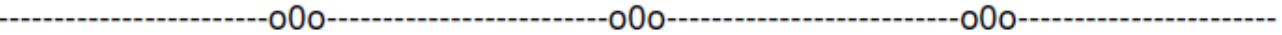




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Mysterio Cinco - A Predict-A-Card Effect with Five Cards

As a fan of card effects and a fan of mentalism, I thoroughly enjoy effects that successfully predict a chosen card. I suppose the optimum word here is 'successful'. I'm going to show you how to achieve this minor miracle and make you a hero with your audience.

I'm going to start by saying that, although this is an original effect, it was initially inspired by Larry Becker's PSISTebbens in World of Super Mentalism II. Larry uses jumbo cards and reveals the identity of all five cards. I'll tell you a simple way to perform a similar feat at the end of my effect.

With the assistance of a spectator I'll call 'Bob', we begin by unsecuring a deck of cards, random in every way, and mixing them to our hearts content. There's no hanky-panky and I usually allow Bob to perform most of the shuffling. He's also invited to look through the deck and confirm there's no order and 52 different cards..

Once done, I pick up the deck, holding it by its long edge, and gesture with it just enough to give me the opportunity to glimpse the bottom card. Holding the deck with the long edges parallel to the table gives me a sufficient viewing angle. I then perform several slip cuts.. leaving the bottom card intact, but making it appear as if I've shuffled the deck even more..

I lay the shuffled deck on the table and take a business card and pen from my pocket. I tell Bob that I am going to write a prediction on the back of the card and then sit it somewhere where everyone can be assured I cannot change my prediction in any way. Usually I fold the card down the middle and stand it on the table looking like a tent. This gives the audience the opportunity to see the card continually from some distance.

The prediction? The bottom card I glimpsed.

Now it's time for me to force the bottom card on Bob. I've created a quick video you can watch [HERE](#) to show a very simple way to force the bottom card. It is totally unimportant how you do it, as long as you force the card written on the business card. Heck.. you could perform a double undercut, moving the bottom card to the top of the deck, and then perform a slip cut to force this card -or- whatever you're comfortable with...

Lay the forced card face-down on the table. Tell Bob that he needs to pick about five cards total, and repeat the same general motion you used to force the bottom card, only you're legitimately letting him pick cards from the middle of the deck. Lay each selected card on top of the forced card, lets call it the Seven of Diamonds, until you have a nice little stack of five 'almost' random cards.

Pick up the stack, leaving the Seven on bottom, and tell Bob you are going to eliminate four cards in a very random and fair (liar!) manner.

"First Bob, I don't know if you saw any of the cards, so we need to mix these little buggers up to the extent there's no way anyone in this room could possibly know their order."

Perform a '**Monge Shuffle**'. For those of you not up on your Monge Shuffling, hold the cards

in your left hand. Pull the top card off into your right hand. Slide the second card off the stack on TOP of the first card. Put the third card UNDER these two cards. Put the fourth card on TOP of the stack, and the fifth card goes UNDER the stack. It's a simple over, under, over, under shuffle. Notice that all the cards ARE actually mixed in this manner EXCEPT the bottom card. The bottom card starts on bottom and ends on bottom.

Perform the Monge Shuffle a second time and then a third time. Personally, after the third time, I slide the top card into my right hand as before and then singularly and quickly put the second, third, fourth, and fifth cards on top of this card. This moves the Seven from the bottom to the top. When all of this is done quickly, it's very convincing. (You can actually leave it on bottom if you want.. it's just that it's easier for me to perform the following with it on top..)

"Now that we've totally randomized the cards, it's time to begin the elimination phase.. I heard Copperfield say that once..."

I'm not a great big fan of the **PATEO force**, but it seems to work good for me at this point. Again, for those of you not familiar with 'Pick Any Two, Eliminate One', it's a simple elimination process that conveys a sense of fairness.

Fan the cards and ask Bob to point at any two. Pull them up slightly out of the fan and say.. " Now that you've picked two, I'm going to pick one to eliminate." Point at one of the cards, lift it from the deck, and lay it face down on the table. Since you know the location of the Seven in the stack; in the event Bob picks the Seven and another card, you eliminate the 'other' card. Re-square the pack, fan it again, and tell Bob that you will now pick two and he'll eliminate one. Pick two cards, pulling them up from the pack, making sure you DON'T select the seven. Bob will pick one and you'll remove it and lay it on the table.

You're now down to three cards. Bob picks two and you do exactly as before; eliminating one but making sure the Seven stays in the pack.

The following is all about TIMING..

" Well Bob, we're down to two cards. To make things a little different, instead of touching a card, reach out and take one of these cards.."

I hold one card in one hand and one in the other to create some 'distance' between the two and to make it easier to track Bob's hand, and if he's reaching for the Seven I say...

"... and what you pick is what we keep"

If he's reaching for the other card, I say...

"... and toss it on the table too, leaving us with one last card."

Hand Bob the card and remind him of the randomness of the selection process. Remind him of the thorough shuffling, the picking of five cards from five different locations in the deck, and the extremely fair method you used to eliminate all the cards but one.

"And after all this.. you are left with one card. Turn it over Bob.. the suspense is killing us.. "

Bob turns it over and reveals the Seven of Diamonds. All that's left is for you to let Bob turn over your business card to reveal that you wrote 'Seven of Diamonds' on the back of the card. Your work is done..

I know that the PATEO force of five cards should begin with YOU picking two cards and Bob eliminating one... but I don't like being the one to pick the last card when it's down to two. I would rather my spectator have the last choice. Just my preference..

Of course, you're not limited to business cards, although it's a great way to pass out your card. Write Seven of Diamonds on five or six business cards, fold each one, and let several

members of your audience hold them. When all the cards have been eliminated, ask the audience members to open their cards and on the count of three.. call out your prediction simultaneously. This can be done either before or after Bob reveals the identity of the last card. You get the prediction right.. and several members of the audience get your business card.

Another method, if you're partial to marked decks, is to use a marked deck... This would allow you to know the identity of the top card after they have been shuffled to begin the effect. Perform a slip cut as detailed above, select four more cards, and you're off to the races. You can skip the Monge Shuffle, as you can thoroughly shuffle the packet and still know the location of the predicted card when the five cards are fanned. I have been known to use Boris Wild's marked deck, as they are easy to read in a fanned position. The definite advantage of my method is being able to perform it any time, with any deck. All that's needed is a peek at the bottom card, and there's many ways to accomplish this.

Take this effect and incorporate what YOU do best, adapting it to suit your style. You can write your prediction on a board or easel and use over-sized playing cards to make the effect play larger. You can also invite a second spectator to participate, and once you have glimpsed the bottom card on Bob's deck, you can take a second deck, show them to the second spectator via fan, stealthy cutting the match to the bottom card of Bob's deck to the bottom of this deck, and then go through a semi-slow MAGICIANS CHOICE to end with the bottom card (Seven of Diamonds in our example) the only card left face down. (When I know the bottom card, I like to cut the deck into four or five piles, eliminating all but the correct pile. Spread this pile out very loosely on the table, making it look extremely random, and eliminating down to the last card. Making it look as 'sloppy' as possible is a deal maker.. You're NOT going to fool a fellow magician with a Magicians Choice, but you WILL totally fool a non-magician. Don't underestimate this sleight...

Your now going to concentrate on Bob and his deck, going through the described process to end with him holding a Seven of Diamonds. At the appropriate moment, reveal that both spectators have randomly chosen the same card. Voila...!

Rick Carruth

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THE TRICK THAT CANT BE EXPLAINED!

Paul A. Lelekis

Have the deck shuffled by the spectator. Turn the top card face up on the table. If the card is a Jack, Queen or King, place it on bottom or burn it into the middle of deck.

Whatever the card is (Ace through 10) start counting cards onto it, face up, to arrive at the number 13. In other words, if the card is a Six of Hearts (suits do not matter!), count, e...six, seven, eight, nine, ten, eleven, twelve and thirteen! So there will now be a pile of 8 cards, all face up with the six on the bottom. Turn this pile, FACE DOWN!

Repeat this two more times. You will now have three face-down piles. You may now ask the spectator if she would like you to stop here or deal out another pile. If she opts to deal another pile, do so like above.

You now have four face-down piles. Ask if she wants another pile dealt out or remain as is. She may continue to have you deal out piles until the cards are exhausted - or remain at three piles or four piles. The only stipulation is that you have at least three piles dealt out..

If you wish to just go all the way through the deck instead of stopping at 3 or 4 piles, continue counting out piles until either the cards are exhausted or you dont have enough cards to complete a pile. Keep the leftover cards in your hands.

Ask her to remove any face down piles she wishes but she must leave three piles on the table! Collect all of the other cards (except the three tabled piles!) into your hands. Then have

her turn the top card face up, on two of the three piles.

Deal out 10 cards into a face down pile. Then count down cards using the number of one of the face-up cards onto the growing pile. Now count down the number of cards of the other face-up card.

Count the number of cards remaining in your hand. Whatever that number is, will match the value of the top card of the third pile!

As a kicker, have the spectator repeat the trick (with your guidance!) and she will come up with the same outcome - the number of cards remaining in your hand matches the top card of the third pile!

NOTE:

The above procedure is the mechanics of this trick only. I justify using only the Ace through Ten in the counting procedure by saying, e...I dont use the Jacks, Queens or Kings because Im not into slave labor!

As I begin this effect, I speak of medieval Europe and that the numbers 10 and 13 had special significance to these peoples. The number 13 refers to the 13 annual lunar cycles of the moon and the number 10 refers to the Ace through 10 which represents everything else in their world - actually in their entire Universe!
(This may be b***s**t, but it more than suffices for the lay audience.)

I used to use the Jacks, Queens and Kings in the counting procedure, but this steers the spectators into thinking that a mathematical principle is involved (it is!). Also the lay has trouble with attributing 11, 12 and 13 as the corresponding values for these people cards - so I exclude them.

I present this effect as, me, teaching a cool card trick to the spectators, that is self-working ! Trust me you will have their UNDIVIDED ATTENTION! I usually get someone who asks me to teach them a trick. This is your cue!

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Magic for the Blind.. A Twist.

My friend, *Harold Brosious*, sent along several nice little effects that not only can YOU perform as part of a mentalism routine, but you can allow a visually-challenged person to BECOME the magician and perform these effect for others - following some simple instructions...

As Harold says... *"It's fun for a blind person to become the Magician."*

Red, White and Blue..

I make 3 safety pins as follows:

One regular safety pin has a red bead on it.

One safety pin has a white bead on it & I pinch the pin so it will not open.

The 3rd pin has a blue bead on it. I slightly bend the tip, so when it is opened a person can feel the bend.

To Recap...

1 Red regular pin.

1 white pin, can't open.

1 Blue pin, tip bent.

All 3 pins are given to the spectator. They place 1 in your hand behind your back, as you are turned away. They are to remember the one they gave you, then hide one in their right hand and one in their left.

The Magi turns to face the spectator, then secretly checks the pin behind his back to instantly know which pin they were given.

Editors note: If you want to be slightly brazen.. you can say something like " I have the Red Pin, and you have the White Pin in your right hand and the Blue Pin in your left hand. As you know the identity of your pin, you will be right 50% of the time. If you're wrong, simply say " I was talking about your hands as I am looking at them", which if you're facing them will be 'technically' correct.

Magic On The Six - A Two Man Effect

(I've Took Dramatic License with this One... I Hope Harold Doesn't Mind...)

Use any 5 cards plus a 6 of diamonds. Place like this:

K H	4 S
8 C	6 D
7 H	J C

You, the magician, serve as a secret cohort in this effect, with the Blind Performer serving as the Magician. Lay the cards down as above, making sure the 6 D is as shown and all the other cards are random. From a stack of Six pennies, give the spectator One and ask them to gently place it on top of one of the cards and remember which one. Take the remaining five pennies, shake them thoroughly in your hand, and very, very casually toss them, one at a time, on top of the remaining five cards. Do so in a way to make the placement seem TOTALLY random and fair.

The 6 D pips is a map of the 6 cards. For example, they place the coin on the 7 H. The cohort then places a penny on each card. However, a penny is tossed on the 3rd pip down on the left hand column of the 6 D.

When the Magi feels the 6 D, he/she will know the position of the selected card. Should the spectator place a penny on the 6 D, carefully place each of the five remaining pennies in the very center of each card and push the penny on the Six to the very center as well.. showing the spectator that you want each card and each penny to be identical.

Tell the spectator that the magi is so skilled and so in-touch with his increased senses that he can merely feel each card and tell on which one the spectator placed the penny. When the magi feels the Six of Diamonds, he will know on which card the spectator placed the penny. If the penny should be in the very center of the card, he knows that the Six was the card. Otherwise he will say something like.. " Left hand column, second card down..." or just pick up the penny from the correct card and hand it to the spectator..

Another possibility is to talk of how the magi's sense of smell has become so acute that he can actually tell by putting each coin to his nose which one was handled by the spectator and which was handled by the cohort... Follow the routine as written...

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VOODOO CURSE - A Business Card Effect

EFFECT:

The mage took a stack of business cards and had me picked one. He asked me to write the name of someone I hate on the back of the card. The mage turned the card and drew a puppet and a needle next to it. I had to put my hand over the business card while he was mumbling some strange words. When I removed my hand, the needle was now in the

puppet! I got the business card and could see that the drawing of the effigy with the needle in the tummy was really the card that I wrote the name on.

MODUS OPERANDI:

I know this is not serious Bizarre Magick , nor is it very original, but I wanted to share an idea for Halloween that is also useable for the mainstream conjurers amongst us. The routine is actually Jay Sankeys effect Hotlink from the DVD Firestarters , a very romantic piece where two hearts on a playing card are linked together.

Set-up:

You need to draw a effigy on the printed side of one of your business cards and place it on top of the stack. Of course, as in the original effect, you could use playing cards instead of business cards, but in my opinion business cards look less trickery than playing cards.

Another advantage is that you leave your contact details behind.

Handling:

You can start with a controlled shuffle, ending with forcing the card which bears the drawing on the printed side.

Ask the spectator to write the name of a person she hates on the back of that card. Do a necktie second deal, thus turning the second business card front side up. Draw a similar doll as the one you drew earlier on the other card and a needle next to it.

Do a double lift. The card with the body and needle beside it is facing up (the back side is blank). The card beneath the top card has the name facing up and the drawing of the doll with the pin in it facing down.

If you want you can ask the spectator to hold her hand above the business card. I can imagine that a lot of magicians dont want to do this because it takes away the visual effect of changing. On the other hand, I believe that putting a hand over the card(s) gives the routine a more ritualistic touch and enhances the magic by blocking the colour change, creating a magic(k) moment according the philosophy of Sam H. Sharpe.

Now you have to do your colour change. Jay uses the Push to the fist move from Marlow (Jay calls it the Twirl Change) in the original routine. I use the Chameleon Color Change (Steve Beam), but there are other changes that can be used.

Now the drawing with the doll with the pin in his body is facing up. Lay down the two cards on the rest of the stack to ditch the business card with the other drawing. Take back the upper card, show that the name is on the back, and give it to the volunteer.

If you need a better explanation, I suggest you buy the DVD from Sankey. I can recommend this DVD anyway because it is a good example of changing routines into one theme and contains some great effects!

Happy Halloween!

Vincent at www.Toveracademie.be

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TRIPLE REVELATION - MY VARIATION OF AL BAKERS, THE MIND READING CARD TRICK

Paul A. Lelekis

This one is a killer routine called **Triple Revelation**. It was developed by Paul Lelekis from an old Al Baker routine called, The Mind Reading Card Trick. Also Frank Lane came up with another routine just like Baker's. Both Baker and Lane's routines required a gaff deck and a

prearranged deck respectively and both required two forces. Paul's routine requires only one force and can be performed impromptu with a borrowed deck.

Al Baker and Frank Lane came up with similar routines which are reminiscent of the classic, Mental Epic. My routine differs from Bakers routine (and other similar routines) in at least two ways...it doesnt require a special deck or a stacked deck and doesnt require two forces. One may use a borrowed deck.

Though not a Mentalist, I have performed some ESP-like effects over the years that have initiated responses by many spectators such as, Can you read minds? or Do you know how to read Tarot cards? I usually address these type questions by saying, Im not a mentalist - but sometimes I seem to know things!e

EFFECT: The mentalist is able to divine 3 cards from 3 spectators.

SET UP: Youll need 3 pieces of paper, each about 3 square, three pens (or pencils), a cup that is opaque and a regular deck of cards - the deck may even be borrowed.

During your patter, glimpse the bottom card and shuffle it to the top of the deck. You may palm this card and hand the deck out to be shuffled. This is not necessary, but, later, will weigh heavily on the minds and makes this effect seem even more impossible.

Introductory Patter:

I am a magician - not a mentalist, but I have noticed, over the years, that sometimes I seem to know some things that I couldnt have known. Sometimes when the phone rings, suddenly somebody will pop into my mind - and its that very person on the phone!e

Our brains fire billions of electrical charges at any one time - why do we think it crazy to think these thoughts couldnt be received and interpreted? After all, we think nothing of seeing pictures of spectacular images on our T.V. sets, sent to us by The Hubble Craft, which, itself, is billions of miles off into space! So why should we think reading thoughts, to be impossible?e

METHOD: Suppose that the card that you glimpsed earlier is the Six of Hearts. False shuffle the deck, keeping the 6H on top and then hand out 3 pieces of paper and 3 pens for each person to record their chosen cards.

Instead of using ESP cards, which only provide 5 different images, were going to use a deck of playing cards. A deck of cards provides 52 separate and distinct images easily recognized by most people. These playing cards will act as a medium between your thoughts and mine. I will have three cards selected by three different methods.e

(2) You will use three different methods of selection, but each method should be conveyed as increasingly more difficult for you to be able to ascertain because of the apparent difficulty of the selection process.

Card selection for spectator #1:

After false shuffling the deck, lay it down on the table and ask a spectator to cut the deck into two piles. Have her pick up that card from the break and ask her to remember it. For brevitys sake, lets call this card, #1. Have her place her card, face down, in front of herself. Distance yourself from the card so as not to suggest that you could see the card.

Ask the spectator to write down the name of her card on one of the 4X4 pieces of paper. It is important to first show the spectator how to write it - as explained below!

Show everyone (on another piece of paper), that to better visualize her card, she should use the symbols A, K, Q, and J for those corresponding cards and use the numbers 2 - 10 for the other cards.

The suits should be written in the form of C, H, S and D. Mention that these symbols convey images that make it much easier for you to read their thoughts.

Actually this will make life MUCH easier for you when you have to glimpse their papers later on. Some people have hand-writing that is difficult to read. It is important to refer to their selections as CARDS - NOT SELECTIONS! This will assuage the spectator from viewing this as a card trick.

After #1 has chosen her card and written it down, ask her to crumple up the paper into a little ball and leave the card and pellet on the table.

Card selection for spectator #2: The force!

Reassemble the deck (make sure that the force card, the 6H, is still on top!) and say, Since #1 (you may use her name!) has chosen her card by using only one cut - I'm going to have you choose your card by using TWO cuts! Here is where you will use my variant of Balducci's Cut Deeper Force.

First, sir, I want you to cut a small packet of cards from the deck - maybe a quarter to a third of the deck, less than half - and place it right here. Indicate a spot right next to the deck.

Pick up the cut-off portion, turn it face up and place it, angle-jogged, on top of the remaining deck so that a little bit of the back of the uppermost card is still exposed. Be careful that you don't expose the selection (6H).

Now instead of cutting the cards just once, I want you to cut the deck again - but cut it deeper - below the face up cards! Have her place this cut portion next to the remaining deck. Now pick up this portion and turn it over, re-capping the deck. You are now in the same position as the Balducci Force. The first face down card will be the Six of Hearts.

Have him remember this card and place it, face down, on the table. Then have him write it down (using the provided symbols!) on his paper and then wad it up into a ball.

(3) Card selection for spectator #3:

You might be thinking that, NOW, I'm going to have you cut the deck three times, but I'm not! What I want you to do is to look at the deck as you fan it and merely think of any card. The reason I want you to look at the deck is two-fold: First I want you to be able to see and visualize the card and second, I don't want you to think of a card that has already been chosen! I know it's unlikely, but you look like trouble to me, Ma'am! This last line should be said humorously, as a joke. Exclude if it doesn't fit your style.

Have #3 write down her card on the piece of paper and wad it up. Hand the deck to one of the people assisting so that she can return selections #1 and #2 back to the deck. Have her then shuffle the deck and place it aside.

Placing the paper wad into the cup:

First hold the cup in your left hand with your fingers inside the cup. Extend your open right hand over to spectator #3 (on your right) and have her place the paper wad into your hand. Dump the pellet into the cup.

Move to the #2 spectator (the one who has the 6H force card) and hold your RH out to receive his paper pellet. Now finger palm (or better yet, clip this pellet between your right middle fingers!) and pretend to dump it into the cup. Actually you secretly keep it palmed.

As you continue to move to your left to spectator #1, re-grasp the cup with your RH, fingers inside the cup, retaining the #2 pellet in right finger palm. Hold out your LH to spectator #1, to receive her pellet. Then dump this pellet into the cup. The reason for keeping the force-card pellet separate will, later, become apparent.

The Revelations:

Still holding the cup in your RH, shake the cup (above eye level) and then reach in with your LH and remove one of the pellets (it will either be #1 or #3). Transfer this pellet to your RH fingertips (still secretly palming the 6H pellet!) and hold it to your right temple. Keep the cup near to you so no one gets the urge to peer inside or better yet, hold it the LH.

You will now read spectator #2s card. DO NOT address spectator #2 directly! You are NOT supposed to know whose thought you are reading! I will explain why in a moment.

You will now purposely miscall the first card, the 6H!

Use the patter, below:

(You are still holding the pellet up to your temple and pretend to be reading it.) You should now appear to be having a little bit of difficulty with the transmission and proceed:

Im getting a color - it seems to be a red card. The value seems to be a middle value like a five or a six...no wait...its a six! Now the suit is a little blurry, it could be either Hearts or Diamonds. Im going to make a guess at Diamonds...are one of you thinking of the six of Diamonds?e

(4) The reason for NOT directly addressing any spectator is two-fold, 1) the transmission appears more realistic and 2) someone may have actually selected the 6 of Diamonds! In other words, its possible (but not likely!) that spectator #2 or #3 actually picked the 6D in addition to spectator #2s force card, the 6H.

If you address the spectators in a sort of hurried manner eyeing everyone intently, spectator #2 will probably NOT jump in prematurely and say, Well I have the 6H!?e
The probability of someone choosing the 6D is almost nil - but its best to be prepared!

Well continue from this point, assuming no one has picked the 6D!

After the patter above, (announcing the 6D instead of the 6H), spectator #2 may be tentative in revealing her card. Repeat (if necessary) the patter below:

Is anyone thinking of the 6D - or possibly the 6H? Spectator #2 will now reveal that he does, indeed, have the 6H.

Now for some acting! Open the pellet in your RH (so that only you can see it!) and secretly note what THAT card is! It will be either #1 or #3s card! Then say, Oh - it is the 6H! , miscalling the card!

REMEMBER THE CARD WRITTEN ON THIS PAPER! This is the one-ahead principle in action!
Casually ball-up this pellet and place it into your pocket!

Pick up the cup in your LH and reach in with your RH (still palming pellet #2!) and grab the other pellet inside as you release pellet #2, so that it secretly falls into the cup.

Openly display the second pellet and place it against your temple. Again, appear to be reading the card and this time you are successful when you announce the name of the card from the first pellet! Are either of you thinking of the ___? (Announce the card that you had just peeked with the first pellet.) She will identify herself.

Open that pellet and look at it (this is your next revelation!) and say, Yes! Its the ___ (whatever the previous pellet said)! Wad up the paper and stick in you pocket.

Now your in a really good place! You know the third card! Reach into the cup and remove the last pellet (the force card!) and say, Im going to place this directly into my pocket and reveal the third card, the hard way!e

Place the last pellet into your pocket with the other two pellets and with your best acting,

reveal the last card.

Bring out all three pellets and toss them onto the table and allow the spectators to open and look at these pellets so that they may verify the predictions! You're clean!

Paul Lelekis

Editors note: This effect was originally posted in *The Linking Ring* magazine in WAYS & MEANS by Joe Turner. Oh, by the way - Paul just won the Howard Bamman Trophy for magic - 2011-2012! It was announced at the Convention in Norfolk, Va. The Magic Roadshow congratulates Paul !!

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Climax - Henry Christ (via Jinx) & Some Guy Who Says He's the Editor of the Roadshow..

Here's a great filler, totally impromptu, and a real fooler when your patter is right on... I read this effect first in *Jinx*, issue twenty-something, and I'm going to credit Henry Christ, unless someone can show me where it was published earlier. My way is NOT as published.. but that's OK.

Begin with a regular deck. Let a spectator shuffle the deck until they're convinced everything is on the up and up. Have them hand you the deck, then, while facing the audience, fan the deck, face out, from LEFT TO RIGHT, from your perspective. (This is how you would normally fan a deck to show it to the audience.)

Tell the audience that you are going to employ a three-step process to select someone totally at random to assist you with an effect. Ask someone on the front row to point to someone they do not know. Ask the pointed-to person to do the same and point to a third spectator. Ask the third spectator if they will come up front and assist you. Position yourself between the spectator (Ivan) and the audience.

"I'm going to show the deck to Ivan and ask him to visually single out one card.."

Turn you back to the audience and spread the deck from RIGHT TO LEFT, from your perspective. Spread properly, IVAN, naturally, will only be able to see the bottom card.

Look at Ivan, WINK, and say..

" Ivan, I would like for you to spot one card and remember it. Don't tell me or anyone in the audience the identity of the card.. OK? "

Lets assume the bottom card was a Five of Diamonds. Close the fan and keep the deck in a position where the audience can clearly see that no type of deck switch is occurring.

Turn and face the audience. At this point, you are free to perform any type of force you prefer to force the bottom card on a selected member of the audience. You can bring the bottom card to the top and then perform a slip cut.. Personally, I like to ask who near the front has a pocket knife. I have them take it out and open it, then, holding the deck in a dealers grip but with the long side of the deck parallel to the floor, I ask the spec to gently insert his knife into the deck. It's going into what would be the upper left corner of the deck from my view. Once the deck is separated, I perform a slip cut, dragging the top card to the top of the bottom cut-to section.

Positioning is EVERYTHING. With the proper positioning and cover from the top half, you can perform the slip cut VERY slow.. Show the spec the bottom card of the upper half and say...

"You could have cut to this card.. but you didn't. You cut to THIS card instead..", raising the

bottom half toward him and indicating that you want him to take the top card.. but not look at it.

Naturally, it's the Five of Diamonds. You now get spec one, in your most revealing way, to name his card. Have spec two turn over his card to reveal a match.

Presentation is everything. I'm not going to tell you how to perform a reveal. I could... but you're going to do it your way anyhow... ;-)

R. Carruth

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OIL AND THE CLEAN WATER ACT

Paul A. Lelekis

EFFECT: Four red cards and four black are mixed and then, suddenly, when all the cards are displayed - they're all shown to be red cards - the black oil cards have vanished!

METHOD: With the deck facing you, the performer, will up-jog and remove 7 red spot cards and 2 black spot cards. Arrange the cards so that the two black cards are 2nd and 4th from the face of the packet.

Turn the packet face down and false count the 9-card packet as 8 as follows: hold the packet in your LH and buckle the bottom card as you begin the count by pulling off the top card with your right thumb to the count of One... . Take the second card beneath the first as you count, e...two... Do not reverse the order of the cards.

Continue counting the cards from the left hand to the right, taking the seventh card as a double and the last card as the eighth card. The packet will remain in the same order as you began.

Turn the packet face up and hold in RH Biddle grip. Now perform the Hamman Count as follows: Pull off the first card into your LH with your left thumb as you say, e...the red cards will represent water... and then pull off the next black card onto the red card in your LH say, e...and the black cards will represent black, dirty oil! Now you begin the count on the black card saying, e...that's one... even though it's the second card! It flies every time! Continue counting as you perform the switch on the count of, e...four... . You will finish on the count of e...eight! The packet will end in the same exact order as you began.

Push off the first four cards into your RH (without reversing their order!) as you say, From the face, the cards are in red, black, red, black order... Place those cards back onto the LH packet and then turn the packet face down as you count four cards (face down) onto the table saying, e...so from the back, the cards must be black, red, black, red! These four cards are, secretly, all red cards! Leave that packet face down!

You will be left with 5 cards (supposedly 4) in your LH. Turn this packet face up and hold in Biddle grip as you reverse count these five cards as four, into your LH. You will apparently display 4 cards - two reds and two blacks! The fourth card is a double with a red card hidden behind the black card.

Turn the packet face down and Elmsley Count the five card packet as four, as you say, Ill give the oil and water a little mix...and then let the oil rise to the top!

Hold the packet in your LH as you mime scraping off the oil from the packet onto the cards on the table.

There - that should leave me with only water in my hand!

Turn the packet in your hand, face up, and Elmsley Count that packet as four cards. All of the cards will appear to red! Place this face-up packet on the table.

Ask the spectator, If all of these cards are red then the cards on the table must be black cards...right maam? Say, right! She will say, e...right!

The performer then says, Wrong! This is Oil & the Clean Water Act and all of the cards are now fresh, sparkling clean...uhh, red water! Turn the tabled packet, face up, as you count off each of the four red cards onto the tabled, face up, packet.

You may now Hamman Count this packet as eight cards performing the switch on the count of five - the last card being a double. This shows all eight of the cards to be red!

Paul Lelekis

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In Case You Didn't Know...

If you want to check that you have a full deck you don't need to count them, you can SPELL them.

Deal one card for each letter of each card from A--C--E through to K--I--N--G. You begin by dealing the cards down: three cards for ACE, three cards for TWO, five cards for THREE etc. and strangely the fifty second card dealt will fall on the G of KING. Not only does this work with the english alphabet, but with the French and Dutch alphabet as well....

English..

ace 3 - two 3 - three 5 - four 4 - five 4 - six 3 - seven 5 - eight 5 - nine 4 - ten 3
jack 4 - queen 5 - king 4 = 52

French..

as 2 - deux 4 - trois 5 - quatre 6 - cinq 4 - six 3 - sept 4 - huit 4 - neuf 4 - dix 3
- valet 5
reine 5 - roi 3 = 52

Dutch

ass 3 - twee 4 - drie 4 - veir 4 - vyf 3 - zes 3 - zeven 5 - acht 4 - nrgen 5 - tien 4
boer 4 - vrouw 5 - heer 4 = 52

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TORN & RESTORED - EXPOSED!

Paul A. Lelekis

EFFECT: The magician teaches the children a really cool magic trick! He explains how a piece of paper is torn up into pieces and then restored. He then makes the switched-out torn pieces, into one piece!

This effect is a lot of fun to perform and very easy to do! This is one of the very few tricks that you can perform for children that will actually get applause! How rare is that!

There is nothing new about this effect - in fact it is very old! I first saw Mark Wilson and Nani Darnell perform this on their T.V. show many years ago, but they used a method more suitable for stage and T.V.

I decided to create a close-up method that have been using since 1976. DO NOT DISMISS this trick as something that is beneath you...it is a real WINNER and quite easy to perform.

PREPARATION: You may use sections of toilet paper, or cut up a piece of writing paper or just tear up a paper napkin as I often find at restaurants or any other type of corporate or community show.

I will prepare for this effect, beforehand, by having one or two of the pieces of the same type napkin that I will use in the effect (otherwise you'll have a really strange trick!) balled up and in my right pocket. I normally use a folded paper napkin from whatever restaurant or party that I am working.

Open up the napkin and you will see that it is creased into four (or more) pieces. Tear it into four pieces along the creases. If I'm table-hopping, I will already have one or two (if I perform it twice) of these balled up pieces in my right pocket, ready to go. These pieces should vary between 6 - 8 square per piece.

METHOD: Before you approach your spectators, get one of the balls secretly, into right hand finger palm.

Ask the child or children, Hey kids! You want to learn a really cool magic trick?! They will respond excitedly that they do.

This trick is a classic of magic - and it's real easy to do! Take a napkin from the table, open it up and then proceed to tear it into four pieces. Now we secretly need TWO of these pieces - but your audience only knows about ONE of them. Here you hold up two pieces, one in each hand, (remember that the RH secretly holds a finger-palmed ball!). Make this part of the explanation easy to understand!

Now we crumple up one of the pieces of napkin and then put into in your left hand...this is called, palming! Openly place the crumpled up ball into your LH finger palm.

Situation Check: There is a finger-palmed ball in your LH (the kids know this) and another ball finger-palmed is in your right hand! (Hopefully no one knows this!)

Next you take the other piece and tear it in half, then tear these two pieces in half, making four torn pieces of napkin. Now squish these four torn pieces into one ball!

As you bunch up these four pieces into ball, secretly squish the un-torn ball from your right hand, up against the torn pieces. Now display the two balls as one ball. This also allows you to turn your right palm toward the audience to subliminally show that nothing else is in play!

Now turn this combined ball so that the whole piece faces to your left. It is now an easy matter to secretly separate the ball of torn pieces (into RH finger palm) from the whole piece and then place the whole piece (supposedly the torn pieces) at the tips of your left fingers.

Now comes the sneaky part kids! Show everyone the ball of torn pieces and then place it at the tips of your left hand - the SAME hand that holds the secret napkin ball! So you have to be sure that no one sees this! (Here you are referring to the balled up napkin that is palmed in your left hand.)

Situation Check: You are now, openly displaying the ball of torn pieces (actually the switched-in whole piece!) at the tips of your left fingers and telling everyone that you must keep the secret ball (in the same left hand in finger palm) hidden so that no one will see it. The right hand now, unknown to everyone, holds the real torn pieces in finger palm!

Next kids, you have to switch these torn pieces (indicating the un-torn ball at your left finger tips) for the whole piece of napkin in your left hand! How do we do this?...by using

misdirection!

I go into my right pocket and remove a coin or a magic wand or invisible magic dust! Here, your right hand goes into your right pants pocket to remove the magic dust but actually ditches the torn pieces into that same pocket! You are now totally clean!

See how everyone looks at my right hand when I go into my pants pocket? That's called misdirection! Now as everyone is looking at my right hand, my left hand switches the torn pieces, for the whole piece in my LEFT hand! Here you openly show everyone how your left fingers, switch the two balls in your left hand.

Now I sprinkle the magic dust onto the torn pieces - actually it's the whole piece! - and then open it up to show that the napkin has restored!

You have to remember to keep the torn pieces, hidden in your left hand (show the finger-palmed ball in left finger palm to your spectators) otherwise everyone will know how you did it!

If you DO accidentally flash the torn pieces in your left hand, then you have to use real magic (make some magical gesture) - and make these torn pieces into one whole piece again!

Open the other balled-up piece in your left hand to show it, too, has restored!

Final Note: DO NOT THINK that this easy piece of magic is a throw-away! It is a very powerful piece of theater and I have received applause from CHILDREN many, many times after performing this! This effect is just that good! Even their parents will be amazed!

I just got through performing at two, back-to-back 3 day festivals (6 days worth, 10 hours a day!) last month and I played this effect close to a hundred times with a HUGE response from the children and their parents! This trick is simple and it rocks I hope you can find use for this effect in your fine e-zine! And thank for all your hard work!

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Colombini Coincidence - An Effect from Vi

Vi and I discussed a trick he saw Aldo Colombini perform some time back. I asked Vi to write it up and pass it along, with the understanding I wanted to share it with you guys..

"Hi Rick.. Here is the Aldo Colombini trick I told you about. Can't remember the correct name anymore, saw it on a clip by Aldo few years ago, so I call it Colombini Coincidence in my note book so I know which trick it is. Last month I visited Jim Canaday in Florida, showed it to him and he really loved it.

It goes like this :

Let the spectator shuffle the deck, and choose a number, not too small neither large, let's say 11 (let's use this number in this example)

Let the spectator then deal two piles of 11 cards next to each other, pile A and B

The spectator cuts one pile, let's say pile A, and notes the bottom card of the pile he holds in his hands (let's say it is the KH)

This part of pile A he holds now in his hands he places on top of pile B.

He then picks up the new total pile B, notes the bottom card, let's say it is the 2D, and places this pile B on top of the remaining part of pile A.

You must admit by now there is no way you know where the cards are.....

Ok you pick up this pile (of 22 cards as per our example), and cut it how many times you want. You can let the spectator cut it also a few times.

Finally you overhand shuffle exactly half of this pack (in our example thus reversing the first 11 cards) and throw the remainder bottom half on top.

You now deal again two piles of 11 cards like in the beginning (just like you are dealing a two handed game, so DO NOT count off 11 cards for pile A and then count off the remainder for pile B. Cards must be dealt one card for each pile alternatively) , and after you done this, you turn the left pile face up. You now have a face up pile A and a face down pile B

You ask the spec if the top face up card of pile A is his card. If it is you turn the top card of pile B to make a match.

If not, you now tell the spec to keep looking at pile A to see if he sees his card while you slowly remove the top face up card of pile A and the top face down card of pile B simultaneously and discard them in front of each pile respectively.

Keep repeating this until the spec tells you to stop as you have reached one of his cards face up on pile A.....let's say in our example it is the 2D.....you then turn over the top card of pile B to show his second selection, in our example the KH.

Enjoy! It's is one of my favorites..

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## - IT'S TIME - An Effect

Rick Carruth

It's time. I've put off publishing this effect long enough. Truthfully though, there are some effects a modest magician wants to keep private, wants to keep to himself and be the only magician, supposedly, capable of performing that particular minor miracle. I have such an effect, and I have threatened to share it for many months... and always found reason not to. One month I didn't publish it because I didn't have a proper name for it. What kind of effect doesn't have a name?

Mine.. evidently. So thus the name.. ' It's Time '

The magician picks a deck from the table, removes the cards, and informs the audience that he is going to need an Ace, Two, and a Three - and thumbs through the deck looking for these three cards. Finding them, he tosses them face up on the table. He continues to look through the deck, saying he now needs a Four, Five, and a Six. Finding those, and tossing them on the table on top of the other three cards, he says he also needs to find a Seven, Eight, and a Nine to finish out his selections. He drops them on the table on top of the other six cards.

The Magi needs three audience members to assist with this effect. He also needs a writing board of some sort on which he can write numbers visible to the audience. A dry erase board

seems ideal. If you're simply performing for three or four friends, a blank piece of paper may be all that's needed. The Magi will also need two or three blank cards, anything from business card to index card in size.

Blank playing cards also make a good prop, and there is a way to convert three blank playing cards into permanent props that can be used over and over. More about that later...

Magi picks the nine cards from the table and fans them for the near audience to verify that they are in fact the Ace through Nine of no particular suit. The Magi casually SHUFFLES the nine cards as he asks the three audience members to assemble across the table from him.

The Magi lays the cards back on the table and begins....

*" I love a perfect prediction. I am a big fan of the great mentalists of the past.. performers like Theodore Annemann, Corinda, and Joseph Dunninger.. performers who performed on stage, night after night, without the benefit of electronics or other chicanery that took away from the reputation of the true entertainers like my idols. What I'm about to perform for you is a simple two-part prediction that, when recounted in retrospect, will prove to be a genuine headscratcher in the classic sense."*

The Magi writes a 'prediction' on his card, consisting of a four digit number; folds it tent-style, and stands it on his table to one side. Likewise, the Magi may write a prediction on a card and seal it in an envelope - Whatever is most fitting to their style. Magi may give this to a fourth audience member to hold. (There is NO manipulation of this prediction, so you are 100% free to do with it as you please..)

*"This.. ladies and gentlemen, (referring to the folded card) is what I hope will be a 'perfect' prediction. In a moment I'm going to deal these nine cards among the three of you. You, and you alone, will use your cards to create a series of numbers. If I've performed my task correctly, there will be a... as the classic performers would say, a 'meeting of the minds'. "*

The Magi picks up the cards from the table, face down, and deals one card to each spectator, from the Magi's left to right. The Magi repeats this deal a second time and then a third.. having now dealt each spectator three cards.

*" Pick up your three cards please.. and have a look at them. Remember, this is a two-part effect, and in this first stage you get to see the cards you hold. As you'll realize in a moment, this stage involves free will and precludes the possibility of manipulation on my part."*

*"I want each of you to select ANY one of the three cards you hold and lay it face up on the table. Our purpose is for the three of you to create a totally random three digit number, so lay your card in a reasonable straight line in relation to your fellow mates. I'm going to allow you guys to do as much of the handling as possible.."*

Once the three cards are side-by-side on the table, the Magi reads the cards left to right and calls the number aloud and writes it on his board, notepad, or whatever is appropriate. The Ace, naturally, represents the number One.

*"Look at your cards and pick a second card. Lay it on the table directly UNDER your first card."*

Once done, read the cards from left to right and call this three digit number aloud. Write it on the board under the first number.

*"As you only have one card left, please place it on the table under the other two and this will*



*create our third number."*

Write this number on the board under the previous two.

*"I think it's safe to say that the three numbers created by the three of you are random. There was no encouragement by anyone to select the order of your cards, in the order you selected them. I'm going to total the three numbers and I hope everyone realizes that the alternative placement of any one of these nine cards would give us a totally different sum."*

*"I don't know if there are any magicians in the crowd, but if so I know they are waiting on me to add a fourth number to these three.. or turn something backwards.. or somehow manipulate the sum of these numbers. It's NOT going to happen... This sum is YOUR sum..."*

The Magi totals the three, three digit numbers, writes the sum beneath, and makes sure everyone, particularly the three spectators, has the opportunity to see his total. (The Magi is free to allow a member of the audience to perform the math instead..)

Now, it's time to reveal the prediction...

Depending on where the Magi wrote the prediction, the card is flipped or envelope torn open (in a manner considered most appealing by the Magi ..) to reveal the prediction. The Magi's prediction and the sum of the three numbers created by the spectators WILL match. There is NO manipulation on the part of the Magi.

The Magi accepts his accolades and reminds the audience of the improbability of his success.

*"Thank You very much, but I need to remind everyone that this is a two-part effect. I know many of you are twisting your minds trying to figure the 'method'. I'm going to deepen the mystery..."*

The Magi picks the nine cards from the table and SHUFFLES them before laying them face-down on the table. He also takes another note card, writes another prediction, and repeats his handling of this card. Prediction in place, he takes the nine cards and re-deals them to the spectators exactly as before.

*" Without looking at your cards, I want each of you to mix your cards.. as thoroughly as you can mix three cards. Keeping your cards face-down, randomly select one and lay it face-up on the table in the same position as before. Until the moment you turn your card face-up, no one, myself included, has ANY way of knowing what card will appear."*

The Magi tells the three spectators that he is NOT going to write the three digit number down at this time.

*" I'll write all three, three digit numbers down once you've laid out all your cards. Please select a second card from the two face-down cards in your hand and place it face-up on the table under the first card you laid down... Now, turn over the third card and lay it on the table under the other two you placed on the table. "*

It's important that the spectators lay the cards one under another. It's also important that they, assuming they are across the table from you, lay the cards down descending toward YOU. This makes it logical for you to read the three digit number from YOUR left to right. If you're not comfortable with this, you'll have to allow them to lay the cards in descending order toward themselves (duh..) and you'll have to get them to give you the three digit number from THEIR perspective. There's nothing wrong with this.. as long as you perform the same way each time.

*" Before I write the numbers on the board, I'm going to add one last twist to this effect... Although these numbers are completely random at this point, I'm going to give you the choice of leaving them as they are.. or switching the position of any of YOUR cards. You can switch your second and third cards, first and third, or whatever combination you wish. Although my prediction is written in stone, so to speak, I'm very confident in my ... abilities. A good mentalist not only wrangles with the random law of numbers, he delves into the human psyche as well. Knowing not only the action of the cards but your action as well... is all part of the game."*

The Magi allows the spectators to move their cards, in their horizontal line, as they wish. They cannot switch cards and/or places with any of the other spectators.

Once they're satisfied, the Magi records the three, three digits numbers on the board. The three numbers are added as before and the Magi is ready for the reveal. The number is clearly a DIFFERENT number from the first.

Unfortunately, the numbers do not match.. Just kidding.. The Magi's prediction matches the total of the spectators a second time. This second stage may seem to be a little overkill, but believe me, it's important to show the audience that two different stages produce two different results.

\*\* An alternative handling, suggested by our friend, Paul Lelekis, doesn't require a table. Give three spectators three cards, as above, and allow each spectator to look at his cards and decide which card he would like to hold up for the Magi and the audience to see. Each of the three spectators holds up a card and the three are combined to form a three digit number. Either the Magi or an audience members writes this number down. Each spectator then holds up a second card, and then a third card, and each number is recorded as with the first number. For the second part, the three spectators mix their cards and then hold up cards randomly without looking at the cards... You could also use jumbo cards to make the selections more visible..

The Magi thanks everyone for their participation and goes in whatever direction he feels appropriate.

(Remember in the last issue of the Magic Roadshow (#140) I featured a nice 9- card Jim Steinmeyer effect as performed by Justin Flom? Segue into that effect. Or, begin with the Steinmeyer effect and you'll already have the nine cards you need for this effect in hand..)

I suppose you want to know how it's done? If you've patiently read everything to this point, it's only fair...

The 'secret' is a little-recognized, but easily understood, math principle. That, and a little bit of fancy shuffling, makes the world go round.. There are SO MANY ways this effect can be personalized, there's no doubt in my mind that others will change a little something-something and call it their own. Regardless....

Begin by looking through the deck and removing the Ace through Nine. I do it as described, looking for the Ace, Two, and Three first because it seems to be the quickest, and easiest, way. I cull an A-2-3 and lay them face up in that order. I then cull a 4-5-6 and finally the 7-8-9, laying them down, face-up, with the Ace on the bottom and Nine on top. I don't bring the order to the audience's attention. I let them think I need these nine cards and that they were 'plucked' from the deck in no particular order.

Pick the packet up, turn it face down, and perform your first bit of subterfuge. Perform a MONGE SHUFFLE. Although featured in recent issues of the Magic Roadshow, if you are not

familiar with this shuffle, it's performed as such..

Holding the cards in the left hand, push the top card into the right hand. Push the second card on TOP of this card. Push the third card and take it to the BOTTOM of the right hand packet. The fourth card goes back on top and the fifth to the bottom. Alternate until all the left hand cards have been transferred to the right hand. It appears as if you are simply mixing the cards, which you are.. except you're mixing them in a 'controlled' manner.

Put this packet back in the left hand and perform a second Monge Shuffle exactly as above, with the second card off the left hand packet ALWAYS going on top of the first card into the right hand. It's this repetition of details that makes this effect work.

Perform a THIRD Monge Shuffle and stop. These shuffles are so easy to perform they can be performed blindfolded. They can also be performed very quickly and casually. Don't watch yourself; give the audience the appearance you are casually mixing the packet; and don't even MENTION to the audience that "I am now going to shuffle the cards..". They'll see what you are doing, and if you don't put importance on the shuffle, they won't either...

Fact Check: (I learned this term during the election) If you look at the cards in your hand at this point, they should be, face-up, 9-A-8-2-7-3-6-4-5 . (If you don't believe there is order in a Monge Deal, perform a fourth.. All the cards will return to their original Ace thru Nine order.)

It's time to deal the cards to the spectators. Holding them face-down, deal one card, left to right to the three spectators. (If you deal three cards to the first spectator, three to the second, then three to the third.. the third spectator will be holding a 4-5-6, which doesn't seem very 'random'.)

Deal all the cards as described.

Follow the routine as written, having the spectators lay down three cards in a row. If you write down the three, three digit numbers created by the cards.. you'll find that they total - 1737- .. IT DOESN'T MATTER IN WHAT ORDER THEY PLACE THEIR CARDS. It's simple mathematics.. The spectator to your right will lay his three cards down in what will become the 'Ones Place'. The middle spectator is putting all his cards in the 'Tens Place', and the left side spectator is putting all his cards in the 'Hundreds Place'. If they were laying their cards down in a parallel line or in multiple columns.. this effect would be impossible. But because all three cards are in an up and down line, it doesn't matter the order. The spectator on the right is holding a 9-2-6. The second spectator is holding A-7-4. The third spectator has 8-3-5.

Assume the cards were layed down in this order...

|       |   |    |
|-------|---|----|
| 8     | A | 9  |
| 3     | 7 | 2  |
| 5     | 4 | 6  |
| <hr/> |   |    |
| 1     | 7 | 37 |

If you change the order of Any of the numbers in the right hand column, which is the right-hand spectator, the total is still 1737. The same applies if you change any of the numbers in the middle or left hand column. This is why the second stage works. The spectator can change the order of any of his three cards.. and you still get the prediction correct.

If you perform this effect as I have it written, you prediction of 1737 WILL be correct 100% of the time. Simply arrange the cards from Ace to Nine, perform 3 Monge Shuffles, deal the

cards as described, create three, three digit numbers, and do the math.

What about the second stage? The Magi picks the cards up from the table in the same Ace to Nine order. Done casually, no one pays attention. Once they see you 'shuffle' the cards a second time.. it's a moot point.

With cards in order, perform TWO Monge Shuffles. The order of the cards in your hand at this moment is:

(face up) 9-5-A-4-8-6-2-3-7. When the cards are dealt out as described, you'll arrive at a total of -1575-

Naturally, this is to be your second prediction as well. Don't take my word for it.. verify, verify, verify.

This is the basic handling. You'll find that you can adjust the 'dealing' and create your own 'predictions'.. as long as you are repetitive.

You can write your predictions on cards and seal them in envelopes before your performance if you're not sure you can remember your key predictions. Then, number the envelopes One and Two.

You can use three 'blank' playing cards.. actually One blank card and Two underneath with the predictions already in place. With the blank card on top, show it, state it as three blank playing cards, lay them face down, pick up the card off the back - which already has 1737 wrote on it. Pretend to write a number on it.. and you're good to go.

I'm fairly sure I've left something out. But, considering I've worked on this for the better part of a day, I'm going to let it ride and field questions as needed. I hope you enjoy IT'S TIME as much as I do. The audience will not suspect this is a math effect.

If you stress the randomness of the cards and the placement of the cards, and handle yourself in a relaxed manner, you'll totally confound and entertain your audience. I've not included my routine verbatim... there's so much left for you to add to it and make it your own.

Although the math principle used in this effect was established many, many years ago, I believe the use of the principle, combined with the Monge Shuffle and the resulting prediction, to be unique. I've shared this effect with several fellow magicians who's knowledge of magic I trust and we cannot find it in publication prior to now. I'll take credit for 'IT'S TIME' until someone can find something very similar in print.. Let me know if you do.

.....

**SIGNED 2 CARD TRANSPO!**

Paul A. Lelekis

Here is a quickie that I have been performing for decades. I researched this effect and have never seen a transposition that is signed by the performer and the spectator! It is very powerful and easy to do.

I first submitted this effect in *The Card Corner*, years ago.

As I said above - Ive never seen this simple effect in print or on video before! I have seen it on DVD by a couple of other performers after my rendition was published - but never before

that. In fact Ive been performing this effect for about 25 years!

**EFFECT:**

A chosen card is signed by the spectator and then placed under her hand on the table. Another card is signed by the performer, rubbed on top of the spectators hand and then flipped face up - it is her signed selection! When she looks at the card under her hand it is the performers signed selection!

**SET UP:**

All you need is a duplicate or stranger card! Sign this card on the face and remember approximately where on the card you signed it. Ive found it doesnt have to be exact - just close!

You can carry this with you and borrow a deck (as long as it has the same back!) and add it as you perform! Nothing can be stronger if this is the case - but you dont need to do this.

Lets suppose that your previously signed, stranger card is a 6 of Hearts - the duplicate 6H has NO signature! Also get a contrasting card such as a 10 of Spades (avoid face cards!) for your set-up.

Place the unsigned 6H on top of the face-down deck. On top of that card place the 10 of Spades. Lastly, place the SIGNED 6H on top of all.

**METHOD:** False shuffle the deck retaining the three card stock on top of the deck. I normally use a false Hindu Shuffle or a false overhand shuffle.

Perform a double turnover and the 10S will show. Hold this double atop the deck as the spectator signs the face with a magic marker. Turn the double, face down and place the top card onto the table. This card, of course, is your signed 6H! Have the spectator place her hand on top of this card.

Perform another double turnover (the unsigned 6H!) and sign it approx. the same way as you did on the stranger 6H! Turn this double down and then take the top card (the spectators signed card!) rub it on top of her hand that is covering the tabled card.

Suddenly snap this card face up and the spectators signed card will now be visible! This will come as a big shock to her! In fact, I often have to tell the spectator to look at the card under her hand! They are in shock!

When she turns the tabled card face up - it is the performers signed card!

DO NOT underestimate the power of this simple effect! It is a real winner!

Paul is an award-winning magician and lecturer, having published many effects, one-man parades and mini-parades in respected publications like The Linking Ring. When not performing professionally, Paul has conducted dozens of close-up lessons, lectures, and classes for literally hundreds of fellow magicians. Please check out some of Pauls other compilations at:

<http://www.lybrary.com/paul-a-lelekis-m-163788.html>

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## Synchronicity - A Card Effect for Couples..

What happens when two people, preferably two people in love (or in like), share a card effect

that reveals and confirms that the two are somehow mentally and emotionally linked together? I am publishing this effect because it's not your 'typical' card effect, and because it's perfect for the restaurant worker who is faced with entertaining couples. This is a 'feel good' trick that apparently doesn't involve sleight of hand or trickery on the part of the performer.

First, I must credit this effect to the Canadian master of creativity, Stewart James. It was published in 'Sleight of Hand - 106 Amazing Card and Coin Tricks' under 'Two Hearts Beat as One', and revised by Wally Wilson. Although basically self-working, it does require a little misdirection at the beginning.. in my opinion.

A set-up is required. Face up, stack the Queen of Hearts, Ace, 2, 3, 4, 5, 6, 7, 8, and 9. Suits are not important. Place this stack face-down on top of the deck. (The Queen of Hearts is now the top card) If you shuffle the deck, it's necessary to leave the top stack intact. Personally, I give them the deck to thoroughly shuffle, then surreptitiously switch decks. It's important that they believe the deck to be in a totally random configuration.

Lets assume you're entertaining Matt and Millie. Ask Millie what suit would she most associate with Love. It's best to remind her of the suits, just in case.. Ask her what value would she most associate with Love.. You are forcing the Queen of Hearts. Say whatever is necessary to get the two to agree that the Queen of Hearts is the sexiest card in the deck.

Give Millie the deck and ask her to think of a number between One and Ten. Ask her to deal out that number of cards on the table, one on top of the other. Let Millie pass the deck to Matt and ask Matt to think of a number between One and Ten and deal that number of cards onto the table exactly as Millie.

Assume Millie selected 'Three' and Matt selected 'Six'.

Take the remainder of the deck from Matt.

*"Millie, you were the first to select.. so I'll give you a choice. Which of these two stacks would you like for me to put on top?"*

If she selects the Three card stack (hers), pick it up and put it on top of the stack in your hand.. Then pick up Matt's stack and put it on top of Millie's. If she selects Matt's stack, pick it up and put it on top of Millie's stack and then put both on top of the stack in your hand. The purpose is to make sure Matt's stack ends up on top of the deck...

This is where you would ask Matt and Millie if they believe in synchronicity.. if they believe in the forces in the universe combining to reveal a mutual connection.. I will not tell you what patter to use.. Make it fit YOUR style and voice.

*"Matt, since Millie picked the order in which the packets would be reassembled, I'm going to re-deal the cards and I would like for you to tell me which packet to deal first.. your Six or Millie's Three."*

If Matt picks the Three, deal three cards on the table.. turning over the third card to reveal a Six. Be surprised that Six matches the number of cards Millie dealt. Turn the third card face down and put all three back on top of the deck. Now, remind the pair that Millie selected the number Six, so deal six cards off the deck, turning the sixth card over to reveal.. what else.. a Three. Talk it up...

The above sequence applies IF Matt selects the SMALLER of the two numbers first.

If Matt should pick Six, the higher number, thumb the cards off the top of the deck into your other hand, one UNDER the other, till you get to the sixth card. Turn this card over to reveal a Three. Replace it, put the other five back on top, effectively replacing the cards exactly as they were before dealing. Repeat this same procedure for Millie's Three cards, revealing the third card as a Six, matching Matt's number. Replace the three back on top.

*"Matt and Millie, you picked a Six and a Three. If we add those numbers together we get Nine."*

Deal eight cards off the deck onto the table. On the count of nine, turn over the ninth card to reveal the Queen of Hearts. I'm sure you can think of appropriate patter to go along with this bit of Synchronicity.

Even if the two numbers should sum 16 or 17, the sum will reveal the Queen of Hearts -if- you've followed the sequence correctly. Some effects you have to quietly perform several times to prove to yourself it's validity.

This is one of those effects..

If you develop the right patter, you can leave two people with Big Smiles.. This is ENTERTAINMENT, as opposed to trickery. Yes, there's certainly a degree of mystery, but the effect itself appears so straight-forward that trickery and/or manipulation are not forefront.

### **Rick Carruth**

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## **THE TEN CARD TRICK**

**Paul Lelekis**

**EFFECT:** Spectator shuffles deck and 10 cards are removed. A selection is made and lost into the packet.

A lie detector test is conducted asking only the value and the suit of the card. The spectator may lie or tell the truth in either case. When the magician spells out the word, M-A G-I-C, the card that lies at C is the selection!

**METHOD:** I learned of this beautiful effect from Burton S. Sperbers terrific book, *MIRACLES OF MY FRIENDS II*. This trick is self-working and is a brilliant effect! This is my version. Just follow the instructions and this trick works automatically!

This is, yet, another application of Jim Steinmeyers *9 Card Problem* .

Begin by having a spectator shuffle the deck. Then have her cut it into two piles. The performer picks up either pile and proceeds to count off 10 cards . Actually he secretly only counts off only NINE cards!

(The reason for implying that 10 cards are being used instead of 9 is to throw off those who will later try to figure it out - it works!)

There are many ways to do this. You can pretend to just count off 10 cards, faking one of the takes or, as I like to do, just Biddle one of the cards beneath the RH packet as you are counting them off.

In other words, hold the packet in RH Biddle grip and then thumb-off cards, one at a time, and steal either the 3rd or 4th card back under the RH packet during the count to ten.

However you elect to do this, you are left with only 9 cards in your hand, but the audience should believe that you hold ten.

Next have the spectator choose any card of the packet and then return it so that the selection is THIRD FROM THE TOP! I merely TILT this card under the top two cards. You may also to give a quick false shuffle - but this is not necessary.

Mention that this is a lie detector test - but you are going to ask only 2 questions. The spectator may lie or tell the truth in either case!

First ask the spectator what the value only, of the card is - Ace-10, Jack, Queen or King - and inform her that she may, e...lie or tell the truth!

Whatever she says, spell out that value, one card at a time, into a pile on the table. Then place the cards in your hand on top of them. Pick up the entire pile.

Now spell out the word, of , O-F, by counting off two cards onto the table and placing the rest of the cards on top. Again pick up the entire pile.

Now ask the spectator what the suit of her card is (Clubs, Hearts, Spades or Diamonds!), and again specify that she may lie or tell the truth.

Spell that cards suit out, one card at a time. Be sure to include the S at the end of each suit! Lay the remaining cards on top.

Pick up the packet one last time!

Finally spell out the word, magic, M-A-G-I-C, one card at a time, and then ask the name of her card. When you turn over the last card (the C !), it is the selection!

This is an easy, wonderful effect! Burton S. Sperber used this same trick to gain membership at the Magic Castle!

This is a good trick to play on other magicians! They will ask you how to do this one if unfamiliar with Steinmeyers principle!

NOTE: When performing this effect for the lay people, be very specific about what the VALUES and the SUITS are. Many may not know!

Also, Instead of spelling the word, MAGIC, you may also spell out the spectators first name! But you MUST be sure of the spelling! Either a four letter or five letter name will work fine in this situation.

It is best to learn of this spectators name earlier so that it appears impromptu.

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**Clock it - A Simple Mentalism Effect**

I would feel amiss if I didn't include something from yours truly.. I hate to let everyone else provide ALL the fun..

Give several spectators a drawing of a clock. Leave the hands off as they won't be needed. Pick up a deck of cards with three or four cards known only to you on top. It doesn't have to be any



specific cards, just no face cards. For our purposes, lets assume you stack a Three, a Five, and an Eight.

Ask each spectator to mentally select ANY single number on the face of the clock, but don't reveal it to anyone.

Tell them that you are going to thoroughly mix things up a bit.. (Not true! You are going to mathematically bring order to potential chaos. )

Ask them to move CLOCKWISE Six numbers.

Ask them to now move COUNTER CLOCKWISE a number equal to the number they originally picked.

Assuming someone picked an Eight.. they would move foreward Six numbers to the number Two. They would then back up Eight numbers, their original number, ending on the number Six.

In fact.. ALL the spectators will end up on the number Six... regardless of the number they initially began with..

*" To add a tad more randomness to the equation, lets take a few cards off the deck.. "*

Shuffle... shuffle... shuffle.. retaining the top three. If you aren't comfortable with a riffle shuffle, perform an overhand shuffle, throwing the last half dozen or so cards back on top after each shuffle.. It'll LOOK good.

*"The top card is a Three. Everyone move ahead Three numbers. "*

*"The next card is a... Five. Everyone move ahead/backward (your choice) five numbers. "*

*"And the last card is an Eight. Lets move forward/backward Eight numbers... "*

Since everyone began on Six, everyone is STILL on the same number, assuming they followed your directions correctly. If they move Forward Three, Backward Five, and Forward Eight.. for example, they are all now on the number Twelve..

Reveal your 'prediction' any way you want. They don't even have to know you were going to make a prediction. You can have a watch, set to the prediction, laying quietly to the side of the table. You can have the prediction in an envelope. A tattoo on your arm. Whatever you wish...

Stress the randomness of the initial selection by however many spectators you use and the randomness of the cards on top of a shuffled deck. And if you want to initially go in that direction, ask your audience

-IF- it's possible you could have influenced them to ALL pick the same number at the beginning. Patter is everything..

The process of starting on a number on a clock face, going forward Six numbers, and backwards a number equal to your initial selection and ending on Six is an old standard. I don't know if it possible to credit it as it's been published in a number of books through the years. When updated, it's STILL a good one..

**Rick Carruth**

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## **IMPROMPTU BOOK TEST**

Paul A. Lelekis

This is a wonderful book test that can be conducted at someone's home as long as they have a few books lying around, or better yet, a library. The "off the cuff" nature of this effect will be long remembered! It is based on a Richard Humber trick but I made a couple of changes that I believe strengthened this effect.

### **EFFECT:**

The performer hands a written prediction for someone to hold. Three random books are chosen that are, at least, 200 pages long. The magician thumbs through the pages of one of the books for a spectator to view a page number so that the performer cannot see what that page number is.

Then the performer randomly thumbs through a second book and notes a second page number. Someone writes that number down and then the first spectator's page number is written down.

The two numbers are subtracted from one another and the resultant total is used as the page number for the third book! The first few words on that page are read out loud and are found to match the performer's prediction!

### **METHOD:**

Please try this out before you abandon it! It might seem a little difficult, but is actually very easy to do!

As I mentioned earlier, you need to have three books that are at least 200 pages long. You'll find that most books are at least that long!

If you have a chance to snoop around a little before you perform this effect, make sure at least one of the books has its page numbers written at the top of the page. This book will be necessary for the first spectator only.

What you must do, is to look up page 92 within the book that will be the third book!

Remember the first few words at the top of the page and you're set for a miracle! Let's suppose that the first few words at the top of page 92 in book # 3 is, "...and the ocean seemed alive..."

Remember these words so that you may write this as your prediction when you begin the effect. Announce that you are writing down a prediction, which you fold up and then hand to someone to hold. Go to the book shelf where you will remove a couple of books (books #1 and #3!) and then as sort of a "passing thought", have someone pick out a third book which you know will be book #2!

Take book #1 (the one you know has the page numbers at the top of the page!) and hold it out facing the spectator so that you cannot see the pages. Use your left fingers to slowly flip through the pages (starting at the low number pages and flipping through to the larger numbers) and ask the spectator to say, "Stop!" whenever she

wishes.

Contrive to have her stop you at a page number of at least 150 by giving her the instruction to say,  
“Stop!” just as you arrive in that area.

How do you know when you're past 150? By secretly noting the page number at the top of the left hand page! When she says, “Stop!” have her look at the page number at the top of the right- hand page from the spectator's perspective (it will be the page on your left !)

It will always be an odd number. That number will be the page number that you are secretly noting, plus one!

Here's your only work!

As soon as she says, “Stop!” look over the TOP of the book and note the page number (which you are secretly peeking , at the page on YOUR RIGHT! It will be an EVEN NUMBER! ), say, page number 246.

Add one ( making it 247) because that is the page number she will be noting by your contrivance. Tell her to remember her page number but don't say it out loud yet!

**CLOSE UP THE BOOK!!**

To execute the “ peek ” of the page number, keep the top of the book at about chin level! It is easy to glimpse the even page number..

Now you need to do some easy math in your head! Remember that the only number you are interested in is her page number from book #1, 247 in this instance. No one should realize that you know this page number!

Now subtract 100 from 247 which equals 147, add ten making it 157 and then subtract two, making the final number 155! This is far easier to do than you might first think!

As soon as you calculate this number (155), pick up book #2 and thumb through it as if you are merely coming to a random page. Pretend to note the page but actually you announce the page number as the number you just calculated! In this instance the number is 155!

Close the book without letting anyone see what page you are actually on and then write the number 155 down on a piece of paper as you say,

“...well my page number is 155! What was your number?”

You ask this, of course, of the first spectator as if you had no idea what her page number was! This is very important! Anyone trying to back track will be lost at this point!

Now the reason I had you perform the math of subtracting 100, adding 10 and then

subtracting 2 from the peeked page number, is that the first page number, minus your calculated number, will always equal 92, the page number from book #3!

The rest is all showmanship! Have someone verify your math (it's always 92!) and then have her look up the page number in book #3 and then read the prediction!

#### NOTES:

Remember, the secret glimpse of the page number of book #1 is what makes this effect so hard to back track! Pick up a book a try it. You'll see how deceptive this glimpse is!

Then the rapid calculation (subtract 100, add 10 and then subtract 2) is very easy to do as you pick up book #2! You may use your own numbers, but I find that these numbers are easiest because they are designed to always give an odd number for your page number and will thus never end up being 100 or 120 or any other number that will appear contrived.

Also remember to be sure that spectator #1 always notes a page number of at least 150 - and preferably higher so that your page number doesn't appear to be too small! This action is easy to do and is much like a Classic Force – except MUCH easier.

A couple of trial runs will make you confident in your calculations and you'll then have a wonderful and apparently impromptu piece of magical theater at your disposal!

Paul is an award-winning magician and lecturer, having published many effects, one-man parades and mini-parades in respected publications like *The Linking Ring*. When not performing professionally, Paul has conducted dozens of close-up lessons, lectures, and classes for literally hundreds of fellow magicians. Please check out some of Pauls other compilations at:

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#### **STICKMAN! - My version of a Richard Sanders/David Acer Effect**

Paul Lelekis

The more experienced magicians out there will know that you don't perform card tricks for children... children just don't understand them. However when you focus on pictures drawn on playing cards or using "flash cards" then just the opposite is true.

I learned this effect from Richard Sanders' VHS/pamphlet, Close- Up Assassin, from back in the 1990's. This is a wonderful effect! I play it for children...but in front of their parents. The parents will be as bewildered as the children! I have also played it (many times!) for only adults with a little bit of racy humor\*\* (see the end of this effect) that will get huge laughs...I'll explain both.

I have had literally hundreds of children over the years approach me at whatever restaurant I'm working and say "Do Stickman, do Stickman!" That's how effective this trick is!

Play this effect a couple times and you'll be very excited with the great response you will receive, and you will (as I have), make it a permanent part of your repertoire!

EFFECT: Introduce a deck of cards and have a child pick one...WITHOUT the performer seeing it. Turn your back as the child writes his or her name on the card.

The magician loses the card in the deck and then picks a card himself and shows it to the spectators. He then draws a Stickman on the back and places the child's name on it. Stickman fails three times! Oh no!

With a magic pass over the deck, the Stickman disappears. When the performer looks through the deck, he finds Stickman again...when he turns it over – it is the selected card!

METHOD: When I "play" this effect...I really play it up BIG! I act very animated because this will not only make the trick more fun for the children...but more importantly, you will capture their imaginations - and with NO interruptions!

Bring out a deck of cards. I begin by saying, "Kids! In a minute I am going to show you my buddy, Stickman, but first you need to choose a card and put your name on it!"

Note: I hold the deck so the children can see all of the cards and I instruct them to choose a spot card. How do I do this? I pick out one face card, a King, Queen or a Jack and tell them, "...don't pick a card that looks like this!" They almost always understand. If not, have the parent pick one out for the child.

When they've put their name on the card (the kids will enjoy doing this!), say the Six of Hearts, take the card back and then say (this is for the parents!) "Do you remember the card?" They will say 'yes' to which you reply, "...well it doesn't matter as long as you don't forget your name!"

For those of you who will inevitably say, "Oh man, that's an old joke!" I say, "So what?! The lay people LOVE it!" Remember, performing is NOT ABOUT YOU!

Control the card to the top of the deck. This is an EXCELLENT opportunity for you to practice your Classic or Jiggle Pass! Lay the deck on the table. You may double or triple undercut to the break to bring it to the top.

Here's a little secret...when you place the deck of cards on the table (after controlling the card or cards to wherever), all attention will be brought back to you. This is especially nice for the narcissist magician! But for the more mentally stable magicians (is that an oxymoron?!), it is perfect or "timed misdirection". It works extremely well for many different effects!

Kids...I'm not going to find your card...I'm going to have my buddy Stickman find it for you!" (Notice I said "...find it for YOU!?")

First I need to draw Stickman on the back of this card!" Perform a double lift to display another card...let's say it is the King of Spades.

This is the perfect time to have fun with the spectators! Make Stickman look like the child for whom you are doing this.

Turn the double face down and draw a stickman figure on the back of the top card, the signed selection!

Draw one of the outstanding features of the child to make it more personal for them. Use discretion! Perhaps you may draw in freckles or say "...There! Stickman (or Stickwoman!) is skinny...just like you!"

I'm going to use this Stickman detective to find your selection!"

Turn the double face up to again, to display the KS.

You will now perform The KM Move: Hold the face-up double with the right thumb on the face and the right index finger and middle finger on the bottom, on the right long side of the card.

Next drag the double to your right (the left hand stills holds the deck!) until the left long side of the double, reaches the right long side of the deck.

Simultaneously turn your left hand turns face down, as the right fingers and thumb, "pinch off" the bottom card (the selection with Stickman on it) and your left fingers come into contact with the Stickman card, below, assisting in unloading the card onto the bottom of the, now, face up deck. Right after you unload the card, flick the face-up King with your right thumb. It will appear that NOTHING has happened!

You will now be left with the face-up King of Spades. DO NOT let anyone see the back of this card! It is supposed to have the Stickman on the back!

### **Phase I:**

"Stickman will now perform Houdini's famous Substitution Trunk Mystery!"

At this point, place the King (double!) on the bottom of the deck, and again, perform the unloading technique as described above. This action will "kill" the back of this card so no one can see that Stickman is no longer on there! Just use timing.

Pull the face-down KS to your right (thumb still on face of card!) as you make some kind of sound with your mouth...such as a "popping noise". The "noise" makes this effect fun and more animated for the kids!

"Look kids! Stickman jumped off of the card! He's looking for your selection in the deck!" Now turn your left hand, palm up to display the Stickman has jumped onto the back of another card on the deck! This is very strong! Everyone will appear befuddled.

Flip the KS face down onto the table to show that Stick man has "jumped off" of the back of that card.

Immediately turn up another double (with Stickman on the back!) and say, excitedly, "Is THIS your selection?" She will say "No!" and you say, "Oh yeah, your \*name's not on it!"

Remember...each time that you turn up a double card, there will be a Stickman on the back with an indifferent card showing on the face!

\*The above line will act as sort of a "running joke" each time you "fail"! But this line also reinforces the fact that there is a signature on the selected card!

### **Phase II:**

"Oh boy – Stickman missed! Let's have him (her) try it again! This time Stickman will use his trapeze act!"

Again, grasp the right long side of the face-up double card with your right thumb on top and the right first two fingers below.

Turn your left hand (with deck), palm down as you slide the face-up double to the right side of the deck and your right fingers, again, "kick off" the Stickman card onto the bottom of the face-up deck as you "flick" the now single card with your right thumb.

Be careful (again!) to NOT show the back of this face-up card...there is NO Stickman on it!

Move your right hand as if the Stickman is doing a "triple flip" in the air and then flick that card, back upward, to show Stickman has again jumped off! Lay this card onto the other card on the table.

Turn the deck back up once again, to show that Stickman has "jumped" over to the deck! Turn another double face up, and AGAIN, show that Stickman has failed to find the selected card!

### **Phase III:**

Turn the double face down onto the deck...again displaying Stickman. AS you apologize profusely for Stickman's mistakes, push over the bottom, indifferent card with your left middle finger into right hand classic palm – have the RH grasp the deck in Biddle position, effectively hiding the palmed card. This is actually easy to do!

Say, "I apologize for Stickman, kids! Instead, I'm going to squeeze Stickman into a tiny little ball and POP him right off the back!"

Make a popping noise to coincide with Stickman "popping off" of the back of the card! ACTUALLY, you add the palmed card to the top of the deck – thus covering up Stickman! This is another very strong moment!

Note: As I add the indifferent card to the top of the deck to hide the Stickman, move your hands face up and face down to act as if you are trying to "pull" Stickman off of the back of the card...these movements will hide the addition of the card and will appear as if you pulled Stickman off of the card! Have fun with this!

### **Phase IV:**

The deck in your LH will appear as if the Stickman has been "picked" right off of the card!

Hand the Stickman in your right fingers to the child and say "...be careful you don't drop Stickman!"

\*\*"Now pick up Stickman by one of his legs and throw him at the deck!"

You now riffle the end of the deck for the child and tell him or her to throw Stickman into the deck! The child will happily comply!

When he/she "throws" Stickman at you, act as if the child missed the deck! "Oh no! You missed!" Pretend to pick up Stickman off of the floor and as you hand it back to the child, say, "Oh no...I think you broke his little leg!"

This will get BIG laughs from everyone present...especially the children!

Hand Stickman back to the child and prepare for a quick Pass (insert your left pinkie into the middle of the deck somewhere as you instruct the child to "throw Stickman more carefully"! This is the point when you make the Pass!

It's important to control the "flow" of the effect at this point! Children will often "grasp Stickman" very quickly and toss him before you can do the Pass...so control the kids and the patter at this point!

After performing the Pass, (centralizing Stickman in the middle of the deck), have the child throw Stickman at the deck again. This time praise the child for his/her great throw! "Perfect! You threw Stickman right into the middle of the deck!"

Spread the deck (face-down) at this point to show that Stickman is in the middle of the deck!

Pull the Stickman card out from the deck and build the suspense..."Let's see if Stickman has found your card" (turn card over)... "Yes! Stickman did it! He found your card! Yea!!" Jump around and yell...and so will the children!

This is a GREAT effect for the kids! They LOVE IT!!

\*\*Racy Humor - If performing this for adults only at Phase IV above, when you "hand" Stickman to the spectator and say, "Now pick up Stickman by one of his legs and throw him at the deck..."

As she picks up the imaginary Stickman, say "No no! Uhh...that's NOT his leg!" (Big laughs here!) "Why do you think they call him Stickman?!"

(If this type of humor is too racy for you – then don't do it! But let me tell you...the laughs and nervous giggles are HUGE at this point and well worth your time!)

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### **Mini-Trimuph - My Handling of Hideo Kato's Impromptu Effect..**

This effect has been around in various forms for some time - the one I use is based on Hideo Kato's 'Mini-Trimuph', published in Precursor LXXII. This is a great impromptu effect that can be performed with any deck.. at any time.

Begin with a shuffled deck. Nothing needs to be pre-set.

Fan the deck and ask the spectator to select any card. You can give the spectator the deck and let them pick their favorite card from the deck if you want.. Once the spec has his card in-hand, push the top six cards forward (outjogged) and fan them enough for the spec to see that there are, in fact, six cards. The fan and the remainder of the deck are all held casually in the same hand.. the left hand in my case.

Ask the spec to push his card into the exact center of the six card packet. This naturally puts his card fourth from the top.. and fourth from the bottom.

Here is one of the two tricky moves... Take your right hand and square up the packet from above. In the act of squaring, and also using the left thumb if needed, catch a right thumb break above the bottom two cards. As you complete the square-up with the bulk of the deck, secretly drop the two bottom cards on top of the deck. Continue to carry the packet of five cards away from the deck as if nothing has occurred. Lay the deck onto the table.

Shift the packet from the right hand to left hand dealing position. Take the top card and move it to the bottom of the packet.. counting 'ONE'. Do the same with the second and third cards, counting 'TWO' and 'THREE'. As you count the fourth card, the spectators card, you can say 'FOUR', raising the card toward the spec and giving him a quick glimpse before placing it on the



bottom.. Count the fifth, sixth, and seventh cards in the same manner as the first three. Honestly, the spec will not realize he has seen five cards instead of seven.

(At this point, the spectators card should be the next to last card in the packet. It HAS to be second from the bottom for this effect to work..)

Turn the packet over and hand it to the spectator FACE UP. As soon as he grasp the packet, ask him to place it behind his back. This helps avoid scrutiny.

"Cards are like people.. when out of sight they tend to mis-behave. I'm going to prove my point.."

Deal yourself seven cards from the top of the tabled deck. Square them up and hold them FACE UP in your left hand. Tell the spectator that you would like for him to do exactly as you do..

Take the top card, a face up card, and turn it face down and place it under the packet; telling the spectator " Take your top card, turn it around, and place it on the bottom of your packet."

Take the second card and place it on the bottom as is.. face up; again telling the spectator exactly what you want him to do. Take the third card, turn it face down, and put it on the bottom. Take the fourth card and put it on bottom face up. The fifth card goes on bottom face down.. the sixth face up, and the seventh face down. Take your time and make sure the spectator follows your directions exactly...

Spread your packet on the table, announcing that your packet behaved exactly as expected, since both you and the spectator were watching closely.

"You can see that my cards are thoroughly mixed.. some right-side up, some upside down.."

Ask the spectator to lay his packet on the table face down. Both the front and back cards will be facing the same way in his packet. As he is laying his cards on the table, turn all your cards face down, pick up the packet with the left hand, and catch a little finger break. Let your right hand gently grip the packet from above as well.

Ask the spectator, " What was your card?"..

As the spectator answers, look him in the eyes and wait for him to make eye contact. In that instant, lift the two cards above the break with your right hand and move the hand over the top of the spectators packet. Hideo suggests dropping the two cards on top of the spectators packet AS you spread the packet to show that only ONE card is face up... the spectators chosen card. I like to add the two cards to his packet as I flip his packet, then spread it to show one card face down. This gives me time to repeat my statement that cards, out of sight, tend to do as they please.. before revealing that the only face down card is the chosen card.

There are a number of possibilities for the finish.. You can palm the two cards off the top of your packet.. if you're comfortable palming.. pick up his packet and add the two additional cards at that time. You can have the spec place his cards down face up as you place your cards face up.. then steal the two cards off your packet face up and perform as Hideo does, thus revealing six face up cards and one face down.. THINK!!

Let me know how this effect works for you...

**Rick Carruth**