



# THE MAGIC ROADSHOW

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<http://magicroadshow.com>

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What makes this effect different? The entertainment value.. You can make this effect as long or as short as you wish. You can get numerous laughs.. with the right patter. The situations are built in - you just have to use your noggin'. Lastly, the audience will not try to figure out how you did it. By the end of the effect the entertainment factor will be greater than the mystery factor. This is similar in a way to Bill Malone's 'Sam the Bellhop' in that cards are repeatedly dealt off the top and the magic just 'happens'.

This effect works Great with a deck switch. Appear to randomly deal off the necessary cards.. and.. voila! . It's not necessary to master a difficult sleight to pull off a deck switch. Something as simple as lapping one deck for the other works well. A little bit of distraction goes a long way.. If you're not into switching decks, a number of false shuffles and cuts will suffice.. anything to preserve the position of the top 14 cards.

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## The Joker Spelling Routine - Burling Hull

ARRANGE thirteen cards from top to bottom: 3, 5, Q, A, 10, 9, Joker, 2, 8, 7, J, 6, 4. Place a King on top of the rest of the pack.

Spell out ACE putting one card on the bottom for each letter, turn the A and discard it. ( Unless otherwise noted, discard each card AFTER it has been spelled)

Continue with the 2 and the 3 spelling TWO and THREE. Hand the packet to the spectator to try it. He spells FOUR but turns up the JOKER.

Put the JOKER on the bottom and spell FOUR: the 4 turns up.

Spectator tries again FIVE and again gets the JOKER.

Put the JOKER on the bottom and spell FIVE: the 5 turns up.

Spectator tries SIX and gets the JOKER once more.

You place the JOKER on the bottom and spell SIX, which turns up.

Then say you can spell JOKER and get the correct card. Do so and the 7 turns up.

Continue with EIGHT turning up that card.

Spectator now tries NINE and gets the JOKER.

Put this on the bottom and let someone else try with the same results. This may be done several times.

Now put the JOKER on the top and tell a spectator to spell JOKER and maybe he'll get the 9. He tries but again the JOKER shows up.

Replace this on top, and spell NINE: make a double lift and again show the JOKER. Look chagrined as you replace the card (really two), then, as a bright thought, remove the JOKER, really the 9, and put it in someone's pocket.

Tell spectator to try once more as he certainly will not get the JOKER this time.

He spells NINE and the ubiquitous JOKER turns up. The card in the pocket turns out to be the elusive 9. Leave the JOKER on the top.

Spell TEN and JACK correctly.

Hand the remaining two cards to a spectator to spell QUEEN. As he does so pick up rest of the pack, (Not the discarded cards) on top of which is the KING. Meantime spectator has again got the JOKER.

Take the two cards, JOKER on top and spell QUEEN putting the card face down on the table.

Ask the spectator to turn it over. As they do so, top change the JOKER for the KING. Finally hand this to one of your victims telling him to spell JOKER. He passes it from hand to hand as he spells and then turns up... the King. (This is where the spectator swoops the cards from the table, desperately looking for the JOKER. Tell him the JOKER was only a "fig newton of his imagination..")

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**Burling Hull** (September 9, 1889 - November 1982) sometimes called "the Edison of magic", was a very prolific and inventive magician. Known for his detailed publications on mentalism, (Sealed Mysteries, Mind Reading Acts, Crystal Gazing, and the three volume 'Encyclopedic Dictionary of Mentalism'), and sleight of hand, Hull is credited with inventing the Svengali deck, which he patented in 1909. Hull claimed to have invented over 500 magical effects. What is known for sure is Hull published 52 books under his given name, Burling Hull, although he frequently performed under the stage names 'Volta', 'The Man with the Radar Mind', 'Gideon Dayn', and 'The White Wizard'.. (based on his wearing a completely white suit) among others.

Hull lived most of his life in Deland, Florida, where he served as a mentor and gave magic lessons for 80 years. Later in life Hull appeared at a number of conventions, teaching his techniques on publicity, marketing, and showmanship.

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## You Can't Do As I Do

U.F. Grant

Here's another one from the 'Encyclopedia of Card Tricks'. This is a very simple effect I've enjoyed performing for many years. I'm sure some of you perform it as well, but maybe

there's a few of you who will discover this quickie for the first time. Note that Grant's effect uses a double faced card, and the handling is reversed.

I'm including this effect because it's been the primary reason I keep Jokers. Early on, someone suggested to me that by glueing two Jokers together I could create a quick and cleap double-backer. Shortly thereafter I ran across this trick and it seemed a perfect use for the gaffed Jokers. Since the gaff is always in my hands, and not the spectators, they never notice...

Begin by telling a spectator, Ben, that he can't do as you do. Deal yourself five card and deal Ben five cards.. all face down. Your stack will include the double-backer.

Pick up your five, face down, and make sure the double-backer is the second card from the top. Have Ben pick up his five and hold them face down also.

"Ben, lets take our top card, flip it face up, and put it on the bottom of our packet."

"Now, take the new top card (your double-backer), and put it on the bottom as is.."

"Take the new top card and flip it face up. Now, put it on the bottom also."

"Lets take the new top card and put it on bottom as it is.."

"Ben, lets check our cards and see how you've done to this point."

Fan your five as Ben fans his five. You will have, from left to right, cards face down, face up, face down(double backer), face up, and face down. Ben should have the same order of cards. You can congratulate him for being so astute to this point..

"Ben, close your packet up and listen closely. Take the top card, flip it face up, and lay it back on TOP. Now, slowly turn your whole packet over. Take the new top card, which is face up, and turn it over."

Holding the packet as is.. slowly fan your packet open as Ben fans his open. You will have five face down cards. Ben will have four face down cards and the middle card of his packet will be face up.

After taking serious note of the fact Ben obviously didn't follow my directions, Ben and I reset the packets, with Ben flipping his odd card face down and I take the top card of my packet and casually put it on the bottom. This brings the double-backer back to the second-from-top position, as it was in the middle.

We repeat the moves, same as above, very s-l-o-w-l-y .. and somehow achieve the same results. The patter at this point is your responsibility. It will get a laugh, no doubt, and you will frequently have a spectator insist you give them a third or fourth chance to get it right..

I have actually administered this trick to a couple of my contract drivers, in my 'other' job.. as an IQ test. You have to make sure they are good natured though... As with all effects, the right patter will make this effect either memorable .. or not. Devise a good story - give your effect a purpose, and Ben will remember this more so than some of your favorite effects.

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# A Useful Number Trick Revisited - Card Effect

Rick Carruth

This was originally published in the Roadshow about three years ago. I have re-edited it and made it somewhat more feasible. Since you have your short card in-hand, might as well try this one...

Before I begin let me say this... I have an extreme fondness for short cards.

Some very good magicians trim the corner. Personally, I trim the entire short end of the card. This requires me to riffle the top end of the deck when tracking the short card, but I virtually never miss.

And while I'm on the subject, I always carry a deck with a short card in it.. I don't hesitate to use a deck with one short card to perform any and all effects that are a part of my routine. Although I may not use it, I don't have to switch decks to bring it into an effect.

Begin with the short card on the bottom of the face down deck. Hand Caleb the deck and ask him to fan the deck and pick out a card at random.

Have Caleb lay the card to one side and close the deck.

Turn your back and ask Caleb to mentally pick any number from 5 to 45. Tell him that if he chose the number 20, for example, he is to deal 19 cards quietly onto the table, pick up his chosen card, look at and memorize it, place it on the deck, and return the 19 cards to the deck on top of the chosen card. Remind him that his chosen card is now at his chosen number...

Turn around and ask Caleb to lay the deck on the table. Now, ask him to single cut the deck. Ask him to cut it again and then one last time.. returning it to the table.

At this point, his card really is lost in the deck.

"How many times did you cut it"? "Three.."

Tell Caleb you're going to cut it three more times to make it doubly complicated, as you riffle the end of the deck and cut it three times. You should easily find the short card on the first or second cut. Allow your third cut to bring it back to the bottom of the deck.

At this point, HIS SELECTED CARD IS IN THE SAME LOCATION IN THE DECK AS WHEN YOU BEGAN, since the short card is again on the bottom to the deck. Yes, you could riffle the deck from the bottom to the top and that would put the short card on the top.. but the riffling won't look right. Just thumb-riffle from top card to bottom, feeling for the short card.

Say.. "Caleb.. do you think you and I are slick enough to cut your card to the top of the deck.?", as you slowly take the top card off the top and turn it for him to see. He'll tell you you're wrong. You'll drop the card back on top...

"Well, evidently we aren't slick enough to cut it to the top. But what if we were good enough to cut it back to it's ORIGINAL location in the deck."

Remind Caleb of the handling to this point...

You can ask Caleb his chosen number, since you had your back turned when he placed it in the deck. Deal down to his chosen number, or let Caleb deal to it, and the two of you WILL find his selected card has returned to his selected number... much more difficult, and requiring much more control, than simply bringing it to the top... ( yeah right )

Exactly HOW to do the reveal is left up to you and your style of magic. We all know the cuts don't change the position of the cards in relation to one another. The short card easily enables you to get back to the original location with a simple riffle of the cards.

Yes, this is 'short card 101'.. but the effect is dependent on how YOU sell it and how complicated and complex YOU make it seem. And yes, it's a very good reason to hold on to a Joker or two. By shorting the Joker, you can leave it in the deck any time you need a short card, and you can remove it from the deck before any trick begins if the short card isn't needed.

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## Speaking of Short Cards - Another Effect

First, a tip of the hat to *Edward Victor* and *Jinx*, where I discovered this effect several years ago. It's a classic short card effect, but with a very nice twist.

Instead of putting the short card (Joker in my case) on the bottom, put it seventh from the bottom. The Joker is still your Key Card. It goes without saying you can use ANY short card for this effect. As I mentioned in the effect above, having a Joker for your short card lets you take it in and out of play at will...

Slowly spread the deck from front to back, having the spectator fairly select any card. In the event you let him get beyond the seventh card from the bottom, your short card is now sixth from bottom. After he memorizes the card, ask the spectator to pick a number out loud.. preferably not too deep in the deck, for time considerations. Ask him to deal down to his number and place his selected card at that number.. not one beyond. While he's doing so.. take a card/note and write a prediction. Your prediction is SIX numbers beyond the spectators number.

Now, cut the deck several times, let the spec cut it a couple of times, and cut it again yourself a time or two to bring the short card to the bottom. With the short card on the bottom, the specs card is now Six numbers deeper in the deck than when the spectator placed it at his chosen number. ( It's six numbers deeper because the seventh card, the short card, is still on the bottom and not the top. If you are one of those who riffles from bottom to top then the short card should be on top at this point and the selected card is seven below the chosen number)

At this point, after proper patter, you can reveal your prediction - and then show the selected card to be at that location in the deck. Oh whatta technician! You can make a card you don't know the value of appear at a position in the deck you predicted in advance. This is one of those effects that's actually very simple to perform, and with the proper build-up, is a virtual 'Any Card At Any Number' type effect.

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## Super Easy Mentalism Effect That's Actually a Mathematical Principle

For those of you new to mentalism, or those of you looking for a quick trick that can be performed at a moments notice.. here you go. This effect has been around for some time, but as editor of the Roadshow I've discovered that what seems like an old effect to one magician.. is a revelation for another. For instance, I ran across a unique method of forcing recently, using a gaffed card. I wanted to write a feature on this method. During the research phase, I casually showed it to a friend, who said.." Oh yeah.. So and So makes those and sells them online". Looking online, I not only discovered the gaffed card, but also learned the gaff is a fairly well known item, created over twenty years ago and well known to everyone.. except me. Story times over...

Take a piece of paper and write a prediction. Write.. "You will have two more Red cards than Black cards". Fold it up and give it to your spectator to put in his picket.

"Please take this deck and shuffle it thoroughly."

Once done, ask for the deck and show the spectator what you want him to do. Remove the top two cards, look at them, and if they are both Red, sit them in their own pile. If they are Black, place them in what will become the Black pile. And if they are one Red and one Black, place them in a third pile. Let him know he will need to go through the entire deck, two at a time, and place them in the proper pile.

"Go ahead, shuffle the cards again and begin separating them as described. Remember, two at a time, into the appropriate pile".

When the deck has been exhausted, ask the spec to count all the cards in the Red stack and all the cards in the Black stack. Ignore the Red and Black stack. After the spectator tells you his totals, ask him to look at your prediction. You predicted he will have.. "two more Red cards than Black cards". You are absolutely right..

Why this trick works... Because it involves a mathematical principle.. and because you secretly removed two Black cards from the deck before the trick began. If you had removed to Red cards instead, you would have two more Blacks than Reds. If you had removed four Blacks or Reds then your totals would have been off by four. Try it for yourself.. it works every time...

You can't build a show around these three effects. But you CAN put them in your repertoire and bring them out when you are sitting at a table with a couple of folks who want to see you 'do something'. How hard is it to carry a short card in a deck, particularly if it's one of the Jokers?. How hard is it to secretly place the Joker seventh from bottom, or remove two black cards from the deck? You don't even need pen and paper for the above trick... Just give the specs your prediction aloud. It's amazing how much better these three little effects become when they're retold...

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## **FOUR WAY COINCIDENCE - An Impromptu Miracle**

Originated by **John Murray**

Made Popular by **Jerry Mentzer**

Composed by **Paul Lelekis**

**Editor's note:** Don't you love effects that employ the TRIFECTA of card tricks: a Borrowed, Thoroughly-Shuffled Deck, that's (almost) Self-Working. That, my friends, is a description of the perfect effect... I was looking at a similar effect on Youtube, not nearly as impressive BTW, and when I shared it with my buddy, Paul Lelekis, he yelled "SURPRISE!.. I not only spent time with Jerry M. learning his handling, but I published this effect in one of my ebooks.. 'EIGHT + ONE' ". After fierce negotiations well in to the night, Paul agreed to share his handling with Roadshow readers, so you guys can see the true smarts behind this effect.

I learned this effect many years ago from Jerry Mentzer, when visiting his home in Greenville,S.C. He performed this effect for me as soon as I walked in the door. I was dazzled and completely in the dark as to the method! And best of all – it is VERY EASY to do!

The late John Murray was a quiet, unassuming master of the pasteboards and this trick, in my opinion, is the very best “coincidence-type” of effect out there! Spectators love it! ENJOY!

**EFFECT:** A spectator shuffles the deck and the performer then removes a “prediction card”. The magician then starts dealing cards out, one at a time, until the spectator says, “Stop!”

From that point the performer then turns the top card, face up, from one of the piles, chosen by the spectator. Let's say that this card is a 5 of Hearts, though suits do NOT matter.

The performer next spells out the word, “F-I-V-E”, turning the next card, face up to display a second five! The top card of the pile is turned up to show a third five! The prediction card is turned face up to display a fourth five!

**METHOD:** Your spectators will be dumb-founded when you perform this easy-to-do demonstration! Get a deck of cards in hand and follow along with the below instructions – this is very easy to do!

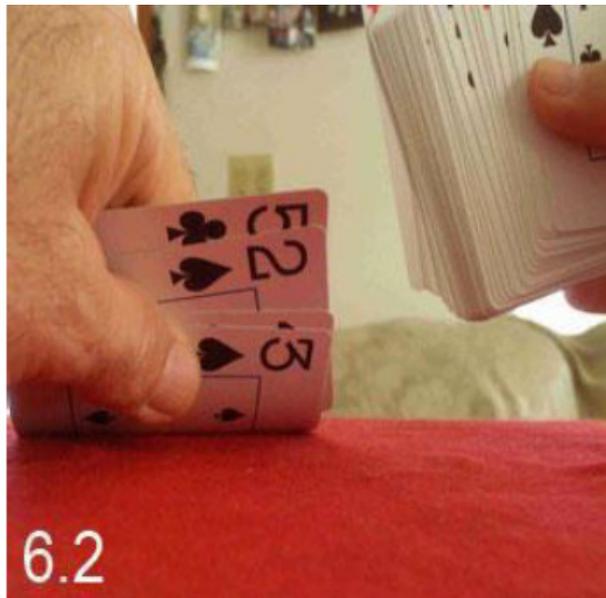
### **Stage #1:**

Begin by having the spectator shuffle the deck. Take the deck back and announce, “I am NOT going to move the cards around or change anything! What I'm going to do is look for a prediction card from your shuffled deck!”

What you actually do is turn the deck, face up so that only you can see the cards. Look at the top card of the deck – let's say, for example, that the card is a 5. (See pic 6-1)

Mentally count (starting with the five!), F-I-V-E, one card for each letter, without reversing their order. Place that group of four cards, into a disheveled pile, face down onto the table as if merely getting rid of excess cards out of your hand. (See pic 6-2)

This should appear very casual.



Continue going through the cards until you see the second five. When you see it, take all those cards below and including the second five, (See pic 6-3) and casually toss them on top of the cards already on top of the table. The first two fives will now be right next to each other!

Continue to quickly run through the cards (without changing their order!) until you spot the third five! Cut all the cards BELOW that five (See pic 6-4) and lay them onto the tabled cards. You will now have two of the "fives" on the table within the tabled pile, and the third "five" on top of deck!

Continue spreading the cards until you spot the fourth five and remove it (See pic 6-5) from the deck and lay the fourth five face-down onto the table on your right. (See

pic 6-6) Say, "This will be my prediction card from your shuffled deck!" and lay the rest of the cards in your right hand, on top of the tabled pile (See pic-6). Do NOT let anyone see this prediction card yet!

Situation Check: The deck is, from the face of the deck, back...three indifferent cards, two "fives", the rest of the deck and, on top, (if deck were face down), the third "five". There will be a prediction card (the fourth "five"!), face down on the table on your right!

Pick up the deck and announce, "I will now divide the deck into two piles by counting down the cards, one at a time, until you say, 'Stop!'"



### Stage #2:

As you make the above statement, turn the deck face up and start counting the cards down into another face up pile, one at a time and very quickly. (See pic 6-7)

You will say the above statement as you deal off the cards into a pile and until you pass the two "fives" which are right next to each other! You DO NOT want the spectator to say, "Stop!", BEFORE you've passed the two "fives"!

Continue rapidly dealing cards, face up onto the table until the spectator says, "Stop!" The spectator will generally say, "Stop!" after you've dealt about 1/4 to 1/3 of the cards down.

Situation Check: When she says, "Stop!", you will have a packet of face-up cards on the table and the remainder of the deck, face up, in your hands. Of course, the face-down "prediction card" (the fourth five) will still be face down and off to the right, on the table.

Now turn the tabled cards, face down and over to your right. Place the cards in your hands, next to the tabled pile and on your left.

**Stage #3:** Ask the spectator to, "Please choose either pile – it really doesn't matter which one!" I say this statement in a casual, "matter-of-fact" manner so that an "overly exuberant" spectator won't start trying to foul the trick up by "trying to be clever"!

A very easy "magician's force" ensues! Below will be the only two possibilities that she has!

1) If she chooses the pile on your right (the pile first dealt down) say, "O.K. We'll use this pile. The other pile will represent an indicator card!" Push the pile on the left to your outer left and then turn the top card, face up – it will be a FIVE! The pile on your right is held into your hands.

2) If she chooses the pile on your left, you will do EXACTLY the same thing as step 1) above except you will call the pile on your left, the "indicator pile" as opposed to the "indicator card" (as you say in step 1 above)! Then nonchalantly pick up the pile on your right without giving it any mind! See the difference? It's the same scenario either way!

In either case above, there will be the left-hand packet pushed outward and over to your left as you turn the top card, face up, to display a "five". The right hand packet will be in your hands.

**Stage #4:** "Let's see – your indicator card is a five!" Start to deal down cards from the packet in your hands as you spell out, F-I-V-E – one card for each letter.

AS SOON AS YOU FINISH SPELLING DOWN THE WORD, "FIVE", PLACE THE CARDS IN YOUR HANDS, DOWN ONTO THE TABLE IN FRONT OF YOU! This is very important!

Next you say, "F-I-V-E spells, what?" The spectator will say, "Five!" NOW turn up the top card of the spelled pile to reveal a FIVE! Pause! This is timed misdirection! It separates the next "five" from the one you just turned face up! It keeps the spectator from realizing that the first two "fives" were actually right next to each other! It works perfectly every time!

After a brief pause (a couple of seconds) turn the top card of the pile on the table to show a THIRD five! "And here I have a third five! AND – my prediction card from your shuffled deck has always been – a five!"

Turn up the prediction card to show a fourth five for your finale! Watch the reaction from the spectators!

DO NOT UNDERESTIMATE THIS EFFECT! It is very powerful! - Paul Lelekis - (This effect is from Paul's brilliant EIGHT PLUS ONE, available at:

<http://www.lybrary.com/eight-plus-one-p-239856.html>)

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# THE PREDICTION OF A RANDOM NUMBER

## BASED UPON YOUR DATE OF BIRTH

Secretly write the number 4028 on a slip of paper. Fold it and hand to someone for safe keeping. Explain in your best Derren Brownian manner that this is a forecast of an event with a series of numbers that hasn't yet occurred.

You now invite a spectator to write down their date of birth.

Now, have them write down a significant year in their life below this. Expound upon it. Stress the importance of this year, and tell them the success of your prediction rest entirely upon the care and thought they put into their selection.

Ask them to calculate how many years have elapsed since that significant year, based on this being 2014.

Finally have them write down the age they will be on their birthdate this year below the other numbers. If their birthdate has already passed this year, then they write down their current age. (If they write down their current age and their birthdate is still to come in 2014.. then your prediction will be off.) The best way to overcome this little twitch is.. ask them if they've had a birthday this year. If they say 'yes', then ask them to write down their age. If they say 'no', then ask them to write down the age they will be on their birthday.

Now get them to add up all the numbers like an addition.

EXAMPLE: Date of birth	1964	1964
Significant year	1981	1981
Number of years passed since that year	33	33
That persons age this year	50	50
Now have them add the numbers.	-----	4028

Have your prediction read... and of course it's the same number, 4028, that you wrote in secret.

NOTE. When you instruct them to calculate how many years have passed, it is taken from their significant year to 2014... In our example:  $2014 - 1981 = 33$

Place emphasis on the fact that you could not possibly know what year they would choose for their significant year, or the year they were born.

And one last 'catch'.. This prediction only works for this year, 2014. When 2015 rolls around, the prediction will change to 4030.

I would like to thank David J. O'Connor for providing me with this effect...

<http://www.magician.org/member/davidthemagician>

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## Call of Duty - A Card Trick

This is a straight-forward effect that doesn't require any complicated sleights, yet gives the spectator the impression that he/she is in total control... until the end.

Ask the spectator to cut and/or shuffle the deck. Glimpse the bottom card. You are going to force this card on the spectator. I try to keep things simple by using a force like that in this video.. (Link)

All you've done is forced a card from a shuffled deck. You can use your favorite force to have any card selected. I think it's strong to allow the spectator to shuffle the deck beforehand and use the bottom card as your force card, although it's not necessary.

You could thumb a couple or three small packets off the top of the deck, turning each packet up, letting the spectator confirm there's a fair mix of cards. After a few cards have been quickly flashed, note one about a dozen down, catch a pinkie break just above it, and riffle force it on the spectator. Just another of many methods - and one that doesn't require glimpsing the bottom card.

After the spectator looks at the force card, let's assume it's the King of Diamonds, I lay the card on the table, without looking at it, and let the spectator pick it up, confirm that it's the same card, and stick it back in the deck anywhere they want. Let him/her SHUFFLE THE DECK AGAIN. It doesn't matter since you know their card anyway. Get the deck back, flip it face up, and say something like...

"Now it's my turn to pick a card, actually two cards... but I get to cheat a little. I'm looking for two specific cards.." and as you thumb through the cards, look for the King of Diamonds. As soon as you find it.. stop.. "I'm looking for the Sergeant". As you say this look at the spectator. They'll look at you, and you can separate the deck immediately beyond the King, and simply put this half under the half you have yet to thumb through.. moving the King to the bottom of the face up deck. Now look for two of the Jacks.. it doesn't matter which ones.. and say " There they are.." as you remove them and lay them face up on the table.

"The Jack is my favorite card. I'm a blue collar kind of guy and the Jack is a blue collar kind of Card. I think of the Jack as like a Sergeant in the military. Ask anyone who has served and they'll tell you it's not the Generals or Captains who get the work done.. and it's not the Majors or Lieutenants.. it's the Sergeants. They are the ones who shoulder the responsibility when the orders come down the pipe. Directly, I'm going to instruct the Jacks to find your card, and I have absolute faith in their ability."

"I'm going to deal cards off the deck one at a time. You tell me when to stop."

Lay the top card face down on the table, (the King) and then the next, and next, and... Continue until the SPECTATOR SAYS 'STOP'.

Pick up one of the Jacks, quietly putting a bend in it, and lay it face down on top of the remaining packet in your left hand. Scoop up the tabled cards, being sure to leave the King on bottom, and replace them face down on top of the Jack. (Feel free to use whatever method you need to use to be able to cut to the Jack afterwards. Crimp the corner, use a short card, etc.)

Your goal at this point is to get the King and Jack to the top. I utilize the bend/crimp to cut the Jack to the bottom, then Overhand shuffle the Jack and the card above it, the King, to the top. This is a sort of round about way, but it works for me...

You want the King on top and the Jack directly underneath.

Again deal cards off the top, asking the spectator to stop you whenever they wish. When they say 'Stop', you lay the second Jack on top of the left hand packet just as

before, except a bend isn't necessary this time. When the tabled cards are scooped up and put on top of the Jack.. everything is set. The cards are aligned Jack-King-Jack and your work is done.

Remind the spectator that THEY shuffled the deck both before the effect and after picking a card, and that THEY determined where the Jacks would go in the deck. You can now expand on the ability of our military to search and capture ANY low-down dog (card), anywhere in the world (deck). You can make it as simple, or as patriotic as your little heart desires. This is one of those tricks that gives the creative among you something to really expand and personalize.

All that remains is for you to ribbon spread the deck and reveal the King between the two Jacks. -OR- reveal the 'capture' any way you feel inclined.

You have a lot of leeway getting the key cards in position. I'm sure most of you have a favorite method of forcing a card, getting a card a dozen or so down in the deck, and thumbing through a deck and getting a spectators card to the top. All I've done is given you my way.. Try this and let me know how it works for you...

Although this effect is something I worked out one night on my own.. there's nothing proprietary about it. I'm sure it's been performed in very similar ways by other magicians for many years. Feel free to personalize it any way you want and claim it as your own..

**Rick Carruth**

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## The Folk Test - A Mentalism Test from Stewart James Appeared in JINX, Issue# 35

The performer writes a prediction on a slip of paper and a spectator retains it. Two volunteer are each given a half of the pack and the first volunteer shuffles his half and selects a card while they are all in his own hands. Suppose he selects a four spot. He is handed a sheet of paper on which is printed a list of celebrity names. He counts to the fourth name which may be Houdini. The spectator opens the slip of paper and finds the name Houdini written thereon.

Another prediction is written by performer and given into the custody of spectator as before. The second volunteer shuffles his half of the deck and selects a card freely as did the first. We will say that this is a ten spot. The tenth name on the list may be Roosevelt. The prediction is read and found correct the second time. Any cards are used and there are no sleights or exchanges.

(Editors note: The magician creates four lists of ten names beforehand. Use whatever names you want. The ten names on each card are identical. The only difference in the cards is the name HOUDINI is the 2nd name on one card, 4th name on one, 6th name on one, and 8th name on one. The 10th name on each card,

Roosevelt in this example, is the same on all cards. Aside from these two names, all the other names can be in any order, as they will not be used..)

There are only two rules to follow in making up four such lists. The name HOUDINI (the first prediction) is in the 2nd, 4th, 6th, and 8th positions on each successive list. Also note that Roosevelt is the last, or tenth, name on each list.

The audience is only aware of one list as will be seen. Place them in the pocket arranged in rotation ready for instant separation, or, better still, put the first list in right coat pocket, second in lower right vest pocket, third in lower left vest pocket, and the fourth in left coat pocket.

Shift all court cards, nines and tens to the bottom of the deck. Separate this section from those above with a bridge. Start out by writing the name HOUDINI on a slip of paper and giving it to someone to hold. Give volunteer the top half of deck and have him shuffle, and select one card. State that the spot cards will equal their face value and a court card will count ten. Let us say he draws a four spot. You remove the list of names from lower right vest pocket because you know HOUDINI is the fourth name on that particular one.

(Highest card volunteer can draw is an eight. If he selects a two, four, six, or eight, hand him the list with name in that position designated by his card. If he selects a one, three, five, or seven, hand his the list with the name at a position just one beyond the value of his card. Tell him to count down by marking off the names and not the next one.

After the first prophecy has been read, make another, writing ROOSEVELT. The second volunteer selects a card from his half of deck (lower). If he chooses a court card, which you previously stated would amount to ten, or a ten spot, have him count to the tenth name. If he gets a nine, have him mark off the names, and take the next.

A volunteer must not see the faces of the cards in the half of the deck from which he chooses one. At he conclusion both halves of the deck are shuffled together and not a clue remains. The performer may compile his own lists of the names, and can place the two to be selected in their proper positions. The feat is quite incomprehensible even to the average magician, as all appears so fair.

**Steward James**

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**Magnetic Colors - A Principle**  
**Magnetic Colors - A Technique**

I enjoy giving you guys a pathway to a successful effect, without necessarily providing all the dotted i's and crossed t's. Lets face it.. most guys will change up an effect to suit their style anyway. This principle, established by Gene Finnell and Norman Gilbreath and written up by Karl Fulves, among others, is a personal favorite. There are a fair number of magicians who understand this principle.. and an equally

fair number of magicians who don't. It's these magicians who are most fooled, as they THINK they know a truth, which is actually NOT a truth.

Ask a spectator to cut the deck and complete the cut. Ask the spectator to cut the deck a few more times. If you aren't comfortable with the spectator cutting the deck, cut the deck several times yourself. Now comes the moment of deception. Ask the spectator to give the deck a riffle shuffle. Ask if they can perform a perfect riffle shuffle. Tell them that your riffle shuffles aren't perfect.. and that you don't expect theirs to be perfect either.

Once the riffle shuffle is complete, the proposition is made. It can be anything you want it to be. You're betting on how long it will take the spectator to turn up a PAIR of red cards, or a pair of black cards, or betting against the odds of ALL pairs being one red and one black. The fact is.. despite the deck being riffle shuffled, if you begin with a deck where the red and black cards are alternated throughout, if the cards are turned over in pairs, one will be red and one black.

Magicians assume that, barring a perfect shuffle, the deck will be un-ordered to some degree because the shuffle wasn't perfect. Since the magician, or the spectator, know that their shuffle wasn't perfect, they'll bet against any possibility of an ordered deck.

The only 'catch' is this.. you must make sure that the deck is cut into two halves with a RED card on the bottom of one half and a BLACK card on the bottom of the other. You can cut the deck several times yourself and begin to riffle shuffle but, after you confirm the bottom cards are correct, say.. "Out of fairness, why don't you shuffle the deck".

Karl Fulves told the spectator he could mentally force him to shuffle the cards in a precise manner. As I mentioned, I use this as a betting proposition. There are many different ways to approach it if you put your thinking cap on, including a 'demonstration', a 'force', a 'mental control', a 'prediction'.. etc.

I've been known to shuffle a deck a number of times while I talk. I then case the deck, begin to put it in my close-up case, and remember that I have 'one more thing' I want to show the spectator. Of course, I use the cover of the case to switch the deck with the prepared deck. Not only does the spectator/magician think they saw me shuffle the deck numerous times, but that, combined with their shuffle, makes the matching of red-black cards more than improbable.

Let me know YOUR favorite method.

Rick Carruth

## **Strangers in the Night - A Con (sort of...)**

*'Strangers in the Night'* was a Frank Sinatra classic. For some totally unknown reason, I woke one morning humming it, and I can honestly say it had to come from somewhere really deep in my noggin'. It did make me think of Frank Sinatra, the

singer who made it a classic, and thinking of Sinatra made me think of early Las Vegas. Thinking of early Vegas makes me think of a time when Vegas was on the threshold of ushering in what I call 'scientific betting'... that's betting that utilized both science and psychology to give the house an edge. Vegas changed the way people bet, it changed the way the average joe looked at gambling, and it created bookies who discovered they didn't have to fix a game to win big. Although they were the last to change, smart Con Men learned from Vegas bookies that winning the 'majority' of the time was a much better strategy than trying to win 100% of the time.

This is one of my favorite 'restaurant' effects. I'm not big on card effects when working a restaurant, but I can't resist this little 'Con'...

Magician: My names' Rick, and I'm a magician. Although I spend the vast majority of my time studying and practicing my magic, I have a fascination with gambling, gamblers, and con men. I'd like to show you a demonstration of a typical 'con', and how the modern confidence man uses both psychology and statistics to win the vast majority of the time.

(After laying down my close up pad, actually a smallish mouse pad, I take a small packet of cards from my pocket. Holding them face down in the palm of my left hand, I carefully lift the top card with my right hand, flip the top card momentarily for the customer to see, but only for half a second, and call it.. "Ace of Clubs". I promptly turn it face down and drop it on the pad. I repeat the same with the Ace of Diamonds, then the Ace of Spades, and lastly the Ace of Hearts. The customer has legitimately seen each Ace as called. I pick up the packet and return it to my left palm...)

Magician: The Con Man would begin his con by flashing the four Aces. There's no con in flashing the Aces.. but there IS a lot of psychology. Remember I mentioned that the modern confidence man uses psychology to win bets? Unlike Con Men of years past, they now have actual scientific studies to tell them how the typical 'mark' will react. Using these studies, they can predict with uncanny accuracy the odds of winning or losing. They don't win every time, but they win the majority of the time... and that assures the bills are paid..

If you're willing to play the part of the 'Mark', I'm willing to bet you 3 to 1, my three dollars against your 1 dollar, that you cannot remember the correct order of the four Aces I showed you roughly 30 seconds ago. You see, science tells us that if you only glimpse something, as opposed to studying it, you will likely forget what you saw in 30 to 45 seconds. All the Con Man has to do is keep the Mark occupied for 30 seconds or more after showing the Aces - and you'll forget what you saw. Statistically, at this stage of the con, 88% percent of the folks lose.... If you want to bet, let's bet.. but if you aren't sure of the order, I'll offer you another bet with a better chance of winning.

(Nine out of Ten will not take a guess on the order of the four Aces. I'll tell you momentarily what to do if they do.. Assuming they don't take the first bet.. the conversation goes like this...)

Magician: Let's cut the number of Aces you need to remember in half. That will

increase your chances of winning by a factor of two.

(I pick up the packet and deal the top two cards, face down, to the customer. I pull the top card of the remaining cards I hold about an inch to the left of the bottom card, then turning the two cards face up as one for the customer to get a quick peek, then lay both face down maintaining the same position) (see picture)

Magician: Did you see my two Aces? Hold your thoughts for a moment, or 30.. Remember the 30 second rule I mentioned earlier? Well, it still applies. In roughly 20 more seconds, odds are you're going to forget what you saw, or at least become unsure enough that you'll lose your confidence. Scientific studies tell the Con Man he's going to win 75% of the time at this stage. Certainly that's not as good as the 88% I mentioned earlier, but it's still good enough... Ready to guess? ( Some will... depending on how long you flashed the Aces.)

(If your customer guessed the four Aces correctly earlier, tell them that they're sitting on 3 dollars of your money. Bet them an even 10 dollars they can't guess which two Aces they're holding. )

(Since you flashed the Ace of Clubs and the Ace of Hearts, the customer guesses his two are the Ace of Diamonds and Spades.. )

Magician: Unfortunately, the Con Man doesn't win every time. Even with a 75% success rate, he still loses 25% of the time to sharp folks like yourself. ( I slowly turn MY two Aces face up, revealing the Ace of Clubs and Hearts, and lay them face up on the table ) You're right.. you have the Spade and Diamond, and were you betting with a Con Man.. you would have kicked his butt. Fortunately for me, I'm not a Con Man.. I'm a magician.. and unlike Con Men.. magicians win 100% of the time. It's all in the Magic....

(I turn over the customers two cards to reveal the Queen of Spades and the Queen of Diamonds.. )

There is nothing proprietary about this trick. The response you get when the customer sees the two Queens though IS special. Your packet contains the following, face down, from top to bottom: Ace of Clubs, Ace of Diamonds, Ace of Spades, the two Queens, and the Ace of Hearts. You begin by showing the Club, Diamond, Spade, and the last three as one - showing the Heart on the bottom.

-IF- the customer should guess the order correctly, show the four Aces and congratulate them. Tell them they would have won your three dollars, but, like any good Con Man, you're going to give them a chance to win even more.

Regardless of whether they bet on the four Aces.. you pick up the packet and place the top card, one of the Queens, in front of the customer. Now place the second card in front of the customer. You're holding all four Aces. Making sure the packet is square, gently slide the top card to the left about an inch. Turn this packet to the customer, giving him a glimpse of the top and bottom Ace, the Club and Heart, and lay the packet on the mat in the same configuration. NOTE: I use Bicycle Arch Angels. They are very thin. Holding three cards as one is fairly easy with this brand. Sliding the top card to the left as pictured hides the edge of the three cards from the

customer. Bicycle Carnival and Aviation brand also work excellently..

All you have to do at this point is make sure the three Aces stay tightly together. Again, the speed which you show your two Aces determines the number of customers betting at this point.

In the event the customer still isn't sure what Aces he holds, give him one last chance. Pick your four Aces up just as you set them down, casually as talking.. take the top offset Ace and move it to the bottom, still offset about an inch to the left. Turn the packet over.. and lay it down. The top offset Ace STILL conceals the left edge of the three Aces from the customer.

This even money bet seems a little ridiculous to the customer, until he loses...

As for the betting.. the customer who guessed the four Aces won 3 dollars.. and lost 10.. The other customers all lost their original bet, whatever it was.. 100% of the time. I didn't go into detail about this because there are too many smart magicians out there who will come up with their own patter and bets. You can give the customer a dollar at the beginning of the effect and tell him it's his to keep.. and bet.. if you want to increase the gambling aspect.

This effect works because the customer is NOT looking for a 'trick'.. He thinks his memory and powers of observation are being challenged.

Rick Carruth



## Всё гениальное просто. - Genius is simplicity.

EFFECT: The Performer begins with his favorite lines about the mysteries of mind reading. A spectator is invited to assist. He then asks the spectator to look through the deck and remove his favorite card and three other random cards. It is not important whether the magi sees the selected cards. After the selection, the magi turns his back and asks the spectator to place his favorite card face down on the table. The spectator is then asks to place a second random card FACE DOWN on top of the favorite. Next, the spectator is to place one of the two remaining cards FACE UP on top of the two cards. And lastly, place the one remaining card FACE DOWN on the three card packet.

The magi asks the spectator to take the four card packet and cut it, cut it, cut it...

Once done, the spectator is asked to place the packet in the hands of the magi.. which are behind his back. Once done, the magi turns to face the spectator, leaving the packet in his hands behind his back. The magi tells the spectator that he (the spectator) has left a psychic impression upon each card he touched, and the most viable of the four psychic impressions was left on the one favorite card of the spectator.

The magi informs the spectator that he will attempt to turn the one upside down card in the same direction as the two random cards.. and turn the card selected by the spectator as his favorite in the opposite direction from the other three.

Momentarily, the magi brings the packet to the forefront.. and the three indifferent cards are all facing one way - and the favorite card is the only card facing the opposite way.

Somehow, the magi has found the one upside down card, turned it the same direction as the other two indifferent cards.. and found the favorite card and reversed it in the packet.. using ONLY psychic touch. (Yeah, right)

Method:

Once the magi has the cards behind his back, and out of sight of the spectator, he turns the FIRST and THIRD cards around. Reversing these two cards will cause the three indifferent cards to face the same way.. and the favorite card to become the only card the opposite direction. This is strictly a mathematical effect, but it works every time. (Sometimes when you bring the packet to the forefront the three indifferent cards will be face up and the favorite card face down. Other times the favorite will be face up and the three others face down.)

This effect was previously published in the Journal of the Finnish Magicians by **Petri Kansonen**. Petri believes the effect was made famous in Russia by magician **Arutjun Akopjan**, perhaps in the 60's or 70's.. Both of us believe the method may have been incorporated in other effects at a much earlier time, but we cannot find any solid references to support this..

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"kiss" on the bottom card. If I think the spectator is trying to select the bottom card, I just jog the bottom card toward me slightly as I spread the cards. I take the card back from the spectator. Yes, I take it back with the words, "Give the card to me . . . it doesn't matter whether I see it or not." Here's the reason. I want the card on the top of the pack. If I ask a spectator to place the card on the top of the pack there are occasions where I have had those spectators who are "over zealous" attempt to stick the card somewhere in the middle of the pack. This makes for an uncomfortable situation to say the least and can ruin the pacing of the trick. Trust me on this one!

At this point, I do not look at the card even though it really doesn't matter. I simply cut the card into the middle of the deck. There are no fancy moves here - and don't try to add any - they're not necessary. Just keep it simple! With a single cut of the deck you will have placed the special kiss card directly above the selected card. A line like, "Let's lose the card somewhere in the center of the deck," covers the moment perfectly giving you a motivated action.

Now comes the fun with the spectator. If you're bold ask her, or him even, to give you a little kiss on the cheek. If you wish the routine to be a bit more reserved, ask your assistant to blow you a kiss. Act as if you've "caught" the kiss on your cheek. You can really play this up if you wish. I usually patter about the kiss traveling from my cheek down my arms and into the deck of cards. As I spread the cards to the kiss card I say, "It seems that your kiss found one card."

I then cut the deck to bring the kiss card to the top and prepare for a double-lift. "Wouldn't it be amazing. . ." I pause my speech as I perform a double-lift to reveal the chosen card and continue, "if the kiss found your card?" During the usual surprised response, I take the opportunity to casually turn the double card back face down and slide only the top card off the deck onto the table or, simply hold the single, kiss-card in my hand. The spectator thinks I am holding the selected card. I now say the best lines. "Did you have a good time?" After the spectator says yes, I turn over the card as I reply, "Well, for a good time, call me at 999-333-1111!"

The laughs and smiles are certain. I've done this trick hundreds of times and this is always my favorite ending. I hope you enjoy it.



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## **Two from Seth Grabel - Easy to Perform Tricks That Get a Super Response..**

This month we want to Thank Seth Grabel for his contributions to the readers of the Magic Roadshow. Known as one of the premier performers in Las Vegas, Seth has stunned millions on 'America's Got Talent', entertained tens of thousands working with The Amazing Johnathan, and amazed some of the biggest names in show business with his private performances...

"Grabel has brilliantly created shows onstage and off that leave audiences with big smiles, eyes widened, and jaws dropped. From the interesting characters he weaves into his stage shows to the amazing slight-of-hand magic he performs up close. Grabel's talent often leaves people saying, 'There goes the next David Copperfield'.

Seth has appeared on EXTRA, Playboy TV, Univision, and CBS among others. He takes every magic trick to the limit, leaving his viewers astonished, completely blurring the lines between reality and illusion.

With an impressive body of work behind him, 2011 marked the year for an official introduction onto the national spotlight. As a highlight performer on NBC's "America's Got Talent", Seth rattled the cage of the entertainment industry, executing various forms of magic—black, illusionary, and of course AcroMagic. He was an overwhelming fan favorite, and brought high praise from all the judges—especially Howie Mandel."

### **FINGERED EAR TRICK**

[https://www.youtube.com/watch?v= ip-EPdSE5Q](https://www.youtube.com/watch?v=ip-EPdSE5Q)

This is a real gem. The ear trick is super fun to do and always gets great reactions, its super easy to do and you can do it anywhere. Take your right thumb put it under your ear lobe and stick your pointer finger in the middle of your ear. Then take your middle finger and place it on top of your ear. Touch your thumb to your middle finger and bring the two ends of your ear to each other. Now wiggle your pointer finger back and fourth! This easy trick is so fun to do and always gets a great reaction. I usually stick a pen or pencil in my ear then go into the Fingered Ear Trick.

### **SPOOKY SPIDER TRICK**

(Inspired by Jim Pace's The Web.)

Supplies:

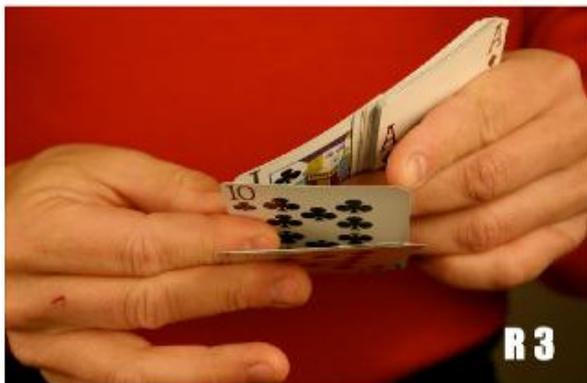
1 fake black spider ring that you can buy from a Halloween store.. ( and NOW is the time to stock up )

Double stick tape

This trick is super fun and always gets a great reaction. To prepare the spider cut off the ring and place a piece of double stick tape where the ring was. Now you are ready for the spooky spider trick!



display not mentioning the suit order to your audience. This could be the only “tell” when the spectators try to re-create the effect. Remember being casual is the key to this effect. I simply state, “I’m only going to use the high cards for this demonstration . . . 10’s through Aces.” I give the audience a “casual” glance at the cards, close the spread, and place them on the table. “Have you ever played poker?” I ask one of the spectators. This was the only “patter” that Red used to begin this trick. Regardless of the answer, I ask him or her to give the deck a “straight cut”. I mirror a hand motion of cutting the cards as I say this. I want to establish to the spectator to cut the cards just once, without actually stating it, which might cause suspicion.



I have had some “smart” folks try to triple cut the cards. This, of course, would ruin the trick. If I think that I could have a problem with someone, I simply keep the cards in my hand and extend my arm toward the spectator asking them to “cut some cards off of the pack and place them on to the table”. After they do, I then place the rest of my cards on top of the cut cards on the table. This establishes what I want to happen to the others who will now assist. I don’t say much at this point other than to pass the cards to the next spectator. I look them in the eyes. They should get the idea that they are supposed to cut the cards. If not, I simply say, “And you?” This minimal patter builds a bit of suspense and anticipation and I’m sure Red is smiling right now as I relive the memory of his effect.

After I have had the cards cut three or four times, I look around and say, “Anybody else?” If I don’t get a response, I say to the first person who cut the cards, “Do you want to cut again?” Again, this is said very casually as if to give the impression that we could do this all day long. I never state that the cards are mixed. That would defeat the tone set for the effect.

After everyone is settled, I take the cards and put them under the table to do the “dirty work”. The action of putting the cards under the table should immediately cause suspicion but again, is sidetracked by the casual - or minimal - presentation. I don’t look at my hands as they go beneath the table or say anything about what I have just done but continue the trick with a few simple questions directed toward the spectators. Immediately, I look at the second spectator who cut the cards and say, “Did I ask you if you played poker? . . . No? . . . Well do you?” To another spectator I ask, “Do you know what makes up a good hand in the game?” During these questions I execute the following moves to separate the cards.

The packet of cards is held in dealing position in the left hand. The first card is gripped or pinched between the first finger tip and thumb of the right hand. The left hand then pushes three cards between the right first finger and middle finger tips. (photo R2) The left hand then comes back to the top to push off more one card and is pinched, again, between the first finger and thumb of the right hand. (photo R3) Now the left hand goes back underneath to push three more cards to be pinched between the right first and second fingers. (photo R4)

This process is repeated three more times until the cards are exhausted.

When you are finished, you should have five cards pinched between the first finger and thumb of the right hand and the balance of the cards below being pinched between the first and second fingers. With your left hand, grab the balance of the cards. If you are practicing this for the first time, look at the five cards remaining in your right-hand fingers. If you are easily entertained, you’ll be surprised to find you have a royal flush. To continue the performance explanation, you will now bring only your right hand with these five cards, face down, up from underneath the table. Do not look at the cards but simply place them on the table in front of the first person that cut the cards saying, “Here. . . this hand is for you. . .don’t look yet.” Now, dip the right hand beneath the table again to join the left hand with the balance of the cards.

Repeat the whole process of separating cards except you will pinch only two cards between the right first and second fingers. Then, bring the next, separated stack of five cards above the table, as before, and put these cards in front of another spectator. Once again, the right hand goes below the table to perform the final separation of the cards simply pushing only one card between the thumb and first finger and then between the first and second fingers.

You can now take the two, separated stacks, one into each hand, and bring them to the tabletop. Put these stacks in front of two more spectators. This process is lengthy to explain in words but only takes a few seconds when executed in a real time and with some practice. The end result is that you have quickly separated the ‘mixed-up’ cards into four piles that now lay in front of four spectators. You have done this without any apparent work or thought.

I now ask one the spectators, “Do you know what the best hand in poker is?” Regardless of the answer, I say, “Turn over your cards,” while motioning to do so to all four people. After a few moments of awe from the card holders, I “casually” say, “Hmmm, it looks like you’re all winners”.

A few additional tips: You'll find, with practice, that you can keep the "noise" from the cards to a minimum so that little or nothing will be heard from under the table that may indicate you're counting the cards. I have also done this effect while strolling and tablehopping if the conditions are so that you can do the counting behind your back without attention being focused from casual passerby's. You can also, if standing, put your hands behind your back under your jacket if at all paranoid..

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**Jeff Hobson** offers a FREE Magic Video Theater where he posts rare and vintage videos, interviews and has great lectures available. To access this private video page, just sign up at: <http://www.HobsonsChoiceMagic.com> and click on "Special Offers"

Hobson also has a NEW professional magic lecture available as a streaming, online rental. See the trailer at:

<http://www.HobsonsChoiceMagic.com>

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## 21st Century 21 Card Trick

Ed Marlo and Paul Lelekis

**EFFECT:** A new way to perform a very old trick! This is my version of Ed Marlo's effect and it is a real beauty!

**METHOD:** Have deck shuffled and count off 21 cards into a pile. Then have a card selected from these cards. Take this selection and TILT it under the top card of the 20 card packet.

First undercut the top card to the bottom and then overhand shuffle, bringing the selection to the bottom of the packet. Overhand shuffle the packet once more, being sure to keep the selection on the bottom.

Mention that you are going to divide the packet into three piles – the first pile (on your left) will, supposedly, contain 7 cards (actually only six!), the middle pile will contain 7 cards, and the third pile will secretly contain 8 cards, as below.

**Performance:**

Hold 21 card packet in right-hand Biddle grip – the selection will be on the bottom of the packet. Each one of the three packets made will be counted off with a steady cadence. Say the numbers out loud when you count off the cards so everyone is very clear that there are "seven" cards in each packet.

Packet #1: For the first packet, draw off the first card with your left thumb into the left hand. Draw off the second card into left hand, but keep a left pinkie break between these two cards. (Remember to say “One, two, three, four...” until you reach the seventh card!)

As you draw off card number “...three...” Biddle Steal the “broken” second card beneath the right-hand packet. Continue reverse counting off cards into your left hand until you reach the number seven. Lay this packet down to your left.

This first packet supposedly has 7 cards, but actually only has six cards. The selection is now second from the bottom of the right-hand packet.

Packet #2: Begin counting the next set of cards, actually counting off seven cards. Lay this packet down to the right of the first packet.

Packet #3: Reverse count the final packet of eight cards as seven cards...the seventh card will be a double with the selection on top. Lay this packet down to the right of all.

Now the magic begins!

The first card travels:

Pick up the first packet on your far left and hold it in right hand Biddle grip. Then false count this packet as seven cards, Biddle Stealing the second card, back under the right hand packet.

Twist the packet or do any type of “magic” and then pretend to reach into the middle of the packet and remove an “invisible card”!

Here I like to use a ploy by Paul Cummins. As I pretend to remove the invisible card, I reach in between the cards at the near short end, pushing down on the bottom two cards. Then as I pull my hand out, my left index finger pushes up on the bottom of the packet with an audible “Snap!” It is very convincing!

Hand this “invisible card” to the spectator to hold. This can be very funny! Now recount this packet as six cards, turning them face up so everyone can see that there are actually only six cards and none are the selection!

The card travels to the second packet:

Pick up the second (middle) packet and reverse count it as seven cards – easy because it actually is!

Pick up about ½ of the cards from this packet with your right hand and have the spectator place the invisible card onto your left hand packet. Then place the cards in your right hand back on top of all. Do the magic.

Recount this packet as eight cards by Biddle Stealing the second card back under the packet. Once more, pretend to remove an invisible card from this packet (as above) and hand it to the spectator.



remember. This trick and method are clearly explained in the Tarbell Course, volume 5 titled "Japanese Multiple Tape Tie".

( Editor: If you don't have Tarbell's course handy, download it in issue #160 of the Magic Roadshow.. then, find this effect on page 600 -or- view a PDF of the effect only.. [HERE](#) .. It's titled MYSTERIOUS JAPANESE TIE )

Nothing is changed in the workings except that three children are used instead of two adults. It's the presentation that is all-important here. This is another trick that I've had many inquiries about so here it is!

The effect is a simple one. Two ribbons, which are wrapped around three children's waists, penetrate through their bodies. The ribbons I use are a satin/gabardine material and a width of one inch. The color I use is purple since it seems to be a pleasing one to the eye and also contrasts with most outfits that children wear.

I use "invisible" sewing thread instead of cotton thread. I found that the clear thread, being plastic, has some "give" to it which comes in handy in case the ribbons get pulled taught prematurely.

I get four children in total to help, which makes it a nice closing effect. One of the children I look for is an older, quieter one in their late teens. If this age group can't be found an adult is substituted. He, or she, must follow directions well and will execute the pulling of the ribbons. The other three should be of graduating height so when standing in line; the youngest is standing in front and the tallest at the back. This is so the audience can see all of their faces. You'll see why this is important in a moment. I also make a point to get at least one child of each sex as not to discriminate.

Arrange the three younger children in a line. Ask them to stand, "heel to toe and toe to heel" so that they are one unit and won't move around during the effect. I then talk about my "Christmas Ribbons" that Santa gave me to test children to see if they're naughty or nice. I ask the children if they've been naughty or nice. This can be very cute with the right kids and lead to lots of fun.

I ask the children to hold their arms up in the air. I give a wave in front of my nose and say, "Whew, who didn't use deodorant?" I use the older kid (or adult) to assist me with wrapping the ribbons around the children's waists keeping the threaded part at the back of the last, tallest child in line. I ask all of the children to put their hands on their hips, hold tight and not to let go. After the ribbons are tied around the child in front, I give the older child/assistant the proper two ends to hold. "Now don't pull the ends until I tell you to!" I say before talking to the three tied-up children.

"These ribbons will tell whether you've been naughty or nice this year. At the count of three, my assistant and I will pull (I yell this extra loud for added effect) the ends of these ribbons. If the ribbons pass through your center sections without any harm, then that means you've all been good boys and girls so far this year.

However (emphasized), if, when we pull on the ribbons, you get cut in half and you fall to the ground. . . . and there lies David (say one of the child's names) I'll shout, 'Pull yourself together!' and that means that you've been naughty boys and girls."

You should get some interesting looks on the faces of the ribbon-clad children. One very important word of caution – be very careful not to get timid youngsters. You may scare them with this talk. If I find that a seemingly brave child becomes scared, I immediately put on an air of play and joking rather than seeming to be serious. I then talk to the audience and remind them that, since the three assistants are holding on to their waists, the ribbon have nowhere else to go but straight through them. This comment is a “sell” of the magic effect to come.

Magic of this nature can often be made much stronger by stressing the effect before actually performing it!

I now do the traditional fake countdown. “Ready?. . . One. . . Two. . . Three days ago I tried this. . . .” I usually only play this once unless everyone is really laughing including the kid’s who are involved. When I am finally ready to pull, I prepare myself to pull extra hard as the other assistant holding other ends of the ribbons rarely pulls as hard as I ask them to. I say to my assistant, “Remember, on the count of three you pull as hard as you can that-away (I motion to have him or her step back and away from the tied-up kids). This is so the ribbons are pulled quickly and directly coming through the kid’s bodies happens with a “snap”. I give the command to, “Pull”.

After the ribbons penetrate their bodies, I give about three seconds for the effect to register with the audience. I then yell to the three kids, “Wait. . . . don’t take your hands off of your hips! You could be cut apart in half but don’t know it yet!” This usually gets a laugh from the littlest assistant who often looks down at their waist. I continue, “We really should be careful now. Keep your hands on your hips until you get home today. You need time to heal. We don’t want you waking up on one side of the bed and the other side tomorrow morning!”

I then start to hand out some form of prizes to the kids. As I hand my assistants their prizes, usually they will take one hand off of their hips to grab their prize. I stop and yell, “Don’t take your hands off your hips!” This will get another laugh. I say, “Say ahhhhhhh” as I bring the prize to their mouths so that they grip the prize between their teeth. I say “Ahhhhhhh” to each of the kids as I place the prize in their mouths. “Now march back to your seats and keep your hands on your hips!” If you give this presentation some energy and a fun spirit, you’ll have yourself a great closer to your show. By the way, it’s not a bad idea to have your business card or a sticker with your contact information on it as part of the prize package!

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# Bloods Thicker than Water - A Simple 4 Ace Assembly

Rick Carruth

Here is another Ace assembly that can be accomplished quickly and effectively, and with the right panache, will totally fool your spectator. My patter is designed to make all my politically oriented and sports oriented friends mad with me. They'll get over it...

All that necessary is a slight bit of deception. Tell your spectator that you need to find the four Aces. Flip through the deck and casually take out the Aces, and two odd cards as well. Hold the Aces and the odd cards so you can show/fan the four Aces to the spectator, while keeping the two odd cards secreted behind the Aces.

Close up the fan and put the packet face down on top of the deck. The two odd cards, having been behind the Aces, should now be on top of the deck.

Another easy method of getting the cards into position is to look through the deck and remove the Aces one by one, laying each on a table in front of the spectator. Holding the deck faces up in the left hand, 'introduce' each Ace to the spectator with your right hand.. while catching a break under the second card on the top of the deck with your left. Pick up each Ace, introduce it as Willie, Anthony, Peyton, or Eli, and lay it face up on top of the deck. Once all four are on top, pick up the top six cards above the break, flip the deck, and lay the six face down on top of the face down deck. Everything is now set to perform.

You can patter something like this...

"Four brothers from New York, having never lived apart, decided to each strike out on their own.. with the goal of fulfilling their lifelong dreams.

The first brother, Bill, otherwise known among his friends as Willie, was a great admirer of politicians. His goal was to travel to Washington DC, learn the in's and out's of politics, and become famous, electable, and very rich. He met a crooked politician his second day in town who promised to make him both wealthy and electable".

Take the top card (actually an odd card the spectator assumes is an Ace) and stick it in the deck about a third of the way down.

"..The second brother, Peyton, wanted to become a famous football player. He went to Denver where he met an agent who promised to get him a try-out with the Broncos."

Take the second odd card, assumed to be an Ace, and stick it in the deck about two thirds of the way down.

"The third brother, Anthony, longed for a beautiful girlfriend. He traveled to Las Vegas where he met a stunning show girl, via Twitter, who promised him great affection".

Take the top card, an Ace, and put it on the bottom of the deck. You can flash it slightly if you want...

"The last brother, Eli, wanted to go anywhere other than New York. Unfortunately, he missed the turn to the Lincoln Tunnel, became frustrated, and decided to stay in New York".

Flash the top card, an Ace, and leave it face down on top . At this point, you have one Ace on bottom of the deck and three Aces on top.

"Seven months passed". Quickly cut the deck seven times as you count.. "one, two, three, four, five, six, seven.... and, as fate would have it, each of the three brothers were persuaded to return to New York.

“ Anthony, it seems, got in hot water with his fancy-do girlfriend after posting some, uh, inappropriate pictures on Twitter. She kicked him out.. and he hopped a train back to NYC.”

Flip the top card over to reveal an Ace..

“Peyton got his big chance in Denver, but, after losing a playoff game to a seemingly lesser team, management decided it was time for him to 'retire'. Peyton took the next flight out of Denver and headed home. “

Flip the next card over to reveal another Ace..

“Willie, who by this time had earned the moniker 'Slick Willie', decided it was time to get the heck out of DC after a federal prosecutor began digging into his affairs, both personal and professional, and threatened him with a federal indictment. Willie hitched a ride with Govenor Christie, but, after encountering a whale of a traffic jam at the George Washington Bridge, Willie decided to walk the rest of the way.”

Show the third Ace..

“Eli, who was manager of an apartment complex in the Bronx, was so excited to see his brothers he helped each one lease an apartment. Each brother eventually married nice Jewish girls, except for Willie, got jobs with the local union, and lived long and fruitful lives.. proving that, in the end, blood IS thicker than water. “

Flip the last Ace, completing the reveal..

You can crimp the left, bottom edge of the Ace on bottom of the deck if you want to conclude with the four Aces on top. Another method is to place either a Short Card or one with a Breather Crimp on bottom to begin the routine. This can make it easy to cut to the top Ace on the seventh cut.

A self-working card effect that will impress if done quickly.

Rick Carruth – Revised From MAGIC TIPS & TRICKS

<http://www.createspace.com/3605025>

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## **FOR LOVERS ONLY**

Paul A. Lelekis

This effect is similar to many “fusion” effects and has the same purpose as The Anniversary Waltz, however, I feel, is far easier to do and “cleaner”.

It is a good idea to have an effect like this in your repertoire should the opportunity arise. This effect has a VERY strong impact on the spectators!

**EFFECT:** The magician wishes to honor two spectators who are in love or are having an anniversary or for any other of a myriad of reasons.

The two spectators each choose a card and sign them. The two lovers then cause the cards to fuse together into one doubly signed card!

**SET UP:** You will need a double-face card (DF) and a double-back card (DB) of the same color as the deck.

Let's say that the two sides of the double-face card are the 4 of Clubs and the 7 of Diamonds. Remove the regular 4C and 7D from the deck – you will need these cards in a moment.

It is best to use a double-face card that has spot cards represented on both sides – I NEVER allow spectators to sign face cards...it's just not clear enough for signatures.

Five card set up, from the top of deck, down: regular 7D, regular 4C, indifferent card, double-faced card (with 7D facing upward) and then the double-backed card.

Since the 7D/4C double-faced card has the 7D facing upward, the corresponding regular 7D must be on top of the deck. (If the 4C of the double-face card were facing up, then the 4C would be on top.)

The double-backed card will, now, be fifth from the top of the face down deck.

**METHOD:** This type of effect focuses more on the outcome than the method, so the two riffle forces used should appear inconsequential. However you may use any force you wish. It's just faster with the riffle forces.

Address the two lovers and give the deck a quick, false Hindu or riffle shuffle, preserving the five card set-up on top of the deck. During these shuffles is a good time to "set-up" your two participants about how love can produce miracles.

Cut the set-up to the middle of the deck and hold a left pinkie break above the 7D. Then riffle force to the regular 7D and give it to the first spectator.

Keep the set-up (and the break!) in the middle and then riffle force to the 4C. Thumb off the 4C and give it to the second spectator; however this time, cut the remaining set-up to the top of the deck. (LH packet goes on top of the RH packet.)

Fan the deck in your hands or spread the deck on the table, being sure to not expose the face-up 7D, now second from the top of deck.

Have each spectator insert his/her card into the middle of the fan or spread, being sure the 4C and 7D are widely spread. Direct the spectators as to where they should put their cards. Close up fan and take the deck into your hands.

Perform a Pass to bring the face up 7D to the center – or you may opt to just cut the deck. No one will have any reason to care at this point.

Have spectator #1 “squeeze” the deck and then spread to show a face up 7D! Have spectator #1 sign the face. The double-backed card will be directly below the double-faced card. Turn the double (7D/4C and the double-back card), face down.

Hold the upper half of the deck in LH dealer’s grip and lower packet in RH Biddle grip. Now using the right middle fingers (at the outer end of the RH packet) and press down onto the double-backed card. Push the DB card outward and out-jog it. It is, apparently, the 7D, but is actually the double-backed card.

The out-jogging of the DB card with the right fingers will help hide the face-up side of the DF card, the 4C. The top half of the deck should now be even with the bottom half with the DB out-jogged. Remove the double-backed card (apparently the face-down 7D) from the deck and leave it “face down” on the table.

Next have the second spectator squeeze the deck and spread to reveal the face up 4C, actually the face-up side of the DF card. Have the second spectator sign the face of this card. Lay the 4C on top of the face down card on the table. Cap the deck and leave it in your left hand.

Pick up the 2 cards on the table with your right hand. The face-up 4C, side-jogged to the left of the apparent, face-down 7D. Grip the two cards with your RH (fingers on top and thumb below) and perform the Monte move twice, apparently showing two separate signed cards!

Next place two cards on top the deck (the face-up 4C will be on top), square the cards up and immediately lift off the face-up double-faced card only in RH Biddle grip. It will appear as if you have lifted both cards – you hold only one.

Have the female of the couple hold her hand out, palm up, and place the single card onto her palm. Have the man place his hand, palm down on top of the card(s) on her out-stretched hand.

Do your best “magic” and reveal that the two lovers’ signed cards fused into one card! This is a VERY strong moment!

In my experience, many times the women will unsuccessfully try to peel the “two” cards apart! It happens often. This will present more opportunity for comedy!

NOTE: One nice thing about this effect is that it focuses on the couple and NOT on the performer! There is little to NO resistance from potential “hecklers” or just overly enthusiastic spectators who are trying to “figure the trick out”. This effect is a real pleasure to perform!



# One from Eliyahu - A Three Phase Triumph - Effect

Eliyahu Wincelberg

This is a quick, beautiful 3 phase face up triumph sequence I've been having a ton of fun with. Riffle down the pack and have someone say stop anywhere.

Lift up all the cards above where they say stop and double lift and flip over the top two cards on the bottom half. Ask your spectator to remember this top card.

Replace the top half, but keep a break at the spec's card. Make their card appear on top of the pack, face up, by performing a pass.

Standard so far. Holding the pack in mechanic's with your right hand, your left thumb and index pushes the spec's card and the face up second card, referred to as the X card, slightly to the left, just far enough that you can securely remove the second card (the X card) in a moment, leaving the spec's card on top. This occurs as you revolve the deck toward your body and simultaneously move it upward to about necktie position. By the time the deck has reached it's upmost position, the spec's card should be pushed back to flush position, leaving the X card extended far enough to the side it can be pinched and pulled out and away from the deck in a fluid motion, covered by the bigger motion occurring in the right hand.

The deck will now be face up, and the X card will be face down... just the opposite of what they were a moment ago. The spectator assumes the X card is his selected card.

As this 'gesture' plays out, slowly begin to lower both hands in unison and say... "Last time your card was face up in the middle of a face down deck. This time we'll try face down in a face up deck."

One-handed fan the cards slightly and cleanly stick the X card face down into the deck.

Square the cards slightly so they can't see the X card, snap, and revolve the deck to face down, revealing yet again their card is face up on top.

It looks better if the cards aren't completely square so they can see its face up on top of face down. Also I tend to stop just short of pushing the X card all the way in. It makes it easier to locate in the next step.

With the deck held in mechanic's grip, locate the X card, face up in the middle.. If there is a natural break by it or if you left the card jogged a little, wonderful. If not, you can riffle the inside of the pack with your right thumb until you see it.

The next part is essentially slip cutting the spectator's face up card on top onto the face up X card in the middle. With your right thumb on top contacting the FU card on top, the left hand comes in Biddle and pulls all the cards above the face up X card in the middle out as the right hand's thumb peels the FU card on top onto the X card in the middle (without flashing the face up X card in the middle). Then use the left index

and middle fingers to flip over the double back on top of the right hand's half. This is very easy do due to the natural break.

Immediately insert the top single X card half-way into the center of the left hands half, which you've fanned to accept the X card. Have the Spectator push their card flush. While they complete that task, you have plenty of opportunity with the free right hand to finish the effect in grand fashion by getting their card on your forehead, in your mouth, or flipped over on top. That's it! Enjoy!

(Andi Gladwin says this isn't a Triumph.. but a multiple phase Revelation. At any rate, it's a pleasure to perform!)



**FINDING EEYORE - Propless mentalism by Mick Ayres**

“I have, and always will have, a creative soul—or as it is called today: Attention Deficit Disorder. Have you ever been in a conversation with someone who bounces from one topic to another with all the frequency of a cheap ham radio? Then you have met one of us!

“How does this affect you? Disney movies! I am convinced the folks at Disney and Pixar get all their best ADD people to come up with their most creative stories and characters. Think about it. If you want to look at a story from every possible angle—even the ones you haven’t thought of—who is going to do a better job?

“Triggering the imagination is easier than you think. Even now, just by mentioning “Disney movies”, some of you are already romping with the gang through the Hundred Acre Wood or joining forces with everyone trying to find 42 Wallaby Way, Sydney, Australia. Me, too! And that’s the beauty of imagination. Those images link us together on common ground.

“Here, I’ll give you a specific example of how this ‘creative bouncing around’ can bond us. Ma’am, can I borrow your imagination? Thank you.

“Pretend I am handing you an invisible die. It’s a normal six-sided die—it’s just invisible. Give it a roll. Don’t tell me the number but tell me—is your number odd or even? Even? Okay, remember that number and roll the die again until an odd number comes up. Again, do not tell me the number...just remember it. You can put the die in your pocket. It’s a gift. Seriously, it’s nothing.

“In fact, take both numbers in your mind and add them together OR subtract one from the other. It’s your choice. Using your imagination, you have created a random number that no one can know. It’s like I just walked into the room and asked you to think of a number and you have come up with the one in your brain right now.

“Here is an invisible index card. It’s blank. Here’s an invisible pen you can keep, too. Are you scoring like a bandit, or what? Use your imagination and write your number as a word on that card. Don’t draw the actual number—spell the number out.

“That card now has a handful of letters on it that spell out a number. How about this? Go all the way to the right and focus on the last two letters. Now choose either letter and hold it in your mind.

“Your imagination started with a die from a game board, then jumped to numbers, did a little math, converted the result to the alphabet and now you are thinking of one letter specifically. This is ADD Heaven—and we’re still not done bouncing around.

“Take your imagination into another unexpected direction. Think of a popular Disney character whose name begins with that letter. You can choose from the classic animated films or from the Pixar films. The more places you have seen this character, the better. Maybe you have seen this character’s image on clothing or as a plush toy.

“Now that you have a character in mind, turn your card over and draw a picture of that character. Put a few details in the background so your mind has plenty to focus on. Just do your best. I promise, no one will look at it and laugh.”

“This is when we find out if our imaginations are on common ground.”

Pause for a moment; then appear confused and ask, “Does your character have something to do with water?” The guest’s answer determines your response. Most of the time, the answer will be No.

“No? But I always see a dark rain cloud hanging over Eeyore.” Her startled look will confirm you have divined the character accurately. Enjoy the moment—and then build upon the impossibility by adding, “A few months ago a guest got the letter E and chose Elsa. I think she was in Frozen?”

Once in a while, a guest will answer the water-question with a Yes. If so, respond by saying, “Yes? Good. We certainly need it to find Nemo.” Again, enjoy the moment—and then build upon the impossibility by adding, “A few months ago a guest got the letter N and chose Nala. I think she was in The Lion King?”

This brings the presentation to an end.

Your guest will always choose Nemo or Eeyore—more often the latter. By choosing any even number and any odd number from a die and then adding or subtracting those numbers, the result will be one of the following values: one, three, five, seven, nine or eleven. The last two letters in each of these numbers is either an E or an N—and the letter E shows up seven times out of the six possible results. The letter N appears four times. There is one letter V. The script carefully nudges your guest toward the target characters without actually naming them. The Walt Disney Company has marketed Eeyore (Winnie the Pooh) and Nemo (Finding Nemo) intensely through films, plush toys, clothing, and trading pins so their names are popular and quickly recalled. If the guest decides to think of the letter V, the only possible character to consider is Violet, the teenage daughter from The Incredibles. Her name is not easily recalled however because she is a secondary character. In my experience this has never been an issue because when the guest cannot immediately come up with a name, they switch to the other letter and the presentation is back on target.

Do not overlook the final statement and query about the alternate characters. This provides evidence that the choices were indeed considerable. Google it if you wish.

If the whole Disney angle is not really your cup of tea, you can easily rewrite the script so your guest is asked to consider a U. S. President instead. The final question would be, "You didn't choose one based on a scandal, did you?" The answer will guide you to name Eisenhower or Nixon (thank you, Joshua Quinn).

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## Flipper Revisited - An Effect (of Sorts)

You guys know I love a good mathemagic type effect. Well, this is properly disguised as a bit of mentalism, and no one will know the difference if you don't tell them. I've seen this a couple of times through the years, and I'm guessing it was in an issue of Jinx at some point.. after all everything was in Jinx at one time or another. The last time I saw this published was several years ago in a nice little ebook from *Lance Norris*. I'm not sure to what extent Lance performs magic these days.. I do know he is a highly talented musician and actor. I saw him recently playing one of the jurors in "The Judge", with Robert Downey and Robert Duvall. What a gig...

Anyway.. begin by taking eight cards from a deck. Any deck will do, including a borrowed deck. Show all eight cards face down and openly turn the top two cards face up. Put the cards behind your back and turn your back to the spectator.

"All I need you to do is cut the deck like this.." Cut the deck. Bring the packet around front and show the spec that some of the cards are face up (2) and some are face down (6).

Turn your back to the spectator again and again flip the top two cards and cut the deck. Turn around again and show the spec that yet another number are face up and face down. If the total up and down is five and three, do it again. You'll understand in a moment..

Flip all the cards face down and give the packet to the spectator. Tell the spec to place the cards behind his back, flip the top two, and cut. Repeat a few times and bring the packet to the front.

"If you followed my directions correctly, and I'm sure you did, there should be a random number of cards face up and a random number face down. I have no idea how many times you cut the deck nor where you cut the deck... would you agree?"

Let's hope the spectator agrees...

"Yet my highly developed sense of predicting the unknown and unseen tells me you have five one way and three the other.. or, as Lance says.." I think you're a five and three kind of guy.."

When the cards are brought around and counted, you're absolutely right. Spectator can repeat several times, bring the cards around again, and again they will be five and three.

The Secret... After turning all the cards face down prior to handing them to the spectator, secretly turn the bottom card face up. That's it... Flip and cut all you want and it's still five and three. In all fairness, I must tell you that once every now and again it will be one and seven, but not very often. I'm sure you'll find a way to cover this minor inconvenience..

**Rick Carruth**



# **Candle To Ball - An Effect**

Jeff Hobson

Abbott's Magic Get-Togethers have a permanent place in my heart. I was 11 years old when I first attended and the very next year I entered the magic competition taking first place with a manipulative act of cards and billiard balls! During the following years, I specialized in just billiard ball manipulation. Frank Radtke, aka Fakini, made all of the billiard balls that I used and even designed a special set just for me. In my opinion he makes the best tools in the business.

It seems that magicians have a compulsion to "play" with manipulation under the guise of practice. Hey, let's face it brethren. . . . We love to play! We like to look in the mirror and see how good we are and somehow often fall into the foolish trap of trying to fool ourselves! All right then, with a blushing face, I'll admit that this effect was discovered when I was "playing" with a billiard ball and a Fantasio vanishing candle. I really didn't think it was that earthshattering until years later when I had magicians tell me how much they were impressed with this one little effect. Again, simplicity is a beautiful thing! This is a perfect opening effect to segue into a billiard ball routine.

To prepare, have a Fantasio vanishing candle set with lighter fluid in it's chamber. To begin, have a ball palmed in the right hand with the fantasio candle extended and lit in the left hand. I always used this effect as an opening trick so the set up was easy

to do before entering the stage. I'll leave it up to you how you want to get to the beginning position.

Just before the effect, be sure to put the ball in finger-palm position and that your right first finger and thumb can be free to extinguish the flame on the candle. You will face the audience with the lit candle in your left hand. Bring your right hand up to the top of the candle. (photo C1) Quickly pinch the wick between the right thumb and first finger extinguishing the flame. Be careful, it's hot!

Keep your grip on the top of the candle while "pushing" down with your right hand. (photo C2) Your left hand remains still and steady. An even, slow and steady movement makes this an intriguing sight.

As the hands meet, two things happen. The collapsed candle gets revolved into a finger-palmed position in the left hand and the ball is "rolled" into view between the right and left first fingers. The ball, when revealed, should immediately be "finger-rolled". (photos C3 – C6) It is an easy flourish to do for a short amount of time. Just two or three revolutions around the fingers will do the trick - pun intended. The ball is then taken into the right hand to be tossed into the air. This is the time to ditch the candle perhaps by casually putting the left hand into your trouser pocket to get a silk or other object as the right hand tosses the ball. The more adventurous of you may wish to use a Toppit to get rid of the candle. The routining is now up to you. Have a ball!



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## **FAIR PLAY - A Card Effect**

Paul Lelekis

I first bought a copy of Frank Garcia and George Schindler's excellent book, 'Magic with Cards' around 1975. This book contains some terrific card magic!

I never met the brilliant card magician, Frank Garcia, but I have met George Schindler and shared a stage with him in 2001.

George is an amazing performer and one of the funniest people you will ever meet! He is a great MC!

The title above is a play on words of one of the effects in the aforementioned book. The trick is called, Turn-About. This effect always interested me because of how cleverly it is structured. It is also very easy to perform. The effect I designed below, takes this trick, I believe, to another level. The original effect was not only baffling to laypersons, but also to magicians. My contributions are the methods I use as well as a "kicker" ending. I think you like it!

**EFFECT:** Mention that you feel a "connection" between yourself and a spectator. I prefer using a female spectator for this effect, as I do with most of my performances.

A card is first selected by the spectator and a second card is selected by the performer. Both cards are memorized and kept hidden on the table.

The spectator then cuts the deck into two piles, one for the spectator and one for the performer. The magician's card is placed into the spectator's packet and the spectator's card is placed into performer's packet. The performer then takes the spectator's packet, turns it face up, and cuts into two more packets.

He then places one of these two face-up packets on top of and in-jogged on the performer's face-down packet and the other face-up packet is placed on the bottom and out-jogged from the performers face-down packet. Square up the deck.

Do your magic and when the deck is spread out, all of the cards are now facing down - except for the two selections...and they are **MATES!**

SET UP: Secretly get any two mates on top of the deck. As an example, let's use the two red sixes, the 6 of Diamonds (6D) on top of deck and the 6 of Hearts (6H), second from the top. Any cards of the same value and color are called "mates".

PERFORMANCE: Bring out the deck of cards and give it a couple of false shuffles which is very easy and convincing since you only need to keep the two red sixes on the top of the deck.

As you shuffle tell the spectator, "Ma'am...I feel a connection with you! NOT a LOVE connection, but a mental connection...perhaps a personal connection!"

"Ma'am – do you feel it too?" (She will either nod her head for a 'yes' or sheepishly shake her head 'no'.) In either case say, "I knew that!"

The above patter will get giggles. This type of patter also gives you a bit of control – it will help to, passively, put you "in charge".

While giving the above patter, undercut the 6D to the bottom of the deck. You now have the 6H on the top of the deck and the 6D on the bottom. Announce that you need to have two cards selected.

Selection #1: Force the 6H on your spectator -

You will begin by forcing the 6H that is on top of the deck by using the Balducci Cut Deeper Force. Have her make both cuts for this force while you explain to her what to do. This will give the impression of a completely free selection.

Have her keep the card hidden from you and place it face down on the table. This force should make the female think that she has control of her own selection.

Selection #2: Forcing an indifferent card on yourself -

The performer will proceed to apparently select his own card using the same process (Balducci Force Cut Deeper Force) - however, IT DOESN'T MATTER WHAT THIS CARD IS!

Pretend to memorize this card, then place it face down on the table - unseen by the spectator. See – no memorization this trick!

Remember...BOTH selections must be kept from each other's view!

NOTE: You may even have the spectator choose the performer's card for you! Let her perform the Balducci Force again or just tell her to remove a card (for your selection only!) '...from the middle of the deck' and lay it face down without her seeing it! This will "prey" heavily on her mind after the trick is finished.

If you use the Balducci Force both times, be sure each time, to place the face-up packet back on top of the deck when you reassemble the deck so that the 6D is kept, secretly, on the bottom of the deck!

Situation Check: The 6D will be on the bottom of the deck and the two "selections" will be face down on the table.

Divide the deck into two packets:

Now the performer holds the deck while the spectator cuts the top half for herself.

As soon as she cuts off the top half, have her shuffle her half as you secretly reverse the 6D on the bottom of the deck – I use the Christ Twist.

The 6D is now face-up on the bottom of the deck. Perform the Christ Twist while she is shuffling her packet and then you quickly false shuffle your packet making sure not to expose the reversed 6D.

Have both “selections” returned and reassemble deck: You place the spectator’s card into your packet and the spectator puts your card into her packet.

Give her your card (the fake selection) and have her push it into her packet. **MAKE SURE SHE DOESN’T SEE IT!**

As she is pushing your card into her packet, **TURN YOUR RIGHT HAND OVER SO THAT YOUR PACKET IS NOW FACE UP** – except for the face down 6D covering the face-up cards.

It will appear as if your packet is still face down! Take her selection and ask her if she remembers it, then push her face down card into your packet. Now, the only two face-down cards in your packet will be the 6D and the 6H!

Next have her turn her packet face up and divide it into two piles. Take one of these piles and place it on top of your (apparently) face-down packet...but in-jog it so that part of the back of your face-down pile is showing. Place the other face-up half on the bottom and out-jogged from your packet.

Now square the deck up and turn it over, face down onto the table. Cast your best magic spell and then ask what her selection is. She will answer that her selection is the 6 of Hearts and you respond, “I knew it! My selection was the 6 of Diamonds! I knew we had a connection!”

Then spread the deck to show that the only two face-up cards in the face-down deck are the 6H and 6D! Properly performed, this is a magician-fooler!

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## **THE ENGAGING RING - An Effect for Young Girls of All Ages..**

David John O Connor

Effect: The performer invites a young girl up to assist him. Placing a ring on the girls thumb, he covers the ring with a hanky. Then, removing the ring from beneath the hanky, he causes the ring to vanish. Whipping the hanky off the volunteer’s hand, the ring is seen to still be on the little girls thumb.

Required: A Jardine Ellis Ring, a hanky, a gag rose. (The ring must be the round not flat type) And a heart shaped balloon.

Preparation: Obtain an inexpensive plastic or silk flower from a novelty or \$ shop. Snip off the wire stem leaving about an inch below the flower head. Insert the flower head into a green coloured drinking straw and you have a realistic looking flower on a stem. Inflate your heart balloon to have ready.

Routine: The performer requests a young girl around age 12 or older to assist him or even the birthday child's elder sister or mother. Ask whether the girl is married, has any children etc. then state that you have chosen her because you're sure that one day a young man is going to come along and want her hand in marriage and you want to show her what it's like to become engaged. Introduce the ring, stating that it's similar to the ring her boyfriend will give her, except the ring from her boyfriend will have a REALLY big diamond. Slip the engagement ring on her thumb and ask her to close her fingers into a fist but leave her thumb sticking up. Placing the ring (and shell) onto the girls thumb, you cover it with a hanky, stating, "I'm going to show you some engagement ring magic.. and magic works much better in the dark".

Now state that on the count of three the ring will vanish from the girls hand and appear in your closed fist. Invite the children to start counting with you," One – Two", here you pause saying that some of the children don't believe it will work, so you and your assistant will do it differently. The performer removes the 'ring' from underneath the hanky, (taking the shell only) leaving the ring proper on the girl's thumb where it won't be felt.

Execute the French drop to vanish the ring while pretending to hold it in your closed hand.

Now, invite the girl to tap the back of your hand three times with her empty hand. Suddenly show your hand empty and that the ring has vanished, pausing while allowing this subterfuge to register.

Then, suddenly whip the hanky from the girls hand to show the ring is still on her thumb.

Call for applause for your assistant and hand her the rose on a stem. As she takes hold of the stem you carry the top of the rose flower moving away looking puzzled, leaving the girl with just the stem. Apologise.. and hand her the red heart balloon (mine is a Qualatex ) as you lead your assistant off stage with a big thank you...

This is a fun interlude that suits any age girl or lady and there are LOTS of bits of business you can add to the routine for laughs and children love it.

**David J.**

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