



Magic Roadshow Online Magazine
Rick Carruth - editor/publisher
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Mysterio Cinco - A Predict-A-Card Effect with Five Cards

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

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

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

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

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

The prediction? The bottom card I glimpsed.

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

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

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

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

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

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

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

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

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

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

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

The following is all about TIMING..

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Rick Carruth

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THE TRICK THAT CANT BE EXPLAINED!

Paul A. Lelekis

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

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

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

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

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

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

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

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

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

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

NOTE:

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

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

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

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

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Magic for the Blind.. A Twist.

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

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

Red, White and Blue..

I make 3 safety pins as follows:

One regular safety pin has a red bead on it.

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

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

To Recap...

1 Red regular pin.

1 white pin, can't open.

1 Blue pin, tip bent.

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

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

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

Magic On The Six - A Two Man Effect

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

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

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

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

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

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

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

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

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VOODOO CURSE - A Business Card Effect

EFFECT:

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

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

MODUS OPERANDI:

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

Set-up:

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

Another advantage is that you leave your contact details behind.

Handling:

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

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

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

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

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

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

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

Happy Halloween!

Vincent at www.Toveracademie.be

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

Paul A. Lelekis

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

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

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

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

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

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

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

Introductory Patter:

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

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

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

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

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

Card selection for spectator #1:

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

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

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

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

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

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

Card selection for spectator #2: The force!

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

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

Pick up the cut-off portion, turn it face up and place it, angle-jogged, on top of the remaining deck so that a little bit of the back of the uppermost card is still exposed. Be careful that you dont expose the selection (6H).

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

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

(3) Card selection for spectator #3:

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

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

Placing the paper wads into the cup:

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

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

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

The Revelations:

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

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

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

Use the patter, below:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

reveal the last card.

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

Paul Lelekis

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

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

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

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

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

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

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

Look at Ivan, WINK, and say..

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

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

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

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

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

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

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

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

R. Carruth

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OIL AND THE CLEAN WATER ACT

Paul A. Lelekis

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Paul Lelekis

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In Case You Didn't Know...

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

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

English..

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

French..

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

Dutch

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

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TORN & RESTORED - EXPOSED!

Paul A. Lelekis

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

misdirection!

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

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

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

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

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

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

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

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

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Colombini Coincidence - An Effect from Vi

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

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

It goes like this :

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

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

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

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

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

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

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

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

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

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

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

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

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

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## - IT'S TIME - An Effect

Rick Carruth

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



*create our third number."*

Write this number on the board under the previous two.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Deal all the cards as described.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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**SIGNED 2 CARD TRANSPO!**

Paul A. Lelekis

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

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

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

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

**EFFECT:**

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

**SET UP:**

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

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

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

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

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

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

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

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

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

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

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

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

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## Synchronicity - A Card Effect for Couples..

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

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

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

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

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

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

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

Take the remainder of the deck from Matt.

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

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

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

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

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

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

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

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

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

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

This is one of those effects..

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

### **Rick Carruth**

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## **THE TEN CARD TRICK**

**Paul Lelekis**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Pick up the packet one last time!

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

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

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

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

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

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

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**Clock it - A Simple Mentalism Effect**

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

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



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

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

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

Ask them to move CLOCKWISE Six numbers.

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

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

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

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

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

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

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

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

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

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

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

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

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

**Rick Carruth**

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## **IMPROMPTU BOOK TEST**

Paul A. Lelekis

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

### **EFFECT:**

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

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

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

### **METHOD:**

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

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

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

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

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

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

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

wishes.

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

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

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

Here's your only work!

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

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

**CLOSE UP THE BOOK!!**

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

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

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

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

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

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

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

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

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

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

#### NOTES:

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

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

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

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

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

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

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

Paul Lelekis

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### **Phase I:**

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

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

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

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

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

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

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

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

### **Phase II:**

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

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

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

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

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

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

### **Phase III:**

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

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

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

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

### **Phase IV:**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Rick Carruth**

## **Card Passé-Passé - A Card Effect Revised**

R. Carruth

This nice effect was published in an alternate form in issue 30 of The Jinx. After reading the handling, I changed things around a bit to accommodate a seldom used device in my arsenal. This effect will require a packet of nineteen cards and a change bag or egg bag.

The magi counts fifteen cards into the hand of a spectator...Rob for short. Since there seems to be something 'off' by the magi's count, Rob is asked to count the cards back into the magi's hand. Fifteen there are...

The magi again counts the fifteen cards back into Rob's hand, again using a suspicious count that leaves Rob slightly confused.

The magus holds out the change bag and asks Rob to drop two cards into the bag. He does.

Rob is asked to count the cards into the magi's hand a second time. There are still fifteen cards in his packet.

Magi again counts the cards back into Rob's hand...again using the funny count.

Rob is asked to place two more cards into the change bag...which he does.

Rob is asked to count the cards in his hand...There are STILL fifteen.

He is now given a rubber band to place around the packet, and asked to drop the entire packet into the change bag.

After due diligence, the bag is shown empty. After a little more diligence...the packet is shown to be in Rob's pocket.....

(Note: I am leaving the patter up to you...)

This effect works best when you have access to your audience before the performance. You will have to secret a packet of fifteen cards, wrapped in a rubber band, into someone's pocket. This effect actually works well with a female carrying a large handbag. It's not hard to secretly drop a packet of cards into some of these large monstrosities. If space is a concern, you can create your own change bag out of a couple of paper bags and carry it folded in your pocket.

Hold a packet of fifteen cards in hand...with four more in your pants pocket. After re-approaching Rob, ask if he can assist you with a very special trick...Tell him you are going to count fifteen cards into his hand, and do so like this..."Fifteen, fourteen, thirteen, twelve, eleven, ten, nine, eight, and 2 are ten, and 2 makes twelve, and 3 more make fifteen.."

Rob will look at you like you're crazy.

Assure Rob that there are really fifteen, and ask him to recount the cards into your hand. Rob will discover that there ARE actually fifteen cards in the packet. While Rob is counting into your left hand, slip your right hand into your pocket and palm two of the four cards. Secret them to the top of the pack.

"Rob, I can tell you're the suspicious type, so I'll count them again, "Fifteen, fourteen, thirteen, twelve, eleven, ten, nine, eight, seven, and 3 make ten, 2 make twelve, and 3 are fifteen.."

"Let's cut the number down a tad and make the counting simpler...drop two of your cards into this bag."

After Rob does so, ask him to again count the cards into your hand. He will count fifteen...

As before, you will secret two cards from your right pocket, adding them to the packet in your left hand. Count the seventeen cards back to Rob exactly as before..."Fifteen, fourteen, thirteen, twelve, eleven, ten, nine, eight, seven, and 3 make ten, 2 make twelve, and 3 are fifteen.."

"Tell you what Rob, why don't you drop two more cards into this bag. "Rob does.

"Count your cards now, Rob, and you should have thirteen."

To Rob's surprise, he STILL has fifteen cards. Hand Rob a rubber band and ask him to wrap it around the packet.

"Every time you drop two in the bag they return to the packet. Let's drop the whole packet in the bag and see what happens."

After a little patter you can now show the change bag empty. If you're using a paper bag, simply tear down the 'other' side of the bag, showing it empty. This will be quite the surprise for Rob...but not quite as big a surprise as when you ask him to look inside his jacket pocket...or when you ask Carolyn to look inside her handbag.

Use a small rubber band that only allows one pass around the packet. You will have that one guy who wants to wrap it four or five times if possible. I know this sounds long and complicated...but it's not. It IS time consuming, which is generally a plus for most of us. Develop your own patter...something that fits your style and character. If you can vanish a couple of cards in mid air, you can remove the two cards each time instead of having Rob drop them in a bag and vanish them in any way you see fit..

This effect was originally published in an alternate form in The Jinx, issue 30, as "Oscar H. Paulson's Card Passé- Passé". Revised by Rick C.

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Would you like Issue #30 of **The Jinx**? You can see the original effect, plus a number of other effects, courtesy of Mr. Annemann... <https://app.box.com/s/w7l0i5034ndenzzo6c72>

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### **Sir Arthur Knows - A Card Effect**

I originally wrote this effect several years back for a past issue of the Roadshow. It was titled "Know Way".. I really liked this effect, but, I wasn't happy with the way I'd wrote it, which isn't unusual, and thought I would re-do it for publication in issue#150. I feared readers got lost in the original version and I wanted to try to do both my readers and this effect justice. This is a super easy effect that can be modified to play as simple or as complex as you wish...

**Effect:** The magi shuffles the deck and deals five cards off the top onto a table. He asks a spectator, Carolyn, to call out a number from one to five..

Carolyn says "Two"..

The magi points to the second card in the line and asks her to take the card, look at it, and show it around. As Carolyn follows his directions, the magi scoops the four remaining cards from the table and turns his back to Carolyn to assure her that he will not see her card.

After he's convinced Carolyn has memorized the card and the other spectators have seen the card, the magi turns back and extends the packet to Carolyn, asking her to please drop her card on top.

She does..

The magi shuffles the five cards, then again places all five in a line on the table.

*"Carolyn.. I had you select and memorize a card. Now, I'm going to perform a small but impressive feat of detection I learned from studying the diaries of Sir Arthur Conan Doyle, who you may remember was the creator of Sherlock Holmes. Sir Arthur was a trained doctor who used his knowledge of the human body to expand the character of Sherlock and magnify his deduction abilities. I'm going to show each of these cards back to you one at a time and I'm going to look for you to give me a small sign to help me know when you've see your card..."*

One quick question Carolyn, are you right-handed or left-handed ? "

Carolyn said she was left-handed..

*"This is a little know fact credited to Sir Arthur... If you are asked to.. lets say.. pick someone out of a police line-up, and you are shown a group of pictures, your right eye will twitch ever-so-slightly if you see someone you recognize.. assuming you're left-handed. If you're right-handed your left eye will twitch slightly. Science didn't understand the right-brain, left brain correlation at that time, but it's obvious Sir Arthur was ahead of his time. Since you've only seen the one card, I'm betting that if you see that card again, I'll be able to tell it.."*

The magi turns over one of the cards, but there's no indication it's Carolyn's card. He slowly turns over the second, third, and fourth cards... and still no indication. Turning over the fifth card, the magi tells Carolyn that either she was influenced by Sir Arthur's eye-twitch theory, and made a conscious effort to NOT twitch, or, she didn't see her card...

*"Carolyn.. did you see your card?"*

She said she didn't...

*"Then I have one more card I want you to look at.. OK"*

The magi opens the card case (that has been sitting in view on the table the entire time) and shows there is a single card in the case.. He holds the card up for Carolyn to see, confidently stating he is sure her right eye moved, ever-so-slightly, meaning that this HAS to be her card..

With her head nodding affirmatively, Carolyn asks incredulously how the card got in the case... I could tell her, but I won't... That secrets reserved for you.

**Secret:** This is a very simple effect that utilizes my favorite utility.. double stick tape. Get a roll if you don't already have one. Also, you will need four cards that are duplicates of four cards in your deck. Lets assume you choose to use the Eight of Spades, Two of Hearts, Jack of Clubs, and Ace of Diamonds. Get a duplicate of each.

Take two random cards and put a small piece of double sided (double stick) tape on the back of one and stick the two together to appear as one. The number or suit doesn't matter and no duplicates of these are needed. Now, put the double card on top of the Two, Eight, Jack and Ace.. and put this packet on top of the deck. (double card the top card )

A little prep work is necessary. When taking the deck out of the case, make sure one of the duplicates is left in the case. Another duplicate should be in your pants pocket. The third and fourth duplicate can be in your shirt or jacket pocket. Actually, they can be anywhere.. as long as YOU know where they are and can get your hands on them at a moments notice. Develop a little system to help you remember..

You can shuffle the deck, leaving the top five cards in place. You can show the deck as normal also. When you take the five cards from the top of the deck to begin your effect, lay the double card down first, in the one position, followed by the other four. This way, when you ask Carolyn to pick a number between one and five, if she says "one.." you can begin counting from the other end of the line. Likewise, if she says "five", you begin counting with the double. We don't want her to get the double card, now do we..

It's easy to set the small packet up so you can remember what is where.. I personally have the double card, then the Two, then the Eight, then the Jack, and the Ace on the far end. It doesn't matter that the cards are aligned smallest to largest, and it helps me to know instantly what card has been selected.

As for the duplicates, I know that my duplicate Two is in the card case, the Eight is in my pants pocket, and the Jack and Ace are in my shirt pocket... so regardless of which card Carolyn picks.. I not only know her selection, but I know where the duplicate is located.. pretty simple really..

After she picks her number and gets her card, take the remaining four cards and perform the only 'sleight', if you want to call it that.. Pick the cards up so the double card is on top of the pack again. Once your back is turned, slightly 'twist' the top card to separate the double. Casually put the top card on the bottom of the packet as Carolyn shows her card around. Now, the card with a small piece of double stick tape on it's back is on top.

Ask Carolyn to drop her card on top of the packet. Now, you can square the cards and press the packet to make her card stick to the back of the top card. All your work is now done, and you're ready to shuffle the cards a little and then re-deal them, face up, back to the table.

As you show her the five cards, you'll notice that either the Two, Eight, Jack or Ace is missing - It's stuck to the back of the indifferent card. You don't need to see it to know it's identity if you use the same little stack of cards each time. Assuming you see the Ace, the Eight, the Jack, an indifferent card, (that was stuck to the back of the double) and the double itself.. you know that the selected card was the Two of Hearts... It's the only one missing from your original stack of four. As I mentioned earlier, I will most likely know the identity of her card as soon as she selects one.. but just in case, remember the above.

Since the Two is in the card case, or your pocket, your wallet, your backpack, or whatever... you're now ready for the Reveal. Simple, simple, simple. If you're ambitious, you can utilize TWO spectators instead of one. It requires a little more concentration on your part, but you guys are the Best...

Rick Carruth

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## **CLAIRVOYANCE WITH CARDS**

From: *The Art of Magic*

T. Nelson Downs

(Editors note: I wanted to rewrite this effect, but after reading it once or twice, or ten times, I decided to let Mr. Downs tell it in his own words...)

This, in the opinion of the author, Theodore DeLand, Jr., is the most perfect method of reading cards ever invented. It is really a brilliant and bewildering trick.

The effect is as follows: A pack of cards is offered to the audience for shuffling, and while in possession of the audience a number of cards are drawn—six, eight, ten—any number, in fact, although six will be found the most effective number for the trick. These cards are replaced and the pack is held to the performer's forehead, whereupon he divines the name of each selected card. The cards are not forced, nor does the performer employ the pass or palm or any other sleight. Furthermore, the method is absolutely undetectable. The trick, we believe, is the invention of Theodore L. DeLand, Jr.

In order to accomplish this effect two packs of cards are necessary. One pack is quite unprepared, but the other is not so innocent as it appears. Two of the cards are unprepared, but each of the remaining fifty has one of its indexes cut out.

Consequently, if an unprepared card is replaced in a pack so prepared the index is plainly visible. The working of the trick will now be clear to the reader. The six cards, of course, are selected from the unprepared pack. While the cards are being marked the performer changes the unprepared pack for the prepared one, which can be done on the table or in the pocket. The faked pack has an unprepared card on top and one on the bottom, so that it does not differ in appearance from the ordinary deck.

Holding the pack with the prepared end in the crotch of the left thumb, the performer riffles the other end and invites the spectators to return their cards, calling attention to the fact that the cards are replaced in different parts of the pack, and that everything is square and aboveboard. Now slip the unprepared card from the bottom to the top of the deck, and, if the pack is placed to the performer's forehead (the back of the cards, of course, toward the audience) it is a simple matter to read the index of the first card, or, more properly, the card nearest the front of the pack.

The card should not be named immediately. The performer should press the pack to the forehead and endeavor to create the impression that the result is achieved by clairvoyance. After naming the first card the performer fans the pack, removes the card, and, handing it to spectator, requests him to identify the mark. The reader will understand that it is necessary to remove each card after it has been named, in order that the index of the card next nearest to the front may be seen. Whenever the face of the pack is exhibited cover the missing index with the flat of the thumb.

We have explained merely the bare bones of this effective trick, leaving it to the individuality of the performer to present it in as dramatic a manner as possible, and with suitable patter.

T. Nelson Downs

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Use your creativity and you'll find MANY uses for this deck. DeLand knew his stuff. As the creator of DeLand's Automatic Deck, he displayed an ability to create lasting magic effects. Honestly, this deck, utilizing cut out pips and numbers, is patiently waiting for some sharp magician to re-

introduce to the magic community, complete with an accompanying DVD, and you'll see in the small print.. "adapted from an effect originally published by Robert DeLand Jr."

Let me give you a couple of tips.. making your own deck, which I promise you, will be well worth your time, may require you to buy a paper punch. You can get one at most craft stores. Here's one available from Walmart... *EK Success Nesting Paper Punch, Circle, 1.25* .. Copy and paste this description in Google and you'll see a number of places where you can buy it in-store or online. This particular punch will punch a 1.25" clean cut hole, which may be too big for your purpose.. but other sizes are available. Trying to cut out fifty squares with an Exacto knife may leave you hating me. Finding a good paper punch that'll cut through card stock will be worth the effort. You can make yourself a couple of decks.. and then work on a couple more for your buddies.



This is the second alternative. I made a complete deck in about twenty minutes simply cutting out the pip and number as shown. The downside is.. it requires slightly more cover when performing the effect, but it WORKS. You

can still place a Joker on top and it will conceal the cut-out. This is by far the easier of the two options. I am holding a full deck in the picture.

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## **COIN OPENER**

Paul A. Lelekis

Adults and especially children, love coin magic! The "clinking" of shiny coins draws the attention of all spectators. I've spent years practicing sleights and have found that the use of a few judicious, easy sleights is all that is needed for the majority of close-up performers to really entertain people with coins.

I use this opener as a sort of warm-up for my next routine, Metallic Attraction. Both use a few sleights that require minimal practice, but are choreographed to present a pleasing outcome.

All you need for this routine is a single coin...I use a U.S. half dollar.

EFFECT: A coin is produced (magically or otherwise) as you patter about what coins can do. My patter appears non-sensical and innocuous but draws interest.

I hold the coin in my left hand in French Drop position. (This will be explained from a right-handed point of view.) I then pretend to take the coin in my right hand as I drop it into my left hand.

I then shake my right hand and then pretend to throw the coin off to my LEFT with my right hand wide open! KEEP THE PALM SIDE OF YOUR RIGHT HAND hidden from view. This is designed to "condition" your audience for the next phase.

Now "Snap!" your right fingers and "inadvertently" turn your right palm to the audience so that they know (without bringing attention to it!) that the coin is NOT in that hand. This is important!

Now open your left hand to show the arrival of the coin! This will usually draw gasps from children (and sometimes adults) – but be prepared for those who "know" how it's done!

IF the kids are genuinely amazed, repeat the same actions as above! If you do the French Drop a second time, you will, almost assuredly, have kids screaming "Oh, you just left it in your other hand!" Show that the coin has jumped to your left hand again.

NOW you will probably receive screams from the kids claiming that you just left it in your hand! This is actually GOOD!

At this point say, "No, no kids! That's not the way it works!"

Now re-take the coin into your left hand (exactly as before) and this time perform Marlo's Spider Vanish. This will mimic the French Drop that you have just performed!

The Spider Vanish is performed as if you are going to take the coin from French Drop position (as above), however the left fingers actually push the coin into right-hand Classic Palm position.

Repeat the tossing motion with your RH to your left (you really have the coin in your RH palm!) and everyone's eyes will immediately go to your left hand!

Open your left hand to show that the coin has "vanished"! This vanish is a very strong moment for everyone – but make it quick!

I next mention that, "...the coin is still there – it's just invisible!" I then close my left hand and perform the L'Homme Masque Load as follows:

Use your right middle finger to "massage" the back of your left fist and then, as you turn your LH, palm up, drop the coin from your right palm into the small hole created at the base of your left thumb.

Continue massaging the back of your LH as you again turn your LH palm down. Now remove your RH and snap your fingers as you reveal the arrival of the coin! This is another very strong moment!

Normally I'll end this mini-routine at this point. However, sometimes I'll continue by performing a retention-of-vision pass from my right hand to my left.

I'll then bring all attention to my left hand (supposedly holds the coin) as I maneuver the coin in my RH into Tenkai/Goshman Pinch.

I then turn to my right and move my RH up and down (open palm of hand facing the audience) as I retrieve the coin by reversing the Pinch actions.

Here's a little secret: Move your right hand, up and down (palm out) and as your right hand is on the down-stroke, move your right thumb over to contact the middle phalanx of your right middle finger (the bird finger!).

At the bottom of the down-stroke, move your middle and index fingers around the coin. Your right thumb will cover this half of the exposed coin.

Continue with your up-stroke and then as you go back down to the bottom of your down-stroke, move your right pinkie and ring fingers behind the coin, fully exposing the coin.

Continue the up and down strokes a couple more times, slowing them down. AT THE SAME TIME, your right thumb will push the coin outward to the tips of your fingers and it will appear as if the coin suddenly materialized right in front of their eyes!



I have had many, many women loudly gasp when they see this! Open your left hand now, to show that the coin has apparently jumped to your right hand!

This sudden appearance of the coin gets a very strong reaction and is an excellent kicker to this mini-routine.

Paul Lelekis

Paul Lelekis is an award-winning magician and lecturer, having published many effects, one-man parades and mini-parades in respected publications like *The Linking Ring*.. Please check out some of Paul's other compilations, in easily downloadable ebooks, at: <http://www.lybrary.com/paul-a-lelekis-m-163788.html>

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## THE AMATEUR CONJUROR

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An exclusive feature for the Magic Roadshow

### **23. Take Your Choice: a 2-Card Emailed Trick; a 2-Card Over The Telephone Trick; or a Regular 2-Card Math Trick.**

Hi. I can hear you say: Welcome back. You may have thought I was away having fun; actually I was finishing my new book: *e45 Astonishing Magic Card Tricks For Kidz Of All Ages: Family Magic IV*, available from Amazon.com and CreateSpace (please see below).

Meanwhile, I pursued my columnist duties and created, from scratch, this simple, totally baffling math trick that gives you three choices on how to perform it: emailed; over the telephone; or in person.

I included it as a telephone trick in my new book, this my favorite way to perform some tricks with my family, but I shall present it as an email trick here, a slightly easier way to perform it.

#### THE CARD TRICK

I send an email to a friend or relative, telling her I want to do an email card trick with her, asking her to carry out the following steps, if she wants to:

Step 1. Choose a number between 10 and 19.

EXAMPLE: Assume you chose 14.

Step 2. Add the 2 digits together.

EXAMPLE:  $1 + 4 = 5$ .

Step 3. Subtract that total from the original number.

EXAMPLE:  $14 - 5 = 9$ .

Step 4. Pick 2 cards from a deck.

EXAMPLE: Assume you picked a 7 and a Jack.

Step 5. Add their values together. (Note: Ace=1; Jack=11; Queen=12; King=13.)

EXAMPLE:  $7 + 11 = 18$ .

Step 6. Add the results from steps 3 and 5 together.

EXAMPLE:  $9 + 18 = 27$ .

Step 7. Email me the numerical result from step 6 together with the value of one of the cards.

EXAMPLE: 27 and 7.

I tell her, if she does this, I will email her the value of her other card. She emails me her information (27 and 7), and, almost immediately, I email her the value of her card. WoW. How do you suppose I did this?

#### THE SECRET

To discover the value of her other card, I added 9 to the value of the card she told me, and subtracted the result from step 6, which she also told me.

EXAMPLE:  $7 + 9 = 16$ ; while  $27 - 16 = 11$ . Thus the other card is a Jack. WOW, and double wow.

For a change of pace, you can convert some regular card tricks into email tricks, or into telephone tricks. Such tricks often lay neglected, ignored because no one discovers their triple nature: email; telephone; and regular. Please let me know if you discover any card tricks that fit this trifecta bill.

## 24. RED & BLACK CARD TRICKS, SIMPLIFIED

I intend these five easy red & black card tricks for young conjurors, mainly focusing on kidz about 8 to 13 years old. Please help the younger members of your family, girls and boys, to do these simple conjuring bafflers, an example of Family Magic.

I adapted these tricks from my new book: **e45 Astonishing Magic Card Tricks For Kidz Of All Ages: Family Magic IV**, available from Amazon.com and CreateSpace. The numbers preceding the name of the trick, indicate the number I gave the trick in my book.

### Trick #13. Reverse Black Queens

#### PREPARE BEFORE THE TRICK

Ahead of time, secretly place one red Queen on the top of the deck and the other red Queen on the bottom.

#### ITS SHOW BIZ TIME

Time for the trick. Give the two black Queens to the spectator-volunteer and request that she place them on the table face-up.

Hand her the deck, and ask her to deal cards face-down off the top of the deck into a tidy pile until she wishes to stop.

Ask her to put the first black Queen, face-up, on top of the dealt pile.

Then ask her to place the remainder of the deck face-down on top of the face-up black Queen.

Request that she place one of the piles on the other and cut the deck completely several times.

Then ask her where the red Queens went. Answer: the black Queens know.

(NOTE: Each red Queen now rests next to each reversed black Queen.)

Ask her to hold the deck face-down and locate the reversed black Queens. Sure enough, a red Queen rests next to each reversed black Queen. WOW.

This trick works itself using the red Queens as Key cards.

### Trick #14. Red & Black Separation

#### PREPARE BEFORE THE TRICK

Before this trick starts, secretly separate the red and black cards into two piles. Bend the red cards so they have a slight crimp. Bend the black cards so they bend in the opposite direction. Combine the cards and shuffle the deck.

ITS SHOW BIZ TIME

Time for the trick. Looking only at the backs of the cards, separate the red and black cards into separate piles. Wow.

(NOTE: You do this by noticing which way they bend. With practice you can get them all correct.)

### **Trick #15. Red & Black Dual Surprise**

PREPARE BEFORE THE TRICK

Secretly separate the red and black cards into two piles and place the two piles on the table top.

ITS SHOW BIZ TIME

Time for the trick. Ask two spectator-volunteers to pick a card from different piles, memorize it, write it down, and place it in the center of the other pile.

Look through each pile.

(NOTE: Select the Chosen cards by finding a red card in the black pile, and a black card in the red pile.)

Tell each participant his or her Chosen card. WOW.

### **Trick #16. Black Magic Cards**

PREPARE BEFORE THE TRICK

To perform this trick, you will need a deck of cards and a ring. Secretly prepare an 8-card packet with seven red cards and one black card on top, and place it on the table.

ITS SHOW BIZ

Time for the trick. Explain to everyone that your black magic ring draws energy from black cards and draws black cards to itself.

Touch your ring to the 8 card packet on the table.

Point to the packet and ask a spectator-volunteer to do the elimination shuffle, that is: top card under the deck, second card down on the table, third card under the deck, fourth card down on the table, and repeat until one card remains in his hand, now his Chosen card.

Ask him to NOT to show it to the others, to memorize it, write it down, and put it on top of the packet.

Ask two other spectators to each repeat what the first person did with the packet.

Touch the packet with your ring and ask him to deal the 8-card packet face-up on the table. Surprise, the spectators see one black card with 7 red cards. Yet, each claims the black card as their Chosen card. Sure enough, the black magic ring works. WOW.

(NOTE: Of course, the ring has nothing to do with it, except as a marvelous piece of misdirection. The trick works as described.)

### **Trick #17. Red & Black Pairs Separate**

ITS SHOW BIZ TIME

Time for the trick. Select eight red cards from the deck, and ask the spectator-volunteer to scatter them face-down on the table.

Then collect eight black cards and ask her to place each black card face-down on a separate

red card.

Request that she choose one pair of cards. Turn the Chosen pair over and state that this pair seems destined for a breakup.

(NOTE: Secretly reverse the order of the Chosen pair, so the red card rests above the black card, and not under it, as in the original pairing.)

Make a neat pile of the pairs of cards, carefully, so as not to disturb the order of each pair. Request that she deal the cards alternately into two tidy piles.

Ask her to examine each pile. In one pile, she finds 7 red cards and one black card. In the other pile, she finds 7 black cards and one red card. As predicted, the Chosen pair have separated. WOW.

Some beginning students of card magic avoid sleights. They do not want to spend the time required to learn and practice. Well, in this trick, we use a simple sleight of hand that almost anyone can learn, when you reversed the order of the single pair.

## **25. Mystery Card Telephone Trick**

This mathematical telephone trick will baffle and surprise all who experience it. Your relative or friend will pick a card, carry out simple arithmetic, tell you the total over the telephone, and after a slight pause, you tell him his Chosen card, value and suit. WOW.

Several months ago, in this column, I presented a math card trick I created, saying it was possible to do the trick with email, over the telephone, or in person. I also said that certain other card tricks could also be converted into this trifecta of card tricks.

To show it can be done, I now convert a math trick presented in the August, 2012 issue (#134) of the Magic Roadshow by our esteemed Editor, Rick Carruth.\*\* I present it here, with his permission, as a telephone trick, which is how I included it in my new book: 45 Astonishing Magic Card Tricks For Kidz Of All Ages: Family Magic IV, available from Amazon.com and CreateSpace (please see below).

### **PREPARE AHEAD OF TIME**

You will need a carefully written script with clear instructions, and pencil and paper. Your friend or relative will need a deck of cards, pencil and paper.

### **ITS SHOW BIZ TIME**

Telephone a friend or a family member and explain that you want to do a Pick-A Card trick over the telephone. Wait for her to agree.

Follow this script:

Step 1. Ask her to shuffle a deck of cards, divide the deck into two piles, and note the bottom card of one pile, now her Chosen card (Example: she chooses the seven of hearts).

Step 2. Ask her to write down her Chosen card in case she forgets it. Very important.

Step 3. Request that she assign the numerical value to her Chosen card (the seven of hearts = 7). For court cards, an Ace=1, Jack=11, Queen=12, King=13.

Step 4. Tell her to use a sheet of paper or a calculator to carry out the following...

Step 5. Double the value of her chosen card ( $7 + 7 = 14$ ).

Step 6. Add three to the total ( $14 + 3 = 17$ ).

Step 7. Multiply the total by five ( $17 \times 5 = 85$ ).

Step 8. If the card is a Club, add one to the total.

If the card is a Heart, add two ( $85 + 2 = 87$ ).

If the card is a Spade, add three.  
If the card is a Diamond, add four.

Step 9. Now ask her for the total of her calculations.

(NOTE: After she tells it to you (87), write it down and subtract 15 from the total ( $87 - 15 = 72$ ). The last number (2) indicates the suit of her Chosen card (hearts), while the first number(s) (7) indicates the value of her Chosen card (seven). Thus the 7 of hearts.)

Step 10. After a moments reflection, pretend to meditate, and then dramatically reveal to her the numerical value and suit of her Chosen card (the 7 of hearts). WOW ...

A cool telephone trick. Note that you may also perform this trick using email instead of over the telephone.

#### MAGICAL THOUGHTS

The MATH in this trick works because:

A.) In step 5, you multiplied the card value, 7, by 2, and in step 7 you multiplied the 7, by 5. Thus the 7 was multiplied 10 times to equal 70.

B.) Meanwhile in step 6, a 3 was added that was multiplied by 5 in step 7, to equal 15. This 15 was included in the final total, which effectively hid how the trick was carried out.

C.) In addition, the 2 from step 8 was carried along with no change.

D.) In step 9, you subtracted the 15 to reveal the value and suit of the Chosen card. Fortunately, you do not have to understand how the math works to make this trick work, so enjoy.

## 26. KIDZ TRICKS WITH HANDY OBJECTS

After I finished my new book 45 Astonishing Magic Card Tricks For Kidz Of All Ages: Family Magic IV, available from Amazon.com and CreateSpace (please see below), I decided to focus it entirely on card tricks, and I removed the chapter on Kidz Ticks With Handy Objects. I will use three of these tricks in this column.

I intend these tricks for 8 to 15 year olds, so you older magicians, teach the younger members of your family, boys and girls, to do these tricks, in the spirit of Family Magic.

### Mental Penetration

#### PREPARE BEFORE THE TRICK

To perform this trick, you will need a large, clear plastic or glass container, and three large dice.

#### ITS SHOW BIZ TIME

Time for the trick. Tell the spectator-volunteer that you will penetrate his mind and tell him the number on each of the three dice resting in the glass.

Request that he shake the glass and look at the numbers on each of the three dice from the underneath the glass, not the top where anyone can see them.

Ask him to add the three numbers and concentrate on the total with all his mind and might. (NOTE: Meanwhile secretly peek at the tops of the dice. The top plus the bottom of each dice adds up to seven, so if you see 2, then his number is 5. If you see 3, then his number is 4, etc. Secretly add the numbers on the bottom, close your eyes, wipe your forehead, and pretend to be trying hard to enter his mind).

Come out of your pretended trance and tell him the total of his dice, and then, after a slight pause, tell him the numbers on the bottom of the three dice. WOW.

Advice for kid magicians: Mind reading tricks fall into a number of categories, one of which uses the simple chicanery illustrated in this trick. Such tricks entertain and delight, and so they should. Magicians bewilder us, and we love it.

### **Anti-Gravity Ring**

#### PREPARE BEFORE THE TRICK

To do this trick, you will need: a large rubber band and a ring.

#### ITS SHOW BIZ TIME

Time for the trick. Thread the rubber band through the ring and hold the ends between your thumb and forefinger of both hands.

Stretch the rubber band and hold it slightly tilted.

(NOTE: Your lower hand secretly holds the middle of the rubber band, not the end. As you stretch the rubber band, slowly release the slack, and the ring, which remains stationary on the rubber band, appears to move toward the other end.)

Hold that end of the rubber band higher, and the ring will appear to move up the rubber band and to defy gravity. WOW.

Advice To Kid Magicians: Rubber bands have unique properties that allow the magician to produce remarkable magic tricks. That rubber bands can be found everywhere makes it handy, as well as useful. Can you devise other magic tricks with a rubber band?

### **Coin Penetrates Table**

Everyone thinks it impossible to push a coin through a table top, even though they know that magical trickery makes all things possible, indeed magic makes such events happen.

#### PREPARE BEFORE THE TRICK

To perform this trick, you will need a paper napkin, a saltshaker, a coin, and a table and chair.

#### ITS SHOW BIZ TIME

Time for the trick. Announce that you will pass a coin through the table and ask a spectator-volunteer to write down the date and other identifying marks on a coin. Invite all spectators to make special marks on the coin so they can identify it later.

Sit down and place the coin on the table. Spread out a paper or cloth napkin and place it over the salt shaker to prevent anyone getting hurt should the glass break.e

Hold the napkin and saltshaker in your right hand.

(NOTE: Secretly hold it so the bottom of the napkin is open.)

Place the the napkin containing the salt shaker on top of the coin.

Tap the coin 3-4 times with the salt shaker, and place your left hand under the table to catch the coin.

Move the napkin and the salt shaker around the table top.

(NOTE: While moving the napkin covering the salt shaker, bring it casually close to the edge of the table and drop the shaker, not the napkin, from the table into your lap. Grab the shaker with your left hand. Gently maintain the shape of the napkin so the spectators will think the salt shaker is still present)

Lift up the napkin with your right hand and smash it against the coin.

The napkin collapses and the salt shaker appears to vanish. Lift your left hand from under the table; it holds the salt shaker. The coin remains on the table top.

Say that this trick has a life of its own, because the salt shaker went through the table, not the coin.

Dropping objects from the table to your lap represents a common way to do magic seated at a table. Some magicians call it lapping and find it very useful.

Advice To Kid Magicians: Do not tell anyone how you perform this trick. It is so easy, your audience will lose interest. Also, do not repeat this trick for the same audience. They may figure out how you did such an easy trick.

#### IMPOSSIBLE MAGIC

Magic makes the impossible happen, one reason why it entertains us. This trick seems impossible until it happened. Almost all magic tricks seem impossible at first. A little thought and magical creativity converts the impossible into the highly probable.

### **27. Missing Card Telephone Surprise \***

This amazing and unusual mathematical telephone trick will baffle and surprise everyone who experiences it.

Several months ago, I presented a math card trick that I created, saying it was possible to do the trick with email, the telephone, or in person. I also said that some other card tricks could also be converted to this trifecta of card tricks.

This month, I convert a math trick presented in the excellent magic book *Magic Tips and Tricks* written by our esteemed Editor, Rick Carruth,\* published in 2011, and available from Amazon and CreateSpace. I present it here, with his permission, as a telephone trick, which is how I included it in my new book: *45 Astonishing Magic Card Tricks For Kidz Of All Ages.. Fami;y Magic IV,*

#### PREPARE AHEAD OF TIME

You will need a carefully written script with clear instructions, and pencil and paper. Your friend or relative will need a deck of cards, and pencil and paper.

#### ITS SHOW BIZ TIME

Call a friend or a family member and explain that you want to do a card trick over the telephone. Wait for her to agree.

Follow this script:

Step 1. Ask your friend or relative to write down a 4-digit number between 1,000 and 9999.  
Example: Assume she picks 3941.

Step 2. Request that she add the 4 digits together.  
Example:  $3 + 9 + 4 + 1 = 17$

Step 3. Tell her to subtract this total from the original 4 digit number.  
Example:  $3941 - 17 = 3924$  (the four digits of this number add up to a multiple of 9)

(NOTE: When you add any 4-digit number together, and subtract the resulting sum from the original 4-digit number, you will always produce a 4-digit number whose 4 digits add up to 9, or a multiple of 9.)

Step 4. Ask her to select 4 cards that resemble her total calculated 4 digit number, each card with a suit different from the other cards.  
Example: (3 9 2 4) = 3 of hearts; 9 of spades; 2 of clubs; 4 of diamonds.

Step 5. Request that she select one of the four cards and write it down.  
Example: She selects the 4 of diamonds.

Step 6. Ask her to tell you the identity of the remaining 3 cards and that you will tell her the card she selected.

Example: She says the 3 of hearts; 9 of spades; 2 of clubs.

Step 7. Be sure to write the 4 cards down.

NOTE: To determine the missing card...

The suit is obvious. It is diamonds.

Secretly total the three cards mentally or on paper.

Example:  $3 + 9 + 2 = 14$

Subtract this sum (14) from the multiple of nine (9, 18, 27, 36) that is immediately higher than the sum.

Example:  $18 - 14 = 4$ , which indicates that the missing card is the 4 of diamonds.

If the 3 cards totaled 22, then  $27 - 22 = 5$ , and the missing card is a 5.

If the 3 cards totaled 5, then  $9 - 5 = 4$ , and the missing card is a 4.

Step 8. Momentarily pretend to concentrate. Then dramatically tell her the missing card.

WOW.

An awesome telephone trick. Note that you may also use email instead of the telephone to do this telephone trick.

## 28. BOTTOM CARD SLIDE + Variations

Taken from his book: *eFamily Magic I & II: 105 Tricks For My Family*

Available from Amazon.com and CreateSpace

Here is a simple sleight for kidz of all ages, so you older magicians, amateur conjurors, teach it to your younger family members in the tradition of Family Magic.

When I was about 12 years old, my uncle Dave gave me a copy of one of Thurston's magic books; I do not remember which one. In it was a simple sleight of hand that I quickly learned and have used ever since.

I forgot the name Thurston used, but I now call it the bottom card slide. The sleight operates like this... (It helps to casually lick the fingers of your right hand before doing this trick.)

Bottom card slide: I hold the deck in my left hand. My right thumb rests under the deck while the four fingers of my right hand rest on top of the deck and reach to the short edge.

With my right fingers, I slide the top cards into a packet, one at a time, towards me.

I stop when the spectator-volunteer says STOP.

I slowly move the packet captured by my fingers toward me. Simultaneously, I apply slight pressure on the bottom card with my right thumb and slide it towards me. I capture it as the bottom card of the packet I just removed from the top of the deck.

It appears to onlookers that I cut the deck where he said stop. In reality, I included the bottom card within the cut.

Here are some easy, yet mystifying tricks you can do to baffle and mystify your friends and relatives.



VARIATION #1. To force a card.

Place the card you want to force on the bottom of the deck. Perform the bottom card slide and capture bottom card of the deck as the bottom card of the pile. Show the bottom card of this packet and point out that this is now his Chosen card.

VARIATION #2. To reveal the Chosen card.

After the spectator-volunteer chooses a card, maneuver the Chosen card to the bottom of the deck by any method you choose. Perform the bottom card slide and reveal the captured bottom card as the Chosen card.

VARIATION #3. Four aces mystery.

Place the four aces on the bottom of the deck. Perform the bottom card slide 4 times in sequence on the same deck and each time place aside the packet you remove from the deck. Turn over the 4 packets, revealing that the random STOPS captured the aces. Ask the spectator-volunteer not to reveal how she did it.

VARIATION #4. Royal Flush mystery.

Place a spade royal flush packet (10, J, Q, K, Ace) on the bottom of the deck and perform the bottom card slide as described for the Four Aces above, except carry it out 5 times.

Of course, spectators know that chicanery creates the baffling magic tricks, not supernatural conjuring.

## 29. 'Double Flush'

I like this trick because it is so easy to do and so startling, just right for Kidz of all ages.

### PREPARE BEFORE THE TRICK

To perform this trick, you will need:

1. A deck of cards.
2. A table.

Before the trick, secretly make up a packet containing the following cards: A, 10, J, Q, K (all spades). Place this packet on top of the deck.

Also, secretly make up a packet containing the following cards: A, 10, J, Q, K, (all hearts). Place this packet on the bottom of the deck.

### IT'S SHOW BIZ TIME

Time for the trick. Place the prepared deck on the table and cut it into 3 near-even piles. Then ask the spectator-volunteer to turn the pile from the middle of the deck face-up. Request that he place the pile from the lower part of the deck face-down on top of the face-up middle deck.

Then ask him to place the pile from the upper part of the deck face-down on the combined piles. Request that he take the deck in hand and deal the cards face-down, one at a time, from left to right into five piles, and to stop when he sees the first face-up card.

Then talk about how a Royal Flush in poker represents riches, and ask him to turn over the card on top of each pile. We see a heart Royal Flush.  
Say that we may do better. Ask him to turn the 5 piles over and we find a spade Royal Flush.  
Wow.

This trick, though seemingly complicated, works itself automatically once you start it. The outcome surprises and baffles, just what we amateur conjurors need. Of course, spectators know that chicanery creates the baffling magic tricks, not supernatural conjuring.

### 30. 'Clock Trick'

Here is another self-operating card trick for young conjurors, so you older magicians help your younger family members learn to perform it.

#### THE TRICK

Consider this ticking trick. I ask the spectator-volunteer to remove all the cards of one suit, say hearts, from the deck, and arrange them in a clock face, with each number taking its place on a clock, and the Jack and Queen in place of 11 and 12, respectively.

I request that he choose one of the visible clock cards in his mind.

I ask him to cut the remainder of the deck into two near-equal piles. I then ask him to choose one of the two piles and place the cards used to represent the numbers on the clock face-down one at a time in sequence, starting with the ace, on top of that pile.

I ask him to deal the value of his mind-Chosen card from the other pile to the top of the pile with the 'clock' cards, while I turn away. When I turn around, I request that he put the remaining cards under the 'clock' pile, and deal the cards face-down on the table, placing the cards anywhere he desires. After a while, I point to a face-down card. Sure enough, his mind-Chosen card. Wow.

#### HOW MIGHT YOU DO THIS TRICKERY & DECEPTION?

Your creative thinking may benefit if you answer the following questions:

Why cut the deck into two piles after forming the clock?

Why use only one suit to form the clock numerals?

Why place the 'clock' cards in order on top of one pile.

Why deal out the value of his mind-Chosen card on the pile with the 'clock' cards?

Why put the remaining cards under the 'clock' pile.

How did I know which face-down card would match his mind-Chosen card?

Congratulations if you developed a reasonable plan to duplicate this trick. The wizard also congratulates you. I did the trick this way...

#### THE SECRET

This automatic trick works exactly as described (a self-working trick). After the spectator-volunteer carried out the last deal, I pointed to the 13th card dealt, his Chosen card.

By placing cards equal to the value of his mind-Chosen card on top of the clock cards in the pile, the spectator-volunteer unknowingly placed his Chosen card 13th from the top. So simple, yet appearing so complicated & mysterious.

#### MAGICAL PRINCIPLES

##### MECHANICAL ARITHMETICAL TRICKS

Arithmetical tricks, where the magician does not have to manipulate the cards, baffle and bewilder as much as much more complicated trickery, and you will find it easy to do. Still, the use of the clock face provides a pleasant background to a simple automatic trick.

## MISDIRECTION

This trick contains a great deal of misdirection and distraction, from the use of only one suit to form the clock, to the clock itself, to drawing attention away from the mechanical, to the arithmetical nature of the trick. Still, everything coalesces into a marvelous trick.

WRITE DOWN YOUR THOUGHTS & PLANS TO PERFORM THIS TRICK...

## 31. 'KEY DISAPPEARANCE'

### THE TRICK

Consider this simple and lovely magic trick presented especially for younger members of your family. So you experienced magicians, please teach it to your younger brothers and sisters. Recently, I taught it quite easily to a 9 year old.

I have one deck which I share with the spectator-volunteer. She shuffles the deck, after which I shuffle the deck. I ask her to choose a card, place her Chosen card on the table, cover her card with the deck, and cut the deck several times, burying her Chosen card in the deck.

I pick up the deck, look through it, and select a card, now my Chosen card, which I place before me on the table. I ask her to place her Chosen card before her.

She looks through the deck for her Chosen card and says she cannot find it. I tell her the identity of my card and she tells me the identity of her Chosen card. I look for her card and I also cannot find it in the deck.

I ask her to turn over my Chosen card. She does so. Apparently it changed into her Chosen card since I placed it before me on the table. Startling. WOW.

### HOW DO YOU SUPPOSE YOU MAY DO THIS TRICK?

Think magically. For help in figuring it out, please answer the following questions:  
Why didn't I choose my card in the same way she did?  
When did my card change into her Chosen card?

Take a bow if you generated a feasible way to do this trickery. Here comes the wizard. I did this trick like way...

### THE SECRET

After I shuffled the deck, I peeked at the bottom card and established it as my Key card. She cut the deck after covering her Chosen card with the deck. This placed my Key card (from the bottom of the deck) on top of her Chosen card, both located in the middle of the deck after the cut.

I then looked through the deck and extracted the card below my Key card, her Chosen card. I placed it in front of me on the table as my 'Chosen' card. I then told her that I chose an indifferent card, not her Chosen card.  
The trick then proceeded as described.

### FIBBING IN MAGIC

Were you dismayed because I told a fib? Magicians lie, deceive, misdirect, cheat, harass, and carry out other endeavors to achieve a magical illusion. After all, while the magician must carry out the trickery inside reality, the illusion must appear otherworldly as if derived from an outside supernatural force. Not an easy thing to do, so expect and permit a bit of truth-stretching.

This trick is taken from his book: Family Magic I & II: 105 Tricks For My Family (and yours too) available from <https://www.createspace.com/3434093>

## 32. 'ARITHMETICAL CHICANERY'

This trick is taken from my book: "Family Magic I & II: 105 Tricks For My Family" (and yours too) available from CreateSpace ( <http://www.createpace.com/3434093>)

I am going to take some time off from writing this column and will resume in November. Before I go, I would like to share something that I discovered quite recently, though perhaps you knew it all along, that is, I get the same enthusiastic and baffled and mystified reaction whether I perform a simple-to-do trick or a very complicated one.

So why, I now wonder, did I spend all that time learning and practicing heavy sleight of hand when a parcel of simple tricks would accomplish my goal of entertaining my family and friends. Alas.

Of course this approach won't work if you want to impress and mystify magicians, but I am a simple amateur conjuror with simple goals.

### A SIMPLE TRICK

Consider this straightforward and easy arithmetical trick. I ask the spectator-volunteer to hold up the deck so I can see the cards but he cannot see them. I point to a card and ask him to remove it from the deck and place it face-down before me without looking at it. I ask the spectator-volunteer to remove any card he wishes (though not a 10 or a picture card) and place it face-down before him.

I instruct him to double the value of his card, add 2, multiply the result by 5, and subtract 7. I ask him to tell his final number, and I announce that the first digit matches his card, while the second number matches my card. Sure enough. Wow.

### SO HOW CAN YOU ACCOMPLISH THIS MAGICAL TRICKERY?

It will help if you answer the following questions:

How can the final number predict the value of his and my card?

Why did his calculation seem simple?

Good luck to you if your thinking produced useable ideas. The wizard flies by, waving. I did the trick this way...

### THE SECRET

When I chose my card, I chose any '3' from the deck. Using the arithmetical steps I described will always produce a number with two digits. The first digit will always match the spectator-volunteer's card, the second will always equal 3, the card I chose.

This trick works itself. Just do it the way I described. The mathematics always works.

### MAGICAL PRINCIPLES

#### ARITHMETICAL, MATHEMATICAL, SELF-WORKING TRICKS

Self-working arithmetical tricks that always work out allow the magician to rest between more demanding tricks, and provide a delight for fans of 'No Hands Card Tricks.'

Such tricks sometimes appear more eerie than they deserve, a terrific boost for the idea that easy-do-tricks can provide as impressive and baffling a trick as do more elaborate ones.

### CALCULATING CHICANERY

Numbers don't lie; nor do they mislead. Calculations like the one in this trick fit into the world of 'No Hands Card Tricks.'

This trick easily converts into a telephone trick. See my book: "25 AMAZING MAGIC CARD TRICKS EASILY PERFORMED OVER THE TELEPHONE (FAMILY MAGIC-3)," available from Amazon (<http://www.amazon.com/Amazing-Tricks-Easily-Performed-Telephone/>) and CreateSpace (<https://wwwcreatespace.com/3754072> ).

### 33. 'Simple Arithmetic Works With A Twist'

I am back. I cannot say I feel rested since I did not rest. However, I do have a very simple trick with a twist at the end to start us off again. Once again 'The Amateur Conjuror' asks you to teach it to a young member of your family.

#### THE TRICK

To start this trick, I make a show of writing something on paper and place it in an envelope which I give to one of the spectators to hold safe. No peeking please, I say.

I ask the spectator-volunteer to think of three numbers under 10,  
(say, she chooses 4, 2, 8).

I request she write them across in descending order (highest to lowest),  
(thus: 8, 4, 2).

Now I ask her to reverse the order and write the three numbers with the lowest first,  
(thus: 2, 4, 8).

Now I suggest she subtract the smaller number from the larger number,  
 $842 \text{ minus } 248 = 594$

Now I ask her to add the three digits of the answer together.

$$5 + 9 + 4 = 18$$

(Her numbers add up to 18)

I request that she deal cards from the top of the deck until she reaches that number in the deck. I instruct her to turn over the 18th card, now her Chosen card. She finds the ace of hearts. I ask her to open the envelope and tell everyone what I wrote: 'You will find the ace of hearts.'  
Wow.

#### HOW WOULD YOU DO THIS TRICK?

Please answer the following questions:

Why this computation; what does it accomplish; what does it gain?

How could I know that she would find the ace of hearts?

The wizard nods sagely. I did the trick this way...

#### THE SECRET

Before the trick started, I placed the ace of hearts 18 cards from the top of the deck. After that, the trick worked as described. This math always ends up with the number 18. Simple stuff, yet very effective.

Curiously, the subtraction always results in a middle number of 9, with the two outer numbers adding up to 9. Thus this trick also provides a way to force a card either 18th or 9th (and even 36th) from the top.

#### ABOUT THE AUTHOR

**Ed Glassman** has been an amateur magician since high school. When he turned 80 years old in 2009, he wrote his two Family Magic books so his family, and yours too, could have some magic in their lives.

He lives in Moore County, NC, where he once wrote a column on Creativity At Work two times

a week for the Citizens News-Record and a monthly column on Business Creativity for the Triangle Business Journal in Raleigh.

A Professor Emeritus of the University of North Carolina at Chapel Hill, he was a Guggenheim Fellow at Stanford University and a Visiting Fellow at the Center For Creative Leadership in Greensboro, NC.

He can be contacted and emailed through his website at: <http://magic-tricks-for-kidz-of-all-age.weebly.com/>

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## Werner Miller - A Multi-part Series for Magic Roadshow Readers

Werner Miller is a retired math teacher living in Austria. He has created literally hundreds of math based magic tricks. His primary interest is recreational math and applying it to puzzles and magic.

He won the 1989 and 1992 *Tenyo Magic* Competition each with a Flash Dice Routine. In addition, Werner has written extensively for magic publications.. including *The Magician*, *Abracadabra*, *The Mystery Magazine*, and *Club 71*. Lybrary.com feature a number of books authored by Werner, most in English and some in German.

I enthusiastically welcome Werner to the Magic Roadshow..

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## Deal, Mix & Spell: A Mathemagical Medley

A series of light-weight semi-automatic tricks by Werner Miller

### 1. Royal Fluff

Deal a Royal Flush face up into a row: Ten - Jack - Queen - King - Ace.

Let a spectator select one of these cards.

Assemble the remaining cards, but the way you do this depends on the value of the selected card. If the spectator selected the Ten or the Jack, start at the right end and proceed to the left, i.e. take the Ace, place it on the King, both cards on the Queen, and so on. If the selected card is the Ace or the King, start at the left end and proceed to the right, i.e. take the Ten, place it on the Jack, both cards on the Queen, and so on. If the Queen was selected you may start at either end.

Turn the packet face down. Situation check: The bottom card of the packet has a value spelled with three letters (Ace or Ten), and the card next to it will has a value spelled with four letters (Jack or King).

Mix the cards by doing an Under/Down Shuffle. Once the last card in your hand is placed on top of the pack, now lying on the table, fan the cards still face down, and ask the spectator to put his card somewhere INTO the fan. Take care that the card is not placed on top or at the bottom.

Close the fan, pick up the cards, and give the cards another Under/Down Shuffle (or guide the spectator verbally through this mixing procedure).

Finally, the top card is turned face up. It is either the selected card or a card whose value can be used to locate it openly (spell aloud its value, deal off a card with each letter, and turn the last card face up).

## 2. Royal Liar

The spectator shuffles the twelve court cards (Jacks, Queens, Kings) and deals them back and forth into two equal piles. He notes and remembers the bottom card of either pile, then he places this pile on top of the other one.

False cut the combined packet, then perform a Klondyke Shuffle thus bringing the spectator's card automatically to the top.

Ask the spectator, if his noted card is a Jack, a Queen or a King, but stress that he is free to lie. Let's assume, the answer is King. Repeat the answer letter by letter, and with each letter shift one single card from the top of the packet to the bottom, then eliminate the next (fifth) card. Restart spelling K-I-N-G, as before transferring four cards from top to bottom, and again discard the next card.

Repeat this spelling / dealing / eliminating until you are left with one single card. Turn it face up: It is the spectator's card (no matter if a 4-letter word is used and every fifth card drops out or a 5-letter word is used and every sixth card drops out).

(Editors note.. It occurred to me that you could easily turn this into a prediction effect if you learn the bottom two cards, false cut, perform as described - perhaps using a magician's force to force the pile with the bottom card that matches your prediction..)

## 3. French Sandwich

The spectator gets a full suit (13 cards), shuffles them, and deals them singly back and forth into two piles on a table until only one card is left in-hand. This card is noted and remembered, and then placed on either 6-card pile. The other pile is placed on top of this pile.

Take the combined packet and perform a Monge Shuffle, i.e., slide the top card into your free hand, place the next one on top of it, the next one underneath, the next on top, the next underneath and so on.

The spectator's card will now be the tenth card down from the top.

Now, deal the cards "zig-zag" style singly into five packets as follows:

Deal the top five cards side by side into a row, from left to right. Deal the next four cards onto the tabled ones, starting at the fourth and proceeding to the left (i.e., the sixth card goes on the fourth, the seventh on the third, the eighth on the second, the ninth on the first). Switch direction again, and deal the last four cards from left to right, starting at the second pair and ending flush right (the last card goes on the original fifth card).

Turn over this pair, place it face up on the fourth pile, these five cards on the third pile, these eight cards on the second pile, these eleven cards on the first pile.

Repeat this "Zig-zag Deal", then - without turning further cards over - assemble the piles from right to left as before.

Ribbon-spread the cards. At the end of the spread there are the two face-up cards sandwiching a single face-down card; it is the spectator's card.

Or: Replace the Monge Shuffle with a "Down" Monge Shuffle (i.e., slide off the top card, place the next one underneath, the next one on top, the next underneath, the next on top and so on), and at the end of the first "Zig-zag Deal" turn over the first (left most) pair. Continue as described, and the sandwich will appear at the other end of the spread.

Editors note: As with any good effect, the true entertainment is in the story. Recount how two cards are going to 'capture' the selected card.. and go from there...

#### **4. Auto-"Mate"**

Show five Hearts and five Spades, each set containing the same sequence of values (e.g. AH, 2H, 3H, 4H, 5H, and AS, 2S, 3S, 4S, 5S).

Place one set on top of the other, and turn the combined pile face down. Ask the spectator to give the cards a complete cut, then have the top card removed by the spectator.

Mix the remaining nine cards Monge style (as detailed in "French Sandwich"), then perform a Klondyke Shuffle, i.e., continuously draw off top card and bottom card together and deal these "milked"-off pairs into a new pile. (Because the number of cards is odd, the last "pair" is only a single card which goes on top of all.)

Do another Klondyke Shuffle, and the "mate" of the spectator's card (same value, opposite color) becomes automatically the new top card of the packet.

Now ask the spectator for the name of the chosen card, but stress that he is free to lie. (It has to be a Heart or a Spade, of course.) Let's assume, the 3H is named. Spell "T-H-R-E-E", dealing singly five cards into a new pile reversing their order, then drop all the remaining cards on top of them. Similarly spell "O-F" (deal two cards, put rest on top), finally "H-E-A-R-T-S" (deal six cards, put rest on top).

Turn the final top card face up: It is automatically the spectator's card (and you know whether he told the truth or not).

#### **5. Lonely Stranger**

Ten red cards and ten black cards are used. The spectator has the free choice of either color packet, the other one is yours. Deal your cards singly and alternately into two equal piles. The spectator selects any of his cards, notes and remembers it, and places it on either of your piles; finally the other pile is dropped on top of it to bury it.

The next steps depend on the color of the spectator's card. If it is red, give the 11-card packet a Reverse Faro (outjog every other card starting with the first one, then strip away all the outjog cards as a block and place them underneath). Do this mixing once more, so that the spectator's card ends up seventh from the top down. Now spell "T-H-E", "O-N-L-Y", "R-E-D", "C-A-R-D", with each letter dealing off the top a single card into a new pile, after each word dropping all the remaining cards on top of that pile. At the end, turn the top card face up: It is the spectator's card.

If the spectator's card is black, deal the cards Under/Down style into two piles (top card under the packet, next one to the left, next one underneath, next one to the right,...), finally put the left-hand pile (6 cards) on top of the right-hand pile (5 cards). The spectator's card ends up sixth from the top down. Locate it by spelling as described, using the phrase "T-H-E", "O-N-L-Y", "B-L-A-C-K", "C-A-R-D".

#### **6. As Often As You Want**

Sort out the Ace of Clubs; this is your card. The spectator gets any six cards, shuffles them, deals them singly into two equal piles, notes and remembers the top card of either pile and places the other one on top of it. Show your AC, and place it on top of all.

Deal the cards singly back and forth, then drop the right-hand pile (3 cards) on top of the left-hand pile (4 cards). Repeat this "mixing" as often as the spectator wants, giving the illusion that the selection is lost in the packet. (In fact, its position is left unchanged: No matter how often you "mix", the spectator's card ends up always fifth from the top down.) When the spectator is satisfied, spell "A-C-E", "O-F", "C-L-U-B-S" in the manner described above, and the selection is automatically brought to the top where you reveal it.



Variations: Use the King of Hearts as your card. The spectator gets any seven cards, deals them back and forth until he is left with only one card, notes and remembers that card, places it on either pile and drops the other one on top of it. Deal the cards of the combined pile singly and alternately left / right, then place the left-hand pile (4 cards) on top of the right-hand pile (3 cards). Do this dealing and assembling once more, so that the selection ends up fifth from the top down. Now show your KH, place it on top, and repeat the dealing as often as the spectator wants, always assembling the cards by placing the left-hand pile on top of the right-hand pile. Finally spell "K-I-N-G", "O-F", "H-E-A-R-T-S".

Or: Use the Queen of Diamonds as your card. The spectator gets any nine cards, deals them back and forth until he is left with only one card, notes and remembers that card, places it on either pile and drops the other one on top of it. Deal the cards of the combined pile singly and alternately left / right, then place the right-hand pile (4 cards) on top of the left-hand pile (5 cards). Do this dealing and assembling once more, so that the selection ends up sixth from the top down. Now show your QD, place it on top, and repeat the dealing as often as the spectator wants, always assembling the cards by placing the right-hand pile on top of the left-hand pile. Finally spell "Q-U-E-E-N", "O-F", "D-I-A-M-O-N-D-S".

## **7. Treasure Diver**

The spectator gets any fifteen cards. He shuffles the cards, then he deals them singly back and forth until he is left with a single card. He notes and remembers this card, places it on either pile and puts the other one on top of it.

Turn the top card of the combined packet over and place it face up back on top. Introduce this card as a "diver", who is trained to look for sunken treasures and to raise them, and the noted card as such a "treasure" that should be found. Let the "diver" down to the "seafloor", i.e., transfer the top card - still face up - to the bottom of the packet. (The spectator's card is now seventh from the top down.)

Perform an Under/Down Deal. You end up with the face-up card on top and the spectator's card below it - the treasure has been raised!

## **8. Circles & Squares**

From an ESP deck, remove four Circles and four Squares and deal them face up into separate piles. Ask the spectator to put either quartet onto the other (free choice), note and remember the symbol shown on the top card, then turn the combined pile face down. Let's assume your noted symbol - now at the bottom - is the Circle.

Mix the cards by performing two Klondyke Shuffles or two Monge Shuffles. The cards end up in the following order: C - S - S - C - C - S - S - C.

Ask the spectator if he prefers Circles or Squares. Let's assume he opts for Circles (your noted symbol). Spell the question "W-H-E-R-E", "A-R-E", "T-H-E", "C-I-R-C-L-E-S", with each letter shifting a card singly from top to bottom, and deal out the top card after each word. Finally hand the remaining four cards to the spectator; they are the four Circles as desired.

If the spectator names the other symbol (Squares), spell similarly "W-H-E-R-E", "A-R-E", "T-H-E", "S-Q-U-A-R-E-S", and hand over the four in-hand cards you are left with.

## **9. Discard Eight**

Get two symbol sets of an ESP deck and stack the cards cyclically (Circle - Cross - Wave - Square - Star - Circle - Cross - Wave - Square - Star).

Ask the spectator to give these ten cards a complete cut and to remove the final top card as his selection.

State, "Originally there were two cards of each symbol in this packet. You removed one card, so obviously its duplicate is still somewhere in this 9-card packet. Simple math will help to find it. 9 minus 8 makes 1, so all I have to do is to discard eight cards and the one with your chosen symbol will remain."

Spell "O-N-E", with each letter shifting a card from top to bottom, and discard the new top card. Spell "T-W-O", shifting three cards again, and discard the next card as before. Continue this way ("T-H-R-E-E", "F-O-U-R", ... "E-I-G-H-T") until you are left with a single card. It matches automatically the spectator's selection.

## 10. Color Triplets

Deal any three red cards face up into a row. Place three random black cards on top of each, also face up. Assemble these three pairs by picking them up in any order, then turn the combined packet over: The order will now be, from the top.. r - b - r - b - r - b

Perform two Klondyke Shuffles. You end up with the cards in the following order: b - r - b - r - r - b (bottom).

Ask the spectator if he prefers red or black. If "black" is named, spell "T-H-R-E-E", "B-L-A-C-K", "C-A-R-D-S", with each letter shifting a single card from top to bottom, and deal out the top card after each word. At the end, turn over the three dealt cards; they are all black.

If "red" is named, reverse count the cards in pairs saying.. "2, 4, 6 cards, and three of them are red". This reverses the order of the cards: (top) r - b - b - r - b - r (bottom). Then spell similarly "T-H-R-E-E", "R-E-D", "C-A-R-D-S", and the dealt-out cards are now all red.

## 11. Four Black Cards

Deal any four black cards face up into a row. Place any red card on top of each, also face up. Assemble these pairs in any order, then turn the combined packet over: (top) b - r - b - r - b - r - b - r (bottom).

Perform two Klondyke Shuffles. You end up with the cards in the following order: (top) r - r - b - b - b - b - r - r (bottom).

To sort out the black cards proceed as follows: Spell "B-L-A-C-K", and with each of the first four letters shift a single card from top to bottom. The card falling on the last letter is removed, turned over and dealt out: a black card.

Repeat this until the four black cards have been located.

Or: Start with two packets - four red cards and four black cards, all cards face up. Place the black packet on top of the red packet, and turn the combined packet over: (top) r - r - r - r - b - b - b - b (bottom).

Draw off the top three cards singly and overhand style (reversing their order), and throw the remaining cards on top of this triplet. Do this again, and you get: (top) b - b - r - r - r - b - b - r (bottom).

Now spell "W-H-E-R-E", "A-R-E", "T-H-E", "B-L-A-C-K-S", with each letter shifting a single card from top to bottom, and deal out the top card after each word (as in "Circles & Squares").

## 12. Undo

Two spectators (A, B) are sitting side by side across the table facing you. Each spectator picks four random cards, shuffles them, squares them and places this packet face down before him. Then each spectator removes the top card of his packet, notes and remembers it, and places it back on top of the other spectator's packet.

Put the left-hand (A's) packet on top of the right-hand (B's) packet. B's card is now on top, A's card fifth from the top down.

Perform an Under/Down Deal, but deal the "down" cards not into a single pile as usual; deal them alternately into two piles: first card to the bottom of the packet, next card to A, next card underneath, next card to B,...

Finally ask the spectators to turn the top cards of the packets face up. Each spectator turns over his own card as if they were never switched.

## 13. Another Color Separation

Only three red cards (e.g. JH, QH, KH) and three black cards (e.g. JS, QS, KS) are used. Start with the reds and the blacks face up in two separate spreads, then place the blacks on the reds, square the cards, and turn the packet face down: (top) r - r - r - b - b - b (bottom). Mix the cards by giving them a Reverse Forward Faro (or simply deal them singly and alternately into two piles, then drop the right-hand pile on top of the left-hand pile). Result: (top) b - b - r - b - r - r (bottom).

Spell "R-E-D". Shift the top card to the bottom ("R"), also the next one ("E"), then remove the new top card ("D"), turn it over, and deal it face up to your left. Now spell similarly "B-L-A-C-K", transferring singly four cards ("B", "L", "A", "C"), and deal out the card falling on the last letter ("K") to your right. Continue this way spelling alternately "R-E-D" and "B-L-A-C-K", thus automatically separating the reds from the blacks.

To achieve the same effect with four reds and four blacks, place the face-up reds on the face-up blacks, square the cards, turn over the packet (b - b - b - b - r - r - r - r), and perform a Monge Shuffle (r - r - b - b - b - b - r - r). Start the alternate spelling with "B-L-A-C-K".

If you want to use five reds and five blacks, place the face-up reds on the face-up blacks, square the cards, turn over the packet (b - b - b - b - b - r - r - r - r - r), and false cut. Start the alternate spelling with "B-L-A-C-K".

## 14. Red/Black Sandwich

Openly sort out any four red cards and any four black cards. Show them, then place the red cards on top of the black cards (all cards face down). "Milk" off pairs of cards and deal these pairs alternately left and right to get two 4-card piles of mixed colors, the order of the colors identical in both piles: (top) red - black - red - black (bottom).

From the rest of the deck, have one card freely selected by the spectator. The spectator notes and remembers this card, drops it on top of either pile and places the other pile on top of it.

Now deal the cards singly back and forth and finally drop the left-hand pile (5 cards) on top of the right-hand pile (4 cards). The spectator's selection is seemingly lost. (In fact, it is now third from the top: b - b - x - r - r - r - r - b - b.)

Announce that you will need the help of any black card and any red card to find the selected one. Introduce your "helpers" as follows: With the 9-card packet in your left hand, spell "A-N-Y" and deal for each letter a single card off the top down into a new pile, then place all the remaining cards as a block on top of this 3-card pile. In exactly the same way spell/deal now "B-L-A-C-K", then "C-A-R-D", putting all the in-hand cards on top of the dealt cards after each word. Turn the final top card over and place it face up back on top: really a black card.

Repeat the spelling/dealing procedure using the phrase "A-N-Y", "R-E-D", "C-A-R-D", and turn over the final top card as before: really a red card. (The face-up black card is second from the top down, the spectator's card second from the bottom up.)

Give the cards a Klondyke Shuffle (i.e., continuously "milk" off top and bottom card and deal these pairs into a new pile), then ribbon-spread the cards and call attention to the single face-down card "trapped" between the two face-up ones; it is the spectator's card.

## **15. Matriarchy**

Only the thirteen Hearts are used. Set the Queen aside, and hand the remaining twelve cards to a spectator. Ask the spectator to shuffle them, then have the cards rotationally dealt into three equal piles. Instruct the spectator to select any pile, to note and remember the bottom card, and to place that pile on either of the remaining two. Put this combined pile on the last one, and place the face-down Queen on top of all.

Deal the cards singly back and forth, then drop the left-hand pile (7 cards) on the right-hand pile (6 cards). Do this "mixing" as often as the spectator wants, so that the noted card seems to be lost; in fact, it's still fifth from the top down.

State that the Queen is going to bring back the chosen card. Spell "Q-U-E-E-N", "O-F", "H-E-A-R-T-S", with each letter dealing a single card off the top down into a new pile, after each word dropping all the remaining cards on top of the dealt ones. At the end, turn over the final top card: It is the spectator's card.

Or: When the Queen has been placed on top of the spectator's combined pile, perform a false cut leaving the Queen on top and the noted card fifth from the top down. Now spell/deal "Q-U-E-E-N", "O-F", "H-E-A-R-T-S" as above and turn up the QH. Remove it, then spell its full name once more and the QH is back on top!

## **16. Any Diamond**

Three spectators (A, B, C) and the thirteen Diamonds. Spectator A shuffles these cards, sets any card aside (without seeing/showing its face), and deals the remaining twelve cards singly and rotationally into three equal piles. Spectator B selects any pile, notes and remembers the bottom card, and places that pile on either of the remaining two. Now spectator C does the same, although there is now one pile less to choose from; he notes and remembers the bottom card either of the double or the single one, then he places that pile on top of the last one.

(In the combined packet, the two noted cards are now at the positions 4 and 8. Make a mental note of the spectator whose card is now fourth from the top; this card will be located first. Let's assume, this card belongs to spectator B.)

Mix the cards by means of a Down/Under Deal, but deal the "down" cards alternately left and right making two 6-card piles (first card to the left, next card underneath, next card to the right, next card underneath,...). Then place the right-hand pile on the left-hand pile. Unknown to the audience, the former eighth card (C's) is now on top, and the former fourth card (B's) is directly below.

Ask spectator A to turn over the card selected at the beginning. Announce that the name of this card will lead to the chosen cards of B and C. Spell/deal the full name of A's card (as in "Matriarchy"), and turn the final top card face up: It is B's card. Remove it. Spell/deal the same name once more, and C's card ends up on top.

Note. You may replace the distributing Down/Under Deal with two Reverse Faros. In this case the positions of the two noted cards are switched, i.e., the card that was originally at position 8 (C's) is turned up after the first spelling/dealing, the card that was originally at position 4 (B's) is turned after the second spelling/dealing.

### **17. Found By the Joker**

A full suit is handed to the spectator. Following your instructions, the spectator shuffles these thirteen cards, then he deals them singly and alternately into two piles until only one card remains. He notes and remembers this card, places it on either pile and drops the other one on top of it to bury it.

Show the Joker, and place it face down on top of all. False cut the packet. Then perform a distributing Under/Down Deal, dealing the "down" cards rotationally into a row of seven pairs. Simultaneously turn over the first pair and the last pair: no Joker. Turn over the second pair and the next to last pair: no Joker. Turn over the third pair and the fifth pair: still no Joker. Turn over the last (fourth) pair: here's the Joker, and the other card is the spectator's.

### **18. The Happy Medium**

From an ESP deck, have one symbol set removed. The remaining twenty cards are cyclically stacked as usual (abcdeabcde...).

Invite two spectators (A, B) to participate. Each spectator gives the deck a complete cut, then A removes the top card and B takes the next one.

Deal the remaining 18 cards singly and rotationally into three piles. The center pile contains automatically a duplicate of A's card (second from the top down) and a duplicate of B's card (fifth from the top down.)

Point to the center pile and say, "The truth is always in between, so let's use the happy medium!" Discard the outer piles. Six cards remain. Deal them similarly, and you end up with three pairs. The outer cards are eliminated as before, and once more you are left with the "happy medium". Turn over this last pair. The symbol coming into view matches automatically A's card, the other one B's.

### **19. Anyone Seeing His Card?**

Two spectators (A, B) are sitting side by side across the table facing you. Each spectator gets any six cards and shuffles them, then notes and remembers the final bottom card.

Place the left-hand packet (A's) on top of the right-hand packet (B's). Perform a false cut, then deal the cards singly and rotationally into three piles. Turn over the top card of each pile, and ask if anyone is seeing his card. (This question is pure misdirection; you know the answer.) B does so. Remove the top card of the third (far right) pile and place it before B.

Discard the other two face-up cards, so that each packet is now consisting of three cards.

Assemble the packets from left to right, i.e., put the first one on top of the second, then both on top of the third.

Deal the cards into three piles again, then turn the top cards face up as before and repeat your question. It's A who is seeing his card, and it is the top card of the center pile.

## **20. The Last Card**

Have a spectator sitting across the table facing you. Openly sort out the thirteen Clubs, and hand them to the spectator who shuffles them. Retrieve them, and deal them singly and rotationally into three piles, one in front of you, two before the spectator. Deal the first card to yourself, then proceed clockwise until the cards run out. At the end, your pile consists of five cards, each of the spectator's piles contains four cards.

Ask the spectator to decide on either of his piles. He's free to shuffle it once more, then he notes and remembers the top card (leaving it there), places his other pile on top of it and drops the combined pile on top of your pile.

False cut the cards. The spectator's card is still fifth from the top down.

Spell "C-L-U-B", with each letter shifting a single card from top to bottom, and discard the card falling on the last letter. Continue this way eliminating every fourth card, until you are left with only one card; it is the spectator's card.

Or: Use the thirteen Spades or Hearts. After they have been dealt as described, instruct the spectator to note and remember the bottom card of either of his piles and to place that pile on top of his other pile. Drop your pile on top of all, so that the spectator's card is now at position no. 9 from the top down.

False cut, then continuously spell "S-P-A-D-E" ("H-E-A-R-T", resp.), at the end of the word discarding the next card (i.e., every sixth card). Again, the spectator's card remains.

## **21. Not That Diamond**

Have the thirteen Diamonds shuffled by the spectator, then deal them as in "The Last Card" into three piles. The spectator decides on either of his piles, shuffles it once more and notes and remembers the final bottom card. Then that pile is placed on top of the spectator's other pile.

Point to your pile and turn over the top card. Let's assume, it's the King. Either place it face up on the table or place it face down back on top of your pile (spectator's choice). Then put your pile on top of the spectator's combined pile. The spectator's card is now either the eighth in a 12-card packet or the ninth in a 13-card packet.

Perform a false cut.

Recall the value showed up on top of your pile (King, in our example), stating that this bit of information makes it easy to find the spectator's card. Spell "N-O-T" (deal out 3 cards into a new pile, then drop rest on top), "T-H-E" (do the same once more), "K-I-N-G" (the value can be a 3-, 4- or 5-letter word, so deal out the corresponding number of cards, then drop rest on top), "O-F" (deal 2 cards, drop rest on top), "D-I-A-M-O-N-D-S" (deal 8 cards, drop rest on top).

Turn over the final top card; it is automatically the spectator's card.

## 22. Another Negative Clue

Sort out the ten Heart (or Spade) spot cards, and give them to a spectator for shuffling.

Then instruct him to set the top card unviewed aside.

Request him to deal the remaining cards back and forth into two equal piles until only one card is left. Ask him to note and remember the value of this card, then have this card placed on top of either pile and the other pile dropped on top.

Take the combined pile and mix the cards by giving them a Reverse Forward Faro or a Monge (Over/Under) Shuffle or a Down/Under Shuffle, thus positioning the noted card seventh from the top.

Call attention to the card set aside at the beginning and turn it face up. It is e.g. the Five of Hearts. State, "The only fact I know about your card is that it is definitely not the Five of Hearts."

Spell aloud "N-O-T", with each letter dealing off the top a single card into a new pile, then drop the remaining cards as a block on top. In a similar manner spell "T-H-E", then "F-I-V-E", then "O-F", and finally "H-E-A-R-T-S".

Turn the top card face up and remark, "But as you can see, this information is sufficient to locate it!"

A variation: If you want to use Club cards, the spectator's card is to be positioned 8th from the top down. This can be accomplished by performing two Monge Shuffles.

## 23. Detour

Use any seven cards. The spectator selects any other card, notes and remembers it and places it on top of your 7-card packet. Perform a false cut to seemingly lose the spectator's card.

Say, "Probably you are expecting me to find your card. You are wrong; the card I am going to find is not your card." Spell "N-O-T" (reverse count 3 cards into a new pile, drop rest on top), "Y-O-U-R" (reverse count 4 cards into a new pile, drop rest on top), "C-A-R-D" (reverse count 4 cards into a new pile, drop rest on top). Turn the final top card face up in place, and let the spectator confirm that it is not his card. (In fact, the spectator's selection is now fifth from the top down.)

Continue, "But there is something to this card you will see soon: It will take us to your card." Ask the spectator to give the cards a complete cut, then deal the cards singly and alternately into two piles. Point to the pile containing the face-up card, and discard the other one. 4 cards remain. Deal them back and forth as before. Point to the pair containing the face-up card, and eliminate the other one. Grasp the face-up card and use it to scoop up and flip over the last face-down card: It is the spectator's selection.

A variation: Place your 7-card packet on the spectator's card so that it becomes the new bottom card, false cut, spell/deal "A-N-Y", "O-T-H-E-R", "C-A-R-D", and turn the final top card face up. Continue as described.

## 24. Hybrid

To prepare, sort out the twelve court cards and arrange them so that suits and values run cyclically, e.g. JC - QH - KS - JD - QC - KH - JS - QD - KC - JH - QS - KD.

When performing, ribbon-spread the cards face up, then gather them up, turn them face down, and square. Invite a spectator to give the packet one or more complete cuts. Have the final top card removed and tabled by the spectator, sight unseen.

Take the remaining eleven cards, and perform two Klondyke Shuffles. Then thumb off the top two cards as a unit, turn them face up (thus reversing their order) and fan them so that the faces of both cards are clearly visible. Name the cards, emphasizing the value of the left card and the suit of the right card, e.g. "Jack of Hearts, King of Spades". Omit the unstressed parts of the names, while pointing to the cards in turn once more ("Jack ... Spades"), then combine both getting the name of a new card: "The Jack of Spades!"

Ask the spectator to turn over the tabled card: It is really the JS!

## 25. Misleading

Openly sort out the four Queens and the four Kings. Take care that the Queens are in the same suit order as the Kings (e.g. QH - QS - QD - QC, KH - KS - KD - KC). Place one set on top of the other, then square the cards and turn them face down.

Ask a spectator to completely cut the packet. Then take two spot cards (e.g. a red Ace and a black Ace), and place one of them face up on top, the other one add face up at the bottom. Now perform two Reverse Forward Faros. With each RFF the face-up cards switch places; they are now both back at their starting positions, giving the impression that the original order of all the cards has been restored.

Turn over the remaining eight cards in pairs: Each pair consists of a Queen and a King of the same suit!

## 26. Families

Openly sort out the twelve court cards, dealing Jacks, Queen and Kings face up into three separate piles. Take care that in each pile the cards are in the same suit order (e.g. JH - JS - JD - JC, QH - QS - QD - QC, KH - KS - KD - KC).

Assemble the three sets by placing one on top of the other, square the combined packet, turn it face down, and have it completely cut by a spectator. Then thumb off the top six cards (without disturbing their order) and set this portion alongside the bottom half of the packet.

Show the Joker, hand it to the spectator, and turn your back. Ask the spectator to decide on either packet; the top card of that packet will be his chosen card. Have this card (without looking at its face) replaced with the face-up Joker, then the Joker packet put on top of the other one.

Turn back. Mix the combined packet Under/Down style, then thumb off the top three cards and spread them. The card in the middle is the face-up Joker; remove it and ask the spectator to



slide his card face down into the gap. Turn the 3-card fan face up: Jack, Queen and King of the same suit. Set this "family" down.

Give the remaining 9-card packet a Monge Shuffle, then thumb off cards in groups of three: The three other "families" are complete, too.

## **27. Long Distance Surprise**

Imagine that I'm talking to you on the phone. Get a deck of cards and follow my instructions.

- \* Shuffle the deck, then count off the top six cards. Discard the rest of the deck.
- \* Deal these six cards face down into two piles of three: left - right - left - right - left - right.
- \* Decide on either pile. Lift up this pile, so that you can see the face of the bottom card. Note and remember this card, then place this pile on top of the other one.
- \* The value of your card is either odd or even (J and K are odd, Q even). Spell in your mind "O-D-D" or spell "E-V-E-N", with each letter dealing off the top a single card into a new pile, then put all the remaining cards on top of this pile.
- \* Deal the cards singly into two piles (left - right - left - right - left - right), then place the left-hand pile on top of the right-hand pile.
- \* The color of your card is either red or black. Spell in your mind "R-E-D" or spell "B-L-A-C-K", with each letter dealing off the top a single card into a new pile, then put all the remaining cards on top of this pile.
- \* Deal the cards singly into two piles (left - right - left - right - left - right), then place the left-hand pile on top of the right-hand pile.
- \* Turn the combined pile over. You are facing your noted card!

## **28. Sixpack**

Sort out the values Ace through Six of two contrasting suits, each set in numerical order, e.g. AH - 2H - 3H - 4H - 5H - 6H, AS - 2S - 3S - 4S - 5S - 6S. Place one set on top of the other, square the cards, and turn them face down. Ask two spectators (A, B) to give the cards each a complete cut, then deal the cards singly and alternately into two piles, one pile for each spectator. (Because of the rotation of the values, in each pile top and fourth card are "mates", also second and fifth, third and bottom card.)

Have each pile once more completely cut by the respective spectator. Then instruct your participants to remove the top cards and to place them next to the piles without looking at their faces.

Now the remaining five cards of each pile are mixed; guide the spectators verbally step by step through an Under/Down Deal. Finally each spectator removes the top card of the mixed pile, places it next to the card removed before the mixing, and turns over both cards simultaneously: They have the same value!

Two 4-card packets remain. (In each packet top and bottom card are "mates", also second and third card.) Take either packet, thumb off the top two cards, and place both pairs side by side (face down). Split the remaining 4-card packet also into pairs, and deal these pairs onto the pairs already tabled. (Situation check: The top card of either pile and the second card of the other are "mates", also the third card of either pile and the fourth card of the other.)

Ask spectator A to designate a pile. Take the chosen pile, shift one card from top to bottom, place the pile back, remove the top cards of both piles, and place them before A. Now it's B's turn to select a pile. Take it, shift two cards singly from top to bottom, place the pile back, remove the top cards of both piles, and place them before B. Return to A, and repeat this procedure, this time transferring three times a card from top to bottom. The remaining two cards go to B.

Ask the spectators to turn all the cards face up: The values match in each pair!

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Werner Miller is a retired math teacher living in Austria. He has created literally hundreds of math based magic tricks. His primary interest is recreational math and applying it to puzzles and magic.

He won the 1989 and 1992 Tenyo Magic Competition each with a Flash Dice Routine. In addition, Werner has written extensively for magic publications.. including The Magician, Abracadabra, The Mystery Magazine, and Club 71. Lybrary.com feature a number of books authored by Werner, most in English and some in German. For more (and more elaborate) math-based magic by Werner Miller visit:

<http://www.lybrary.com/werner-miller-m-7881.html>