarimagic.com/shop/Solari-Live-in-your-Living-Room-DVD-Set>

(A number of Bob's effects are now available on Penguin Magic..)

Connect with Your Audience

John Kinde

Connecting with an audience is a critical skill for an effective speaker.. (or magician).

Here are a few thoughts on how you can connect with your audiences and have more impact.

1. Observational Humor makes connections. It's a type of humor that is based on shared experience. It also connects the audience to the speaker because they know that the speaker is one of them and totally present.

They also know that the humor has been prepared just for them, which also gives them a reason to like the speaker and feel a close connection. And laughter is a shared experience and builds a sense of community.

2. One-time-use jokes another form of connecting humor. Like Observational Humor, one-time-use jokes are special because they are written just for that audience. They are customized, personalized and most likely can't be used again for a different audience. That provides a special connection between the speaker and the audience. Joke forms which carry one-time-use humor are vehicles like Carnacks, Anagrams, Acronyms, and Parodies. Limericks and poems can be customized for one-time-use.

3. Use of their names is a simple way to customize your humor and build bonds. People love the sound of their own name. The statistics and calculus professor in Grad School, used people's names to keep their attention. As you can see,

Marilyn, the simple act of dropping a student's name into a sentence keeps them awake, paying attention, and bonds them to the instructor. A person's name is also a good source of humor. If Bob Brown is wearing a brown coat, there might be some humor in that. That process also taps into one-time-use humor. Using a person's name in one-on-one conversation also provides a good connection with the listener.

4. Eye contact provides an instant connection. The windows to the soul, the eyes provide soul-to-soul connection. And effective eye contact transforms a monologue into two-way conversation. When speaking to a large group, focus on conversational eye contact. Really look at your audience members and never spray the audience with eye contact, but have genuine conversational eye contact.

5. A smile attracts and connects. It is a contagious form of body language that links two people. Sharing a smile is disarming and it builds bridges. A person who smiles is likable and trust-worthy.

6. Story telling connects the audience with your world. It paints your pictures in their heads. They become linked to you by visualizing your experience and that provides you connection and power as a speaker.

7. Be connected. Be effective. Make a difference.

About the Author

John Kinde provides Keynote Programs on humor, teambuilding and customer service. He also presents workshops and coaching on humor, presentation skills, and improv skills for business. You will find humor skills articles at www.HumorPower.com .

Al Albers' presentation and handling of: Aldo Colombini's "The Wichita Deal"

Background.

The "Bank Night" plot was made famous by a Scottish magician in the mid-1930s. In this effect, one of five envelopes contains money; the other four have a folded-

up blank piece of paper. After the envelopes were mixed each spectator chose an envelope. The performer took the last one, which when opened, turned out to be the one with the money.

The “Wichita Deal,” in its own way, is a variation of the “Bank Night” plot. However, when the four spectators opened their respective envelope, their reward was a witticism. The performer’s envelope contained a 100-dollar bill.

In reworking this routine, I replaced the witticisms with an ESP card so I can segue into a mental routine by reaching into a shirt or jacket pocket for the remaining symbol card. Instead of money, there is a prediction card. In my humble opinion, the ESP/prediction cards abolish “the sting” of a spectator not winning the cash.

Don’t wish to use ESP cards? Consider inserting your business card or a personal advertising piece into the four envelopes.

Effect.

A deck of cards is removed from its case, shuffled and then a spectator randomly selects a card near the center of the deck. Next, five envelopes are given to the spectator with a request to “mix them up.” The spectator keeps four of the envelopes; the last one is given to the performer. When the spectator opens his envelopes, he finds that each contains an ESP card. However, the magician’s envelope contains a playing card that matches the spectator’s chosen card.

What You Need.

- A regular deck of cards.
- A sharpie pen.
- Five envelopes.
- Four different ESP cards.
- A duplicate of the forced card.

Preparation.

- Insert an ESP card in each of four envelopes.
- Insert the duplicate of the forced card into the last envelope.

- Discreetly mark the envelope containing the duplicate card so you know which one it is.
- From the deck, remove the card being forced and place it on top. Next remove any two-spot card and place it on top of the forced card. Place the deck back into its case.

To Perform.

Remove the cards from its case and execute a few riffle shuffles, keeping the top two cards intact.

You're now going to execute Bill Simon's Business Card Prophecy Move (from Effective Card Magic). Using both hands slowly spread the cards; ask a spectator to touch a card near the center and pull it halfway out. Firmly hold the outjogged card in place with your left thumb. Square up the packet to the right of the selected card and then lift up the right hand (thumb is on top and fingers underneath). As you do this, turn your right hand palm down and place it slightly above the left hand packet. Using your right thumb, grasp the outjogged card. Move the right hand packet and card slightly away from the left (hand) and turn your right hand palm up. (The outjogged card will now be face-up on the facedown packet.) Without hesitation, place the left hand packet directly on top of the right hand's cards. Square up the deck and place it on the table.

Reach into your jacket pocket or other holding device, remove the five envelopes and drop them on the table. Reach back into your jacket pocket, withdraw the Sharpie pen and place it alongside the envelopes.

Say, "In a moment, I'm going to have you remove the first face-down card where the deck was cut. That card will tell us how many envelopes I'll move from top to bottom. For example, if the card is a seven, I'll move an envelope from top to bottom, one at a time, until that number is reached. After you initial the envelope, it'll be placed aside and we'll repeat the process until you have four randomly selected envelopes. The last envelope is mine."

Scoop up the envelopes, hand them to the spectator with a request to "mix them up." When she finishes, take them back and slightly ribbon-spread them in your hand. As you do this, look for the marked envelope. (There is a one-in-five chance that the marked envelope will be in fourth position. If it is, you're ready to

proceed. However, if it isn't, you need to subtly move it into position. For these instructions, we'll assume the envelope is in the fourth position.) Square up the envelopes and place them aside, for a moment.

Ribbon-spread the facedown deck from right to left; slightly separate the cards using the solitary face-up card (let's assume it's the JS) as the separation point.

Point to the JS and say, "This is the card where the deck was separated. I'll use the value of the first facedown card to determine how many envelopes are moved from top to bottom." Slide out the card. Say, "Okay, two it is."

Hand the spectator the Sharpie. Next, scoop up and hold the envelopes in your left hand. Move two envelopes one at a time from the top of the packet to the bottom as you count aloud. Hand the spectator the third envelope and say, "Please initial it." When she does, have her place the envelope on the table. Repeat the process three more times. At this point only one envelope remains unsigned. Say, "This one is mine." (It's not necessary for you to initial the envelope, but you can.) Place the last envelope on the table in front of you and then retrieve the Sharpie.

Addressing the spectator, say, "The next facedown card is your randomly selected card." Slide it out, but don't turn it over just yet.

Turn over the JS, scoop up both packets and square the deck, and then ribbon-spread it face-up. Say, "You could have picked any one of these, but you selected the King of Diamonds (or whatever force card you're using.)"

Have the spectator open each of his envelopes and remove the card inside. When she does, she'll find that they're ESP cards.

Remove the card from your envelope and place it face-up on the table. It matches the spectator's chosen card.

Al has been studying the art of magic for over 40 years. A part-time professional magician since 1981, he has entertained thousands of people throughout the United States, and in such diverse locales as Palma de Majorca, Spain; Naples, Italy; Tunis, Tunisia; Barcelona, Spain; Alexandria, Egypt; Kingston, Jamaica;

Guantanamo Bay, Cuba; and the U. S. Naval Station Roosevelt Roads, Puerto Rico. Al is also a respected author, having published four mystery novels, Of Ghosts and Magic, House of Tarot Cards, A Pocket Full of Voices, and The Last Goodbye, feature protagonist John Michaels, a retired Master Magician living in Virginia Beach. Visit Al's website at: <http://www.alfredalbers.com/Pages/default.aspx>

Approaching Magic practice - Dominic Reyes

In this 102 page book, professional magician Dominic Reyes shares advice and techniques he has learned about effective magic practice over more than 20 years. The book is intended to give you a structured plan of action, ways to get faster results, and practical tips that will make a huge difference to your approach to learning magic tricks.

"Take just 1% of the time you spend browsing the internet for new magic tricks, and spend it organising your practice regime. By practising smart, you can get to the mastery of any magic technique or trick much faster than you ever thought possible... "

<https://www.dropbox.com/s/rj7edbs299n48fj/Approaching-Magic-Practice-Dominic-Reyes.pdf?dl=0>

The Allertonb Control Video Tutorial

Card control is essential. What more can I say..

"Guest instructor Cristian Pestritu teaches a practical and simple method for controlling a spectators card in the action of cleanly placing it into the center of the deck. This method is efficient in motion and is reliable in execution."

<http://52kards.com/video/the-allerton-control/>

How to Build a Profitable Website in 2015 in the Best Niche Online - Viperchill

Here's the Magic Project I Would Start (& The Most Important Thing to Remember In All Of This)

The results of this research have been interesting to me, but not entirely surprising.

I assumed Reddit would have had a bigger community of Magicians (though maybe I just can't find them) but for the most part, things were as I expected. I had (rightfully) assumed before going into this that blogs on the topic wouldn't be huge but Facebook and Youtube would be big portals for beginner and advanced magicians.

It also makes sense that there are forums to cater to people who want to discuss their love of performing.

So, based on the original scenario, what would I do?

Well, my answer isn't in the style of website I would build, but in the angle I would take. Quite simply, I would likely brand myself as The World's Worst Magician (seriously) and take it from there.

<http://www.viperchill.com/profitable-website-2015/>

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That does it for this issue. I hope you found something to help your magic along. Remember, if you have something you would like to share with the magic community, send it to: Rick@MagicRoadshow.com

"Vive Tus Sueños - Live Your Dreams "

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