

# Magic Roadshow



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## **CHAMELEON - Magic Effect**

It's nice to have your own, personal magic guru. I have one, and her name is Carolyn. Most people know her as my wife, but few know that she does double duty as both my life partner and my 'backboard'.

For those of you who don't know what a backboard is - in the tennis world it's a solid wall you relentlessly hit balls against - and the backboard (wall) constantly bounces them back to you. In other words, you can't get anything passed it, and that pretty well describes my wife..

*Penn and Teller..* they frequently expose a magic trick to make yet another magic trick work. True, most of what they expose could easily be gleaned from library books, but there's just a little 'something' about exposure that makes the audience feel as if they're being allowed to 'look inside' the magician's mind. This effect utilizes that principle, and should be added to your repertoire only IF you're comfortable with the idea of a minor exposure.

Thursday, January 11th, started like any other day in paradise. My feet hit the floor about 11:45 AM. I'd been up till 5 AM working on business reports, then a couple of hours working on the Magic Roadshow. After a quick lunch, I took to the road to pick up a few medical specimens, put them on dry ice, and mail them to sunny Minnesota. I went to an adjoining county to visit with the personnel at one of the pharmacies I service. Four delivery contractors met me there at 5:30 PM and we

discussed typical problems, not actually solving anything, but venting our problems and earning a little sympathy from one another.

I was back home by seven, having stopped at my favorite barbecue joint and picked up two plates of barbecue and chicken. Carolyn and I ate, very well I might add, and settled in for the evening.

An hour or so later Carolyn remarked that I seemed a little 'on edge', and I bristled at the thought that I could be read so easily. Still.. I WAS pacing the floor, like an athlete trying to psyche himself before a big game..

Sometimes I go a couple of weeks between showing her one of my effects. As I said, I can't get anything past Carolyn. I NEVER show her an effect until I'm confident I can withstand the gut-wrenching experience of being 'exposed'. No, it's not the same as being publicly exposed, but it hurts non-the-less, and the pain doesn't help my fragile ego.

*Imagine a chameleon, sitting on a tree branch, confident in his surrounding and his natural ability to hide himself from his prey. Imagine the chameleon, turning to move from one limb to another, and realizing that he's sharing the limb with a hawk. The hawk's not fooled. The hawk see's the movement and quickly recognizes the chameleon for what it is...*

Lunch...

That's me...

I picked up my current working deck, a pack of *Bee's World Poker Tour*, from the coffee table and sat next to Carolyn on the sofa. She knew what was coming, and with a slightly annoyed look, she put down her hand-held Tetris. Just for the record, she's cleared over six hundred lines, which I think is some kind of record.

I looked through the deck and removed five cards: a six of spades, three of clubs, ace of hearts, three of diamonds, and eight of diamonds. I wasn't 'locked in' to these five cards, but these five have worked well for me in practice. I mixed them a little and spread them face-up into a fan so she could see the faces. Asked to mentally pick one of the five, Carolyn said she had, and I asked her which one she'd picked. She grudge fully admitted she'd picked the ace of hearts...

I removed the ace and handed it to her, asking her to 'check it out' and make sure it was a perfectly normal card. As she was looking at the card I got a little opening between the second and third cards so when I was handed the ace back, I could effortlessly slide it into the number three position, in the exact center of the small packet.

Still holding the packet in my left hand, I turned the packet over with my right hand to a face-down position.

" Watch as I magically remove the ace of hearts from the pack.." as I performed a little make-believe move and pretended to take a card from the top of the pack.

I 'showed' her the imaginary ace, and then pretended to put it in one of my pockets for safe keeping.

With the packet still face down in the left hand, I reached over with my right thumb and middle finger and grasp the top card by the LEFT top and bottom corner and turned the top card over with much the same motion as opening the back cover of a book. I moved the card off the stack, still holding it between the thumb and middle finger, and showed it to Carolyn.

"As you can see, this is NOT your card.." and I laid it face-up on the coffee table. She agreed and the effect continued..

I took the second card and turned it over with the same motion used to turn the first card, and commented on it not being her card either. It was also layed on the coffee table, face-up on top of the first card.

I then took both the third and fourth cards and turned them as one, showing them to my nemesis and laying them on top of the other two. So far, so good. She didn't notice the double lift or her ace under the bottom of the card she just saw.

Lastly, I flipped the last card in my hand for her to confirm that it wasn't hers, and I used that card to slide UNDER the stack on the table and flip all the cards over.. face-down. The last card she saw is now the top card on the face down packet.

"OK.. where's the ace?" she murmured.

"It's in my pocket, sweetie.."

I picked up the face-down packet and put it back into the left hand.. Now was the perfect opportunity for me to use my favorite David Blaine phrase..

"Waaatch.."

I flipped the top card again, just as I had done before, except this time I let the card slide back onto the top of the packet. Carolyn was looking at four face down cards with a face up card on top of the packet.

"Again, this is not your ace, correct..?" to which she agreed. I removed the card from the top of the packet and dropped it onto the coffee table. I performed the same move again with the second card and Carolyn again agreed that it was not her card.

I lifted the third card and flipped it over onto the top of the packet. " Not your card, right? "

" No, it's not my card.."

I pointed to the pocket supposedly containing the ace and reminded her once again that it couldn't possibly be her card, as we both knew her card was in my pocket. In that instant, as she involuntarily cut her eyes toward the pocket, I used my thumb to slightly pull down on the bottom card so I could lift the top card, and the card under it, as one, and drop it onto the other two on the coffee table.

Because the card under the third card is the face-down ace, I need cards with a white border, just in case these two card separate as I lay them down. I don't want to give away that I'm lifting a face-up and a face-down card simultaneously.

I flipped the last card in my hand, showing her that it wasn't hers, and put it face-up on top of the other four.

Checking for a reaction, I saw a very foreign look; one that seemed a little bemused and restrained, but still slightly curious..

" So, where's the ace really? "

" It's right here..", as I reached into my shirt/pants pocket and removed the ace of hearts.

Although it may have appeared to a stranger that I was on the cusp of achieving the holy grail of my measly card career, what I was about to reveal next would probably confound even a neophyte..

" Sweetie.. You know I can't keep a secret from you - the ace was in my pocket before I began the trick."

I could see her take a deep breath and then exhale a relieving sigh as I laid the ace down on the coffee table, face-up and to the left of the original pack.

"What would you have done if I had picked another card..? "

" Well, if you had picked the three of clubs, I had it right here.." as I took the three from my shirt/pants pocket and put it, face-up, into the left hand.

What Carolyn didn't see was.. as I reached with my right hand to take the three from my pocket, I plucked a small piece of double-stick tape from my belt with my left hand, a piece that had been very secretly, and very loosely, placed there before the effect began.

With the three now in my left hand, I reached for another card in another pocket with the right hand. Sweetie was watching my right hand pull cards from my pockets, and didn't notice as I took the small piece of tape, stuck to my left index finger, and stuck it to the back of the three.

" And if you had picked the six, I had it right here in my other pants pocket, and the eight was right here in my other shirt pocket, and the other three was here in my back pocket..".

As I removed these cards from the pockets, I dropped each one into the left hand on top of the three of clubs with the tape on it's back. Then all four cards were dropped on top of the ace already on the table.

I could see a slight knowing smile cross her lips. All was well on the Homefront once again..

I reached down and gently picked up the five cards taken from my pockets. After squaring the five cards thoroughly, I gave the center of the cards a little squeeze to secure the three of clubs to the face of the ace and turned the packet face down.

" Oh, one more little bit of magic..". I shook the small packet back and forth a couple of times with my left hand. I paused, then removed the top card with my right hand, turned it over for Carolyn to see, and dropped it face up onto the table. I repeated this with the second card, then the third card, and finally.. the fourth, and last, card...

Her slight knowing smile was gone.. So was the Ace of Hearts..

I reached for the original packet of cards, still laying face-up on the coffee table, and with my index finger, pushed the cards apart. You could clearly see four face-up cards and one face-down card in the center of the pack.

" Flip it over, sweetheart.."

Carolyn reached for the face-down card, pulled it from the packet, and dropped it face-up onto the table.

It was the Ace of Hearts.

*Somewhere in the wild, a chameleon sharing a limb with a hawk was spared as a sudden gust of wind from the north shook the limb the two were sharing and forced the hawk to spread her wings to maintain her balance. Tucking them back against her sides, Ladyhawk was disappointed to see that the chameleon was gone. Had he changed colors and blended with the leaves, or had he fell from his perch?*

*It didn't really matter. Because on THIS day, at least, Mr. Chameleon wasn't destined to be anyone's Lunch...*

All that's required is five cards, generally three red and two black, a small piece of double-stick tape, and five duplicate cards to match the five picked from the deck.

Aside from a couple of double lifts, this effect is basically self-working.

Take the five duplicates and put one in each pocket. All that's necessary is that you remember which pocket contains which card. Loosely stick the double-stick tape on your belt, and you're set...

Pretend to put the chosen card in the pocket that actually contains a duplicate of that card.

You could create a quick, abbreviated version of this effect by pretending to put the selected card in a pocket, showing the selected card as vanished as described above, and producing the selection from the pocket. Then, put the 'selection' back in the pocket, patter, patter, patter, announce that you are going to make the selected card reappear in the packet on the table, and then spread the cards to show the selection back in the packet.

Of course, the ace is upside down in the original packet from the moment you do the last double pick-up. And the ace disappears from the second packet the moment you apply pressure and stick it to the back of the second card out of your pockets.

If you will set up the cards as suggested and then simply read the story and perform the tasks as you read, it will work beautifully for you, as it does for me.. You can easily master this effect in an hour or two, and have an effect that looks and plays like a minor miracle..

**Rick Carruth**

**[[ Stapled ]]**

Here's two versions of the same effect. Actually, I suppose if it's two versions then it's NOT the same effect, is it.? Part One is a 'little' closer to the version performed by John Scarne. Part Two is.. different.

**Version One**

'Stapled' was first introduced in issue# 36. It is one of my favorite effects, and like many effects, has evolved over time. Below is how I currently perform this little miracle, which is my version of an effect introduced many years ago by one of my favorite magicians.. John Scarne.

You're going to have to create two gaffed cards: Get two jokers, two indifferent cards from an old deck, and a staple gun. For the sake of simplicity, lets say you're using a five of diamonds and a jack of clubs.

You will need to force a five of diamonds or a jack of clubs on your spectator. It doesn't matter which. Let's assume the five is forced. Put the joker/five in your rear pocket and the joker/jack in your shirt pocket.

Ask the spectator to select a card and force the five of diamonds. Cut the deck and ask the spectator to place the selected card on top of the lower portion. Now, catch a break and bring the five to the top of the deck. You can also take it to the bottom of the deck instead. ( The important aspect is knowing where the five is located and being able to remove it from the deck without looking..)

Lay the deck on the table and tell the spectator that you are going to find their card using a combination of two cards that are special to you. Remove the joker/jack from your shirt pocket and give it to the spectator, asking them to check it out thoroughly.

Tell them when you were a little boy your grandmother always called you 'Jack', constantly confusing you with your brother. She also told you that you were going to be quite the 'joker' when you grew up.. so the joker/jack combination has been special for you throughout the years and you are going to use that combination to create a 'locator' card.

Tell the spectator that you are not only going to find the chosen card with the locator card but you're going to do it under almost impossible conditions. Take the deck in one hand and the locator card in the other hand and place both behind your back.

" I don't want you to think for a moment that I can see your card in the deck or that I'm using some kind of marked deck and can identify your card from the back."

While the deck is behind your back, place the joker/jack in your trouser pocket, as well as the five of diamonds off the top of the deck. Remove the joker/five from your trouser pocket and stick it into the middle of the deck. Make sure you know which way the joker is facing so when the deck is spread later, the spectator will see the joker and not the five..

Bring the deck from behind your back and place it face down on the table. Explain to the spectator that you put the locator card into the deck at the exact location of their chosen card. Spread the deck and let the spectator see the locator card and remove the card from under the locator card..

" With any luck, this will be your chosen card." Flip the card and ask if that was their card. Of course, they will say "No", and you will appear surprised..

Remove the card above the locator card and say that maybe it's the correct card. It won't be either..

Apologize for your failure - as you slide the locator card from the deck and move it to one side. Ask the spectator to please find their chosen card in the deck.

After a brief search, they will not be able to find the five of diamonds anywhere in the deck. When they tell you that they can't find it, ask them to name their card.

"Five of Diamonds.."

"Five of Diamonds ??.. That's strange.. I suppose my grandmother was right when she said I'd grow up to be a little joker.."

Flip the joker over to reveal the five of diamonds stapled to the back. I promise you, the spectator will be thoroughly impressed..

### **Version Two..**

Have a spectator select a card at random from the deck. Give them a permanent marker and ask them to sign their name across the face of the card.

Cut the deck and ask the spectator to place the chosen card on top of the lower portion. Catch a break and bring the chosen card back to the top of the deck.

The only real 'preparation' is.. you will need a pair of jokers. Personally, I have two jokers in the card box, and I'll reach for the box and remove the two jokers, under the pretext that I don't want to ruin two perfectly good cards.

Hand the jokers to the spectator to inspect, and when you get them back casually drop them, face up, on top of the deck.

At this point you have two face up jokers on top of the deck and the selected card face down under the jokers.

Bring a small stapler from your pocket and sit it on the table. Pick up the deck and casually thumb the top joker off onto the table as you tell the spectator that you're going to create a locator card.

**Pick up the second joker and double lift the signed card with it.. Keeping the face of the second joker toward the spectator to prevent them from noticing the double card, pick up the first joker from the table, show both sides, and put it behind the joker/signed card.**

**You now have from top to bottom, a face up joker, face down signed card, and face down joker.**

**Making sure to keep the packet very square, reach for the stapler and quickly put three or four staples in the packet.**

**Be sure to perform this move as casually as possible, talking and looking at the spectator as you do.. If you don't seem overly concerned about the packet.. they won't either..**

**Now, ask the spectator to take the deck, make sure it's thoroughly mixed, and then sit it back on the table.**

**Study the deck, visually size it up, and then cut the deck and put the jokers into the deck. Close the deck and announce that you hope your locator card has found the signed card.**

**Spread the deck and look at the cards over, under, and around the locator card, none of which will be the signed card, of course..**

**Ask the spectator to help you look for the signed card. Turn the cards over, revealing the faces, none of which have a signature.**

**You are now ready to slide a finger under the bottom joker and rip it from the packet, revealing the signed card between the two jokers.**

**Patter is so important, and I will not bore you with mine. Use your imagination to create an interesting reveal, and this effect will serve you well...**

**Rick Carruth**

## **Magical Trilogy**

**Subhajit Chattopadhyay**

In this trick three cards are selected and replaced in the pack. Cards are dealt alternately face upwards and face downwards, one upon the other. The pack is squared and spread; all cards are now face downwards save three which are face upwards. These are the chosen cards..

**Requirements:** A special pack of cards, the lower 26 of which are double-backed cards.

### **Method:**

1. Spread the upper half of the deck and from it have three cards removed by as many spectators. Continue spreading the cards, contriving to have the three cards returned to the lower half, amongst the double backed cards.
2. Square the pack, riffle through it as though estimating a number of cards, cut off all the regular cards from the top and hand these to an assistant.
3. Request him to deal a card face upwards on the table. Upon this deal a double-back card from your packet, commenting that you will deal one card face downwards upon each card dealt face-upwards by the assistant. When the deal is completed toss aside the six extra double-backed cards which will remain in your hands,
4. Spread the deck and show that the cards are alternately face upwards and face downwards, Gather the cards, square them and, under the cover of misdirection, try to turn the deck over.
5. Spread the pack on the table in a long even ribbon. All the cards will be face downwards save three - and these three will be the spectators' chosen cards.

This is a great effect which I got inspiration after reading card courses like *Card College*.

## **Math Whiz or Mental Magic ??**

Those of you who know me know how much I enjoy the possibilities within the pages of 'classic' magic books. Magic travels in circles.. and many new effects are only older effects revisited, with a twist. Taking an older effect and developing a new way to perform it is infinitely easier than developing a totally new method of magic..

As they say.. " Why re-invent the wheel " .. Companies like Goodyear and Michelin have made a fortune by simply improving on an existing product.

You too, can achieve great satisfaction, and perhaps influence the magic community as well, by making the effort to create your own personal magic. It's not necessary to buy every new dvd or every new book or lecture notes in order to be successful. Actually, your chances of success are much greater IF you take the time to create your own effects.

Don't make the mistake of thinking of classic magic and techniques as being 'old fashion'. Certainly, some styles of performing are old fashion, but that shouldn't be a reflection on the magic itself.

I watched with amazement recently as dozens of magicians lined up to buy a dvd and thumb tip from Jeff McBride following a lecture in which he used a thumb tip and a small rainbow colored ribbon of silk to entertain a room full of pro's. You would have thought he had just introduced an amazing new device to the magic community! The only thing 'new'... was Jeff's handling of a very 'old' effect.

In days past, we didn't have the luxury of calculators and computers. All math was performed the old fashioned way... by hand. Everyone knew, and appreciated, how difficult it was to add or subtract a large column of numbers. That served as a perfect backdrop for magicians who performed mathematical magic. It also served as a basis for demonstrations of mathematical skills, some of which may have been legit, and others that were .... uh... a little 'tricky'.

This effect is definitely on the 'tricky' side. And I am going to show you how magicians take an effect, and adapt it to create an entirely different effect. The performance is basically the same, only the patter differs.

## **The Effect:**

In the past.. the performer began with a large chalkboard and an audience member to assist in his 'display of amazing mental calculations, performed with lightning speed'. The performer wrote a three digit number on the board as an example of what he wanted the spectator to do. The spectator was asked to write a three digit number under the first number, and the performer would follow by writing a three digit number under the spectators. This would continue rapidly until the spectator had written four numbers and the performer had written a three digit number under each of the spectators numbers, plus the one first number, for a total of five. The total numbers were nine... four by the spectator and five by the performer..

As an example of math wizardry, everything was written very quickly, and as soon as the last number was written the performer would pause for merely a couple of seconds and write the 'answer' under the list. With the proper patter, the performer could convince the audience he had the ability to add a large group of randomly chosen numbers almost at a glance..

Here's an example:

458 - first number wrote by the performer as an example.

376 - first number wrote by spectator

623 - performer

297 - spectator

702 - performer

621 - spectator

378 - performer

148 - spectator

851 - performer

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4454 - Total

The spectator would add the column the old fashion way, and the total would naturally match the performers, proving that the performer must have the ability to perform mental calculations at super-human speed..

## **The Secret:**

Simple. The very first number, the one wrote by the performer as an example, told the performer what the total would be... almost. The

performer only needed to subtract 4 from the three digits, and add 4000, to arrive at the total.

Look at the example above, and look at the first number.. 458. Subtract four = 454. Add 4000 = 4454. All that was necessary was for the performer to then write a three digit number under the spectators number that, when added to the spectators number totaled 999. For example.. the first number wrote by the spectator was 376. The performer took a quick look at 376 and then wrote 623..

376 - spectators number  
623 - performers number

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999

This was repeated four times. The spectator wrote four numbers, and the performer wrote four numbers to make each one of the spectators numbers total 999. This assured that the total of the eight numbers would always total 3996 + the first number. The easy way to add it all, again, was to subtract 4 from the first number and then add 4000 to get your total.. In the above example, it was easier to subtract 4 from 458 and add 4000, than to try to mentally add 458 and 3996. Keep it simple..

Now.. how does this translate into a different effect?

### **The Transformation:**

I can think of three or four different ways to present this effect, making it appear as if I've developed my own magic effects. Since I know that the sum of the numbers will be the first number, minus four, plus 4000, I can easily perform a mental math miracle and predict the correct sum by writing down the proper first number.

If I decide now that the number I'm going to write down as an example for the spectator will be 541, then I know that the sum of the numbers will be 541 minus 4 = 537, plus 4000 = 4537. I can now write 4537 on a piece of paper and seal it in an envelope before the effect begins, or, I can write it on the back of a blackboard, or.....??

And with the proper patter, I can take an old magic classic and easily morph it into what appears to be a unique effect..

You could decide to write a 'prediction' on a notepad, hand the spectator a die, ask them to roll it three times and write the number down as a single, three digit number. And as soon as you see what the three digit number will be; finish writing your prediction, close the notepad, and proceed with the effect as above.

You could use nine playing cards, ace through nine, and allow the spectator to mix and draw cards at random as his method of selecting his numbers. Drawing three cards.. four, eight, five.. becomes 485.

You could write your prediction, seal it, and then force three cards on the spectator to arrive at the first number..

Or, how about using a modified Tossed Out Deck, consisting of about fifteen of one card on top of the deck, fifteen of a second card in the middle of the deck, and fifteen of a third number on the bottom of the deck. Put a rubber band around the deck and toss it into the audience. Ask the first person to catch it to peek at a card near the top of the deck and then toss the deck to someone else. Ask them to look at a card near the middle of the deck, toss it, and have a third spectator look at a card near the bottom of the deck. You will know the three cards in advance, assuming the audience can follow your instructions. You've successfully 'forced' three cards on three different audience members, and this becomes your first three digit number after each audience member calls out their number..

You could have five prepared decks, if you are a risk taker, and repeat the above scenario four more times, allowing up to fifteen audience members to assist in the selection process.

This is just a small sampling of the opportunities.. Using the scenario above, you've taken a simple mathematical demonstration and transformed it into a seven to ten minute mental magic effect. You can adapt so many classic effects to suit your style or purpose -IF- you'll take the time to think of ways to make each effect your own...

A special 'thanks' to *Charles Barry Townsend*, author of *World's Best Magic Tricks*, for providing the substantive example I based the original classic effect upon..

**Rick Carruth**

## **To Blue or Not to Blue - Card Prediction Effect**

I watched as *Jason Randal* performed on the Late Late Show the other night. I like Jason. He's not necessarily the slickest close up artist on the west coast, but he IS entertaining. One of the great things about his appearances on late night shows is watching the audiences reaction to his effects. If you are a serious magician, you can figure out most of the effects Jason performs, and have a good indication of the response you MIGHT get if you performed the same effect.

(Side note: Jason doesn't perform these effects for YOUR benefit. So, it's not necessary for his effects to fool fellow magicians..)

Here's a similar version of one of the effects he performed, but with an added sleight to help you develop your nerve...

Take a deck of red backed bicycle cards and put a blue backed card in the deck.. near the bottom. Put the red backed duplicate to this card on top of the face down deck. Show the face of the cards to the spectator and quickly assure them that all the cards are different.

Holding the deck face down in the left hand, riffle the left edge of the deck with the thumb and ask the spectator to stop you anywhere. When they say 'stop', hold this position with the thumb as you bring your right hand over to apparently take the top half of the deck away..

Make sure you're holding the deck in the left palm with the left middle and ring finger under and around the deck, touching the top card of the deck. Now, lift the entire top section of the deck, above the cut, off the deck with the right hand and show the bottom card of that top portion and say " you stopped me just past the \_\_\_ of \_\_\_ ..

As you lift the top portion of the deck, put a little pressure on the top card with your LEFT middle and ring finger so the top card is dragged off the top and onto the top of the bottom half of the deck. Perform this motion quickly and the speed will conceal your move..

Offer the top card of the bottom half to the spectator, reminding them that this is where they stopped you. Give them the card and let them see the value as you rejoin the top and bottom sections into a full deck. Now, separate the deck and ask the spectator to return the card to the top of the bottom half. Catch a pinkie break and bring the chosen card to the top.

This is the original top card, the card you slid off the top of the deck, the card that is a duplicate of the blue backed card. Now, this card is back on top and the blue backed card is somewhere in the deck, it's exact location unimportant..

This is the part that gives many performers butterflies.. Palm the top card. There are several different ways to palm a card, one of which is explained in my card tricks section at [StreetMagic.info](http://StreetMagic.info). Palming in this case shouldn't be too hard, because as soon as you palm the card, do two things:

One.. give the deck to the spectator and put it in their hand, face up. Their focus will be on the deck, not on your other hand. And two.. reach for your pocket, any pocket, with the palmed card, slipping your hand into the pocket, dishing the card, and coming out with a note/card/envelope with a prediction.

Ask the spectator to look through the face up cards and find their selected card, remove it, and lay it face up on the table. It's a good idea to use a spectator who looks like they can follow simple directions and not try to trip you up.

Once done, give the spectator your prediction, which is a paper/card/envelope with, " Somehow I knew you would pick the ONLY card with a blue back".. written on it, and ask them to read it aloud. While they are reading it, take the deck and ribbon spread it face down, showing all the red backs..

Of course, the only card in the deck that matched the one they selected was the duplicate blue backed card. The other red backed duplicate is in your pocket. As they turn their card over they will be surprised to find that it is indeed the only blue backed card in a red backed deck..

*Rick Carruth*

## **Math Whiz 2**

I've made my position on mathematical magic clear - I like it if it's a really strong effect. To me, math magic is a very specific genre that has the potential to be boring if the effect isn't strong enough to conceal the method. Unlike conventional magic, the secret behind a math magic

effect can be exposed simply through the performance of the effect, regardless of how entertaining the effect may be..

The effect I published in issue 71 fits the bill of the type effect that's not detectable by 99.9% of the audiences. Here's one more I've run across recently, and then the math magic will be put to rest for a spell. Rather than expose the effect, I'm going to reveal the method and let you work out your own effect.

Do you know what the following 29 numbers have in common?

872, 278, 773, 971, 179, 564, 366, 168, 762, 663, 960, 345, 741, 642, 147, 840, 543, 657, 558, 855, 756, 954, 459, 681, 483, 384, 285, 186, 780

At first look, nothing in particular.. at least nothing that the average spectator would notice.

But they do have one particular mathematical quality... take any five numbers, write them on a card and hand them to me, and I will tell you their sum in less than five seconds.

How is that possible?

Well, let's pick 5... say 564, 147, 855, 681, and 872. Look at the last number of each three digit number and lets add them together...

$$4 + 7 + 5 + 1 + 2 = 19$$

Subtract 19 from 50 (always 50..) = 31

(31) is the first two digits of the sum. The second two numbers are the number you subtracted from 50... (19)

The sum of the five numbers is (3119)..

How easy is that ??!! Try it with any five of the numbers. I promise, with a tad of practice, you can total any five of the numbers in a matter of seconds.

How does this figure into a mathematical magic effect? I can think of a half-dozen different ways to use this method to construct an effect..

As a stage effect, If you have access to about thirty paper medallions of some sort, about the size of a silver dollar, you can have thirty audience

members each write a three digit number on a medallion and drop them into a change bag. Now, have someone pick out any five from thirty similar medallions you concealed in the bag beforehand. Since no one in the audience knows any of the numbers aside from the one they chose, no one will be thrown off by the five numbers pulled from the bag. Have the numbers wrote on a board, wrote on a large note pad, or anywhere the audience can see, and you can instantly (almost) give the sum of the five numbers. You can instantly repeat the mental feat a second, and possibly a third time without raising suspicions..

If you are a little bolder, forget asking the audience members to write a number on the medallions and simply take medallions out of your pocket, point at an audience member and say "give me a three digit number". As soon as they do, pretend to write the number on the medallion, which actually has one of the 'special' numbers already written on it, and drop it in... whatever. If you do this quickly, with good pacing, and conceal the medallions in your palm so no one will notice that a number is already written on the medallions, you can pull this off without the need of a change bag, plus, you can use the same medallions over and over..

As a close-up effect, write the numbers on an index card and have someone point out any five numbers, as you quickly reveal the sum.. Utilize a calculator and turn it into a 'race' of mind vs. machine.

Write the numbers on thirty sheets of sticky notes, still stuck together. Now, produce the sticky notes from your pocket, hand them to a spectator, along with a calculator, and ask them to flip through the notes and take out five sheets. Look at all five sheets, mentally arrive at your total as you quickly write it down on one of the sheets, and have the spectator verify the total with the calculator. You can perform this effect six times, if you want, and use all thirty sheets..

I have five dice that have these numbers on them; twenty-nine numbers once and one number printed twice. This was a small, inexpensive packet effect from either Forum or Adams, can't remember which, that I picked up a long time ago. I love going back and looking at old and/or simple effects and thinking of a new way to present it to make it play bigger or stronger than original. I feel than one of the most important things I can do for you and your magic is to encourage you to do the same. Rick Carruth

*"Be creative. And if you can't be creative, at least be different.."*

## **Double ESP**

A spectator is asked to count off a random number of cards one at a time from the top of a deck. Although the spectator has complete freewill in determining how many cards to remove, you correctly predict the card that will be left at the top of the deck.

### **What You Will Need -**

A deck of cards, an index card or piece of paper, a marker, and an envelope

Patter or Script (the words you use)

You'll decide for yourself the best way to introduce and present the trick, but here are a few suggestions:

- You could explain that you have double ESP, which is extra, extra, sensory perception. That's the ability to know what someone's going to be thinking before they even think it! It's actually easier to demonstrate this ability rather than try to explain it, so...
- You could say that magicians perform card tricks all the time where they hold the deck of cards, but people are always suspicious that they're doing something sneaky while handling the deck, so now you're going to do a card trick where you never even touch the cards! Is that fair enough?
- You could say that you happen to know everything about everyone who is in the audience today and you'd like to demonstrate this fact. Is there a volunteer who is willing to help you out? Better yet, come up with your own patter that suits your personality! It will sound the most natural.

### **Preparation**

Select any card from the deck, let's say the seven of diamonds, and write the name of the card on an index card or piece of paper. This will be your prediction. Put the index card or piece of paper inside an envelope and seal it.

Place your selected card face down, hidden underneath the envelope. Don't make a big deal about the envelope though, in fact, don't even mention the envelope until the end of the trick, but keep it nearby..

## **Performance**

**Step 1 - Select a volunteer to help you with the trick and have him or her shuffle the cards and place them face down on the table. If you haven't already, point out that you're not even going to touch the cards.**

**Step 2 - Ask the volunteer to pick up the deck and prepare to deal off one card for each letter of a series of questions you are going to present to them..**

**Step 3 - Now, ask the volunteer to spell out the first name of his or her best friend, removing one card and laying it face down on the table for each letter.**

**Step 4 - Good. Now, spell out his or her least favorite food, counting off one card for each letter.**

**Step 5 - You may want to stop asking the spectator to remove cards at this point, or if everyone is enjoying the process, you may want take it further, injecting some humor. "Now, remove cards for the number of times a day you would say your brother, sister, wife, husband, or children drives you crazy. Not more than 10 please!**

**Good. Now take one card off for every time you've been to the bathroom today. Remember, you're on your honor. Perfect!" and so on...**

**Step 6 - Then explain, "You've answered all my questions of your own freewill. I have here in this envelope my prediction of what card would be on the top of the stack when you were finished." As you say this, pick the envelope up slightly off the table with the card hidden beneath it and place it on top of the stack the spectator dealt onto the table. It's important that you do this as casually as possible. The cards on the table were probably not dealt perfectly, which leaves you a little 'wiggle room' with centering the card under the letter onto the top of the stack. Practice..**

**Step 7 - "I want you to open this envelope now and please read my prediction to the audience." The participant rips open the envelope and reads it to the audience.**

**Step 8 (Final) - "Now I want you to show the top card to the audience."**

As soon as the card is shown to the audience your powers are confirmed. Accept the applause you so rightly deserve for such a fantastic feat!!!!

*Subhajit Chattopadhyay*

## **RICK's CARD CLEVER**

Imagine taking three cards from a deck of cards, you can have the spectator openly pick any three cards they want - if you want to make things look really fair..

Ask the spectator to keep the faces of the cards secret from you. Now, ask them to mix the three cards thoroughly so even they do not know the order of the cards, and then lay them in a stack on the table. Once done, pick up the cards, faces down, and spread and count the cards between your hands, giving them a sort of..

" three cards.. three cards only.. all chosen by you.. and their values totally unknown to me... Is that a fair statement?"

In this moment, you are going to perform the only subterfuge required to pull off this little bit of mental magic. What's required is either the slight creasing of a corner of one of the cards, or the nicking of the outer edge of one of the cards with your fingernail..

There's another simpler way.. The use of a one-way back deck. ( A deck where the back of all the cards face one way, allowing you to readily see if one of the cards is upside-down.)

If you're using a one-way deck, which is my personal choice, you're going to make sure one of the cards is turned the opposite direction from the other two. Done openly and very casually, no one will notice.. Two things - try to use a deck where the pattern isn't totally obvious, and use a deck that has the cards already mixed both directions. There's a fifty-fifty chance one of the cards will already be upside-down, and you will not have to touch the cards at all..

And the most sure-fire method of all.. use a deck with one marked card, maybe a slight scratch or an ink dot. Perform a couple of shuffles, keeping the marked card on top of the deck, then a false cut, and ask

the spectator to remove the top three cards.. one of which will be your marked card..

Regardless of which method you use, I'm simply going to refer to this card as the 'marked card'.

If you had to pick the packet up to bend or position a card, give the packet back to the spectator and tell them.. " I was going to lay these three cards out in a row, but I'm not even going to do that.. I would like for you to do it.." , and hand them the packet with instructions to lay the three cards down in a row.

Now is the moment to look for your marked card. Whether it's a physically marked card or an upside-down card.. spot it, and remember where it's at in the lineup..

Turn your back and ask the spectator to secretly 'peek' at the face of one of the cards and remember it, and then square it up neatly in the lineup. By asking them to 'peek' at the card, they are not apt to actually pick the card up, but simply pick up one side of the card far enough to note it's value..

Now, as in the effect earlier, ask the spectator to switch the position of the other two cards to assure NOTHING will look the same when you turn around. Actually.. something will, but not in their mind.

When you turn around, look for your card. Remember the principle that if the marked card is moved, it will have been switched with whatever card WAS at the location where the marked card is now.. and the third card, the one not moved, is the card the spectator viewed. And of course, if your marked card is still in the same location, then it was the chose card.. As soon as you have determined which card was NOT moved, you know the chosen card and you're ready to work your magic.

Ask the spectator to turn over each of the three cards, letting you see the faces for the first time. Tell the spectator that you are going to use the same principle used by polygraph operators and find the chosen card using their pulse as an indicator. Take the wrist of the spectator and put your fingers at the approximate location where the pulse should be found.

Now, pass your hand slowly over the faces of the three cards, pausing occasionally to get a 'feel' from the spectator. After a few passes over

the cards, turn one of the cards face down, not the chosen one, and tell the spectator that when you pass your hand over that card you notice no change in their pulse.

Continue passing your hand over the two remaining cards until you're ready to announce that there is only one card that produces a noticeable change in the pulse rate.. and reveal to them the card they viewed.. You can remind them that **THEY** picked the cards to be used, **THEY** shuffled the cards, **THEY** laid the cards out in a line, and at **NO TIME** were you able to influence the position of the three cards. All these statements are totally true. You didn't need to influence the position of the cards, only remember the position of your marked card, to make this effect a really impressive bit of simple anywhere/anytime mental magic...

**R. Carruth**

### **In Between Revelations - Card Effect**

*Poppadom*

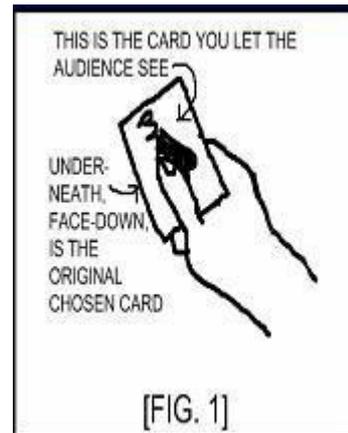
**Effect:** The spectator's freely chosen card jumps out of the deck to end up between two other face-up cards which are both some distance away from the rest of the pack at the same time.

**Method:** Offer the pack for the selection of a card. Then, once the spectator has picked a card and noted its identity, have it placed back into the centre of the deck. Catch a pinkie break and secretly control the selected card to the top of the deck. Shuffle one last time to put the card second from top..

From here you could go and do any number of false shuffles and cuts, or if you're feeling really fancy you could palm off the top two cards and hand out the rest of the deck for the audience to shuffle. But that's your decision.

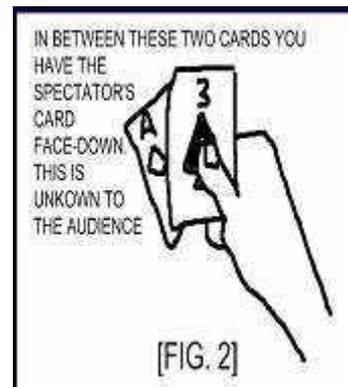
Once you are satisfied that the chosen card is second from the top, say to the audience "We shall take the top card," and, matching the action to the word, remove the real top card. Show it to the audience and name it at the same time.

Whilst attention is focused on that card secure a little finger break under the top card of the deck (i.e. the original chosen card) in the left hand. Now take the right hand card which you have been showing to the audience and place it face-up on top of the deck, which is held in the left hand.



Thus you have this situation: on top of the deck, face-up, is the card you have just shown around. Second from the top, face-down, is the spectator's chosen card. You have a little finger break under both of these.

Next, with the help of your break, lift off the top two cards as one (a double lift), being careful not to expose the underneath one, and grip them between the thumb and the side of the forefinger of the closed right fist (fig. 1). Then you say, "And we shall also take the bottom card." In doing so, use the left thumb to turn the pack over one-handed and push off the top card of the now face-up deck. Place this also in the right hand, underneath the two which are already there (fig. 2).



Hand the pack to the spectator and ask him/her to hold it for you flat on their palm. Now hold your right hand, with its two face-up cards in it, over the rest of the deck. Cover the right hand's cards with the now free left hand (don't forget to show the left hand empty first).

Now you must engage in a bit of showmanship. What I tend to do is wave my hands together, up and down, three times. Under cover of this movement push the right thumb marginally to the right. This will have the effect of uncovering the middle face-down card so that it is visible between the other two. Take the left hand away and show the three cards in the right hand. Ask the spectator to take the middle one which, to them, has just appeared out of thin air. Watch the astonishment on their faces as they realise it is their card.

**Vanished..**

Want to perform a simple magic trick in a restaurant that'll draw a smile, then a look of amazement, from your companion? Good.. Listen up..

**Ask for a straw. Remove the wrapper from the straw and wad it into a small ball. Now, tell your friend that the great thing about the frugal and simple straw is that, in a pinch, it can serve as a magic wand.**

**Take the small wad of paper in your left hand, holding it at the tip of the thumb, fore, and middle fingers, so it can be seen by your friend. Rest your forearm on the table, with your hand positioned directly between you and your friend. Take the straw in your right hand and announce that on the count of three you will cause the paper to vanish. Hold the straw so the end touches the paper. In a large exaggerated movement, bring the straw up to your right ear and then back to touch the paper, counting "one..".**

**Bring the straw up a second time and back down to the count of "two..". And when you bring the straw up to your ear for the third count, leave the straw on your ear, but take your empty hand down as if you were still holding the straw for the count of "three..".**

**Don't look at your hand. Watch your friends eyes instead. As soon as your friend realizes the straw is gone they will look up at you and see the straw behind your ear. The two of you will laugh..**

**In that moment, when their eyes come up to meet yours, open your right hand and gently flip the paper from your left hand into the palm of your right hand and quickly close the hand. Although the paper is gone, continue to hold your left hand as if you're holding the paper.**

**Apologize for your trickery with the straw, reach up and get it with the right hand, then, move the hand and straw down to touch the end of your left fingers and count "three..".**

**By nature, your friends eyes will follow the straw and not notice the paper is gone.. until it's too late. As soon as you touch the tip of your left hand with the straw.. count 'three', and rub your fingers together as if trying to rub the paper in nothingness, and then slowly open your hand to show it empty..**

**Danny Archer performs an effect similar to this with a coin. You can use a pencil or pen as well, to make it totally impromptu..**

**This is a really fun little effect that employs a couple of magic principles that are brought to life through the simplicity of the movements. For magic to be meaningful.. it must also be FUN...**

**Rick Carruth**

## **Four in One**

This is a principle of magic, more so than an effect. You can use this principle to demonstrate a poker deal, for instance, or a sympathetic ace routine that reunites the aces after a series of cuts. Try this and see what you can create.

Take the deck and begin to look through it, removing all the Tens, Jacks, Queens, Kings, and Aces. Once removed, set the remainder of the deck aside.

You now want to lay out four poker hands of five cards each. Look through the stack and put a Ten, Jack, Queen, King, and Ace, of no particular suit, in each hand. Lay the hands out very casually, FACE UP, from left to right. The cards can be tossed down into each hand totally at random -except- as follows..

Make sure the hand on the far left has an Ace in the second from top position. Since all the cards are face up, it's simple to put down three cards, then the ace, and then the last card needed to complete the fivesome.. Now, the hand next to the far left hand needs to have an Ace in the third from top position. The third hand has an Ace in the fourth from top position.. and the far right hand has an Ace on the bottom..

Once you have the four hands assembled, pick up the far left hand and put it into the palm of your left hand, still face up. Pick up the next hand in the same manner and put it on top of the first hand. Pick up the third hand and then the far right hand, again, putting each on top of the ones in the left hand.

Flip the stack over and lay it face down on the table. Ask your spectator to cut the cards once, and then complete the cut. Ask them to cut the cards a second time and complete the cut, and then a third or four time if they wish, making sure that they only cut the deck once each time and not a multiple cut.

When completed, ask the spectator to deal out four poker hands, dealing around the table as if dealing to four players.

You can now tell your tale about how the Aces always reunite, or how a true card sharp can manipulate a deck of cards that he doesn't even cut and deal. Be imaginative. Be creative. The story makes the trick.. Turn the hands face up one at a time and one hand will be found to contain four Aces.

You can ask the spectator just before dealing to turn the cards over, thumb through them, and make sure they are thoroughly mixed. If you catch a peek at the last four cards and identify the Ace, you'll know which stack contains the Aces when they're dealt face down. If the Ace is third from bottom, for instance, the third hand dealt will contain four Aces. Using a magicians force, you can let the spectator select three hands, and you one... and you win every time with four Aces.. This further messes with the human mind..

Everything is self-working if you follow my directions. Card sharps can be thankful that the general public still doesn't know that a deck, cut squarely, always retains it's original order. We know it.. they don't.. take advantage of it..

R Carruth

### **Annemann - A Day Time Nightmare (Card magic)**

In this effect, the spectator apparently sees **IN HIS OWN** deck, a card which he finds that he has placed in his pocket several minutes before!

(I have long been a fan of this classic little card trick, first written about by Annemann himself about ninety years ago.. editor)

A fake card is needed and is made by gluing the **FACE** of any **BLACK CARD** to the back of a **RED CARD** (at one end only) for half an inch. the rear **BLACK** card is left as is. But the **RED (FRONT)** card is **TRIMMED** slightly at its outer loose end. This makes a "short" **CARD**, that can be found and stopped at in deck by riffling the pack. The beauty of this idea is that this "faked" double card can be **ADDED TO ANY BORROWED DECK** regardless of the back design--and cannot be noticed due to the handling of the deck.

( I had a little trouble understanding what exactly I was suppose to do after reading this paragraph. To simplify, take a club or spade and glue it to the back of a heart or diamond. Only put glue on the bottom half inch of the face of the club or spade. Attach it to the back of the heart or diamond. You now have a double gaffed card that you can use to perform this effect at any time, with anyone's deck.. Don't forget to trim a very small portion of the bottom short edge of the heart or diamond off before you glue the two together. This creates a red short-card that you can easily locate at any time by a riffle to the top of the deck..)

Get your double card on the face of any borrowed deck. Run through cards as if counting them to see if it is a full pack.--but really to locate the single **DUPLICATE** of the **BLACK CARD** of your glued pair. Get it on **TOP OF DECK**.

Have an ordinary envelope examined by the owner of deck, and then have him select a card from his pack. This top card (duplicate) of deck must be "forced" and the performer can use his favorite method. I generally riffle the pack asking to have someone call "STOP" at any point. In cutting, slip **TOP CARD** to top of **LOWER HALF** and selector gets it. Or, deal a row of four cards with this card in second place and force by the "between one and four" counting method.

( Put your gaff face-down on top of the deck. Find the duplicate of the club or spade and get it on top of the deck. Now, perform your favorite force. You can easily set the deck on the table and ask the spectator to cut it once. Then take the bottom half and set it cross ways on the top half. Now, after a little small talk, tell the spectator to get the card he cut to.. remove the top half and indicate for him to get the top card of the bottom half. Of course, this was actually the top half, and the spectator is really getting the card that was on top of the deck. With a little small talk, the spectator will forget what half was which..)

**TELL SELECTOR NOT TO LOOK AT THE CARD HE GETS, NOR TO SHOW IT--JUST TO SEAL IT IN THE ENVELOPE AND PLACE IN HIS POCKET.** Cut the deck (bringing double card near center) and turn face down.

Hold pack facing him, and riffle the **TOP END**, telling him to say **STOP** at any time. Now, as the short card is near

**CENTER** you can always stop at this spot--which stops you **BETWEEN THE GLUED PAIR** and leaves the **BLACK CARD** in view and looking at him. Ask him to **REMEMBER** the card stopped at. Let deck close. Turn cards face up. Openly deal the cards out, face up on the table in a pile. Tell him to stop you when he sees the card he noted. **HE FINDS IT HAS VANISHED!** This is due to the fact that the card he saw is **GLUED TO THE BACK OF ANOTHER CARD.**

And this, with his own deck, and without a single move or sleight.

Then, ask him to "**NAME**" his card. He does so and you apparently prove that he has been dreaming. Because when he opens his envelope himself, he finds the **VERY CARD HE THINKS HE JUST SAW IN HIS DECK!** (Slip your card out of the deck while he is opening his envelope.. Palm it away and ... ta-da !! )

Ted Annemann (with a little help from your beloved editor..)

## **The Hypnotic Aces**

For this effect you need 2 things: A fast Pass, with almost no hand motion, and a good feel for the audience.

While carelessly separating the 4 Aces from the deck, I begin to give a brief history about how through the ages famous magicians have proven that a strong mind can influence someone's perception, even to the edge of total hypnotic control. Your patter must be interesting and "tuned" to your audience. (e.g. when I'm in the middle of a group of superstitious people my patter has a somewhat "spooky" hue to it - when in front of skeptics a more scientific based tone).

At the end of my "lecture", I ask for a volunteer. After helping my volunteer relax with friendly patter, I ask him/her to place the ace of spades casually on top of the deck, the ace of clubs on the bottom, and the two red aces in the middle.

After doing so I ask him/her to re-confirm what was done and to mention what card was placed by him/her on the top. As soon as they mention the ace of spade, I turn the top card face up to reveal it ..... it turns out to be a red ace, but I state that they're correct and that the ace of spade is indeed on top (sometimes the volunteer or others in the audience start saying that this is not the case, but I ignore them and treat them as if they were hallucinating).

I then continue as if nothing has happened and ask the volunteer which card he/she placed on the bottom of the deck. They reply "the Ace of Clubs", and I turn over the deck, reveal the other red ace on the bottom, and just bluntly state that again he/she is totally correct, and immediately I fan the deck and state that of course the two red aces are in the middle.

By then I have a wave of protest from the crowd and the volunteer, and I start to look somewhat puzzled and ask if it seems they have seen something different than I did. They usually state firmly that it is the two red aces that were on top and bottom, and the two black aces were in the middle .....

I then smile understandingly and with an "Oh, I see ...." kind of statement I explain that they must have been hypnotized - or maybe under my control - or maybe, just maybe, even under my spell from the very beginning. I then proceed to "wake them up", and with slow and

deliberate movements I reveal the top card .... It's the ace of spades! I slowly turn over the deck .... It's the ace of clubs! I slowly fan the deck face up, and behold! The two red aces are there in the middle where they were placed from the start!

When done right with the right tempo, I've stood amazed at the mind blowing effect of this trick! I've been doing this trick for more than 20 years, ( I think I got it from an old magic book) and I've actually had people invite me to their homes for a private "fortune telling session" based on the strength of this effect.

The 'secret', of course, is the Pass, which has to be done 2 times: Once after the two red aces have been placed in the middle, and once after the two black aces have been shown in the middle to the audience.

Needless to say you have to focus on their eyes, draw their attention with your "mystical" stare, and at the right moment, when they have that puzzled gaze, the pass occurs undetectably and without the slightest clue.

Although the moves are not original, I think I read something similar in a magic book 20 odd years ago, the routining is mine.. Enjoy.

Vi Frank  
Aruba

## **Close Up Tricks - King And Queens**

By Lucas Da Silva

This marvelous close up trick starts with an ordinary pack of playing cards, which you pass to a member of the audience. Ask them to look through the pack, remove the four kings, the four queens and lay them on the table face upward.

Once this has been done, arrange the cards in four pairs, king of clubs with queen of clubs etc and so on. Then put these four pairs on top of each other to form a packet of 8 cards which is left face down on the table.

At this stage, ask several people to cut the cards (but not to shuffle them) to give the impression that the cards are mixed.

And now for the main part of the performance. State that your touch is so finely tuned that you can separate the kings and queens just by feeling them. At which point you put the 8 cards behind your back and moments later displays the four kings in one hand and four queens in the other.

Now it's time to up the ante. So you make the bold claim that you can reunite the four pairs of cards, again using nothing more than your finely tuned sense of touch.

Pick up the four queens, place them on top of the four kings and leave the cards face down on the table.

Again get a number of people to cut (but not shuffle) the cards until it appears that they are well mixed. Finally pick up the cards and put them behind your back. Seconds later you start to produce the cards from behind your back two at a time and lay them face down on the table. When they are turned over, they reveal that all four pairs have been correctly matched.

And if you can perform a false shuffle in a believable manner, you could incorporate that as part of the trick.

So how is this trick done?

**Part One:** When you put the cards behind your back for the first time, take every second card with one hand and the rest with the other. Or, to put it another way, one hand should take cards 1, 3, 5 and 7, while the other hand takes cards 2, 4, 6 and 8. Due to the way that the cards were ordered before you picked them up, this will always separate the kings and queens.

**Part Two:** When you put the cards face down for the audience to cut before you put the cards behind your back for the second time, the audience should think that you arrange them in a face down pile at random. But as with most things in magic, nothing is left to chance.

Make sure that both the queens and the kings are in the same suit order. For example spades, hearts, clubs, diamonds. This is a good choice because it goes black, red, black, red, so once you've picked up the first two queens, the next two will be even easier to put in order. Then collect the kings in the same order; spades, hearts, clubs, diamonds. A code way to remember this is the saying SHow CoDe, which has the initials of the suits in the correct order.

Make sure you collect the cards together as nonchalantly as possible. Make it look as though you're tidying up the cards from the way they were left at the end of the first part of the trick. Once you've done that, turn the 8 cards face down and get the audience to cut it several times.

And finally, when you have them behind your back, take the top four cards in one hand and the other four cards in your other hand. Then produce the cards in pairs taking the top card from each hand, until all four pairs are on the table. All that's left is for you to ask a member of the audience to reveal each of the matching pairs in turn.

### **Double Vision - An impromptu effect**

I walked through the crowd, smiling, stopping from group to group to introduce myself as their 'entertainment'. After a little cordial talk I reminded them that the president of the company was paying me big bucks to put a smile on their faces, so without further conversation I would begin my routine... a short one.. but a routine nonetheless.. After a few more laughs and friendly handshakes, I would move on to another group.

Nearing the end of the night, my night, I eased to a table in the corner of the room to 'get myself together'. I had an odd assortment of props in various pockets, not a one in the pocket where it began the night. A deck of cards in my right jacket pocket had two cards reversed and a couple crimped. As I begin to sort things out and put them back in their 'proper' place, a middle aged gentleman nursing a 'something on the rocks', tapped me on the shoulder and I jumped.. not scared.. but jumped like someone was looking over my shoulder while I was typing my PIN number in a terminal.

*" Yes sir, how are you tonight?"*

*" You the magician guy aren't you?"* He mumbled through thick lips. His 'something on the rocks' was obviously not his first..

*" Well, I was the magician guy earlier.. but you caught me coming out the phone booth. "* I replied with a grin.

He didn't catch the Superman analogy, and all I got was a blank stare and bad breath.

*" Do me a trick.. "*

I didn't want to, but I didn't know who this gentleman was.. he could have been the president for all I knew. So, with my Scotch and Soda a bang ring away from useable and other props in awkward pockets, I decided he would have to be content with a card trick..

*" Do you like card magic? "*

*" I know how to do card tricks.. I had a book one time "* He replied with a know-it-all attitude.

*" I'm willing to bet you don't know this one.. If you do, I'll buy you a drink.. "*  
*" Which wasn't a bad bet, since there was an open bar.. "*

I picked up the deck with the various upside-down cards and quickly ran through the deck, straightening things up as I went. I also culled two cards and took them to the top. I was determined to keep this short and sweet, with a minimum of fanfare.. but just enough 'jazz' to make my buddy happy.

After a couple of faro shuffles, I took my stance and went to work..

I showed him the top card, a Jack of Hearts, and put it back on top of the deck face down.

*"There's several ways to do this, but this is my favorite.. " I said, as I took the top card off the deck and buried it into the middle of the deck, assuring him that the Jack of Hearts was now 'lost in the deck'..*

I then took off the top card and showed it to be the Jack of Diamonds, then replaced it face down on top of the deck.

*" Do you believe in hypnotism? Have you ever been hypnotized?"*

He shrugged his shoulders and nodded 'No'.. which I took to mean no.. but I continued, not missing a beat..

*" Believe it or not, the Jack of Diamonds is not actually on top of the deck. I hope you didn't mind, but I hypnotized you into believing you saw the Jack of Diamonds. We covered that in 'Hypnosis 101'. Take an object, like the Jack of Hearts, and make someone believe it to be something very similar.. like the Jack of Diamonds.. "*

I took my right fore finger and 'drew' an imaginary 'J' and an imaginary heart on the back of the top card. After rubbing the back of the card with my finger to thoroughly imprint my doodles, I slowly lifted the top card to show that it was the original Jack of Hearts.

*"The Jack of Hearts was actually on top all along.."* I said with conviction..

The Jack was dropped, face up, onto the table, and I slowly lifted the top card to show a 'Six of something'. I replaced it face down on the deck.

*" Sometimes folks get upset with me when I mess with their minds, but honestly, I don't mean any harm. I do this strictly for entertainment. Do you mind if I hypnotize you once more? "*

Riffleing the corner of the deck, I looked at my buddy to see if I was going to get a reply. He looked at me and nodded toward the deck, as if telling me to flip the top card.

*" We know you saw the Six just now, but since I previously implanted the Jack of Diamonds into your line of vision it's much easier to let you see the Jack of Diamonds again.. OK?"*

I slowly drew a 'J' and a diamond on the back. I rubbed the back and hesitated a couple of moments to, hopefully, build a little tension. When I sensed he would become impatient if I waited any longer.. I lifted the top card to show that it was indeed again the Jack of Diamonds.

I held it between my thumb and middle finger, slowly turning the card to show both the front and back. I layed it back on top of the deck and rubbed my finger across it's back. In a non-threatening way, I passed the same finger slowly back and forth in front of his eyes once

*" Watch.. "*

Picking up the top card again, I showed it to be the 'Six of something', the Jack once again ..gone.

I waited to see if he had any comment to my impromptu card effect, but he turned and walked away. I had hoped for a response of some sort, but I smiled slightly, knowing I had done my best in a awkward moment..

After putting the deck in its case, and doing a quick physical check of my pockets before going to look for my check, I felt another tap on the shoulder. This one didn't surprise me.. I turned to see my buddy back.. this time with a female companion..

*" Hey magic guy.. hypnotize my friend, will 'ya.. "*

I know .. it's embarrassingly simple. But that's not the point. What IS the point?.. It's that we don't have to get so wrapped up in technique that we forget how a purely simple effect can entertain our audience. It's all about the timing, pregnant pauses, and patter.

If you didn't catch what I did.. I made sure I had the two red jacks second and third down from the top, with an indifferent card on top. I moved them to the top while fanning through the deck to make sure all the cards were upside down.

Now, it's nothing more than a little series of double lifts.

Double lift and show the Jack of Hearts and replace it on top. Take the top card, seemingly the Jack, and bury it in the deck. Of course, it's an indifferent card you had on top to begin the effect. Now the Jack of Hearts is on top and the Jack of Diamonds is second down.

Double lift and show the Jack of Diamonds, assuring the spectator that the Jack of Hearts was buried in the deck. This is an important visual move to alleviate any suspicion that the Jack of Hearts is still on top.

'Paint' the back of the top card with a 'J' and a heart, then turn it over to show that the Jack of Hearts has been restored. Lay it to one side..

Now, the top card is the Jack of Diamonds. Double lift again and show the second card down, an indifferent card, and assure them that the J of D was nothing more than an illusion..

'Paint' the top card again, with the 'J' and a diamond, and slowly turn it to show that the Jack of Diamonds has returned.. Lay it back on top of the deck.

Perform another double lift to show that the Jack has again vanished and the indifferent card is back on top.

**Simple - *Timing.. Pauses.. Patter..***

Several devilishly performed double lifts are far more impressive than one awkward, complex move.

Create a story about dual reality. Create a story about two Jacks and a Gypsie. Just create a story... and perform it slowly and with mystery.. That's all you really need to mystify your audience.

**Rick Carruth**

(Editors note.. My key for making this effect work is a very convincing double lift. I see so many magicians performing the double lift from a mechanics grip.. and it really looks painfully obvious that 'something' is going on.. I perform my double from the biddle grip position, almost as if I'm saying 'look.. everything's upfront here'. I'm going to make a video of my double, hopefully by next issue, and show you a very unusual technique that, as far as I know, no one uses except me.)

**Four Ace Production**

How about a straight-forward way to produce four Aces.. and make the spectator think HE did it all by his little self..?

Begin with the four Aces on top of the deck. Get them there however you want. Personally, I put them on top of the deck beforehand, and then perform several riffle shuffles, leaving the top several cards alone.

Hand the deck to the spectator and ask him to assist you with an improbable feat. Assure them that they will understand the enormous coincidence of this effect once they've completed a simple set of instructions.

Ask the spectator to cut the deck about one third of the way down, reverse this packet, and drop it back on top of the deck face up. Once done.. ask them to now cut the deck again.. this time about a half to three quarters of the way down.. flip this packet just like the first, and drop it on top of the deck..

Now, ask them to pick up the deck and begin to thumb through the deck until they get to the first upside down card. Remove it from the deck and lay it face down on the table.

Take the face up cards that were just thumbed through, turn them upside down, and place them UNDER the remainder of the cards in the other hand.

Repeat this same series of moves three more times, until you have four cards face down on the table.

Need I say they will be the four Aces ??

Just remember to place the thumbed through packet under the face down cards each time and this is purely self working.

Really SELL the improbability of finding any particular card after performing a 'double cut', as this is twice as deadly as a single cut.

**R.Carruth**

## **CUPS**

Most of us are familiar with the numerous effects that allow the magician to divine under which cup an object has been placed. You've seen guys place spikes under cups, and then slam all the cups.. except the one containing the spike. You've seen magicians give a spectator an object to place under one of the cups, and then reveal under which cup the object was placed..

And one of the most basic methods, the one frequently found in basic magic books, is the method that uses three cups with seams to give the magician the information to make his prediction.

The Magician takes three identical paper or Styrofoam cups, casually sets them on a table with the seams facing him, and has an audience member lift one of the cups and hide an object beneath it, while the magician stands with his back turned to the cups. When he turns around he can immediately tell which cup has been lifted, since the seam will not be in the same position he put it in.

I was flipping through one of my books the other day when I saw this effect for the upteenth time. It occurred to me that one could just as easily

ascertain the cups under which three spectators place objects. With the right patter, this can really confuse an audience, as you can look each spectator in the eye and tell them exactly which cup their object is hidden under.. each of them.

Ask each of the spectators to select a small object of some importance to them and hold it tightly in their hand. Have them stand in front of the cups, which you've already laid out with the seams facing you. Ask the first spectator to place their object under any of the cups while your back is turned. When they've made their selection, turn back around and ask the first spectator if they're happy with their choice. Notice which of the cups has been moved. Remember it...

Ask the second spectator to do the same as your back is again turned. Tell them that they can select any of the three cups to hide their object under.. including the one just used by the first spectator. Turn back around and ask the second spectator if they're happy with their selection. If they should say 'no'.. then laugh and tell them "To late..!" Note which cup has been moved. If the only cup moved is the same cup as moved by spectator one then both objects are under the same cup. Repeat this for the third spectator and your work is done. You know the first cup moved. You know the second cup moved, and you know the third cup moved. Now, you can ask each spectator what type of object they placed under the cup. Wave your hand over the cups as if trying to 'feel' what is under each one. Then, dramatically tell the audience what you feel, or don't feel, under each cup. Turn the cups over to show you're 100% correct.

You've taken a simple effect and turned it into a more sophisticated simple effect. You will be surprised at the 'magicians' who will be thrown off by the method, as they've not seen this effect performed with this many spectators. They will assume you have some other form of trickery up your sleeve and want to know your method.. Write me and tell me if this isn't true..

## **CUPS 2**

While we're on the subject of cups, let's make it a duo. I was 'again' flipping through one of my many magic books, one by Irv Furman to be exact, when I noticed an effect using a cup to magically 'untie' a knot in a string.

A string is tied into a loose, single loop knot. The knot is lowered into a paper cup, the magic words are mumbled, and the string is slowly

removed to show the knot has gone. The method used is simple, in that a hole big enough for your thumb is cut into the side of the cup. Your thumb is placed in the hole, out of view of the spectator, and the thumb placed through the knot when the knot's lowered into the cup. Of course, when the string is pulled from the cup, the knot is 'pulled' from the string by your thumb, revealing a perfectly straight string.

The problem with this effect is you may pull it off once, but you certainly can't show the cup.. ever. My thought was that one could make a decent table trick out of this effect with a little improvising.

I was using a two inch long straight needle recently, one that some may call a 'hat pin' because it has that little thingy on one end that looks like a little pearl, to remove a splinter. After reading this effect I layed the book on a table next to the pin. When I saw the two side by side, it was sort of like bread and butter. How convenient..

Why not conceal the pin from view while you show the cup to the spectator. Heck, stick it in your shirt tail if you don't know where else to put it.. When the cup has been examined, set it on the table, produce the string and tie a loose knot in one end. Ask the spectator to examine the string while you secretly retrieve your pin. Holding it between your first and second fingers with the point facing inwards, pick up the cup with the same hand and position the pin so a little pressure will puncture the wall of the cup. A Styrofoam cup is ideal for this effect.

Pick up the string with your other hand, lift the cup to a position where you can see inside, but they can't. This is easy if the spectator is seated and you're standing. Your positioning is important, as you must also keep the pin concealed behind the cup. Slowly lower the string into the cup as you push the pin through the wall. Once you're sure the pin is through the knot, slowly raise the string to disengage the knot and show the knot has disappeared.

If they want to inspect the cup, which they will, you simply pull the pin out , which is made much easier with the little pearl thingy on the back end of the pin.

Tying the knot close to the end of the string greatly increases the ease of disengaging the knot. You never want to struggle with the knot.

Although I've never tried it, I think you might be able to untie a more sophisticated knot, one that unties with the pulling of the end of the string, by impaling the point of the pin into the very end of the string and letting the knot untie as you draw the string from the cup. This might

take a little practice. You could make a small hole in the cup and insert a small alligator clip into the hole, and use the clip to easily grab the end of the string. You could show the inside of the cup but couldn't hand it out.. of course.

You have to create a mystery. Patter is vitally important to the success of this effect. I'm not going to create the patter for you, as I really want you to make this your own. You could though refer to your effect as 'Ghost in a

Cup', and develop an appropriate patter line. Remember... slowly, slowly, slowly.... R. Carruth

### **Gamblers That Cheat**

Begin your demonstration with the 2 through 6 of the same suit, and one 9 of the same suit. On the back of the 2, draw a '2", on the back of the 3, draw a '3', on the back of the 4, draw a '4', on the back of the 5, draw a '5', on the back of the 9, draw a '5', and on the back of the 6, draw a '6' that looks like a '9' when viewed upside down. You also need a small piece of clear double-sided (double-stick) tape.

You can create your own permanent packet, or use a dry erase marker that can produce numbers that can be easily erased afterwards. Stick the small piece of tape on the back of the five, about three-fourth's of the way down instead of in the middle of the back of the card.

Begin with the packet in your left hand, face up, with the 2 on top, then the 3, 4, 5, and 9 on bottom. Tell the story about the crooked gambler who used 'juice' on the back of the cards and a special pair of glasses to be able to read each card in the deck from the back.

Pick up the 2 with your right hand, turn it over to reveal the 2 drawn on the back, and lay it on a table. Tell the spec that the gambler normally would be the only one able to see the 2 on the back. Likewise, turn over the next card, the 3, and show a 3 on the back.. then lay it on top of the card on the table.

*"See, the gambler would know that this was a three when he dealt it on the table, or when he saw it dealt face down on the table. "*

Pick up and turn over the 4 over to reveal the 4 drawn on the back, and put it on top of the pack on the table.

Now, pick up and turn over the 5. Make sure that the tape is on the back third of the card closes to you. This way you can turn the card over to show the 5 on the back and keep your thumb over the double-sided tape and still provide plenty of viewing area to see the drawing of the number 5.

You should be holding the 9 (visible to the spec), and the 6 as one card in your left hand. As soon as you drop the 5 on top of the packet on the table, simultaneously hold the 9 (and 6) up with the left hand, directing the specs attention to the 9 and not the 5 on the table.

*"The gambler, hoping for a straight flush, would quickly realize that the next card was a nine.."*

Careful to keep the 9 and the 6 as one, take it with the right hand and drop it on top of the stack. Quickly pick up the stack and put it back in the left hand, backs up, showing the 9 on the back. ( Be sure to square up the packet and give it a squeeze to secure the 9 to the back of the 5..)

Slowly spin the top card around end to end, changing the 9 on the back into a 6, and letting the spec see the 5 written on the back of the card underneath, which is actually the 9, but one that he thinks is the 5. The spec assumes that the card you're twisting around is the 9..

*"The gambler has to content with the fact that the 9 and the 6 looks so much alike. But, the gambler who drew this hand was more than a gambler.... he was a magician as well. That's the only way to explain how the 9 turned into the 6..."* As you slowly turn over the top card to show that it has 'magically' changed into the 6..

" The gambler got his straight flush after all...."

Turn the next card face up, which is actually the 9 and 5 stuck together, with the 5 showing.. then turn over the 4, 3, and 2 to reveal the straight flush.

The secret is to hold the packet lightly in the beginning so as not to stick the 5 to the face of the 9 too quickly.

Harold's method didn't require the double-stick tape. He stacks the cards 2,3,4,5,6, and 9, and turns the bottom card over to reveal the six has changed into a nine, thus presenting a problem to the gambler who

thought he had the winning hand. My method allows you to show all the cards afterwards, with the nine missing from the mix.. but my way requires more set-up... You pick...

**Harold Brosious** (*and Rick Carruth*)

### **"Two-Faced" - Card Effect**

Speaking of double stick tape... While writing the above effect, I picked up a deck I had used for another effect and noticed the double-faced card on top. I don't use a lot of gaffs, but at the right moment they can be a killer. The double facer was an Eight of Diamonds on one side and a Queen of Clubs on the other.

Begin with the double facer on the bottom and the card matching the flip side of the double facer the second from bottom. In my case, I have the Eight of Diamonds showing on the bottom, and the real Queen of Clubs second from the bottom.

Have a small piece of double stick tape on the back of the top card of the deck. ( Hopefully, you will hold the deck so no one see's it.. ) Have two specs seated in front of you. Ask the first spec to select a card and force the bottom card, the Eight of Diamonds. I don't card how you do it - just do it..

Take the Eight and carefully put it in an empty card case, announcing that you're putting it there for safe keeping. Lay the case on the table in plain view.

Ask the second spec to pick a card and force the new bottom card, the ungaffed Queen of Clubs. Once forced, hold it up for the spec to see without looking at it yourself. Tell the second spec that you're going to do things a little different with their card - and put it face down on top of the deck. Now, ask the spec to cut the deck a few times.

Turn the deck face up in your hand and ask the second spec to look for their card as you thumb through the deck. Tell them that you are going to watch their eyes for any hint once their card is spotted. After going completely through the deck, tell the spec that they have exceptional control, because you noticed no change at all in their eyes.

Of course, they didn't see their card... as it's stuck to the back of the former top card. You can thumb through the deck once more and give them a second chance to spot their card. After not seeing their card the second time, ask them how they did it..

When they explain that they didn't see their card, tell them that you'll have to find it another way.

*"Let me ask you this - do you believe in teleportation? Do you believe that right under your noses I could make your card vanish and re-appear in the card case..?"* Pick up the card case and shake it. Open it and let the card inside slide out onto the table. If you put it in the right way, it will slide out with the Eight face up. For the first time ask ..  
"What was your card..?"

*"Queen of Clubs.."*

" My teleportation skills are considerable. My problem is.. once I teleport a card, strange things happen. I can't always control the landing... "

...As you flip the card on the table to reveal the Queen of Clubs on the back of the Eight.

( If you don't have a double-backer, take two cards and glue them together.. )

**Rick Carruth**

## **Folding Money**

Our friend, *Hal Brosious*, has sent along another effect for the Roadshow readers that employs a simple prop that can be created in a matter of minutes, but can leave quite an impression on your spectator..

### **EFFECT:**

A half dollar is held in your right hand. You have your spectator cup both of their hands and state that you are going to change the half dollar into folding money right before their eyes. You toss the coin into their cupped hands and when they pick it up, it has changed into folding money. The half dollar is folded in half.

## **SECRET:**

A half dollar is bent using a pair of channel locks. This coin fits into the bends of your right baby finger. Keeping the finger slightly bent , holds the coin out of sight of your spectator.

## **WORKINGS:**

Keeping the folded coin hidden with the right baby finger the right thumb and index fingers holds up a half dollar. As you bring your right hand down, you drop the folded coin into your spectator's hand. You continue to hold the good half dollar. It can be dropped into a pocket as the spectator is looking at the folded coin.

## **The Destroyer - A Special Effect from your Editor**

( I was very reluctant to publish this effect. Card Tricks are a dime a dozen, but card effects, with my complete routine, are harder to come by.. Since I'm late publishing this issue, I wanted to do a little something special for you.. Let me know how this works for you.. )

I approached a table with three thirty'ish guys. They looked as if they worked together and had stopped by the restaurant for dinner and drinks. Two still had on ties, and the third, although tieless, wore a business jacket. I could hear their laughter three or four tables away and knew approaching their 'spot' could be a challenge.

"Hello gentleman". I smiled. I knew to keep things simple and go straight into an effect before they had time to offer an objection. You know how guys together, without balance from their feminine half, can be..

Two nodded and one said "hi"..

"The management wants to make your wait as painless as possible, and that's my job.. so if I may, I would like to show you something that fooled the heck out of a couple of guys named Peyton and Eli last week.. "

Of course, I failed to mentioned that was Peyton Smith and Eli Swartz, a couple of the waiters, but if you want to get a table-full-of-guys attention in a hurry... drop Peyton and Eli's name. ( or MJ, Lebron, or Tiger...)

I took a pack of Bee's out of my jacket, opened it, took out the slightly worn deck, laid the card case on the table, and begin to perform an overhand shuffle, keeping the top two cards in place.

"Any of you guys ever heard of Andrew Von Schellenbach?"

I looked around the table for a response, but only saw three heads slowly nodding back and forth.

"Andrew was a neighbor of mine when I was growing up. I knew him only as a kindly gentleman who loved to work in his yard, cook beef brisket on a bar-b-que grill, and perform card tricks for my little buddies and myself. Although I didn't know it at the time, he worked for the federal government on what was called the 'Philadelphia Experiment'. As I understand it, he and a team of other scientists were responsible for trying to develop a method of making objects disappear based on some theory first presented by Einstein. Rumour has it that they made a ship vanish.. but the government would never admit it."

"Anyway, Mr. Schellenbach taught me how to play chess. He taught me a deep appreciation of Einstein and his life's work. And he also taught me dozens of card tricks, which was his passion after retirement. He taught me one effect in particular that he called 'the Destroyer'. I didn't understand the significant's of the name until I was in college and had the opportunity to learn a thing or two about the 'Philadelphia Experiment'. Maybe it was understanding the significant of the event that finally enabled me to perform this effect as Andrew had intended for it to be performed.

For nine years I struggled to perform it.. And finally one day in the fall, right after my twenty third birthday and one year after I educated myself about Mr. Schellenbach's experiment, it clicked.. Let me show you what I learned. "

I performed several rapid overhand shuffles, again leaving the top two cards undisturbed. "Someone tell me when to stop.."

The guy to my immediate left said "Stop".. and I squared the deck, lifted the top card, and asked them to look at it and remember it.. I placed the top card back on the pack, had a second thought, and placed the card on the table, face down of course.. and then put fifteen or twenty cards on top of it, picked up the whole pile, and then dropped the pile back on top of the remainder of the deck.

"I remember Mr. Schellenbach would bury the card in the middle of the pack. Of course, at this point only you guys know the value of the card. I didn't ask, and I don't want to know.." I commented, as I casually turned the deck in my hands from front to back to front to back..

At a moment when the deck was face up I said.." Gentlemen.. I'm going to thumb through the deck, faces up, and I would like for one of you to tell me when you see your card. Now, I may be thumbing a couple of cards at a time, so you don't have to tell me your card.. just that you SEE your card... OK? When I showed Peyton and Eli, neither one could pick out their card when they saw it again.. (Makes you wonder how they make the big bucks doesn't it..?)"

I begin to fairly thumb through the deck, spreading two or three cards at a time, showing them all the cards. The guys watched closely and I could tell their interest had peaked, since I had subconsciously issued a challenge and pitted their abilities against those of Eli and Peyton...

After thumbing completely through the deck, nary a word had been spoken by my three compadres..

" No one saw the card?"

All three nodded 'no', and the guy to my left said " Run those by again.." So, I did. Once again I thumbed through the deck, left hand to right hand, this time dropping the cards onto the table two or three at a time as I took them into my right hand.

"Anyone see it this time?" I blurted.. I knew the answer, but I wanted to hear it from them. Again.. my buddies only nodded their heads 'no'. I casually picked the cards off the table and squared them up, turning them face-down in my left hand.

" In the Philadelphia Experiment, the destroyer that supposedly vanished from the Philadelphia port didn't simply become invisible, as planned. It vanished - and was then seen almost immediately a hundred or so miles off the Virginia coastline. Somehow it actually became invisible AND teleported from its original location to another location many, many miles away.."

I pointed toward the card case laying on the table.. " You gentlemen know that we haven't touched that card case since the beginning of this effect. Would one of you open it and look inside? But.. before you do, let me ask - what was your card?"

The guy sitting to my right said " Six of Hearts", took the case and opened it. He wasn't sure what to do so I asked him to look inside and take whatever was inside out, and show it to his pals.. He did.. and he was holding the Six of Hearts.

" Wooooo...!"

All three gave out a friendly hoot and looked at me, grinning from ear to ear. I had three new friends, but I also had them on the hook, and I wasn't quite ready to let 'em off..

I laid the deck on the table and reached for the Six of Hearts. Jason (I later learned) handed me the card and I slowly and deliberately dropped it on top of the deck, gently squared it up with my right hand, and pressed my right forefinger onto the middle of the top card, as if holding the top card down.

" This is the part that, for nine long years, I couldn't perform. The ship involved in the Philly Experiment was only seen briefly off the coast of Virginia and then, mysteriously, it vanished yet again and reappeared back in the Philadelphia port.! That explains this..."

Moving my finger from the top of the deck, I picked up the top card of the deck, held the back toward Jason and his buddies, and then slowly turned it around to reveal a Jack of Diamonds. I turned it front and back a couple of times to convince them the Six had literally vanished right from under my finger.

I dropped the Jack/Six back on the top of the deck, flipped the deck onto it's back, and did a very informal ribbon spread, revealing one card in the middle of the deck upside down. I reached for the upside down card and removed it.. slowly turning it around to reveal the Six of Hearts. I dropped it back on the table and said... "The similarities between the Philadelphia Experiment and Andrews effect were eerie - the destroyer was in the port at Philly, disappeared, appeared hundreds of miles away, vanished a second time, and then reappeared in the port at Philly. In Andrews effect, the original card begins somewhere in the middle of the deck, it then vanishes, reappears in a card box some distance away, vanishes a second time from the top of the deck, and returns to its original location somewhere in the middle of the deck."

"Unfortunately for many of the sailors on the Philadelphia ship, their lives seem to have been turned upside down by the vanish and teleportation, check it out on Wikipedia when you get home, and I'm

guessing that explains why the Six of Hearts is always found back in the middle of the deck... Upside Down...."

Jason and his two buddies invited me to join them for dinner. I couldn't, had to work you know, but I now enjoy their friendship, and they make it a point to request me, front and center, at their table every time they come to the restaurant...

### **How To:**

The hardest part of this effect is remembering the patten.. Everyone who knows me knows that I certainly don't mind using a little bit of double-sided tape every now and again.

Begin with a deck, two identical cards, and one card with a little piece of double stick tape on its back. Put one of the duplicates on the bottom of the deck ( the Six of Hearts in this case ), the other Six on top of the deck, and the card with the double stick tape on its back ( the Jack of Diamonds in my example ) on top of the Six. Believe me, in a restaurant environment with restaurant lighting, it's HARD to see a little bit of tape on the back of a card..

Be sure to prep the double stick tape beforehand. Stick your finger on the double stick tape a number of times to reduce the stickiness. You're going to have to separate a couple of cards in short order and you don't want to struggle or make a 'pop'.

Put everything in the card case and you're ready to perform.

When removing the deck from the case at tableside, leave the bottom Six in the card case. Sit the case to one side and you're set for the reveal later on..

Begin a series of shuffles that leaves the two top cards undisturbed. The overhand shuffle works well, although I personally perform a modified faro shuffle that leaves these two cards in place. When you're ready, you can perform a false cut, or, simply mix the cards and ask one of the patrons to tell you when to stop.

Perform a double lift and show them the Six of Hearts. Ask them to remember the Six, as this is their selected card. Drop the cards back on top of the deck, and then almost as an after-thought, pick up the top card (the Jack of Diamonds w/ the double stick tape on its back) and drop it on the table. Drop the Six on top of the Jack and then two and three cards at a time on top of those until you've got twenty or so in a

little pile. Pick up the pile.. square it up nicely, and give the center of the little packet a nice squeeze to adhere the Six to the Jack. ( This is when you comment that Andrew usually buried the card deep into the middle of the pack..) Drop the packet back on top of the rest of the deck and you're set to show that the Six has vanished from the deck..

Although everything is not completely self-working to this point, it's darn near close..

While showing the Six as vanished.. I thumb the cards from hand-to-hand and drop them onto the table in small segments. I look for the Jack of Diamonds, with the Six stuck to the back, and make sure to drop it in such a way as to be able to spot it as I'm gathering the cards from the table. I make sure the Jack/Six goes back on top of the deck.

Now, it's time to reveal the 'other' Six in the card case. While pointing out the case on the table, and during the patron opening the case and revealing the Six, you hold the deck between your hands, partially concealed, and gently 'twist', don't pull, the top card (the Six), until it releases from the Jack. Now, I hold the Six with the right thumb and forefinger and give the rest of the deck in my left hand a quarter turn. I slide the Six onto the bottom of the deck.. UPSIDE DOWN. Now, most of the dirty work is done.. all I need to do is give the deck a cut by dragging a packet of cards out of the middle of the deck, leaving the top card (the Jack) in place.. and putting the packet out of the middle on the BOTTOM of the deck, which of course moves the upside down Six into a position in the middle of the deck. This move is easy, as the patrons are all watching the card case being opened.. Do this with confidence.

The remainder of the effect is straight-forward. Lay the deck on the table as you reach from the Six that was in the card case. Drop this Six onto the top of the deck, on top of the Jack with the double stick tape, casually square the deck with your right hand, and press your finger onto the center of the deck as if trying to prevent anything from escaping .

I continue with my story, and at the right moment, I take the 'top' card and show it to be the Jack of Diamonds. Don't simply flip it over, or someone might grab for it.. and I don't think you want your patrons inspecting this double..

Hold it, show it, and then drop it back on the top of the deck as you pick up the deck and flip it over in preparation for the ribbon spread. Now, they see the upside down card in the middle of the spread and all the attention is focused there. They've now forgotten about inspecting the Jack.

They saw the Six vanish from the deck. They saw their chosen card, the Six, appear in the card case. They saw you drop this Six on top of the deck. Then, they saw it vanish from the top of the deck while you held it down with your finger. The next time they see it, it's upside down in the deck.. Personally, I've found this to be a strong effect, considering the lack of complicated sleights. A small bit of double stick tape can do wonders..

Now that you know the method, take a deck of cards and read back over the narrative, mentally performing the effect as you read. You'll see that it's really simple to perform. It's important that you tell the story in a serious and matter-of-fact manner. It shouldn't sound rehearsed.. just a natural telling of a story from your younger years. Good Luck.. and definitely let me know how this works for you.

The *Philadelphia Experiment* in Wikipedia..

[http://en.wikipedia.org/wiki/Philadelphia\\_Experiment](http://en.wikipedia.org/wiki/Philadelphia_Experiment) (C) 2008 /

**Rick Carruth**

## **HAMMER BLOW CARD - A Nice Card Effect from Harold Brosious**

### **SETUP:**

A card that you want to force is placed on top of the deck. A duplicate card that has been cut in half to resemble a jagged, broken board, is placed about 10 cards up from the bottom of the deck.

### **WORKINGS:**

Force the top card onto a spectator. Ask a second spectator to play the part of the magician and locate the chosen card. Have them turn away as the card is being forced. After the card is forced ask them make a fist. Then, ask them to hit the middle of the top card on the deck with the heel of their fist. Tell them that IF they strike the deck properly they will break every single card in the deck with the exception of the chosen card. Warn them however, that if they hit your thumb instead of the deck.. something unexpected will happen!

Hold the deck tightly, on each end, with your thumbs on top of the deck. Ask them to hit the deck when you count three. As they are about to hit

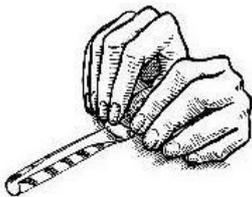
the deck, move your hands so that they hit your thumb. Yell! Loudly! Then say I told you that something would happen. I screamed! Ask them to kiss your thumb to make it better. DO NOT allow them to actually do it, just tell them you're kidding..

Now tell them they're about to discover what REALLY happened when they mis-hit the deck. Tell them that since they hit your thumb, the force wasn't great enough to break the deck... only the chosen card.

Hold the deck to your ear, shake it gently, and state that you can hear the broken card inside. Then say that you will show them what happened. As the left hand holds the bottom of the deck and the right thumb riffles the outer end of the deck, bring both arms up quickly. Half of the duplicate chosen card will fly out. Turn the deck half way around and repeat the above action to make the other half of the card fly out.

When both halves are gathered, they reveal the chosen card and a big hand is given to the spectator for locating it.

## Hal Brosious



### APPEARING STRAW - Effect

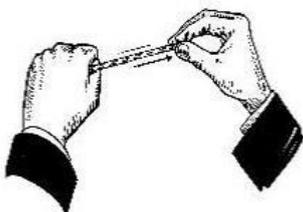
Diamond Jim Tyler

**TRICK:** The magician rolls up his sleeves and shows his hands front and back. He then makes a fist with his left hand and magically pulls a drinking straw from it with his right hand.

This looks amazing, but the secret method is a little noisy. Luckily most restaurants or bars are noisy to begin with, thus the background ambient chatter should muffle the slight noise made from this effect.



**SECRET:** Slyly obtain one of the restaurant's drinking straws and make your way to the bathroom. While in the bathroom, remove the paper from the straw and slit it along its length with something sharp like a knife or a pair of scissors



(Fig. 1). Don't use a clear straw for this production. Try to find one that is colored or better yet the kind with stripes. Regardless, make the cut one long straight line if possible.

If someone walks into the men's room and gives you a funny look while you are doing this, simply wave your knife at them and they will most likely leave you alone. Proceed by rolling up the straw into a rolled position as in Figure 2.

Walk out of the bathroom and approach your table with the rolled up straw concealed between your first finger and thumb of your left hand (Fig. 3). If you keep your left hand's first finger and thumb pinched tightly around the rolled up straw, you will be able to show both hand's empty before producing it.

When ready to make it appear, simply make a fist with your left hand. Grab one end of it with your right hand and slowly, but dramatically, pull it from your left fist (Fig. 4). This really looks cool! It makes a little noise while it is unrolling, but it truly looks to be whole and normal.

If you'll take a few straws with you, then you can prepare them in the privacy of your own home. Then you can wrap rubber bands around them to keep them wound up and throw them in your pocket when you are ready for a night out on the town.

To order Diamond Jim Tyler's new book - *BAMBOOZLERS: The Bankable Book of Bar Betches, Brain Bogglers, Belly Busters & Bewitchery*, visit..

<http://www.diamond-jim.com/originals>

The book is 128 pages measuring 3 by 5 inches with black faux leather binding, silver gilded edges, a black ribbon marker, over 100 illustrations and features 75 bits of business. \$20 US + S&H.

Editors note.. I have been playing around with this effect for several days and I can attest that it works. With a little practice, you can make the straw appear from your nose, your mouth, a matchbox.. you can even pull it out your - ear. You cannot use the same straw over and over, as the gap will widen and the illusion will not work. Practice.

RC

## **TEXAS NOTEPAD - Gag Effect**

**GAG:** When you are paying for a small ticket item pull out what everyone thinks is a checkbook. Actually it's a notepad made up of genuine dollar bills. You peel out the necessary amount and pay for your item(s). The person taking your money and those in close proximity will look at you as if you are from another planet.

**SECRET:** Go to your local bank and purchase some new one dollar bills. The new bills are crisp and should line up perfectly. I typically like to get a stack of 30 bills or more. While at the bank you may want to ask for a checkbook cover, unless you have an extra one at home. When you get home, sit down at a desk with the checkbook cover, a pair of scissors, some rubber cement, a notepad, and some baby powder.

Cut out a dollar-sized piece of cardboard from the back of the notepad. Place this dollar-shaped piece of cardboard behind your stack of bills. Align the bills with the cut-out cardboard.

Place some rubber cement onto the top edge of the stack. As the glue is drying sprinkle some baby powder onto the cemented edge of the stack. Typically, I'll repeat this procedure one or two more times. This creates a flexible rubber material (like those used on traditional notepads). Once the cement dries your stack of bills will function like a notepad or checkbook.

Slip the Texas notepad into the checkbook cover and imagine the fun you'll have the next time you pay for something in cash! I'll ask "Will you accept..." as I pull the checkbook from my pocket, "cash?" Just as they are prepared to say no for taking a check they will see the cash and do a double-take. As you peel off the money to pay them, be sure to keep a straight face.

( From Diamond Jim Tyler's new book.. *BAMBOOZLERS.* )

## **INVISIBLE DICE**

**TRICK:** The spectator rolls a pair of invisible dice. After doing what seems like some random math the magician divines the numbers that they rolled.

The magician hands someone an invisible pair of dice. He asks that they roll the dice and inquires, "What number did you roll?" After their response, the magician insists "Roll them again." Upon complying the

magician asks, "What number did you get this time?" After responding with a different number the magician proclaims, "So they are not loaded!" Everyone chuckles.

The magician asks that they roll the dice one last time. He adds, "This time don't tell me what you rolled. Instead choose one of the two numbers that you rolled and double it. Now add five to your new number. Multiply the result by five and add the number on the other dice to it. What is your new total?" Upon their response the magician astonishes everyone by revealing the number(s) that they rolled. The magician adds, "Do you know how I guessed your numbers? It was easy... you left the dice sitting on the table."

**SECRET:** The real method uses a little math.

Let's say they rolled a 5 and a 2.

If they choose the 5 and double it that makes 10.

Adding 5 to 10 makes 15.

Multiplying 15 by 5 equals 75.

Adding the other number 2 to that total equals 77.

The secret is to subtract 25 from this last total!

77 minus 25 equals 52.

The result 52 translates that they rolled a 5 and a 2.

This always works. It is amazing!

If you decide to try this on an elementary school student, someone who has been drinking, or someone who just doesn't seem that bright, you might want to hand them a pencil and paper or a calculator to work out the calculation. :-)

To order Diamond Jim Tyler's new book ...

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[www.diamond-jim.com/originals](http://www.diamond-jim.com/originals) ( \$20.00 US + S&H ... 128 pages, 3X5 with faux leather binding )

### **Force Two Cards at Once -**

To force any two cards apparently at random, have one double-backed card and one double-faced card, matching the backs of the deck being used. Put the two cards to be forced in the deck near the top, maybe 7 or 8 cards down, with the double-faced card between them. Have the double-backed card on top.

Holding the deck in the palm of your hand, face down, ask a spectator to take the top card. Turn the deck over so the faces are up and ask the spectator to stick the face down card into the face up deck at any point they choose.

Since you know approximately where the cards to be forced are located in the deck, cut the deck a time or two, being careful to stay away from the cards to be forced.

Now, all that's needed is to ribbon spread the deck, faces down, and look for the one face up card. Of course, the only face up card is the original double-facer you placed between the two cards to be forced. Take the cards immediately above and below the face up card and you're set to pull off your miracle...

**Rick Carruth**

## **Ultimate Phone Book Test**

**Paul Romhany**

Here is a routine that my wife and I have had a lot of fun performing for private functions, and have even performed this in my one man midnight mentalism show on cruise ships. This is one of my favorite routines to perform as it's such a strong effect. Try it once and you'll find out just how impossible this appears. I even performed this at a magicians club meeting and absolutely floored them, they had no idea how this effect worked. The original concept came from "13 Steps To Mentalism", however I took it and completely re-worked it. In the original you had an assistant come on stage and pass you the answer. I wanted a version where nobody came on stage making this really impossible. I combine this with my trick that is on the market called Dream Prediction Lite, but there are other ways to reveal the prediction.

**Effect**

The magician draws attention to a windowed envelope standing on a stand on stage. The audience can see a piece of paper inside the envelope. The magician explains this will come in to play later on. A

spectator is invited to sit on a chair on stage. This person is given a phone book.

A beach ball is then thrown out in to the audience. The first person to catch it is asked to call out any page number in the phone book. The spectator on stage opens the phone book to that page. Again, the ball is thrown, and another person calls out a column number, our local phone book has four columns on a page. The spectator goes to that column in the phone book. Finally, another person calls out a line and spectator looks at the name on that line and circles it with a pen, he DOES NOT reveal the name yet. This really is a random name choice, absolutely NO force.

The magician then draws attention to the envelope and the prediction that is inside. The envelope is turned upside down. The audience sees the prediction fall out. Spectator finally reveals the name he has circled and it matches EXACTLY the prediction that was inside the sealed envelope. I have also performed this where I also reveal the phone number as a kicker.

## THE HOW

The strong point of this routine is that the spectator never reveals the name in the phone book until the very end, so how does the performer know the name to load it? All will be revealed.

Just a note: Dream Prediction Lite is a commercial effect that is one of my best selling stage and stand-up mentalism routines. I use it in almost every show I perform and have played around with many different routines and presentations using the method I came up with. Part of the strength of this routine, is that using my Dream Prediction or Dream Prediction Lite method the audience actually sees the prediction inside the envelope and it never leaves their site. Because this is a commercial trick I can not reveal the method for this, but I am going to reveal my method for getting the information.

So, how does the magician know the name and phone number? I actually have two identical phone books, one is onstage, the other offstage with my wife. As people are calling out the numbers, columns and a line, my wife is offstage following along. As soon as she hears the line number, she finds the name and phone number and uses her cell phone to text message me the results. My cell phone is onstage in my case.

Without exposing the exact method for loading Dream Prediction, I use a white board to write down the answers as they are called out by the audience. This gives me the opportunity to load the final prediction without audience seeing it. Once the spectator starts looking at the name in the phone book, I go to my case to get a pen for them to circle it. All I have to do is glance at my phone and read the text message. The first thing I read is the name. I hand the spectator on stage the pen, asking them to circle the name they are looking at. This gives me time to do the 'dirty' work and as the envelope is opened and the final prediction falls out revealing my prediction.

I can now follow this prediction routine by revealing the phone number. As I put everything back in my case and the audience thinks it's all over, I get a glimpse of my cell phone and look at the phone number on the text. It's then a matter of asking the person to concentrate on the phone number. I then reveal the numbers as I write them in front of them on the white board. Of course, you could memorise both name and number to start and have both on the prediction.

I am a huge fan of using technology to perform magic, and in this case, the cell phone replaces the need for a spectator to actually walk onstage and hand you the information. This makes this type of effect so much stronger. I am sure many of you will take this effect and using the cell phone idea come up with your own ways to reveal the final prediction. It could be something as simple as using a Swami gimmick or pencil writing if you are any good at that.

We have had a lot of success with this routine and I will reveal more cell phone secrets in further issues.

Dream Prediction Lite and the original Dream Prediction can be found at [www.paulromhany.com](http://www.paulromhany.com)

## **Paper Balls Over The Head Finale**

**Paul Romhany**

The entire paper ball over the head is from Slydini and is not mine to explain here. I offer my ending to those who wish to add it to their routine. Tony Clark has a great DVD teaching all the ins and outs of

Slydini's routine and I highly recommend you get it and learn it from a master.

I wanted to end my routine with a bit of a surprise, rather than the usual, oh look it's over your head type of idea. In my version, I have a servante at the back of the chair the spectator sits on, and wrapped up in toilet tissue is a bottle of wine. This is placed inside the servante and in easy reach.

While the spectator is sitting down and I am performing the routine, I am standing beside him. On the final throw, I have the spectator hold the roll of toilet tissue in his hand while I step back pulling as much toilet tissue as I can, I

keep on pulling the tissue ... I use this gag as well, "Don't worry, I'm in to recycling ... I only use unleaded pencils". While the spectators are laughing at the gag and the crazy amount of toilet tissue I now have I move back to the spectator and as I do, my right hand, (left hand is holding the huge bundle of toilet tissue), simply picks up the bottle which is wrapped in toilet tissue and adds it to the bundle in the right hand as I bring everything forward, in front of the spectator.

I then motion like I am going to make everything vanish one more time, but take a moment and say, "you've been such a great sport, the tissue just goes over your head, and because you're a great sport, your next drink is on me", as I pull away the toilet tissue revealing the bottle of wine.

### **Jay Sankey's POSH.. (my version)**

I first saw this effect in Jay's newsletter, I think it was the Aug. 2008 issue, and I've never forgot it. I am not a master of coins, so I am always looking for a coin routine I can do that makes it 'appear' as if I can perform a trick or two.. This effect, re-written in my own words, fits the bill perfectly.....

What you need.. Two quarters and a Sharpie. This is a nice coin routine, which Jay says was inspired by Francis Carlyle's Homing Card effect.

Remove a quarter from your right pants pocket, give it to a spectator and ask them to put their initial boldly across the face with your handy dandy Sharpie marker. Announce that you are going to vanish the coin

in either a visible or invisible manner. Stick the hand with the quarter into your right pants pocket, coin at fingertips, and state... "This is the visible method". Apologize for your lack of magic, take your hand out of your pocket with the coin still at fingertips, and announce that the invisible method will probably be more impressive.

Naturally, when the right hand was in the pocket it dropped the marked coin the pocket and picked up a second quarter, which just conveniently happened to be in your pocket beforehand.

As you bring the second coin out of pocket, don't pause, but casually toss it from the right hand into the left hand. Finger palm the second coin and 'pretend' to toss it back into the right hand. Using dramatic effect, slowly open your right hand to show that the coin has 'vanished'. Show your hand totally empty, slide it back into your right pants pocket, and then make 'em wait a moment as you slowly bring the coin out of the pocket, at fingertips, and show it as the initialed coin. Give your audience time to catch it's collective breath...

Now, you're holding a coin in each hand, with the marked coin in the right. Take the coin in the right hand and perform a 'false transfer' to the left hand, making it appear as if you put the right hand coin in the left hand then opening the left hand to show a coin while keeping the right hand coin in finger palm.

Using your right forefinger as a pointer, explain how to intend to make the coin in the left hand travel up the left arm, across your chest, down your right side... and right into your right pants pocket... again. As you point to your left arm, run your right forefinger up the arm, across the chest, down the side, and into your right pocket for only a brief second.. just long enough to drop the marked coin in the pocket !

Now, as Jay says.. you're so far ahead its pathetic..

Personally, after I finish with the Sharpie, I drop it... where else .. into my left pocket. As you stand there, coin in left hand for all to see, perform a french drop, or whatever else excites you, to make it appear as if you transferred the coin into the right hand. Keep the right hand closed as you quickly stick the left hand into your left pants pocket to get the Sharpie.. and leave behind the coin of course..

Tap the right hand exactly three times with the Sharpie in your left hand, uttering some sort of mumbo-jumbo, and again open the right hand VERY slowly to reveal that the coin has AGAIN vanished. Show your right and left hand clean.. wonder where 'o where could the little coin

be.. and slip your right hand into your right pocket to retrieve the marked coin..

Remind them that you told them you were going to make the coin go up the arm, across the chest, and into the pocket and, if nothing else, you're a man of your word...

Rick Carruth

### **Hat Trick - Effect**

(Thanks to Harlan Tarbell for this effect. From the 'Tarbell Course in Magic'.. )

An impromptu effect which can be performed anywhere at a moment's notice. The finish leaves your audience thoroughly puzzled.

#### **EFFECT:**

A card is freely selected by a spectator, remembered, and returned to the deck. The performer shuffles the deck well, then drops it into a borrowed hat. A spectator is given the hat to hold. Magician snaps bottom of hat with his finger and high into the air jumps the selected card out of the hat.

#### **PARAPHERNALIA:**

- 1--A deck of cards.
- 2--A borrowed soft felt hat.

( Editors note.. wear the hat of your choice when performing this trick. I personally have a hard felt hat that works perfectly well. Sort of the 40's Retro look. Luckily, you can now purchase the proper style of hat at stores like WalMart and Target. It certainly doesn't have to be felt, just something with a little flexibility. If you'll pick up your own hat and put it on just before performing this effect, with a little comic foreplay, then you're assured of having just the right hat for this effect.. )

#### **SECRET AND PATTERN:**

Ask a spectator to select a card freely, to remember it, and return it to pack. Divide deck into two sections, holding one in each hand. Have

spectator place selected card on top of lower section in left hand. Insert little finger of left hand above this card. Pretend to place the two sections of deck together again. Then perform the SIMPLIFIED PASS to get the selected card to top of deck, pretending to shuffle the deck thoroughly.

*"If you don't mind, I shall use your hat for a moment."*

Borrow a soft felt hat which has a crease in the crown. Place the deck of cards inside of hat in the right hand groove formed by crease in crown of hat. Figure Now slide the Top card, which is the selected card over into the opposite left-hand groove in the crown of the hat. There should be no hesitation or fumbling in sliding the selected card over to the opposite side. It should be done smoothly and very quickly. The audience must not see inside of hat and must be led to believe that you merely placed deck inside of it.

*"Fifty-two little birds all packed in like sardines -- I'm getting birds and fish slightly mixed -- but, anyhow, these little birds are all tucked in their nest high up in the tree. Will you please hold the nest up in the tree?"*

Give hat to spectator to hold by the brim. Have him hold it up high so that he cannot see what is inside.

*"That's right -- nice and high just like this."*

Adjust the hat so that the selected card is on the side nearest to you.

*"What was the card you selected, sir? The Six of Diamonds?"*

With index finger or second finger and thumb of right hand in position under left side of crown of hat where selected card is, prepare to snap it up.

*"One little bird decided that sleeping fifty-two in a bed wasn't so good so he up and left the nest just like that."*

With index finger or second finger and thumb of right hand in position under left side of crown of hat where selected card is, prepare to snap it up.

*"One little bird decided that sleeping fifty-two in a bed wasn't so good so he up and left the nest just like that."*

As you say, "just like that," snap the hat under the selected card. The snap will send it high into the air.

*"There you are. The Six of Diamonds."*

If desired, performer may hold the hat himself with his left hand and snap the card out with his right.

OK, maybe the patters a little outdated, but does it really matter? Come up with your own patter for the situation. ( Maybe fifty two convicts.. and one always manages to escape.) This is really an impressive little trick, if you can convince the audience that the cards were really mixed up and that there was nothing in the hat beforehand.

**Rick Carruth**