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## THE THREE ACE TRICK

Paul A. Lelekis

This effect has many roots, one being an effect I created when I was shown a beautiful effect by a British performer many years ago. It is very commercial!

**EFFECT:** A card is selected, signed and placed onto the table. Then the four Aces are removed from the deck. The selection is then lost into the deck.

The Ace of Spades is continually removed from the packet, but keeps coming back!

This happens 4 times.

Then the performer changes his mind by “squeezing” the three (maybe four!) Aces into one card – the signed selection!

**METHOD:** This is a fun routine that is played, “tongue-in-cheek”. Many magical things happen and the signed card finale is startling!

Begin with the four Aces on top of the deck – the Ace of Spades being second from the top of the FD deck.

Mention that you are going to present a very unusual trick while false shuffling. Then spread the deck from left to right and ask the spectator to “touch” the back of any card. Of course you don’t want her to touch any of the Aces!

When she touches a card, offer her a chance to change her mind. This can present many comical interactions!

Keep the cards in both hands, spread. Then hold up your RH to display her selected card at the face. Do this briefly and then lower both hands as you place that card and the card above it onto the LH packet. Square these two cards up and say, “...Oh! I forgot to have you sign the card!”

Square up the RH packet and place the double card from the LH packet at the face of the RH packet with a right rear thumb break in Biddle position.

Allow her to sign the face of her card. After she signs it, side-jog the double over to the left side of the RH packet. Display the card again.

Now, your left fingers add the double to the top of the LH packet. Push off the top card (supposedly the signed card!), face down onto the table.

Undercut the selection to the top of the deck. The four Aces will be together in the middle of the deck.

At this point, I like to faro the bottom third of the deck into the top portion, making sure that the signed card remains on top of the deck.

The only reason for the faro (or riffle shuffle!) is to distribute the Aces a little bit. You are now, going to remove the Aces.

Situation Check: The signed card is supposedly face-down on the table. The deck in hand has the actual selection on top and the 4 Aces in the middle. You will now riffle (or Faro), shuffle the deck to distribute the 4 Aces.

Spread the deck as you up-jog each of the four Aces. Get a left pinkie break over the bottom two cards (the selection and the indifferent card above it) of the face-up deck. Perform Vernon's Strip-Out as you add the bottom two cards to the back of the four Aces. From the top of this 6 card packet, down, are: Signed selection, indifferent card, red Ace, AS, red Ace, AC. (AC is on the bottom.)

Actually the order of the Aces doesn't matter as long as the AS is, now, fourth from the top of the face-down packet. You supposedly hold ONLY the four Aces!

Phase 1:

Explain that you are going to present a very unusual effect called "The 3 Ace Trick". As you say the above, hold the face-up packet in your LH and push off the top two cards into your RH and the left thumb pushes over the AS in a Bob Stencil display\*\*\*(see end of trick), showing the four Aces.

The other two cards are kept lined up behind the red Ace in your LH. Add the cards in your LH on TOP of the RH cards and square up. The AS will be on top of this face-up packet.

"As you can see, I have four Aces and this is The Three Ace Trick, therefore I need to remove one of the Aces! I don't like the AS...!"

As you say the above, turn the packet face-down and perform an Elmsley Count. The card second from the top will be the AS, but you turn over a double to show the AS again! This is supposedly the top card!

Turn the double face-down and push off the top card (another Ace!) onto the deck and cut it into the middle. Say that the, "...the AS is bad luck – so I'll just remove it!" The above will become a "running gag"!

Now you will "show" that there are only "three cards" remaining by, first, holding the packet in RH, Elmsley Count Grip, and pushing off the top card only (AS), into your LH. Then block push-off the next three cards, as one card, on top of the LH card. Finally place the last card in the RH on top of the LH cards.

Each time you perform this, count out loud, "One, Two and Three!" Mention again that, "...this is the Three Ace Trick, without the AS!" This line will also become a running gag.

As you say the above line, turn the packet, face-up, and there will be the AS at the face! Act surprised as though you don't know what happened!

Turn the packet face down again and Elmsley Count the packet as four cards! Turn a double face up to show the AS!

**SAY THESE COUNTS OUT LOUD, EACH TIME, TO MAKE SURE THE AUDIENCE REALIZES THAT THERE ARE 4(?) CARDS!**

Each time you count – make sure the spectators follow you!! This includes the "one, two, three" counts!

Not only has the AS returned to the packet, but there are also 4 cards instead of three! This a double surprise!

NOTE: There are number of double turnovers in this effect and the more experienced cardician will realize that the judicious use of the pinkie break or the Altman Trap to keep these breaks will make your performance smooth.

NOTE #2: Each time you place the "pesky Ace of Spades" onto the deck and then cut it, you are supposedly getting rid of your "problem"! Keep this running gag going with a straight face and it will become increasingly humorous as well as perplexing to the spectators.

It is also important to be very clear about the counts. The spectators must be clear about the "Three" counts and the "Four" counts!

### Phase 2:

Turn the double face down and push off the top card (a different Ace – supposedly the AS!) onto the deck and then, again, cut the deck to bury the supposed AS. (Repeat the above running gag patter each time this occurs!)

Now, again, hold the packet, face-down, in Elmsley Count position for a false “three” count.

Push-off the top card into the left hand as count “One”, then block push-off the next two cards at the count of “Two”, finally place the last card on top as “Three”! This supposedly makes everything right again!

Repeat the running patter by saying, “...O.K., this is the Three Ace Trick without the AS!”

Turn the packet face up as if to finally begin The Three Ace Trick only to discover that the Ace of Spades has again returned!

Again turn the packet face down and Elmsley Count to “discover” that there are, again, FOUR CARDS in your hand again!! ACT PERPLEXED!! Turn up a double to show the AS.

### Phase 3:

Turn the double face down again and place the supposed AS onto the deck and again cut it to the middle!

NOTE: You now hold three cards with the AS on top of the face down packet and the signed selection on the bottom.

Here is where your count will differ. Hold the packet in LH dealer grip and count the three cards (without changing their positions!) to clearly show three cards. “Yea! – NOW we’ve got three cards!”

NOW, merely displace the AS on top, by placing it on the bottom of the 3 card packet. Act casual and no one will suspect anything.

NOTE: You now have an Ace on top, the signed card, then AS on the bottom.

“Finally we can begin The Three Ace Trick!” As you say this, turn the packet, face up, to show the AS – again!!

“Wait a minute!” Turn the packet face down and perform an Elmsley Count to “show” that there are, again, four cards!

Turn the top two cards, face up (easy since there are only three cards!) to show the AS on top.

Turn the double, face down, and take away the TOP TWO cards in Biddle grip as you flash the face of the AS. Place this double onto the deck and again cut the AS(?) to the center!

Everyone will be watching the deck and NOT your left hand which holds only one card – the signed selection!!

Loudly say, “You know this trick isn’t working out for me...so I’ll just squeeze these three – or is it four cards? - into only one...!” As you say this, place your RH on top and squeeze the card(s) into just one card, “...your signed selection!!! Hand out that card for a souvenir!

\*\*\*The Bob Stencil Display works best here if your left forefinger covers the outer thick edge of the red Ace (and the in-jogged Ace of Spades!), which effectively hides the other two hidden cards. This display is only momentary and treated as incidental. The illusion is that there are only 4 Aces...and is extremely strong!

#### OVERVIEW:

The premise of this effect is to show the spectators your 3 Ace Trick. However the Ace of Spades, which you keep “getting rid of”, is apparently irritating you by continually returning to the packet in your hand!

You keep showing that there are only three cards after first getting rid of the AS, but then the AS immediately jumps back to your packet! You further prove this situation by counting the packet as FOUR!

You should appear only slightly agitated, but even more confused as to why these events keep occurring. Act as though these type of things haunt you on a regular basis. Finally you give up trying to show The 3 Ace Trick by instead, making the three (or maybe four cards!) in your left hand “combine” into only one card – the signed selection! The appearance of the selection is very surprising. If you re-read the method I use to have the card selected at the beginning of this effect, you’ll see it is reminiscent of a Marlo sleight.

There are many ways to handle this selection, but this method is easy and is so strong – even the most agitating of the Retrograde Analysts (thank you Jon Racherbaumer!) will be lost.

This premise “happens” to the performer and NOT the spectators! They are merely in your “theater” enjoying the show!

I use this format (the “magic” happening to the performer instead of the audience) because it will allow the spectators to relax instead being on watch for your fancy sleight-of-hand stuff.

This is a good idea when there are many sleights involved (whether difficult to perform or not!) and it makes life easier for everyone.

You can view ALL of Paul's ebooks, currently 24 and growing, at Lybrary.com .. They are, undoubtedly, some of the best values in all of magic.. Many are considered underground classics and several NEW publications are on the short list...

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

## **Double Vision - An Impromptu Effect**

**R.Carruth**

I walked through the crowd, smiling, stopping from group to group to introduce myself as their 'entertainment'. After a little cordial talk, I mentioned the president of the company was paying me big bux's to put a smile on their faces, so without further conversation, I began my routine... a short one.. but a routine nonetheless..

After a few more laughs and friendly handshakes, I moved on to another group. Two hours later and nearing the end of the night, my night, I eased up to a table in the corner of the room to 'get myself together'. I had an odd assortment of props in various pockets, not a one in its original pocket.. A deck of cards in my right jacket pocket had two cards reversed and a couple more crimped. I had a two foot string in my left pocket.. with a large silver ring securely attached, and a multi-colored streamer silk intertwined with the ring, a grey hare, two over sized dice, a folding half-dollar, and a tricked-out thumb tip. And these were just the pockets you could see. As I begin to sort things out and put them back in their 'proper' place, a middle aged gentleman nursing a 'something on the rocks', tapped me on the shoulder.. and I jumped.. not scared.. but jumped as if someone were looking over my shoulder while typing my PIN number in a teller machine.

"Yes sir, how are you tonight?" I said, not to enthusiastically, but with a forced smile. " You the magician guy aren't you?" He mumbled through thick lips. His 'something on the rocks' was obviously not his first..

" Well, I was the magician guy earlier.. but you caught me coming out the phone booth. " I replied with a grin. He didn't catch the Superman analogy, and all I got was a blank stare and bad breath. " Do me a trick.."

I didn't want to, but I didn't know who this gentleman may be.. he might be guy tasked with signing my check for all I knew. So, with my Scotch and Soda a bang ring away from usable and other props in awkward pockets, I decided he would have to be content with a card trick..

" Do you like card magic? "

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

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

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

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

I showed him the top card, a Jack of Hearts, and put it back on top of the deck face down. "Jack of Hearts. For whatever reason, we magicians refuse to let the top card stay.." I said, as I took the top card off the deck and buried it into the middle of the deck, assuring him that the Jack of Hearts was now 'lost deep in the deck'..

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

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

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

" Believe it or not, the Jack of Diamonds is not actually on top of the deck. I hope you didn't mind, but I hypnotized you into believing you saw the Jack of Diamonds. I specialize in taking an object, in this case the Jack of Hearts, and making someone believe it to be something very similar.. like the Jack of Diamonds.. "

I took my right fore finger and 'drew' an imaginary 'J' and an imaginary heart on the back of the top card. After rubbing the back of the card with my finger to thoroughly imprint my doodle, I slowly lifted the top card to show that it was the original Jack of Hearts. "The Jack of Hearts never actually left the top of the deck. I convinced your vision to see something that never happened.." I said with total conviction..

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

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

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

" We know you saw the Six just now, but since I previously implanted the Jack of Diamonds into your imagination, it's much easier to let you see the Jack of Diamonds again.. OK?" I slowly drew a 'J' and a diamond on the back. I rubbed the back and hesitated a couple of moments to, hopefully, build a little tension. When I sensed he would become impatient if I waited any longer.. I lifted the top card to show that it was indeed, again, the Jack of Diamonds.

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

" Watch.." (In my best David Blaine imitation..)

Picking up the top card again, I showed it to be the 'Six of something', the Jack once again ..gone. I laid the Six face up on the face down deck. I showed my empty palm to be.. empty. "Sir, there's a big difference between hypnotism and sleight of hand.. and here is where the sleight of hand happens. Watch the Six.."

I deliberately placed my empty palm over the Six, moved my hand just enough for my audience to get one last glimpse, and then moved my hand to the right.. revealing the Six had changed to the Jack of Diamonds. I took the Jack off the top, (wrist killing the deck), and offered it to my friend. He seemed ill-at-ease to take it, instead extending his forefinger just enough to touch it.

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

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

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



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I know .. it's embarrassingly simple. But that's not the point. What IS the point?.. It's that we don't have to get so wrapped up in technique that we forget how a purely simple effect can entertain our audience. It's all about the timing, pregnant pauses, and patter. If you didn't catch what I did.. I made sure I had the two red jacks second and third down from the top, with an indifferent card on top. I moved them to the top while fanning through the deck to make sure all the cards were upside down.

Now, it was nothing more than a little series of double lifts, concluding with Erdnase' Color Change.

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

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

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

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

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

Perform another double lift to show that the Jack has again vanished and the indifferent card is back on top. Lay the two cards face up on the deck.. and perform the color change. I wrist kill the deck while removing the Jack to conceal the face-up Six.

Simple - Timing.. Pauses.. Patter..

Several devilishly performed double lifts can be far more impressive than one awkward, complex move. Create a story about dual reality. Create a story about two Jacks and a Gypsy. Just create a story... and perform it slowly and with mystery.. Sometimes, that's all you need to mystify your audience.

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# THE FANTASY JACKS

Paul A. Lelekis

This whole effect will appear to be using only the spectators' imaginations, until they see the final TWO revelations!

This effect is very powerful magic! Try it out just once and you'll keep it in your repertoire! The best part is that this trick is easy to do!

**EFFECT:** The 4 Jacks are placed into the card box. Two selections are made and lost into the deck. A spectator chooses three of the Jacks (by suit) which are "invisibly" removed from the card box and then tossed, invisibly into the deck – FACE UP!

When the deck is spread...the 3 chosen Jacks have trapped the 2 selections!

When the card box is opened – that's right – the lone, unchosen Jack is found inside! You start clean and you end clean! This is completely impromptu!

**METHOD:** This effect is very unsettling to the layperson, yet quite easy to do...but it does require a little acting. Remove the deck from the card box and place the empty box off to the side.

Speak about using the imagination and how fantasy can become reality. As you patter, remove the four Jacks from the deck, arranging them in alternating colors, making certain that the Jack of Hearts is at the back of the face-up Jacks.

**Step #1:**

Your left hand holds the deck as you secretly get a left pinkie break beneath the top card. Pick up the four face-up Jacks in right hand Biddle grip and place them atop the deck, adding the broken card to the bottom of the face-up Jacks.

Pick up the 5 card packet and call out the four Jacks as you drag each Jack from the packet into a face-up row, overlapping to your right.

The Jack of Hearts will now be a double on top of the other three Jacks in an overlapping row with a face down indifferent card beneath the Jack of Hearts (JH). Here comes the dirty work! With your right hand still in Biddle grip, square up the four Jacks atop the deck and then lift up ONLY the Jack of Hearts, leaving the face down indifferent card on top of the deck, concealing the other three face-up Jacks!

While doing this, tilt the deck down a little and keep your right fingers at the outer edge of the JH, covering that fact that it is only one card!

It will appear as if you hold four face-up Jacks! Don't worry...the spectators will absolutely believe that you hold the four Jacks! The illusion is perfect! I've performed this countless times and not ONE person ever suspected anything!

The face-down indifferent card will hide the other three face-up Jacks! Turn your left hand, palm down, and set the now face-up deck onto the table.

This will insure that the three face-up Jacks will not accidentally "break" and will keep them hidden!

**Step #2:**

Pick up the card box with your left hand and slide the Jack of Hearts (supposedly all four Jacks!) into the card box. Close the top and set the box down, off to your right. Pay no mind to the card box...everyone believes all four Jacks are inside!

Pick the deck back up and turn it face down onto your left hand. Announce that you need two cards to be selected. Have two spectators select cards by riffling the outer left corner of the deck with your left thumb, being certain that you don't expose the three face-up Jacks beneath the top card! This is pretty easy and convincing.

After the two selections are made, you may opt to have them signed...I am a big fan of cards being signed, but NOT in this effect! You may have them signed if you wish, but I don't believe that it will affect the outcome, demonstrably.

**Step #3:**

Get a left pinkie break under the TOP THREE CARDS (the top, face-down card and two of the face-up Jacks!) and TILT the first selection into the break. It is assumed that the reader knows what Marlo's TILT is.

With your right thumb at the rear of the deck, release a card so that you have a break now under only the TOP TWO CARDS and re-take this break with your left pinkie at the rear of the deck. TILT the second selection into this break.

Undercut the deck several times with small cuts, to the top of the deck, centralizing the three face-up Jacks (with the two face-down selections "sandwiched" in between them!) and then set the deck down onto the table.

**Step #4:** Imagination...a very deceptive equivoque!

Pick up the card box and ask a spectator a question as follows:

“Ma’am, were going to have a little bit of fun...a little bit of fantasy right now!” (This line always makes the women giggle!) “There are four Jacks in the box, the Jack of Spades, the Jack of Clubs, the Jack of Diamonds and the Jack of Hearts!”

“There are two black Jacks and two red Jacks. Now if you were ME...and I’m hoping you’re not...what do you think I would choose, the two black Jacks or the two the two red Jacks?”

This method of the spectator “choosing” for the performer is quite deceptive! No matter what she chooses, red Jacks or black Jacks, you will proceed as follows:

“O.K., I will remove the two black Jacks from the card box...but magically! Remember this is just fantasy! First I’ll remove the Jack of Clubs, invisibly, from the card box. Here ma’am, take the invisible Jack of Clubs and toss it, face up, into the deck!”

(Pretend to magically “pull” the invisible JC from the box and “hand it” to the spectator so she can “toss” it into the deck, face up.) This will get giggles!

“Now I will remove the Jack of Spades from the card box!”

(Pretend to remove the invisible JS from the card box and hand it to the spectator.)

“Please throw the invisible Jack of Spades into the deck...again, face up!” She complies.

“Thank you Ma’am! Now we’re left...supposedly!... with only the two red Jacks in the card box! Of course...this is only fantasy!”

“Now if you were YOU...and I’m hoping you are...which Jack do you think you would you choose, the Jack of Hearts or the Jack of Diamonds?”

(Again, whichever one she chooses, you will interpret it exactly the same! If she says the JH, then that’s one you leave in the box...if she says, JD, then that’s the one you will “remove”! This method of equivoque is extremely deceptive!)

“O.K., I’ll just invisibly remove the Jack of Diamonds from the card box and hand it to you to toss, face up, into the deck!”

She will sheepishly take the invisible JD, turn it face up, and pretend to toss it into the deck.

Reiterate the proceedings:

“O.K., this was just a little bit of fun, a little bit of fantasy...but you have supposedly tossed the Jack of Clubs, the Jack of Spades and the Jack of Diamonds, face up, into the deck, leaving the Jack of Hearts, only, inside of the card box!”

### Step #5: The Final Revelations!

You are in a very good place! You have performed some fantasy moves (and admitted to them!) but now you're set for an amazing finish!

"Wow! If THAT worked - I wonder..." Spread the deck out and show the three face-up Jacks in the middle, and in between each Jack, is a face down card!

"Look at that! There are the three Jacks that you tossed into the deck, Ma'am! Those two face-down cards must be...the two selections! WOW!"

"Well let's see what is inside of the card box!" Hand the card box to a spectator and ask her to open it up and show what's inside. It is the "unchosen" Jack of Hearts! This will come as a huge shock to the spectators...guaranteed! Watch the look on her face...she will freak out!

This is a startling conclusion! AND you end clean!

ADVICE: DO NOT ask the spectators what their selections are before you reveal the two face-down "sandwiched" cards. This will only serve to confuse and/or distract the spectators from the final revelation – in fact they might have even forgotten what their selections are! The selections are implied and are secondary! The spectators can then focus on the amazing events that have just occurred.

As I mentioned earlier, this trick is very easy to do...it just requires some acting ability from the performer.

You begin clean, you end clean and it's easy to do...and you can even use a borrowed deck! It just doesn't get any better than this! Have fun with it!

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**Al Albers' presentation and handling of:**

## **Aldo Colombini's "The Wichita Deal"**

**Background.**

The "Bank Night" plot was made famous by a Scottish magician in the mid-1930s. In this effect, one of five envelopes contains money; the other four have a folded-up blank piece of paper. After the envelopes were mixed each spectator chose an envelope. The performer took the last one, which when opened, turned out to be the one with the money.

The "Wichita Deal," in its own way, is a variation of the "Bank Night" plot. However, when the four spectators opened their respective envelope, their reward was a witticism. The performer's envelope contained a 100-dollar bill.

In reworking this routine, I replaced the witticisms with an ESP card so I can segue into a mental routine by reaching into a shirt or jacket pocket for the remaining symbol card. Instead of money, there is a prediction card. In my humble opinion, the ESP/prediction cards abolish "the sting" of a spectator not winning the cash.

Don't wish to use ESP cards? Consider inserting your business card or a personal advertising piece into the four envelopes.

**Effect.**

A deck of cards is removed from its case, shuffled and then a spectator randomly selects a card near the center of the deck. Next, five envelopes are given to the spectator with a request to "mix them up." The spectator keeps four of the envelopes; the last one is given to the performer. When the spectator opens his envelopes, he finds that each contains an ESP card. However, the magician's envelope contains a playing card that matches the spectator's chosen card.

**What You Need.**

- A regular deck of cards.
- A sharpie pen.
- Five envelopes.
- Four different ESP cards.
- A duplicate of the forced card.

**Preparation.**

- Insert an ESP card in each of four envelopes.
- Insert the duplicate of the forced card into the last envelope.
- Discreetly mark the envelope containing the duplicate card so you know which one it is.

- From the deck, remove the card being forced and place it on top. Next remove any two-spot card and place it on top of the forced card. Place the deck back into its case.

### **To Perform.**

Remove the cards from its case and execute a few riffle shuffles, keeping the top two cards intact.

You're now going to execute Bill Simon's Business Card Prophecy Move (from Effective Card Magic). Using both hands slowly spread the cards; ask a spectator to touch a card near the center and pull it halfway out. Firmly hold the outjogged card in place with your left thumb. Square up the packet to the right of the selected card and then lift up the right hand (thumb is on top and fingers underneath). As you do this, turn your right hand palm down and place it slightly above the left hand packet. Using your right thumb, grasp the outjogged card. Move the right hand packet and card slightly away from the left (hand) and turn your right hand palm up. (The outjogged card will now be face-up on the facedown packet.) Without hesitation, place the left hand packet directly on top of the right hand's cards. Square up the deck and place it on the table.

Reach into your jacket pocket or other holding device, remove the five envelopes and drop them on the table. Reach back into your jacket pocket, withdraw the Sharpie pen and place it alongside the envelopes.

Say, "In a moment, I'm going to have you remove the first face-down card where the deck was cut. That card will tell us how many envelopes I'll move from top to bottom. For example, if the card is a seven, I'll move an envelope from top to bottom, one at a time, until that number is reached. After you initial the envelope, it'll be placed aside and we'll repeat the process until you have four randomly selected envelopes. The last envelope is mine."

Scoop up the envelopes, hand them to the spectator with a request to "mix them up." When she finishes, take them back and slightly ribbon-spread them in your hand. As you do this, look for the marked envelope. (There is a one-in-five chance that the marked envelope will be in fourth position. If it is, you're ready to proceed. However, if it isn't, you need to subtly move it into position. For these instructions, we'll assume the envelope is in the fourth position.) Square up the envelopes and place them aside, for a moment.

Ribbon-spread the facedown deck from right to left; slightly separate the cards using the solitary face-up card (let's assume it's the JS) as the separation point. Point to the JS and say, "This is the card where the deck was separated. I'll use the value of the first facedown card to determine how many envelopes are moved from top to bottom." Slide out the card. Say, "Okay, two it is."

Hand the spectator the Sharpie. Next, scoop up and hold the envelopes in your left hand. Move two envelopes one at a time from the top of the packet to the bottom as you count aloud. Hand the spectator the third envelope and say, "Please initial it." When she does, have her place the envelope on the table. Repeat the process three more times. At this point only one envelope remains unsigned. Say, "This one is mine." (It's not necessary for you to initial the envelope, but you can.) Place the last envelope on the table in front of you and then retrieve the Sharpie.

Addressing the spectator, say, "The next facedown card is your randomly selected card." Slide it out, but don't turn it over just yet.

Turn over the JS, scoop up both packets and square the deck, and then ribbon-spread it face-up. Say, "You could have picked any one of these, but you selected the King of Diamonds (or whatever force card you're using.)"

Have the spectator open each of his envelopes and remove the card inside. When she does, she'll find that they're ESP cards.

Remove the card from your envelope and place it face-up on the table. It matches the spectator's chosen card.

Al has been studying the art of magic for over 40 years. A part-time professional magician since 1981, he has entertained thousands of people throughout the United States, and in such diverse locales as Palma de Majorca, Spain; Naples, Italy; Tunis, Tunisia; Barcelona, Spain; Alexandria, Egypt; Kingston, Jamaica; Guantanamo Bay, Cuba; and the U. S. Naval Station Roosevelt Roads, Puerto Rico. Al is also a respected author, having published four mystery novels, *Of Ghosts and Magic*, *House of Tarot Cards*, *A Pocket Full of Voices*, and *The Last Goodbye*, feature protagonist John Michaels, a retired Master Magician living in Virginia Beach. Visit Al's website at: <http://www.alfredalbers.com/Pages/default.aspx>

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## **OUT OF THIS WORLD - Paul Lelekis' version of Paul Curry's effect**

Paul Curry created this effect in 1942 at the age of 25 and it took the magic world by storm! Many magicians have considered this effect as "...the greatest card trick" ever created! It was the very first card trick that was sold as a separate item.

There have been many versions of this trick (many impromptu) but the version I present below, I feel, is a very powerful effect.



If you've never performed this effect for your audience, you cannot know what a tremendous impact it has! It is, basically, easy to do, but I have embellished with some false shuffles that make the outcome seem even more impossible – or at the worst, highly unlikely. What is so strong about this effect is that the spectator does the magic!

**EFFECT:** A deck of cards is shuffled as the performer explains the “odds” of outcome. First the miracle-worker allows the spectator to determine (without looking at the cards!) which cards are red and which are black. Suddenly the performer then hands the remainder of the deck to the spectator and allows her to continue placing cards on whichever pile she believes is red and whichever is black.

When the piles are turned over...the spectators are shocked that she has separated all of the reds from all of the blacks by her own intuition!

**SET UP:** Before you begin, have the deck separated, reds from the blacks. It doesn't matter if the reds or blacks are on top.

This is a terrific opener, but I have often opted to perform other cards tricks first, and then while pattering, openly cull the reds from the blacks. No one knows what you're doing...but you should be proficient at culling.

**METHOD:** Let's assume that the deck is already set up, reds separated from blacks. I will false shuffle while giving the opening patter below. I'll explain the shuffles later. “A deck of 52 cards presents an immeasurable number of impossibilities. It has been calculated by mathematicians that any particular order of a deck of cards is on the order of  $6.1 \times 10$  to the 67th power!”

“This number, for you non-mathematicians, is so huge, that it is greater than all of the hundreds of billions of stars within the hundreds of billions of galaxies in the universe. This number is so profound, that it is greater than all of the grains of sand on all of the beaches and deserts on earth!”

“If you shuffle a deck of cards, it will be in an order that very probably NO deck has ever been in before and very probably will never be in that order, again. I know this sounds far-fetched...but it is absolutely true!”

The above statement is very bold...but it is true! Your spectators will be engrossed with this patter and will often ask you if it's really true. It is!

Before I continue, I want to explain how I false shuffle while I'm pattering. You may use any false shuffles you wish, but it is important for them to be convincing. The very first

shuffle must be performed very casually as you begin the patter. They will be “off their guard” but will remember that the cards were definitely shuffled!

The first false shuffle I use is my own rendition of a red/black shuffle, the Lelekis Red/Black Separation Shuffle. (See video for my performance and explanation). This type of shuffle has been described before however, its execution was laborious and seemed contrived. In my shuffle, I’ve made its execution much easier to do. Next I use the Ireland Shuffle. This is easy to do! Begin overhand shuffling the deck as you patter and when you get near the center, continue shuffling one card at a time until you’ve passed the center. Then continue shuffling normally. When you’re finished, the deck will still be separated into reds and blacks! This is, also, a very strong shuffle!

You may perform false cuts, undercuts, up-the-ladder cuts etc. but there’s no need to overdo it. Explain that you need a spectator (one who is not resistant or “trying to figure everything out”) to help you because she “seems to be an intuitive person.”

NOTE: Let’s suppose that the red cards are on the top of the deck and the black cards are on the bottom of the deck...though it doesn’t really matter!

Hold the deck, face up, so that only you can see the faces and look for the Ace of Spades first. You will find and remove the Ace of Spades (AS), first, because the bottom half is all black cards.

As you look for the Ace of Hearts (AH), note the red card right in the middle, and in-jog it just a hair. The card just above it will be the first black card after the red cards. Now continue spreading until you find the AH.

After you have removed the AH, having already in-jogged the middle red card (position 25th from the top, down), (See pic 3-A, only the performer can see the cards, except for the Aces of Spades and Ace of Hearts!) turn the deck FACE DOWN, pick up on the in-jogged card and get a left pinkie break beneath it. You now have a break below all of the top red cards and above the bottom 25 black cards. Lay both of the red and black Aces out, face up, onto the working surface. One will be at the outer right of the table and one to your outer left.

NOTE: It doesn’t matter which Ace is where, but let’s assume, for explanation purposes, that the AH is on your left and the AS on your right!

Phase I: The performer assists the spectator in separating the colors. “Please use your intuition ONLY to determine which cards are red and which cards are black. I’m going to place each card out, one at a time, and I want you point to either the black pile or the red pile and I’ll place it there.”

Hold the deck face down in your hand as if ready to deal. As you remove the first card ask her if she “feels” it is a red card or a black card. Whichever color she says, place it on that particular Ace.

Continue with the next card and, again, ask her if she thinks it is red or black, placing it on the appropriate pile. Make sure that each of the face up “leader” Aces are visible! Lay out each card, face down, in a staggered pile under each Ace.

Essentially what you are doing (from the spectators’ viewpoint) is separating the cards into reds and blacks by her intuition, only. You may have to hurry the spectator along to make faster decisions if she drags things out. This is the boring part!

Continue placing cards out onto each Ace until you reach your “break”. All of the cards are now black cards. Stop at this point (the 25th card from the top) and peek at a few cards of each pile. You will only see red cards but the spectator doesn’t know that!

(See pic 3-B for the “half-way point”. All of the cards dealt out are red cards and the remaining cards at bottom of pic are all black cards!)

Stop everything and say, “You’re doing really well, but you may be thinking that I’m controlling the cards somehow! So now I’m going to shuffle the rest of these cards and then hand them over to you to deal out yourself...but first I’m going to switch the two Aces just to see if I can confuse you!”

As the patter above says, shuffle the remainder of the cards and then hand them over to the spectator for her to deal out. This shuffle will be remembered by everyone!



Before she starts, switch the positions of the two leader Aces. Remove the red Ace from the bottom of its pile and place it on top of the “black” pile. Then remove the black Ace from the bottom of its pile and place it on top of the other pile. You’ve switched the positions of the two leader Aces. (See pic 3-C)

Situation Check: (Before the switch) there is a pile on your left with the AH on the bottom of the pile. The other pile on your right has the AS on the bottom. NOW take the

AH and put it on top of the right-hand packet and pick up the AS and place it on top of the left-hand pile. You have switched the positions of the Aces.

The spectator now holds the shuffled remainder of the cards (25 black cards!). Ask the spectator to start placing the cards onto the two piles by using her "...intuition - NOT by trying to "think" where to place each card – but by using only your intuition!" After she has distributed all of the cards into "red and black piles", you will be left with two piles of cards; a face-up AS is in the middle of the left-hand packet and the face-up AH is in the middle of the right-hand packet. (See pic 3-D)

Here's the sneaky part! Pick up the left-hand packet and as you square it up, glimpse the bottom card of that packet to note the color only! (In case you've forgotten, it will be a red card – in fact, the bottom cards of BOTH piles will be red!) The only thing you need to know is the color.

NOTE: If you began this effect with the black cards on top and the red cards on the bottom, then the bottom cards of each packet will be black! But don't worry about this part because it will confuse you...this is actually very easy to do!

You are now holding the pile on your left with the black, face-up, AS in the middle. Separate the cards ABOVE the face-up AS (all black) and place them on your left, closest to your body.

Next, place the remainder of the cards (all red!) with the Ace of Spades, at your outer left, just above the other face-down pile (all the black).

Finally take the AS, by itself, and place it above this row of two piles. You now have a row consisting of two piles and the AS farthest away on your left.

Note that black AS is the opposite color of the red cards just below it. The same will be true for the other row.

Next pick up the other pile with the face-up AH in the middle, and pick up all of the cards above the AH (all black) and place this packet at the outer position in the right-hand row so that is even with the outer left-hand packet...the all red packet.

Place the AH at the outermost position in the right-hand row, so that it is even with the AS in the left-hand row. The remainder of the cards (all red) is placed down in this same row, closest to your body. (See pic 3-E – Note the color of the packets closest to the Ace – that packet will be opposite color of its Ace!) Please also note that the pile of cards just beneath the AS will be all red, and the pile just beneath the AH will be black. You will now reiterate which piles are which...it is just the opposite of their true nature, but no one will know the difference! (See below)



# Rubber Band Quarantine - Tutorial

Paul Lelekis

O.K. – it's a stupid name, but I don't know what to call this cool trick. About 15 years ago, Jon Racherbaumer showed me a trick with a deck of cards and a rubber band that was so visual that I HAD to know how it worked! Thanks, Jon!

**EFFECT:** A card is selected and lost in the deck. A rubber band is then wrapped around the deck and then the performer inserts his hand under the rubber band.

When the magician slaps his hand on the table, the chosen card is found, face up on the back of the performer's hand, and both the hand and the card are wrapped by the rubber band and free from the deck!

**METHOD:** This is a really cool trick! In fact when I was performing it at a convention, Enric Magoo from Spain (1991 World F.I.S.M. award winner) asked me, through an interpreter, to teach it to him! Magoo's, Franky, (Frankenstein) was a great show! Have a card selected and secretly brought to the bottom of the deck. I use either a Peek and Pass it to the bottom of the deck, or use Marlo's Convincing Control/Prayer Cull to bring the selection to the bottom of deck.

**NOTE:** See my e-book Magic Tools of the Trade at Lybrary.com for a complete list of how to perform many sleights and controls...and tricks to perform with them. Included are pix and videos for a more complete understanding of these sleights.

You may use whatever control you wish...just get the selection to the bottom.

How to place the rubber band onto the deck:

Hold the deck in left hand dealer's grip and buckle the bottom card which is the selection, say, the 6 of Hearts, with your left index finger. You may also use a left pinkie pull-down of the 6H.

Take a #19 rubber band (same size used for The Crazy Man's Handcuffs), or preferably a band that is a little smaller - but not too small - and wrap it around the deck but above the bottom card, the selection, the 6H. (See photo 1)

**Situation Check:** Deck is in left hand and the rubber band is around the deck, but the 6H on the bottom of deck is free of the rubber band.

The palm down right hand comes over the deck and grasps the band from above the deck with the right index, middle, ring and pinkie fingers grasp and pull it over to the right of the deck, stretching it about 5"- 7". Your right hand will now be palm upwards. (See photo 2)





Photo 1



Photo 2



Photo 3



Photo 4

Next, the left middle finger (right-hand fingers still stretching the band) reaches over the upper band that comes over the top, and pulls it downward. (See photo 3)

The part of the band coming from under the deck now comes over the top of the left middle finger as the right hand, again, rotates counter-clockwise, 90 degrees, so that the palm of your right hand is now facing your body. (See photo 4)

The rubber band should form an "X" between the deck and your right hand; your left middle finger will be trapped in the band.



Your right hand (palm still facing your body!) then pulls the rubber band outwards and moves to your left so that the band encircles the outer end of the deck a second time and over the left thumb. Place (See photos 5 and 6)

(DO NOT release the left middle finger from the band or you'll lose the set-up)

Your whole right hand next slips under the outer-most, band. (See Photo 7) The left thumb still is, under the band at this point. Now you can pull the left middle finger free of the band!



Photo 5



Photo 6



Photo 7



Photo 8

The right hand now firmly grasps the deck and the left hand lets go, pulling the left thumb free of the band. (See photo 8) Your right hand needs to hold the deck very firmly at this point.

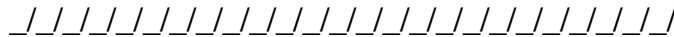
Believe it or not, if you take your right hand (with deck!), hold it about a foot (30 – 32 centimeters) above the table, and then gently slam it down on the table as you open your right fingers, the selected 6 of Hearts will now jump, face up, to the back of your right hand, trapped under the rubber band. (See photo 9)

The rubber band now holds the face-up selection onto the back of your right hand, and is completely free of the deck! (See photo 10)



Photo 9

Photo 10



## PRESTO-CHANGO AGAINO

Paul Lelekis

This is my rendition of a Thomas Bearden effect with touches by Mike Skinner. This routine was a favorite “opener” for Skinner. However the way Skinner “got in” to this routine was pretty complicated...but he was Michael Skinner – and we’re not.

Thomas Bearden’s coin trick, Presto Chango, from JB Bobo’s classic book, *New Modern Coin Magic*, is a terrific routine that Michael Skinner used often, to “open” at tables when he was the resident-magician at the Gold Nugget in Las Vegas. My

rendition uses the basic idea of Bearden and some touches by Skinner, but my routine mostly varies by the way I “get into and get out” of this routine. This is an easy to do, yet outstanding effect! It is amazing!

**EFFECT:** A copper and silver coin is shown. The coins change into both copper then both silver a number of times and then change back to one copper and one silver.

**SET UP:** You need a copper English penny, an American half dollar and a gaff copper/silver coin that matches the other two coins. I keep these in a small Goshman change purse.

The coins are placed into the Goshman purse in the following order: On the bottom of the stack is the C/S coin (copper side down), on top of this place the copper penny and on top of all, place the silver half. Place this stack into the purse...they will not change order.

**METHOD:** Hold the change purse, open it and look for the silver coin. If you view the stack from one side, you'll see 2 copper coins and a silver coin on the bottom. If you view the stack from the top, you'll see a copper coin sandwiched by two silver coins. You want the silver coin to be upper-most.

Reach into the purse and get your right fingers beneath the stack. In other words you want your fingers against the copper side of the C/S coin.

You want the audience to be aware of ONLY TWO coins! Adjust the stack in your hands so that the C/S coin is snuggled at the base of your two middle fingers. Allow the other two coins to slide a little closer to your fingertips.

Casually toss the real copper and silver coins into your left hand and then adjust the C/S coin so that it is in finger palm and held by the ring and pinkie fingers - the silver side of the C/S coin will be facing out. I usually place my right thumb onto the C/S coin as I toss the other two coins into my left hand.

Adjust these two coins so that the silver coin is near your left fingertips and the copper coin is in your palm.

You will begin by picking up the copper coin with your right fingertips (keeping the C/S coin in right hand finger palm) and gently tossing it back to your left palm, several times, with your right fingertips – of course the C/S coin remains hidden.

The silver coin is kept on your left middle fingers near the tips.

The repeated tossing of the copper coin into your left hand is the first part of the Bobo Switch. Do NOT be hurried as you toss the copper coin into your left hand. It is only a casual display of a normal coin while pattering.

However, this tossing of the coin while pattering will mimic the Bobo Switch when you actually do it. You will be tossing the coin through most of this effect.

NOTE: It is IMPORTANT to keep the finger palmed C/S coin, lower in your right hand, by your pinkie and ring fingers - NOT by the middle and ring fingers. Those who know the Bobo Switch know that it will keep the coins from "talking". The Bobo Switch is a very easy sleight to perform.

Repeat the tossing as you say:

"This copper coin is an English penny and hasn't been minted since 1981 because the price of copper got too high to make their values feasible. As a boy I loved magic but I was also fascinated with these beautiful coins!"

After you patter, stop tossing and keep the copper coin in your right hand, held by the right index finger and thumb. Adjust the copper coin, held by your right hand index finger and thumb, so that it is held between the right thumb tip and nearer to the middle phalange of the right index finger.

Use the copper coin in your right hand to tap the silver coin on your left fingertips. Then use your left fingers to flip the silver coin over and onto your left palm.

When you flip the silver coin over onto your left palm, patter about the half dollar and how it is made of silver "...and how I loved the shiny silver coins as a child!"

ATTENTION! This is a strong bit of misdirection...as soon as the silver coin is flipped over onto your left palm, bring your right hand, palm down, over your left palm and casually lay the C/S coin onto your left fingertips, copper side up.

All eyes will be on the left hand...this is when, you will adjust the real copper coin into your left hand, into low right hand finger palm.

This casual switch will go completely unchallenged. You now have the C/S coin, copper side up, on your left fingers and the silver coin is on your left palm. The spectators have NO reason to believe the C/S coin is not the copper coin.

HINT: The psychology of the above actions should NOT be ignored or even minimized. Follow the above procedures and your spectators will be completely satisfied that everything is exactly the way it seems to be, and both coins are perfectly normal.

Remember - the audience has NO clue as to what you're doing, so they will suspect nothing.

As I said earlier, this was a favorite routine of Michael Skinner's and he loved to perform it while table-hopping.

The above action is NOT the Bobo Switch, but is a sure way of introducing the C/S coin without accidentally flashing the "wrong side". This is the only time during this routine that you will perform this action – all the other coin actions for the rest of this trick will be the Bobo Switch.

NOTHING will appear to have happened, but you've switched in a coin that the spectators have just "seen you toss over and over" onto your left hand.

Situation Check: The silver coin will now be on your left hand palm, and the C/S coin on left fingers. The real copper coin will be in low right-hand finger palm. This "low" palm will keep the coins from "talking" each time you perform the Bobo Switch.

Now the routine actually begins:

Your right hand now picks up the silver coin from your left open palm and tosses it back into the left hand, over and over as you patter.

Phase 1: Change both coins to silver -

Keep the C/S coin (copper side up!) on your middle fingers of your out-stretched left hand, but closer to the tips of the left fingers.

On this first change, technically, no Bobo Switch occurs. Just keep picking up and tossing the silver coin onto your open left palm and then as soon as the silver coin falls back onto your left palm, quickly close and open your left hand.

The above action will flip over the C/S coin so that it is now silver side up. You apparently now hold two silver coins! The sudden closing and opening of your left hand to reveal "the change", is quite startling!

This first change occurs in just a split second (left hand closing and opening) and all of the following sequences should all appear to be exactly the same as this one. Move the C/S coin (now silver side up) back out near your left fingertips, keeping the silver coin on your left palm. The copper coin, still in low right hand finger palm, is hidden from view.

Phase 2: Change silver coins to copper -

Pick up the real silver coin and begin tossing it onto your open left palm, over and over as you say, "...but as a child I wanted to use the copper coins to do magic because they were so unusual and clinky!"

Just as you finish the above patter, perform the Bobo Switch as follows:

Clip the real silver coin against your right index finger with your right thumb as you release the copper coin so that it flies into your left hand, quickly closing your left hand. Quietly adjust the silver coin into low right-hand finger palm.

The INSTANT that the copper coin flies into your left hand, snap your left hand closed, flipping over the C/S coin again and immediately open you left hand showing two copper coins! This is another startling change.

Push the C/S coin (now copper side up) back out again, onto your left fingers and pick up the real copper coin from your left palm.

Stage 3: Change both copper coins back to silver -

Proceed as before, only this time, you pick up the real copper coin and toss onto your left hand over and over as you say the patter below.

"As a kid, I liked the shiny copper coins...but if I wanted to buy candy, comic books, or if I wanted to see little Jenny's panties, I needed REAL money!"

NOTE: If you are performing children, omit the reference to "little Jenny"!

Just as you say the above line, clip the copper coin in right hand thumb grip and release the silver coin, snapping your left hand closed again and immediately opening it back up to display two silver coins! THIS is the Bobo Switch!

Quietly adjust the copper coin into low right-hand finger palm.

When you close your left hand, it will flip over the C/S coin so that the silver side is upward, and then you immediately open it to show two silver coins! This change is even more spectacular because BOTH coins have apparently changed!

Move the C/S coin (silver side upward) back out onto the left-hand fingertips, leaving the silver coin on your open palm.

Stage 4: Again coins change from silver to copper –

Repeat the tossing actions of the, now, silver coin, over and over into your left palm as you patter:

"But I liked performing coin magic with the copper coins so I would often have to change them back!"

Continue the same actions as above, performing the Bobo Switch, as you change the silver coin that you are tossing and switch in the copper coin, again. Open your left hand displaying two copper coins. Push the C/S coin out onto your fingers again and move the real copper coin to your left palm.

This is the last sequence that you will perform, but “getting out” of a routine is as important as “getting in”!

Stage 5: Everything returns to “normal” -

Resume tossing the copper coin into your left hand, over and over, as you say: “However as I grew older I became wiser and I learned temperance and virtue...and now keep both copper and silver! Well, actually I never learned anything about temperance...OR virtue...I just like shiny, clinky coins!”

Just as you finish the above patter, toss the copper coin back into your left hand one more time, and close your left hand – WITHOUT performing the Bobo Switch! Keep the silver coin, finger palmed in your right hand. However, this time when you close your left hand, turn it palm down and pretend you are “kneading dough” or anything else, and use your right fingers to “Snap!” over the left hand...remember, the silver coin is still in finger palm in your right hand.

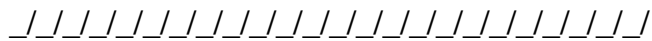
Turn your left hand back up and open it showing a copper and a silver coin! Remember that the “silver coin” is actually the C/S coin.

Push the C/S coin (still silver side upward) out onto your left fingers...but more into left hand finger palm position. This will signify the end of this routine - but now for the “clean-up”.

Relax your demeanor to indicate that the trick is over. You will now “Shuttle Pass” the copper coin into your right hand. In other words, you will keep the C/S coin, which is silver side up, in left hand finger palm.

ONLY the copper coin be tossed into your right hand and will join the real silver coin. Give your patrons a quick glimpse of both sides of the coins in your right hand. Stack the two real coins (the silver coin is uppermost!) with your right hand fingers and place them on top of the C/S coin (silver side still upward), closing your hand. Immediately reach for the coin purse with your right hand.

Open the coin purse and show the inside of the purse. There is no reason to actually show the purse, but it provides even further misdirection from the coins in your left hand! Put the coins away - you will be automatically reset for your next performance! DO NOT pass this effect up! It is a beauty and really “wows” the spectators!



## **Magical Chatback - The Chicago Opener - by David J. O'Connor**

In 1950 Al Leach created a neat card trick he titled '*The Chicago Opener*' that over the years saw many variations and was first marketed by the Ireland Magic Company. This easy to do card routine is endorsed by performers such as Frank Garcia, Pop Hayden Michael and Darryl. The Chicago Opener has often been describes as one of the Best Card Tricks in the World.

**EFFECT:** A spectator is asked to select a card, returns it to the deck and it is revealed to be the only card with a different colored back. The trick is tried again and the new selected card matches the previous selection.

**REQUIRED:** One card with a different colored back added to the deck you are using.  
**SET – UP:** The different colored card is placed on the bottom of the deck. The matching card with the original back is placed second from the bottom.

**PERFORMANCE:** The performer spreads the cards face down instructing a spectator to freely choose a card. (Make sure when spreading the deck that the odd backed card is not seen) Have the spectator remember the chosen card and show it to others.

Start a Hindu Shuffle inviting the spectator to tell you when to stop. At that point the selected card is returned to that spot, then square up the deck. The different colored back card will now be on top of the selected card.

Ribbon spread the deck face down across the table that will show one different colored backed card. Stating that the selected card has revealed itself by changing color. Cut the deck at this point bringing the gaffed card to the top of the deck. Do a Double Lift revealing the selection. Turn this card(s) back down on top of the deck then place the gaffed card face down onto the table. State that you would like to try this again. Pick up the deck and while doing another Hindu Shuffle request a spectator to call stop.

When stop is called show the spectator the bottom card, then combine the deck and ribbon spread the deck face down across the table, searching for a different colored back. Not finding a different color, point to the one that is a different color previously placed face down on the table. Reveal the second chosen card by turning over the tabled card..



## **Eww...Boogers! - A Nasty Little Effect from Paul A. Lelekis**

DO NOT take this effect lightly! It is so strong that you will include every time you perform! This trick was a 'spur of the moment' discovery...but it is a beauty! Like many of us who buy invisible thread and/or or thread dispensers, I loved playing around with them. Many years ago, James George called me up (in the early 1990s) and said he has come up with a new thread reel and would I check it out. It turned out to be The Boss . I was one of the very first to own a Boss .

However, I wasn't sure how to use this and had an innate fear of getting caught...especially by the sharp-eyed children who have NO problem screaming out that they "see something"!

I'd hook one up under my left inside coat lapel and carried it with me to all my shows but - never used it.

One day (about 1993) I was hired to perform a home show for about 25 people, with me set up in a large living room in front of a fireplace. I had my Boss attached, but I didn't think I'd use it.

I was performing my Torn & Restored Napkin (see my e-book, Eight Plus One!) and I needed to wipe my brow and my nose, because I was a bit warm.

I decided to reach under my left lapel and I grabbed the waxed end of the invisible thread from my BOSS with my right fingers, putting the wax between my right middle fingers. I pulled out about 1-1/2 feet of the thread and wrapped the napkin around it. This was "between effects" and I wasn't being 'scrutinized'.

My left hand cradled the thread between my left thumb and index finger. I kind of wrapped the napkin loosely around the thread as my left and right fingers wiped my forehead. Everyone was still watching me - but, I was "between tricks".

Suddenly, I released the napkin and it remained "floating" in mid-air between my hands! Everyone gasped and the kids jumped up and started yelling, "Look at that!"

I acted as astonished as the spectators as I yelled, "OH MAN...!" I quickly grabbed the napkin and I looked around at everybody as if I was in shock! I released the waxed end of the thread and it zipped back to the BOSS under my left lapel. The children all ran up to my stand and started yelling, "HOW DID YOU DO THAT?! THE NAPKIN WAS FLOATING!" I handed the napkin to one of the most inquisitive of the kids there, and when he grabbed it I yelled, "Eww – Boogers!"

The boy immediately dropped the napkin and everyone laughed hysterically! Some of these same families came to see me at a couple of the restaurants where I performed, to check me out, and the kids always yelled, "Make the napkin float again!" I feel as if I struck gold with this "accidental" effect!

I use this powerful "tool" as an "aside", or an incidental bit of magic that didn't appear to be planned! NO ONE expected this...therefore even the "eagle eyes" of the children didn't see the thread! Their minds were "somewhere else"!

Now I have a "NO FEAR", invisible thread routine that is easy to do and is absolutely amazing!

By the way...there are many ways to hook up invisible thread and there many different reels and dispensers available - so use whatever you have...it doesn't have to be a Boss .

Remember...this effect should appear to be an 'accidental occurrence' – something that 'just happened' and DID NOT appear to be planned.

That was, by far, the most memorable trick that I performed that day...and it was all by accident!

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## **Beyond Belief**

**An Effect by Net Rutledge & JG Thompson Jr.**

(Special Thanks to Patrick at for permissions..)

This is a miracle-type location which appears to be so impossible that it is, indeed, "beyond belief."

Have a spectator shuffle his own deck of cards, and cut off any size portion he wishes, laying both sections on the table. Tell him to lift the top card of the lower part, note its value and replace it.

The moment the sections are on the table, note the size of the portion being removed and turn your back on the proceedings.

If the cards cut off appear to be about one-eighth of the deck, your key number will be 1. If the packet removed looks closer to one-quarter of the deck, remember 3 as your key.

If it's slightly less than half the deck, the key is 5...slightly more than half, 7...about three-quarters, 9...approximately seven-eighths, 11.

With your back still turned, ask the spectator to reassemble the deck as it was before, and deal the top four cards face up in a row across the table...then, another row on top of those, and another, until the deck is exhausted. Emphasize that he is to deal the cards one at a time!

When the spectator has finished, ask him if he remembers which batch of cards has his chosen one in it. Tell him to check which pile it is, pick it up, and turn it face down. Turn around to face him, take the face-down packet from him, not looking at it, and declare, "Without looking at the faces of any of your cards, I'm going to cut to the one you're thinking of!"

Start pushing cards from the left hand to the right hand in a kind of running fan, mentally counting the cards as you go. When you reach the key number, stop, and cut that number of cards to the bottom. "There," you declare, "I found your card! In fact, I'll bet money on it." With both hands reach into your coat pockets as though looking for a penny, and, as you do this, deal off the top card of the packet secretly, into your pocket. Bring both hands almost immediately out of their pockets as though no penny were found, and then insert the right hand into the right trousers pocket, where it finds a penny, and lays it on the spectator's palm.

With your left hand immediately lay the packet on top of the penny, face down. "I tried not only to read your mind...but, by intuition, locate the very card you are thinking of! Would you name it, please?"

Whatever card is named, with your right hand reach toward the packet in the spectator's hand and grasp it at the end closest to you, gripping it with the right fingers on top and the right thumb underneath. "Sometimes," you declare, lifting the cards just enough to glimpse the bottom one and picking the penny off the spectator's palm, "I even surprise myself!" If you see the spectator's card on the bottom of the packet, continue to turn the latter until it's face up...and, there's his card.

If it's not his card, you don't finish turning the packet face up, but instead bring it over to your left palm, still face down, and then turn over the top card. If that's the one the spectator named, fine. If not, simply lay the face up card on the table, then deal the next one face up, and continue dealing, asking from time to time if he's seen his card. He 't and won't...so you say you couldn't resist being a bit sneaky. Ask him to reach into your left coat pocket. He finds just one card...his!

Check out the ebook at: <http://trickshop.com/card-party-rutledge-thompson.html>

# **GESTALT - A Special Card Effect**

Paul A. Lelekis

Before we begin, let me tell you that I'm quite proud of this effect. It uses a series of cool methods and sleights that are not difficult to do, but, played properly, will make you look like a true sleight of hand expert.

In GESTALT, there are some sleights involved, but none that are difficult to perform. Essentially, there are three major revelations in this trick (from the spectators' perspective):

The first revelation occurs when the face down card turns invisible.

The second revelation occurs when a face-down card suddenly "appears" among the four original cards.

The third revelation occurs when that reversed card turns out to be the original selection that was apparently "lost" by the performer.

"THE LOST PEEK" is particularly effective in this trick because the magician has apparently "screwed up" and yet its appearance amongst the four cards at the end seems impossible!

## **GESTALT**

**EFFECT:** Spectator merely peeks at any card – but the performer loses the Peek! "Oh well – this sometimes happens to magicians!" The spectator then shuffles the deck. The magician then takes the deck to find her "thought-of" card – but by using (as the performer explains) a "magician's ploy"!

The magician removes the "invisible selection" from the deck and hands it to the spectator! The performer then removes four random cards and has the spectator place her "invisible card" into the four card packet. At the end of some by-play, the actual selection materializes!

**METHOD:** This effect is a lot of fun to perform! Try it out!

Ask the spectator to shuffle the deck and then the magician performs a standard peek – but then "accidentally" loses the card! Oh no! (See THE LOST PEEK at end of this routine.) Suppose the spectator peeks at the QH.

Procure a left pinkie break at the QH and then perform any sort of glimpse to secretly find out the name of this card.\*\*\*

\*\*\*I have my own method that involves an all-around square up of the cards as follows: Perform the peek and then “accidentally lose” your break, actually retaining the standard left pinkie break. Act as if you lost the break. (See THE LOST PEEK at the end of this effect.) Transfer the break to your right thumb at the rear.

Secretly cant the bottom half of the deck, below your break, with your left pinkie, to the right, and perform an all-around square-up of the cards. You will find it an easy matter to secretly glimpse the selection.

Alternatively, you may perform a Pass, bringing the selection to the bottom of the deck and then glimpsing it or perform a Peek Force of a card you already know. NOTE: For this particular effect, I prefer using a Peek Force. In other words, get a secret glimpse of the bottom card and then cut it to the middle, keeping a left pinkie break BELOW the memorized card. Then riffle to the break as the spectator says, “Stop!” Let her look at the card and then show it to the other spectators. Ask the original spectator to “...be sure you memorize your card!” JUST as you “accidentally” let the break go! Apparently you have LOST her card!

You have apparently lost control of the selection (“explaining” that this sometimes happens!) as you then hand the deck out to the spectator to be shuffled! No breaks necessary!

It should be “clear” to the spectator that the performer has no idea that the peeked card is the Queen of Hearts.

When the spectator has finished shuffling, take back the deck and tell the spectator that you will remove her selection by, “...using an old ruse – the invisible card, ploy!” Turn the deck face up so that only you can see the faces. Spread through the deck until you spot the QH and then cover it up with the card just above it and to its right. Spread over two more cards (from the left to the right) and then separate the two halves of the deck at that point, one half in each hand.

Pretend to place her selection, face down, onto the table with the LH half of the deck! Mention that her selection is invisible. Ask the spectator to pick up and hold her invisible selection.

Situation check: The LH packet has random cards in a spread. The RH half has random cards, but third from the bottom of this face up packet is the QH! Remember – everyone should believe that the performer still has absolutely no idea what the selection is! Now comes the sneaky part!

Turn the left half of the deck, face up, so that everyone can see the faces. Then turn this packet, face down, into your left hand into dealer’s grip.

Next turn the RH packet so that it can be seen by everyone and then flip it face down on top of the LH packet. The QH is now third from the top of the deck! False shuffle the deck and mention that you need four cards.

Push off the top four cards of the deck and secretly get a break under the 5th card. Square up the cards and lift off the top 5 cards. The audience is to believe that you have only 4 cards! The QH is the middle card of the five (supposedly four) cards. Now for some fantasy! Turn the packet, face up, and Ascanio Spread the packet to show four indifferent cards. The QH will remain hidden.

Take the two left-most cards into your LH and re-take the apparently two (actually three!) right-most cards into your RH by placing your right thumb onto the face of the RH packet.

Turn both hands face down then face up again. This will appear very clean and “above board”! Ask the spectator, “Do you see your selection here?” She will say, “No!” Then you say, “Of course not! YOU have your card right there in your hand – it’s just invisible!”

Ask the spectator to, “...pick up your invisible card and place it, face down, on top of these face-up cards in my left hand.” Then place the RH face-up cards, on top of the LH cards.

Square up the packet and then turn it face down. Twist it, or do whatever magic move you’d like, and then spread them to show 5 cards! Apparently the invisible card is now visible!

But wait! The QH (and the other four cards) are all face down! Here’s where you do some acting!

“Oh no! I thought you turned your selection over! It’s face down! Alright – we’ll have to do it all over again!”

The above patter is said, “tongue-in-cheek”. It makes no sense other than the performer appears very “petty”! Don’t let anyone see any of the cards at this point! Remember – the performer still supposedly doesn’t know what the selection is!

“I’m sorry, but I’m going to have to make your selection invisible again! I really didn’t want to have to do this, Ma’am – but you’ve left me no choice! There – now we can start over again!”

Do your magic to make the selection “invisible” again by giving the packet a “Twist” ala Twisting the Aces.

Now perform the following actions:

Pretend to pull the “invisible card” out of the packet (with a “snap”!) and then hand the invisible card back to the spectator to hold.

**NOW PERFORM THE FOLLOWING PROCEDURE:**

Take the supposed 4 card packet, (still face down), and give it an Elmsley Count, showing that there are only 4 face-down cards(?!

Now turn the top card, face up, and place it back on top of the LH packet. Ask, “Is this your card?” She will say “No!” Pick this face up card in right-hand Biddle grip, and place it onto the table, still face up.

Turn the second card face up onto the LH packet. Ask if this is her selection. Again she’ll say “No!” Pick up this card in Biddle grip and place it on top of the tabled face-up card.

Turn up the third card and place it back on top of the LH packet. Again the spectator will say it is not her card.

Now ask the spectator, “You DO remember your card don’t you?” The reason for this question is to create brief misdirection for you to slightly buckle the bottom card of the 3 remaining cards.

You can now, easily pick up the back-to-back double! Place this double on top of the tabled cards.

Flick the final card in your LH and ask if it is the selection...she will say “No!” place it atop the tabled pile. The QH has vanished!

Then say, “Actually it’s in your hand, it’s just invisible!”

Pick up the tabled face-up pile and mention that her selection is gone. (Remember that you, supposedly, still have “no idea” what her card is!)

Ascanio Spread the packet and again take the two left-most cards into your LH and the other two (actually 3) cards into RH!

**DO NOT TURN YOUR HANDS OVER** as you did earlier to display both sides of the packets because the QH will now show!

Have the spectator place her invisible selection on top of the LH cards – but state firmly

– “This time, ma’am, pleas-s-s-e place it FACE DOWN! Thank you!” Say this line sarcastically – but be sure the spectators know you’re just being “playful”!

The idea is to make it appear as though she “goofed” earlier! This will get grins and giggles.

When she puts her “face-down invisible card” onto the face up left-hand cards, place the RH cards on top and square the packet up.

Do the magic and then spread the packet to show a face down card in the middle. This will come as a surprise!

Ask the spectator what her selection is and she will say, “The Queen of Hearts!” The performer then says, “Well, that’s the idea of using the “invisible card” ruse. I don’t have to show you this face-down card because we’re just going to assume that it’s your selection! Pretty sneaky, huh?”

Slide the face down card out from the other four cards and onto the table – STILL FACE DOWN! The spectators will be “frothing at the mouth” to see what that card is! Stall here for a moment and watch the looks on the spectators’ faces! If you happen to get to the card first, turn it over and say, “I don’t believe it! It IS the Queen of Hearts!”

NOTE: See THE LOST PEEK ploy, below.

## **THE LOST PEEK**

Paul A. Lelekis

This explanation is not a trick, per se, but a tactic that I use in conjunction with the above effect, “Telepathic Spectator” – or many other tricks!

This ploy will cause the spectators to think that the performer has lost control of a peeked card. This stratagem will increase the “wow factor!” immensely! I first presented this ploy in The Linking Ring magazine, April 2002. Essentially, the spectator will be left with no recourse, but to believe that the spectator’s selection has been actually lost by the performer.

You may employ this ruse for any of your own tricks that use a Peek or a Peek Force. I use it regularly with 3 other of my effects.



Use the “Lost Peek” only once per performance. This ploy has served me very well! The Peek should be known to all card magicians. But to be complete, I will explain the way I perform it.

Explain to the spectator that you will riffle the cards at the corner (the outer right, indexed corner) and he is to say, “Stop!” whenever he feels like it. Keep your head turned while doing this!

As you make the above comment, hold the deck with the tips of your left fingertips - NOT in the standard peek fashion! This is what the spectators will later recall. During this explanation the magician slowly riffles the deck as if to show the spectators what will happen. This slow riffle will condition the spectators as to how slowly the riffle will be performed.

NOW the deck is re-situated in your RH in standard peek fashion. Usually, as a “comedic aside”, I first perform the peek by riffling through the entire deck, very quickly, before the spectator can say, “Stop!”

I then run my fingers through my hair as if I’m a bit disgusted. Everyone will laugh! I then usually make a “blue” comment – but ONLY in front of an appropriate audience. I’ll leave this up to your imagination.

This method of explaining the peek and then riffling through the deck too quickly has a two-fold purpose, (1) it is funny and “loosens up” the audience and (2) it “conditions” the spectator to say “Stop!” quickly – which is very nice for those who wish to use a Peek Force.

Now you will perform the real peek. Again remember to hold your head turned to the side! This will passively imply that the performer can’t possibly have any idea as to what the selection can be.

The peek is now performed for the spectator until she says “Stop!” Display this peek for only a second or two, and then turn your hands toward the other spectators so that “...here - so you can all see the selected card”.

Hold the cards toward the other spectators as you say, “I want to make sure all of you can see the card just in case she (referring to the original spectator) forgets her card!” The performer has timed it so that the original spectator only got a quick glimpse of the card – BUT, you know that she has seen the card!

Next the performer turns the cards back to the original spectator, as if she hadn’t yet seen her card! JUST AS THE PERFORMER’S HANDS turn back to the original spectator, you “accidentally” allow your right fingers “slip” from the break! This implies that the performer has apparently “lost” the break! Be sure to retain your left pinkie break!



**EFFECT:** The magician asks a spectator to write down a time of the day that is most meaningful to that spectator. When she does, the performer takes a large writing pad and writes down a time – it matches the spectator's time exactly!



**SET UP:** You'll need a Thought Transmitter (go to John Cornelius' website or a magic dealer), a magic marker, 2 rubber bands on your wrist and a large sketch pad. Put a post-it note in the Thought Transmitter (TT), and on it, draw a crystal ball. (See photo 1-1) Make the crystal ball large enough so that she is able to write her special time inside of it. This will also make it very easy to glimpse later.

**METHOD:** As I mentioned above this utilizes Cornelius' Thought Transmitter. However it must be sold to your spectators as an incidental prop writing pad. First of all, I like to involve either an elderly woman, or preferably, a teenage girl who you feel is still in school.

The reason for the teenager is that when you sneak a peek at the time, it will provide you opportunity to embellish your patter with more transmissions about her thoughts – but more about this later.

Also teenage girls are meticulous and their writing is very easy to read with the Thought Transmitter! This has been the case for me, every single time! Start the show!

Let's suppose I have chosen a young lady between the ages of 13-18. I have the audience give her a big round of applause and ask her what grade she's in, what is her favorite subject, the school she attends, etc.

I have always used a young lady, for this effect because they are very predictable but, if none are present (very rare!) use any woman. Notice I keep referring to her school! This passive reference will lead her, without suspicion for most girls; this is a very important time of their lives.

I bring a chair over, off to my right and have her sit there. Then I bring the Thought Transmitter over, open it and show the piece of paper on which is the crystal ball into which she will write her favorite time. I then hand her a magic marker.

Now when the young lady has a time in mind, you now need to **SHOW HER HOW TO WRITE IT!** Tell your helper that she must view that time in her mind in a manner that is easiest for you (the performer) to get an image of. Then stand back away from her and ask her to think of your favorite time of day a time that is very meaningful to you!

Then say, This could even be your worst time of day as long as this time of day has some importance to you! Now when I say your favorite or worst time of day I'm talking about a time of day to the minute! It could 10:42, 12:03, 2:44 whatever!

Take a piece of paper and show her how to write down the time just like in the patter above! Tell her this will make it easier for you to read her thoughts. (Actually you need to make sure she writes it legibly so you can read it from the TT!)

Maybe you noticed, in the patter above, the reference to the word day. You are subliminally steering her into thinking about school. To a teen, these day times will more than likely, refer to when she gets up in the morning, or what time school starts, or an important class to her, or when school ends!

You don't HAVE to steer her this way, but this ploy will allow you to divine info that will thrill your audience especially the girl! She will now write that meaningful time of day within the crystal ball. Another reason I like using teenage girls for this, is that she will write the time very neatly!

When she has finished writing her special time, tell her to close up the writing pad. This is how you are to refer to the TT. Now ask the girl to concentrate on that specific time! Your time represents one moment in time of the 720 different times on a clock! (Actually only 360 times, but you're not specifying AM or PM – they don't know this!)

Pull the two rubber bands off of your wrist and take the TT from her. Orient the TT so that it will now be easy to sneak a peek!

Hand the rubber bands to her and ask which band do you want to use first? This doesn't make any sense and she will be a little confused by the question. Then say, Well either one will do! as you point to them. This will give you ample opportunity to glimpse the time from the Thought Transmitter.

As you say the last line, press the hidden button and the screen will light up with the crystal ball and time being very easy to read. After glimpsing the time, take each rubber band and wrap it around the TT. Nothing could seem fairer! Then hand the bound TT to the girl and ask her to cover it.

Move away from the girl, take the large sketch pad and start concentrating on the girl's thoughts. Suppose the glimpsed time is 7:15. You don't know if it means AM or PM but I'll bet you money it means AM, especially because of the subliminal cues that you instilled with the patter!

It might be when she gets up from bed or goes to school! Use your best judgment and be VAGUE! You can bet it has something to do with school!

Pretend like you're getting visions of school and ask her if she's "...thinking of school?" Her eyes will get as "large as saucers"!

Divine a little bit and say you are "...getting the image of a time... I'm going to write it down!" Write it on the large sketch pad and act as if you're struggling. Now ask her what time she is thinking of... she will say "7:15!" Say, "Are you sure?" Act concerned as if you wrote the wrong time. "Let's see what you wrote down on the pad!" This will verify her time. Have her show it to everyone.

"You wrote 7:15?!" SLOWLY turn your pad around and say. "So did I." The hair will rise up on the back of EVERYONE'S NECK! This effect is very powerful! It has been my experience that the girl will run up to me after this effect is over and ask, "How did you know that!?" She is convinced... I have worn out two Thought Transmitters over the past 15 years... but trust me, Cornelius' Thought Transmitters last a LONG time! This effect is quite unnerving and you will have everyone asking (especially the girl who participated!) questions about you. 'Are you a psychic', 'can you read Tarot cards', 'can you read my mind', etc., etc.

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## **Auto-Magic – A Principle in Search of an Effect**

by Michael M. Breggar

Magic principles, slight-less or sleight-ful, are often so horribly neglected these days. The need for instant gratification has made too many magicians look for the instant coffee equivalent of magic. Want an ambitious card effect? Get a highly gaffed pack of Bikes ... just add water.

Those who take the time to study effective magic principles and then turn on the creative juices to figure out how to apply these principles in a manner that suits their magic style and produces something entertaining and amazing are the ones who really move our art forward.

This is really the essence of good self-working magic vs. just plain ol' self-working magic. But it requires time, and thought, and creativity and presentational skills ... and these things are sadly not viewed as importantly these days as before.

Gang, magic is an art form. And we as magicians – whether pro or amateur – owe it to the art that we love, and to our spectators, to do something that furthers the art while making our spectators smile.

Please read that last paragraph again. And again.

While you are contemplating that, here is a card trick principle that could use your serious consideration to turn it into a wonderful effect.

### **“Red Influences Black”...**

The spectator thoroughly shuffles a borrowed deck of cards. The magician writes a short note on a piece of paper and folds it placing it back in the card box, or under a beer mug. The deck is then separated into two equal halves. One half is given to the spectator to thoroughly shuffle. Then that is handed to the magician who then gives the spec the other half to shuffle. The spec then selects either half to “work with”.

The spectator is asked to count the number of red cards in their shuffled and selected half. Let’s say they count 10. The magician, channeling Karl Fulves, comments that “frequently, in a well used deck of cards, red influences black, so let’s find the 10th black card in my half.” You peel off the top card and move it to the bottom of the pack. If it is black, count out loud, “One.” You continue this action until you reach the named number (of red cards in the other half) ... which in this case is 10. The tenth black card is, say, 5 of clubs.

You reach for the folded prediction. “Red does influence black,” you reiterate. The paper says simply, “Five of Clubs”

How it’s done ...

This is a slight variation of “Color of Thought” from Karl Fulves *My Best Self-Working Card Tricks*. Following the description above, have the deck fully shuffled by the spectator and count off the top 26 cards. Hand the top half to the spec to shuffle and glance at the card at the bottom of the deck. That is your prediction card. Write simply the name of the card on a piece of paper and place it somewhere conspicuous. (You could do this after the shuffle and before the 26 card split. You’ll need to figure out what works best for your effect.)

Hold your half (with the known card on the bottom) as a pack between your index and second fingers of the right hand. When the spec is finished shuffling their half, take the pack with the left hand and wedge it between the thumb and index of the right hand. Without missing a beat, the left hand then takes away the packet between the index and second finger and the right hand extends the other packet – between the thumb and index finger – to the spec. “Please shuffle this half.” The illusion is perfect and very strong if your movements are fluid. Your half with the force card on the bottom stays intact and the spectator shuffles their half twice!

You could use the “magician’s choice” to have the spec select the “deck we will work with” (how ambiguous is that?!), but it really isn’t necessary. Just ask the spec to count the number of red cards in their pack.

That number, thanks to Dr. Gilbreath and his famous principle, tells you how many black cards are in your half. Don’t mention any of this, of course, just count down as described earlier to the named number of black cards and reveal the prediction. This is pretty startling stuff, but the Fulves book fails to wrap a decent presentation around this principle. Nor do I.

Consider this to be a gift to you...a strong principle. But now it is your turn to give a gift to the magic community and turn this into a strong presentation!

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Oh.. an Michael also writes the wildly popular ‘AUTO-MAGIC’ feature in **Linking Ring** each month!

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## **Double Flash Change – An Effect by Paul A. Lelekis**

The impetus for this effect must go to Karl Germaine who gave us many magical gems in his time. His routine spawned others like it, including this rendition. Properly performed, there seems to be no explanation.

**EFFECT:** Two cards are selected from a deck and then very fairly lost into the middle. The deck is placed into a stemmed glass with an indifferent card appearing at the face. An opaque silk or bandanna is placed over the glass and cards. A second later the silk is lifted and the first selection appears at the face! The selection is placed back into the deck and the first card is again seen at the face of the deck. This time the silk is merely whisked over the glass and cards and the second selection is now at the face of the deck!

**SETUP:** You will need one double-face card say, QH/8S. You will also need a duplicate of any indifferent card, preferably one that is noticeable, say the AH. Place the AH on the bottom of the deck, face down. Next place the QH/8S double-face card on the

bottom below the AH. Let's say that the QH side is facing up and the 8S side is facing down, the same direction as the AH above it. Now place the duplicate AH, face up on the bottom. Finally place the real QH and 8S on the bottom of the deck. The bottom of the deck now holds a 5-card stock.

In addition you'll need a stemmed glass that is just big enough to accommodate the deck so that the cards will remain erect in the glass. If you don't have one at home, do what I did and go to a Goodwill or Salvation Army with a deck of cards to be certain the cards fit snug. You also need a large (at least 24") opaque cloth.

**PERFORMANCE:** Give the deck a casual overhand shuffle, keeping the bottom stock intact. Next double buckle the real QH and 8S as you kick (or swing) cut about 2/3 of the deck to the bottom and then undercut to the break. The real QH and 8S will now be on top of the deck. Be careful not to flash the reversed bottom card (AH).

Cut the top half of the deck to the bottom and hold a left pinkie break above the QH and 8S. Force these two cards on two different spectators with the Riffle Force. Be sure they memorize their selections and place them into two different locations in the middle of the deck. Be very fair and deliberate when you "lose" these cards into the deck. You want everyone to realize that the cards are really lost – and they are!

Hold the deck in the left hand and double buckle (or pinkie count) the bottom two cards – the reversed AH and the double-face card. Hold the break in right hand Biddle grip as you again kick cut about 2/3 of the deck from the top to the bottom. Then undercut 4 or 5 times until you just reach the break. Lift up the outer end of the deck so that the AH on the bottom shows. This will effectively "kill" the appearance of the QH/8S double-face card as it comes to the top of the deck!

Place the deck into the glass with the AH facing the audience. Ask if the AH was one of the selections. They'll reply in the negative, of course, but at the same time, you've caused the audience to implicitly take note of the AH. This will later be a "convincer"! Hold the goblet by the stem with your left hand and the bandanna or silk cover with your right hand. Drape the silk over the glass and cards from the front to the back. However, just as you drape the silk over the cards, give the stem of the glass a half-turn so that, now, the QH is facing toward the audience under cover of the silk. The AH will be facing toward you. Ask that spectator what her selection is and she'll reply, "...the Queen of Hearts!"

Whisk off the silk to display the QH, actually the double-face card! If your timing is good, there will be absolutely no indication of the glass turning. This is startling! Drape the silk over your left arm and carefully lift the QH/8S from the glass and an AH will appear at the face(?) of the deck. Actually this card is the duplicate and is reversed so be careful not to expose that the deck is reversed. Take the double-face card and pretend to insert it into the middle of the deck, actually it is inserted at the very back of the deck. The



reverse side of the double-face card (the 8S) will now secretly be facing you. Ask the second spectator what her selection is (8S), and this time as you take the silk into your right hand, hold it in front of the glass and deck for just a split second as you give the glass another 180 degree spin with your left fingers. As you do this, merely whisk the silk over the glass back toward your body and it will seem that the 8S appeared almost instantaneously within the glass!

Again lay the silk over your left arm and then remove the deck from the glass, keeping the 8S side facing out only. Thumb off the double-face card onto the table again making it clear that the AH is again on the face of the deck.

There will be a commotion so take the opportunity here to add the double-face card to the bottom of the deck and then double buckle that card and the reversed duplicate AH and palm them into your left hand. The right hand then takes the deck and, in a sweeping motion, spreads it onto the table. The right hand then picks up the silk draped on your left arm and lays it onto your left hand, effectively covering the palmed cards, the AH and the double-face card. Casually place the silk (and cards!) into your pants or jacket pocket leaving you clean!

NOTES: It is a good idea in the above performance to remind the spectators that since the cards are “imprisoned” within the glass, that your hands cannot possibly be manipulating the cards in any way.

This is one of those tricks where it is a good idea to practice the spin of the glass just as you cover it, in front of a mirror! You will shortly learn just when to spin it and when to whisk the silk away. When practiced, you’ll amaze yourself at how effective and startling this magical revelation really is! Remember, on the second card, the silk is merely brushed across the glass and cards without really stopping. Practice this and you will be about as close to performing real magic as possible!

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