



Rick Carruth editor/publisher

<http://magicroadshow.com>

Compiled by Werner Miller

<http://www.lybrary.com/werner-miller-m-7881.html>

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Match Magic - Effect

Michael Breck

The Magician approaches someone whom he has never met before and gives him a lighted match. The Magician asks the person to hold the match, and while staring into the flame, concentrate on his initials. When the person blows out the match and looks at the head of the match, his initials are clearly burnt into the head of the match!

Requirements

A book of paper matches and a sharp pencil. You must also secretly find out the name of the person you intend to show the trick to.

The Setup

When no one is watching, bend one match out of the book of matches and write the persons initials on the inner side of the match head (the side facing towards the match book) using heavy pencil strokes. When you have done this push the match back into the book so everything appears normal.

The Performance

When the moment is right, approach the person and tell them that you would like show him a little experiment in mind over matter. Open up the book of matches and remove the match with his initials. Be careful to keep the side

with his initials away from him so no one can see your writing on the match head. Light the match and give it to him. Tell him to stare into the flame and concentrate on his initials.

After a few moments, ask him to blow out the match. Ask him to confirm that you have never met before. Now tell him to examine the head of the match. He will be astonished to see his initials have appeared on the match head.

If you present this trick well, people will think you have just performed a miracle.

Michael Breck is a professional Magician in Scotland. He also runs an entertainment agency called The Magic Agency. He has been entertaining at weddings and booking entertainment for weddings for over twenty years.
<http://www.michaelbreck.com/>

Imaginary Dice and Covert Hypnosis - Effect

Within the disciplines of hypnosis and hypnotherapy there is an area called covert or conversational hypnosis. This is where suggestions are cleverly placed within apparently normal conversations without the knowledge of the recipient. For example a person utilising covert hypnosis for selling their product may say something like "...so you will understand the power and usefulness of (their product) by now". Do you see what they are doing? They have emphasized the words "(their product) by now". This will be interpreted by the subconscious mind as 'buy now'. If they were selling self help CD's for example, the brain would receive the message 'self help CD's buy now', without being consciously aware. This doesn't 'make' people buy the product, but it can increase the likelihood, as people may feel intuitively compelled to buy. Of course they may or may not follow this intuition, but it greatly enhances the chances of a sale.

There are many other techniques to slip in suggestions within apparently normal conversation, but this is enough for the purposes of this trick. For this trick you need absolutely nothing except a volunteer. I personally love tricks that you can perform impromptu without the need for any preparation or props.

Ask the volunteer if they have any dice on them. Unless they are very strange they are likely to say 'no'. 'Well in that case we'll have to manage with an imaginary die for now'.

In this trick we are going to covertly suggest to them to pick a specific number on an imaginary die so that we can appear to read their mind. I find the easiest number to covertly suggest is the number 4, but you can experiment and use other numbers if you wish.

At the beginning of the illusions I will say something like 'I have a trick Four you', slightly emphasizing the word 'four'.

I may also say 'do you have a dice Four me to borrow?' When they say no I may reply 'it's ok.. Fourget it'. Again I slightly emphasise the use of "four" in each instance. Don't overdo it though, or else they may be on to you!

I then give them instructions to vividly imagine a die being rolled in their minds. I may gesture a rolling motion with four fingers held up. I may also gesture counting four dots by pointing my finger four times. Now I ask them to close their eyes - the last things they saw was me gesturing four.

I ask them to imagine a die rolling. Get them to see it really clearly in their minds. Really dramatise this part. Act like you are reading their mind, and you are concentrating. Perhaps some elaborate story about learning these powers from a gypsy mind reader or something will help build the interest. Now ask them to look really carefully at the number for(!) you when it lands. They will be amazed when you correctly 'read' their mind and tell them they are looking at a four.

Of course friends and family will think you have got lucky and will demand you do it again. The choice is yours. This illusion doesn't work every time. You can gamble and repeat again, or probably safer to quit while you're ahead! If you are tempted to repeat the trick you can tell them that you can only perform this trick Two times in a day because it saps all your psychic strength...any more is too much. You get the picture, yes?!

The thing with this trick is that it isn't guaranteed to work every time. However it does work often - far more statistically than a 1 in 6 roll of a die. I would estimate that it works 70 or 80 percent of the time for me. One secret that seems to help with this trick is by doing it with the utmost confidence. Believe that it will work and it is far more likely that it will. Be committed and lay

yourself on the line a little. Don't worry if they pick another number. Laugh it off with the rest of them and then quickly change the subject!

Jon Rhodes is a professional clinical hypnotherapist from the UK. He has helped thousands around the world with his very popular online sessions..

<http://www.HypnoBusters.com>

Follow the Card.. - Effect

I can't take credit for this effect, as I don't have a clue where it originated. It's been around for many years in different forms and I recently re-discovered it in Mysterio's Encyclopedia of Magic and Conjuring, my current favorite magic book.

Have the spectator freely select a card from a shuffled deck. The only prep required is.. the second card from the top must be reversed. You can do this beforehand or while the spectator is looking at their card..

Take the card back from the spectator and, holding the deck in a mechanics grip in the left hand -and- holding a break under the top two cards, (a normal card and the upside down card) drop the selected card on top of the deck. When the card is dropped, make sure it is dropped so it is outjogged about an inch or so below the deck. Now, you want to be able to push both the spectators card and the second card forward, away from you, as you hold the deck. This brings the specs card in alignment with the rest of the deck and outjogs the second card about an inch above the deck. This little move also keeps the third card, the upside down card, from being seen.

Ask the spectator if they know where their card is located, to which they will reply "on top of the deck"..

Slowly pull the outjogged card from the deck and announce this as your selected card. Lay it on top of the deck, face up. Ask the spectator if they still know where their card is located, to which they should reply... "second from the top".

To recap, you should be holding a break under three cards.. the yet unseen face up card, the spectators card, and your card, face up on top.

Utilizing the three card break, turn the top three cards over as one. This should appear to the spectator as if you simply turned the top card over. Since the bottom of the three cards was face up, it is now face down on top of the deck after the flip, making everything appear legit..

Tell the spectator that you are going to bury your selection in the middle of the deck. Double lift the top two cards with the right hand and, focusing all your attention on the deck, use one of your left hand fingers to partially open the deck about mid-ways. Ask.. "does that look like about half way down to you?" .. and when the spectator says yes.. insert the two cards as one into the middle of the deck..

Ask the spectator again where their card is located. They should reply.. "on top of the deck" ..

Using your best little magic jiggle, wiggle, shake or whatever on the deck.. tell the spectator that under normal circumstances their card WOULD be on top.. but being who you are, the card manipulator you are.. that you seriously doubt that their card is still on top..

Slowly turn the top card to reveal that it is actually YOUR card.

"The whole purpose of this effect was for you to keep up with your card.. and now you and I have lost it.. somehow." Turn the deck over, hand it to the spectator, and ask them to look through the deck for their card. As they fan through the cards, they will naturally come upon a face down card in the middle of the deck.

"Go ahead.. look at it.." and they will turn it over to reveal THEIR selected card, upside down, in the middle of the deck..

You can play with this principle and develop all sorts of interesting little effects.. If you work up a good one, send it to me to share with the Roadshow readers..

R. Carruth

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TRICK #51 - Card Rising, One More Time

Consider this card rising trick. I ask the spectator-volunteer to shuffle the deck, select a card, memorize it and place it back in the deck. I hold the deck vertically in my right hand and cover it with a large napkin. I place the index finger of my left hand, on which a magic ring rests, over the handkerchief and state that the ring controls the cards.

After a moment, a card seems to rise under the handkerchief. I grasp the napkin and the card with the fingers of my left hand. I lift the napkin and the card away from the deck still in my right hand, discard the deck, and stand there holding the card covered with the handkerchief. I ask the identity of the Chosen card and reveal the card from under the handkerchief. Sure enough, both the same. Wow.

HOW DO YOU IMAGINE I DID THIS TRICK?

It may prove beneficial if you answer the following questions: How did I make the card rise under the handkerchief? How did I locate the Chosen card under the handkerchief so I could make it rise? What role did the ring play?

The wizard cheers you on. I performed the trick this way...

THE SECRET

After the spectator-volunteer returned the Chosen card, I brought it to the top of the deck by one of the methods I discussed in my book, Family Magic I & II. I held the deck in my right hand with my thumb placed on the lower back of the deck, so I could eventually use it to push the Chosen card upwards. When I dropped a large napkin over the deck. I placed the index finger of my left hand, on which a magic ring rested, over the handkerchief, and pretended to pull the Chosen card up with the index finger, while I pushed the Chosen card upwards with my thumb. I grabbed the napkin and the rising card with the fingers of my left hand and pulled them away from the deck still in my right hand. I discarded the deck.

I asked the identity of the Chosen card and removed the card from under the handkerchief. Sure enough, both the same. Great amazement.

Note: Instead of me doing all the work, it makes for greater entertainment and bewilderment if I ask the spectator volunteer to hold the napkin and the card together, and then to slowly shake the card out from the napkin. Audience participation adds considerably to this effect.

MAGICAL PRINCIPLES

CARD RISING

Rising cards provide one of the most famous and anticipated tricks of card magic chicanery. I think that this simple version mystifies, and shocks & awes spectators more than many of them. In my book, Family Magic I, I include several other methods to carry out a card rising trick.

MISDIRECTION: A MAGIC RING

The magic ring represents a common prop to misdirect attention away from the real cause of the magic.

COVERING WITH A NAPKIN

Magicians cover the deck or a card with a napkin to add mystery to a trick and to hide essential movements, while pretending to possess great magical powers. Meditating momentarily during the trick adds to the effect.

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Scratch Your Head.. Card Effect

Needed: Two identical cards of the same color and design...

Start this trick with one of the identical cards in the ninth position in the deck. Place the other identical card FACE UP in the deck.. near the bottom...

Lay the deck on a table and tell your audience how you are 'so good' with a deck of cards that no one trusts you to handle the deck.

Ask someone to think of a number between ten and twenty.. (but NOT twenty). Ask them to pick up the deck and deal that many cards face down on the table.

Now, ask them to put the cards in their hand back on the table and pick up the small stack they just dealt off the top.

Ask them to add the two digits of their chosen number together, and deal that many cards back onto the top of the deck on the table. (Example - chosen number was seventeen.. Add seven and one (eight),..and deal eight cards onto the deck.) Tell them that the top card on the stack in their hand will be their chosen card..

(Following the directions above.. their chosen card will ALWAYS be the ninth card in the deck... the card YOU set up, and a duplicate of the upside down card.)

Have them look at the card - remember it - and put it back on top of the cards in their hand. Now, have them put this small stack on top of the stack on the table and square it up.

Ask them to cut the deck one time and complete the cut. Ask them to cut the deck one or two more times in the same manner.

Get your subject to pick the deck up, and tell them that this is where the magic "really" happens.. and that it is going to happen in THEIR hands..

Ask them to slowly turn the deck over half a turn. Now - ask them to turn the deck over another half turn, and lastly turn it over one more half turn.

At this point, the deck should be FACE UP in their hand. Ask them to lay the deck back on the table - and remind them that NO ONE has touched the deck but them.

Have them slowly begin to spread the cards. Everyone will see that ONE CARD in the deck is FACE DOWN among the face up cards..

Ask them to name their card, and turn over the face down card to reveal that they are one and the same! (Actually, this is your duplicate.. but no one knows but you..)

Tell them that it would have been considerably more difficult for you to find their card if they hadn't put it in UPSIDE DOWN! I guarantee you that this one will have them scratching their heads....

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The No-math, Math Trick .. Card Effect

What you need... a deck of cards, a note pad and pen, and two spectators.

Thoroughly shuffle a deck of cards. Ask the spectators to shuffle the deck as well. Tell the spectators that you are going to perform a small math miracle and you need to first remove all the two's from the deck. Look through the deck and remove the 4 two's. In the process, look at and remember the second and third cards from the bottom.

Divide the deck into two halves. They do not need to be equal, and it actually works better if they aren't equal. Give a half to each of the spectators and ask them to count each card in their stack by dealing them face down onto the table. After each has done so, pick up the former bottom half and casually place it on top of the former top half. You now know the second and third cards from the top.

Feel free to tell the spectators beforehand that this effect requires you to make frequent calculations. While the spectators are counting their cards you can jot down the value of the two cards second and third from bottom. They should not be looking at your 'calculations' anyway. :-)

Ask the spectators how many cards they had in their stacks and write these numbers on your pad.

Ask one of the spectators to pick up the deck and put the top and bottom cards into the middle of the deck to add an additional randomness to the pack.

Ask the spectators their favorite month and day of the year, aside from their birthdays. Write it down in numerical form. (eg. 10-12 or 4-17)

Now, have the spectator give the other spectator the top card of the deck and keep the next card on top for themselves. You know the identity of both of these cards. Keep in mind that there order will be reversed from the order they were in when you glimpsed them on the bottom.

Ask one of the spectators their month and day of birth. Write it down. Ask the other spectator the same question and write it down as well. Do some imaginary math on your pad, the more writing the better... and then tell each spectator that the math reveals that their selected cards are ____.

If you don't totally trust your memory, simply say " My calculations reveal that one of you has a three of hearts and one a seven of diamonds. Is this correct? "

The more complex you can make it sound, the better. The spectators will not understand how their birthdays can calculate into their chosen cards. I like to tell my spectators the effect was first shown to me by the grandson of Albert Einstein, and that his grandfather enjoyed entertaining guest at their home with this effect.

Simple. Straightforward. Virtually self-working... Nice with the proper patter.

Rick Carruth

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DEALING THREE - Card Effect

David Neubauer

Here is a nice variation of an effect recently featured in the Roadshow. My friend, David Neubauer, has an alternate handling that makes the effect easier than originally published.

Using a 52-card deck, have three people each select a card at random without showing it to you. Tell them to memorize their card.

Deal one pile of 14 cards face down. Next to it deal a pile of 15 cards. Now, count off 5 cards and put the remainder of the cards next to the 15-card pile (making a 3rd pile). Keep the remaining 5 cards in your hand.

Have the first person put his (or her) card on top of the 14-card pile, cut as many cards as he wants from the second pile, and put them on top of his card.

Have the second person put her card on the second pile, cut as many cards as she wants from the third pile, and put them on top of her card.

Have the third person put his card on top of the third pile, hand him the cards you're holding, and have him place them on top of his card.

Pick up the last pile, put it on top of the middle pile, and put both on top of the first pile.

Make clear that the cards are now lost and you will find them. Explain that you are going to flip a card up and then, right next to it, one down - and keep repeating this until you don't have any cards in your hand. Ask the spectators to say "Stop" when they see their card.

Deal the cards alternately into two piles, one face up and one face down, starting with the face-up pile. When all the cards have been dealt (the spectators won't see their card unless you mess up), pick up the face down pile. Deal it exactly the same way.. one up and one down.

Keep repeating this until you have only three cards left face down. Turn them over, and there are their cards. The top one is the third person's card, the next is the second person's card, and the bottom one is the first person's card.

David Neubauer

www.dnmagic.com

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A Bartender's Psychic Dice Trick - Effect

Here's an old bartenders trick using three dice and a glass of water..

Ask your customer to drop the three dice in a glass of water. Assuming they're sober, ask them to hold up the glass and total the numbers on the bottom of the dice...

Put the glass back on the bar, stick your fingers in the glass and slowly swirl them around, concentrating intently...

Now, mentally and secretly subtract the total of the numbers on the top of the dice from twenty-one. This is the customers total. Remember, the total of a die on opposite sides is always ' 7 '... So, using three dice, $3 \times 7 = 21$.

You can now reveal the customers total in your best psychic voice, wet fingers and all ...

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The Three Dice Psychic Guessing Trick

Speaking of Dice.. here is another effect using dice that might be best suited for an environment not laced with alcohol. A calculator might be in order for some, just to save them the embarrassment of screwing up the effect.

Ask your spectator to roll all three dice and keep them out of your sight.. cover them with a napkin or whatever. No peeking !

Now, ask them to follow your directions and you're going to reveal the three hidden numbers in a seemingly impossible way. Assume they rolled a 6, 3 and 2.

- Ask them to multiply the number on the first die, a 6, by 2 (12) - Add 5 (17)
- Multiply by 5 (85)
- Add the number on the second die, a 3, to your running total of 85 (88) - Multiply by 10 (880)

- Add the number on the third die, a 2 to your running total of 880 (882)
- Subtract 125 from your total (757)

Ask the spectator for their total. When they tell you their total (757), you need to mentally subtract 125 from the total.. $757 - 125 = 632$

You're now ready to divulge that the hidden numbers under the napkin are 6, 3, and 2 .. The secret is remembering the steps.

TIP: You DO NOT have to use dice for this effect. You can ask a spectator to roll three imaginary dice and secretly write down the numbers. Works equally as well, if not better...

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Effect 22: Four Thought

From - EASY MENTALISM

If I told you I performed an effect utilizing 'dual reality', would you know to what I was referring? Here is a good example of dual reality from the EASY MENTALISM ebook, available through the Magic Roadshow...

You produce a stack of forty or so business cards and show them to the audience. The cards have various instructions to think of a random number, a color, a popular meal, famous actor, politician, country etc.

Gathering up the cards, you invite another spectator to take part in the experiment. You ask him to verify that each card has instructions to think of different things. He agrees that they do.

Placing the cards face down on the table, you ask him to cut the cards anywhere he likes and take the card he cuts to. The other cards are discarded. The spectator then concentrates on the four things listed on the card. You then correctly name the four things he was thinking of.

This effect, based on a principle known as dual reality, takes guts to perform but the results are worth it. Dual reality means that the spectator's experience

of the effect differs from that of the audience but both experiences are still valid. As well as taking guts, this effect also requires a fair amount of preparation - in particular making up the special pack of cards with which to perform the trick. These can be hand written or printed with a computer. Choose whatever method best suits your performance style.

The stack is made up of three different types of cards: two "spectator" cards (shown to the spectators), twenty one "volunteer" cards (shown to your volunteer) and twenty "force" cards (ultimately, the card chosen by your volunteer).

The two spectator cards look like this: [Click Here to see all Cards](#)

For the "volunteer" cards, make 10 of one and 11 of the other.

And all twenty "force" cards look like this:

Using a sharp craft knife or guillotine, trim about a 1mm wide strip off the bottom (longest) edge of each "force" card. Then stack them face up in the order below (from bottom to top): Force card, volunteer card, force card, volunteer card, force card, volunteer card ... and so on, with the top two cards ending up as "volunteer" cards of two different types. The two "spectator" cards then go on top, completing the stack.

To perform the effect, select your volunteer and have him take a seat on stage. Pick up the stack and approach the audience, explaining that you have a special deck of cards that instruct someone to think of particular things like numbers, celebrities, colors and so on.

Show the stack face up to the spectators so they can see the top card. Make sure plenty of spectators get to see the card and as you do so, pick off the top card so they can also see the second card. Turn the deck towards you and remove the second card also, letting everyone see it.

As you walk back to your volunteer, place the two spectator cards on the BOTTOM of the deck.

Walk up to your volunteer and show him (but do not hand to him) the rest of the deck. Pick off the top card (now one of the "volunteer" cards) and say "You didn't get a chance to see. The cards have instructions for you to think of a famous actor, a color, a number ... things like that."

Keeping the second, different "volunteer" card on top of the deck, show it to him saying "... and on this card, a famous composer, a country, you get the idea. Forty cards, each asking you to think of different things."

Here you have set up the dual reality: your description of the cards satisfies both the volunteer and the spectators. The spectators think all the other cards are like the ones they saw, the volunteer thinks the spectators saw cards like the ones he can see. There is no reason to think otherwise. Square up the cards and place them face down in front of your volunteer. Ask him to cut the deck anywhere he likes and remove the card he cuts to and place it face down on the table. Gather up the other cards and place them in your pocket. Because you have trimmed all of the "force" cards, your volunteer will automatically cut to one of them. Now turn your back and ask the volunteer to look at his card and think of the things it tells him to.

Continuing the dual reality, the spectators think the volunteer is going to think of a random number, country, composer etc himself. The volunteer understands that he is to think of the things written on his card and because all the cards are different, you are to read his mind and discover which card he chose. To conclude the effect, say "OK I'm getting it - you're thinking of the color red, the country is Sweden, the composer is Mozart and ... a very popular meal indeed - steak and chips! Correct?

And of course, you are correct!

Four Thought - Alternative Handlings :

- i. Reverse the positions of the spectator and volunteer cards. This allows you to show the cards to volunteer first, then approach the audience, cutting the volunteer cards to the bottom as you do so.
- ii. Less spectacular but this effect can be performed one-on-one by removing the spectator cards. You then show your volunteer just the two top cards as examples of the cards, before cutting them to the bottom and commencing the effect.
- iii. Holding the cards by the right hand edge allows you to fan them either to your volunteer or spectators. At most, they will see the words Think of ... on the cards, a powerful psychological misdirection that makes them believe all the cards are different without you having to say so.

However you choose to perform this effect, the dual reality principle is at the cutting edge of modern mentalism. It can be used to give the illusion that a performer is divining complete memories of past events; the sights, sounds, smells and feelings associated with a particular experience. Once again, with a little thought and imagination, the force card technique used for 'Four Thought' can be adapted into a whole range of mind reading effects. Have fun!

You can still get the download at the bottom of this web page -or- you can download it here:

[Easy Mentalism Link](#)

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Take Off Your Shirt - an effect

In this effect from the magical land of Scotland, you will learn how to remove your shirt by Magic. This a great party trick and will really make people believe you have extraordinary powers.

How This Trick Appears To The Audience -

The Magician is dressed wearing a jacket with a shirt and tie. He asks someone to secure his wrists together as tightly as they can with a roll of sellotape, parcel tape, or duct tape. There should be no doubt that his hands are bound together so tightly that he will have to be cut loose.

The Magician tells the audience he will demonstrate how to pass one solid object through another.

The Magician then goes into another room for a minute. When he steps back into the room, he is still wearing the jacket and tie but has removed his shirt! His hands are still securely bound and no one has a clue as to how he did it!

How The Trick Is Done -

This trick seems impossible but is really quite simple. To prepare for the trick you take off your shirt and then put it back over your shoulders like a cloak. Without putting your arms in the sleeves, button up the collar and the top

three or four buttons. Then, again without putting your arms in the sleeves, button the cuffs around your wrists. Put your tie on as normally and then your jacket.

If you have done it properly, it will just look as though you are wearing your clothes normally and no one will suspect a thing.

The Performance -

When you are ready to perform the trick ask someone to bind your wrists together with tape. Make sure they do it tightly, so everyone can see it will be impossible for you to remove your hands without being first cut free.

When they have bound your wrists, tell them that you are going to demonstrate how Houdini circumvented the laws of physics and apparently passed one solid object through another.

You tell them you are going to step outside the door for a moment and when you knock on the door, they must open the door and let you back in. Likewise, you can step into a closet or behind an appropriately sized curtain.

When you are in the other room use your fingers to undo your collar buttons. Then loosen your tie and slide it off over the top of your head; however, do not untie it. Undo the rest of your shirt buttons and unbutton your cuff buttons with your teeth.

This sounds difficult but is actually quite easy to do.

Grab the the collar of your shirt at the back of your neck and pull upwards. You will find that your can pull your shirt out of your jacket.

Put your tie back on and tighten it. Place the shirt over your arm and knock on the door. When they open the door, your audience will amaze to see that you have managed to pass your shirt through your tie and jacket.

This trick is so unusual and so weird that people will remember it for a long time to come.

Michael Breck is a professional Magician and runs an Entertainment Agency in Scotland called The Magic Agency. He has been entertaining at weddings and booking entertainment for weddings for over twenty years. For more ideas

about wedding entertainment go to Magical Entertainer For Weddings In Scotland.

<http://www.themagicagency.com/index.htm>

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Card In Pocket Miracle

Card in Pocket Miracle is an easy to perform card miracle that uses two of my favorite gaffs and props.. double stick tape and a double backed card. Read this effect and you'll be performing it nicely with a minimum of practice.

Begin by shuffling the deck, spreading the deck face up, and asking a spectator to pick a card at random. It doesn't matter that you can see what card they picked. Ask the spectator to sign the face of the card. As you hold the deck in one hand, turn the deck face down and ask the spectator to drop the card onto the back of the deck.

Cut the deck several times. Begin to thumb through the deck, faces up, and ask the spectator to point out their signed card when they see it. Continue to thumb through the deck, but the spectator will not find their card. Turn the deck face down, remove a card from your pocket, and drop it face down onto the back of the deck, announcing that it will be easier for the spectator to find their card if they are playing with a full deck. Turn over the top card to reveal it as the spectators card, complete with the signature.

The secret is this... a piece of double-stick tape and a double backed card. Put the double backed card in your pocket. This can be a gaffed card bought from a magic shop or two jokers glued face to face to create a double-backer. Put the small piece of double stick tape (a type of tape that is sticky on both sides and can be bought at craft stores), on the back of the top card on the deck. As you shuffle the deck to begin the effect, keep this top card in place. Turn the deck face up and ask the spectator to pick their favorite card.

Make sure you either glimpse the card with the double stick tape on its back or know beforehand the value of the card.

After the spectator has picked and signed the card, have them return it face down to the top of the deck, on top of the card with the piece of double stick

tape. Carefully push these two cards together with your thumb to make sure the top card adheres to the card beneath. If they are squared up properly, they will look like one card.

Flip the deck face up after cutting the deck several times. Begin to run through the deck, asking the spectator to find their signed card. They won't....

As you run the cards, look for the card with the double stick tape. Of course, it has the spectators card stuck to it's back. I would run the cards from hand to hand, putting the cards underneath one another -until- you run the double card. Stop at this point and make an off-hand comment, then continue running the cards from left hand to right, but placing the cards on top of the cards in the right hand, leaving the double card on the very bottom.

Now, after you have run all the cards and convinced the spectator that their card is not in the deck, flip the deck face down and the double card is now the top card of the deck.

Review what has happened, remove the double-backed card from your pocket with the comment about playing with a full deck, and drop it on top of the deck. Now, put your right index finger at the upper left corner of the deck and tilt the deck so you can catch a double lift without the spectator knowing. Lift and twist counter-clockwise. This will break the bond between the spectators signed card and the card underneath and allow you to quickly turn over, on the top of the deck, the double backer and the signed card as one.

Done quickly, it will appear that you simply flipped the top card. If you're a little sloppy it's OK, as they will only see the back of a double-backed card under the top card... expelling any suspicion that you performed a double lift.

From: [Magic Tips and Tricks](#)

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4. How To Create A New Card Trick

Creativity consists of combining old ideas in new ways thereby producing new ideas. A great deal of creativity goes into creating a magic trick. One way to do this follows...

Many card tricks consist of the following four stages:

Stage 1: The spectator-volunteer picks a card, now the Chosen card.

Stage 2: The Chosen card is returned to the deck.

Stage 3: The magician manipulates the Chosen card in the deck.

Stage 4: The Chosen card is revealed magically to the spectator(s).

Consider this simple bewildering trick, for example...

Stage 1: A simple method to allow the spectator-volunteer to pick a card consists of the magician holding the deck in the left hand, removing the top half of the deck with the fingers of the right hand, and offering the top card to the spectator-volunteer. So much for Stage 1.

Stage 2: A simple method for returning the Chosen card back into the deck consists of repeating Stage 1 above, that is, holding the deck in the left hand, removing the top-half of the deck with the fingers of the right hand, and offering the top of the half-deck in the left hand to the spectator-volunteer to return the card. Thus ends Stage 2.

Stage 3: To manipulate the card to a useful place, a very simple move consists of pretending to replace the top half of the deck in the right hand on top of the half deck in the left hand, but actually, with a bit of misdirection, saying cut, and placing the half deck in the right hand face-down on the table and covering it with the half deck in the left hand.

End of Stage 3. Note that the Chosen card now rests quietly on the top of the deck, awaiting the magician to reveal it mysteriously.

Stage 4: Choose your favorite ways to reveal the Chosen Card now on the top of the deck. I like this simple way to reveal a Chosen card resting on top of the deck. I ask the spectator-volunteer to pick a number from 5 to 10, and I deal that number of cards, one at a time, face-down from the top of the deck to make a simple pile. When I complete the deal, I apologize, state I made a mistake, and that the spectator-volunteer has to deal the cards. I return the pile of cards to the top of the deck, and the spectator-volunteer deals out the correct number of cards. The last card dealt is turned over, and sure enough it is the Chosen card.

VARIATION: After you move the Chosen card to the top of the deck in Stage 3, announce that you secretly moved the Chosen card to a certain number in the deck and magically planted that number in his mind. Ask the spectator-volunteer to state a number between 5 and 10. Whatever number he says, agree that it is the number you planted. Prove it by performing stage 4 described above. If you cannot figure out how to do this, contact me at my website: www.magictrickbook.com

A multitude of different ways to accomplish each stage exists and you may mix, match, and substitute stages from diversely different tricks to create unexpectedly new tricks.

5. Another Pick-A-Card Trick ... Over The Telephone

I love doing telephone tricks. The outcome is so unexpected and baffling to the observer. Pure shock & awe. One friend told me it was so effective that it was scary.

In Column #3 of the Amateur Conjuror, I presented a telephone trick guaranteed to astonish anyone experiencing it. To carry it out, the magician had to establish a Key card over the phone.

I promised then that I would present a telephone trick that did not use a Key card, and here it is... Telephone Mirage

THE ILLUSION

I call a friend and invite him to do some card magic with me. I ask him to deal two piles, each containing five cards. I instruct him to shuffle one pile, memorize the top card, now his Chosen card, and write down his Chosen Card so he wont forget it.

I tell him to remove three cards from the deck and place them on top of the pile with his Chosen card. I request that he place the other pile underneath the bottom of the pile with his Chosen card, and put the deck on top of the remaining pile.

I ask him to turn the deck face-up and to start slowly dealing and calling out the cards from the bottom of the deck. About half way through I stop him and tell him his Chosen card. WOW. HOW DO YOU THINK I DID THIS?

You probably will figure how I did this trick if you follow the Chosen card through the deck as I performed it, and answer the following questions:

Why deal two piles with five cards each?
Why leave the Chosen card on top of its pile/
Why place three cards on top of the Chosen card?
Why place the other pile beneath the pile with the Chosen card?
Why place the deck on top?
Where is the Chosen card in the middle of the trick and just before the deal?

I did the trick this way...

THE SECRET

A purely self-working trick. The Chosen card eventually moved to the tenth card from the bottom. I wrote down the cards as my friend called them out until the tenth card. Then I waited until he called out about 15 cards more before I told him the tenth card, his Chosen card.

VARIATION: Add additional misdirection by asking your telephone friend to add and subtract cards from different parts of the deck making sure the order of the lower portion of the deck is not disturbed and the Chosen card remains the 10th card from the bottom... or at least keep track of the location of the Chosen card and act accordingly.

VARIATION: This trick can convert into a non-telephone trick with the magician wearing a blindfold or stepping away from the spectators. In this case, you will have to mentally count the cards to determine the 10th card.

Telephone tricks are the ultimate No Hands Card Magic Tricks in which the magician does not touch the cards, but merely guides the spectator-volunteer to manipulate the cards.

6. Fix That Card

Recently, I gave card trick lessons to a few members of my family. I focused, by necessity, on tricks that do not depend on sleight-of-hand, but resemble those that look like the magician has great skill as a card manipulator. You know, the type of trick that results in people throwing up their hands in awe as though I had great skill, when all I did was a self-working trick. No slides, glides, passes, false shuffles, cuts, or whatever.

I do this because my family consists entirely of beginners who do not want to put in the effort to learn to do sleights.

THE TRICK

Please consider this simple, maniacal trick. I cut the deck and ask the spectator-volunteer to take the top card of the lower half. I request that she return the card, now her Chosen card, to the same place where she found it, on top of the lower half.

I shuffle and cut the deck, and offer the top card of the lower half to her again. Surprise, she finds her Chosen card, I instruct her to return her Chosen card to the deck, which she shuffles. I cut the deck, and again she finds her Chosen card on top of the lower half.

I cut the deck and offer her the top card of the deck; she finds her Chosen card again. I shuffle and ask her to look at the bottom card, and she again finds her Chosen card. An awesome and mind-boggling trick.

HOW DO YOU IMAGINE YOU MIGHT DO THIS TRICK?

It might help if you answered the following questions:

How did I constantly reveal her Chosen card on the top of the lower half after a cut?

How did the Chosen card move to the top of the deck?

How did it get to the bottom of the deck?

I did the trick this way...

THE SECRET

Before the trick started, I slightly bent a card lengthwise so it has a slight curve not easily detectable. Now when I cut the deck, the spectator-volunteer always found the slightly bent card, her Chosen card, on top of the lower half. I practiced this to make sure the bent card did what I expected. I tried different bends in different directions.

To move the Chosen card to the top of the deck, I distracted her attention with misdirection (look into my eyes beginners stuff) and placed the lower half on the top of the deck, casually, so she did not notice.

To move the card from the top to the bottom of the deck, I did a simple overhand shuffle.

The bent card allows unusual tricks and various ways to reveal the Chosen card. Get creative and devise other tricks you might perform using this approach.

Other ways to fix a card include:

- Bend a corner of the card slightly so it makes a small break in the deck.
- Put a crimp in the center of a card by forcing an imprint of a small coin on the back or front of it. - Wet one side of a card slightly and allow it to dry.
- Rub car wax on the back or front of a card to make it slippery, and easily found.
- Drop salt on the back of a card to make it temporarily slippery.
- Make a small indentation on the edge or corner of the Chosen card with a fingernail that leaves an indentation that is easy to find.

My relatives easily learned how to do this beginners trick, which was my purpose in teaching it. Please dont tell him that moving a card from the top of the deck to the bottom by an overhand shuffle involves sleight of hand. I do not know how they would react to that.

7. CARD TRANSFORMATION

There must be many, many ways to magically transform one card into another. Here are two ways I particularly like, because they are relatively easy to do, and because they provoke shock & awe.

TRANSFORMATION TRICK A.

Consider this awesome trick. I hold the deck in my left hand, remove half the deck with the fingers of my right hand, and offer the top card of the lower half to the spectator-volunteer. I ask her to write it down so she wont forget it, and instruct her to return her Chosen card to the place where she found it, on top of the lower half. I then cut the deck several times, burying her Chosen card in the deck.

I show her the top card stating it is her card. She says it is not her card. I apologize for the mistake and say that the least I can do is transform my card into her Chosen card.

I replace the card on top of the deck, put a rubber band around the deck, to prevent skulduggery, I say. I give her the deck. I ask if she feels the transformation process at work.

I then say that the top card is now her Chosen card and ask her to look at it. Sure enough, the top card changed from the indifferent card into her Chosen card. Bravo.

How do you think I did this trick?

TRANSFORMATION TRICK B.

Consider this even more awesome transformation trick. I ask a spectator-volunteer to pick a card, write it down, sign it, and place it on top of the deck. I request that he cut the deck and in so doing, bury the Chosen card in the deck.

I take the deck, cut it twice, show the top card, and claim it is his Chosen card. He says it isn't his card and points out that it lacks his signature. Alas, he is correct. It is an indifferent card, say, the ace of hearts. I return the card to the top of the deck, and offer to make up for my mistake by transforming this indifferent ace of hearts card into his signed Chosen card.

I then place the top card of the deck into an empty, flat, dark plastic sleeve and show him the ace of hearts inside it. I shake the plastic sleeve with the ace of hearts showing. Slowly, the ace of hearts changes into his signed Chosen card. Wow. This must be real magic, not a trick, or is it?

How do you think I did this trick?

THE SECRET

I chose to do both tricks using a bent card, which I described in my column last month (#6 Fix That Card). See last months Magic Roadshow (#117). Also, I chose to do a Double Lift in both.

Here's how I did TRANSFORMATION TRICK A.

Before the trick started, I held a card by its short edges and slightly bent it, so it had a non-detectable curve. After a cut, this bent card is now found on top of the lower half. I practiced to make sure the bent card accomplished what I wanted. I experimented bending the card in different directions: the long way, the short way, and on the diagonal until it worked.

As I cut the deck, I misdirected the attention of the spectator, and passed the lower half of the deck with her Chosen card on top, to the top of the deck.

I then did a Double Lift, showing her the indifferent card located 2nd from the top. After she said that it wasn't her Chosen card, I placed the two cards that I double-lifted back on top of the deck, and eventually showed her that the indifferent card changed into her Chosen card. Wow.

Here's how I did TRANSFORMATION TRICK B.

I used the bent card as I described for TRICK A above, except I experimented and bent the card differently, so it was found on the bottom of the upper half of a cut deck.

Before the trick started, I placed the bent card on the bottom of the deck, and the ace of hearts on the top. Then, after the spectator placed his Chosen card on top of the deck, I cut the cards several times. The result: the original order returned, the bent card was on the bottom of the deck, his Chosen card was on top, and the ace of hearts was 2nd from the top.

I did a double lift, and showed the spectator the ace of hearts which covered his Chosen card. After I replaced the two double lifted cards on top of the deck, I then placed the top card, his Chosen card, into the plastic sleeve, and showed him the ace of hearts inside the sleeve. I slowly pressed the edge of the sleeve, and visibly the ace of hearts TRANSFORMED into his signed, Chosen card. The effect was electric, because the card transformation was slow and occurred right before the spectators eyes. WOW2.

And WOW is the name of this Katsuya Masuda magic trick. You can purchase yours from a magic store. I do not know how it works, but the effect is pure shock & awe.

Variation: I have been told that most Katsuya Masuda plastic sleeves have the 6 of hearts built into the mechanism. Mine has the ace of hearts.

Variation: Another way to do Trick B is to place the ace of hearts on top of the deck ahead of time and ask the spectator-volunteer to place the Chosen card on top of the deck. Now do a false cut so the order remains the same (with the Chosen card on top of the deck, and the ace of hearts 2nd from the top). Proceed with the double lift as described above.

So, here are two card transformation tricks. Both were performed using a bent card and a double lift. Both are awesome. And the outcome of one is absolutely electric. How might you do either trick your way?

8. Computational Trickery Over The Telephone

Telephone tricks are the ultimate no hands card magic, that is, the magician does not touch the cards. The spectator-volunteer handles the deck, in this case, over the phone.

THE TRICK

I call a friend and ask him to join me in some card magic. I tell him to cut one-quarter of the deck off the top of a deck, count the number of cards in it, and deal two piles of cards from it, one pile to contain the number of cards equal to the first digit of the total, the other pile to contain the same number of cards as the second digit.

I then request that he memorize the bottom card of the cards remaining in his hand, now his Chosen card, place those cards on top of the deck. I then tell him to place the cards in the two small piles on the bottom of the deck.

NOW, another spectator-volunteer comes to the telephone, and I tell her to move the top card to the bottom of the deck. I ask her to think of a number from 11-19, to deal this number of cards face down one at a time from the top of the deck onto a tidy pile on the table, and discard the deck.

I request that she add the two digits of her mentally Chosen number, and deal that number of cards from the top of the just-dealt pile, and discard them. I then ask her to deal three cards face-up in a row on the table and tell me their identity from right to left or from left to right.

I then tell her the identity of the Chosen card. WOW.

How did I do it? It will help you figure this out if you follow the Chosen card around the deck during the trick.

THE SECRET

A baffling and mysterious example of No Hands Card Magic with a simple secret. The trick plays itself out as described until the very end when I call out the middle card of the three, the Chosen card. Hardly any secret at all.

To determine how this trick works requires that you follow the Chosen card around the deck as the trick progresses.

Some people love card tricks where the spectator-volunteer has to add and subtract numbers together and then manipulate the deck accordingly.

In this case, the spectator-volunteer carries out the trick over the phone and still the magician can call out the Chosen card at the end.

Most computational tricks end with the magician merely knowing the location of the card, not what it is. This trick allows the magician to know the card and its location. This trick is a keeper.

Contact me through my website: www.magictrickbook.com

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It's Time..

Rick Carruth

It's time. I've put off publishing this effect long enough. Truthfully though, there are some effects a modest magician wants to keep private, wants to keep to himself and be the only magician, supposedly, capable of performing that particular minor miracle.

I have such an effect, and I have threatened to share it for many months... and always found reason not to. One month I didn't publish it because I didn't have a proper name for it. What kind of effect doesn't have a name?

Mine.. evidently. So thus the name.. ' It's Time '

The magician picks a deck from the table, removes the cards, and informs the audience that he is going to need an Ace, Two, and a Three - and thumbs

through the deck looking for these three cards. Finding them, he tosses them face up on the table. He continues to look through the deck, saying he now needs a Four, Five, and a Six. Finding those, and tossing them on the table on top of the other three cards, he says he also needs to find a Seven, Eight, and a Nine to finish out his selections. He drops them on the table on top of the other six cards.

The Magi needs three audience members to assist with this effect. He also needs a writing board of some sort on which he can write numbers visible to the audience. A dry erase board seems ideal. If you're simply performing for three or four friends, a blank piece of paper may be all that's needed. The Magi will also need two or three blank cards, anything from business card to index card in size.

Blank playing cards also make a good prop, and there is a way to convert three blank playing cards into permanent props that can be used over and over. More about that later...

Magi picks the nine cards from the table and fans them for the near audience to verify that they are in fact the Ace through Nine of no particular suit. The Magi casually SHUFFLES the nine cards as he asks the three audience members to assemble across the table from him.

The Magi lays the cards back on the table and begins....

" I love a perfect prediction. I am a big fan of the great mentalists of the past.. performers like Theodore Annemann, Corinda, and Joseph Dunninger.. performers who performed on stage, night after night, without the benefit of electronics or other chicanery that took away from the reputation of the true entertainers like my idols. What I'm about to perform for you is a simple two-part prediction that, when recounted in retrospect, will prove to be a genuine headscratcher in the classic sense."

The Magi writes a 'prediction' on his card, consisting of a four digit number; folds it tent-style, and stands it on his table to one side. Likewise, the Magi may write a prediction on a card and seal it in an envelope - Whatever is most fitting to their style. Magi may give this to a fourth audience member to hold. (There is

NO manipulation of this prediction, so you are 100% free to do with it as you please..)

"This.. ladies and gentlemen, (referring to the folded card) is what I hope will be a 'perfect' prediction. In a moment I'm going to deal these nine cards among the three of you. You, and you alone, will use your cards to create a series of numbers. If I've performed my task correctly, there will be a... as the classic performers would say, a 'meeting of the minds'. "

The Magi picks up the cards from the table, face down, and deals one card to each spectator, from the Magi's left to right. The Magi repeats this deal a second time and then a third.. having now dealt each spectator three cards.

" Pick up your three cards please.. and have a look at them. Remember, this is a two -part effect, and in this first stage you get to see the cards you hold. As you'll realize in a moment, this stage involves free will and precludes the possibility of manipulation on my part."

"I want each of you to select ANY one of the three cards you hold and lay it face up on the table. Our purpose is for the three of you to create a totally random three digit number, so lay your card in a reasonable straight line in relation to your fellow mates. I'm going to allow you guys to do as much of the handling as possible.."

Once the three cards are side-by- side on the table, the Magi reads the cards left to right and calls the number aloud and writes it on his board, notepad, or whatever is appropriate. The Ace, naturally, represents the number One.

"Look at your cards and pick a second card. Lay it on the table directly UNDER your first card."

Once done, read the cards from left to right and call this three digit number aloud. Write it on the board under the first number.

"As you only have one card left, please place it on the table under the other two and this will create our third number."

Write this number on the board under the previous two.

"I think it's safe to say that the three numbers created by the three of you are random. There was no encouragement by anyone to select the order of your cards, in the order you selected them.

I'm going to total the three numbers and I hope everyone realizes that the alternative placement of any one of these nine cards would give us a totally different sum."

"I don't know if there are any magicians in the crowd, but if so I know they are waiting on me to add a fourth number to these three.. or turn something backwards.. or somehow manipulate the sum of these numbers. It's NOT going to happen... This sum is YOUR sum..."

The Magi totals the three, three digit numbers, writes the sum beneath, and makes sure everyone, particularly the three spectators, have the opportunity to see his total. (The Magi is free to allow a member of the audience to perform the math instead..)

Now, it's time to reveal the prediction...

Depending on where the Magi wrote the prediction, the card is flipped or envelope torn open (in a manner considered most appealing by the Magi ..) to reveal the prediction. The Magi's prediction and the sum of the three numbers created by the spectators WILL match. There is NO manipulation on the part of the Magi.

The Magi accepts his accolades and reminds the audience of the improbability of his success.

"Thank You very much, but I need to remind everyone that this is a two-part effect. I know many of you are twisting your minds trying to figure the 'method'. I'm going to deepen the mystery..."

The Magi picks the nine cards from the table and SHUFFLES them before dealing them face-down on the table, in three piles, exactly as before. He also takes another note card, writes another prediction, and repeats his handling of this card. Prediction in place, he takes the nine cards and re-deals them to the spectators exactly as before.

" Without looking at your cards, I want each of you to mix your cards.. as thoroughly as you can mix three cards. Keeping your cards face- down, randomly select one and lay it face -up on the table in the same position as before. Until the moment you turn your card face-up, no one, myself included, has ANY way of knowing what card will appear."

The Magi tells the three spectators that he is NOT going to write the three digit number down at this time.

" I'll write all three, three digit numbers down once you've laid out all your cards. Please select a second card from the two face- down cards in your hand and place it face-up on the table under the first card you laid down... Now, turn over the third card and lay it on the table under the other two you placed on the table. "

It's important that the spectators lay the cards one under another. It's also important that they, assuming they are across the table from you, lay the cards down descending toward YOU. This makes it logical for you to read the three digit number from YOUR left to right. If you're not comfortable with this, you'll have to allow them to lay the cards in descending order toward themselves (duh..) and you'll have to get them to give you the three digit number from THEIR perspective. There's nothing wrong with this.. as long as you perform the same way each time.

" Before I write the numbers on the board, I'm going to add one last twist to this effect... Although these numbers are completely random at this point, I'm going to give you the choice of leaving them as they are.. or switching the position of any of YOUR cards. You can switch your second and third cards, first and third, or whatever combination you wish. Although my prediction is written in stone, so to speak, I'm very confident in my ... abilities. A good mentalist not only wrangles with the random law of numbers, he delves into the human psyche as well. Knowing not only the action of the cards but your action as well... is all part of the game."

The Magi allows the spectators to move their cards, in their horizontal line, as they wish. They cannot switch cards and/or places with any of the other spectators.

Once they're satisfied, the Magi records the three, three digits numbers on the board. The three numbers are added as before and the Magi is ready for the reveal. The number is clearly a DIFFERENT number from the first.

Unfortunately, the numbers do not match.. Just kidding.. The Magi's prediction matches the total of the spectators a second time. This second stage may seem to be a little overkill, but believe me, it's important to show the audience that two different stages produce two different results.

The Magi thanks everyone for their participation and goes in whatever direction he feels appropriate.

I suppose you want to know how it's done? If you've patiently read everything to this point, it's only fair...

The 'secret' is a little-recognized, but easily understood, math principle. That, and a little bit of fancy shuffling, makes the world go round.. There are SO MANY ways this effect can be personalized, there's no doubt in my mind that others will change a little something-something and call it their own.

Regardless....

Begin by looking through the deck and removing the Ace through Nine. I do it as described, looking for the Ace, Two, and Three first because it seems to be the quickest, and easiest, way. I cull an A-2-3 and lay them face up in that order. I then cull a 4-5-6 and finally the 7-8-9, laying them down, face-up, with the Ace on the bottom and Nine on top. I don't bring the order to the audience's attention. I let them think I need these nine cards and that they were 'plucked' from the deck in no particular order.

Pick the packet up, turn it face down, and perform your first bit of subterfuge. Perform a MONGE SHUFFLE. Although featured in recent issues of the Magic Roadshow, if you are not familiar with this shuffle, it's performed as such..

Holding the cards in the left hand, push the top card into the right hand. Push the second card on TOP of this card. Push the third card and take it to the BOTTOM of the right hand packet. The fourth card goes back on top and the fifth to the bottom. Alternate until all the left hand cards have been transferred to the right hand. It appears as if you are simply mixing the cards, which you are.. except you're mixing them in a 'controlled' manner.

Put this packet back in the left hand and perform a second Monge Shuffle exactly as above, with the second card off the left hand packet ALWAYS going on top of the first card into the right hand. It's this repetition of details that makes this effect work.

Perform a THIRD Monge Shuffle and stop. These shuffles are so easy to perform they can be performed blindfolded. They can also be performed very quickly and casually. Don't watch yourself; give the audience the appearance you are casually mixing the packet; and don't even MENTION to the audience that "I am now going to shuffle the cards..". They'll see what you are doing, and if you don't put importance on the shuffle, they won't either...

Fact Check: (I learned this term during the election) If you look at the cards in your hand at this point, they should be, face-up, 9-A-8-2-7-3-6- 4-5 . (If you don't believe there is order in a Monge Deal, perform a fourth.. All the cards will return to their original Ace thru Nine order.)

It's time to deal the cards to the spectators. Holding them face-down, deal one card, left to right to the three spectators. (If you deal three cards to the first spectator, three to the second, then three to the third.. the third spectator will be holding a 4-5-6, which doesn't seem very 'random'.)

Deal all the cards as described.

Follow the routine as written, having the spectators lay down three cards in a row. If you write down the three, three digit numbers created by the cards.. you'll find that they total -1737 - .. IT DOESN'T MATTER IN WHAT ORDER THEY PLACE THEIR CARDS. It's simple mathematics.. The spectator to your right will lay his three cards down in what will become the 'Ones Place'. The middle spectator is putting all his cards in the 'Tens Place', and the left side spectator is

putting all his cards in the 'Hundreds Place'. If they were laying their cards down in a parallel line or in multiple columns.. this effect would be impossible. But because all three cards are in an up and down line, it doesn't matter the order. The spectator on the right is holding a 9-2-6. The second spectator is holding A-7-4. The third spectator has 8-3-5.

Assume the cards were laid down in this order...

8 A 9

3 7 2

5 4 6

1737

If you change the order of Any of the numbers in the right hand column, which is the right-hand spectator, the total is still 1737. The same applies if you change any of the numbers in the middle or left hand column. This is why the second stage works. The spectator can change the order of any of his three cards.. and you still get the prediction correct.

If you perform this effect as I have it written, your prediction of 1737 WILL be correct 100% of the time. Simply arrange the cards from Ace to Nine, perform 3 Monge Shuffles, deal the cards as described, create three, three digit numbers, and do the math.

What about the second stage? The Magi picks the cards up from the table in the same Ace to Nine order. Done casually, no one pays attention. Once they see you 'shuffle' the cards a second time.. it's a moot point.

With cards in order, perform TWO Monge Shuffles. The order of the cards in your hand at this moment are:

(face up) 9 -5-A-4-8-6-2-3-7. When the cards are dealt out as described, you'll arrive at a total of -1575-

Naturally, this is to be your second prediction as well. Don't take my word for it.. verify, verify, verify.

This is the basic handling. You'll find that you can adjust the 'dealing' and create your own 'predictions'.. as long as you are repetitive.

You can write your predictions on cards and seal them in envelopes before your performance if you're not sure you can remember your key predictions. Then, number the envelopes One and Two.

You can use three 'blank' playing cards.. actually One blank card and Two underneath with the predictions already in place. With the blank card on top, show it, state it as three blank playing cards, lay them face down, pick up the card off the back - which already has 1737 wrote on it. Pretend to write a number on it.. and you're good to go.

I'm fairly sure I've left something out. But, considering I've worked on this for the better part of a day, I'm going to let it ride and field questions as needed.

** An alternative handling, suggested by my friend, Paul Lelekis, doesn't require a table. Give three spectators three cards, as above, and allow each spectator to look at his cards and decide which card he would like to hold up for the Magi and the audience to see. Each of the three spectators holds up a card and the three are combined to form a three digit number. Either the Magi or an audience members writes this number down. Each spectator then holds up a second card, and then a third card, and each number is recorded as with the first number. For the second part, the three spectators mix their cards and then hold up cards randomly without looking at the cards... You could also use jumbo cards to make the selections more visible..

Keep in mind that you'll need to mentally number the spectators 1,2, and 3.

The number given by spectator #1 is always the number placed in the Hundreds column, #2 the Tens column, and #3 the Ones column. There's not a way to mix the placement up and make it work.

I hope you enjoy IT'S TIME as much as I do. The audience will not suspect this is a math effect.

If you stress the randomness of the cards and the placement of the cards, and handle yourself in a relaxed manner, you'll totally confound and entertain your

audience. I've not included my routine verbatim... there's so much left for you to add to it and make it your own.

Although the math principle used in this effect was established many, many years ago, I believe the use of the principle, combined with the Monge Shuffle and the resulting prediction, to be unique. I've shared this effect with several fellow magicians whose knowledge of magic I trust and we cannot find it in publication prior to now. I'll take credit for 'IT'S TIME' until someone can find something very similar in print.. Let me know if you do.

You will recognize substantial similarities between this effect and the previous effect by James Randi. That's because they both use the principle that you can shift numbers in a column vertically, as opposed to horizontally, and NOT change the sum . Try it...