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CAAN TU TWO - A Two Card Miracle

Devised by J.K. Hartman, rendered by Paul Lelekis

EFFECT: A double revelation by the spectator! The spectator actually finds BOTH cards at the numbers given!

METHOD: Have a deck of cards shuffled by the spectator. The magician then relates a story of how his father did an ESP trick for him when he was only 7 years old.

The magician then pretends to look through the deck as if he is trying to concentrate on one single card. Actually he does nothing! Then he lays the deck down on the table.

The performer says, "I'll show you a trick that my father played for me when I was just a kid. I will play the role of my father and you will play me as a boy of only 7 years of age!"

The performer "transmits his thoughts" of the card to the spectator so that she may "read" his mind! The spectator thinks of a card and says, "...the Queen of Hearts!"

The magician bursts out, "Yes you're right! I don't believe it! You're ESP is amazing! Well...it was a just a couple of years later when I realized that my father was just messing with me!"

"But, you actually got the right card! I really was thinking of the Queen of Hearts – that's amazing!"

"I think you've really got ESP! Let's test your ESP...now I want to try a demonstration of 'where' - instead of 'what'!"

As you mention 'where' - instead of 'what', turn the deck to face you only, and look for the QH. Cut the deck so that the QH is now, secretly on the bottom of the face up deck (top of the deck!).

Whatever card happens to be cut to the face of the deck is the card that you will use for the 'where' part of this trick. However, I normally cull or arrange a contrasting card to be at the face of the deck, being sure that the QH is at the back (top of face-down deck).

Suppose you've cut the Two of Spades to the face of the deck. Take the 2S into your RH and the deck in the LH, placing the 2S, unseen, face down on the table.

"Since this is not a 'what' trick, but a 'where' trick, I'm going to show you this card. It is the Two of Spades. I'm going to place the deck behind my back and place the 2S somewhere into the deck."

Place the deck behind your back and place the 2S, secretly, on TOP of the face-down deck! Now use your right middle finger to pull any card out from the middle of deck, about 1/4". This "dodge" is to imply that the slightly out-jogged card, in the middle of the deck, is in fact, the 2S! Very strong!

Bring the deck out from behind your back and immediately use your fingers to push the projecting indifferent card, flush with the deck.

“Since you saw ‘about’ where the 2S lies, I’m going to give the deck two riffle shuffles to ‘lose’ the 2S. Remember – you need to remember the 2S and forget about the QH! Make the QH leave your mind, remember the 2S but forget the QH!”

The above reference to “forget” QH will become very humorous! You keep telling the spectator throughout the effect to ‘forget the QH – only remember the 2S!’ The very reason you’re saying to ‘forget the QH’ is what will make her remember it! The spectators will become very ‘tickled” by this. Play it up!

After two deliberate, controlled riffle shuffles (keep the top two cards intact!), pick up the deck into your LH.

“I’m going to show the top three cards and the bottom three cards to you, so that you know that the 2S is NOT near the bottom or the top.”

“By the way, please keep the other card, the QH, out of your head – O.K.? This part only concerns the 2S! So please forget the QH!”

As you say the patter above, “...the top three cards...” openly push over the top three cards and procure a left pinkie break under those three cards. You will now show that the 2S is NOT near the top or bottom of the deck! Begin with the three cards on the bottom of the deck.

Turn the face of the deck toward the spectators then spread the bottom two cards to show that the 2S is not one of the bottom three cards.

Next, lower the deck and pick up the top three cards above the break in RH Biddle grip, as only one card!

Display the top card (a triple!), then pick up the next card from the deck with your RH, fanned to the left of the triple.

Finally pick up a “third” card from the top of the deck with the RH also fanned to the left in Biddle grip. This 3 card fan is actually 5 cards – but no one will be the wiser!

As you show the bottom and top cards, keep mentioning, “Do you see the 2S? No? Good...but NOT the QH! Please keep the QH out of your mind!”

You are essentially showing everyone that the 2S (and QH) is not one of the top three or bottom three cards! Replace the three (actually 5 cards) back on top of the deck.

NOTE: My reasoning for displaying the top three(?) and bottom three cards is to keep the selection within the “meaty” part of the deck. This will thwart the “overly exuberant” spectator from choosing one of the top 3 or bottom 3 cards, which could prove to be trouble. It’s rare but I’ve seen spectators do this before!

"Now the idea is to use your impressive powers of ESP to tell me at what number the 2S now lies. I have narrowed your choice of numbers down, from between 4 and 49, inclusive."

"However it is still a very large spread! I'll tell you what – instead of giving me only one number - give me TWO numbers between 4 and 49!"

"First give me the lower number and then the higher number. Now - your two numbers can be far apart from each other or close together - or somewhere in between – it's up to you!"

"Now I want you to concentrate only on the 2S – NOT the QH, O.K.?! I need you to keep your mind clear of the QH – concentrate only on the 2S! Please forget the QH!" (At this point do NOT yet let her name the two numbers! Here's where you have a little fun!)

"O.K. ma'am (or sir!), please keep the QH out of your mind! Now what card are you supposed to remember?" She'll say, "...the 2S..." "And what are you supposed to forget?" She'll always mention the card, "...the QH..."

"NO!! You're supposed to forget the QH!" This always gets laughs!

By continuing to mention the QH, it will stand out in everyone's mind – and it can be very humorous! Repeat the, "...forget the QH!" line over and over!

"O.K., you want the numbers 17 and 23? Are you sure? You can change your mind if you want or stay with your first two impressions! O.K., you're staying with 17 and 23."

Now you will, very deliberately, count off 17 cards (without reversing their orders!) from the top of the deck in your LH, into your RH.

Place the 17th card on TOP of the cards in your RH! The top card of the packet in your RH will be (from the top, down) an indifferent card, 2S then QH.

Pause then continue your count from "18" placing each card on the bottom of the packet in your RH, until you reach the second number, 23. Place the 23rd card on top of the cards in your RH.

Before you begin the patter below, openly push over the top two cards (indifferent) and procure a break under the third card which is the 2S!

Turn up a triple as you recite the patter below.

"O.K. – you called for these two cards, the 17th and 23rd, right? Let's look at your second choice, first...number 23. Now I'm sure you remember that the card to remember is the 2S, right ma'am? NOT the QH! Ma'am – please stop fighting me on this - forget the QH!"

Make the above patter humorous, as if you're scolding her! "Alright – let's take a look at the 23rd card."

Turn up a triple to show the 2S – BIG reaction here! “I don’t believe it! It is the 2S! Congratulations!”

Turn the triple, face down. Do so by performing a stud turnover of the triple as described in J.K. Hartman’s book, CAAN CRAFT. Immediately place the triple on the bottom of the deck! Show the card one last time by holding the deck so that everyone can see the 2S. This appears to be the finale!

“But that was your first choice of numbers, 17? Let’s take a look at the 17th card just for the heck of it!” (Turn the top card of the deck, face up, to display the QH!)

“I don’t believe it! It’s the QH again! Ma’am, I told you to keep the QH out of your mind! No one ever listens to me!”

In the event that the spectator gives you her two numbers in reverse, for example, “...23 and 17...” continue exactly as above and no one will know the difference! Congratulate her on her amazing ESP abilities - but “tease her” about her inability to keep the QH (or whatever card) out of her mind!

This effect will keep everyone in “stitches”! There is so much emphasis placed on the spectator that you (the performer) will be free to perform without any scrutiny – a nice place to be!

*I would like to thank J.K. Hartman for allowing me to include this variation on his effect. He is not only a brilliant magician, but also a great friend! Thanks Jerry!

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

Be sure to check out Paul's definitive work on the Business of Table Hopping. Maybe my favorite of all his many ebooks. If you want to earn a steady income with your magic, this is the ebook for you....

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COMMON CENTS - A Mental Effect

Mick Ayres

A guest is asked to imagine he has coins of different denominations in his pockets. You turn your back as he pretends to remove one of the coins, holds it in one hand and decides whether it is showing heads or tails. You turn around and immediately reveal which coins remain in the pockets—which coin was removed—which hand is

holding that coin—and whether it is showing heads or tails. Then, to prove it wasn't just a series of lucky guesses, you do it again.

Once you have acquired the cooperation of a willing guest, here is the script that follows. Smile broadly and, in an excited voice, say, "When the sun is high, the moon is full, the tide is slack and the planets line up—my senses tweak my imagination until it stretches out and I...feel...so...dang...perceptive. Like right now. It's like I'm connected to everything around me—even you!

Here...I'll show you what I mean.

"Use your imagination and pretend there are four different coins in your pockets. There's a quarter here [point to his right pocket], a dime here [point to his left pocket], a nickel here [point back at his right pocket], and a penny here [point back at his left pocket]. Since we've never worked together before, we'll keep things simple and just use two of the coins for now: the nickel [point at the right pocket again] and the dime [point at the left pocket again]. Of the nickel or dime, please focus your mind upon one...make your choice now. Got one? Good."

Turn your back to the guest and say, "While I look away, please reach your hand into your pocket and pretend to remove the coin you have chosen. Close your fist tightly upon that imaginary coin and do not open it.

"Now, if you don't mind, I'd like you to do a couple of things to help focus the mind. First, think about the value of the coin in your hand and multiply it by, say...fourteen." The guest will immediately nod his head or say, "Done". If so, you know he is thinking of the dime. However, if you sense the slightest hesitation you know the guest is thinking about the nickel. Once you know the identity of the coin it is a safe bet you can declare which hand is holding it as well. Remember how you pointed to the location of each coin earlier? By using the nickel and dime in this phase of the presentation, you have subtly forced the guest to use one pocket or the other and, by default, one hand or the other. So if the guest is thinking of the dime, it is in his left hand. The nickel will be in his right hand.

Keep talking and say, "There are different exercises like this that help a person concentrate better. Here's another one that's effective: Choose for yourself whether your coin will later show up heads or tails. If you choose Heads then hold the coin up by your own head and repeat the word 'head' five times to yourself. Do it slowly. Likewise, if you choose Tails then just hold the coin down by, well...your own tail and repeat the word 'tail' silently five times. When you are finished please hold both hands in front of you with your fists closed and say, 'Done'."

Turn around and face the guest. Look at his hands. Specifically, study the skin tone briefly. If the guest chose Heads and held his hand high for a slow count of five beats, then that hand will appear slightly paler than the hand that remained down by the side. Therefore, a difference in coloration tells you he chose Heads—and further confirms which hand holds the coin. If the coloration of both hands is identical then the guest chose Tails.

Once you have visually gained this last bit of information, you could just blurt out, "You chose the nickel and it is heads up." But where's the drama, the tension, the

conflict, the theater in that? Delivering the revelation in a more detailed and progressive fashion is better. Make the following declarations: “I sense the quarter, the penny and the...dime...are still burning holes in your pockets. You decided to take out the nickel that is now in one of your hands. Specifically, it is held tight in your right hand. Finally, when you open that hand you have decided that nickel will be...tails up.” This approach gives the impression you have discerned four different pieces of information successfully.

Say, “If you think about it, these revelations are fifty/fifty propositions—just by taking a wild guess anyone can be right half the time. However, I think nailing ‘em down one after another like that puts this stuff in a different category.”

Now take this presentation a step further by saying, “Even though I’ve never been able to do this twice in a row, I feel like I’m still in the zone and wouldn’t mind giving it another shot. Are you game? All right! This time let’s use those two other coins, the quarter and the penny.” Make a gesture toward his right and left pockets respectively.

Turn away and say, “Think of the quarter or the penny. Now pretend to reach into your pocket and remove that coin. Again, hold it securely in your hand. Have you done so?” Wait for his answer. You want him to feel comfortable and responding freely this time.

Say, “Because we have done this before the pathways are open and the mental exercises are easier. This time, think of your coin and tell me when you have multiplied it by, say...nine.” This time, the slightest hesitation tells you he is thinking of the quarter in his right hand. An immediate response tells you he is holding the penny in his left hand.

Proceed with the same dialog provided earlier to determine if his coin will later show heads or tails. The dramatic final revelation is the same as well—with one small addition. Twice now, you have successfully named the three coins left behind, the coin he chose, which hand holds the coin and, finally, which side of the imaginary coin is showing.

Step back and smile broadly at your guest just like you did at the beginning of this presentation. Say, “You gotta admit—we’re not bad for a couple of people with no cents at all.”

CREDITS AND VARIATIONS

Royal Vale Heath’s 1933 book ‘Mathemagic’ proposed a method for determining a chosen coin based on the length of time it took to answer a simple math question. For the record, in 1998 David Harkey used a similar method in his still unpublished routine MindNumber which allows a performer to accurately determine the locations of three different coins—over the telephone.

Using skin coloration to determine which hand holds an object is a clever idea that dates back centuries (possibly to the time of Reginald Scot). However, using that same dodge to determine a heads or tails status is my own variation.

When performing Common Cents for children avoid the math by using four imaginary crayons—red and purple the first time, blue and orange the second time. Have the

child think of a word that rhymes with the chosen color. Since nothing rhymes with purple or orange, you can easily obtain your answer. Finally, in lieu of heads or tails, discern whether the crayon is pointing up or down in the child's closed hand.

Copyright 2012 by **Mick Ayres**. - Previously published in The High Road column 'On The Importance of Character', M.U.M. magazine; May 2013

Mick enjoys an eclectic career as a conjurer, tunesmith and taleswapper for the Walt Disney Resort on Hilton Head Island. He welcomes input and dialogue and can be reached at <http://www.mickayreswares.com/>.

BALLOON / BANG GUN SURPRISE - A Treat for Children..

David John O Connor

EFFECT: Two youngsters are invited to join the performer on stage. A pair of 'goofy spectacles' are placed on each boy as 'safety glasses'. Handing a bang gun to one child with the instructions that he must not pull the trigger till you count 3.

The performer takes a round balloon and informs everyone that he will inflate the balloon, place it on the other boys head and on the count of 3, the boy with the bang gun will pull the trigger and there will be a Big Bang.

Placing the inflated balloon on the boys head, he begins to count, "One – Two" when suddenly the balloon bursts. The boy with the gun is kiddingly asked why he made the balloon burst too early.

Another balloon is inflated and placed on the other boys head and again, after instructing the boy holding the gun not to pull the trigger till you count 3. The performer starts to count again, "One – Two", and again the balloon bursts. Again you ask the boy with the gun why he made the balloon burst before you counted to 3.

Blow up the third balloon then accidentally (?) let it fly off. Blow it up again instructing the gun lad to take aim again and only pull the trigger on the count of 3 and there will be Big Bang. Holding the inflated balloon on the other boys head at the count of three while shouting, "Pull the trigger, Pull the trigger," you release the balloon (that was not tied off like the first 2) This balloon should scream off, while the boy pulls the trigger, releasing the banner that falls down that reads, "BANG".

This routine can be filled with balloon gags and antics, like accidentally tying the balloon to your thumb then trying to shake it off. Blowing the balloon from the wrong end, stretching a balloon and allowing it to snap against the hand as though it was painful. Emphasize kiddingly with the boy that he is likely the cause of all the problems by causing the balloon to burst before you say 3.

REQUIRED: An assortment of round balloons. A Vernet thumb tip with a thumb tack or small pin protruding on the outside (to burst the balloons) A large size Bang Gun

prop available inexpensively from magic dealers. The bang Gun has a drop down 'Bang' banner.

ROUTINE: Once your two assistants have joined you on stage; place the funny glasses on them.

One boy is given the gun with strict instructions not to pull the trigger before you count 3. . If he points it down, tell him not to shoot his foot, then lift the child's arm up.

With the thumb tip pricker in place unseen, blow your balloon up clowning around by blowing it the wrong way up, making funny noises etc.

Finally place the tied balloon on the other boys head with him facing away from the shooter. Instruct the boy with the gun to take aim and only pull the trigger on the count of 3. Burst the balloon using the thumb tip pricker on count 2 and immediately ask the boy pulling the trigger why he fired too soon, and he will probably disagree with you.

Goof around with the 2nd balloon tying it to your finger and shaking it to release it etc. Once the 2nd balloon is placed on the other boy's head, start counting again, "One – Two", and again burst the balloon. Kiddingly question the boy with the gun once again.

Finally blow up the 3rd balloon but don't tie it off and hold it on the boy's head, after telling the gun boy to "Take careful aim and only pull the trigger on the count of three and there will be a Big Bang". Invite the audience to put their hands over their ears. Counting "One – Two – Three," shouting, "Pull the trigger", and release the untied balloon that flies off. The bang gun banner will drop down displaying the word BANG!

Thank your two assistants and remove the funny spectacles. I present each boy with a pre made balloon animal each, as you lead them back off the stage, asking for a round of applause for your two fine assistants. It really is a riot of fun routine with lots of built in laughter from the spectators.



Caucasian Box - A Magical Utility

Jeff Hobson

During the Abbott's conventions of the past, Neil Foster was a good friend and always a consummate performer. During one demonstration of his skills, while hosting the magic competitions, he showed us a surprising ending for a card manipulation routine that I believe was only performed for magicians. I only saw him do it once, but it has stuck with me for years. I eventually made up a version of my own and have used it many times for laymen. The effect is a very magical.

The prop is easily made and what is traditionally known as a 'jap box'. Of course, I would prefer to call it "Hobson's Caucasian Box" just to be fair! I made mine from the stiff cardboard that make up common school binders. The box has no top or bottom. The dimensions of my box are approximately 12" wide, 8" high and 7" deep when in open position. The narrow sides I made are split into two sections. (photo B1)

Although not necessary, this makes it a nice, small package when collapsed for traveling. The secret back flap is nothing special but merely an extra piece of board cut to the same size as the front panel of the box. Attach this secret panel to the front panel by the bottom edge only. (photo B2 and B3) All edges and seams are fastened together with black, reinforced 'duct' or carpet tape available from most hardware stores. You might have to trim the edges after assembling to make it work smoothly. The box should easily collapse flat.

To prepare, place the open box on a table and open the secret flap so the box is rigid. In my routine, I place the front corner of the box so it extends off the edge of the table by an inch or so. This is so I can pick up the box one-handed during the routine.

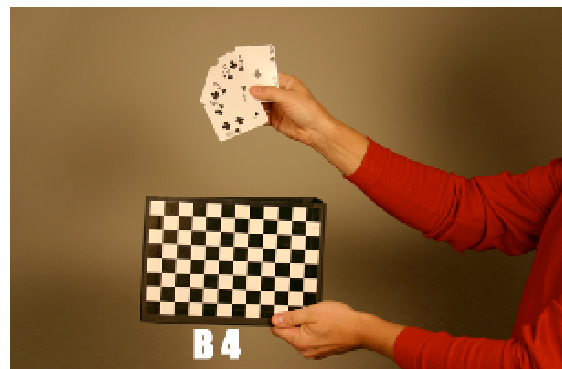
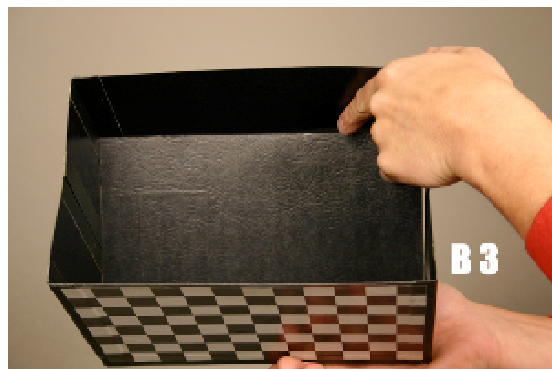
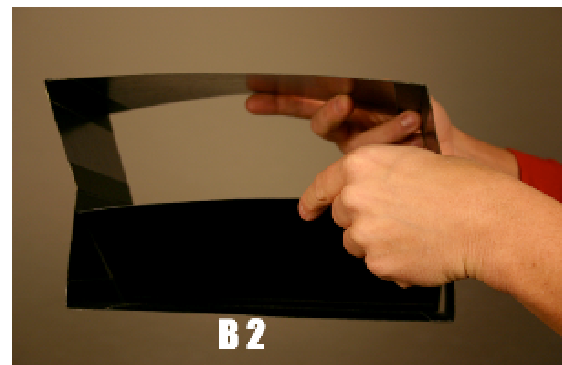
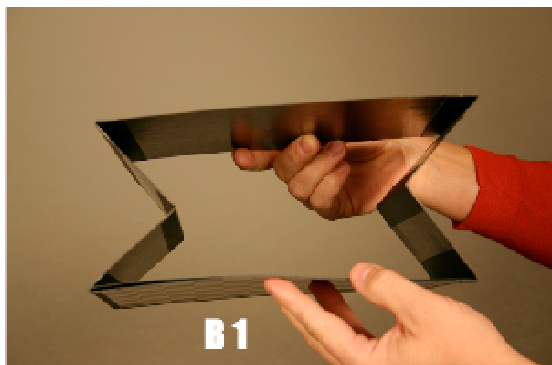
To perform, do some card manipulations and prepare to produce some back-palmed cards. Pick up the box in your free hand. Grab the box carefully at the bottom corner so that the box does not collapse. (photo B4)

Drop the cards into the box. They should all drop into the secret flap. After the last card is in the box, use your fingers to shut the secret flap trying not to make a noticeable movement of the box. Show the free hand empty and dramatically lower the hand into the box. (photo B5) Don't stop! Keep going down and through the bottom of the box. (photo B6) Look at the audience. They should have a question mark above their heads.

At this point, you should have your arm through the bottom of the box to the elbow. You still have a grip on the box with the other hand too. Now lift your arm (the one through the box) to the audience. (photo B7)

Pause to allow the effect to register.

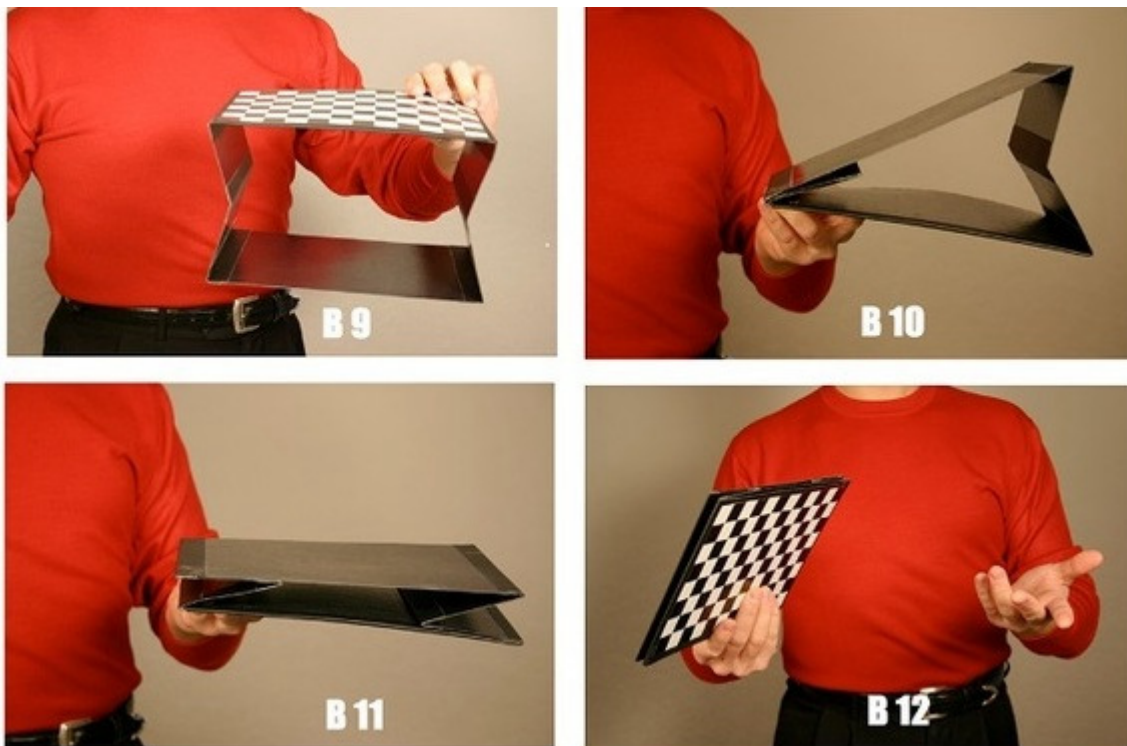
Now re-grip the box to able to pinch the top edge of the box and the secret flap together. Remove the box from your arm keeping the opening to the audience so they can see clear through it. (photo B8) Now you can flip the box so it becomes flat, place it away and accept your applause. (photos B9 - B12)



I have also performed this as a climax to the 6-card repeat effect. Not a bad idea though I say so myself!

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B-FLY - A Super Packet Effect

Paul A. Lelekis

There are a number of effects out there that are similar to this one, especially The Biddle Trick, but this one only uses a 10 card packet. In addition, I've included a ploy of NOT looking at the cards when counting.

EFFECT: Ten cards are counted off by a spectator. The performer first shows 5 of these cards to the spectator. Then the other 5 cards are displayed, without the performer looking!

The magician asks which pile the selection is in and then makes the selection invisibly jump from that packet to the other!

METHOD: This is a simple trick, but like most tricks employing the Biddle Steal, it is amazes the lay audience!

Begin by having a spectator shuffle and count off ten cards from the top of the deck. Then have the spectator choose any of the ten cards.

Take the selection (say, it's the 7 of Diamonds or 7D) and TILT it into the packet under the top two cards, making the 7D, third from the top.

Now overhand shuffle the packet, being certain to run the first three cards, one at a time. The 7D is now third from the bottom.

'I am NOT going to look at any of these cards. I am going to show you these cards, one at a time, as I count them into TWO five card piles. When you see your selection among these ten cards, merely note which pile it is in and, afterward, I'll ask you which pile.'

Here's how you proceed: After stating the patter above, turn your head and then turn the ten card packet, face up. Hold the packet in Biddle grip with your RH (if you're right-handed!) and then thumb off the cards, one at a time, with your left thumb.

Count the first five cards out loud, Biddle Stealing the third card, which is the selection (7D!) back beneath the RH packet. Continue counting until you reach the count of 'Five!' The count should be smooth and without pause. The 7D will remain hidden, now on the bottom of the RH packet!

Place the four, supposedly five, cards face down onto the table. Keep your head turned to the side so that you cannot see the selection!

Reverse count the next five cards (with head still turned!) placing the last card, a double, on top. The 7D will now be second from the face of this face up packet.

Turn this six card packet (supposedly five), face down, onto the table and to the right of the first packet.

Now ask: 'Which packet is your card in?' She will indicate the first packet.

Pick up that packet and false count this four card packet as five as follows: Hold the packet face down in the RH in Biddle position as you thumb off the first card with your left thumb. Count off the second card in the same way but obtain a left pinkie break beneath this card. As you count off the third card, steal the 'broken' second card back under the RH packet at the count of 'Three!' Then count four and five. You may opt to perform this count in Elmsley Count grip. The mechanics are the same but requires a little bit of practice.

Next, twist the packet and reach into the middle of the cards and pretend to remove an invisible card - supposedly the selection - with an audible 'Snap!' This snap is created by pressing up on the packet with the tip of your left index finger as you 'remove' the invisible card. Hand the invisible card to the spectator. This will get giggles! Place the packet back down onto the table. This 'Snap!' is something I learned from Paul Cummins years ago at a lecture. It adds another dimension!

Next pick up the other packet (6 Cards!), still face down in Biddle grip, and reverse count five cards. Again, the fifth card is a double. The 7D is now on top of the face down packet. Ask the spectator to place her "invisible" card on top of the packet. Twist the packet again (or use any other magical gesture) and then say, "There! You can't see it but your selection has just reappeared back on top of the packet! Look – I now have six cards!"

Spread the cards from left to right without reversing their order. Keep the 7D on top, displaying six cards! This is the first revelation. Place this spread packet onto the table. Now pick up the first packet, and show that it contains only four cards! Place it back down. Ask for the name of the card and turn over the top card of packet number two to show that the 7D has traveled from the first packet to the second!

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Be sure to check out Paul's latest.. **'6 EZ To Do Card Miracles'** just released on Lybrary and absolutely guaranteed to please any card guy amongst our readers...

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An Effect from Justin Willman ... And a Word ..

I saw Justin Willman on *Conan* a couple of weeks ago. I always enjoy watching Justin on TV as he performs magic that really impresses the audience, yet is not very difficult. (My one problem with magicians performing on TV.. they seldom credit properly. More on that later...)

Justin began the effect with a card pre-signed with his own signature, face DOWN on top of the deck, and unknown and unseen to Conan or the audience. Justin performs a double turnover and asks Conan to sign the face of the supposed 'top' card. Once done, Justin turns both cards as one back to their original position. Conan and the audience believe the top card to be Conan's card. Justin takes the top card, folds it twice (into fourths), and asks Conan to place it in his lips. He does...

Justin now performs another double turnover of the top two cards. The second card is a duplicate of the card folded and secretly signed before the effect began. Justin signs this card, relative to the position he signed the first card, and turns both cards back as one. Conan's card is now back on top and the card just signed by Justin is the second card down. The audience believes the top card to be Justin's card.

Justin takes the top card, the one with Conan's signature, folds it into fourths, and places it in his own lips. After comedic relief.. Justin insist he and Conan 'touch' their two cards together to invoke the magic. They do, to the amusement of the audience, and Conan unfolds his card.. to reveal his card now has Justin's signature.. and Justin opens his card to reveal it contains Conan's signature.

In the original version, the spectator is given the card to hold under palm on the table. Putting the card in the lips is probably OK –if- both parties are aware of what's about to happen. I'm sure Conan was informed beforehand and agreed to the routine... Strangers are not apt to want to get THAT close to an unknown magician. Family maybe, Friends maybe, but not strangers.

As for crediting.. Wayne Houchin taught this effect as 'French Kiss' on ART OF MAGIC in 2009. He also included this effect on INDECENT in 2006. Wayne ended French Kiss with the card either in the mouth or lips.

As it goes, the transpo and basic handling for this effect was created in the 1980's by our friend Paul Lelekis. Paul performed it for many customers while table-hopping, before publishing it in the Linking Ring in July 2005. Paul titled the effect 'Signed Two-Card Transpo', and published it in Tony Econ's column, 'Card Corner'. Paul also published it in his second ebook ever.. EIGHT + ONE. (Available at <http://lybrary.com/>)

The only difference between Wayne's version and Paul's creation was the ending position of the signed cards.

Let this be a lesson to those of you sitting on pet effects.. If you DON'T allow them to be published in publications like *The Linking Ring* or the *Magic Roadshow*, or if you don't compile your works in book or ebook form, you are in danger of losing ownership.

The Magic Roadshow, for example, is copyrighted. Anything appearing here, or in most other magic publications, can be verified as having been submitted by you, on a certain date, and you have established ownership. In the Roadshow's case, the author's also retain all rights to their effects. So, a word of advice.. Do as Paul Lelekis and others do and share your work with others. If you think seeing someone perform one of your 'pet' effects is troubling, wait until you see a stranger establishing 'ownership' of your 'pet' effect, and you lose the right forever to call it your own.

Rick Carruth

THE BEAD POODLE - A Nice Give-Away

David John O'Connor

The little bead poodle dogs made from Christmas strings of coloured beads have become a great little give away for strolling and restaurant magicians around the world. These strings of beads are primarily used to drape and decorate Christmas trees and appear in stores like K-Mart & dollar stores when Christmas decorations begin to appear on their shelves. Get in early to stock up, as they soon disappear till the following year. They sell for around \$3 to \$4 a pack.

To make your bead poodle dog it takes a string of 16 beads and the twisting to form the dog is based upon the same handling used to make the basic balloon dog model made by balloon artists.

Hold the 16 string between the fingers and thumbs of both hands then release the right hand side.

The first 4 beads at the other end are then twisted together to form the head. The next bead, 5 becomes the neck. Beads 6 -7 - 8 - 9 are laid together side by side then twisted together to form the front legs. Bead 10 becomes the dog's body. Take beads 11-12-13-14 and lay them side by side twist together to form the back legs. Beads 15 and 16 become the tail.

It usually takes 2 twists at each joint to form the poodle. More twists may cause the strings to break.

Having performed a little close up magic especially where you have used a volunteer, make them a bead poodle as a memento to take home. Little girls love them, as do the ladies and you will receive many oohs and aahs, and they will remember you. I always leave a bead poodle at any restaurant or coffee shop I frequent too and the waitress will always remember this little gesture. Kids will love you when they get one.

While making the bead poodle I usually say, "This little dog you don't have to feed, don't have to take him to the vet, never have to take him for a walk and the best thing of all, is you don't have to scoop poop".

(A picture tutorial on Wiki-How <http://www.wikihow.com/Make-a-Dog-out-of-Mardi-Gras-Beads>)



COMEDY SILK TO EGG CLASSIC - Paul Lelekis

Too many performers have passed this amazing classic routine of magic over...and it's too bad because it is a HUGE audience-pleaser!

I have used this routine for years at all parlor, platform or cabaret performances. The spectators LOVE this effect! I first saw this trick on the Ed Sullivan show when I was a kid...and I'll NEVER forget how amazed I was!

Below is my personal handling of this effect.

EFFECT: A black silk is stuffed into the performer's hand. When his hand is opened, the silk has changed into a white egg! The magician shows how the trick works by showing the hole in the plastic egg and the silk is inside of it.

Then the performer produces a miniature wand (with some funny patter!) and hands it to the spectator to wave over the fake egg...but then the "hole" is peeled off and the fake egg is cracked over a glass to empty the contents of a real egg!

SET UP: You'll need a real egg and a plastic egg (soft plastic) so that you can cut out a hole near one end of the egg. I found mine in stores like Michael's Arts & Crafts.

You can also purchase a standard "Silk to Egg" trick at a fairly low price to obtain the plastic egg needed. You'll also need a 12"-16" black silk. I use a black silk (though any dark silk will work fine!) because it plays beautifully to "camouflage" the fake hole on the real egg. Also, be sure to have a clear glass available to crack the egg into at the end!

To make the fake hole, I use a piece of stiff paper or thin construction paper and cut out a piece that is ovule in shape to match the size of the hole in the fake egg. I then color this piece of paper with a black Magic Marker.

Before the show, remove the egg from the 'fridge about 2 hours before the show so that it will quit "sweating" as it approaches room temperature. Then dry the egg off and apply a small piece of double-stick tape to the oval piece of black paper (the "hole") and stick this to the real egg at the same place where the real hole in the fake egg is. This set up is actually quite simple to do!

You'll also need to make a miniature wand! I just buy thin wooden dowels from a home improvement store like Ace or Home Depot with a diameter of about 3-4mm or about 1/8 of an inch. Then saw off about a 4" length. Paint the ends white and the middle black! It doesn't have to be exact. I took a couple of dowel rods and made about 20 or so wands, though you only need one wand.

Just before performance place the real egg (with black paper stuck to it) and the fake egg in your left coat pocket and the wand in your left, inside coat pocket. You should have the black silk protruding from your jacket breast pocket. Place your mini-wand in your inside left jacket pocket and you're set to go!

METHOD: As you start your presentation, secretly go into your left pocket with your left hand and "steal" the fake egg into your left hand as you display the black silk.

Talk about showing the audience an actual classic of magic – and then tell them that you “...will go against the magician’s code and show you exactly HOW the trick works...IF you applaud me loudly enough!”

Start applauding when you say the above line of patter and the audience will join in and applaud also. Then say...“Not NOW! I meant after I show you the trick!” This gets a good laugh. This patter will loosen everyone up and put YOU in charge!

Turn to your right and begin stuffing the silk into your closed left fist – actually into the hidden plastic egg!

The patter at this point is mainly innocuous. As you continue to stuff the silk into your left hand, slowly move your hands up and down as you continue stuffing the silk all the way in. Be overly dramatic when you do this!

After the silk has been pushed in, make some kind of magic gesture and reach into your left hand with your right fingers and remove the white egg!

You will be surprised how many spectators will “ooh and ahh” when they see the egg! A white egg always elicits a big response – try an egg bag routine out and see!

Some people may soon figure out that it’s a hollow egg...but before they start guessing, say, “Look! It’s just a hollow egg! See? I just stuffed the black hanky into the hollow egg!” (Notice that I said “hanky” and not “silk”! People don’t generally know what a silk is!)

Address the audience and say, “Now THIS is the part where you supposed to applaud!” Everyone will applaud loudly! Coax them on by applauding yourself and say, “Come on...I want to hear some yelling!” They will yell and laugh!

This is where you loosen everyone up and it puts the spectators on your side, so to speak! You’re obviously going for cheap applause but it makes everyone laugh!

Keep the fake egg out where in your left hand where everyone can see it and the black silk inside the egg. Announce how you ‘...hid the fake egg in my hand and I merely stuffed the hanky into it!’ Mime the actions as you say this line.

“O.K., I need someone from the audience to help me out with this next part!” Here try to get an elderly woman or a young girl or boy to help you out. Call her up and get the audience to applaud her. As she approaches, place the fake egg into your right hand so that it sits deep into it. Announce that you have something for her to use, to do the magic! Here is where you will perform Juan Tamiriz’s, Crossing the Gaze move!

CROSSING THE GAZE

Reach into your left coat pocket as if retrieving the wand, but the expression on your face indicates that it’s not there! Then look directly at the audience!

Secretly grasp the real egg from that pocket into your left hand (held deep in your left palm!) as your face changes to a look that the “something” is not there! Look to your left pocket and then immediately look over to your right pocket! As soon as you look

to the right, your right hand (with the fake egg) goes to your left, at the same time that your left hand comes out of your left coat pocket. Immediately pretend to put the fake egg that's in your RH, into your LH! You actually do nothing...it's a shuttle pass – don't be afraid of this...it works EVERY time!

Your right hand next “darts” quickly into your inside left coat pocket with the fake egg. Leave the fake egg in that pocket as you bring out the mini-wand! Because of the shuttle pass, everyone will think that the egg in your left hand (the real egg!) is still the plastic egg with the silk stuffed in it! This switch works beautifully!

The Finale:

Hand the mini-wand to the spectator and say, “Be careful...this wand may be small but it's very powerful! You know what they say, ‘...it's not the size of the wand that counts...it's how you use it!’ Isn't that right sir?!” Here is where you point to some man in the audience... and then watch the laughter!

I've used the above line hundreds of times! Everyone laughs out loud! It really lightens the room!

Have your helper wave her magic wand over the egg (everyone still thinks it's the fake egg!) and say, “Look! You did it!”

Now hold the real egg up where everyone can see the “fake hole” in the real egg. Trust me...even up close, the black paper hole looks like the real thing! Then peel the black paper off!

“Milk” this moment! Everyone will be shocked that you peeled away the hole with the silk in it!

Now go over to the glass and very deliberately break the egg into the glass! You are clean! DO NOT underestimate this classic! It is a powerhouse routine!

You can view ALL of Paul's ebooks, all 21, at Lybrary.com .. They are, undoubtedly, one of the best values in all of magic.. Many are now considered underground classics...

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

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THE CLOCK TRICK

Paul Lelekis

Don't pass this one up...it is a REAL fooler! This is an old trick that Michael Skinner was very fond of, but didn't know who the creator was. He also said it was the very finest Clock Trick ever created.

It should be presented as a feat of ESP. However, don't reveal this ploy until you actually perform it and it will surprise everyone - including magicians. This version will absolutely shred the idea that it is a mathematically based principle...and yet it is!

EFFECT: Spectator is asked to only think of a time from 1:00-12:00, like on a clock. This could be any of twelve different times for her to choose from.

When she thinks of a time, the magician turns his back and the spectator counts off the number of cards from the top of the deck that matches the time she is thinking of. The spectator then hides these cards from the performer's view.

Next the magician turns around and counts off twelve cards from the deck and then lays them out on the table in the shape of a clock, one o'clock to twelve o'clock. The magician then turns his back.

The spectator looks at the time she is thinking of, memorizing the card at its location, and then she gathers all the cards up, including the ones she is hiding, and then shuffles them into the deck.

The magician, with his back still turned, then names the time AND the card! This effect appears unfathomable!

SET-UP: Remove any card from the deck, let's say a 4 of Spades, and lightly pencil-dot it in opposing corners. Place this card 13th from the top of the deck and you're set.

METHOD: As I mentioned in the intro above, don't mention anything about the ESP aspect of this effect. No patter is needed...it is a demonstration of skill that will rock your spectators and any magician who doesn't know the secret.

False shuffle the deck, retaining the 13 card stock on top. Hand the deck to the spectator and tell her to think of any time on the clock, 1, 2, 3...up to 12.

Turn your back and ask the spectator to "...count down the number of cards from the top of the deck to the table that matches your thought-of time. Do it quietly so that I cannot possibly know the number of cards counted."

"You can think of any time on the clock – 1:00, 2:00, 3:00, 4:00, 5:00, 6:00, 7:00, 8:00, 9:00, 10:00, 11:00 or 12:00." She then hides these cards from your view.

It is important to say each of the 12 times as indicated in the patter above. The patter will not only lend to the drama...it also, subliminally indicates to the spectator, to NOT think of times like 3:30, or 9:45, etc. This is important.

Suppose she is thinking of 7:00. She will count off 7 cards and then she will hide them from view. After she hides these 7 cards, you then turn around.

At this point most magicians and many spectators will begin thinking that this is a mathematical trick (it is!), but at the end of this effect – it will shock everyone!

Take the remainder of the deck and count down twelve cards onto the table. **THESE TWELVE CARDS MUST BE REVERSE COUNTED** for the trick to work!

Place these cards in the shape of a clock, starting at 1:00, overlapping the cards as you create the "face of a clock" with these cards. As you place these cards out, watch for the pencil-dotted card...in this case, it will be at the 7:00 position.

You now know the time thought of, and the card! But don't let on that you know anything, yet. You want this to build up and some may even think they know what comes next – trust me, they don't!

Now, turn your back on the spectators and the card clock.

Ask her to pick up the card at her thought-of time and show it to everyone and to remember that card. Have her place the card back to its original position.

With your back still turned, have her gather up all the cards in the clock and the seven cards in her pocket. Tell her to mix them all, back into the deck. Tell her to give the assembled deck a good riffle shuffle...this is the point in this trick where everyone will become "dazed and confused"!

Those who think they know how this effect works will now be absolutely clueless! Keeping your back turned, now ask the spectator to "...only think of your time – NOT the number – but the time itself!" This ruse will misdirect the spectators.

With your back still turned, say "I'm getting an image...you are thinking of the time of 7:00...and the card at the seven o'clock position is...the 4 of Spades!"

This effect seems impossible. Play it for the "boys" at your next meeting and you WILL fool them badly...unless they already know the secret – chances are they don't! Whoever created this effect long ago - was a genius!

NOTE: This effect will really shake up everyone for whom you perform it. Please follow the instructions precisely, to attain the maximum effect – have fun!

A "follow-up"

I have been performing it a lot, but because my eyes aren't what they used to be, I have to remember to put on my glasses to see the pencil dots on the key card when performing. I don't normally perform with glasses, and I have to remember to put them on to perform this effect.

So I made a change that I feel will find favor with the Magic Community. What I do now is take a dried up ball-point pen or a pencil that is not too sharp, and make a "punch", right in the middle of the card - a ploy attributed to Marlo. IT WORKS BEAUTIFULLY!!! Marlo used to make the "punches" in the opposing corners of the 4 Aces so that he could deal himself the 4 Aces from a spectator-shuffled deck.

HOWEVER, only ONE punch is required if you put it right in the very middle of the card. If, for instance, you use Bicycle cards (could be any cards, though) I turn the key card, face down on a close up mat and then push the pen or pencil in the very center, between the bicycling angels. I push down on that center spot WITHOUT PUNCHING THROUGH IT. It will leave a tiny "bump" on the face of the card that is invisible to the eye...and yet can be felt by the performer, very, very easily! Now, I don't need my glasses to see the pencil marks anymore - and it leaves no tell-tale marks that the spectators MIGHT catch.

If you use a pencil, just carefully erase the pencil mark it will leave in the center. The only time the spectator handles this key card is when he or she shows it around to the other spectators...and she will never touch the middle where the "punch" is...she's showing the card around for others to see.

This is how I now perform this and I think others will really like this idea! One more thing.. I prefer using face cards for the force card because the face is "busy" and you can't see the punched card. That's it! Paul..

One-Ahead 101 - A Simple Prediction Effect

Rick Carruth

The *One-Ahead principle* is undoubtedly one of the most-used principles in mentalism/magic, and one I've witnessed used on national TV at least twice in the past two weeks. As I've tried to stress for eleven years now, it's never really about the trick.. it's about the trickster. A simple effect, performed with bravado and entertainment, will wow an audience just as quick as a million dollar illusion.

This effect has been published in many different forms since the turn of the century. This is simply my handling.

Begin by giving one of three spectators a totally normal deck of cards. Ask them to shuffle the deck till their little hearts content. Once done, ask the spectator to divide the deck into four packets and pass out the packets to the two other spectators, yourself, and keep one for himself. Now, ask each spectator to shuffle their packets as well, while you shuffle yours.

While each spectator is busy shuffling their packet, you will secretly remove a hidden card from your pocket, conceal it in your palm, and add it to the top of your packet as the last gesture before you finish. You now know the identity of one of the top cards on the four packets.

As everyone is asked to lay their four packets face down in the center of the table, you tell them you will now predict the top card on each of the packets. Beginning with any packet other than your packet, pick up the top card, place it face up in the palm of your other hand, but not visible to the spectators, and quickly name the identity of the card YOU placed on the top of your packet. Quickly glance at the card in-hand.. and call it as the identity of the top card on the second packet. Repeat for the third card, and, picking up the card on the top of your packet last, name it as the card from the third packet. Smoothly, lay all four cards face up on the table so everyone can see that you named all four cards correctly. This effect really needs to be performed with a certain quickness, as to not give the impression you're 'reading' the cards.

There are far more complicated effects achieved with the 'one-ahead', but they all operate using this basic principle. It's easy to secret one of the cards off the deck beforehand and place it back on top of your packet. No one will know the deck is short one card. Remember, with the right patter, everyone will swear the deck is marked.. until you perform this with THEIR deck.....

Who Wears the Ring?

This is an elegant application of the principles involved in discovering a number fixed upon. The number of persons participating in the game should not exceed nine. One of them puts a ring on one of the fingers, and it is your object to discover: (1st) The wearer of the ring; (2d) the hand; (3d) the finger; (4th) the joint.

The company being seated in order, the persons must be numbered 1, 2, 3, etc. ; the thumb must be termed the first finger, the forefinger being the second; the joint nearest the extremity must be called the first joint; the right hand is one, and the left hand two.

These preliminaries having been arranged, leave the room in order that the ring may be placed unobserved by you. We will suppose that the third person has the ring on the right hand, third finger, and first joint; your object is to discover the figures 3,131. Desire one of the company to perform secretly the following arithmetical operations.

1. Double the number of the person who has the ring ; in the case supposed, this will produce 6
2. Add 5 =11
3. Multiply by 5 = 65
4. Add 10 =65
5. Add the number denoting the hand 66
6. Multiply by 10 =660
7. Add the number of the finger 663
8. Multiply by 10 =6,630
9. Add the number of the joint 6,631
10. Add 35 = 6,666

He must apprise you of the figures now produced 6,666; you will then in all cases subtract from it 3,535; in the present instance there will remain 3,131, denoting the person No. 3, the hand No. 1, the finger No. 3, and the joint No. 1.

From the Wehman Bros. "New Book Of One Hundred And Fifty Parlor Tricks and Games".

THE STRIKE SECOND DEAL TUTORIAL - AN EFFECT & A VIDEO

Paul A. Lelekis

==>>> The Strike Second Deal Video: <https://youtu.be/p3N76EP2GTQ>
(Please note, this is an UNLISTED video and intended only for our readers.)

The “second deal” has been rarely explored by card practitioners as having a viable use in magic routines. This is too bad since I consider card mechanics and card sleights to be very close “cousins” of each other.

Many feel that it requires a profound amount of skill and years and years of actual use to make it practical - in fact, this is NOT the case.

I will explain how the Strike Second Deal has built-in misdirection, and also how you can add further misdirection to make this sleight almost undetectable.

Many, if not most magicians, can attain a level of mastery over the second deal that will provide many applications in card magic. It doesn't require years and years of mastery as many might think...if you are instructed properly.

I learned magic and card mechanics the hard way...through years and years of study from the old books and doing my best to apply them to the "real world".

I have mentioned, in a number of my e-books, at Lybrary.com within my instructional INTRODUCTIONS, about how badly I performed when I was young, using myself as a "human guinea pig", trying my best to learn the proper methods of performance.

The same holds true for card mechanic skills like the Strike Second Deal. I DID learn from my mistakes and possibly created my own particular techniques which may not seem to be "main-stream" technique...but work very well for me.

The below instructions and effect will be explained from a right-hand point of view. Since I am ambidextrous, I would learn new things like, card magic and working with tools on my dad's job sites (he was a building contractor), with either hand, and finally settled on a right-hander's perspective since all the old magic books assumed that one was right-handed.

To this day, I handle all construction tools (and tools when I worked in surgery) with either hand equally well. If I had a problem hammering a nail in a corner (builders know what I'm talking about!), I would just switch hands...it is very convenient for me.

When I worked in surgery, I would sew or use a scalpel with either hand...the surgeons used to ask me if I was right-handed or left-handed – in this incidence, I didn't have a preference...in surgery, the same "difficulties of "getting into certain cramped places" would apply as with home building.

*Please note that the accompanying video provides a view of what the Strike Second Deal looks like from the spectators' perspectives and the various types of deals.

First, some instruction on the basics of the Strike Second Deal:

Allow me to begin by first saying, that the Strike Second Deal is a "knacky" thing that requires some guided practice...but when you "get the feel" of it, you can actually perform it without even thinking about it. It is easier than you might think.

HOLDING THE DECK:

Begin by placing the deck in a low in dealer's grip, so that the tip of your left thumb reaches very close to the outer right corner of the deck. (See video)

Everybody's hands are different so you need to learn where the exact spot is, in your hand. The left thumb should be very close to the outer short edge of the deck with your left thumb tip near the outer right corner of the deck. The left index finger should straddle the outer short end.

Just a little bit of the outer edge of the deck will be visible from your perspective. THIS is called Mechanic's Grip.

I've seen videos from young "performers" (claiming to be experts) who don't even know the difference between Dealer's Grip and Mechanic's Grip – to them, EVERY grip is Mechanic's Grip...I suppose because it sounds "cool".

Dealer's Grip is the way you hold the deck in your left hand when you might deal a game of cards. Mechanic's Grip is very specific, and is ALMOST exclusively used when one performs a Strike Second Deal. There are a couple of exceptions.

As the deal begins, your left thumb will push the top card over, to your right (just a little bit), and, just as your right thumb engages the deck, your left thumb will THEN in-jog (or angle-jog) the top card over to your right, just a tiny bit more. Only practice will show you HOW MUCH to in-jog the top card.

NOTE: The amount of in-jog of the top card will decrease as you gain proficiency.

DEALING:

AT THIS POINT, you can perform a normal second deal, or you can "sail" the card, or you can perform a Stud Second Deal as you can see in my provided video.

The Stud Second Deal is actually the easiest deal to perform. The included trick (below) uses the Stud Second Deal in a very effective manner!

NOTE: For those who are unsure what a Stud Deal is, it is dealing the "top card", face up, onto the table. The dealing of some cards, face-up, in certain games of poker, will reflect on the name of that game...i.e., Stud Poker.

When a Stud Second Deal is performed, you will naturally "wrist kill", or "necktie" the deck, so that the TOP of deck is, momentarily, out of the spectators' views.

Since the top of the deck is basically hidden for only a fraction of a second, your in-jog of the top card can become more pronounced, ensuring an easy "strike".

Earlier I mentioned, "Sailing" the cards, or dealing the cards by tossing each, outward, with a spin. The card will land away from your dealing hand.

This type of deal is common when dealing out a large number of hands and you can't easily reach the spectators. "Sailing" the cards has an aesthetic quality and is visually pleasing...and it also makes the Second Deal easier to mask.

Lastly, the regular Second Deal is dealing the cards down from the deck, next to each hand dealt out. I recommend "Sailing" cards as opposed to a regular Second Deal, until you become proficient in the normal Second Deal.

MOVEMENT OF YOUR HANDS AS YOU DEAL:

To further mask your Second Deals, you will need to develop a "rhythm" to your deals without any pauses.

I developed a certain way to false deal cards when I was young, but I didn't expect to see the more famous dealers like Darwin Ortiz, Martin Nash, and more recently Steve Forte and Jason England, deal differently than I did!

These men would keep the left hand relatively still when the right hand dealt off their cards. This made me wonder if I was doing something wrong, until I saw another amazing card mechanic and magician, Jack Carpenter, false deal!

Mr. Carpenter even recommended to keep the deck-holding hand, moving back and forth as you deal, to further mask the false deals. I was vindicated!

I have been performing my methods of false dealing for a very long time, starting back from about 1979 to 1983 when I was an "underground gambler". For a number of years, I made my living by playing poker and shooting pool. It was a rough life...in fact I've even been shot at before...but I made a lot of money.

This "swaying" motion of the left hand (to the left and right), holding the deck as I deal, looks natural, and further masks the second deals. (See video)

NOTE: Instead of talking more about the "movement of your hands" while dealing, just take a look at my provided video to see how I do it. It should become a naturally-appearing motion, and, with practice, will become easy to do. I do the same "hand swaying" when I perform bottom deals.

WEATHER:

I have spent most of my career in Florida where the climate "swings widely" between very dry (winter time) and very, very humid (most of the time!).

When the weather is dry, it is sometimes difficult to deal the cards because your fingers have little "traction", and when it is very humid, the cards become "sticky".

Both incidences make false dealing a challenge. If you know you are going to perform, make sure that you rub some moisturizing lotion on your hands beforehand if the weather is cold and dry.

You DON'T want to have to moisten your hands with saliva...but I have, and STILL do it...but only when the spectators are NOT looking.

Sometimes I'll mask my moistening by pretending to cough or clear my throat. My hands "cover" my mouth as polite society requires. You have to be sneaky!

If the weather is very warm and you're not within an air-conditioned building, the hot sticky weather makes the cards swell and becomes a real problem.

However this situation is a little easier to deal with. One way you can help with the "stickiness" problem, is to dribble the cards between your hands and/or spring the cards from one hand to the other to aerate them. This will help.

THE SIGHTS AND SOUNDS:

This is VERY IMPORTANT to learn. Learning to false deal requires that your regular deals and your false deals LOOK AND SOUND ALIKE!

This doesn't mean making your false deals (second deals, here) sound like your regular deals...it means finding a "sound" that is in-between the two sounds.

In other words, it is easier to make your regular deals and false deals, sound alike by finding a sound that is in-between the sound of BOTH DEALS. This means "finding" a compromise...a sound, that will make both deals sound similar.

This will require some practice...but it is NOT that difficult to do.

Let me give you an adage that I've taught to magicians for at least 20 years:

"Everyone watches where the card is laid...NOT from where the card is played!"

What this moniker implies is that people's eyes (even magicians!) always follow the card that is dealt to the table - NOT at your hands! This is absolutely true!

If you don't believe me, just observe the next time you deal out cards in either a magic trick or playing a game of cards. EVERYONE'S eyes will be fixated on the cards that are dealt to the table – not at your hands...it's just human nature!

How can we utilize this knowledge? Even poorly executed second deals will "fly under the radar" because they simply are NOT looking at your hands!

HOWEVER, this does present a different problem...the sound of your deals! The only thing that will drag your spectators' eyes from the dealt cards, is an "odd sound" that is different from the other deals.

You DO NOT want your deals sound like "...clip, clip, clip...CLOP!" or your spectators WILL immediately look up at your hands!

If you don't make all of the deals sound approximately the same, I guarantee that your spectators will immediately look up at your dealing hands. It's just the nature of the "beast".

They will know something "funny" is going on – but it doesn't matter if they think it is a false deal or not...as far as they are concerned, something strange or different has just happened. That's all laypeople need to "bust" you!

So sit down and practice making your false deals sound like your regular deals. It won't be long before you find "the sound" that will "fly under the radar".

Another little "pointer" that will make life easier, is, as you are dealing, make a larger movement from the last spectator that you dealt to – and then to yourself. In other words you can further mask your Second Deal by keeping your hands moving in a somewhat circular movement as you deal around the table.

ATTITUDE:

The last thing I want to mention is ATTITUDE! Just like any other time that you perform sleights, you don't want to "draw attention" to your hands or anything that is on the table (such as a card that will transpose) by acting or feeling guilty!

In fact, don't pay attention to your hands at all - but instead, you might want to incorporate a joke or pertinent comment as you deal.

Of course, you should appear relaxed and subliminally CONVEY to your spectators that nothing is going on, because of the relaxed, unworried manner in which you conduct yourself! This "conveyance" should be a part of all of your effects - not just Second Deals.

==>>> The Strike Second Deal Video: <https://youtu.be/p3N76EP2GTQ>

A VERY COOL TRICK!

There are many "Stop!" tricks out there with a huge variety of methods, but this trick is basically impromptu and doesn't require a large set-up or special deck.

Below I present an old method of a "STOP!" trick that uses the Second Deal in a very effective manner. It has excellent built-in misdirection and as long as you can perform even a half-assed Stud Second Deal, you will have a winner! I'll just call it:

STOP!

EFFECT: The performer writes a prediction down on a piece of paper and folds it up. A deck is shuffled and displayed to the spectators as ordinary and then shuffled again.

The magician then Stud deals cards, one at a time, face up onto the table. The magician asks the spectator to say "Stop!" at any time.

When the spectator says, "Stop!" he is given the chance to stop there, or the performer can deal another card face up onto the tabled pile.

Whichever he chooses, the face-down card matches the prediction!

SET-UP: As you perform, glimpse a card on the bottom of the deck; let's say it is the Seven of Diamonds (7D). Undercut the 7D to the top of the deck.

Shuffle thoroughly, keeping that card on top. Then undercut about half of the deck, run 4 cards, one at a time, in-jog the 5th card and shuffle off. Undercut to the break and the 7D will now be 5th from the top of the deck.

METHOD: Before you abandon this trick...at least study my methodology of performance and you will have an AMAZING effect in your arsenal!

After getting the 7D to 5th from the top of the deck, write a prediction on a piece of paper. Then it would be a good idea to give the deck a false riffle shuffle, keeping the 7D, 5th from the top of the deck.

Square up the deck and place it into dealer's position in your left hand (if you're right-handed) and announce, "I'm going to deal the cards, face-up and one at a time and I want you to say 'Stop!' whenever one of these cards gives you a sign! Only YOU will know what that sign will be! O.K. – are you ready?"

While you give the patter above, Stud Deal the first four cards, face-up onto the table in a pile. Deal these first four cards a little farther away from you than you normally would deal.

After you deal these four cards, you will have just finished your patter above. Reach over to the four face-up cards and pull the pile in closer to yourself. This is a very subliminal form of misdirection!

Remember that the spectators (and even magicians) will watch the cards as they are laid onto the table.

This will also give you a chance to ready your left hand for Stud Second Deals. Remember that with the Stud Seconds, your left hand will automatically "necktie" the deck so that the top of the deck is out of sight for just a fraction of a second as you perform the Second deal.

Then an easy, "invisible" second deal is made. Continue making these Stud Second deals at an even pace – not too fast and not too slow.

If you think you might have a troublesome spectator who will let you keep going and going, just look up at her and stare...she will say "Stop!" very quickly! Usually this is NOT the case. In fact, many will say "Stop!" even sooner than you expect!

But as long as you have already dealt down the first four cards...it doesn't matter how soon she says, "Stop!"

At this point you have a pile of face-up cards on the table and the balance of the deck in your hand. Next comes a very strong "selling point".

Say, "O.K. you've stopped me at this card..." (Point to the top, face-up card of the tabled pile) (This is where everyone is watching...remember?)

As you say the above line, you first point to the tabled pile and then remove the top face-down card with your right fingers. As you do so, secretly get a left pinkie break under the next card on top of the deck.

As you do the above actions, say, "...or you can go another card!" Place the face-down card in your right hand, back on top of the deck, keeping the left pinkie break, now under two cards.

You may or may not want her to go another card...let me explain why.

If you add to the patter above by saying, "...or you can go another card – or you can just stay with your first impression!" your female spectator will be much more likely to stay with her first selection rather than going on.

If you want to give her a chance at taking the next card, then use the first patter line above and leave out "...or you can just stay with your first impression!"

I don't know why these minor techniques work...but they do - on women. Men are a little more unpredictable. Maybe it's because I've spent a career on performing for women...they make better spectators!

Two different scenarios:

1st scenario:

If she chooses the first card, merely lay it, still face down on top of the tabled pile. Then start turning over the rest of the cards, first one at a time, then in groups of 5 and 10 cards. DO NOT cover up the one face-down card in the middle! This is important!

Carefully pull the one face-down card free from the pile, show your prediction and then show the "chosen" card!

2nd Scenario:

If she decides to go on and choose the NEXT card, remember that you already have a pinkie break under the top two cards as instructed above.

Angle-jog this double, over to your right, using the pad of your left thumb as a fulcrum. If she wants another card, then Stud Turnover the second card as you pull the 7D flush with the deck. This is VERY easy to do!

Ask her, "Does THAT card mean anything to you?" indicating the new face-up card on the tabled pile. Whatever she says, place the face-down 7D from the top of the deck onto the tabled pile.

Proceed as before, turning cards face-up, first one at a time and then in groups on top of the tabled pile – but again, DO NOT completely cover the face-down 7D! It is important to not cover the one face-down card to prevent anyone from thinking that there is a switch of cards. I know of one effect like this from years gone by.

Again, show the prediction first, and then turn the lone, face-down card amongst all the face-up cards, face-up, for the conclusion!

Do NOT PASS this up! It is a very powerful effect!

MAGIC PROPOSALS#1 - PROPOSALS 500

Eliyahu Wincelberg

Welcome to my new column on magic proposals! When you propose you want to really make it memorable and as a magician there really is only one way to do that- with a magic trick! In this six part series I am going to give you many ways to do just that. Just one request- please send me your magic proposals ewincelberg@gmail.com with as many details (full method, pictures etc.) as possible. I would like to take the best ones and publish them in the last article I write (or possibly last two articles if I get a lot). Note that I may decide to republish this information again elsewhere so if you do not want me to share it anywhere else please make that clear.

My goals for the column-

- 1- After sufficient practice the trick must be surefire. This is among the most important moments in your life and you can't afford to risk it on a trick that only works 80%, or even 99% of the time.
- 2- As many people reading this column aren't about to get engaged I want the trick to be something that could hypothetically be performed anyway (for example instead of "will you marry me?" appearing, "happy birthday" or your companies slogan could appear instead.)
- 3- If you're about to get engaged you are probably busy enough. It's fair to ask you to dedicate a few hours to learn a slight or make up a gimmick, but you probably don't have time to learn anything knuckle-busting, so no Faro-shuffles, 6 packet flourishes etc.
- 4- It's likely that you're reading this just a few days before you plan on proposing, after you realized that your original plan isn't going to work. Maybe you were going to propose on a roller coaster and then realized it's going to be pouring that day, or that she may drop the ring, and went "I do magic. Maybe I should do a search and see if I can come up with any good magic trick proposals" and ended up here. I don't want you to have to order a gimmick and worry that it won't come on time. I will assume that you have something common like a double facer or a thumbtip already (although I'll include a few tricks that you won't need anything you can't buy locally), but I won't make you order something less common like a squirt nickel (although kudos to you if you can propose with one and get a yes).
- 5- The most important part of the proposal is being able to tell your girlfriend how much you love her. I am not a big fan of proposals where she is caught totally off guard as she sees the words "will you marry me?" as then you have no chance to give a little speech first.

Imagine this scene- a boy is walking with his girlfriend by a moonlit lake late one night and the boy pulls out some papers with scribbles on both sides. He then tells the girl to think what she most deeply wishes those scribbles would say.

The boy leans down on one knee and casts a shadow over the papers and again asks her to imagine the lines moving to form what she most deeply desires it should say. The boy then gives a little monologue about how well they've come to know each other and suddenly instead of scribbles it says "WILL YOU MARRY ME JULIE?" The boy then pulls a ring out, she says yes, and they live happily ever after.

Alternatively this could be done as a mentalist effect (imagine these scribbles becoming the words you're thinking of) or magic trick (the scribbles will change into your card's name).

This has a lot of advantages over the Easy Money style effects. This is actually believable. Nobody wants to know why they can't keep the money or why you don't just do this all day and retire/donate the money to orphanages. She's going to want to keep this, and you can let her keep it! You can make as many as you want without having to tie down \$606-\$707 bucks apiece or people asking you why you are changing ones into twos or twenties instead of hundreds. You don't need to worry about not being able to afford to make another one, or not being able to trim bad edges too much if you don't make it perfectly. You are going to love this!

Preparation:

Step #1: Decide who you want to propose to. I know you're going to be super excited to perform this effect when you're done reading it, but trust me- you're going to want to pick a person and stick with them. I don't recommend having the scribbles turn into "will you marry me?" and doing it walk around.

If you are doing it a magic trick or mentalist effect decide which trick. You need to know how many strips you need to make, what the dimensions should be, and what to write on them.

Step #2: If you are going to be proposing with this, invest money, I recommend getting a slightly nicer paper because you want her to keep it. You may also consider getting a friend with super neat handwriting to do this for you. If you're just doing this as a mentalist effect or something you can just use printer paper and handwrite it yourself. For now I am going to assume that you are using this to propose although in the pictures you can see I'm using cheap paper just so you can see how well it works with it.

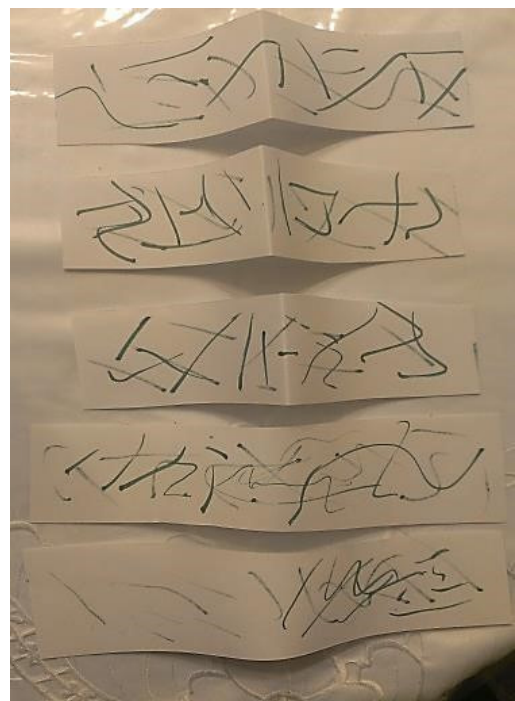
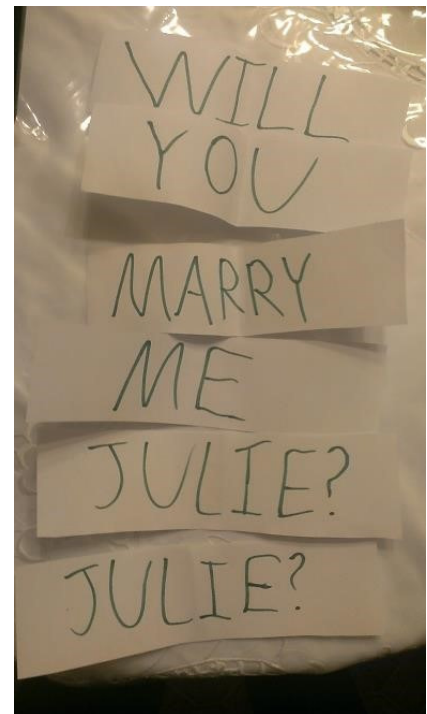


Figure #1

Step #3: Cut 12 strips of paper. I made mine about 8 ½ inches by 2 inches although anything in that general range will work. Don't worry too much about crooked edges. You'll clean it up at the end. On 4 of them make scribbles on both sides. You might find it helpful to make one of the scribbles on the first strip have a little arrow head so

you remember which way the orientation is so that the writing doesn't appear facing the wrong way in the end. On the fifth one, scribble on one side and only half of the other. You should be left with something that looks like figure 1. Take the sixth one, leave it blank, fold it in half and glue it to the half that you left blank. Next glue the blank one shut. You can honestly skip this blank sheet, and it's likely that you should. That's something you'll have to decide yourself.

Step #4: Take your last six strips and write "WILL", "YOU", "MARRY", "ME", "JULIE?" and "JULIE?" on them (figure 2). Don't write all the way up to edge as you'll probably have to trim a little at the end to make it all fit. The two "JULIE?"s don't have to look identical but they shouldn't look totally different. If you're future fiancé's name isn't Julie don't write Julie and try to convince her that you saved time and money by saving the papers you were going to use on your ex-girlfriend if she hadn't dumped you at the last minute. Your girlfriend won't appreciate that and she probably won't become your fiancé.



Figure#2

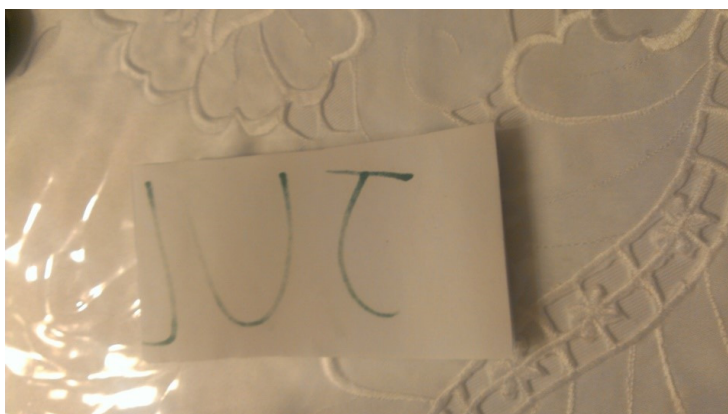
Step #5: Stack the scribble papers on each other with the half blank one on the bottom with the blank side on the bottom. Next, fold them all in half together. Take your first "JULIE?" and lay it down. Lay "ME" on top, then "MARRY", then "YOU", and finally "WILL." Fold them all in half together with the words on the inside.

Step #7: Glue the back blank half of the scribble packet to the back half of the WILL YOU MARRY ME JULIE? packet.

Step #8: It should look something like figure #3, so take out your scissors and trim off any bad edges. After you are done it should look something like figure #4.



Figure#3



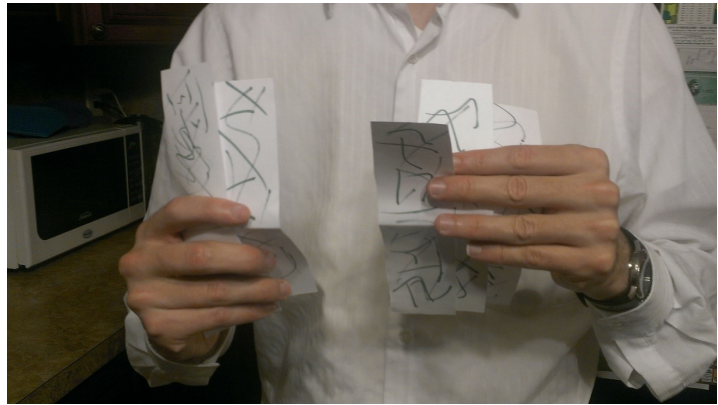
Step #9: Put the duplicate "JULIE?" folded in your left pocket, and put the packet with all the other slips in your right pocket with the scribbles facing outwards.

You're done with the preparation! That should've only taken about 5 minutes besides the years it took you to decide who to marry).

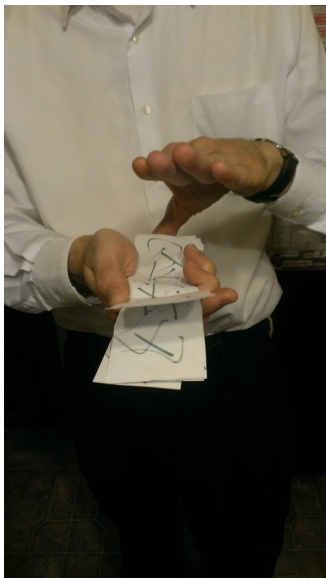
Performance/Proposal:

Step #1: At the right moment pull out the packet of strips with the scribbles facing up and hold them in mechanic's grip. Flip open the packet by the upper natural break. Spread through the strips. Note that paper doesn't have any finish so it doesn't spread so nicely, so be careful and deliberate. You can also briefly flip your hands over so she can see the scribbles on the other side as well, just make sure that your index finger is covering the middle line and that your fingers obscure the bottom edge as much as possible (figure 5). Don't worry too much about this, you are just flipping it over for a second or two as you mention that there are scribbles on both sides.

Figure# 5



Step #2: Mention that you're going to cast a shadow over the slips of paper and try to get the scribbles to change into what she most deeply wishes it will say. Square the strips and bend down on one knee, ostensibly to give her a bird's eye view of you casting a shadow with your other hand. As you come to cast a shadow with your hand palm down you are going to use your thumb to close the packet from the back (exposed view- figure #6). This isn't a move. You aren't hiding the fact that you are closing the packet. Don't call attention to it, you're just closing it naturally and she can tell that you are- however your palm down hand hovering several inches above the packet is concealing the fact that there are no scribbles anymore (figure #7).



Figure#6



Figure#7

Step #3: Give a little romantic speech about why you think that you should be able to know what she's thinking. Partway through she should figure out where this is going. Here's a short sample of the basic idea:

I am going to try to make the scribbles change into what you most deeply want them to say. For different people this would be different things. But in the past four years I've gotten to know you pretty well so I should be able to get this. I've always been incredibly impressed by how sweet, sensitive, beautiful, intelligent, and kind you are. You've filled my life with happiness and joy in a way nothing else ever has. The only thing that could possibly make me any happier would be if what you truly wish it would say was...

Obviously your speech should be more personal than this and probably longer too but you get the idea. Also try watching YouTube videos of other people proposing for more ideas of what to say. Steal freely, but from numerous proposals so it's research not plagiarism.

Step #4: Flip open the packet from the new top natural break. The word "WILL" will be visible. Peel the words off one at a time and read them out loud. Pull out the ring.

Another option you may want to consider is to tape the middle of a piece of ribbon to the last strip (the one with her name) and thread the ring on it and tie the ribbon in a bow. Make sure to make a tight knot so the diamond ring doesn't go anywhere. If you do that you will have to make the strips a little wider to make sure that the ribbon doesn't poke out the side. Also you may want to keep the packet in a jacket pocket so the ring doesn't get jostled around too much and poke a hole in the papers.

Step #5: After she says "YES!" hand her the top four strips and say "you can keep these, and I'm keeping you" as you put the one with her name (and the scribble strips hiding behind it) in your pocket. Take the duplicate out a second later and say "well you can keep this as a souvenir too, but I'm still keeping you forever."

Additional notes:

Remember the most important part of getting engaged is showing your girlfriend how much you love her, not showing off a cool magic trick. Focus as much as you can on the speech that you give and the feelings that you convey. Having a special proposal that you can always think back to and remember fondly is important but not nearly as important as showing how much she means to you, and besides she'll remember it much more fondly if you do make it as meaningful as possible.

Obviously these strips can change to say anything. You can force the three of clubs and have them envision the scribbles changing into their cards name. After it changes fold it and put it away in your pocket, then take it back out a second later (switching it) as you "remember" that this can work for any card. Then force the seven of spades and have the words "THREE OF CLUBS" change into "SEVEN OF SPADES."

Walk-around/restaurant performers will probably want to make up several which change into messages like "HAPPY BIRTHDAY TO YOU!" or "HAVE A HAPPY ANNIVERSARY!" and put them in different pockets. Whenever you see someone is there for a special occasion at the end of your set you pull out the corresponding one and say "Now I'm going to see if I can magically make a message appear for you."

You may also want to have an extra one for kids where the scribbles are all in different colors and the message appears in corresponding colors.

Note that the moment that you fold the packet up and put it in your pocket you are immediately reset.

Credit- I want to give credit to all of the magicians who have come up with variations on the five ones to five hundred dollar bills (as far as I'm aware this is the most complete list: <http://www.talkmagic.co.uk/ftopic30290.php>), particularly Pat Page, Greg Wilson, and Richard Sanders for really blowing the field open. I hope I'm not accidentally ripping off anyone's work. I've seen a few of the methods for it and as far as I'm aware my trick is original but my apologies if someone has come up with part of this trick before. As well I would also like to thank the million magicians who have come up with moving ink tricks, particularly Jay Sankey for always being an inspiration. I also would like to thank Meir Sheftal Feit for making me a ones to twos gimmick and forcing me to start thinking about the effect seriously and Yitzchak Farache for being so impressed with this idea I knew I had to share it.

Getting proposed is very nerve-wracking. I want this to be as simple and easy as possible so if you have any questions feel free to email me ewincelberg@gmail.com. If I don't respond it means I didn't see your email so send it again. Mazal Tov!

A PLANNED COINCIDENCE

Nate Ipock's rendition of Henry Christ's trick, 'Stop When Ready'

EFFECT: Spectator selects a card. Magician returns the card to the deck while it is out of sight - either behind his back or under the table. Magician brings the deck into view and shows that her card is not on the top or bottom. Magician then asks for a number between 1 and 52, deals to that number, and it is the selection!

PERFORMANCE: Begin your patter with "This is the epitome of an oxymoron. I call it a planned coincidence. Would you take a card, please?"

Spectator selects a card and shows it to the others present, but not the magician. Magician asks, "May I see it? I'm new at this."

The spectator shows you the card – let's suppose that the selection is the Queen of Hearts. The magician then takes the card from the spectator.

"I'll place the Queen of Hearts in the deck, but I don't want you to see where I put it!"

Place the deck behind your back and put the Queen of Hearts (QH), second from the top – in other words, place under the top card. Bring the cards back into view.

"Notice that the QH is not on the bottom, nor is it on the top." Pick up the deck in the right hand at the lower right corner as you give the above patter...this will show that you hold no breaks.

Replace the deck face down in your left hand. Push over, slightly, (no pun intended) the top two cards, but only take the top card in the RH. Flick the card up from under the left thumb to emphasize its singularity.

At the same time your left pinkie finger obtains a break beneath the top card (the selection). Flip the top card face up onto the deck so that now, you have a pinkie break beneath the top two, back to back cards as you say, "...but somewhere in between."

"Please give me a number between 1 and 52." (If the spectator says "One" or "Fifty-two..."), then say "I've already shown you those cards – besides, I said BETWEEN 1 and 52!"

You are hoping for a low number so you won't have to count forever. But suppose she gives you 42 for example.

"42! Wouldn't it be a coincidence if your card was the 42nd card?" Repeat the name of the selection to make it easier to remember.

"Well, it's NOT - but it is a coincidence that you chose 42, because the number 42 has two digits - a 4 and a 2, and 4 times 2 equals 8! Look!"

You are still holding the pinky break under the second card. Grasp the back-to-back cards as one from the inner end (closest to your body) and slide both cards back toward yourself about an inch. Keep the cards aligned with the help of your left hand and no one will suspect two cards.

The back-to-back cards remain on top of the deck. Say, "That's one..." as you slide the double back toward yourself, in-jogged atop the deck.

Your right thumb then contacts the top of the next face-down card on top of the deck, proper. Slide it forward until it "clears" the back-to-back double that is in-jogged.

Now turn this card face up, and lay it directly on top of the, face-up in-jogged card as you say, "That's two..."

You need to be careful at this point that you don't accidentally pull the QH forward where the spectators can see it! Do so by gripping the in-jogged portion of the back-to-back double with the pad of your left thumb and left pinkie, without buckling it.

Continue turning cards face up on top of the in-jogged face-up pile as you count "...3...4...5...6..." until you reach the number "Seven".

At this point you actually have eight cards in-jogged, including the face-down selection at the bottom of the in-jogged packet.

Push all of the face-up, in-jogged cards, forward, flush with the deck and then immediately deal and recount the face-up cards as if to check your count, into your right hand.

Thumb over the 8th card, which is still face down and place it between your lips as you flip the seven face-up cards, face down onto the deck.

Turn the card in your mouth to face the audience as you say "...8!" to display the spectator's selection!

The idea of A Planned Coincidence came to me as I was reading Annemann. Actually APC is my handling of Henry Christ's trick Stop When Ready except I don't shuffle the card to the second position and I don't have the spectator say "Stop!" as I deal. But the arrangement and script is mine.

Mr. Christ's trick can be found in Annemann's, Miracles of Card Magic, as well as in The Jinx, issue 74 in 1940.

A little about me...my obsession/mistress is card magic and I haven't gotten over her for at least four decades. Because I enjoy the Magic Roadshow, especially the card stuff, I wanted to show my appreciation.

NOTE: In Henry Christ's original effect, Stop When Ready, the selection is made and then returned to the deck and "controlled to the top of the deck by your favorite method".

Then Christ would perform a riffle shuffle, adding one card to the top of the deck. The selection would now be second from the top.

Christ would proceed as in Nate's trick above except that Christ would turn the face-down cards, face up, one at a time, and have the spectator say "Stop!" whenever he or she felt like it. Then the first face-down card AFTER the spectator said 'Stop!' would be his or her selection.

In Christ's effect, the performer apparently did NOT know the position of the card, even though it didn't matter, because the spectator found the card by "intuition".

In Nate's effect, there is a pre-set number given by the spectator at the beginning. He then places the selection into the deck at a location that HE knows and the spectator doesn't know.

The spectator gives a number between 1 and 52 for its location. Nate uses the product of the two digits of the provided number (42 in the example above) to multiply together and then find the card at that location.

I am unsure, but I think that Nate uses this type of procedure only for large, double-digit numbers so that the counting procedure is less laborious in a performance situation.

I think that if the number given by the spectator were a low one, such a 7, 10 or 14, etc., that he might just use a straight count.

Annotated by Paul Lelekis (With my gratitude..)

This N That Variation

Leonard Kho

This is Leonard's variation of Stephen Tucker's 'This, That and the Other' card trick. It is a classic card trick.. having been viewed on Youtube by over 15 million viewers... Be sure to watch Paul Weatherbee's tutorial at the end to get a good grasp of the original performance..

Effect: The magician shows a BLUE-BACKED deck of cards and has the spectator choose one card, sign it, then return it to the deck. The deck is shuffled and the magician places the deck behind his back. After a few seconds, the magician brings the deck to the front and claims to have found the card, showing the bottom card. But it is the wrong card.

The magician offers to find the card using 3 Jokers. He brings out 3 RED-BACKED Jokers from his pocket. Two of them are colored and one of them is in black and white. Then they are shown to be all colored. Then all black and white. Then all colored again. Finally, they are shown to be 3 different cards. One colored Joker, one black-and-white Joker, and the last card is flipped to reveal the spectator's signed card. Everything (could include the pocket) can be inspected after the trick.

Preparation: Pick a card you are going to force on the spectator, say a 5 of Hearts. Take a blue-backed 5 of Hearts out of a blue-backed deck and replace it with a red-backed 5 of Hearts on the bottom of the deck. Put 2 red-backed Jokers in your pocket, their faces towards you. (One of the two is a black and white joker). The colored Joker will be the one farther from you.

Performance: Force the 5 of Hearts on the spectator without showing its back (e.g. Fan slip force, Riffle force, Hindu shuffle). Never explicitly say that the deck is blue-backed. That way it will look more natural. It is fine for you to see the card..

Usually after forcing the card, I cut it to the bottom of the packet. Now let the spectator sign the card. After that, execute an overhand shuffle retaining the bottom card. Then place the deck and both hands behind your back. Get the bottom card and palm it, its front facing away from your palm.

Show the bottom card confidently while bringing the palming hand to your side. Act like it's a basic trick, then act like there's really something wrong when they point out that it's the wrong card. Then tell them that you can find their card using 3 Jokers. Tell them you'll get the 3 Jokers first. It is advisable to tell them about the Jokers before you reach into your pocket to lessen the chance that they will suspect that you are putting their card in your pocket (which you are really doing). Place it farthest from you in your pocket then get the 3 red-backed cards. Proceed to do the This n' That routine, treating the colored Joker as "This," the black-and-white Joker as "That," and the selected card as "Other." Encourage inspection after the trick. The inspection, especially that of the blue-backed deck, adds much to the effect.

Leonard Kho

The following video explains the basic working of This N That, also known as This, That and the Other. You will learn the handling of the 3 card packet..

This N That Card Trick Explained - Tutorial

Paul Weatherbee performs and explains the original This 'n That.. I like Paul and his style. I'd give my third bedroom for a voice like Paul's. always professional and entertaining. Be sure to look for Paul's weekly video with a singular performance of a magic classic..

<https://youtu.be/qKsFBb8Aqns>

INSIDE-OUT ACES

Paul A. Lelekis

This trick stems from a classic routine by Nate Leipzig called 'Slap Aces' and Doc Daley's 'Cavorting Aces', later re-popularized by Larry Jennings and Jim Swain.

My main contribution to this fun routine is the totally unexpected outcome at the end of the effect that will leave the spectator's with their mouths wide open!
This effect is a real "keeper"!

EFFECT: The magician puts the 2 black Aces in the middle of the deck (you call this the "inside"!) and the red Aces on the top and bottom or the "outside".
The red Aces keep switching places with the black Aces, finally all 4 Aces gathering together at the end.

METHOD: Remove the four Aces and separate the black Aces from the red Aces. Place the face-up black Aces together, into the middle of the face-up deck. Place the red Aces on the top and bottom of the deck.

Phase 1:

Spread the cards, again to display the situation as you get a left pinkie break between the black Aces. Close up the spread (retaining the pinkie break) as you say, "Remember – the black Aces are on the inside and the red Aces are on the outside! To make this easier to remember, let's liken the black Aces on the inside to the seeds of an apple...and let's say that the red Aces on the outside, represent the red skin of an apple"

(It is important to keep referring to the relative positions of the Aces as being, "...on the inside" and "...on the outside" for the punch-line at the end!)
As you say the patter line above, show the Aces' relative positions as you get the break between the black Aces. "Well sure...it's easy to remember if you're looking at

them!" As you say this line, turn your body to your left as you perform *Le Paul's Invisible Turnover Pass. (See video link at bottom)

*NOTE: The reason for turning to the left to perform the Pass is to apparently move the cards from the spectator's view! This gives you a cause for your actions.

To perform Le Paul's IT Pass, get your middle two fingers of the LH into the break between the black Aces, with the left index and pinkie fingers on the bottom of the bottom packet.

As you turn to your left, the left fingers move the bottom packet so that it is perpendicular to the top packet. The RH is in Biddle grip and hides the action. Then the LH turns, palm down, completing the pass as you turn to your left! The back of your LH will be toward the audience. Perform this action smoothly and steadily – no quick movements are needed! The IT Pass is completely hidden! (See video! Link at bottom)

When the packets have been transposed, ask, "Now that the cards are face down, let's see if you know what's on the outside...it only takes a couple of seconds..." (*As you say this, tap the top of your left wrist to indicate your watch).

"...O.K., NOW what's on the outside - the black Aces or the red Aces?" The spectator should respond, "...the red Aces!"

*NOTE: Tapping on your left wrist will indicate the time "...a couple of seconds..." and will draw everyone's eyes to your wrist. This is very strong (but subtle) misdirection!

I often don't wear a watch when I perform...but it doesn't matter!

Whatever the spectator's response, the performer responds, "That's right! The red Aces are on the outside!" As you say this, turn the deck face up and display that the black Aces are on the outside and the red Aces are on the inside! You should act as surprised as the spectator!

Spread through the deck to show that the red Aces are now on the inside! Get another pinkie break, this time between the two red Aces.

Act as confused as the spectators! This situation will provide ample opportunity for some clever and/or funny "impromptu" patter!

Phase 2:

While there is a mild commotion (this will elicit a strong response!), perform the first half of the **Hermann Pass, which means, the left fingers move the bottom packet, perpendicular to the motionless top packet, (i.e. the 2 packets form a "T").

**The Hermann Pass is basically the same as LePaul's pass. In other words, the bottom packet is brought to the top. In other passes like the Classic or Jiggle Pass, the top packet is brought to the bottom!

Act as though you are very confused about this situation, looking about, furtively, as you say "...this is really strange!" Perform the above actions as you say this.

“Don’t feel bad...” Just as you say this line, your hands move up (separately) and tap your chest as you say, “I thought that the red Aces were on the outside, too!” This action will completely hide the Pass.

The actual transposition of the packets occurs as your hands move up to tap your chest saying the above line! The Pass is completely hidden by the greater movement of your hands.

REMEMBER...most spectators will be “compelled” to look up at your face as you move your hands up to tap your chest.

(Remember this little bit of misdirection for other effects!)

The spectators will be stunned at the ‘instantaneous transposition’ even though the performer seems to be oblivious to this situation. Keep acting as though you don’t realize that the red and black Aces have switched again!

Continue by saying, “Wow! I thought that the red Aces were on the outside and the black Aces were on the inside, too!” (The Aces are in the indicated positions and thus the patter becomes quite humorous!)

Spread the deck to display that the black Aces are on the inside and then proceed with the following actions:

Phase 3:

As you say the above line, pull the two black Aces to the right with your right middle finger from beneath and below the spread. Continue culling them back to your left and to the bottom, below the red Ace on the bottom of the deck.

I normally in-jog the bottom red Ace about $\frac{1}{4}$ ” as I cull the black Aces below and close up the spread – this now makes it very easy to get a left pinkie break above all three card!

“Alright – let’s try this one more time! The black Aces are on the inside (spread the deck very quickly as you display the black Aces in the middle!) and the red Aces are on the outside!” This spread “reassures” the presence of the black Aces in the middle.

As you say “...the red Aces are on the outside!” show the red Ace on top of the face-up deck and then spread down to the bottom of the deck and display the bottom “red Ace”, (actually a triple with two black Aces!). Keep the left pinkie break above these three cards.

Now you will repeat the Le Paul IT Pass as you turn to the left, transposing only the three Aces below your left pinkie break. The LH turns palm down as you turn to your left.

Situation: After the above Pass, all four Aces will be at the face of the deck. The black Aces will now be ‘sandwiched’ between the red Aces! This is really easy to do!

Ask, “NOW, without looking, can anyone tell me what is on the outside – the black Aces or the red Aces?” People will usually say, “...the black Aces!” expecting the switch again! But no matter HOW the spectators react, respond with the following...

Turn the deck face up and say, excitedly, “Yes! That’s correct! The RED Aces are on the outside and the BLACK Aces are on the inside!”

As you say the above line, spread the four cards on the face of the deck to show that the black Aces have moved in between the two red Aces for the big finish!

NOTE: This effect is performed briskly – BUT – it is imperative to be quite clear which color is on the outside and which is on the inside. The spectators may become a little confused as to what is where, but only the first revelation and the middle revelation need to be clear. The “APPLE” metaphor will prove to be very helpful with this.

The spectators might become confused by the final revelation – but that doesn’t matter since the appearance of all 4 Aces at the face of the deck will completely preclude the color positions! It lets the spectators off of the proverbial “hook” and will provide comic relief – and amazement!

<https://youtu.be/nTinwhQzOLM> (Hermann Pass)
<https://youtu.be/Nfd1gJlQh8I> (LePaul’s Invisible Turnover Pass)
