

CHAMELEON – A Magic Effect for the Underdog

Rick Carruth

It's nice to have your own, personal magic guru. I have one, and her name is Carolyn. Most people know her as my wife, but few know that she does double duty as both my life partner and my backboard. For those of you who unfamiliar with the term – in the tennis world it's a solid wall you relentlessly hit a ball against – and the backboard (wall) constantly bounces it back to you. In other words, you can't get anything passed it... and that pretty well describes my wife..

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

Thursday, August 11th, started like any other day in paradise. My feet hit the floor about 11:45 AM. I'd been up till 5 AM working on a new Magic Roadshow. After a quick lunch, I took to the road to pick up a few medical specimens, put them on dry ice, and mail them to sunny Minnesota. I went to an adjoining county to visit with the personnel at one of the pharmacies I service. Four delivery contractors met me there at 5:30 PM and we discussed typical problems, not actually solving anything, but venting our problems and earning a little sympathy from one another.

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

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

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

Imagine a chameleon, sitting on a tree branch, confident in his surroundings and his natural ability to hide himself from ominous predators. Imagine the chameleon, springing from one limb to another, and suddenly realizing he's sharing his limb with a hawk. The hawk's not fooled by the chameleon's sudden metamorphosis from one color to another. The hawk see's the movement and quickly recognizes the chameleon for what it is...

Lunch...

That's me...

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

I looked through the deck and removed five cards: a Six of Spades, Three of Clubs, Ace of Hearts, Three of Diamonds, and Eight of Diamonds. I wasn't 'locked in' to these five cards, but these five have worked well for me in practice. I mixed them a little and spread them face-up into a fan so she could see the faces. Asked to mentally pick one of the five, Carolyn said she had, and I asked her which one she'd picked. She admitted to the Ace of Hearts...

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

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

" Watch as I magically remove the Ace of Hearts from the pack.." as I performed a little make-believe move and pretended to take a card from the top of the pack. I 'showed' her the imaginary Ace, and then pretended to put it in one of my pockets for safe keeping.

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

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

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

I then took both the third and fourth cards and turned them as one, showing them to my nemesis and laying them on top of the other two. So far, so good. She didn't notice the double lift or her Ace under the bottom of the top card, as she had no reason to suspect a double lift at this point.

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

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

"You didn't see the Ace? We'll do this one more time.."

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

"Waaatch.."

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

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

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

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

(What she didn't see..) Immediately AFTER flipping the third card, I used my thumb to slightly pull down on the bottom card so I could lift both the top card (the third card), and the card under it, the Ace, as one, and drop it onto the other two on the coffee table.

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

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

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

" So, where's the Ace really? "

" I told you it was in my pocket, Sweetie.."

It may have appeared to a stranger, in this glorious moment in Time, that I was on the cusp of achieving the holy grail of my measly card career.

Without saying a word, I reached in my shirt pocket, and produced the Ace of Hearts.

"It's right here...Sweetie."

"So.. How'd you do it?"

"Honestly... the Ace was in my pocket from the beginning of the trick.."

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

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

" Well, if you had picked another card, I had it here also.." as I took the Three from the same shirt pocket and put it, face-up, into the left hand...

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

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

" And if you had picked the..." I pulled a third card from my pocket, looked at it, and said.. "Six, I had it right here, and the Eight was right here as well. And last but not least, the other Three..."

** I pulled each card from my pocket BEFORE I named it, to prevent mis-calling a card.. but made it seem as if I knew what card was coming out. All the cards were actually in a small index, and I knew where to look to find the Ace. Hey, a five card index is easy peasy.. 2/5th's of the time the named card will be either on the front or very back of the index. All I had to do was make sure to pull out her selected card at the right time. I could then relax and pull out the remaining cards in any order, name them, and lay them on the table.

When pulling the Ace from the pocket, I didn't tell her what I was about to do.. Telling her would have only drawn undue attention to the pocket. Just reach in the pocket, find it, and pull it out.. naming it as the two of you see it for the first time.

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

I could see a slight smile at the corner of her lips . Once again.. All was well on the home front.

"You do know that's a really lame trick... don't you?"

I reached down and gently lifted these five cards from the tablet. After squaring them, I gave the center of the cards a little squeeze to secure the Three of Clubs to the face of the Ace and turned the packet face down.

" But, I do have one more little bit of magic..". I shook the small packet back and forth a couple of times with my left hand. I paused, then removed the top card with my right hand, turned it over for Carolyn to see, and dropped it face up on the table. I

repeated this with the second card, then the third card, and finally.. the fourth, and last, card...

Her cocky little smile was gone.. So was the Ace of Hearts..

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

" Flip it over, sweetheart.."

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

It was the Ace of Hearts.

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

It didn't matter. For on THIS day, at least, the chameleon would not be lunch for the much quicker and much smarter hawk ... Yes, even trying to survive among the harsh realities of nature, sometimes fate favors the underdog... and the little guy can raise his fist in victory...

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

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

Take the five duplicates, arrange them in an index (order) that's easy for you to remember, and put them in your shirt pocket. Loosely stick the double-stick tape on your belt, and you're set...

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

If you will set up the cards as suggested and then simply read the story and perform the tasks as you read, it will work beautifully for you, as it does for me.. You can easily master this effect in a short while, and have an effect that seems to be much more sophisticated than it is... Let me know how it works for you. I say this because I have been known to get in a hurry and leave out a move, leaving readers stuck.

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The Amazing Number 9 – The Expunged Numeral

Stephen D.T. Froggatt

This effect is straight out of "MATHEMAGIC.. 25 Tricks For Teachers... A Manual of Minor Miracles for Magically-Minded Mathematicians!" by Stephen D.T. Froggatt. The PDF covers 25 mathemagic 'tricks' as taught by Stephen to his math students. I am 99% sure I've linked to the PDF in a past issue of the Roadshow, but I'm quite sure I didn't sample this effect.

You DON'T have to understand everything going on to appreciate the trick. There are always explanations provided that even I can understand. Visit the link and

immediately access the complete PDF. No download is necessary.. unless you want to save it.. as well you should.

Effect

Every pupil in the class writes down their telephone number (without area code) or a number of as many digits. They then shuffle these digits around to make a smaller number. For example, 5249 can be shuffled round to make 2954. The more digits in their number, the better! Now they subtract the small number from the big number and keep the answer to themselves. I recap on the instructions at this point to make sure everyone understands what to do. Now they put a ring around any digit in their answer, "but not zero, because that already looks like a ring" and add up all the OTHER digits:

Lets assume the student circled the '4'..

$$3\ 4\ 1\ 6\ 2\ 2\ 9 \Rightarrow 3+1+6+2+2+9 = 23$$

I now go around the class, asking for the final answers and IMMEDIATELY telling the pupils which number they circled:

"17" "You circled 1"

"24" "You circled 3"

"51" "You circled 3 as well"

"23" "You circled 4" (above)

"11" You circled 7" and so it continues, right round the room, as fast as I can speak.

Method

One of the most incredible properties of our number system is its power to make tricky calculations very easy. Since we write our numbers in base 10, it follows that when we subtract the digits from a number we always end up with a multiple of 9. (This is basically saying that $1000 - 1$ and $100 - 1$ and $10 - 1$ are all multiples of 9.) One of the properties of any multiple of 9 is that its digital root (the sum of its digits, with the addition repeated until a single digit is reached) is also 9.

Putting these two together we can see that the answer to the subtraction is always going to be a multiple of nine. All I have to do is answer back with the smallest number that will make their total up to a multiple of 9. If it is already a multiple of 9, then they must have crossed out 0 or 9, but zero was forbidden, hence 9 is the answer.

This trick was described well over a century ago by "Professor Hoffmann" on p237 of his book "More Magic" (1889) where it is offered as a routine for the Victorian Stage Magician. "Expunged" just means "Crossed out". I have amended this to ringing because it provides a neat way of eliminating the problem faced when either a zero or nine is "expunged".

<http://www.northeastern.edu/seigen/11Magic/Teaching/Mathemagic.pdf>

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Floating Lemon Slice – (David Blaine meets Bill Nye..)

Paul A. Lelekis

Levitate a slice of lemon using a few simple ingredients found in any pub.

Ingredients:

- slice of lemon
- four matches

- pint glass
- ashtray
- water

Instructions:

1. Pour water into the ashtray until the water is ~1cm deep.
2. Push three matchsticks into the slice of lemon, in the shape of a triangular pyramid, with the match heads together at the top point of the pyramid.
3. Place the lemon and matchsticks in the centre of the ashtray, so that they float on the water.
4. Light the fourth match and use it to light the other three together.
5. Invert the pint glass over the lemon and matches, letting it sit inside the ashtray.
6. Watch as the lemon slice magically levitates within the pint glass!

How does it work?

The simplicity of this trick belies the complexity of the physical processes that contribute to the effect...

Firstly, there is a simple air pressure effect caused by the expansion and contraction of the gas within the pint glass as it heats up and cools down. The heat from the three matches causes the air inside the pint glass to get hot. When all the oxygen within the glass is exhausted, the matches go out and the air inside the glass cools down. The cooler air takes up much less space, so water gets sucked up into the glass to take up that extra volume.

Secondly, the combustion reaction changes the species present, thereby changing the volume of gas within the glass. When the matches burn they consume the oxygen from the air within the pint glass. The products of this reaction are carbon dioxide and water. The water will be a liquid, thus there will be less gas in the glass, causing the water to be sucked up into the glass to fill the volume.

Remember...

The lemon slices needs to be thick enough to support the matches, yet still able to float on the water.

Performance Suggestions

This trick was first developed for use in pubs, and draws on ingredients commonly found in most pubs. However, there's no reason not to use it in other environments also. It is most suitable for demonstrating to small groups of onlookers – it won't attract a crowd by itself, but will maintain the interest of audiences that you are already engaged with.

Did You Know?

This demo is based on a method used by Joseph Priestley to demonstrate that oxygen is a component of air, and to could actually estimate the proportion of oxygen in the air. Priestly was probably the first to show that air was NOT just empty space, but that it was composed of matter.

** This effect is one of many in the very diverse OSMOSIS ebook, just published by Paul and selling on Lybrary.com.

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It's All About Words – A Michael M. Breggar's Effect by Al Albers

Effect: The performer removes seven business cards from his wallet and places them on the table – in an oval pattern – so the spectator can read them (each has an epigram). Next, eight cardstock circles, each with an alphabetic letter, are removed from the wallet and arranged in a straight line. It reads: A MYSTERY. A spectator is then invited to play a word game called, “It’s All About Words,” wherein a letter and an epigram are randomly selected. Pointing to the wallet, the performer asks the spectator to open it and remove the prediction that’s inside. One side of the business card matches the letter the spectator chose. The other side matches the epigram.

Background. This effect was inspired by **Michael M. Breggar’s** “Monopoly-S-P” routine in the August 2016 issue of *The Linking Ring*.

Magic effects requiring a spectator to make a choice are rarely what they seem. In a nutshell, the spectator’s choice is not as free as he would like to believe. My routine, as does “Monopoly-S-P,” uses the PATEO (Pick Any Two Eliminate One) force and the mathematical “Seven Force.” Although the PATEO force in my routine is a bit long, it has a logical justification. My use of it – a single-elimination spelling bee – is based on a game I played when my children were in elementary school ... many (more than I care to remember) years ago.

“It’s All About Words” is one of those effects that can be carried in your shirt pocket and performed on a moment’s notice.

What You Need:

- (1) Seven business cards each with an epigram.
- (2) Eight, 2-inch cardstock circles with an alphabetic letter affixed on one side.
- (3) A duplicate business card.

Set-Up:

- (1) Choose a letter from the words “A MYSTERY,” and in a large block letter format, print that letter on the back of the duplicate business card.
- (2) Arrange the business cards so the force card is second from the top, with the epigrams facing you.
- (3) Place the business cards and the cardstock circles in one partition of the wallet.
- (4) Place the prediction in the other partition so the alphabetic letter is face-up.

To Perform (Patter is in italics).

“I recently saw two sentences that when taken literally were bizarre. The first was an advertisement sign for an Area Storage Facility that read, ‘FREE TRUCK ON MOVE-IN.’ Most people would realize that the company meant they’ll ‘loan’ the new client a moving truck, not give them a free truck. But that’s not how the sentence comes across. The other sentence was on the back of a dump truck. It said, ‘DO NOT FOLLOW.’ Unfortunately, this is the only two-lane street that leads to my house. What now?”

Remove the cards from the wallet and then put the wallet aside. “A few days later, I found some epigrams that made me laugh; perhaps you will too, after you read them.” (See Afterthoughts.) Starting from the bottom left and going counter-

clockwise, place the cards on the table so the spectator can read them. (The **BOTTOM LEFT** card is the starting point for the count.. and the **BOTTOM RIGHT** card is the force card..)

After the last card is revealed, say, “It used to be that kids inevitably say the darndest things. It’s a cliché of ‘out of the mouths of babes.’ But



kids aren't the only ones with funny explanations. Television comedy writers churn out some hilarious one-liners, and sometimes so do ordinary folks.

"When my children were first learning how to form words using the letters of the alphabet, we'd play a word game at home that I called, 'It's All About Words.'"

Remove the eight cardstock circles and place them in a straight line so it reads, A MYSTERY. "I'd mix some letters (point to the phrase) and we'd randomly eliminate all but one. The exercise was to reinforce what they learned in school and to also increase their vocabulary knowledge by thinking of a two- or three-letter word containing the letter that was about to be discarded. As their vocabulary increased, so did the word count."

Scoop up the eight letters and have the spectator mix them. Say, "Place them face-up on the table in a straight line or in a small circle."

You're now ready to execute the PATEO force. The procedure is simple enough for the magician: Don't offer the prediction letter as an elimination choice to the spectator. However, if the spectator includes it in his two choices, always eliminate the non-force letter. Let's assume "A" is the force letter.

You start by sliding out two letters and asking the spectator to eliminate one. Say he picks the "Y." Ask him to say a word that contains a "Y." The eliminated letter is then placed aside, face-down. The non-chosen letter goes back into the face-up pile.

"Your turn to slide out two letters," you say to the spectator. This time, the performer eliminates one. Let's assume it's the "S." As you move it from play, say a word that contains an "S." Once again, the non-chosen letter goes back into the face-up pile. Continue this back-and-forth process until just two letters (one of which is the force letter) remain. By choice, the spectator gets the last play. Since you don't know which letter he will choose, you'll need to use equivoque.

"We're left with two letters. This time, place your forefinger on one of them." (If you think it'll get a laugh, you might consider whistling the "Sunny Day" tune from Sesame Street.)

If he touches the letter "M," say, "This vocabulary lesson was brought to you by the letter 'A.' Discard the 'M.'" If he touches the "A," you'd say, and do, the same thing. Yes, it's a bold move, but the spectator won't question it.

Pause a moment and then say, "Congratulations; you win a prize ... one of these epigrams. To help in the selection process, I brought my lucky dice." Reach into your pocket, withdraw two invisible dice and place them in front of the spectator. "Roll them a few times so you see they're not loaded." Pause a moment and then say, "Different numbers each time, right?" Wait for the spectator's reply. Continuing, "Roll them one final time; you can roll one or both. We'll use whatever number or numbers you get." After the spectator finishes, execute the "Seven Force."

In our example, the spectator rolled a six using both dice. Place your finger on the "start count here" card and say, "Starting with this card and moving clockwise, use the letter 'A' to touch each business card as you count to six. Turn the sixth card facedown." When he finishes say, "Once again, count six spaces – include the face-down cards – and turn over the sixth card." Pause again. "Continue this until one face-up card remains. Place the letter on that card." (The last face-up card is the force card.)

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Note: If he claims to have rolled a seven, he'll automatically land on the force card. At that point, scoop up the other cards, turn them facedown, and place them alongside the cardstock circles.

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Hand the spectator the business card wallet. "There's a prediction inside; please remove it and tell everyone what it says." The spectator will be astonished when he sees that the letter he chose matches the letter on the card. Continuing, say, "Turn the card over." The epigram matches the chosen business card. Point to the card and say, "Thanks for helping; that's for you."

Afterthoughts.

If you're doing walk-around and plan on performing this often, you'll want to have different prediction cards at the ready.

If you want to forego eliminating business cards one-by-one, use a real die. After it's confirmed to be normal, have the spectator roll it one final time. Whatever number they stop on, add the bottom (hidden) number to get seven. Have the spectator count to the seventh (force) card. Once they drop the letter onto it, pick up the other six and turn them face-down as you place them off to the side.

Here are the epigrams I use – in no particular order.

YO! STOP TALKING; SERIOUSLY. RIGHT NOW!

I'M GONNA GO STAND OUTSIDE, SO IF ANYONE ASKS, SAY, "I'M OUTSTANDING!"

IT WAS NICE TO MEET YOU! HERE'S MY BUSINESS CARD.

I SHOOT PEOPLE FOR A LIVING. IT'S OKAY; I'M A PHOTOGRAPHER.

I AM THE FUTURE. HAVE A NICE DAY.

RETIRED. GAINFULLY UNEMPLOYED, AND PROUD OF IT.

I MET TELEVISION'S ONLY TALKING HORSE, "MR. ED." IT WAS A LETDOWN. HE HAD LARYNGITIS.

Lastly, if you're entertaining a younger group, you may want to use some of today's jargon

Al Albers...

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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A Day-Time Nightmare – Annemann

(Editor's note: I performed this effect years ago with a newly bought 'effect & gimmick'. They failed to mention when they sold it to me that it was created around 1929 by Theo Annemann and published in his "The Cabinet of Card Miracles" ... Oh well... live and learn...)

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

A fake card is needed and is made by gluing the FACE of any BLACK CARD to the back of a RED CARD (at one end only) for half an inch. the rear BLACK card is left

as is. But the RED (FRONT) card is TRIMMED slightly at its outer loose end. This makes a “short” CARD, that can be found and stopped at in deck by riffling the pack. The beauty of this idea is that this “faked” double card can be ADDED TO ANY BORROWED DECK regardless the back design—and cannot be noticed due to the handling of the deck.

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

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

TELL SELECTOR NOT TO LOOK AT THE CARD HE GETS, NOR TO SHOW IT—JUST TO SEAL IT IN THE ENVELOPE AND PLACE IN HIS POCKET.

Cut the deck (bringing double card near center) and turn face down. Hold pack facing him, and riffle the TOP END, telling him to say STOP at any time. Now, as the short card is near CENTER you can always stop at this spot—which stops you BETWEEN THE GLUED PAIR and leaves the BLACK CARD in view and looking at him. Ask him to REMEMBER the card stopped at. Let deck close. Turn cards face up. Openly deal the cards

out, face up on the table in a pile. Tell him to stop you when he sees the card he noted. HE FINDS IT HAS VANISHED! This is due to the fact that the card he saw is GLUED TO THE BACK OF ANOTHER CARD.

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

Then, ask him to “NAME” his card. He does so and you apparently prove that he has been dreaming. Because when he opens his envelope himself, he finds the VERY CARD HE THINKS HE JUST SAW IN HIS DECK!

One more from Annemann that fits nicely for those of you who perform gambling demonstrations.

The Gambler in Person – Theo. Annemann

It is the desire of many magicians to really be as good as an audience considers them. How often, after a card effect or two, the remark is heard, ‘How would you like to play a game with him?’ Due to this thought there often comes a request for the performer to show them how a few good hands should be dealt and it is at this point that the average card man is in deep water.

These two methods for card table demonstrations will no doubt fill the bill for many a person who needs something like it but can’t bother to learn a lot of different sleights and shuffles. In the first routine, the performer has a spectator thoroughly mix any deck and taking same, the performer deals five hands of poker face up. He explains that this is what would happen should the spectator be dealing and he asks that they note which of the five hands would be the winner.

Picking the five hands up, the performer now states that he shall try to deal a few fair hands and he asks which of the five shall get the highest. One is designated and the

slowly and fairly deals the hands, the selected hand always being the top or highest of the lot.

This is so extremely simple that it must be worked to realize the good effect. The first dealing of the hands is to build the hand for the next deal. When the hands are on table faces up, the performer must locate a fair hand, and it is important that he only take one card from each of the five out hands. I have yet to see a combination of cards which would not contain a possible hand of likely value. Starting, with a full house (three of a kind and two of a kind) you will be able to build four of a kind with an extra high card, a straight, which is quite common and easy to get, or an ordinary flush which is probably the easiest of all. As you do this time after time, it gets to be second nature to spot the various cards to make a combination even as you deal them out. You do this dealing in a slow unhurried manner so that they may watch the various hands and see which is the highest the first time.

The picking up is the real secret. The hands are scooped up one at a time and dropped face down on top of deck and it is only necessary that the desired card from each hand be on top

or at the back of this heap. Thus in picking up each hand you pick one, two, three or four cards as the case may be and scoop up the remaining cards with these in hand and drop on deck and so your wanted card is on top.

When all hands have been picked up in this manner, if they were dealt out again, the first hand would contain the cards and be highest but the idea of letting them choose which of the five is to get the good hand this deal makes it appear as if the performer can just deal the cards wherever he pleases. All that is necessary, however, is to add one, two or three cards to the top of deck from bottom which will automatically do the work. If the third man is to get the hand, add two cards, etc. This is easily done quite openly while you false shuffle or false cut the deck, as you must remember that you are doing this as an exhibition of skill and deft mixing. The psychology here is that if you didn't shuffle or monkey with the deck at all, the idea of a stack is uppermost in their minds. However, if you shuffle and apparently mix the cards, they assume you are stacking them in some uncanny fashion and will laud your skill to the heavens.

From: *Hugard's 'Encyclopedia of Card Tricks'*

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FIVE COINS – An Effect

Paul A. Lelekis

This is an effect that I've been using with great success for over 25 years. This routine can be used as a "coins across" routine, which is the way I normally perform when table-hopping...however, when table-hopping, I'm standing, and I can't "do" that something extra that makes this routine so much stronger.

If I'm seated, I do a "coins-thru-the-table" routine that allows me to bring this routine to a new level! It increases the level of amazement for the spectators...even though they don't know exactly why! This effect is VERY STRONG!

I also want to tell you that this routine is NOT for children...not because it's dirty, but because if you perform it for kids, the children will "dive" under the table to watch how the coins pass through the table...it's just what children do. Also, the strength of the included subtlety can only be performed with a "coins-thru-the-table" routine – not with a "coins across" routine.

EFFECT: Five coins are introduced, four half dollars and one English copper penny. Two silver coins are placed into each hand and the right hand gets the copper penny. First, one silver coin passes through the table – then, VERY OPENLY, both coins in the left hand pass through the table!

PREPARATION: Place a napkin or hankie or anything that will hold a couple of coins in your lap without worrying about the coins dropping to the floor. You can do this without any type of cloth by keeping your knees together tightly.

METHOD: The copper coin is not necessary, but it will add motivation and a psychological advantage.

Phase 1: One silver coin through the table –

I begin by arranging the coins in the shape of an inverted “V” (capital lambda if you are Greek!). The copper coin will be at the apex (away from you) and the silver coins will make up the two sides of the inverted “V”.

“I really like coin magic! People seem to love the sight and sound of shiny, clinking coins! But I noticed that this table has a weak spot in it...I planned on a different kind of coin trick, but let me see what I can do with this.”

As you say the patter above, pick up one of the coins and tap it in the area where you plan to make the coins pass. What your next move will be is to place this coin into your right hand and into classic palm, THEN, PICK UP the two silver coins on your left, with your left hand!

Next, your right hand picks up the other silver coin into your right hand. Lastly, pick up the copper coin with your right fingers as you say: “This copper coin will attract a silver coin from my left hand and make it pass right through the table to join the coins in my right

As you recite the patter above, both hands tap together, suspiciously. In other words, it should appear as if there is a possibility of coins, exchanging hands. Your right hand then moves beneath the table (left hand on top of table at the supposed “weak spot”) as you glare at the spectators as if you saw someone give a “look of doubt” in your direction. This may or may NOT happen...but still act as though it did.

Bring your right hand back into view on top of the table in preparation for performing Han Ping Chien as follows:

Begin by saying, “Things are just as they should be...see there are two silver coins in my left hand...and two silver coins and the copper coin in my right hand.

Remember...the copper coin is what does it!” In accordance with this patter, first open your left hand and dump the coins onto the table. Use your left fingers to pick up the coins making sure one of the coins is close to the pad of your hand, closest to the table top. Close that hand.

Open your right hand, palm up, as your left index finger comes close to the right fist and points to the coins as you open your right hand, showing the three coins.

Remember that one of the silver coins is basically in right hand classic palm.

You will now turn your right hand, palm down, dumping two of the coins, retaining the silver coin in classic palm. At the same time, your left fist turns palm up, actually tossing the coin at the edge of your palm to your right, to join the two coins dumped from your right hand.

As your left hand secretly “tosses” its coin to the right, it moves to your left. There will be three coins on the table...two silver coins and one copper coin...one silver coin is in classic palm in the right hand. All appears copacetic.

The right hand picks up the coins on the table and moves below the table. The left hand then moves to the “sweet spot” on the table and raps the table with your knuckles.

Suddenly, you slap your open left hand onto the table as you “rap” the table, once, underneath, with one of the coins in your right hand. Keep your left hand flat on the table and then bring out the right hand and toss three coins onto the table...three silver coins and one copper! Then lift your left hand to show only one coin! A silver coin has apparently passed through the table, into your right hand.

After the spectators have praised you for your magnificence, place the coins back to their original positions on the table...into the inverted “V” position with the copper coin at the apex. Mention that you’ll do it again...only this time “...I will do it the hard way!”

Phase 2: Two silver coins pass through the table –

Begin with the five coins back in the inverted “V” shape as in Phase 1. First, pick up the two silver coins on your left, into your left hand. Then pick up the two silver coins on your right, with your right hand...but this time do NOT place either coin into Classic Palm. Hold the coins loosely in your right hand.

Pick up the copper coin with your left thumb and index fingers (left hand is in a fist!) and place it into the thumb-hole of your right fist, but STILL sticking out where all can see it. The copper coin will be clipped by your right thumb.

Use the butt of your left fist to “suspiciously” tap the exposed copper coin into your right hand...try to make it look like something “sneaky” has just happened. Pretend as though nothing has happened and say “Now I’m going to repeat what I just did a moment ago... but THIS TIME you know what to expect...what?”

Your right hand now goes under the table just as you say“...THIS TIME you know what to expect...” You have supposedly done something fishy. Act as though the spectators are suspicious of your actions...whether they are, or NOT!

As soon as your right hand goes under the table and you say “...what?” quietly place the two silver coins in your right hand, onto your cloth-covered lap, keeping the copper coin in your right hand – but held loosely.

Now, say, in response to your “suspicious move”, “Oh no, no! I haven’t done anything funny...well at least not yet!”

Now perform the Gallo Pitch as follows:

Toss the two coins in your left hand to your right, at a 45 degree angle. The left hand then picks these two coins back up, but both coins are kept close to the left thumb-hole within that fist. The right hand then apparently tosses three coins (actually only the lone copper coin!) in the opposite direction at a 45 degree angle, to your left.

Actually, as the left hand is returning to the left side, it secretly turns counterclockwise and tosses its coins from your left thumb-hole, in the same direction as the copper coin coming from your right hand. It will appear as if you had two silver coins and a copper coin in your right hand!

The tossing of both hands’ coins will form the shape of an “X” shape on the table.

Show your right hand completely empty and then pick up the three coins on the table. The right hand then retreats back under the table as it secretly picks up the two coins on your lap! Now you have all five coins in your right hand!

Tap your left hand on the “soft spot” on the table and then slam your open left hand onto the table. Tap the table underneath with a coin, twice, indicating the passing of the two coins. Remove your right hand and toss out all 5 coins! Lift your left hand to show NO COINS!

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iPhone Magic – Effect by Jason McMurrian

I did this at a Wedding a couple of weeks ago and it played big, and only required some banner paper, (you can find at your local office supply store) and some spray paint.

A couple of notes.

I had seen someone else perform this a couple of weeks earlier and spoke with him after the show and he set me up.

First this was the performance. After borrowing someone's iphone, you go to 3 or 4 people in the audience and have them key in various numbers (birthday month and day, childhood address, favorite number, etc.) After each person keys in their number, you have them hit the multiply sign (x) and after the last person you have them hit the equal sign (=) You have the last person read out the answer, while you spray paint it on the banner paper, while two volunteers hold it up. Using whatever patter you want, you explain how these 3 or 4 people just happen to be here on the the same night, with these random numbers came up with this answer. Here is the significance of that answer.

1017160630 is actually 10/17/16 06:30

“Folk this number is actually today's date and if you will all look at your phone or watches, the current time.

Since I wanted to do this for the bride and the groom, I wanted it to equal their wedding date and the current time. As I did my walk around magic, I looked for someone to leave their cell phone out on the table to locate an iphone and after performing a trick for them, asked them If I could borrow their phone later for a trick for the bride and the groom later in the show. This takes away from asking to borrow someone's “IPHONE” Then later, I borrowed the phone.

When performing this trick the phone will most likely need to be turned sideways to see all the numbers in the answer, so you might as well start out that way.

Also the instructions below say you need to set up the phone ahead of time, I just ask the person for the phone just before going up to do the trick and then make a point of saying that I had borrowed the phone from said guest. I also downloaded an app for my phone which would show a full display of clock so as to end the trick within the minute range of the time that I want to make the number to come out to. I just set it up near the band stand as to keep an eye out to make sure that I ended it on time.

<https://snapguide.com/guides/do-a-psyhic-magic-trick-with-iphone-calculator/>

How to Do a Psychic Magic Trick With iPhone Calculator ...

<http://snapguide.com>

This is a actually a great trick you can do with your iPhones calculator app. It's also very easy to do. First I'll explain what happens when you perform this trick ...

Jason McMurrian..

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Ed's Impromptu Rainbow Deck Variation – Effect

A classic card effect, and one of my all-time favorites, is performed inpromptu after a spectator shuffles the deck.

- Have volunteer shuffle a deck of cards.
 - Secretly notice top & bottom card. (should be different colors and different values) – You will need to find a reason to glimpse these cards as part of your patter. Cut or reshuffle if needed..
 - Find the mates of these two card & remove from the deck. (Same value and color – different suit)
 - Have volunteer name a number between 10 & 15
 - Count that many cards face down on table
 - Place the match of the bottom card, face up, on top of the counted stack
 - Re-stack deck (uncounted cards on top)
 - Have volunteer name another number between 15 & 25
 - Count that many cards down on table
 - Place the other card that you removed (face up) on this counted stack.
 - And re-stack (uncounted cards on top)
 - Spread cards & remove the first turned up card & the card directly beneath it
 - Lay them on the table.
 - Spread the deck further & remove the next turned up card & the card directly beneath it
 - Lay these four cards on the table.
 - Turn over the face down cards & lay them next to their matching card.
- Ed Besselman

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TELEPATHIC SPECTATOR

By Paul A. Lelekis

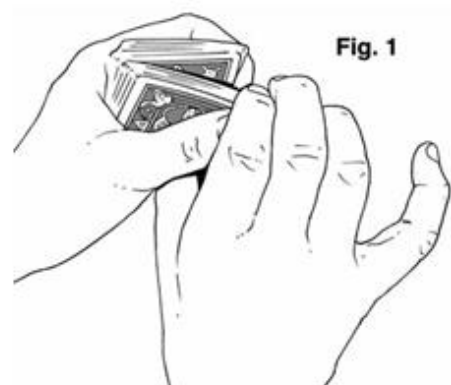
This effect has been a special “pet” of mine for many, many years. I have performed it countless times whenever I table-hopped in restaurants or at corporate shows, home shows, festivals, etc...but it is NOT for the “faint of heart”.

It’s not that difficult to do, but it involves some work to smooth it out...but the result is like no other trick you’ve ever performed. Your spectators will be floored! The wife (girlfriend or mother) will be in SHOCK...guaranteed!

EFFECT: Two selections are made, preferably, by a husband and wife. The performer first reads the mind of the husband and tells him his card! Next the performer has the husband “read” the mind of his wife – sure enough, he tells her the name of the card she is thinking of! WOW!

PREPARATION: You only need to make sure that the woman is on the performer’s left side and the man is on the performer’s right side.

METHOD: You will begin by performing two peeks for the selections – first of all, the husband, who should be seated to the performer’s right. Riffle the outer right corner of the deck and have him say, “Stop!” as you retain a fleshy break, below that card, using your left pinkie finger). (Fig.1)



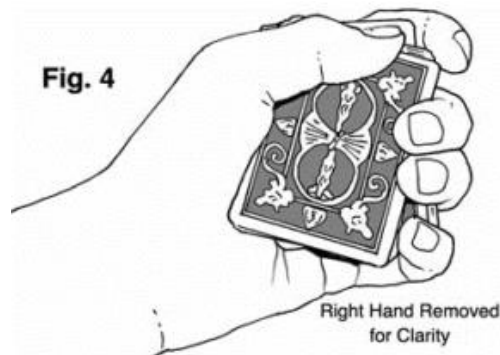
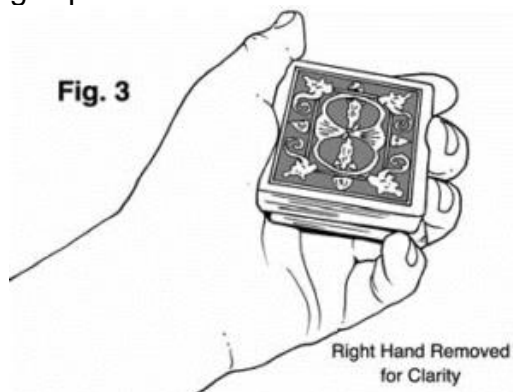
The Glimpse:

As you turn to your left to address the wife, glimpse the husband's selection: I do this by using taking the deck into right-hand Biddle grip and retaining the break below the selection with your right thumb.

Next, my left pinkie engages the inner right corner of the bottom half (below the peeked card). (Fig.3) I then pivot the short end of the deck that is closest to your body, over to your right. The pivoted bottom half will be hidden beneath your right hand, still in Biddle grip position. (Fig.4)

The 1st selection will be "angle-stepped" at the inner left corner and the corner of the selection will be very visible for the next step.

I then perform an all-around square-up of the cards and you'll find it an easy matter to glimpse the selection! Remember this card. Say it is the AS. (Fig.5)



Don't be intimidated by this easy to do glimpse...EVERYONE will be watching your hands, which makes the glimpse super easy to do!

I then either perform a Pass or merely undercut the deck to bring the memorized selection to somewhere near the bottom of the deck. The reason for this is so that the wife doesn't accidentally "peek" the same card.

I now perform another peek for the wife as I turn my head. I often use a ploy that I find extremely effective!

I make sure she has seen her card and then I "accidentally" let my right finger "slip" as though I lost the card. This ploy is something I call "The Lost Peek".

Of course, I retain a finger break as I apologize profusely for letting the card slip! I quickly ask her if she saw the card – and she will say "Yes!"

Let's say the card is the QH. Everyone thinks you've lost the card!

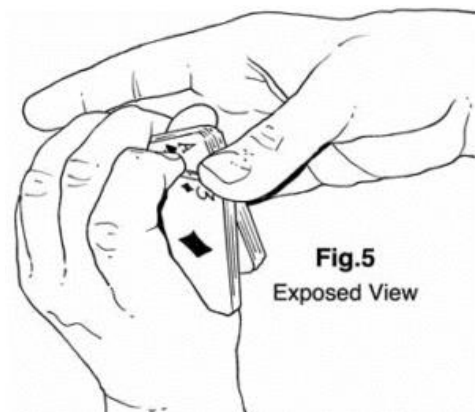
Perform a Pass, or undercut the cards at the break so that the second selection is now at the face of the deck...now table the deck!

Patter about ESP, etc. and say that you (the performer) will see if you can read the husband's mind. There is a lot of room for by-play and comedy at this point, so engage the spectators. The idea is to make it seem as though you are trying to guess at the husband's selection. But then you come up with the selection with no problem whatsoever! Announce the "Ace of Spades!"

Pick the deck back up. The QH is still at the face, so don't accidentally let either party see it!

Continue with the following patter:

"Now as incredible as this may seem, you're probably thinking that I'm the magician and I'm supposed to be able to do this!"



“But what if your husband (or child or boyfriend) could read your mind? I believe that if you two are as compatible as I suspect, there might be some deeper connection! Here’s what I want you to do.”

As soon as you finish the above patter, you want to reverse fan the deck! **DON'T GET ANXIOUS!** This is easier than you think and you plenty of time!

Since the man is on your right and the lady on your left, it is an easy matter to turn to your right, facing the man, blocking the woman’s view.

Performing the Reverse Fan:

Hold the cards with the face of the deck, toward your body, left thumb at the face along the outer short edge and left index finger along the outer edge on the back side of the deck. The deck is held vertical! (Fig.6)

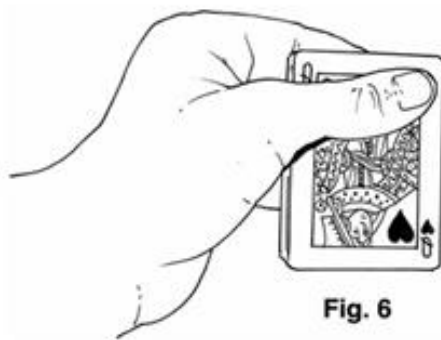


Fig. 6

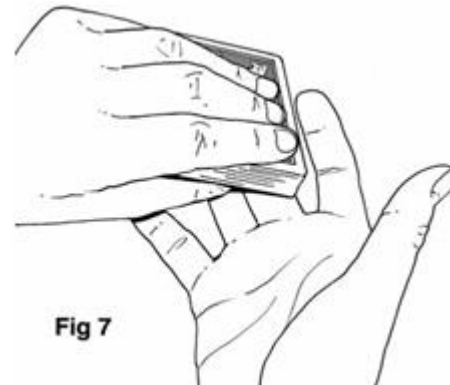


Fig 7

Then turn your RH, palm up and the right index finger touches the lower left corner (of the short end of deck!) and applies pressure as the right index finger moves to the right (counter-clockwise) in a semi-circular motion, to fan the deck. It may not be a good fan, but you are in no rush, to adjust the deck. (Fig.7)

The deck will still be facing your body – out of view! Look at the fan and adjust the fan, so that any indices that might be showing are now covered.

NOTE: Take your time! You will be pattering as you adjust the Reverse Fan, and the spectators are only thinking that you merely adjusting the fan of cards to make it easier to see! This is really easy to do!

While you do this, address the man on your right and say, “Sir – I assume you are not used to having to read your wife’s thoughts! After all, who among us can claim to be able to read any woman’s thoughts?”

“I am going to show you this fan of cards for only a couple of seconds! Then I want you to try and read her thoughts!” (Fig.8 and 9)



Fig. 8
Right Hand Removed
For Clarity



Fig. 9
Spectator's View

“Ma’am, I want you to project an image of the card that you are thinking about right now, to your husband. O.K.?”

Show the fan for about two seconds to the husband (tongue-in-cheek!) and the only card he will be able to see, of course, is the QH! The rest of the deck will appear blank!

Close the deck and pass or cut the QH to the middle as you ask, "Sir what card are you thinking of?" He will say, "The Queen of Hearts!"

Turn to the wife and ask, "...and what is your card Ma'am?" She will respond with a look of total shock! This effect is VERY, VERY strong!

NOTE: In all the years that I have performed this, almost EVERY SINGLE TIME, the woman on your left, will have a look of shock on her face, and then she'll ask her mate, "HOW did you know that?!"

The ONLY two responses I've ever heard the befuddled husband say, was either...#1- "It was the only card I could see!" or #2 – "I don't KNOW!"

You will be tipped...and tipped BIG! I guarantee it!

Aces By The Number – An Effect

Frank Garcia, Bob Longe, Rick Carruth

This is a classic four Aces effect, introduced by the inimitable Frank Garcia, popularized by the highly underestimated Bob Longe, and re-introduced with a different conclusion by myself.

Begin with the four Aces on top of the deck. Now, you've got to get 15 indifferent cards on top of the Aces. You can begin with the deck set up properly -or- if you can begin with the Aces on top, show the bottom card and thumb off eight cards. Say.. "Mixed..", and move these eight to the back of the deck – on top of the Aces. Thumb off seven more and say.. "Mixed..", and move them to the back on top of the eight. Now fan and show a handful of additional cards, saying "Still mixed..", and close the fan. This is an easy, impromptu way of getting 15 cards to the top right under the spectator's nose.

I'm not going to write about patter. Every magician eventually creates their own patter to fit their style. You can use your wit and wisdom to do the same. The essence is.. you'll select a spectator who, in turn, will select a series of numbers. Cards matching those numbers will be set aside.. and will eventually be revealed to be the Four Aces.. You can approach this, patter wise, from a dozen different directions.

Lets assume you picked Carolyn to assist you.. Ask her to name a number between 15 and 20. It must be 'between' the two numbers, as your Aces are at the 16th, 17th, 18th, and 19th positions. Lets say she chose '18'. Fan (or thumb) off five cards and lay them face down (as a packet) on the table.. calling them "Five..". Fan five more and lay them down as a packet to the right of the first packet. Call them... 'Ten..'. Fan out a third packet of five cards, call them "15", and lay them to the right of the second packet. Lastly, fan off three cards, calling it.. "And three makes eighteen.." and lay them to the far right.

Say " I dealt off Five cards..", pointing to the first packet tabled, and casually place the remainder of the cards in your hand on top. (This is important.)

"Then Ten ".. pointing to the second stack..

"Then Fifteen.." pointing to the third packet..

"And then three more to total your Eighteen..", pointing to the stack of three.

Say .."Let's take the 18th card and lay it to one side.." as you take the TOP card of the packet and align it, face down, above the other packets. If you fan the cards off the top of the pack and lay the three directly on the table, the top card is actually the 16th card in the deck.. not the 18th.. but because Carolyn sees three cards she totally believes you. If she had picked any of the four numbers available to her, because you fanned the cards off the top, the 16th card will always be the top card. If she picked 16, so much the better...

If there were a 17th, 18th, and/or 19th cards.. pick them up and drop them on top of the FIRST packet, the one to the far left. Now, drop packets Two and Three on top of the First packet in no particular order. (Check: the three remaining Aces are now positioned 11th, 12th and 13th in the deck..)

“Carolyn, please select a number between Ten and Fifteen”..

Let’s say she picked “12”.. Fan off five cards just like before, calling it Five, and setting them on the table. Fan off Five more and repeat.. setting them to the right of the first packet. Finally, fan off two cards, calling it... “..And two makes Twelve”.

Take the remainder of the cards in your hand and again drop them on top of the first packet.. “Five”.. Touch the second packet.. “Ten”.. and the third packet.. “..and Two makes twelve.”. Take the top card of the last packet and place it beside the first card atop the packets. Again, it doesn’t matter whether Carolyn said “11”, “12”, “13” or “14”.. If there are still cards in the last packet, place them on top of the first packet.

Then, place the Second packet on top of the first. (Check: Your last two Aces are now at the 6th and 7th positions in the deck..)

“Lastly Carolyn.. pick a number between Five and Ten..”

Fan off five cards and lay them down.. Then, fan off the number of cards matching the number selected by Carolyn. Lets say she picked “9”.. Take the top card of the second packet and tell Carolyn you’re going to take the 9th card and lay it to one side.. with the other two cards (Aces). Do it...

The top card of the second packet is the last Ace. Now it’s up to you to force this card on the spectator. Lay the remainder of the deck to one side, limiting yourself to manipulating only the two packets on the table... You can pick up one packet with one hand and one in the other.. and knowing how many cards you have in total and that the top card in your right hand packet is an Ace gives you a LOT of leeway. Ask Carolyn to pick a number between One and, in our example, Eight.. (You put the Ninth card with the other two Aces..) If she says “Five” for example.. drop the five in your left hand and say.. “That leaves us with Three..”. Force the Three.. Or, if she says “Two”.. put your right hand cards on top of the left, deal off two cards, and discard the rest.. Then, in either case, force the proper card with a magicians choice. If she says “Six”.. putting your right hand packet under the left puts the Ace in the sixth position.. There are SO many ways to force the Ace.. I’m sure you have a favorite.

Bob Longe recommends asking Carolyn for her lucky number.. and hoping she picks the number Seven. Create a packet of seven cards, adding one or two from the main packet if you have to.. Make sure the last Ace is in the sixth position. Ask Carolyn to perform an Australian Deal.. dealing one card ‘down’ (on the table) and one card ‘under’ the packet.. Repeat. Repeat.. and the last card in Carolyn’s hand will be the last Ace. Remember.. first card Down and next card Under (Down Under). Let her place it along side the other three cards (Aces).. and your work is done. All you need now is some hardy patter and a nice reveal..

The idea that the spectator selected four random numbers.. and they were revealed to be the four Aces in a very fair manner is strong stuff. Patter is strong stuff too.. particularly if you make it funny or believable... Try this, and you’ll like it...

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THE FLOATING KEY PRINCIPLE – and FARO SHUFFLING

Paul Lelekis

The “Floating Key” Principle is a very powerful technique that will fool even the most astute spectators...even magicians.

It's a little difficult to give a definition of the “floating key”, but basically it is a key card that can identify the position of a selection, even though it is not directly involved with the location of said selection. There...is that muddled enough for you?

A while back, I was reading some of the questions that I saw some magicians asking about a floating key. One of those questions was how can you get a floating key to the 26th position of a deck while on “the fly”.

There were a number of very creative responses, but they usually involved overhand shuffling a number of cards, then performing a perfect out-faro and then a perfect in-faro, or performing a Marlo's Perfect Faro Check...blah, blah, blah.

If you're performing close-up or table-hopping, these techniques are quite a nuisance and will “bog” down the proceedings...something you should NEVER do while performing!

Besides...you might have trouble making those perfect faros, perfect - especially if the cards are a little ‘worn’.

Tip for performing perfect faros:

If I plan on doing any faro work, I will first take a brand new deck (at home!) and perform 50 perfect faros (both out and in-faros).

The reason for these 50 perfect faros, is that after doing them, this deck will make perfect faro work, very easy to do. Try it...it works!

The only time I will do faro work while performing close-up or table-hopping is for my magician friends when they come to see me. I used to do this for Jim Swain whenever he came to watch me perform at a couple of my restaurants.

I want to provide you with an easier method of getting a “floating key” to the 26th position in the deck, than the ‘complex’ methods I've seen before.

My Method for getting a ‘Floating Key’ at the 26th position:

Take a random deck of cards and overhand shuffle 14 cards into your left hand (if you're right-handed), then in-jog a card (or obtain a left pinkie break above the 14 cards) and shuffle off.

As you square up the deck, your right hand then grasps the “broken” 14 card packet at the inner end of this packet, with your right thumb at one inner corner and the middle finger at the other inner corner. (This is the right hand's position for holding the packet when about to perform a faro shuffle.)

What you will do now is to Straddle Faro the 14-card packet into the middle of the left-hand packet (remainder of the deck), but leaving the packets Incomplete!

NOTE: By the way, an Incomplete Faro means that you have woven the cards into the other cards, but have NOT pushed them all the way in. In other words, you will leave the faroed cards, ‘telescoped’ and will not push the cards flush...at least not yet.

A Straddle Faro Shuffle means that one packet (the one with fewer cards) is faroed into the middle of the larger packet. Hence, the top card or cards, and the bottom card or cards of the larger packet, will straddle the outside of the smaller packet.

This 14-card Incomplete Straddle Faro is quite easy to do since you only have to ‘perfect faro’ 14 cards. Weave in the 14 cards, but leave about ½ of the length of these 14 cards, still sticking out from the deck.

Next use your right index finger to push down (just a little) at the inner middle of the right hand packet of 14 cards (still telescoped!). This will provide a little resistance so that you can pull out the faroed cards from the middle of the deck.

When you pull this 27-card packet of incompletely faroed cards, out of the middle of the deck, glimpse the bottom card...this will be your "floating key card"! This card should be memorized for whatever trick you are about to perform.

Slap this packet of Incomplete Faro cards, onto the top of the deck in your left hand and squeeze the ends so that they cascade, like with a riffle shuffle.

Your "floating key card" will now be 27th from the top. Just undercut one card to the bottom and your "floating key" will be at the 26th position. You're all set!

I used a lot of words to describe how to get a "floating key" to the 26th position, but it only takes about 10-12 seconds to do and is relatively easy. I believe this method to be far superior to any methods that require Perfect Faros.

P.S. – By the way, the method of the Straddle faro that I use, above, is something I came up with many years ago, but then I saw Michael Skinner do the same exact thing and it "justified" the use of this Straddle faro, in my mind, as acceptable technique.

I want to provide you with an extremely deceptive technique by my good friend, Mike Powers. I will not go into Mike's tricks, but provide you with an ingenious "tool" that Mike created, to use with "floating keys".

Mike Power's PM Principle

I will describe Mike's principle, BUT...using two different "floating keys". This is NOT how Mr. Powers performs it...but it is an excellent use of a floating key card.

Place a pencil-dot at each indexed corner, on the back, of a card. Take another card and make it into a Breather crimp card.

Place the pencil-dotted card on top of the deck. Then place the Breather card at the 27th position from the top of the deck.

In other words, the pencil-dotted card is on top, followed by 25 regular cards and then the Breather card is at the 27th position.

Place the deck on the table and have someone cut about a quarter to a third of the deck. Tell her to remember the card at the FACE of this packet.

Tell her to keep that packet face down so that you cannot see the selection.

Then have her cut another packet (about ½ of the remaining deck) from the tabled deck.

Place the packet that has her selection at the face, (let's say that the memorized selection is the Queen of Hearts) on top of the remainder of the tabled deck and then place the second cut packet on top of all.

What has happened is that the original top packet and the second cut packet have been switched. The selection is now buried in the deck and it doesn't seem possible to know what this card is or that it can be found without fail.

Actually the selection can be found very easily...and here's how:

Hold the deck and deal down cards to the table, one at a time, as you silently count the number of cards counted, until you reach the Breather card which must ALSO be counted. Let's say the number of cards (including the Breather) is 12.

Keep dealing down cards after dealing down the Breather, without slowing down.

Subtract the counted number (12) from 26 and remember the difference. In this case the difference is 14. Remember the number 14 in your mind.

Continue dealing until you reach the second floating key...the pencil dotted card (original top card of the deck!).

Deal the pencil-dotted card down and THEN start counting to 14 which is the number you just remembered.

The 14th card will be the selection, the Queen of Hearts! Play with this simplistic effect to see how powerful this technique is! Create something!

NOTE: Remember to start the counting of the memorized number, AFTER you have already dealt down the pencil-dotted card!



Flick Your (Telekinetic) Pen ~ An Effect and a Prop..

Rick Carruth

This is an update to an old principle used in "Arrowsmith's mystery box". (credit-unknown) and first published in the Magic Roadshow in 2005..

EFFECT: Take a BIC type ink pen from your pocket, tell a little story about how your dear, departed grandmother was a gypsy, and how she taught you her inner-most secrets before her passing.. Lay the pen on a table with about one-third of the pen extended over the edge. Move your hands over and around the pen in all directions to show that there are no wires or connections of any sort.. Invite your spectator to do the same.. Back away from the table, even to the other side of the room if you wish, and begin to gesture toward the pen. Slowly, the pen will begin to move and finally fall completely off the table, aided only by your psychic prowess and your grandmothers magical wisdom..

SECRET: Empty a BIC type pen of its ink cartridge. Fill the pen about half full of a thick substance like motor oil or honey. Discard the ink cartridge, seal the tip end of the pen and the back end of the pen to make sure the pen will not leak. You can use bits of caulk or perhaps rubber cement.

The best type pen would be a BIC pen with the cap. These have a small 'plug' in the rear and can be easily pulled out to remove the cartridge and fill with liquid. You can also glue the 'cap' on the front of the pen where the tip would normally be located. Keep the pen in your pocket, or in some other location, in a position so the thick liquid will have settled in the end of the pen nearest the cap. Place the pen on a table with the end of the pen NOT capped extended over the edge. As the liquid in the pen begins to equalize and flows to the other end, the pen will tip off the table.. The cap on the end located on the table will provide just enough 'tilt' to prompt the liquid to flow toward the other end of the pen.

Experiment a little with the liquid, and you will be able to safely estimate the length of time before the pen will fall. Also, the pen will have a 'balance point'. Lay the pen on a table, let all the liquid inside equalize, then determine the balance point by laying the pen on a table's edge right at the point where it teeters. You can secretly mark the barrel of the pen with a very small dot, for example, to signify the balance point.

Then, lay the pen down with the mark very slightly beyond the edge of the table.. or whatever object you're placing the pen on.

You don't want your liquid to flow so slowly that it takes five minutes to tip over the pen. Doctor two or three pens and you can make them all fall within thirty seconds of one another.. You can also doctor a Sharpie as well. They are more work to get open.. but may be a better 'fit' for your style.



Sampler: Werner Miller - A FREE Ebook Download at Lybrary.com

Werner Miller is a retired math teacher living in Austria. He has created literally hundreds of math based magic tricks which you can study in his more than 50

ebooks. He publishes his material in English and German. He has written for many magic magazines and continues to create and write new material.

This sampler gives you a little taste of what he has to offer. If you like tricks that do not require sleight-of-hand, tricks which are based on math, logic and geometry, then you will certainly enjoy this ebook and the many others Werner has written. A number of these effects are from the popular ENIGMATH series and the SUB ROSA series. If you keep up with all the effects I've published in the Roadshow, you'll be pleased to discover many of the effects in this FREE ebook are more detailed. It has my highest recommendation!

1st edition 2016, 25 pages.

<http://www.lybrary.com/sampler-werner-miller-p-845994.html>

Here is a great example of the type effects in SAMPLER.. Titled.. **THINGUMBOB OF DIAMONDS**, the only move is a Klondyke Shuffle. Everything else is totally self-working...

Effect

The name of a random card is used to locate two freely selected cards.

Preparation

Sort out all the Diamond cards and arrange them in numerical order. (That looks good and makes it easy to see that the suit is complete.)

Presentation

Show the thirteen Diamond cards.

Someone shuffles them and selects one without looking on its face.

The remaining twelve cards are dealt into four equal piles.

Spectator A takes any two piles, spectator B gets the other ones.

Each spectator decides on either pile, shuffles it, notes the bottom (face) card, and drops that pile on top of the other one.

Put the combined pile of spectator A on top of the combined pile of spectator B. The result is a 12-card packet with A's card at position 3 and B's card at position 9.

Give the packet two Klondyke (Milk) Shuffles (see postscript) – “one shuffle for each selected card”. You end up with B's card on top, followed by A's card.

Call attention to the unknown card set aside at the beginning, and have it turned face up. Let's assume it is the 7D.

Spell aloud its value (“S-E-V-E-N”), with each letter dealing a single card off the top into a new packet, then drop the remaining cards as a block on top. In a similar fashion spell “O-F” (dealing two cards, rest on top), finally “D-I-A-M-O-N-D-S” (dealing eight cards, rest on top).

Turn the top card face up: it is A's card. Have it confirmed, then set it aside.

Repeat the spelling and dealing ending up with B's card on top.

A “Circular” Variation...

After revealing and removing A's card, place the 7D (or whatever card has been selected at the beginning) face down on top. Spell the name of A's card, thus locating B's card which you place aside. Spell the name of B's card, and you get the 7D back again.

Postscript

Klondyke (Milk) Shuffle: Simultaneously draw off the top and bottom cards until there are no more cards left, dropping each pair on top of the foregoing one.

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ENDRICK'S ACAAN - An Effect

Endrick Panneflek

Have spec#1 select a card, remember it, return it to deck. Control it to the top. Now spread the deck face down and have spec#2 take as many cards as he wants from the middle and ask him to count these secretly.

Now swing cut about half the deck in left hand (the selection is on top of this half), and ask spec#2 to place the cards he took on top. Suppose spec#2 took 14 cards, after he places them on the pack on your left hand, the selection will now be at the 15th position.

Under misdirection you now obtain a pinky break under the top card of the pack in your left hand, while you place the portion in your right hand on top. Double undercut the bottom part to the top and you now have secretly discarded a card and placed the selection now at position 14th from top. All set!

After a false shuffle and cut you state the fact that you will not touch the deck anymore.

State the fact that you do not know what card the selection is and ask spec#1 what his card is.

State the fact that you impossibly can have any idea how many cards spec#2 took, and ask him how many cards he counted (in our example 14).

State again that you will not touch the deck and ask a 3rd spectator to count down to the 14th card and turn this over. The revelation is complete and the spectators are mystified..

Thanks to Endrick Panneflek, Mr. Canaday, Mr. Jimenez.. you know who you are... Endrick Panneflek is a young magician from Aruba. A couple of years ago he won the Aruba's Got Talent contest and recently headlined at Magic In Paradise with Tridini, (Shawn Laclé) and my Aruban friend, Roman Six (Vi)

ARITHMENTAL WHOOPEE - Mental Math Magic

Published in MATHeMAGIC, by Royal Vale Heath

Originally published by Simon and Schuster, Inc. in 1933.

This trick illustrates an old East Indian theory-that the things which apparently appear most baffling are really the easiest to learn and to do. For example:

On a scrap of paper, write down any number between 1 and 50.

Fold the paper. Hand it to a friend and tell him to put it in his pocket without looking at it.

Now give him some paper and ask him to write down any number between 50 and 100, without letting you see it. Then tell him to add to the number he wrote down, a number which you will give him. When he has done this, tell him to cross out the first left-hand figure in his total, add it to the remaining number, and, finally, to subtract the result from the number he originally wrote down.

Now tell him to look at the folded paper you gave him, and he will see that the figure on it tallies with his result. Let's go behind the scenes:

What You Do:

1. You write down any number less than 99 (say 23) on a piece of paper; fold it, and hand it to your friend, telling him not to look at it.

What Your Friend Does:

He slips the paper into his pocket without looking at it.

2. Tell him to write down any number between 50 and 100 without letting you see it. He writes 86.

3. You subtract the number you wrote on the piece of paper (23) from 99 mentally, and tell your friend to add 76 to his number.

$$\begin{array}{r} 86 \\ +76 \\ \hline \end{array}$$
$$\begin{array}{r} 162 \\ \hline \end{array}$$

4. Tell him to cross off the first number and add it to the result...

162 - cross out the 1, then add the 1 back...

$$\begin{array}{r} 62 \\ +1 \\ \hline \end{array}$$
$$\begin{array}{r} 63 \\ \hline \end{array}$$

5. Now tell him to subtract his results from his original number and look at the folded piece of paper you gave him.

$$\begin{array}{r} 86 \text{ (his original number)} \\ -63 \\ \hline \end{array}$$
$$\begin{array}{r} 23 \\ \hline \end{array}$$

He looks at the folded paper and sees the number 23. He is, we trust, stupefied.

Of course, this trick can be worked with higher numbers, too. You can ask the victim to write down any number between 200 and 1,000. In this case, the number you write on the folded paper must be between 100 and 200, and the number you subtract from in the third step must be 999, instead of 99.

An Easy Assembly - An Effect

Paul Lelekis

Those who have never performed an assembly with cards, should give the below easy assembly a "go". It's easy to do and you can appear quite masterful if performed properly... and it's impromptu.

This assembly is quite direct but will appear to be very magical when performed fluidly. Just try it out...you'll be quite happy you did!

Remove the four Aces from the deck and get a left pinkie break under the top three indifferent cards.

NOTE: A more professional way to set this trick up is to turn the deck face up, up-jog each ace and then IN-JOG the third card from the bottom (third from the top if the deck is face-down). Strip out the Aces and casually toss them to the table...all eyes will follow. Then merely turn the deck face-down and get a left pinkie break at the in-jog beneath the top three indifferent cards.

With the deck in your left hand, your right hand places the four Aces (face up!) on top, adding the three face-down indifferent cards to the back of the face-up Aces.

Braue Addition in action: Hold the deck in your left hand and the 7-card packet in right hand Biddle grip. The left thumb drags off an Ace from the face of the right hand packet as the right-hand packet's left edge, flips this Ace, face down, onto the deck in your left hand. Repeat the above actions for the next two Aces. Immediately place the 4-card packet (face-up Ace and three face-down indifferent cards beneath it) on top of the deck, being sure to hold this packet, in a sort of Biddle grip with your right fingers covering the thickness of the outer edge of the packet.

Push-off the remaining Ace, still face up, onto the table into the "leader position" in front of you. Place the next three cards (supposedly the other three Aces) into the "T" formation at the outer positions.

These three indifferent cards are placed into a row that will be closer to the spectators than the leader Ace, thus forming the "T".

Spread the top three cards of the deck (the three Aces!) and place them onto the leader Ace.

Place three indifferent cards from the top of the deck onto each of the outer three, supposed Aces. Now, you can casually "flash" the faces of the three indifferent cards for each of the outer three, apparent, Aces.

Do the magic and reveal that the Ace has "vanished" from each of the outer three packets in the "T" position.

Display the four Aces at the leader position!

Points to consider: Upon adding the three face-down cards to the bottom of the face-up Aces, keep your right fingers at the front of the packet to hide the thickness. Also keep the packet tilted at a 45 degree angle to further mask the cards, which, in turn, also makes it easier for the spectators to see the face of the packet.

I would also like to state that this assembly should be performed at a fairly quick pace.

An assembly is one of those tricks that is NOT a pick-a-card/find-the-card trick. This will break up your routine and is visually refreshing to your spectators.

Another Point to consider: Make the disappearance and re-appearances of the Aces as convincing as possible. Perhaps wave each packet over the leader Ace each time a transposition occurs, to provide a reckoning, or a "slight" possibility that you (as the performer) are using some really slick sleight of hand. Otherwise it will violate Vernon's "Too Perfect Theory", which will reduce the impact.

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Blood is Thicker than Water – Another Super Easy Ace Assembly

From: Magic Tips and Tricks

Rick Carruth

Here is another Ace assembly that can be accomplished quickly and effectively, and with the right panache, will totally fool your spectator.

All that necessary is a slight bit of deception. Tell your spectator that you need to find the four Aces. Flip through the deck and casually take out the Aces, and two odd cards as well. Hold the Aces and the odd cards in such a way as to be able to fan the cards, showing the four Aces to the spectator, and keeping the two odd cards behind the Aces.

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

You can patter something like this...

"Four brother began a journey from New York. One traveled to Washington DC, where he met a crooked politician who promised him great wealth".

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

"One traveled to Las Vegas, where he met a show girl who promised him great affection".

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

"..And the last brother went all the way to La La Land, Los Angeles, where he met an agent who promised to make him a Star."

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

"The last brother got car sick crossing the Hudson River and decided to stay in New York".

Leave the top card on top of the deck. At this point, you have one Ace on bottom of the deck and three Aces on top.

"Seven days passed". Quickly cut the deck seven times as you count.. "one, two, three, four, five, six, seven".

"Despite their self-centered desires, it took precisely seven days for all the brothers to realize blood really IS thicker than water.. and nothing.. not fame, or money, or .. uh.. great affection, could keep these brothers apart."

Spread the deck face up on the table to show that the Aces have re-united themselves in the deck.

A self-working card effect that will impress if done quickly. You can crimp the inner edge of the bottom Ace once it's on the bottom of the deck if you want.

If you watch your cuts closely, you can cut immediately above the crimp on the seventh cut and the four Aces will now be reassembled on top of the deck.

COIN GONE!

Paul Lelekis

This is a very old effect that I found in Bobo's coin book many years ago. I believe it is much older than that...but this is really good!

I have used it in several of my coin routines over many years and it is extremely deceptive!

This is just one "effect/sleight" that you can insert into most of your coin routines...and it is very strong.

EFFECT: A coin is displayed and placed into the left hand. A magic pass is made and...it didn't work! The coin is still in the left hand!

The magician places the coin into the left hand again, the magic pass is made, and this time the coin has vanished completely!

METHOD: This may seem bold - but it works every time!

Stage 1:

When you place the coin into your left hand the first time, you actually place it into the left hand.

Wave your right hand over the coin, moving your hand from your body, over your hand and back again, several times...the wave is a large, back and forth movement over your left hand...this will set up Stage 2.

Snap your right fingers and...show the coin is still there! Act as though you can't understand what happened.

Stage 2:

Repeat placing the coin into the left hand again, but use a "retention of vision vanish" (or just pretend to place it in your left hand), actually retaining the coin in your right hand.

Bring attention to your left hand as you maneuver the coin into a thumb clip with your right thumb, of course.

Immediately repeat the waving of your right hand over your left hand from your body, outward, over and past your left hand and back again, several times.

However, on the second pass, your right hand comes up close to your shirt or jacket pocket and releases the coin into that pocket!

Keep waving your hand a couple more times over your left hand after the coin has dropped into your pocket...then pause for beat.

Open your left hand to show the coin has vanished! Then show your right hand to be completely empty!

This vanish is even more amazing if you're wearing short sleeves!

DO NOT be afraid of this sleight! It works every time!

NOTE: When I perform this, I normally place a piece of napkin into my shirt pocket to keep it open a little bit. This is really not necessary because this sleight is actually quite easy to do, but it helps a little!

Inspector #1953 - An Effect by Paul Lelekis

Introduction

I came up with this trick, years ago while "tooling" around with the Knife Through Coat effect and it's a lot of fun to perform. It is a great effect for the children and the parents will love it too! I use it as a "sure-fire" introduction to a table with children when table-hopping in restaurants. Those who love table-hopping know how difficult it is to sometimes approach a table.

There are many ways to approach tables – but one of the best ways is to approach the children. Parents love it when you entertain their children and this automatically takes them out of the "lime-light"...you are there to entertain them!

As you approach the table, you smile at the parents, give them a "nod" and then immediately focus your attention on the children. Proceed with the below effect...and someone will chase you down and give you a nice tip after performing!

This effect should be performed with "flare" and a lot of enthusiasm! Enjoy!

INSPECTOR #1953 (From "A Fix on Six" by Paul A. Lelekis @ Lybrary.com)

EFFECT: The performer introduces himself and suddenly notices a shirt or jacket that "reminds" him of a time when he was a fabric inspector at a clothing mill!

The performer then demonstrates how he used to “test” fabrics by poking around with the shirt or jacket of a child present.

Suddenly the magician’s thumb pokes right through the fabric of the child’s shirt! Oh no! The performer is overly apologetic. The magician then magically “mends” the hole – to the relief of all! This is a lot of fun and is very easy to do! Play this up!

Of course, you need a Thumb Tip (T.T.). I put one on my right thumb and begin my presentation. I’ll give my patter, below. I will present this as an opening effect, as I normally perform while table-hopping in restaurants.

PATTER: “Hi everyone! I just noticed that your son (or daughter) has a shirt (or coat, jacket, etc.) that looks like the same weave at the mill where I used to be inspector!” (Begin to examine the fabric by pulling at it a little bit!)

“Have you ever seen the little strips of paper in one of the pockets that says ‘Inspected by # so and so?’ I used to be Inspector #1953! Have you ever seen my work?” (You will be surprised at how many people will nod their heads, yes!)

“It was my job to find any flaws in the print or weave of the fabric! I used to do this inspecting thing all day long but I got yelled at all the time because sometimes I damaged the fabric!”

“Oops! Oh no! I did it again! I’m so sorry! Please let me fix this! PHEWW! There – it’s fixed! You know, whenever I did this – I always used magic to repair the damage! But, I got fired anyway! Oh well – on to bigger and better things!”

NOTE: Below, under METHOD: I’ve given the actions that will coincide with the patter above.

NOTES: Let me begin by saying – whatever your initial thoughts are concerning this routine – forget them and JUST DO IT! If you are restaurant magician – heed the below advice...

Parents, as well as the kids, laugh so hard at this routine that you have an automatic opening for further performances at that table. Also, all of the tables within ear-shot, will welcome you to their table!

Table-hoppers will know how difficult it is sometimes, to approach people. I always use the children as an easy “in” to perform at a table. I then perform this little effect at a brisk pace.

I ignore the adults and act as though only the children are present! Most parents love the fact that their kids are receiving attention – instead of them! The children will almost always welcome a performer and immediately become intrigued!

This same advice works for sponge balls, coins or any other type of magic that is geared for children!

METHOD: As I begin the above patter, I have already placed the T.T. on my right thumb.

At a certain point in the patter (paragraph #3), I start to “check out” the fabric on the child’s shirt or coat.

As I continue the patter, both of my hands are holding onto the fabric with my fingers of my right hand on top and my thumb (with T.T) below, out of sight! (See 1.1) My left is just the opposite – fingers below and out of sight and the thumb on top.

I then transfer the T.T. from my right thumb into my left fingers with the opening of the T.T. facing upward. My left fingers are grasping the T.T. below the fabric.

Your left thumb kind of holds the fabric out flat with the opening of the T.T. pressed up against it. This “frees” up your RH. (See 1.2)

As you tell of your “duties” as a fabric inspector, you suddenly act as though you accidentally pushed your right thumb right through the fabric! This is exactly the point where you say, “Oops! Oh no!” Your right thumb has pressed down on the fabric and directly into the thumb tip below! (See 1.3)

This is a very surrealistic moment! The spectators are unsure of what to do or think – so they laugh hysterically!

As you say, “I did it again!” turn your right palm upwards so that the T.T. is in view and wiggle it for a couple of seconds and then turn your right hand palm down again so that the T.T. is out of view.

It will appear as if your thumb has pushed right through the fabric! Do this quickly (wiggling your thumb) and then immediately turn your right thumb downward so it is, again, out of sight!

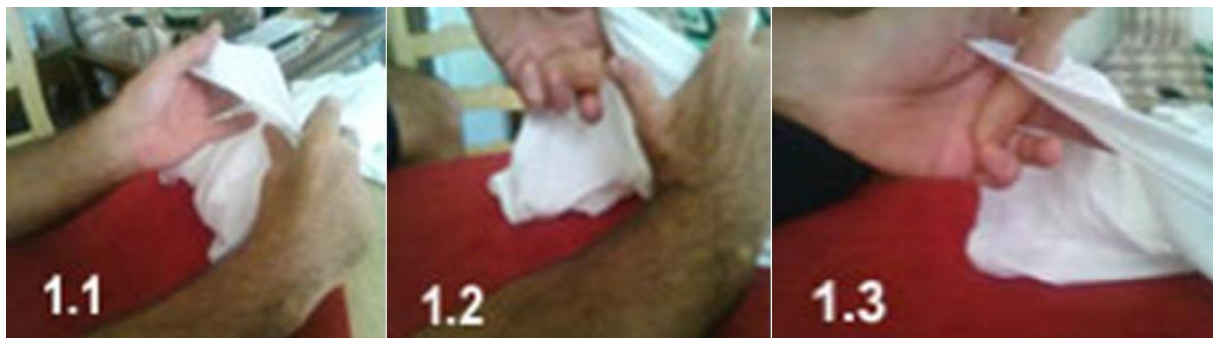
Say this loudly and act as though you are horrified at your own clumsy conduct! Look furtively all around as if you were trying to hide your goof! This is where your acting skills come into play!

Pull your right thumb out of the T.T., grasped by the left fingers underneath the fabric. Then place your right fingers over the supposed hole, rubbing that spot as if hiding the hole.

Your right thumb goes back under the fabric (out of site) as you place the T.T back onto your right thumb, assisted by the left fingers.

Rub the spot where the supposed hole is with your right fingers as you say the final line of patter above. Slowly remove your right fingers to show that the hole has been repaired!

Everyone will be very pleased and relieved! **PLAY THIS UP!** Wait until you see the looks on the spectators’ faces! This is truly a great “ice-breaker”!



All of Paul's ebooks can be found at Lybrary.com .. Check them out!
<https://www.lybrary.com/paul-a-lelekis-m-163788.html>

FIVE COINS

Paul A. Lelekis

This is an effect that I've been using with great success for over 25 years. This routine can be used as a “coins across” routine, which is the way I normally perform when table-hopping...however, when table-hopping, I'm standing, and I can't “do” that something extra that makes this routine so much stronger.

If I'm seated, I do a "coins-thru-the-table" routine that allows me to bring this routine to a new level! It increases the level of amazement for the spectators...even though they don't know exactly why! This effect is VERY STRONG!

I also want to emphasize that this routine is NOT for children...not because it's dirty, but because if you perform it for kids, the children will "dive" under the table to watch how the coins pass through the table...it's just what children do.

Also, the strength of the included subtlety can only be performed with a "coins-thru-the-table" routine – not with a "coins across" routine.

EFFECT: Five coins are introduced, four half dollars and one English copper penny. Two silver coins are placed into each hand and the right hand gets the copper penny. First, one silver coin passes through the table – then, VERY OPENLY, both coins in the left hand pass through the table!

PREPARATION: Place a napkin or hankie or anything that will hold a couple of coins in your lap without worrying about the coins dropping to the floor. You can do this without any type of cloth by keeping your knees together tightly.

METHOD: The copper coin is not necessary, but it will add motivation and a psychological advantage.

Phase 1: One silver coin through the table –

I begin by arranging the coins in the shape of an inverted "V" (capital lambda if you are Greek!). The copper coin will be at the apex (away from you) and the silver coins will make up the two sides of the inverted "V".

"I really like coin magic! People seem to love the sight and sound of shiny, clinking coins! But I noticed that this table has a weak spot in it...I planned on a different kind of coin trick, but let me see what I can do with this."

As you say the patter above, pick up one of the silver coins on your right and tap it in the area where you plan to make the coins pass.

What your next move will be is to place this coin into your right hand and into classic palm, THEN, PICK UP the two silver coins on your left, with your left hand!

Next, your right hand picks up the other silver coin into your right hand. Lastly, pick up the copper coin with your right fingers and into your right fist as you say:

"This copper coin will attract a silver coin from my left hand and make it pass right through the table to join the coins in my right hand."

As you recite the patter above, both hands tap together, suspiciously. In other words, it should appear as if there is a possibility of coins, exchanging hands.

Your right hand then moves beneath the table (left hand on top of table at the supposed "weak spot") as you glare at the spectators as if you saw someone give a "look of doubt" in your direction. This may or may NOT happen...but still act as though it did.

Bring your right hand back into view on top of the table in preparation for performing Han Ping Chien as follows: Begin by saying, "Things are just as they should be...see there are two silver coins in my left hand...and two silver coins and the copper coin in my right hand. Remember...the copper coin is what does it!"

In accordance with the patter above, first open your left hand and dump the coins onto the table. Use your left fingers to pick up the coins making sure one of the coins is close to the pad of your hand, closest to the table top. Close that hand.

Open your right hand, palm up, as your left index finger comes close to the right fist and points to the coins as you open your right hand, showing the three coins.

Remember that one of the silver coins is basically in right hand classic palm.

You will now turn your right hand, palm down, dumping two of the coins, retaining the silver coin in classic palm. At the same time, your left fist turns palm up, actually tossing the coin at the edge of your palm to your right, to join the two coins dumped from your right hand.

As your left hand secretly “tosses” its coin to the right, it moves to your left. There will be three coins on the table...two silver coins and one copper coin...one silver coin is in classic palm in the right hand. All appears copacetic.

The right hand picks up the coins on the table and moves below the table. The left hand then moves to the “sweet spot” on the table and raps the table with your knuckles.

Suddenly, you slap your open left hand onto the table as you “rap” the table, once, underneath, with one of the coins in your right hand.

Keep your left hand flat on the table and then bring out the right hand and toss three coins onto the table...three silver coins and one copper!

Then lift your left hand to show only one coin! A silver coin has apparently passed through the table, into your right hand.

After the spectators have praised you for your magnificence, place the coins back to their original positions on the table...into the inverted “V” position with the copper coin at the apex.

Mention that you’ll do it again...only this time “...I will do it the hard way!”

Phase 2: Two silver coins pass through the table –

Begin with the five coins back in the inverted “V” shape as in Phase 1.

First, pick up the two silver coins on your left, into your left hand. Then pick up the two silver coins on your right, with your right hand...but this time do NOT place either coin into Classic Palm. Hold the coins loosely in your right hand.

Pick up the copper coin with your left thumb and index fingers (left hand is in a fist!) and place it into the thumb-hole of your right fist, but STILL sticking out where all can see it. The copper coin will be clipped by your right thumb.

Use the butt of your left fist to “suspiciously” tap the exposed copper coin into your right hand...try to make it look like something “sneaky” has just happened.

Pretend as though nothing has happened and say “Now I’m going to repeat what I just did a moment ago... but THIS TIME you know what to expect...what?”

Your right hand now goes under the table just as you say “...THIS TIME you know what to expect...” You have supposedly done something fishy. Act as though the spectators are suspicious of your actions...whether they are, or NOT!

As soon as your right hand goes under the table and you say “...what?” quietly place the two silver coins in your right hand, onto your cloth-covered lap, keeping the copper coin in your right hand – but held loosely.

Now, say, in response to your “suspicious move”, “Oh no, no! I haven’t done anything funny...well at least not yet!”

Now perform the Gallo Pitch as follows:

Toss the two coins in your left hand to your right, at a 45 degree angle. The left hand then picks these two coins back up, but both coins are kept close to the left thumb-hole within that fist.

The right hand then apparently tosses three coins (actually only the lone copper coin!) in the opposite direction at a 45 degree angle, to your left.

Actually, as the left hand is returning to the left side, it secretly turns counter-clockwise and tosses its coins from your left thumb-hole, in the same direction as the copper coin coming from your right hand.

It will appear as if you had two silver coins and a copper coin in your right hand! The tossing of both hands’ coins will form the shape of an “X” shape on the table.

Show your right hand completely empty and then pick up the three coins on the table. The right hand then retreats back under the table as it secretly picks up the two coins on your lap! Now you have all five coins in your right hand!

Tap your left hand on the "soft spot" on the table and then slam your open left hand onto the table. Tap the table underneath with a coin, twice, indicating the passing of the two coins. Remove your right hand and toss out all 5 coins! Lift your left hand to show NO COINS!

All of Paul's ebooks can be found here....

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

Five Digit Numbers - An Effect

Dan Amos

My friend, Dan Amos, is often confronted with presenting magic in a Christian environment, and uses the following effect to get the Gospel message across. I find it a worthy effect for anyone and I think you will too. Don't let the mathematics scare you off... the handling is straightforward and easy enough to perform. Plus, today, almost everyone has a calculator on their phone.. need be....

Spectator writes a 5 digit number	1 4 9 3 8
Spectator writes a second 5 digit number	2 5 9 7 4
You write a 5 digit # that totals 9 when added to # above	7 4 0 2 5
Spectator writes a third 5 digit number	9 0 3 6 1
You write a 5 digit # that totals 9 from # above	<u>0 9 6 3 8</u>
	2 1 4 9 3 6

This is a powerful mystery that could be done on stage. I like doing it one on one, but I always ask first if they like math, If not, you don't want to embarrass them unless you have a calculator to do the addition.

You announce... "God has the answer to our problems before we even know what our problems are. To demonstrate in a small way, I will give you an answer before I even know the problem.."

Ask spectator to write down a 5 digit number. (#)

Next you write down a prediction of what you think the answer will be before you know the problem.

The secret is to subtract 2 from the # and then add a 2 in front of the #.

In our example 1 4 9 3 8 you take 2 from the 8 gives you 6, then copy the 1 4 9 3 in front of the 6, you get 14936 and then always add a 2 in front of that #. We have 214936. This is your prediction.

Ask the Spectator to write down the 2nd 5 digit #. Under that you act as if you are writing a random #, but the number you write, if added to the number above it, will secretly total 9 for each row.

Spectator writes a 3rd 5 digit number.

Under that you again write a 5 digit number that totals 9 from the numbers above.

Draw a line under the numbers and put a plus sign and ask them to total all the numbers.

Have them unfold your prediction that has been setting on the table.

If I can tell you the answer to a problem before I even know what the problem is you can find peace in knowing God has the answer to our problems before we even know the problem. Trust God to help you .

Extra tips: If the first number ends in a 0 or a 1, you simply subtract 2 from the last 2 digits . 58391 your answer will be 258389

For their 2nd or 3rd # If they give a number like 12345 I either ask for a more random # or I say well if you want to go in order so will I... 87654

I first learned this as a way to instantly add a lot of numbers and I had the idea to make it a mental mystery and added a gospel message. Later I found it as a mental trick in a book by Nicholas Einhorn, The Practical Encyclopedia of Magic.

Flying Colors (Again) - An Effect of Redemption (The Right Effect For The Right Moment.)

George Pierce, Charles Jordan, Karl Fulves and Rick Carruth

Here's one for you that's been around for many years.. yet is not performed widely because of the uncertainty when handled badly. I refer to it as "..the right effect for the right moment".. and it's just that. Magicians are always looking for effects to fool other magicians, and this one fills that niche.

I'm quite sure many of you are familiar with the principle, and I'm not even sure it can be properly credited. Karl Fulves credits it to George Pierce and Charles Jordan. I'm willing to bet it's much older.

Begin with a stacked deck. Thirteen Blacks on bottom, then thirteen Reds.. a Joker.. then thirteen Blacks and thirteen more Reds on top. Take the deck from the pack and perform a couple of false shuffles. Ideally, let the magician you're performing for thoroughly shuffle a deck of cards. Then, perform a deck switch. If you allow the magi to shuffle, then take the deck from him, and if you just happen to have another deck in your lap.... You can make conversation for a couple of moments as he doesn't know what you're about to do. Watch his eyes and wait on the moment to make the switch. DON'T get one of those stupid grins on your face like you're about to switch a deck! Be casual and confident. If YOU believe you'll get caught.. you will. Magician's know what a false shuffle looks like.. but they don't anticipate a deck switch. Work it out..

Lay the deck on the table, converse, then pick up the deck.. spread the deck faces toward you.. and look for the Joker. Remove the Joker, holding a small break at that point, toss it to one side face up so the other magi can see it's only a Joker. Don't mention the Joker. If he's a decent magician, he understands about removing Jokers... you don't need to bring it to his attention.

Place the two halves on the table and ask the magi to riffle shuffle the two halves together. This is where the "right effect for the right moment" comes in.. You need for your spectator to be able to perform a decent shuffle. Not necessarily perfect.. but respectable.

Now ask him to deal all the cards back and forth into two piles, one at a time, left to right. Assure him that this, on top of his shuffle, will thoroughly mix the cards beyond objection.

Once complete.. ask him to take the two packets and riffle shuffle the cards ONCE MORE. For the magi, this is the convincer. Again, it's best the shuffle be a decent example of a riffle shuffle.

Pick up the deck and fan it toward yourself. There will probably be a point in the middle of the deck where a few cards will be mixed. The rest of the deck will be all Red or all Black. If you spread the deck between your left and right hands, you can

place your thumbs just to the right and left of the small mixed portion. Turn the deck faces toward the table, separate the two halves, and allow the mixed cards to fall to the table fairly intact. Place the two HALVES on the table face down. Pick up the mixed cards and turn them face up.. noting to the magi that, as expected, the cards are thoroughly jumbled.

Picking up the mixed cards with one hand, tell the magi that you are a great believer in redemption, and that even playing cards desire, deep within their hearts... and spades and clubs and diamonds, to do the right thing. Since you laid the two packets on the table, face down, you know which is which. Look at the faces of the mixed pack, usually no more than four to six cards, and quickly separate the colors, red in one hand and black in the other. Drop them face UP on top of the corresponding color pile. Ask the magi to look at their handiwork... and enjoy the moment as they turn and spread the packets to reveal that ALL the cards in each packet are matching colors.

This is a fooler. Sometime you will have a GOOD day, and there will be NO cards mixed in the middle. You can simply separate the deck into two piles, ask the magi to examine his handiwork.. and offer him a round of applause. Take this premise and make it your own. You'll have an effect you love to perform for other magicians. Remember, they shuffled BEFORE the effect began.. so they cannot understand how the cards arrived in their present state. They also shuffled during the effect, eliminating the possibility, in their mind, of a stacked deck. Let me know how this works for you...

Card To Wallet... Without The Wallet - An Effect

Eliyahu Wincelberg

I have always loved watching signed card to wallet type effects for forever. The problem I always had is that I hate my card wallet and I can't bring myself to shell out \$50 (again) for a good one. Recently I came up with the following solution. This is every bit as strong, if not stronger because its inspectable and so clean. Its impromptu. The angles are wonderful. It doesn't require palming and as the audience will remember it, nothing will ever have gone near where the card ends up. They can even be holding the whole deck when the card vanishes.

Effect:

While the signed card (and the rest of the deck too) is far from your pockets, the card vanishes. You show your hands unquestionably empty and then pulls the signed card out of the Closed card case in your back pocket.

This is a climax that can be used to end many great card routines. I often use it to end the ambitious card routine. I love using it to end Paul Harris's Bizarre Vanish because they feel the card vanish, you show everything, its gone, and with your hands empty pull it out of the closed case. Doing it to reveal the card when it vanishes in Sankey's Bodyguard is also wonderful because the spectator knows they had it in their hand a second ago and you don't go near it and they can even be holding the deck too and still... Using it as a revelation after doing the rub-a-dub/ rub-away vanish (or an equivalent) is a lot of fun too because the card vanishes to nothing, your hands are undeniably empty and its in the closed card case they never remember you going near. I do Jeff McBride's McWallet using this instead of a trick wallet. Its a wonderful trick where the card twice ends up in your mouth and twice vanishes very cleanly and then you cleanly pull it out of your closed card box. If you use gimmicked cards you can vanish it i.e. change it into a blank card and then show the real one is now in a closed card box far from the deck...

Method:

After you take the cards out of the box, in the process of closing the box back up you push the top flap in a little extra (the trick can also be done with the box regularly closed but this makes it easier and its just such a non-move, why not?) And put it in your back pocket. I find that if I put the box on top of my wallet or cell phone so that it pokes out of my pocket just a bit, it makes the load much easier. Otherwise sometimes it gets stuck on my back pockets button or misses the box, so, better safe than sorry. Nobody walking around behind me will ever wonder why the box is poking out 1/4 inch or so. Let's assume you're doing the simplest version of the trick for now. You perform a sandwich type effect where the signed card appears between the two Jokers. While showing the 3 cards you biddle steal the selection back on to the bottom of the deck. Next you carefully drop the pair on the table or into the spectators hand and have someone place their hand on it. The hand with the deck naturally goes behind you for a second as if you were going to put the cards back and then you change your mind and drop the deck on the table. You've taken all focus off the deck. What you're really doing is as follows:

When I used to use gimmicked cards my favorite way of disposing of them was to deal them into my pocket. Recently, I heard the idea of dealing cards into a card wallet, as opposed to palming them and putting them there, in Paul Harris's name from Jeff McBride. As I dislike my triple threat wallet, I tried thinking what else you could deal the cards into. I toyed around with a bunch of ideas until I hit upon the fact that you could have the greatest signed card to card box ever using this.

Depending whether the card is on the top of the deck or the bottom of the deck the method for dealing is different. For now, let's just assume the card is on the top of the deck or when you went behind your body you reversed the deck. If I'm not worried about people going behind me, often I'll just deal the corner of the signed card off into the box. The card will stay and there's no way anyone will ever remember my hand ever went behind. If I'm worried people may go behind me I spend the extra 1/2 second making sure it goes into the box properly. This is all done while making the card vanish so the misdirection is perfect. You just snap (you don't want to delay the snap too long after they put their hand on top of the cards otherwise they may realize its only two cards), they check how many cards there are, see its only two, turn them over, see their signed card vanished from under their hand; and by then their card is safe in the card box and the deck is on the table. You then show your hands unquestionably empty (Jeff McBride, when doing McWallet, likes to pause until it's uncomfortable with his hands clearly open. I believe this is Skinners extended pause idea. It has a very nice effect and often significantly increases the reaction) and point to your back pocket.

As you go now you have time to fix it if just the corner is in (takes no time and they know you can't be putting the card there because they saw your hands so clearly empty) or if you missed the box (this one may look a little awkward so try to avoid it). As you take the box out of your pocket pinch it slightly. This accomplishes two things. A: The box now looks exactly the way it would look anyway had you not pushed the flap in extra. B: There is no way they'll be able to see the card is outside of the flap. Open up the flap and hand the box to the spectator to take out their signed card and just watch them FREAK OUT!!!!!!!!!!!!!! Enjoy!!

DO YOU HAVE ESP?

Paul A. Lelekis

Openers & Closers 1, 2 & 3 present many superb tricks that involve the most CRUCIAL parts of your shows....Openers & Closers.

The routine below is from Openers & Closers 2 and demonstrates HOW to “open” your spectators and take command of your “arena”!

Most performers know that you should end your show with a strong “closer”...but the “openers” are just as crucial...if not MORE so!

This presentation is a combination of smaller effects and “bits” that will really open your spectators up for having fun! This routine is suitable for close-up or cabaret...or at a party!

EFFECT: The performer presents a string of smaller “rapid-fire” effects that will let the spectators know that you are there to have fun with them!

METHOD: Have a deck of cards in your hands. You have already noted the bottom card of the deck. We'll say it is the Jack of Hearts (JH).

Give the deck a casual overhand shuffle, running about 2/3 of the deck into your left hand and then in-jog a card and “throw” the balance on top.

Get left pinkie break above the in-jog and below the JH...hold this break...you will not be using it just yet.

Part 1:

Smile as you approach a female, introduce yourself and ask her name. She will feel a little uncomfortable, but you will soon remedy that. Let's assume her name is Sue. “Sue...do you believe in ESP?” She will usually say “No!”, but even if she says “Yes!” your response will be the same...tap your temple with your index finger and say “I knew that!”

This WILL get laughs and giggles...it works every time! “I want to try something with you Sue...but don't worry...it's all legal!”

“I want you to think of a number between 1 and 3...quickly!” At this point, snap your fingers as if trying to hurry her.

She will giggle as others will, because the request seems ridiculous!

Part 2:

“O.K. – let's broaden your scope of choices...THINK of a number between 1 and 4! Think of that number being written up on that wall over there. Can you see it?”

“That number is THREE!” You will be correct about 90% of the time. If she says, “No!” you say “That's correct!”

“See? This ESP stuff is pretty spooky, huh?!” No matter what she said at this point, you will continue by saying...

Part 3:

“Let's make this a little bit harder...think of a number between 1 and 10...quickly!” Here, you will snap your fingers again!

“Now think of that number written on that wall over there! Is it the number 7?”

NOTE: The snapping of the fingers will be noticed by your spectators and will become almost a joke in their minds as if you are ‘hurrying’ her!

The chances of her thinking of the number “7” are VERY good! If she does admit to it, say “See? I TOLD you that ESP is real!”

If she DOESN'T think of the number "7" say "Proof POSITIVE that ESP is not real! Ya' see...I told you so!" (Again, tap your temple!)

Part 4:

At this point, the spectators are quite 'loosened up' and they realize that you are having fun with them...BUT...now you will fry them!

Remember that you are still holding the deck of cards with a break BELOW the Jack of Hearts (JH)?

You will now perform a Riffle Peek Force of the JH as follows:

Hold the deck in the left hand with the face of the deck (the bottom of the deck) facing the spectator. You are STILL holding the break.

"Ma'am, what I'm going to do is riffle through the deck like this, and whenever you want, whenever you feel like it, say "Stop!"!

What you are doing as you patter, is slowly riffling through the deck, using your right index or middle finger at the outer right corner of the deck.

You are "conditioning" the spectator for how long it will take you to riffle through the deck.

This is a demonstration of how you will "appear" do it for the spectator...I have found over the years, that many women will say "Stop!" during the above explanation. In fact it happened the other day! This can be quite amusing!

I normally say at this point, "Ma'am...I really appreciate your enthusiasm but I want to give you the chance at stopping me at ANY card...not just the last few cards!"

This will get laughs...but you DON'T want to make her feel foolish – just a little uncomfortable!

O.K. – the stage is set, so to speak. Say "Alright, I'm going to riffle through the cards now...THIS is where you say 'Stop' Ma'am!" This will also get giggles.

As you begin to riffle the outer right corner of the deck, watch her mouth very closely...you are going to riffle through the deck, VERY QUICKLY so that she says "Stop!" AFTER you've already finished riffling!

This will also get laughs! "I'm sorry Ma'am...I'm just having fun!"

"Go ahead and say 'Stop!'" Riffle the corner of the deck again and time it so that she says "Stop!" at about your break.

Hold open the break at the JH, TURN YOUR HEAD AWAY, and say "Please remember that card, Ma'am...and anyone else around you, also remember that card!" This is how you include others in the fun!

The above actions are choreographed to help the performer. It will amuse your spectators, but you are "conditioning" your spectator to say "Stop!" at your break!

This makes the force, much more natural appearing!

Continue with your presentation at this point:

"O.K. – you should have a card in your mind right now Ma'am...is that correct?" She will say "Yes!"

"Ma'am...I want you to concentrate on that card and get a clear mental picture of that card in your mind."

Here, is where some more fun happens! Remember, you KNOW that the card she is thinking of is the Jack of Hearts.

I'm getting a mental picture from you Ma'am...the card you are thinking of is BLACK...is it not?"

She will smile...she will be confused on how to answer your "double-edged" question! Usually she'll say "No!"...but it doesn't matter!

You still say "Uhhhh...yea! I KNEW that...it's red!" The spectators will laugh at this "obvious fishing expedition"!

"In fact, the card you are thinking of is...the Jack of Hearts!" The spectators will be quite amazed!

"It IS the Jack of Hearts?! Wow...maybe this ESP stuff must be real!"

The spectators have been laughing at your antics up to this point, but will be very surprised that you "read" their minds!

This ends your, opening routine and you've made your spectators relax and have fun! On to more adventure!

NOTE #1: Notice that the performer is ALSO "amazed" that he got it right! This, again, "diffuses" the magic from the performer! He is as surprised that it worked, as the spectators are! Don't worry about "being a hero" or some "demagogue"...be an entertainer! The spectators will KNOW that you are really clever and that you are just being modest!

NOTE #2: Do NOT let the simplicity of this routine sway you...because of the way you have "worked" your spectators, they will be even MORE amazed that you, somehow, "divined" their selection. This is a very powerful routine! The rest of your show will be a breeze...

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The Puzzler Card Trick - Effect

Maxwell (Max Holden)

Effect: A spectator is requested to shuffle the pack, then to take the top card and place it face down on the table, first noting the card. If this card is a two, count it as two, and count additional cards on top of it until you reach twelve, then a new packet is started. In case twelve cannot be counted in the last packet, put these cards aside. Any picture card is counted as ten. Aces count as one...

Performer meanwhile turns his back, and when the spectator is finished dealing out the entire deck, the performer turns and announces the total of all the pips on the bottom cards. When the packets are turned over and added.. the total is shown to be correct.. even if the deck was completely shuffle beforehand.

Secret: The performer secretly notes how many piles are on the table. Suppose there are eight packets dealt on the table, with six cards left over. Subtract four from the number of packets.. this leaves four. Next, multiply by thirteen, which gives fifty-two. Add the six extra cards, and the total is fifty-eight, and this is the total of all the bottom cards of the piles. Again, should there be only five packets, four from five leaves one; one multiplied by thirteen, plus the four extra cards makes the answer seventeen.

Note: For each new packet, the top card of the deck is taken and the value viewed by the spectator. Put this card face down on the table and deal the number of cards necessary to total twelve. Ex.. four plus eight cards totals twelve. Nine plus three cards totals twelve.

Editor's note.. Since you do not see the bottom card OR know the total number of cards in each stack.. you should not be able to reveal the sum total of all the bottom cards. This is a strong bit of mathemagic on its own. I would think it would be even

stronger with the use of a thumb writer.. This is one of those effects that has plenty of potential if you use your imagination.

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