



Jeff
Ezell's

Close-up & Parlor
Magic

Lecture Notes



Jeff Ezell

626-893-5194

www.jeffezellmagic.com

JEZELL

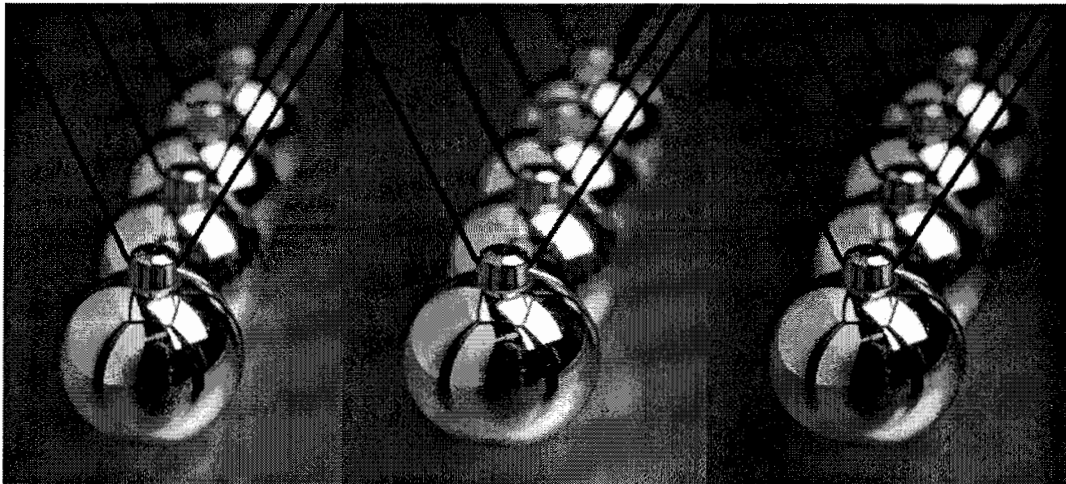
FORWARD

Jeff Ezell is more than a magician; he is a fan of magic. He has never lost the joy of entertaining an audience and making them smile. This pleasure is instantly communicated to those who watch him perform, thanks to his ready smile, enthusiasm in performance, and his choice of magic effects. Jeff appreciates clear plots, with climaxes that are easily grasped by the audience.

In short, magic that works.

If you want to perform this brand of solid magic, there's a good chance that effects from Jeff's repertoire can work for YOU.

David Regal



PROTOCOLS

These notes assume you have at least a basic grasp of the techniques and terminology of close-up magic. For example, you should know how to perform a double lift is, as well know what is a force, a reveal, a fan, and a vanish. If you're unsure what these terms mean, please consult a Magician friend, a magic-oriented web site, or your favorite magic reference.

Fingering

Starting at the thumb, fingers will be notated as thumb, index, middle, ring and little fingers.

Card Notation

Cards will have their suits abbreviated C = Clubs, H = Hearts, S = Spades, D = Diamonds. For example: 4D = Four of Diamonds, AH = Ace of Hearts, QS = Queen of Spades, 9C = Nine of Clubs.

Direction

All directions are given from the view of the Magician. "Left" is the Magician's left; "Front" is the direction the Magician is facing, etc.

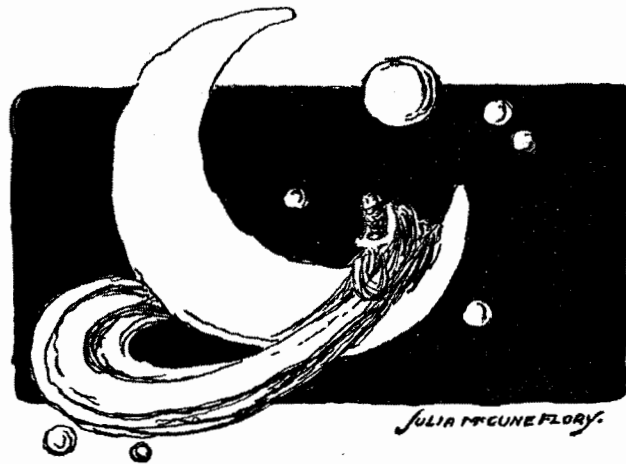
RESOURCES

Michael Ammar, "Easy to Master Card Miracles", vols 1-3, video/DVD
Darren Brown, Pure Effect, book
Daryl, "Encyclopedia of Card Sleights", vols 1-8, video/DVD
Daryl, "Daryl's Card Revelations", vols 1-5, video/DVD
Roberto Giobbi, Card College, vols 1-4, book
Harry Lorayne, Apocalypse, vols 1-4, book
Mark Wilson, Mark Wilson's Complete Course in Magic, book
Aldo Colombini, "Standing Room Only Lecture", video
Andy Nyman, anything by him. Great work and entertaining.
Of course, absolutely anything by Jeff Ezell!
Any instructional guide or performance by the magicians named in these notes.

CREDITS

Jeff Ezell's Close-up & Parlor Magic Lecture Notes was mostly written by me, Jeff Ezell.

Ken Jessup wrote the rest, took the photographs, and edited all of it. He's a freelance writer and editor; email him at: kenwritez@hotmail.com.



Triple Card Production

EFFECT: Three spectators each freely select any card. The cards are then lost in the deck and are found one by one, but not in the typical, "Here's one card, and then here's another!" fashion.

Instead, you, the Magician, find the first card, which then visually changes into the next card. You spin that card which becomes the third selected card. All of these changes happen with the card remaining in the spectator's view at all times.

SETUP: None required.

TIP: Any three, freely chosen cards are selected by spectators and returned to the top of the deck. Perform your favorite shuffle or cuts, keeping the top three cards on top of the deck. For example: AS, 10D, Joker. (To enhance the trick, the cards are revealed out of the order in which they were selected.)

Ask the last person that replaced their card on the pack to name the card they selected. Explain that you are going to find this card in the fastest way possible. Simply perform your favorite false cut and reveal the top card: AS.

Get a little finger break under the top three cards to prepare for a spinning turnover (*aka* "spinning color change.")



SPINNING TURNOVER: Hold the deck in your left hand in the mechanic's grip, the top card face up. Thumb over three cards and get a little finger break (with your left little finger) under them as a packet, then square up that packet.

With your right hand, pick up the packet with your thumb on the bottom right corner and your middle finger on the top left corner. Both fingers should be on the corners where the card values are printed.



Pick the packet up, applying enough pressure so the packet bows upward to the point your index and ring fingers can easily reach the corners of the packet not held by your other two fingers.

As you move your hand in a small circle parallel to the floor, simultaneously push down on the upper right corner of the packet with your ring finger, while your index finger pulls up on the left side of the packet, guiding it over. (The circular motion provides misdirection, this larger move covering the smaller move of the packet flipping over.)



Ask the first spectator who picked the Joker to name his card. As he does so, you perform the spinning turnover to reveal his card.

As soon as the packet is flipped over, revealing the Joker, immediately place the packet on top of the deck and prepare to reveal the last card.

(You should now have two face up cards on top of the deck in your left hand.) With a double lift, turn over both top cards as one. Then, before asking the last spectator to name his card, remove the top card from the deck by your favorite flourish, revealing it. (I like spinning it out and catching it or simply placing it on the table, face up.)

(This last reveal courtesy of Jonathan Levitt.)



Card Morph

EFFECT: A spectator selects a card and then replaces it into the deck. After several shuffles and cuts, the Magician produces the wrong card. The Magician shakes the wrong card which then appears to be in the process of changing into the selected card: We see the wrong value and suit at one corner of the card, but the selected card value and suit at the opposite corner of the card. With one final flourish, the selected card is revealed.

NOTE: The card never leaves the spectator's view.

SETUP: This effect requires a gaffed card, plus the top three cards on the deck must be arranged prior to performance. For this example, reading from the top of the deck down, the forced card will be 9S, the gaffed card will be next down, and the third card down will be the 4S. (In this case, the gaffed card has one corner showing the 9S value and the opposite corner showing the 4S value. It does not matter whether the 9S or the 4S is on top or in third position.)

All cards are face down.

TIP: Force the top card (9S) to the spectator, using your favorite method (I like Trevor Lewis' force; see Appendix for more information) and have the spectator return it to the top of the pack.

At this point, explain to the spectator you are going to reveal how magicians control cards. Perform a few false cuts and some real shuffles, always keeping the top three cards on top of the deck.

Ask the spectator, "After all of this shuffling, cutting and mixing, would you be amazed if your card made it back to the top?"

While asking this question, and without asking the spectator to name his card, openly spread the top few cards and square them back up, keeping a break under the top three cards. You are about to triple lift to expose the incorrect card.



Perform the triple lift, keeping your break, revealing the 4S and explaining the difficulty of this trick. (You'll probably get a lukewarm reaction here, so use this patter to break the moment: "Based on your overwhelming reaction, I'll bet this isn't your card!")

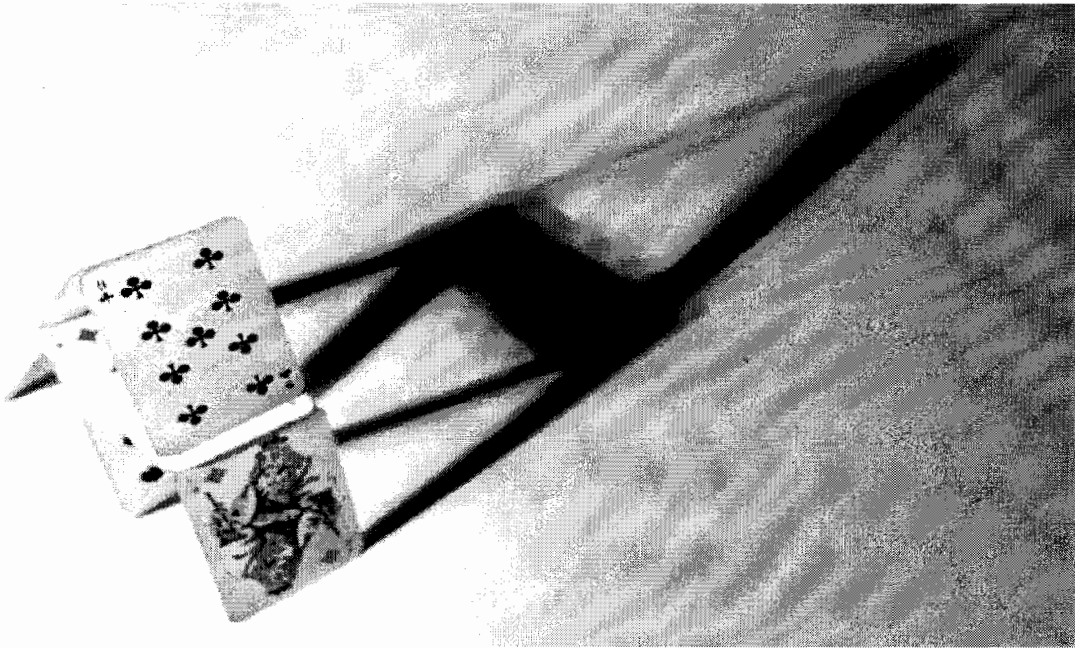
As you are saying this, turn over all three cards, burying the 4S, and prepare to double lift. A little misdirection here will allow you to drop your left hand to your side, thumb over two cards, get the break, and then bring your hand back up.

Ask the spectator his card. He will say 9S. You offer to fix the wrong card. With a snap and a wave, double lift the top two cards to reveal the gaffed card.

You say, "Look! The Four is leaving and the Nine is making its way onto the card." Show the gaff for a few moments and then turn it face down.

Remove the top card, rub it on your sleeve and turn it face up to reveal the 9S, the selected card, and accept the well-deserved applause.

This routine has built in laughs and surprises. You'll have a lot of fun with this one. I used it in my close-up show at the Magic Castle and every show had consistent reactions.



Mental Card Reading

EFFECT: A spectator freely selects a card that is divined by the Magician. This can be repeated immediately.

SETUP: One forced card.

TIP: This easy trick astounds many lay people. If you can force a card, you can do this trick. Simply force a card onto a spectator by using your favorite force. (See the Trevor Lewis force in the Appendix for my favorite force.)

Have the spectator show the card around and replace it anywhere into the deck. All you need to do at this point is reveal her card in any mysterious way:

- Control the selected card to the top of the deck and finish with the card stuck on your forehead.
- Control the card to the top of the deck and do a double lift, exposing the wrong card, and then placing the “wrong card” (actually the selected card) face down into the spectator’s hand where it magically becomes the selected card.
- Sleight the spectator’s card into his pocket or purse or even have an accomplice place the card on the windshield of spectator’s car!
- Have the selected card appear inside a beer or soda bottle with the help of an accomplice, or simply use a duplicate card and place it wherever you like.

Accomplices are a lot of fun to use and you should take advantage of any opportunity to use one.

Your imagination can roam freely, thinking of the most incredible places for a card to be found.

If you want to create a miracle, you need to take chances. Challenge yourself!

Mental Card Reading is a wonderful lead-in to “No Palm, No Misdirection, Card To Pocket.”

No Palm, No Misdirection, Card To Pocket

EFFECT: Four cards are removed from the deck and given face down to a spectator. Emphasize that you will not look at the faces of the cards from this point on. Show the spectator the faces of the four cards and ask him to remember any one of them. Square up the packet and re-spread them, but the selected card is gone! Not only is it gone, but it traveled to your pocket. Show your empty hand, then reach into your pocket to pull out the selected card.

SETUP: Using any four of a kind, you'll need a duplicate set in your front right pocket. For the example, we'll use the four 9s: 9C, 9H, 9S, 9D. Put the duplicate set into your front pants pocket in CHaSeD order (Club, Heart, Spade, Diamond) before your performance.

TIP: The only move you need for this effect is the Ascanio Spread.

Since the Ascanio Spread is the foundation for this trick, we've included the explanation below:



ASCANIO SPREAD: This shows four cards as three cards. The goal is to square up the four cards, peel off the top card, then the bottom card, all the while holding the two center cards as one. For best results, get four cards and perform the steps as you read them here.

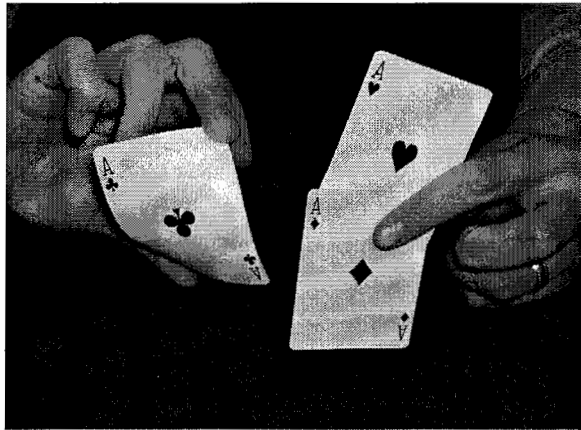
Hold the packet in your right hand about chest high, with the faces toward the audience, cards perpendicular to the floor.

The bottom right corner of the packet should be on your thumb pad while your middle finger is at the top of the packet, off center toward the right.



With your left thumb, peel off the back card to your left, (the card should naturally stick to your thumb) and as you do this, let your fingertips from your left hand glide the front card off in the same way direction as the back card.

Start to glide off the back card from the packet and then, at the same time, glide the card off of the front of the packet so you have two cards freely shown in your left hand. This will leave your right hand holding a two-card packet looking like a singleton. Done correctly, the spread should look as if only three cards are in your hands; two in your left and one in your right hand.



Force any one of the nines to the spectator and say, “No matter what card you select, we’ll remove all of those cards out of the pack. For example, if you select a seven, then we’ll remove all of the sevens out of the deck.” Make sure you know which of the four you forced!

NOTE: I name a different card than the one I’m going to force so the spectator believes he freely selected the card.

The spectator picks the nine and you quickly go through the deck and pull out the rest of the nines. After you get them all, set the deck aside and hand the four nines face down to the spectator.

Tell the spectator to mix them up so that no one will know the order of the cards in the packet. (It’s important to tell your spectator you’ll not look at the faces of the cards from this point on.)

The spectator hands you the now-mixed packet.

As the spectator thinks of his card, thumb off the top two cards into your right hand, leaving the other two cards in your left hand. Pinch-grip each two-card packet and, while showing the faces to the spectator, spread them slightly so each card face clearly shows.

Ask the spectator, “In which of my hands is your card?” Whichever hand the spectator suggests, drop the packet in that hand onto the top of the packet in your other hand.

For instructional purposes, we’ll number the cards 1 – 4, 1 being the top card of the packet, 4 the bottom.

Peel off the top card (card 1) and place it on the bottom of the packet. The cards are now in the top-to-bottom order 2, 3, 4 and 1.

Peel off the next card, then the next, (reversing their order) and then drop those two cards on top of the original top and bottom cards of the packet. The top-to-bottom order is now 3, 2, 4 and 1.

Repeat this step keeping the same handling: thumb off the top two cards into your right hand, leaving the other two cards in your left hand. Pinch-grip each two-card packet and, while showing the faces to the spectator, spread them slightly so each card face clearly shows.

Ask the spectator once again "In which of my hands is your card?" Whichever hand the spectator suggests, drop the packet in that hand onto the top of the packet in your other hand.

Now, ask the spectator to name his card. As he does so, perform the Ascanio spread. (Make sure you snugly hold the packet containing the hidden card!) The selected card will be missing because the double shuffling in the above steps sets up the cards for the Ascanio spread to hide the selected card.

After you show the selected card is no longer in the packet, dramatically produce the duplicate of the selected card from your pocket. Because you loaded the cards in ChaSeD order, you can easily pick the correct card. (You can also load each card or pair of cards into different pockets if you prefer.)

Put the card back in your pocket and perform a magical motion, and now perform a fair spread of the cards, showing the no-longer-missing selected card.

(The card-to-pocket effect was taken from Aldo Colombini's "Get Off My Spread," and is used with his kind permission. It's a great stand-alone effect with many more twists to it. I'm only using a small portion of that effect as a vehicle to get me to another part of the routine)

This trick is a nice lead-in to the McClintock Twist or any other effect you may do that requires four of a kind.



MCCLINTOCK TWIST



EFFECT: Four cards magically change from backs to faces, one at a time.

SETUP: Any four of a kind.

TIP: This trick uses no extra cards, no double lifts and no gaffed cards.

Hold the cards perpendicular to the floor, two cards in each hand, card faces toward the spectators. Fan the cards so the audience can easily see there are only four cards. Show the card faces and then the backs.

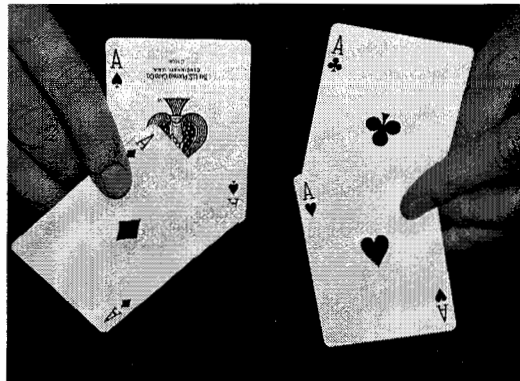
Pull off any two cards in one hand, leaving two in the other, keeping the card faces toward the spectators. (For the purposes of these instructions, we'll put the 6D and 6C in your right hand, and the 6S and 6H in the left.)

Hold two cards between the thumb and index finger of each hand, card faces toward the spectators, both hands held in front of your chest.

While gently rubbing the cards back and forth, perform the Basic Move.

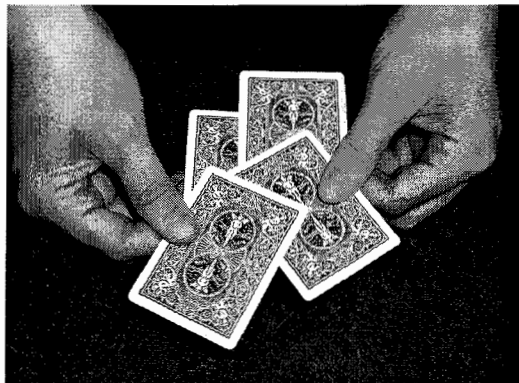


BASIC MOVE: Hold two cards in front of you, faces out toward the audience, between the thumb and index finger of each hand. Stagger the cards vertically so the audience can see they are indeed four normal cards. (See figure below.)

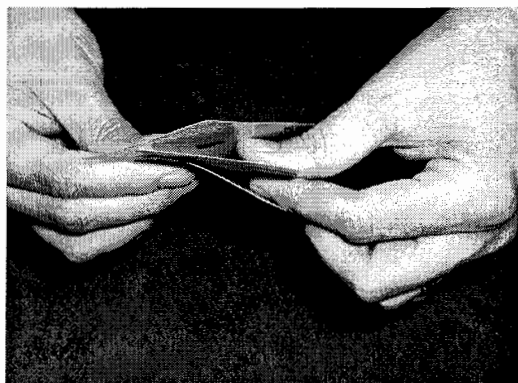


Slide the cards in your right hand up between the top and bottom cards in your left hand so they are sandwiched between the left-hand cards.

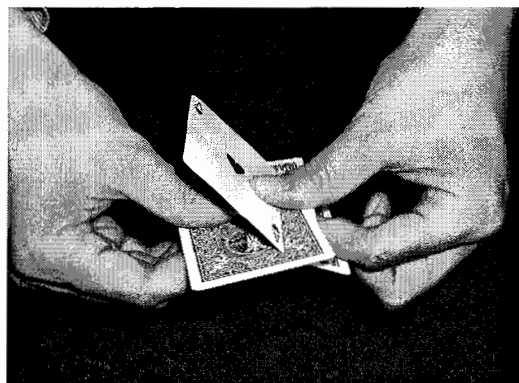
(Your right hand will need to rise a bit and your left hand descends a bit.)
(See figure below.)



As the cards in your left hand rise between those in your right, the card closest to your chest will strike your left thumb and slide down the thumbnail.



As that occurs, gently push your right thumb toward your left so the card slides to the left, riding up toward the first thumb joint and flaring out toward your chest.



Push your left thumb toward the right, flipping the card completely over. Square the packet, hold the now-revealed card and the card closest to the audience in your left hand as with your right fingers, you pull out the two middle

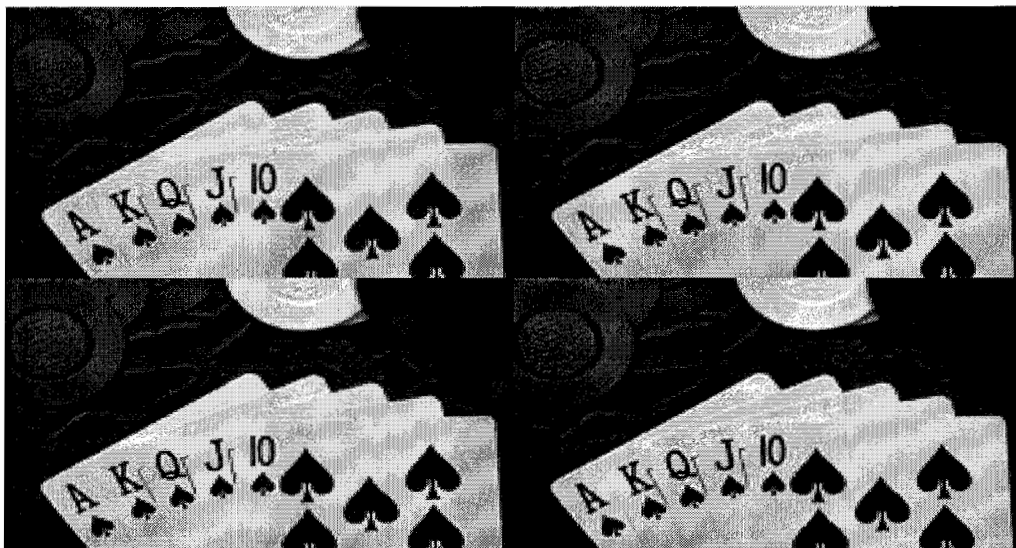
cards, displaying their faces to the audience. After a beat, display the revealed and unrevealed cards in your left hand.

NOTE: The revolving card is blocked from the audience's view by the cards in front, so make sure to flip the card parallel to the cards in front!



The basic move is the foundation for this trick. You'll perform it three more times, so at the end of the trick, you'll have magically reversed four cards face to back.

(Used with Reed McClintock's kind permission.)



BUSINESS CARD MIND READING



This routine can be done impromptu. I love this effect and have been doing it impromptu in restaurants, in the Close-up gallery at the Magic Castle, on the street and even to many other magicians without being busted. When you do the final reveal, just sit back and enjoy the gasps you will get from your spectators.

EFFECT: Three spectators each write a name, a word or even draw a picture or symbol upon identical business cards. The cards are collected by a spectator and shuffled face down so no one knows which card belonged to whom. The Magician does a brief cold reading or handwriting analysis on each face down card to divine the card's owner. When the Magician reaches the last card, he takes a pen to a pad of paper and correctly draws whatever text or symbol is on the card. An absolute killer reveal!

SETUP: Three business cards, two of which are marked prior to the trick.

TIP: Two of the three cards you hand out are marked by a pencil dot or in some other manner (nail crease, bend, whatever) noticeable only to you and which you can see regardless of lighting conditions.

One card has a dot in the upper left corner to represent the first card. The next card is marked in the center top or right top corner to represent the second card. (I suggest the center mark so that there is never any confusion in the middle of a performance.) The third card has no mark at all.

Hand out the three cards and remember who gets which card. Ask each spectator to print a name, a word or make a quick drawing on the back of the card and then place the card sketch side down onto the table, thus hiding their drawings. Have a spectator collect the cards, keeping them face down, then have that person mix them thoroughly.

Take the mixed cards and explain you can learn a lot about a person simply by the way they write: The pen nib pressure, the curves in the letters, even the slant of a letter stroke or angle of a word. By looking at these things you can determine to whom the card belongs.

Turn the top card face up and immediately pick up the entire pack as if to show the top card to them. This reveals the sketched side of the bottom card to you. Be sure to memorize it and then set down all of the cards except for the top card that you are 'reading'.

Go into your patter regarding the way the spectator wrote or drew as if you could really see into that person's mind and divine who wrote or drew on that particular card. Hand the card to that person and accept whatever gratitude the audience offers at that moment. Do not wait uncomfortably for applause. If it comes, great. If not, move on because it will be there soon.

(I have never studied handwriting analysis, so I invent positive observations using a positive swing, a loose John Edwards style. Never put down your audience, just have fun.)

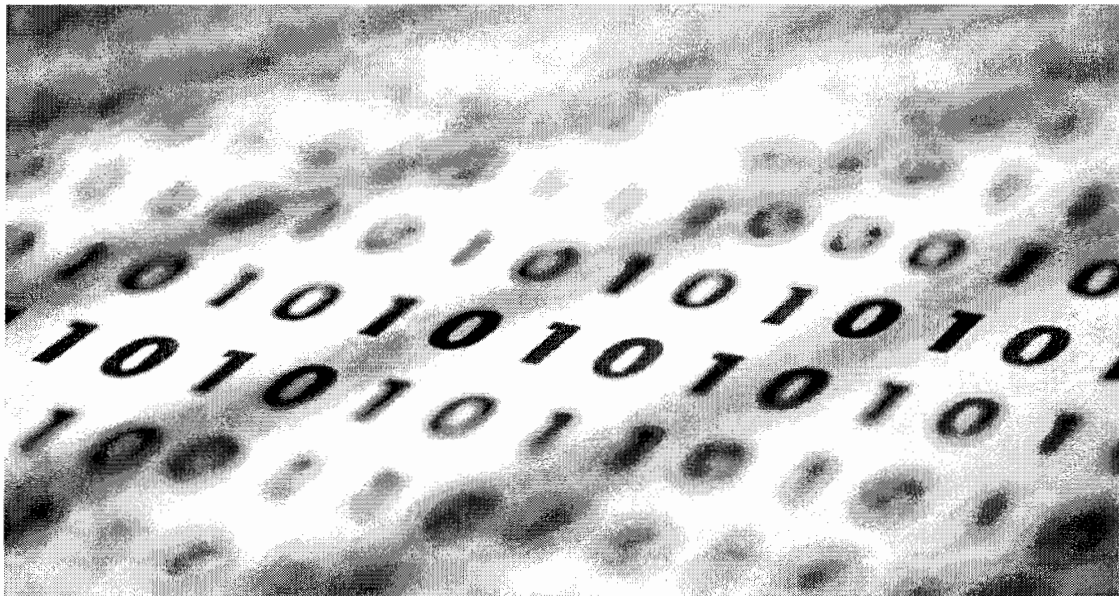
Next, repeat the same reveal except now you pick up the second card and not the packet of three cards.

Now, the third card is no secret. Everyone knows to whom that belongs so there will be no surprise in revealing its owner.

Instead, tell your audience you are not going to give a reading on this card. Instead, you're actually going to attempt to duplicate on a pad of paper what the spectator drew or wrote on the card. Get a fourth business card and draw or write a duplicate of the sketch on the third card.

The learning of this routine is a cross between Max Maven and Andy Nyman. I thank both of them and I recommend seeing their shows at any opportunity.

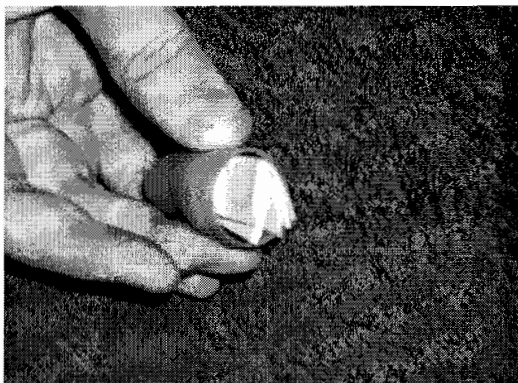
END NOTES: I did say this routine could be done totally impromptu and I meant it. If you do not happen to have any 'marked business cards' at the moment someone wants you to do a trick for a friend, simply put a small crease in the card instead of a pencil mark using your fingernail or thumbnail. Hand the cards out the same way and you will be amazed at the outcome!!!



JEFF EZELL'S BILL SWITCH

EFFECT: A signed dollar bill is borrowed and visually morphed into a piece of paper twice the height of the bill and then reversed back to the bill. You are left clean and this trick will work with any denomination bill.

SETUP: A dollar bill, a thumb tip on your right thumb, and a blank piece of paper sized as long as the bill but twice as tall, inside the tip. The thumb tip is on your right thumb, with the blank paper already loaded into it.

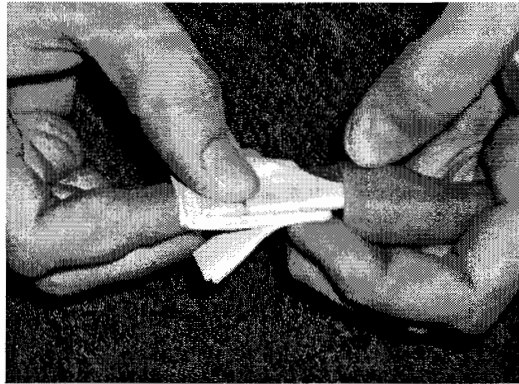


TIP: Have the spectator autograph the bill. Hold the signed bill between your two hands, thumbs and index fingers at each upper corner of the bill, the bill's presidential picture facing right-side-up to the audience.



Fold the left half of the bill onto the right half, like a book, folding away from you. (The crease should run vertically through the presidential picture.) Sharply crease the fold.

Smoothly flip both folded papers over, the blank paper now facing the audience and the bill facing you. As your left fingers reach to the right to open the first fold of the blank, use your right thumb to push the bill into the thumb tip and slide the tip back onto your thumb.



Unfold the blank using the same steps with which you folded it. The blank can be inspected.

You can now repeat the folds on the blank, folding it up. As you repeat the process of pulling the folded bill from the thumb tip, parking it behind the folded blank and preparing to switch the papers, make sure your right fingers slide between the leaves of the folded bill, splaying them a bit to hide the insertion of the folded blank into the tip.

Unfold the bill fairly, showing the autograph and returning the bill to its owner.

All the moves in this trick should be executed smoothly, one fold dovetailing into the next, without any sense of hurry or awkwardness. The obvious color and size change says something magical just happened.

I'd like to credit the source of these moves to Kevin King and his excellent video, "Money Morph."

Also, my idea for turning it into something other than a mismatched bill stemmed from watching many magicians doing the mismatched on a stage where it could not be appreciated because the bulk of the audience was too far away to see the trick clearly.

John Lovick is also printing my idea in a new book on bill switches. Thanks, John!



MCDONALD'S BLANKETY-BLANKED!

EFFECT: Fan a deck of cards showing the backs of several top cards and the face of the bottom card. Then, one by one, produce four aces face up after each time performing several cuts or flourishes.

Deal three indifferent cards onto each ace. Pick up each packet, flourish, and now the aces have disappeared. Pick up the last packet, wherein all four aces magically appear.

SETUP: Twelve indifferent cards, 30 blank-faced cards, four normal Aces, four gaffed cards: Double-sided aces. (Aces on one side, indifferent card values on the other.) All the cards must have the same pattern on their backs.

TIP: Arrange the four normal aces in CHaSeD (Club, Heart, Spade, Diamond) order ace face up on the bottom of the blank deck. (AC will be the bottom card of the deck.) Now, place the four gaffed aces ace face up in the same order on the bottom of the deck. Place the 12 indifferent cards on the top of the deck and perform the Basic Move.



BASIC MOVE: Fan the face-down deck a bit so the audience sees the cards are indeed face down.

Momentarily flip over the deck to reveal only the single indifferent faced bottom card.

Right the deck and hold it in the mechanic's grip in your left hand, maintaining a little finger break between the bottom card of the deck (the first time you perform this move the bottom card will be the gaffed AC) and the rest of the deck.



Peek the bottom card as you get the break to verify the correct card is there. With your right hand, grab the deck in the Biddle grip (thumb closest to you, middle and ring fingers closest to the audience) and swing cut the top quarter or third of the deck into the crotch between your left thumb and index finger.

Place the swung packet on the bottom of the deck (still keeping your break) and swing cut the top quarter or third of the deck into your left hand again, placing the swung packet again on the bottom of the deck.

Swing cut a third time, this time taking all the cards above your break, swinging the cards into your left hand and then placing them on the bottom of the deck. (The first time you perform this move the top card of the deck will be the ace face up gaffed AC.)

Place the ace face up onto your table.



Arrange the aces face up in a Vernon "T" (three aces in a horizontal row, forming the crossbar of the T, and the last ace above or below the middle of the three, forming the leg of the T.)

Peel off three indifferent cards, show them to the audience, then place them face down onto each ace.

Cut the deck to put the four face up, normal aces into the middle of the face down deck, then put the deck aside.

Pick up the three indifferent cards off the top of the first ace, and, using them as a scoop, scoop up the ace so it is face up in the face down packet. It can be second from the top or second from the bottom, but cannot be the top or bottom card of the packet.

Fairly show the cards, square up the packet and bring it back to your left hand. Flip the packet face up, revealing the bottom indifferent card, and hold the packet with your right thumb on one corner and your left index finger pad at the opposite corner, fingers spread to reveal the card face. Slowly spin the card packet once completely around and then peel off the bottom revealed card into the cupped fingers of your left hand.

Slowly spin the packet again, peeling off the revealed card onto the card held in your left fingers. Repeat this spin for the other two cards and place them one by one top of the table.

(One of the cards you'll be showing will be the gaffed ace, but you'll be revealing the indifferent card printed on its back, not the ace face, so make sure not to drop or flip over that card.)

For the second ace packet, pick up the indifferent cards with your left hand, flip them face up, and place the ace face up on top of them, meanwhile getting a little finger break under the top two cards, the gaffed ace and the first of the indifferent cards.

With a double lift, flip the two cards over as one so the normal back of the indifferent card now appears as the top card of the packet. Place the top card by itself face down on the table.

Fan the three remaining cards, revealing them as indifferent cards, and use them to flip over the face down card, magically revealing it to not be an ace, but an indifferent card.

For the third ace packet on the table, repeat the previous break and double lift, but after dropping the top card face down onto the table, flip over the packet while holding it tightly, showing the indifferent face of the gaffed ace currently on top of the deck and the back of the bottom card of the deck. Discard the gaffed ace on top of the facedown card on the table and spread the two cards face up, repeating the revolving reveal for the last two cards.

Pick up the face down card and reveal it as an indifferent card.

For the fourth ace packet on the table, pick up the three indifferent cards and arrange them prettily around the ace. Flip them over, revealing them as indifferent cards.

Pick up the indifferent face up cards in your left hand, getting a little finger break under the top card, and place the gaffed ace on top of the packet. With your right hand, pick up the top two cards as one card, flip over the cards in your left hand so they are now face down, and insert the two face up cards in between the top and bottom cards in your left hand.

Square them up, roll your wrist over so your palm now faces the table, and lay your left thumb along the short edge of the packet, so you can push down with your thumb and push the packet out along your fingers from the bottom of your palm.

Pull out the packet with your right hand and fan the cards, showing three face up indifferent cards and one face down card. Lay the cards on the table, flipping over the face down card, revealing an indifferent card.

There are now four face up card piles on the table and there is no ace to be seen in any of them.

Ribbon spread the rest of the deck, revealing four face up aces in the center.

Take half the remaining face down deck in each hand (leaving the aces) and ribbon spread each half face down on either side of the aces.

Flip over each ribbon to reveal blank cards.

Pick up the four revealed aces and drop them in the center of the table with a flourish.



Po' Man's Color Changing Sticks



I love to do color changing knife routines but I have a problem selling them to kids and lately I've had difficulty taking the knives on plane trips.

"Quick Sticks" is my resolution to those difficulties: A pair of color-changing plastic sticks without any of the dangers of knives.

You can buy my "Quick Sticks" or simply make your own.

EFFECT: A plastic stick changes from white to black then back to white. You reach into your pocket to show the black stick has magically appeared there and it instantly appears back in your other hand.

Finally, both sticks turn white and you reveal you never had a black stick to begin with.

SETUP: My "Quick Sticks" or your own sticks made up in the following manner: One stick white on both faces and one stick colored white on one face and black on the other. The white stick goes in your left pocket and the black and white stick goes in your right pocket. (You can also start your trick with the black and white stick already in your right hand with the white side facing up.)

PATTER & TIP: "Here's something unique that you probably haven't seen before. I'll tell you what to look for so you'll know what to expect. I'll use two sticks: A black one and a white one. I'm going to make them change places right before your eyes. As soon as the black one appears, the white one will vanish out from my hands."

Hold the black and white stick in your hand, white side facing the audience. Show both faces of the stick fairly. Then, magically change the face colors of the stick by rotating the stick to "show" both sides to be black)

"This time, I'll wave the stick and you'll see it change colors right before your eyes. Actually what will happen is that I will throw the black stick into my left pocket and retrieve the white one before you can blink an eye.

(you will be waving the stick in a back and forth motion and while waving it you will simply roll the stick between your thumb and finger to make the white side re-appear)

Now answer me honestly, did you ever see me actually reach into my left pocket and take out the black stick? Because I do have it here...look.

(Now reach into your left pocket to pull out the black stick and at the same time turn over the stick in your right hand to reveal the black color. The one in your left pocket is solid white. You show both sticks now, in your left hand is the white and in your right hand is the black one. Perform the Paddle Move with your right hand to show black on both sides)

Now of course they should never touch each other because if they do you will see that I never actually had a black one.

(You simply touch them together and as they touch you roll the one in your right hand over again and it is now white. Perform the Paddle Move with your right hand once again and accept all of the applause!)

EZELL SHUFFLE CONTROL

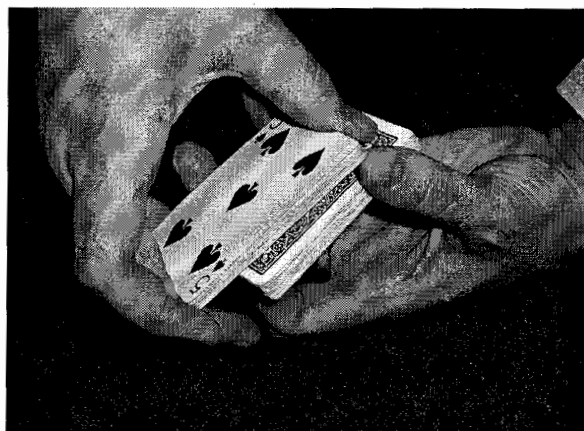
This effect has fooled professionals such as Whit Haydn, Loren Christopher Michaels, Tony Clark, Lou Serrano and many more.

EFFECT: A selected card is returned to the top of the deck and then very visually shuffled into the deck. The card immediately returns to the top without using a pass, without a double lift, gaffed cards, or crimps.

SETUP: None required.

TIP: Control the selected card to the top of the deck and perform a Faro shuffle, making sure to outjog the packet of indifferent cards on top of the selected card.

NOTE: The top card of the deck has been flipped face up (showing the 5S) to make the shuffle easier to follow.)

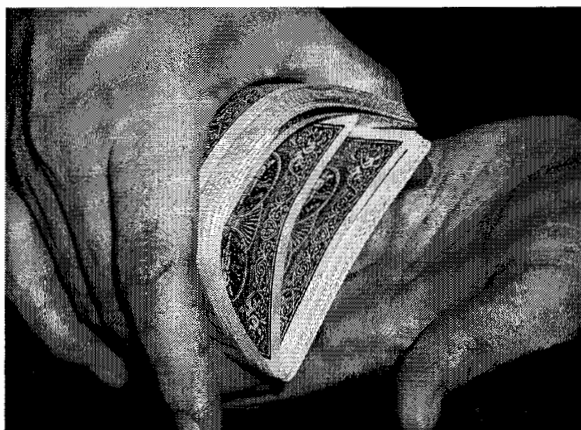


Execute a one-handed cascade or waterfall.





NOTE: In the figure above, please ignore Jeff's left index finger. It was supporting the cascade for the purposes of the photograph.



When your fingers reach the outjog, immediately pull off the outjogged packet, stopping the cascade.



Fan the packet face down and slide the cards anywhere into the body of the deck.



The number of cards in the outjogged packet is irrelevant. This packet insertion serves to misdirect spectators who might think the top card is still the selected card.



INVISIBLE COIN VANISH & PRODUCTION

EFFECT: A coin held between the Magician's fingers instantly appears and disappears on command.

SETUP: A larger coin (A Half Dollar works for me but can be done with a Quarter) and a 1½" – 2" length of clear or "invisible" tape. I suggest using "Magic Scotch Tape"™ because it turns invisible as you rub it. It may be hard to find but regular Scotch Tape™ works as well..

TIP: Apply one end of the tape to one face of the coin. Hold the coin to the middle section of your middle finger, parallel to it, and run the tape around the barrel of your finger and up the opposite face of the coin.

The coin should be able to both flop up vertically and also to lay down at a brief angle behind your middle finger, so that the thickness of the finger hides the coin completely.



The positioning of the coin is very important because the coin should be cantilevered off the back of your middle finger, horizontal to the ground. Also, when you close your fingers, the edge of the coin must not be seen.

While holding the coin as if you are displaying it, you simply give your hand a little flick and open all fingers wide at the same time. This will give the appearance of a clean vanish as the coin flops down, hidden behind your middle finger to which it is secured by the tape. You then make the coin reappear by giving your hand a little flick and a small forward toss to throw the coin back into a vertical position.

I read this in *Apocalypse #2* on a train trip from Los Angeles to Detroit and didn't think it would work well. When I returned home, I tried it on several people and have been using it ever since because of the wonderful reaction this trick brings forth from the audience.

I believe the trick's originator may have thought of this to do a *Misers Dream* that could produce coins endlessly.

TWO-MAN TRICKS

CODED-SCHMODED

This is a very strong routine and is based on “Code of Silence” by Gary Kurtz. The routining and revelations are my originals. You’ll absolutely amaze people with this effect!

EFFECT: You walk into another room, close the door, and are able to immediately divine a spectator’s buried, silently selected card when you return.

SETUP: A partner, a table, two identical full decks of cards, a matching empty card box already on the table, and a “card code” pre-arranged between you and your partner.

TIP: The Partner can either leave the room or stand well away to one side, where he cannot possibly see the spectator’s chosen card.

Spectator shuffles the deck and returns it to the Magician, who holds the deck at arm’s length in his left hand, cards facing toward the spectator. The Magician riffles the deck for the spectator, asks him to select one by saying “Stop” at his choice, all without naming it aloud or showing it to either the Magician or his Partner.

The spectator does so.

The Magician gets a little finger break under the chosen card and flips the deck over, with the cards still in his left hand and still maintaining the break. Even though his little finger will slide out from the break point, the natural beveling action of his palm at the break will create a ledge or outjog below the break, allowing the Magician to peek the selected card.

The Magician squares up the deck and places it on the table in such a way the position of the placed deck tells you the selected card, courtesy of the Card Code.

A	2	3
4	5	6
7	8	9



CARD CODE: This uses a grid system, so ignore the actual shape of the table you're using. Just overlay the grid on top of the table.

If the spectator selects an A through 9, the Magician places the deck of cards in the appropriate grid square and removes the empty card box from the table.

Should the spectator select a court card (J, Q, K) the Magician places the deck back inside the empty card box and places it in the A position to show a J, in a 2 position to show a Q, and in a 3 position to show a K.

To show suit, the Magician orients the deck or card box so the box's flap edge furthest away from him points to an hour value on an imaginary clock face, him standing at 6:00.

The top box edge would point to 1:00 for Spades (which have one point), 2:00 for Hearts (a Heart has two arcs on the top), 3:00 for Clubs (three arcs), and 4:00 for Diamonds (four points).



The Magician will break into some patter, asking the spectator to clear his mind of everything except the selected card. This gives the Magician time to fan through his deck and find the mate of selected card. When he does, he can choose several revelation methods.

A favorite of mine is to paste the card on my forehead, face toward the spectator. (The spectator will be focused on the Magician and his patter, so will not notice this move. At this point, the Magician should break the patter and ask his Partner, "What's on your mind?" The spectator will look up, following the Magician's lead, and see his card pasted to the Partner's forehead.)

ALTERNATE METHOD: Magician and Partner agree on a common card to force on the spectator. For example, the 4D.

The Magician forces the 4D on the spectator via a Classic Force. (Locate the card to be forced, cut it to the top of the deck, and use an overhand shuffle, keeping the card on top of the deck.

If the spectator chooses the forced card, the Magician ribbon-spreads the deck face down, signaling the force to his Partner who has remained in the room. If the force misses and the spectator chooses another card, the Magician gets a little finger break under the selected card, and uses his favorite peek method to see the card. He then places the deck or box on the table, signaling the card's value.

I learned "Card Code" from Gary Kurtz's video, "Flurious." It's a must-have video for just about anything you like to do. After working with a partner for a while, I developed my own version of this routine.



IN YOUR FACE!

EFFECT: A spectator selects a card from a deck held by the Magician and another spectator selects a card from a deck held by the Magician's Partner. Neither performer sees the card selected by the spectators. The cards are returned to their respective decks, which are then shuffled, and the Magician and his Partner each reveal the card selected by the other spectator.

SETUP: Two identical decks, two cards agreed upon to be forced.

TIP: Magician and Partner agree in advance on two cards to be forced. For example, the Partner forces the 3C and the Magician the 6H.

Each performer performs his favorite force. The selected card is returned to the correct deck, which is then shuffled, cut, and the card selected by the opposite spectator is revealed. (For example, the Partner reveals the 6H.) The spectators say these are not their selected cards.

The performers exchange places and now the correct cards are matched to the spectators.

An absolute crowd pleaser!



CARD RUB THROUGH DOOR



EFFECT: Magician walks into another room and closes the door behind him. Spectator selects a card from Partner's deck, replaces it in the deck. Partner holds the deck to the door of Magician's room, peels off the top card, rubs it on the door once or twice and pulls his hand away to reveal the card has vanished.

He shows his rubbing hand clean as the door opens and the Magician bounds out, showing the spectator's selected card.

SETUP: An agreed-upon forced card and its match from another identical deck. The Magician holds the matched card.

TIP: The Partner uses his favorite force on the spectator. The Partner controls the selected card to second from the top of the deck. He then does a double lift to show the spectator his selected card now parked on top of the deck.

Partner walks to the door, holding the deck in his left hand, and places his hand on the door, perhaps about neck or head height. He thumbs over the top card, retention vanishes it with his right hand, and starts rubbing. After a few strokes, he lifts rubbing palm to reveal the selected card has vanished and that his rubbing palm is clean.

NOTE: Three important things to remember during the rub:

- People will believe the card is under your palm if you believe it is under your palm.
- Make sure to start the rub with your rubbing palm positioned so that the bottom edge of the card peeks out from under the fleshy edge of your palm (little finger side). This aids the retention vanish enormously.
- The double lift is an "out" in case a spectator claims the vanished card is still on top of the deck. The Partner can reveal the top card to be an indifferent card and then burn it, foiling the heckler.

I wrote to David Acer regarding this routine as well as a previous routine in these notes regarding a two-man card production. Here's his gracious response:

Hi Jeff,

Enjoy! Feel free to put your approach to the Card Through Door in your notes, and thanks for asking.

As far as the two-man card revelation (I presume you mean the one where we each get the wrong card, then discover that I found Richard's spectator's card and he found my spectator's card), I'm not even a little surprised someone else has come up with same idea. (In fact, I would be more surprised to learn that you and I are the only ones.) For the record, it's actually something I improvised with Simon Lovell at Monday Night Magic a few years ago, though I did it on a magic special up here in Canada with Richard Sanders, and it will appear in my next book under the name, "Twice Removed."

In any case, no worries, and best of luck with the lecture game!

--David

www.davidacer.com

SIMPLY AMBITIOUS WITH A TWIST

EFFECT: Magician buries a spectator's signed, selected card in the deck but the card keeps rising to the top of the deck despite numerous cuts and shuffles.

SETUP: Standard deck of cards.

TIP: The Magician fans the deck and the spectator freely selects a spot card and signs his name on it. (Use a spot card so the signature is easily seen.)

As the spectator signs his card, the Magician, holding the deck in his left hand in the mechanic's grip, secretly double lifts the two top cards of the deck and flips them over, revealing their faces.

NOTE: It's important that the audience not see the face up cards!

The Magician then places the selected, signed card face up on the two already face up cards.

He then triple lifts the three cards and flips them face down as one card on top of the deck.

Peeling off the top indifferent card, he buries it in the deck, then flips over the deck and fans out several cards off the bottom of the deck, proving to the spectator the selected card is not on the bottom of the deck.

Flipping the deck back over, the Magician then peels off the top indifferent card of the deck into his right hand, clearly revealing it. As he does so, he gets a little finger break under the selected card, which is now the top card of the deck.

Dropping the indifferent card from his right hand back onto the top of the deck, the Magician double lifts the two top cards, flipping them over as one and revealing the selected card.

The Magician peels off the top indifferent card, buries it in the deck, and fairly flips over the top card, revealing the selected card again.

Now, the Magician asks the spectator to draw some little symbol on his previously selected card. As the spectator does so, the Magician secretly flips over the top indifferent card of the deck and places the selected card face up on top of it.

Via a double lift, the Magician flips over the two top cards as one and peels off the top indifferent card, burying it in the deck.

At this point, the Magician peels off the top card (the selected card) but does not reveal it. Holding it in his right hand, he asks the spectator if he would consider it a miracle if the card in his hand was the selected card. During the patter, the Magician gets a little finger break under the top indifferent card, and then drops the selected card on top of it.

He double lifts the two top cards as one, revealing the indifferent card. Pattering about the selected card not being ready to return yet, the Magician again double lifts the two top cards as one and flips them back over.

With his right hand fairly peeling off the selected card from the top of the deck, but not yet revealing it, the Magician slides the card about halfway into the center of the deck, stops,

pulls the card back out by rotating it around his left index finger, then revealing the selected card.

The Magician then asks the spectator to write the date on the card. As he does so, the Magician secretly flips over the top indifferent card of the deck, gets a little finger break under it, and drops the selected card on top of it.

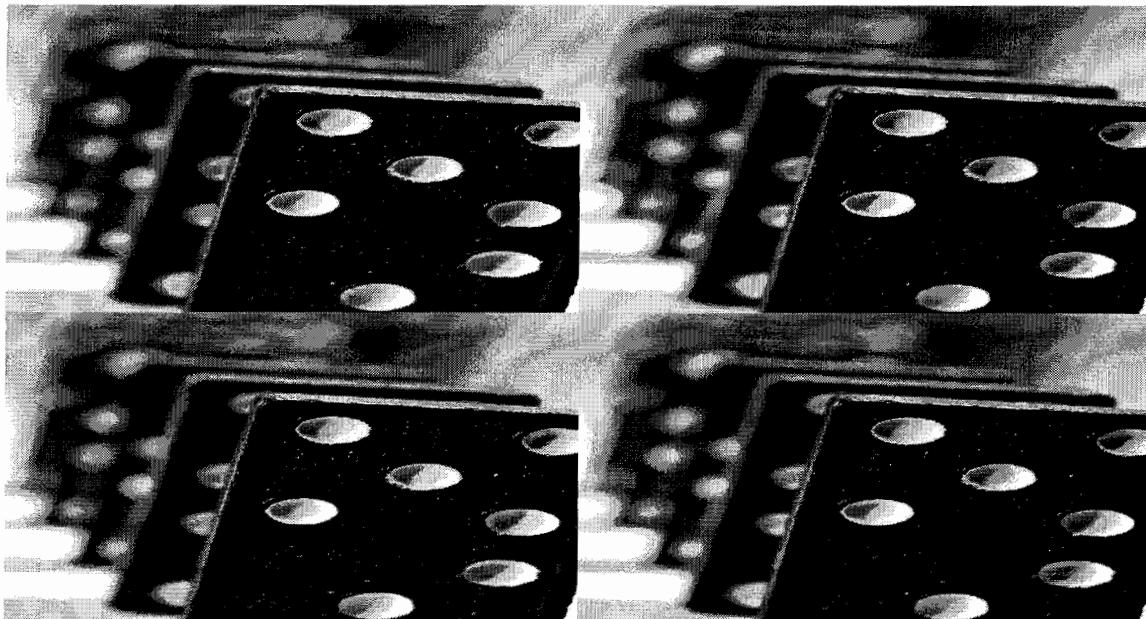
Remember: The audience must never see that you have flipped the top cards while the spectator writes on the cards!

The Magician double lifts the two top cards and flips them over, revealing their backs. He buries the top indifferent card in the deck, then holds the top card face down and asks the spectator to draw an X on the back of it, which the audience assumes is an indifferent card, but is actually the selected card.

While the spectator draws the X, the Magician gets a little finger break under the top card. The Magician returns the selected card to the top of the deck.

With a double lift, he flips the two cards back over and shows the spectator the face of an indifferent card, which supposedly has his X on the back.

The Magician again double lifts, flipping the cards back over. With a magical gesture, he reveals the top card as the selected card to much deserved applause.



AFTERWORD

I would like to thank all of my friends who helped make this lecture possible.

Of course, my beautiful wife Fannie and my little boy Aaron. Without their ongoing support, none of this would be possible. Thanks to both of you!

My crack staff at Mind Over Magic: Alexander, Don, Chuck G., Jim, Nick, Shawn. All excellent friends and magicians in their own rights and I would not, could not, have the great store I have without their help! These are the guys behind the front counter who greet you with a smile when you come in and who do such a great job of tirelessly demonstrating tricks, answering questions, and drinking all my Diet Cokes™.

Ken Jessup, because he got up at 6 a.m. to finish writing these Notes for me the day they were due at my first presentation. Also, for the entire Saturday he spent videotaping the tricks I wanted in these Notes and then accidentally taping his leg and foot because he thought the camera was off. Nice leg, Ken!

Tad Nyland who takes my videos very seriously. Speedy service and damn good work! He won an EMMY in May of 2002 for his editing work on the now cancelled TV show, "VIP" with Pam Anderson. (I commissioned him previous to his EMMY™; now his rates have gone well over \$7.89.) Love ya, buddy!

Jim Thomson at Magic Maniacs who makes some of the props I use on a daily basis. (Close-up pads, Quick Sticks, etc.) Quality work far above performers like "Cowboy Magicians." Jim, you da man! Yes, it is that kind of party and you can bring the mashed potatoes. (If you're a Beastie Boys fan, you'll understand the reference.)

Nick Beyer for being the second guy in almost every show. He's just as creative and responsible for this as anyone. His endless hours of practice and devotion to the skill and performance of magic is untouchable. He's great now; look for him in the future!

Most of all, thanks to you, (yes, you, right there!) the buyer of these Notes, for reading my words for a couple of hours. I'm confident you've learned something valuable for your magic repertoire, and if you didn't, then read these Notes again!

Jeff Ezell
cjkrnei@aol.com

APPENDIX

Trevor Lewis Force

The Trevor Lewis force is simple, yet powerful, allowing you to force the top card of the deck. There is no setup required.

NOTE: The top card of the deck in these photographs has been reversed to make the moves easier for you to follow.

Hold the deck in your left hand in the mechanic's grip and with your right hand also gripping the deck lightly in the Biddle grip.

Riffle down the left corner of the deck with your left thumb (Fig. 1) and ask the spectator to stop you at any point.



Figure 1



Figure 2

At the stopping point, hold the break with your left thumb. With your right index finger, swing-cut the top packet above the break into the crotch of your left thumb. Use the base of your right thumb as the pivot point. (Fig. 2)

With your right hand in the Biddle grip on the lower packet, slide it out from underneath the top packet and place it onto the top packet, but make sure to injog it toward you. (Fig. 3)

Straighten out your right middle finger to slide the forced card to the spectator. (You'll need to experiment with grip pressure in your left hand to allow the forced card to slide easily.) (Fig. 3)



Figure 3

