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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 your 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

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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Four Ace Production for the Hopelessly Inept

Yes, even if you have trouble walking and talking at the same time, you still deserve to have a four Ace production you can perform anytime, anywhere, with anyone's deck.

As far as I know, my handling is original, although there are other productions similar in style that do not include the first move... and the first move is what makes it really work.

Ask Trevor to remove the four Aces from his deck... or yours. Tell him that you are going to let him perform the majority of this effect himself, as your hands are so skillful the 'magic' is dulled by your handling of the deck, as you make things impossible look so possible.

Ask Trevor to drop one of the Aces of top of the deck laying on the table. He does.

Pick the deck up, holding it at fingertips in your left hand (a biddle grip). Tell Trevor you are going to cut the deck and bury the Ace. With your right hand, pull the bottom half of the deck free from the deck, drawing it toward yourself. Once it's free from the top half, stop, look at Trevor, and ask if he is satisfied you are being as fair as possible. Wait on Trevor to make eye contact with you. As soon as he does, casually carry the bottom half of the deck over the top half and lay it on the table. (Many of you know this as one of many false cuts.) Now, take the remaining half out of the left hand with the right hand, and with the same general motion you used to put the other half on the table, put this half on top of the tabled half. You have performed a totally false cut. The Ace is still on top of the deck, and the little 'pause' when you put the bottom half on the table caused Trevor to momentarily forget where that half came from. At this moment, he would swear that you put the top half on the table and then the bottom half on top of it.

Ask Trevor to put a second Ace on top of the deck. You will skillfully perform exactly the same move a second time. This time, when you take the bottom half from under the top, pause again and gesture with this half, telling Trevor that you want him to be totally comfortable with every move you make. Put this half on the table and again put the left hand packet on top of the tabled half with the right hand. The pauses are terribly important...

Ask Trevor to put the third Ace on the bottom of the deck. He does. You now have two Aces on the top and one on the bottom.

With the deck on the table, reach over and cut the top half off and place it to the left (your left) of the bottom half. Look at Trevor and make eye contact again. Ask, "you have one Ace left in your hand.. right?" Trevor says "yes.." and you ask him to put it into the middle of the deck, as you gesture toward the half of the deck to your left. As soon as he drops it on top, take the right half and drop it on top of the left half. This makes it look like he really did cause it to be 'buried' in the middle.

There were two Aces on top of the half you cut to the left. There was an Ace on the bottom of the half to your right. Trevor dropped the fourth Ace on the left pack, reuniting one Ace with two others. You put the right half with the Ace on bottom on top of the left packet... and reunited all four Aces.

You can now ask Trevor to cut the deck once or twice or five times. It doesn't matter. Your work is done.

Now, all you need is some nice patter about how the Aces are the only cards in the deck that can be magically reunited with a click of your fingers.. or whatever patter suits your style.. and reveal the four Aces together again.

This effect/reveal is so simple that the patter is the key. With the right words, you can make this virtually self-working effect a small miracle.

Rick Carruth

The Trick That Fooled Einstein...

This trick was performed by magician Al Koran, who used it in an act while mathematical genius Albert Einstein was in the audience. After the show, Einstein invited Al Koran to his table and had him repeat the effect, it fooled him again! Koran then commented, "Its not the numbers - but the words that fooled you." Discover the secret below!

Effect:

The magician and spectator both take a random number of cards... the magician proceeds to make three statements which make it seem like he knows how many cards the spectator has.

Preparation:

None, just a normal deck of cards (or anything else you can count).

Method:

You ask the spectator to cut off about a quarter of the cards, then you do the same. The only requirement is that you get more cards than the spectator. Start counting your cards but tell the spectator NOT to count theirs yet. You then say, "I will make three statements..."

- 1) "I will take the same number of cards."
- 2) "I will have six more than you."
- 3) "And i will have enough to make yours 15."

SECRET:

When you count your cards, mentally subtract the second statement (in this case six - it can be less) from your total. The amount left after you subtract is the number of cards used in your third statement. This means in the above example you would have had 21 cards to start. When the trick is repeated, vary the number used in the second statement.

Have the spectator count out her cards. Lets say they had 14. You say, "same as you", and count out 14 cards. "And then I said, six more." Count six more coins down. You continue, "And enough to make yours 15". Count out your last coin to make the spectator have 15!

Showmanship:

When the spectator has the cards in hand, touch their fist as if weighing the hand...

You probably won't understand this trick on the first reading, read it again and try it yourself... the reactions are always strong. This trick can be done using coins, betting chips, golf tees, or any other small object, the principle is the same.

Extra Tips

Having problems working it out? See if this helps... Think of it that I'm the magician, and you just selected 16 cards, now I don't know how many you have, but all I have to do is get more than you OK? Right, I just counted my cards, and I have 22, so that's 6 more than you. Now if I was to eliminate the second statement and just say, I will have the same as you plus enough left over to make yours the same as mine (22), that's too obvious. Because if I count out 16 cards, I'm going to have 6 left over, which obviously makes yours 22. It is the use of the second statement that mixes people up and makes it hard to work out, the second statement is essential to make the trick effective. Hope this helped you out.

Thanks to Gary McCaffrey at Magic Tricks 101. Although the effect was that of Al Koran, Gary provided the wording and research for this effect.

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**Finding the Relationship Between Mental Math and Mentalism -
Several Mentalism Effects Disguised as Mathematics**

R. Carruth

In my humble attempt to pay respect to Martin Gardner, I decided to review a few math magic principles... principles that, even though they are well known to some magicians, deserve to be discussed again. I have used these principles to create mentalism type effects that are totally alien to many young magicians, not to mention 98% of the general population.

I'm going to take you through several steps, each related to the previous, and each slightly more complex. Now, even though there is a complexity in theory, it is not complex for the magician to carry out. I could get into the xyz's of how and why each principle works, but for the sake of your sanity and mine, I'm going to keep this simple.

You might want to provide all your participants in any effects with either a calculator or a writing pad to perform their calculations. It doesn't hurt to ask everyone assisting you if they are comfortable performing a few calculations. A surprising number of audience members are NOT comfortable performing math in front of others. Remember, they are already 'under the gun' simply because you have asked them to assist you... asking them to perform math problems is sometimes too much to ask.. Respect their dignity.

- Six and the City -

Ask 'Rob' to mentally pick any two digit number, and not tell anyone the number. Once done, ask Rob to double his number. Now, add twelve to the total and then divide by two. When Rob arrives at a total, ask him to subtract his original number. Assuming Rob picked the number 45, the math will look like this: $45 \times 2 = 90$ $90 + 12 = 102$... 102 divided by $2 = 51$... Subtract the original number. $51 - 45 = 6$.

You can pick any two digit number, perform the above calculations, and the answer will always be 6.

It would be quite simple for you to make a prediction before the calculations, a la mentalism, and properly surprise Rob.

Lets take it a step further with this twist on *-Six in the City-*

If you have taken our ESP test (<http://streetmagic.info/ESP.html>) then you will appreciate these calculations, which are simply an extension of the above calculations, and allow you to arrive at an answer encompassing a variety of different numbers.

Ask Rob, again, to secretly pick any two digit number. To keep things manageable, you might want to ask him to choose a two digit number between 10 and 50. Ask Rob to double the number. This is where we differ from the above calculation - ask Rob to add 22 to his total.

Take this total and divide it in half. Again, ask Rob to subtract his original secret number from his current total. Using a wily, mentalist-type approach, take out a small pad, tell Rob to concentrate intently on his answer, and scribble a number on your pad. You will scribble the number 11, and Rob will reveal that his total matches... even though you had no idea of what number he began with or his totals at any point during the calculations. The calculation will look like this, assuming Rob picked 48 as his beginning number:

$$\begin{aligned}48 \times 2 &= 96 \\96 + 22 &= 118 \\118 \text{ divided by } 2 &= 59 \\59 - 48 &= 11\end{aligned}$$

This effect, unlike the first one, can be immediately repeated. The secret is the number 22. Your prediction and Rob's answer will both be one half of 22. If you use the number 30 in place of 22 you'll see that the answer will be 15. If you use the number 14 instead of 22, the answer will be 7.

Can you see the possibilities?

It doesn't matter what number Rob picks. You can decide before Rob begins that you are going to use the number 28, for example. At this point, before a mere thought has crossed Rob's mind, you know that he will eventually arrive at the number 14. Take the King of Diamonds, place it in a deck of cards at the 14th spot from the top, place the deck in the card case and let it sit on a prominent spot on the table from the onset. Instead of scribbling a number on a pad - write a prediction... *King of Diamonds*. Let Rob arrive at his eventual answer, 14, and ask him to quietly take the deck from the case, count off the number of cards matching his answer, and turn the 14th card face up on the table... NOW reveal that you have wrote 'King of Diamonds' on your pad, in effect, predicting the outcome of his calculation of a random set of numbers BEFORE he thought of the first secret number.

Not knowing the 'secret', the spectator can repeat this set of instructions at home and, unless he uses the same secret number he used in your effect, he will arrive at a different mathematical conclusion virtually every time... Wow.

See how a simple mathematical effect can be quickly turned into a mentalism effect without the spectator realizing that HE is the one actually doing all the work for YOU...? All you have to do is take 100% of the credit. Isn't life grand?

-The 1089 Book Test. -

Yes, this mathematical fact has been around for a few.. uh.. centuries, but we are going to give it a very modern usage. Ask 'Dee' to write down a three digit number in secret. Now ask her to turn the number around and subtract the smaller number from the bigger. Make sure her total is reflected in a three digit form. If the total is 99, for example, she should show it as 099, with the zero in the left position. Ask her to now turn these digits around and add them together. What does this have to do with 1089, you say? The answer will always be 1089. Don't take my word for it, do the math...

$$\begin{aligned}862 - 268 &= 594 \\594 + 495 &= 1089\end{aligned}$$

Another example:

$$948 - 849 = 099$$
$$099 + 990 = 1089$$

How does this translate into a book test? After Dee has arrived at her 'secret' answer of 1089, give her a local phone book. Ask her to turn to the page matching the first three digits of her answer... 108, and go down to the phone number matching the last digit of her total... 9.

Dee will write down the name and telephone number at this position... the same thing YOU did before the show. Her info is on her pad, and yours is on a business card, sealed in an envelope, laying on the table in plain view from the beginning.

Don't want to do a book test? That's OK.. After Dee has arrived at her total of 1089, proceed as follows:

Ask her to take a random three digit number from 100 to 500, to keep things simple, and multiply it by 1089. Remember, at this point you still don't know her answers, supposedly...

Assume she picked 382.
 $1089 \times 382 = 415998$

If Dee will tell you any five of the six digits, in any order, you will tell her the missing digit. (You know nothing, as far as the audience is concerned.) As Dee calls out the five digits, write them down if you need to, although the total will be a two digit number. If she calls out 1...4...9...8...9... you can quickly add these together and arrive at 31. Subtract 31 from the next highest multiple of 9, which will be 36. The answer is 5, and Dee's missing number is... what... 5! Are you kidding?

If Dee had given you the digits 1...4...5...8...9... the total would have been 27, which is a multiple of nine. If your total happens to fall on one of the multiples of nine ...9 ...18 ...27 ...36 ...45 ...54 ...63 ...72 ...81 ...90 ...99, subtract that multiple from the next highest multiple, which will always be a 9. Nine is the missing digit. Encourage Dee to not leave out the zero as her 'missing digit', by telling her that zero is not really a whole number. She can give you a zero as one of the five digits though...

This effect works because 1089 is a multiple of 9. Thus, 1089 times any whole number will also be a multiple of 9. ($1089 \times 2 = 2178$, a multiple of 9). So... 1089 times 382 is a multiple of nine as well. Hallelujah ...

And one more...

James "the Amazing" Randi showed noted author and mathematician, **Arthur Benjamin**, an effect using a set of 27 numbers to achieve a minor math miracle. I've decided to take those 27 numbers, cull them down to 9, and add a little trickery to achieve something that, in my opinion, adds a real sense of randomness to an already wonderful effect.

We need to create 3 groups of 3 cards each. Keeping the correct cards in the correct groups is important. You can achieve this by putting one small dot on the back of three cards and two small dots on the back of three cards... leaving three cards without a dot.

On the face of the 3 cards without a dot write the following 4286, 6518, 9083
On the face of the 3 cards with a single dot write the following..... 5792, 7547, 3299
On the face of the 3 cards with two dots write the following..... 7343, 1286, 5237

Write all the numbers with a Sharpie or Magic Marker. Keep the numbers in a stack with 3 two-dot cards on bottom, 3 one-dot cards in the middle, and 3 no-dot cards on top. The cards will shortly be handed out to your audience, and the dots will help you easily re-assemble the stack after the effect is complete.

Tell your audience that you are going to employ their assistance to achieve a mentalism effect

unparalleled in the annals of modern mentalism. Swear that Houdini (obviously not a mentalist - but someone your audience will immediately recognize..) was known to have worked on this problem for thirteen years prior to his untimely departure, often consulting with a young physicist named Einstein during European trips, and only recently have you discovered the long sought after technique that allows you to harness the power of 'future viewing', allowing you to 'peep around the corner', so to speak, in the space-time continuum.

Face your audience. Lift the stacked cards off a table, holding them so the numbers cannot be seen by the audience, and announce that you would like for nine members of the audience to call out nine different 4-digit numbers. Remove a dried up marker from your pocket. How you get it dry is your business. (Hint: leave it sitting, cap off, on the dash of your car for a few days.. Don't get high.)

When the first number is called out by the audience, pretend to write it on the top index card, then, move the card from the top of the stack to the bottom. Remember this number. You will need to stop when it re-appears on top again. Pretend to write all nine numbers as they are called out by the audience. Once done, turn the cards toward the audience and ribbon spread them to quickly show numbers on all nine.

Get three audience members to assist with the next phase. Give one audience member the top three cards, a second one the next three, and the last.. the last three. Ask your three helpers to each mix their three cards and then randomly pick one of the three. You can quickly collect the unchosen cards if you want.. whatever suits you.

Now, get you slate... Oh, did I mention you need a slate or a large writing pad of some sort, visible to the audience? OK. Get your slate, and this works great if it's a double-sided slate, and ask the first member of the audience to randomly call out any one of the four digits on their card. Write it down. Ask the second and third audience members to do the same. Write these three numbers down in the order they are called out to create a single, three-digit number on your slate. Repeat this a second time, with each member giving you a second random number from their card. They cannot repeat a number, unless the number exist twice on their card. Write this three-digit number down under the first number. Repeat this two more times until you have four three-digit numbers. Again, make sure that the audience understands that they are to use each number only once.

Remind them of the total randomness of everything that has transpired. They picked the nine numbers, they picked the card they used at random from among three cards, and they picked out the four numbers they gave to you in a random order.

Total the numbers with the audiences' assistance and write the total.... 2247. Keep the cards in order and, regardless of the randomness in which they give you the four numbers, it will always total 2247.

Example:

Audience members keep cards with the numbers 9083, 7547, and 1286. They give them to you in a random order....

A	B	C
9	7	6
8	4	8
0	7	1
3	5	2

—————

2247

You can now turn your slate to show you've written '2247' on the back. Or, open an envelope to reveal the number 2247. Or, use the number 2247 to conduct a book text or whatever else your sharp mind can concoct.

Notice that the three numbers on the first three cards, all sum to 20. Cards 4, 5, and 6 sum

to 23. And cards 7, 8, and 9 all sum to 17. (Dots or not... remembering 20, 23, and 17, in that order, will help you to reset the cards to their proper order)

With the third person's numbers summing to 17, the right hand column of my example above, as you can see, will always total 17, regardless of the order in which the audience member calls them out. The right-hand digit in the total (2247) will always be a 7, and carry the 1.

The second audience members numbers total 23, plus the carried 1. So the second number is 24. Write down the 4 and carry the 2.

The first audience members numbers total 20, so 20 plus the carried 2 is 22... giving you a total of 2247. Every single time...!!

The performance and patter possibilities are endless - if- you're willing to be creative, to think slightly outside the box, and to look beyond what I've written to adapt this bit of mathematical magic to an effect that suits your style and personality.

A special 'Tip of the Hat' to Arthur Benjamin for making certain calculations understandable for yours truly..

Rick Carruth

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BOOK TEST EPIC - Paul Romhany

Effect:

The magician hands out a book called Top Ten Travel Picks featuring destinations he has travelled to around the world. He also brings out a white board with six squares, and three numbered plaques. The first spectator takes the book and the magician asked that person to look at any of the ten countries and think of just one. The magician says he is getting an impression, and writes down the country he believes the spectator is thinking of. This is then covered with plaque number one. The book is passed to another spectator who is asked to call out any page number in the book, then to look at the first word on that page. Almost as an afterthought, the magician offhandedly asks the first spectator the country he is thinking of. This is written in the space below Number One.

The magician also writes down in the second space the word he believes the spectator is thinking of and covered with plaque number two. Moving on to the last spectator the magician says he will try something different. He draws a picture in the third space at the top, and covers it with plaque number three.

The board is placed on a stand as the magician moves in to the audience taking back the book. He moves to a third spectator asking them to say stop as he flicks through the pages. This is done and the spectator takes the book and reads the last paragraph to themselves. They are asked to form some type of image or a mental picture in their mind. For example, if the paragraph talks about Paris perhaps they will think of the Eiffel Tower.

Moving back to the board, the magician asks spectator number two what word they were thinking of. This is written in the second space in the bottom row with the board facing the audience.

Now for the reveal. The first plaque is lifted showing both countries match, the second plaque is lifted showing both words match, and finally the magician asks what image or picture the spectator has in their mind, lifting the board showing a drawing of a sailing ship, which is exactly the image the last person was thinking of.

Method

This combines a book test I released on the market a few years ago, and an ordinary Mental Epic board. I played around with this routine for a year before settling in on a routine I was

happy with. There are a few little bits that help sell this routine. You could probably do this using other book tests, but it fits in perfectly with my own.

A couple of points on the Mental Epic. I prefer to use one that is large enough for a 1500 seat theatre, hence the large Whit Haydn version. I also place it on a music stand so I don't have to hold it, as it's very heavy. I use the backside of the board for my opening routine where I need to write down numbers. This way the board is used more than once during my show. This to me takes the heat off the board if it is used throughout the show for other things.

The book test itself is designed so I can get a thought of country, the top word on any page and finally know what image they are thinking. To be honest, my method for getting the country was fine, but I still had to fish a little to get it. With only ten countries it wasn't as strong as a list with more. In this routine however, there is no fishing. They think of a country and you pretend to get their thought and write it in the first square at the top. This is then covered with plaque number one.

The book is handed to another spectator and they call out any page number. Because of the design of the book test, as soon as you hear the number, you know the word at the top of the page. Keep this in your mind for later. You tell them you will try and pick up their thoughts as you actually write in the second top space the country called out by the previous person, and cover this with plaque number two. It is at this stage I remember I forgot to ask the first person what country they were thinking of. Of course, I do this on purpose which fits in later on with my routine. The country is written in the first space below plaque number one.

You then tell the audience you are going to try something different. Not using a word but an image. You pretend to draw a picture in space number three, at the top. Of course you are writing in the word the spectator is thinking of, and cover it with plaque number three. Here is where the subtlety comes in to play. You are now actually finished and only ever asked for the country. You place the board down, taking the book and forcing page 53 or 35 - it's up to you. I describe various ways in the instructions for Top Ten Travel Picks Book Test, but basically you could have a corner short, and riffle through breaking at the page. In my case I have a spectator cut cards so they end up with a 3 and a 5. They can choose either page 35 or 53; it's their choice. It doesn't matter which they chose because the last paragraph in each page will leave them thinking of the image of a ship.

Here's what I like. Almost as an afterthought, and keeping the board facing the audience, you ask spectator number two their word, which you write in the second bottom space. Nothing fishy here, and at no time does the face of the board leave their sight. This way you don't constantly have to turn the board back towards yourself to write answers down. It just plays well and is subtle enough to put them off track.

All that is left now is the final reveal.

Chosen Card from Pocket - Classic Effect

Do you like to palm cards? No.. ?? Then practice with this little effect and you may find that palming is not as difficult as you would have imagined.

The magician begins with a card in his/her pants pocket, unbeknown to the audience. It doesn't matter what card.

The magi ask Joe to think of a number. He then gives Joe the deck and ask him to thumb down to that number, look at the card, and remember it and the number at which the card was located. The magi has his back turned while Joe thumbs to his card.

Once complete, the magi turns around.. but not empty handed. He has secretly reached into his pocket and removed the card he placed in there beforehand. With the card palmed, he

takes the deck from Joe with his empty hand and secretly places the palmed card on top of the deck.

The magi ask Joe what number he chose. Let's assume Joe said '17'. The magi turns sixteen cards face up on the table, stops, ask Joe the value and suit of his selected card, and then politely hands Joe the seventeenth card. It's not Joe's...

When the magi added the pocketed card to the top of the deck he made Joe's card the eighteenth card down. While Joe is studying the seventeenth card and wondering what happened, the magi secretly palms the top card of the deck, Joe's card, and puts it in his far pants pocket.

After due patter and discussion... the magi, in his best David Blaine imitation, says "...waaatch".

He fairly shows his hand empty and slowly reaches into his pants pocket to retrieve Joe's card. The effect is over and Joe is amazed...

This is a little classic effect that cannot be credited to any one magician. It is a great effect to perfect your palming, and with the proper patter and a little suspense, will impress Joe far more than you would think... Actually, you can perform this one for other magicians and they will over-think the effect and want you to reveal the secret. They are sure it must be some 'underground' effect not yet available to the general public... Ha !

Rick Carruth

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Math Miracle - A First Rate Effect

As a follow-up to the math effects in the last issue, here's one more, and you can do it anywhere, anytime, with any deck. All you need is to be sober and able to do a little simple subtraction.

With your back turned... ask Jim to write down any four digit number. Now, ask Jim to add together the four digits and subtract them from the original four digit number.

For Example: Jim writes down 3941. He adds $3+9+4+1 = 17$. Jim subtracts 17 from 3941 and arrives at 3924. Have Jim flip through the deck and find four cards who's numerical value equals his total. Also, ask him to make sure the suit of each card is different from the other three. So, Jim finds a Three of Clubs, a Nine of Spades, a Two of Hearts, and a Four of Diamonds.

Ask Jim to secretly remove one of the four cards and put it in his pocket. He can lay the other three face up on the table as you have no way of knowing the fourth card... right?

Looking at the three cards on the table, you will immediately know the suit. Assuming Jim put the Nine of Spades in his pocket, it's obvious the Spade card is missing from the table.

To perform this effect all that's important is remembering three key numbers... 18, 27, and 36.

Mentally add together the total of the cards on the table. In this case it's a 3, a 2, and a 4. So, $3+2+4 = 9$. Subtract your answer from the closest of the -higher- three key numbers. In our example, 9 from 18 equals 9.

Nine is the number in Jim's pocket. A Nine of Spades - to be exact.

If the three cards had totaled say.. 22, then you would have subtracted 22 from 27, and the card in the pocket would have been a Five.

Don't ask me how it works... it just does. OK...

Rick Carruth

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 their 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 amazed 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 it's 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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Selected Card at Any Number... (sort of) - Card Effect

There are several different ways to perform this effect, but I'm going to give you mine. Begin by letting a spectator select a card, any card. Control this card to the top any way you prefer.

Tell the spectator you're going to let them find their own card, and you're going to let them determine exactly where they'll find it.

Ask them to name a number. Tell them that you are going to count through the deck to that number, so please keep that in mind before they select a number like 'fifty-one'. This little touch will discourage them from naming a number deep in the deck.

At this point you're holding the deck in the mechanics position in the left hand.

Once they've named their number, lets assume it was 'twenty three', drag the top card off the deck into the right hand. This first card is the chosen card. Drag the second card off UNDER the first card. Then a third and a fourth.

Don't get too fast.

Starting about the fifth card, drag a card off the deck under the right hand packet and at the same instant, tilt BOTH hands upward just enough for the spectator to see the value of the fifth card as it comes off the left hand deck.

Ask.. ' Is this your card?' The spectator will reply 'No'. Wait until about the fifth card so you

won't accidentally flash the selected card on top.

Continue dealing from the left hand in the same manner, and tilting each card upward for the spectator to see. You don't have to say anything. It's as if you're simply showing the spectator that it isn't their card and that each card is different. The spectator will forget that they didn't see the first few cards.

Since the spectator chose the number 'twenty three', as you take the twenty-second card from the deck, again tilting your hands upward just enough to reveal the value, you use your right thumb to push the top card of the right packet, the selected card, back toward the left hand packet. The left thumb, which just pushed the twenty second card to the right, can now help to drag it the rest of the way onto the top of the left packet and square it up. This movement, plus the tilting up of the two packets, completely hides the top card going back onto the left packet. All the spectator sees is the twenty second card going from left to right and it's denomination.

It's time for the reveal, and you can do what you please. I like to slowly sit the cards in my right hand down so I can devote all the attention to the twenty-third card. Patter... patter.... patter .

The act of transferring a card back onto the top of the deck at a certain number is nothing new. A. Roterberg wrote about a similar sleight as far back as 1897 in 'New Era Card Tricks'. This is just my method, particularly the constant slow upward tilt to hide the final double slide.

R.Carruth

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BURNED - A ROUTINE

Force a card in your favourite way. Instruct the spectator to keep the card as close-to her hand as is possible. Try to use a woman as a volunteer. Women are more sensitive for such demonstrations, and you'll have the chance that they'll put the card in their bra, giving you an opportunity to use one-liners.

Do you know what stigmata is, you ask. According the Catholic, stigmata is the manifestation of the wounds of Christ. However, this is only according the Catholic. Other people believe that Stigmata is the ability of communication with ghosts via the body. Ghosts is also a term that differs between cultures. When Western people talk about ghosts, they think about death people. In other cultures however, ghosts can also be other things . The Buddhists and Hindus believe that also animals have a soul and therefore a ghost. Think about the holy cow! Indians believe that trees and plants have a ghosts. An example is the totem pole. The same with druids with their holy oak! The culture that is the most extreme about this is the Voodoo culture. These people believe that also materials that are loved have a soul. As you know by now; I love cards. So lets test this theory. If these Voodoo guys are right, a death card should be able to communicate via my skin.e

Now you have two possibilities: killing the card - Bizarre Magick approach - or the power of minds - a mentalism approach .

Mentalism Approach:

Instruct the volunteer to grab your shoulder and to concentrate.

Tide your grip and push the card harder to your body! Concentrate harder!

If you think enough suspense has built, let the spectator roll up your sleeve. Show the card you where thinking of. Take her hand, directing the card next to your mark.

Bizarre Magick Approach:

In order to do this we need the ghost of a card. This is the card you of your choice. Let the

volunteer show the card to the other spectators while you turn your back. Have the volunteer fold the selected card in half (front side in, length). Kill the card by burning it, explaining burning is the best way to liquidate playing cards. If you use blue Bicycles, you will see that the flame turns green. Draw attention to it and tell the audience that this is the spirit of the card that is vanishing in the air. Hold your arm above the burning card (pay attention not to burn yourself!) and explain the ghost of the card is entering your body. Extinguish the fire when half of the card is burned. Gift the remaining piece to the volunteer. Roll up your sleeve and show the mark of the card in your skin. Ask the spectator to open up the card and hold it besides your mark.

METHOD:

To get the mark in your skin you simply have to draw a card on your arm and sit in the sun or go in/under a sun bed. Your skin under the drawing will stay pale, creating a negative print.

If you want to see how it looks like, you can see pictures here:

<http://mysticmenagerie.toveracademie.be/#32.0>

CREDITS:

This routine appeared originally in Dutch in the **Escamoteur** (Dutch magic magazine) and was later translated in to English to be published in the Mystic Menagerie.

<http://www.toveracademie.be/magic-academy.html>

<http://www.toveracademie.be/bizarre-ring.html>

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Happy Birthday - A Special Magic Square..

I have readers into math magic. I have readers into mentalism. I am going to try to make all ya'll happy... thanks to One of my magic heroes, John Scarne.

What if I could ask you your birthdate and turn it into a perfect magic square? This is the type effect that generates a very personal feeling/response from your audience, and the type effect that seems to be quite random, especially if you remove any doubt from your audience's collective minds that the date was preselected or that you used a helper. Actually, it IS totally random, as I will show you how to take any date from the 20th century and turn it into a minor miracle.

This is the patter Mr. Scarne used when introducing this effect...

"From obscure ancient times to the present day, many people have believed in the influence of cabalistic signs and numbers upon the lives of individuals. one of the oldest and most mystic of these signs has been the magic square. Discarded by th mathematician and scientist as a mathematical curiosity, it has been adapted by the mystical fraternity as a formula of great significance. One of the simplest of the magic squares is the one composed of nine units. using numbers one to nine, and placing each number in one of the squares - the sum of any three numbers in a straight line, in any direction, up or down or diagonally, will be fifteen, For instance..."

And you can proceed to show the audience how a simple, nine square unit looks when properly constructed. I seriously recommend you get a piece of paper and draw at least a couple of nine square units to assist you in understanding this effect. A nine square unit is simply a square with a tic-tac-toe drawn inside. That's three rows of three squares each. Simple enough...

In your first diagram, from upper left to bottom right, place the numbers 8-1-6 on the top row, then 3-5-7 on the second row, and lastly 4-9-2 on the bottom row. If you aren't familiar with magic squares, you'll see that by adding each row; up and down, across, or diagonally - they will all sum to 15. By memorizing the position of these nine numbers, which isn't hard,

you can quickly show your audience what a magic square looks like, and in the process, impress them with your math skills. Don't make it look TOO easy.

Now, in your second magic square, just like in the first, write these numbers... 8-1-7, then 5-6-3, and lastly 2-9-4 in the bottom squares. This will be the 'template' you'll use each time you perform the birthday magic square. Yes, it's different from the first, but you'll figure a way to memorize it too. Here's a hint.. if you're performing it several feet from your audience, you can lightly write these numbers in the upper corner of the square to help you out. A light-colored wax pencil works good too. On with the show...

Select an audience member in a random fashion. Frisbee, beach ball, high card.. however. Ask them their birthday, and write it down in numerical form above the square. This is simply to give you and the audience a visual throughout the effect. If their birthday is September 16th, 1952, you will write 9-16-52 on the board.

We will fill in a series of numbers, placing each in the appropriately numbered square using our template. The first number is the year, 52 in our example, and it will be written in the square numbered '1', the top middle square. Tell your audience that the year will serve as the pivot point for all other calculations. Observe that two other numbers are left, the day and month. Ask an audience member to choose one of the two. It doesn't matter which one they pick. Tell them that you are going to either add or subtract this number from the year, whichever they want you to do.

Lets assume they pick the '16' and want you to add. Add 16 to 52 and write the number '68' in the #2 square. Now, add the 16 to 68 and write the number '84' in the number #3 square. These will be your 'key' numbers, so just remember that the numbers in squares, 1, 2, and 3 are key to your arithmetic.

Explain the the audience as you go along that you are trying to make a mathematical 'connection' of some sort with the birth year, and place the numbers in 1, 2, and 3 in an apparently random manner. You might want to write the number in a wrong square, and then go back and change it, as if you are struggling with the math.

You're now through with the 16, or the 9, whichever they selected...

Begin the next phase with the number 9. Add the 9 to 52 and write '61' in the #4 square. Add 9 to 61 and write '70' in the #5 square. (Note that each birthday date is added to two key numbers.)

Now perform two more additions to the second key number, located in the #2 square. Add 9 to 68 and put the answer in the #6 square, (77), and then add 9 to 77 and put the sum in #7 (86)..

Add 9 to the third key number, 84, and put 93 in the #8 square, and lastly, add 9 to 93 and place 102 in the #9 square. This is NOT as hard as it sounds. If you fill in the squares as you read this text, you'll 'see' what's going on. The math always works, unless someone was born after 1999.

Add these lines any way to wish, and the answer, in this example at least, is always 231. Your magic square is complete and with the proper patter, your audience will be more than impressed. It's up to you to make this appear as hard, or as simple, as you want. It's all in the performance... the math works itself.

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Only Three? - Card Effect

Here is another effect from Magic Tips and Tricks.. Although not original, I cannot credit this effect to one magician, as many magicians have performed one version or another.

Have three spectators each chose a card at random from a shuffled deck. Ask each to look at

their card and memorize it, but not share the value with the other spectators.

Deal a pile of ten cards on the table, Now, deal a pile of fifteen cards to the right of the pile of ten and then another pile of fifteen cards to the right of this one. Lastly, you should have nine cards left in your hand. Drop them as a pack to the far right of the rest of the packs. Deal all cards face down. Ask the first spectator to put their card, face down, on top of the pile of ten. Ask them to cut as many cards as they want from the middle pack of fifteen and place them on top of their chosen card.

Repeat this with the second spectator, asking them to put their card on top of the first pack of fifteen cards you dealt, and then cut as many cards as they want off the other pack of fifteen and place them on top of their selected card. Ask the last spectator to put their card on top of the second pack of fifteen and cut as many cards as they want off the pack of nine and drop them of top of their selected card, just as the other spectators did..

Pick up what remains of the pack of nine and put it on top of the pack next to it. Put this pack on top of the pack next to it and repeat until all the cards are in one stack. Pick up the stack and, holding it face down, casually move the top four cards to the bottom of the deck. Remind the spectators that you had no control over how many cards they cut off the packs.

Now, deal a card face up on the table and another next to it face down. Ask the spectators to call out when they see their card. Continue to deal cards, one face up on the face up pile and another face down on the face down pile. If no one saw their card, (and they shouldn't have) pick up the face up cards and move them to one side. Pick up the face down cards and repeat the same procedure... a face up card and then a face down card. Eventually, you will be left holding only three cards face down, and guess what? They are the three chosen cards. This is self-working, although it doesn't seem quite possible because of the random way the cards were cut by the spectators.

R.Carruth

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Redemption - A Card Effect

Here's an interesting way to employ a nice little mathematical principal that will serve as the basis of a good effect.

You're going to begin with a partially stacked deck. Arrange a stack of nine cards, Ace to Nine in order. The suit or color doesn't matter. Arrange a second stack exactly like the first. Again, the color or suit doesn't matter... only the order. Stack the two stacks on top of one another and place on top of the deck face down.

Take this deck out of the pack and lay it on the table in front of the spectator. Give the spectator a small notepad and something to write with, and you're ready to begin.

Ask the spectator to secretly write down any number from One to Nine on their pad and circle it. Ask them to Double their number, and then add Five to their number. Now, ask them to multiply their sum by Five. Give them a minute to do the calculation and DON'T pressure them. If they make a mistake, then YOU'RE going to make a mistake as well.

Ask them to mentally select a second number from One to Nine, write it on their paper and circle it also. Once done, ask them to add this number to their total above. Example:

First selected number (5)

5 doubled = 10

add 5 =15

multiply times 5 = 75

And lastly, assuming second number was (3)

$$75 + 3 = 78$$

Their total could be anywhere from 37 to 123 if they selected two different numbers. That's not really important though. When they are through calculating, put your hand to your head and say " 57 !! "

Once every blue moon you will actually be correct. Take a bow... Otherwise, they will indicate you're wrong, and you can say " what was your total? "... In the example above, they will say... " 78 ".

You can very casually say, " seventy eight!, no one arrives at a seventy eight... Oh well, I've got to redeem myself somehow, so lets do this.... " and pick the deck up from the table.

The secret to the mathematics is this; subtract 25 from their total and you know the two numbers between One and Nine they chose at random. Once they tell you their number was 78, you know their two random numbers were a (5) and a (3) $78 - 25 = 53$.

Now your ready for the second part of the trick.

Deal nine cards on to the table. Since you stacked them beforehand, you know the first card down was an Ace and the last a Nine. Perform a standard MAGICIANS FORCE to force either the Five or the Three. Leave the last card on the table face down. Lets assume you forced the Three. Push it to one side and lay down nine more cards. Everything will be the same as the first time, except you'll force the Five.

You're looking at two cards, face down on the table. Ask the spectator if they don't have two numbers, randomly chosen, circled on their note pad. Naturally, they'll reply that they do, and you're ready to reveal, in your own words, that the two randomly chosen cards on the table Match the two randomly chosen circled numbers on their note pad. Play it up and I guarantee they will be quite surprised... and you will have properly redeemed your reputation.

The Magicians Force is one of the STRONGEST weapons we magicians have at our disposal. Never underestimate it's power with the general public.

The mathematics are not mine, the rest of the effect is... for what it's worth. ;-)

R Carruth

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THE AMAZING BOOK TEST

This is a very impressive effect using the Si Stebbins System, where a member of the audience deals Three Cards from your previously Shuffled and Cut pack and uses the numbers of the cards to point to a particular page of a book and a single word on that page. (If you aren't familiar with the Si Stebbins, I'm giving you a free ebook download, very short, at the end of this article. It's a very simple set up that makes this trick work.)

As the spectator puts his finger on the word and concentrates, you will read his mind and successfully predict the word he is thinking of. OK, maybe you won't ACTUALLY predict the word, but you'll know because of the Si Stebbins stack.

The Secret...

First, you'll require a book, paperback or otherwise, which you hand out to a spectator for inspection.

Next you produce your Stebbins pack of cards, which you carry out the usual "False Overhand Shuffles" and proceed to cut the pack several times. (Don't know how to do a false overhand shuffle? again, google it...)

You next put the pack on the table and instruct the spectator to cut the deck one more time, just to make sure that the he has a random choice.

You now ask him to pick up the cards and you turn your back so that there is no possibility of you seeing the cards. You then instruct him to carefully Deal Out Three (3) cards from the Top, laying them out from Left to Right Face Up on the table.

You explain that these cards are intended to indicate a particular page and a word in the book that he has inspected.

Once he has dealt out the three cards, you must casually ask if there are any Court cards in that group of three, that is Jacks, Queens or Kings, as these make it too complicated...

If he replies that there are, then you tell him to push these three cards aside and deal out another three. Again you ask if there are any Face Cards or Court cards (Jacks, Queens or Kings) among this lot of three.

Once you have established that he has a group of three cards and is sure there are no court cards among them then you instruct him that these cards will determine the page and the word in the book , by taking the first two cards he dealt from left to right and using the two numbers to get the page number.

Give him an example, for example: If the first card is a FOUR and the next Card is a THREE, then it will indicate Page Number 43 (forty-three) and he must open the book at Page 43.

Likewise if the first two numbers are say, Eight and Six, then he should open the book at Page eighty-six (86).

Once he has established a page and opened the book, you instruct him to use the number of the THIRD Card to establish a particular Word on the first line of that page.

Again give him an example. If the card is FIVE, then he must count to the FIFTH word on the top line of that page. If it is a THREE, look at the THIRD word on the page. Don't underestimate good instructions, assuming you want the effect to actually work...

Once he has a particular word, you tell him to TURN THE CARDS ON THE TABLE FACE DOWN and hold the book up in front of him so that only he can see the page and the particular word.

You now tell him to put his finger on that particular word and stare at it and concentrate on it.

At this point, turn around to face the audience and point out to them that there are literally thousands of possible words in the book that he could have his finger on at this moment and that even if you could possibly have memorised every single word in the book, you couldn't possibly know what page he had opened the book at or what word he was pointing at, because the combination of the cards were only known to him.

You now proceed to Spell out and name the exact word that the spectator is looking at.

Don't worry it's not as difficult as it sounds...

You see with the Si Stebbins Setup, there are only FOUR COMBINATIONS of numbers, if you discount the Court Cards.

These combinations are: Ace (1)-4-7; 2-5-8; 3-6-9; 4-7-10.

SO you only have to memorize the SEVENTH WORD on Page 14; The EIGHTH WORD on Page 25; - The NINTH WORD on Page 36; - and - The TENTH WORD on Page 47.

Now it is even a little easier in performance because you will see that TWO of these Page Numbers are EVEN Numbers and TWO are ODD Numbers.

Now the pages of all books are numbered with the ODD pages on the RIGHT and the EVEN pages on the LEFT.

Knowing this means the word can only be one of TWO WORDS. - You see if his finger is on the

RIGHT HAND PAGE then he is on an ODD NUMBERED PAGE, that is, Page 25 and the word will be the EIGHTH WORD or Page 47 and the word will be the TENTH WORD.

If his finger is on the LEFT HAND PAGE he is open at an EVEN NUMBERED PAGE, that is Page 14 and the word will be the SEVENTH WORD, or Page 36 and the word will be the NINTH WORD.

At this point, you know the word... within Two. You are not going to know the EXACT word, but knowing it's one of two is close enough.

In performance you can make a play of getting the spectator to concentrate harder and picture the word in his mind. You can call the first letter of the word and then wait to see if you're right. If you are, great. You know the word. If not, you shrug off your miss and try again. Again, even with the miss, you now know the word. It really lends itself to some great play-acting and presentation and that's up to you...

There is just one other thing that will help you even further.... If when the spectator is dealing out the cards, he has to deal out more than THREE TIMES because of the COURT CARDS then the only combination that the FOURTH DEAL will be is 1- 4 - 7 that is, the SEVENTH WORD on Page 14.

So if he has to discard his first Three Deals then you know it can only be ONE WORD.

This is just one of the great effects taught by Johnnie Gentle. Johnny has an array of magic ebooks and videos that are pure magic. They are the basis of magic. They are absolutely straight-forward and precise in teaching magic the way magic should be learned. Check out the Free stuff too....

<http://www.mcssl.com/app/aftrack.asp?afid=373530>

Si Stebbens Card Stack & Card Tricks - a free download

Here is the booklet that originally sold for one dollar and introduced the Si Stebbins Stack to the magic community. I think you'll enjoy it...

<http://www.divshare.com/download/14121512-4a9>

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An Alternate Handling for Last Month's 'Only Three'

David Neubauer

Using a 52-card deck, have three people each select a card 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, count off 5 cards and put the rest of the cards next to the 15-card pile (making another 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 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 the middle pile, and put both on 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 next to it one down and keep on repeating this until you don't have cards in your hand.

Tell the spectators to say "Stop" if 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 other pile. Deal it exactly the same way. 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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Transforming Math Magic into Mentalism - an Effect

R.Carruth

I love magic with a 'kick'. I love effects that appear to be complete... and at the last moment there's that something 'extra' that kicks the effect up a notch and leaves a lasting effect on the spectator.

I was looking through Will Dexter's '131 Magic Tricks for Amateurs', admiring the great, classic drawings, and ran across two math magic effects that, when I combined them, transformed into a really nice mentalism effect.

The basic working goes something like this...

(A) This effect would normally be performed using a blackboard or large writing tablet on a stand. With your back turned to the spectator and the board, invite a spectator to write down any four digit number.

(B) Once done, ask the spectator to scramble the numbers, (and they can be scrambled as opposed to simply reversed), and then write the number either below or above the first number in preparation for subtracting the smaller number from the larger.

(C) Ask the spectator to subtract the number, look at the sum, and then secretly erase any ONE of the four digits of the sum. If they are using a large writing tablet, you can ask them to circle one of the four digits, as your back is turned anyway.

(D) With your back still turned, ask them to tell you the three remaining digits, in ANY order.

You: " *Although everything you have done to this point has been a totally free choice on your part, I do know with certainty that the number you erased/circled... was a THREE.* "

When the three digits were called, you immediately knew the identity of the fourth digit.
How?....

(E) The four digits will be a multiple of Nine. By mentally adding the three digits together and subtracting the total from the next multiple of Nine, the sum will be the missing digit. For example: The three numbers called are Four, Eight and Three... $4 + 8 + 3 = 15$. The next multiple of Nine above Fifteen is Eighteen, so $18 - 15 = 3$.. The missing digit is 3. If the three numbers were a Nine, an Eight, and a Five.. $9 + 8 + 5 = 22$. The next multiple is 27... so the missing digit would be a 5 ...

Reveal the missing digit however YOU wish.. Be creative and theatrical.

Now... for the kicker.

You: " *Now, for a little added mystery, lets assume that you had added all four digits together instead of eliminating one. (using our first example) You had a 4, an 8, a 3, and another 3. Lets add them together. Your total is... 18 "*

(Just for YOUR information, the total of the four digits will ALWAYS be a multiple of nine, remember? So the total (sum) will always be either a Nine, Eighteen, Twenty-Seven, Thirty-Six, or Forty-Five. In a rare case, it could be a Fifty-Four, but not likely.)

You: "Eighteen... interesting number. Did you notice this pack of cards sitting on the table beside you?"

"Yes..?"

"But at no time have I touched this pack, correct..?"

"Good."

"Would you open the pack and remove the deck for me?"

"Very good..."

"Look at the faces and thumb through the deck to make sure it's a normal deck in a random order. Since your sum was Eighteen, would you count down from the top of the deck to the Eighteenth card and tell everyone it's value and suit."

"It's a what.... an Ace of Hearts?"

"Good.. No, actually it's not simply good... it's Great.."

"And here's why...."

Reach in your pocket and remove a small envelope. Ask the spectator to open it and remove the little slip of paper inside.

"Now, please read it for me.."

Spectator: "When all was said and done, random numbers chosen, mixed, added and subtracted, and once I arrived at a totally random sum... I alone looked through a deck of cards to find the card that matched the total of my sum. And that card was the ACE OF HEARTS."

That was the kicker...

It does not have to be the Ace of Hearts. It can be any number you choose. Since you know that the spectator will arrive at 9, 18, 27, 36, 45, or rarely, a 54, you simply arrange the deck with whatever cards you want in these positions. You can leave the jokers in the deck to arrive at 54, just in case. In the example above, I placed the Ace of Clubs at Nine, Ace of Hearts at Eighteen, Ace of Spades at Twenty-seven, Ace of Diamonds at Thirty-six, and an easy to remember card at Forty-five. I used the C-H-A-S-E-D principle to keep up with the suit of the Aces..

I also used the age-old principle of having five different envelopes in five different locations, each with a different prediction. I knew which pocket had the Ace of Clubs envelope, which had the Ace of Hearts, as well as which pockets had the other two. I also put the fifth envelop in my wallet.

If you want - account for the possibility of a sixth envelope being needed. Of course, you don't have to use envelopes. You can simply write the selections on the back of five or six different business cards. It's entirely up to you and your creative mind.

Rick Carruth

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The No-Card, Card Trick - An Effect for Live or Remote Performances

Ask a spectator to chose a card, including the suit. They can choose a card from a deck or simply make up one at random.

Once done, have them assign a numerical value to this card.. (Ace=1, Jack=11, Queen=12, King=13).

You may want to give them a sheet of paper or a calculator for the following:

- Have them double the value of the card.
- Have them add three to the total.
- Have them multiply their total by five.

Now.. for the suit. using the standard 'CHaSeD' suit memory method..

- If the card is a Club, ask them to add one.
- If the card is a Heart, ask them to add two.
- If the card is a Spade, ask them to add three.
- If the card is a Diamond, ask them to add four.

They then tell you their total, and from this total you'll know the chosen card. Really...

All you need to do is subtract 15 from their total. The total can be either two or three digits.

The last figure will give you the suit (Club 1, Hearts 2, Spades 3, Diamonds 4.) and the first figure will give you the value. For example, a Jack of Spades would reveal itself as follows:

- A Jack is 11.
- 11 doubled is 22.
- $22 + 3 = 25$
- $25 \times 5 = 125$
- Add 3 for Spades = 128 (You will be told this number)
- Mentally subtract 15 = 113.

You know 3 represents Spades and 11 represents Jacks. The Jack of Spades !

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You Know the Number - A Table Trick

OK.. I originally found this in Dunningers "*100 Classic Houdini Tricks*" many moons ago. I don't know if it was original to Dunninger or not, but I doubt it. The effect was called "You Know the Number", and was presented as a magician's prediction of a random number.

The Magician produces a die from his pocket and announces to the table that he is going to use it for a display of unparalleled prodnastication. He passes it around for examination.

He places the die in the palm of his outstretched left hand. A napkin is picked up off the table, unfolded, and draped over the hand to totally conceal the die. The Magician then asks one of the guests to put their hand under the napkin and turn the die to their little hearts content.

After the guest is satisfied with their selection, the Magician reaches with his right hand, pinching the die and the napkin between his thumb and forefinger, lifting it and placing it to his forehead, and quietly placing it, still completely concealed, on the table. He now announces the top number of the die to the table and lifts the napkin to reveal that he is correct... always correct... regardless of how many times he repeats the effect. (Hopefully, he

won't repeat it TOO many times...)

How did He do it?

Simplicity. When the Magician picks up the die and the napkin between his fingers, and as he is moving it toward his forehead, he moves his fingers around just enough to cause the napkin to 'tighten' against the top of the die... giving him a clear view of the top number -through- the napkin. The contrasting colors of the dots and the surface of the die will stand out visibly through the napkin.

Personally, I pinch the die as described and then let my middle finger slip under the underside of the die, giving me just enough leverage so I can push up on the die with my middle finger while pushing down with my thumb and forefinger, causing the napkin on the top of the die, the side I need to view, to tighten against the die and give me a quick glimpse of the number. Releasing the pressure causes the number to 'disappear'...

This is a easy-to-perform table trick that can be embellished to the Magician's content. Remember, *"the glory is in the story..."*

R.Carruth

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A Quick and Simple Prediction - A Card Effect

I love the simple stuff. I love the effects that impress, yet require a minimum of prep and set-up. I have a prediction effect I've used for years that, until now, I've not included in publication anywhere. Since the Holiday season is upon us, I'm going to include it here.

The first gaffed card I made on my own was a double backer consisting of two spare jokers glued together. Someone showed me one years and years ago, and I've never failed to make one every few months, maybe every tenth deck or so, and stick it back in the deck for use in effects like this.

Remove the deck from the pack with the double backer, referred to as 'the double' from here on out, on top of the face down deck. A little advanced prep is helpful, although not required... have one card turned face up near the very bottom of the deck.

"I'm going to make a startling prediction, one that perhaps only Kreskin and myself are capable of, and with your help I'm going to let you see it up close and very personal."

"First, I'm going to look through the deck and pick out a couple of cards that are going to serve as my prediction."

Turn the deck face up and, assuming you don't have the deck preset, quickly spot about the second or third card from the top. You are going to turn this card around shortly.. under conceal of the spread of the cards.

It's denomination isn't important. What IS important is that you spot the denomination and color of the two card immediately before and after this card.

Let's say the first spotted card is the Seven of Clubs and the cards before and after this card is the Jack of Diamonds and the Three of Spades. Begin fanning and thumbing through the deck looking for the two matches to the Three and the Jack. Find the other Black Three and the other Red Jack. Take them out and lay them to one side, face down, and tell the spectator that you will get back to those two cards shortly.

With the cards still fanned and the backs facing the spectator, reverse the Seven of Clubs in the deck. It's easy to maintain a wild looking pile of spread cards in your hand to conceal this little move. Be sure to reinsert it between the Jack and the Three.

If you want, you can have a card already flipped in the deck and simply keep it concealed during the fanning and looking for the two tabled cards. (You may find it easier to place this card about third or fourth down in a face down deck, instead of near the bottom, and have the two cards on each side known to you beforehand so you don't have to even look that far down into the deck. Simple turn the deck face up and look for the two known matches to the two known cards on each side of the reversed card. Whatever works for you...)

With the two prediction cards on the table, turn the deck face down, holding it in the left hand. Patter, patter, patter....

"To complete the prediction I need an indifferent card, and the top card will do."

Take the Double off the top and drop it on the table. Keep it close so the spectator won't be inclined to try to pick it up. Casually turn the deck over again so it's now being held face up.

With you left thumb, assuming the deck is in your left hand, slowly begin to riffle down the left top of the deck.

"As I riffle down the corner, please tell me when to stop."

Be mindful of where your reversed card is located so you don't accidentally thumb past it, exposing it.

"Stop here? Great location..."

Slowly pick up the Double and insert it exactly where the spectator said stop. Put the deck face down on the table and ask the spectator to cut the deck a couple of times... nothing fancy. Cut it yourself if you want.

Now, ribbon spread the deck. The only upside down card will be the ____, the Seven of Clubs in my example.

"There's our key card. I'm going to remove both the key card and the cards on each side of the key card."

Slowly flip the other two cards. It's time for your reveal. It's time to show that the two prediction cards are a numerical and color match to the two cards on the table.. It's all about the patter. It's all about the story. My version here is the super short version, and, if properly performed, should cover several minutes. The mechanics are easy enough to allow you to concentrate almost entirely on entertaining your audience, a real plus. I've said it many times before and I'll say it again....

" The Glory is in the Story..."

Rick Carruth

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The Down-Under Deal Formula - a formula for success

Vi Frank

One of the great benefits of being the publisher of the Magic Roadshow is the wonderful list of subscribers I've managed to accumulate through the years. Among my subscribers, I've become 'friends' with a number of magicians and performers, either via email, phone conversations, or through face-to-face meetings. Vi Frank, from the beautiful island of Aruba, is one of those special friends.

I received this from Vi today, and considering my fondness for mathematical effects, I have to share it with you. It is a formula for quickly calculating what position to put a selected card into in order to perform a "down and under" deal and assure that your selected card will be

the last one in your hand. Although Vi and I are not sure if this formula has been published in years past, we're going to publish it anyway... and I'm sure that someone will shoot us an email if they can recall seeing it in another prior publication.....

(We do know Simon Aronson included a formula in his book "The Aronson Approach". It is not the same formula, but Simon bases it on the same approach, namely using powers of 2. He takes the lesser available power of two, subtracts it from N, and then multiplied by 2.)

"Rick here is a little issue I've been working on some time ago, and I would like to share this with you so you can publish it in your magazine if possible. The idea to work this out in detail came after a session I had some time ago with a few casino guy's. To make a long story short, let's jump to the main theme first."

The Down Under Deal :

So far I know, the down under deal is as follows :

Hold a packet of cards face down in dealers position.

Deal first card face down on table, next card is placed under the packet in your hand.

Continue doing this (one card on table, one to the bottom) until there is only one card left in your hand.

Now I have used this in the past as a revelation of a chosen card. For example I have memorized that in a deck of 7 cards, the 6th card (from the top card down) will always end up last in this manner. So many times when I want to reveal a card in an alternative manner I maneuver in such fashion that I remain with a packet of seven, where the chosen card is the 6th. If doing the 21 card trick, I know the chosen card to be the 11th, so I take one card from the top place it on the bottom, and now the chosen card is the 10th, and i can proceed to reveal it with the down under deal. Obviously I use false cuts etc. to misdirect.

Mathematics :

So after that session I thought it would be great to have a simple formula, so that in any number of cards, I would know exactly at what position to place the chosen card so it will end up last.

I'll skip the math for later, if requested. The formula is as follows :

Suppose you have a deck of N cards, N being a number from 1 to 52. Then the position "P" where the chosen card should be positioned to remain last after the down under deal is given by the formula :

$$P = 2N - A$$

'P' represents the position the selected card needs to be placed in to remain last.

"N" is the number of cards in your hand, and will be multiplied by 2... thus 2N is the number of cards in your hand times 2.

"A" is a number from the series : 1, 2, 4, 8, 16, 32, 64 (the power of two)

"A" is always the next available power of 2 greater or equal to "N" (the number of cards in your hand.)

Suppose you have 13 cards in your hand.. (N=13). The next "available" A greater than 13 is 16. So the card should be positioned at $2N - A = 2 \times 13 - 16 = 26 - 16 = 10$.

Let's take my earlier example : 7 cards (N=7). The next available A is 8. So the position $P = 2 \times 7 - 8 = 14 - 8 = 6$

So what happens if you have one of the power of two numbers, let's say 8 cards? "A" must be greater or equal than N, so here N=8 and A=8; So $P = 2 \times 8 - 8 = 16 - 8 = 8$. The selected card will be the bottom card in the stack of eight. This is valid for all N where N is a power of 2 (1, 2, 4, 8, 32).

Now I have been doing this lately quite often and with great success in various tricks where I'm in position to maneuver the card to a desired position. If I do not want to use the full deck I just discard cards until satisfied. I then maneuver the card to the corresponding position, calculated based on the amount of cards that remained in the packet.

Try it out, you can instantly work out the necessary position for any number of cards (even if it's more than 52)

I know the down under deal is available in magic literature (read it somewhere long time ago), and I'm sure this formula must be available somewhere in the magic literature, but as I do not have it, the wheel had to be invented again. Maybe you can aide me in this and find out if this has been published already. Many thanks in advance for this.

It all started when I was showing the casino guys alternative ways to reveal a chosen card instead of their standard "this is your card". The question popped up if this could be calculated for any number of cards in a deck, and I said it must be, because any number of cards will always end up leaving you with one card in your hand. So I promised them I would figure out that formula, and here it is...

Vi Frank (luckyviviano@gmail.com)
Aruba

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Classic Card Tricks - Edward Victor

From: The Magic of the Hands & Further Magic of the Hands

Google has scanned and published online three chapters of this classic from Edward Victor.

Originally published as '*The Magic of the Hands*' (and two companion books that followed in the next six years) this preview of Classic Card Tricks includes his take on the Pass and the Glide, as well as several color changes. One of the color changes is the 'EV Color Change', better known today as the Brush Change, and viewable on Youtube if you search for it..

Look for the two sleights.. 'Sighting the Top Card' and a 'Substitute for the In-Jog', as well as 'The Book Return' and a really slick 'One Handed Force'.

Thanks to Google for making portions of classic magic books available to the public, as most of these books are not in the public domain and would be hard to find on todays market.

A Useful Number Trick... originally published in the Sphinx, detailed how to find a selected card at a number named by the performer. A crimped card is used to establish the original deck location.

After reading this effect, as usual, my mind immediately begins to crank up possibilities. I can take effects I find in books and change the premise enough to call it my own.

This is what I preach from month to month; take an effect by one of the outstanding performers of years past and change it up with enough original thinking that you can safely call it your own, and issue credit to your source. I know.. the whole credit thing can get really complicated. I'm crediting this effect to Edward Victor, for example, although he may not have been the originator, but that's where my research led me, so I'm sticking with Edward...

A Useful "Number" Trick By Edward Victor

BORROWING a pack of cards. the conjurer asks anybody in the room to think of any card. This person is handed the pack, he is requested to note and remember at what number his card stands from the bottom of the pack. In other words he counts the cards face upward in his hands until he comes to the thought-of card, and notes its number. He is now asked to cut the pack several times.

The magician takes back the cards. gives them a further cut and places them behind his back for a second. immediately returning them to the assistant saying that he has discovered the card. He remarks: "Don't tell me the name of your card. but just say at what number it was from the bottom of the pack." If, for example, the assistant replies "Thirty-seven," the conjurer says: "That's funny[I have altered it to the forty-fourth." This is duly verified by the assistant himself.

Method: First borrow a pack and secretly bend the right hand top corner of the second card from the top slightly inwards. The easiest way to do this is to bend the right hand top corner of the bottom card with the left forefinger and then, gripping the top and bottom cards firmly between the left thumb and fingers, pull away the rest of the pack and put it below them. This brings the bent card into position second from the top. Have a card mentally selected and hand the pack to the thin er face downward, requesting him to ascertain at what number his card lies from the bottom of the pack. The bent corner of the second card is quite invisible as he takes the pack, as it is covered by the top card.

Having found the number his card occupies, the assistant is asked to cut the pack several times - ordinary single cuts, each one completed.

On receiving the cards back, you bring them to their original order by cutting the pack one above the bent, or crimped. card. Placing the pack behind your back for a. moment quickly transfer seven cards from the top of the pack to the bottom. Return the pack to the assistant and inquire the number his card originally occupied. The final position of his card will be seven higher than the number he tells you.

A Useful Number Trick Revisited - Rick Carruth (with special Thanks to Edward Victor)

Before I begin let me say this... I have an extreme fondness for short cards.

Some very good magicians trim the corner. Personally, I trim the entire short end of the card. This requires me to riffle the top end of the deck when tracking the short card, but I virtually never miss.

And while I'm on the subject, I always carry a deck with a short card in it.. I don't hesitate to use a deck with one short card to perform any and all effects that are a part of my routine. Although I may not use it, I don't have to switch decks to bring it into an effect.

Begin with the short card face down on the bottom of the deck. Hand Caleb the deck and ask him to fan the deck and pick out a card at random.

Have Caleb lay the card to one side and close the deck.

Turn your back and ask Caleb to mentally pick any number from 5 to 45. Tell him that if he chose the number 20, for example, he is to deal 19 cards quietly onto the table, pick up his chosen card, look at and memorize it, place it on the deck, and return the 19 cards to the deck on top of the chosen card. Remind him that his chosen card is now at his chosen number...

Turn around and ask Caleb to lay the deck on the table. Now, ask him to single cut the deck. Ask him to cut it again and then one last time.. returning it to the table.

At this point, his card really is lost in the deck.

"How many times did you cut it"? "Three.."

Tell Caleb you're going to cut it three more times to make it doubly complicated, as you riffle the end of the deck and cut it three times. You should easily find the short card on the first or second cut. Allow your third cut to bring it to the top of the deck.

At this point, his selected card is one card deeper in the deck than when you began, since the short card came from the bottom to the top. Yes, you could riffle the deck from the bottom to the top and that would put the short card back on the bottom.. but the riffing won't look right. Just thumb-riffle from top card to bottom, feeling for the short card.

Say.. *"Caleb.. do you think you and I are slick enough to cut your card to the top of the deck.?"*, as you slowly take the top card off the top and turn it for him to see. He'll tell you you're wrong. You'll drop the card on the table...

"Well, evidently we aren't slick enough to cut it to the top. But what if we were good enough to cut it back to it's ORIGINAL location in the deck."

Remind Caleb of the handling to this point...

You can deal down to his chosen number, or he can deal down to it, and the two of you WILL find his selected card has returned to his selected number... much more difficult and requiring much more control than simply bringing it to the top... (yeah right)

Exactly HOW to do the reveal is left up to you and your style of magic. We all know the cuts don't change the position of the cards in relation to one another. The short card easily enables you to get back to the (almost) original location with a simple riffle of the cards.

Yes, this is 'short card 101'.. but the effect is dependent on how YOU sell it and how complicated and complex YOU make it seem.

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Alive or Dead - A Mentalism Effect

I have seen similar effects from several different performers, so I am not claiming the following as original. It IS my take on a subject matter tackled by other mentalists.

When you ask an audience member to make a selection of some sort you are walking a fine line between entertainment and something potentially personal in nature. When it's entertaining, it does just that... entertains the audience and the spectator. When it turns personal, you are still entertaining the audience.. but making a marked impression on the spectator that will last far beyond the actual performance.

Some mentalists strive for the personal, and have developed effects that do just that...

Here's one that teeters on the edge, and when executed properly and with the right amount of seriousness can leave quite an impression.

Offer the spectator a piece of paper with ten lines, each numbered from one to ten. After you have removed yourself from the immediate area, ask the spectator, Grover, to think of someone close to them who has passed. (Dead, in other words.. although I wouldn't use that term.) Ask Grover to write their first name down on any one of the ten lines. Lets assume he wrote down the name 'Iris'...

There's nothing wrong with using the personal memory of an audience member in an effect... as long as you use the proper respect. You may ask the spectator to write down the name of a friend or co-worker who has passed, to avoid the possibility that they will put down the name of a recently passed spouse, sibling, or parent, which may be a little TOO personal for them.

Now, ask Grover to write down the names of nine other folks, all living, on the other nine lines. Grover should now have a list of ten names... one deceased and nine alive.

Patter is everything. I am not going to give you the patter I use, but it's probably not far from what you would come up with too. I do tell the spectator that certain events in our lives, particularly the lost of a loved one or dear friend, stir our emotions in a way nothing else can.

I mention that the mere writing down of the name of one who has passed can have an effect on one's psyche...

After due and dilligent conversation, I politely take the paper from Grover and study it at length. I tell Grover that I am confident 'Ted, David, and Sue' are alive, as I feel nothing in particular drawing me to these names. I cross their names off the list.

"Likewise, I don't think Ron, Sharon, or Nancy belong on the list either.. so I am going to cross their names off as well..."

" That leaves me with Carolyn, Leslie, Alan, and Iris..."

"Since three of the remaining four are female, I'm going out on a limb and remove Alan. In fact, I'm going to remove Carolyn too... but I'm torn between Iris and Leslie."

Maybe I repeat these two names several times, studying Grover's face for any sign, any slight hint that will give away the secret. After the proper amount of time, I look to comfort Grover and comment:

"I'm so glad Leslie is still with us, and I'm glad that Iris holds a special place in your heart..."

I give Grover the opportunity to confirm my statement and I thank Grover sincerely and nod thanks to the audience.

I need to refer you to <http://StreetMagic.info/MentalMagic.html> and the '**Just a Touch**' technique. To save you time I'm going to reprint it here:

~ **Just a Touch** ~

Mental magic... just for you. This effect will serve you well if you will take the time to work out some interesting patter. I will briefly summarize the effect and leave the rest to you...

Effect:

Have someone mentally select a name (or object, or favorite sports team). Give them a writing pad with five lines drawn and ask them to write the chosen name on one of the lines.

Then, four other unrelated names on the other lines.

Take the pad.. study it.. audibly call out a name and announce that you do not think that name was the chosen name. Call out two more names and tell your audience that you are sure they are not the chosen names either.

Down to the last two names.. study hard.. and announce the chosen name.

Secret:

Give your spec a RED fine-point or micro ink pen. I use a Uni-ball micro. A short time before the effect, touch the tip of the red ink pen to the felt tip of a BLACK marker, like a Sharpie.

When your spec writes their chosen name on one of the lines, the very tip of the first letter will have a "dark" appearance. If you practice for a few minutes before you perform this effect, you will learn exactly how hard to touch the tips together to achieve a virtually unnoticeable 'smudge'.

NO ONE will notice this smudge, but you.. It will appear as if it's just a little excess ink on the tip.

Again, take the time to work up a Good Story to go with this effect, and you will have a little bit of impressive mental magic to add to your repertoire...

When performing this effect, I like to use a black fine point Sharpie and very lightly touch it to the tip of a red Sharpie. Since Grover writes the name of the deceased first.. the name 'Iris' will have a very light red smudge at the very beginning of the lettering.

Although I've never used it, A second method is to use a very sharp pencil. 'They' say that the first name written will be much finer print than the subsequent names, as the pencil wears down quickly. This seems much more risky, but may be something to consider.

I hope you will give this effect some serious thought and let me know your personal experiences with it..

R.Carruth

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Drawing Water.. from Jay Sankey's 'Up To Date'

I love color changes. I think that they are, without a doubt, the most visual of all card tricks. Jay Sankey published an effect called 'Drawing Water' in his UP TO DATE manuscript. I do not know if it was original to Jay, but I have not run across anything similar. It's not actually a color change, since the change itself involves two identical cards, but the end results are extremely visual for sure....

Take two identical cards with very little ink, such as a Two or an Ace, get your Sharpie, and proceed as follows:

Draw a bottle, similar to an old milk jug, on the bottom half of the card. Lets assume you are using the Ace of Hearts. Draw the bottle on the lower side of the card with the mouth of the bottle facing the Heart in the middle of the card.

Now, draw a little sailboat on the upper side of the card with the Bow (front) of the boat facing the Heart as well. At this point, the boat and the mouth of the bottle are facing one another.

On the second Ace, the duplicate, draw the bottle exactly as drawn on the first card -except-

draw the sailboat 'inside' the bottle. You all have seen a boat inside a bottle.. right? This is what we're duplicating.

To perform the effect, simply set up as you would to perform a color change. Personally, I like to use the Erdnase Color Change, but any number of color changes will work. Show the card with the bottle on one end and the sailboat on the other.. perform the change, and show the boat has 'sailed' into the bottle.

This is not life changing magic..
It's fun magic.
It's magic that brings a smile to one's face.
Adults love it.
Kids love it.
I'm pretty sure my dog likes it.

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A MathMagic Effect, Disguised as a Mentalism Feat, Pretending to be a Card Trick - Effect

First, I want to thank **Paul Hallas** for this idea. Although originally published as '*Radio Long Distance Test*' by Douglas Hood in *Abracadabra* #217, Paul adapted the math principle to an effect using cards called '*Estimated Prediction*' in the April 2007 issue of the *Linking Ring*... and I sort of ran with it in my own direction from there. I love to look through old issues of the classic magic magazines as I inevitably discover an effect or principle that I can add to my repertoire. This is a good example...

The effect plays out as such.. The magi gives a spectator, Caleb, a deck of cards and asks him to thoroughly shuffle the deck. Once done, Caleb has a free choice of two cards which will, after the magi has made a prediction, be added together to reveal the location in the deck of the card matching the prediction.

All right, I have to be honest with you.. unless you can come up with another method, you will need to be able to cut the deck in the exact center. Those of us who perform faro shuffles won't find this a problem. Others will have to practice a little and get the hang of it. If you hold the deck in a vertical position and eye the long side of the deck, instead of letting it lay flat in your palm, it's fairly easy to 'sight' the break and visually compare the two halves. Paul has a method that allows for you to be off a card, one way or the other, that I'll explain later.

Begin the effect by handing the deck to Caleb and asking him to thoroughly shuffle the deck. The whole effect premises, in the mind of Calab at least, on the total randomness of the deck at the beginning of the effect. Once the deck has been shuffled, you must glimpse the bottom card; either during his last shuffle or after you take the deck back from him. If you take the deck back from Caleb and hold it in a parallel position it's not hard to turn it just enough to the right to see the identity of the bottom card. Catching a glimpse while Caleb is shuffling is ideal.

Lets assume you see the Three of Diamonds on bottom...

Take the deck from Caleb, armed with the identity of the bottom card, and very casually perform your cut. This takes the bottom card and places it in the 26th position in the deck.

Lay the deck on the table; it's time to make your prediction. Write it on a notepad and fold it up. You can also take a duplicate card out of a second deck to serve as your prediction, laying it on top of the deck and sliding it all to one side.

Pick up the original deck and explain to Caleb that your are going to flip through the deck and you want him to randomly select five cards. Begin to thumb through the deck, slowly, and allow Caleb to pick and remove five cards from the deck, laying them face down on the table.

Go slow. You want Caleb to select all five from the front half of the deck before you get to the Three of Diamonds.

"Caleb, I want you to take all five cards, look at them carefully, and keep two cards for yourself. Give me the other three back and we are going to place them on the bottom of the deck so they'll be out of play."

Reiterate that everything to this point has been under the total control of Caleb... the shuffling, the selection of five cards, and the selection of the final two cards. By removing five cards from the top half of the deck the Three of Diamonds is now in the 21st position in the deck, as the spectator has two cards and the other three have been placed on the bottom.

Ask Caleb to place his two cards face-up on the table.

"We are going to deal some cards off the deck based solely on the selections YOU made. We are trying to get to a random card in the deck, based on the values of the cards you selected. Lets look at each of these two cards as a 'stack' and we want to make each stack total 'Ten'. This is how we'll do it.. if one of your selections is a six, for example, we are going to add four cards to the stack to make it total Ten. If it's a face card, we are going to count that as Ten and we won't add anything to the stack.. OK?"

Caleb nods in agreement... He has turned over a Jack and a Four. (suits don't matter)

"Since a Jack represents Ten, we won't put anything here. But we are going to deal six cards onto the Four to make it equal Ten."

Deal the cards face down onto the selected card, leaving the value of the selected cards visible.

"Now, we have one more step to carry out to make this as totally random as possible. Add the value of the two cards you selected together and we are going to deal that number of cards off the deck."

Since the Jack and the Four total Fourteen.. ($10 + 4 = 14$) you will deal fourteen cards off the top of the deck onto a pile on the table. This is where the math principle comes into play.. If you make each of the two stacks total Ten as described, and then add the two selected cards together and deal that many more cards off the top of the deck.. you'll arrive at the 21st card... always.

"Caleb, we've used the sum of your two cards to arrive at a random card in the deck, a card which no one could predict beforehand, particularly since YOU shuffled the deck thoroughly and YOU selected the two cards from a pile of five cards taken at random from the deck. Now, it's time to look at my prediction and see how I've done."

Reveal your prediction. Without saying a word, turn over the top card of the remaining portion of the deck to reveal a Three of Diamonds... a perfect match for your prediction.

Paul recommends this if you aren't sure of your ability to cut to the center; when you deal off the cards matching the sum of the two selected cards, do so face up. If you accidentally cut the Three to the 25th position, it will now be the last card dealt face up. As you say.. "and Fourteen.." the Three will appear and you act as if this is the card intended to match your prediction. Now you will reveal your prediction and show that it matches the last card dealt. As you can see the value of the cards as they are dealt, if the fourteenth card isn't the Three, you know it... so Paul says reveal your prediction, and then perform a double lift, showing the card that was cut to the 27th position. I would hold it up for Caleb to see, and if he say's they don't match, make a face and drop the double back on top of the deck. Slowly wave your hand over the deck and pick up the top card, the card cut to the 26th position, and show that the top card has now transformed into the card matching your prediction. If you perform the double lift, and it IS the correct card, turn the remainder of the deck face up and lay it on the table, then drop the double on top of the deck. You can now pick up the Three only and freely handle it as one.

It's much easier to practice and cut the Three to the 26th position.. ;-)

For those of you who want to blow away a fellow magician, I have an alternative handling that will leave them begging. To keep it short.. you need a second deck half full of duplicates. Take the card out of Caleb's deck that matches the duplicates in this deck. You can place it on top of the duplicates deck or put it in a pocket.. your choice.

Before Caleb shuffles the deck, take out the duplicate deck (with the duplicates on top). I spread the bottom portion of the deck quickly, showing a mix of cards, close it up, and ask Caleb to touch a card as I slowly thumb from the top of the deck (all duplicates). Making sure he selects one of the duplicates, I remove it from the deck and sit it to one side, reminding Caleb that it's his prediction.

I ask Caleb to take the deck we are going to perform with and shuffle it thoroughly. As he is concentrating on this, I can easily palm one of the duplicate cards, holding it face down in my left hand until Caleb hands me the shuffled deck back. I take it with my right hand and quickly and smoothly set it into the palm of my left hand, placing the duplicate squarely on the bottom. I'm ready to cut it to the middle and carry on with the effect.

This is one of those effect that, with a little thought, can be totally personalized to your handling. Think of what you would do different to accomplish the same end, and make it your own.

Rick Carruth

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My Texas buddy, *Harold Brosious*, has faithfully provided me with an impressive array of material for both my personal use and for publication. I have carefully sorted through every page and read with interest each effect. With the amount of material I've stockpiled, I think I have enough to write another fair sized ebook of mathmagic. I have selected three 'quick tricks' to publish here, to give you a sample of what I'm working on...

(As these were sent to me by Harold, I cannot properly credit them, but I'll be glad to do so if any of you are familiar with their history... I think the basic mathematics are fairly well established and probably in the public domain. The handling is unique to the Magic Roadshow.)

Calendar Cards

First, have a spectator select a card at random, any card, and secretly get this card to the top of the deck using your favorite method. Tell the spectator there is a little known secret among certain magicians called the 'calendar effect', whereas a series of questions related to the calendar will reveal their selected card.

With their card on top of the face-down deck, ask the spectator how many weeks are in a year? When they answer '52'... deal five cards face down on the table and then two cards face down on top of the five. Pick up all seven cards as one and drop them back on top of the deck.

Next, ask how many months are in a year? Most folks will reply '12', and you then deal twelve cards face down on the table. As before, pick up all twelve and put them back on top of the deck as one.

"How many days are in a week?" When they answer '7', repeat the process of dealing seven cards face down and then replacing them on top of the deck.

"And lastly, how many parts do we divide the day into..?" The answer is '2' - AM and PM. Deal

two cards face down and replace them on the deck as before.

At this point, the spectators card is back on top of the deck. You can now reveal it any way you wish...

Double Reveal

All you need is two spectators, a piece of paper, and a calculator...

Ask one of them to think of a number from 1 to 9

Have them multiply this number by 2

Add 5 to the answer

Multiply this answer by 5 and then remember or write down this answer.

A calculator always come in handy to help with the math. You never want to put your spectator on the spot in front of others.

Ask the other spectator to also think of a number between 1 and 9.

Have the two spectators get together and add the second spectators number to the first spectators total.

The math to this point looks like this...

First spectator - Assume they selected the number '8'.

$$8 \times 2 = 16$$

$$16 + 5 = 21$$

$$21 \times 5 = 105$$

Second spectator picks '6'

$$6 + 105 = 111$$

Ask the two spectators to reveal their total and you will immediately know the two numbers they selected. By always subtracting '25' from their total, 111 in this example, your sum will reflect the two number chosen by the spectators. In this case, $111 - 25 = 86$ Eight was the first spectators number and Six was the second spectators number.

The point is not to simply reveal their selected numbers. Think of creative ways to reveal their numbers. A pocket writer would be an ideal tool to help with the reveal. You could also use a deck of cards and a Humber wallet. The options are endless. All it takes is using whatever you already have on hand in a new way...

Comedy Reveal

This is a quick and potentially funny reveal, if you work it right..

Begin with a dry erase board or writing tablet with the number '3367' written on it. Again, be creative. You could begin with a deck with a 3, 3, 6, and 7 on top. Perform a few false shuffles or actually shuffle the deck but maintain the top four cards. Then, deal off the top four cards and ask a spectator to write the four numbers down as one on your board/pad. Call them out as you turn them over... " Three, Three, Six, and Seven ". It doesn't matter how you get the number on the board... just get it there!

Ask your spectator to think of a number between 1 and 9. Have them take your trusty calculator and multiply it by '33'. Always by 33...

Have them, without revealing their original selection to you, to write their total -beneath- the 3367 that you (1) dealt at random off the deck, or.. (2) selected using psychic powers on the

drive over.. or.. you get it.

Now, have them multiply 3367 x their sum..

For example.. They picked '5'.

$5 \times 33 = 165$

3367×165

It doesn't matter whether they do the math or you do the math with their help... tell them that you are going to use the sum of 3367×165 to help you divine their original chosen number. Promise not to cheat. Reveal how it took you months of diligent practice to be able to properly 'read' the sum of 3367×165 and determine their selected number. Tell them that one day you might write a book revealing your 'secret'...

Without trying to format the math in this newsletter, I can tell you this.. $3367 \times 165 = 555555$

When the numbers are added and '555555' begins to appear, let the moment sink in.. Remember, this is about the comedy and the entertainment.

Regardless of what number they pick, the total will match their number - several times over.. Try it and see...

_____o0o_____

Tom Sellar's Death Flight Effect...

From Issue# 18 of the **Jinx**, originally published in March of 1936. I love the casual manner in which the dirty work is done.. not really sleight of hand.. just a casual move, two actually, that makes it all work.

Effect: the performer hands a spectator seven blank cards, one of which he is asked to take and write upon it the name of a dead person. He is then told to shuffle the seven cards and they are placed in an envelope, sealed up, and the envelope initialled, whereupon the spectator may pocket it. Then seven more blank cards are shown and examined. These are sealed and the envelope initialled and held. The 'Death Flight' takes place when the performer causes the dead name card to travel from one envelope to the other. Upon opening the first - only six cards are found, all blank. In the second envelope are found eight cards and the dead name card among them!

Requirements: A packet of blank cards; a packet of small envelopes which will hold the cards neatly; a pencil.

Preparation: place six blank cards in one of the envelopes, seal it, and place it second from the top of the packet of envelopes, they all being flap side down. In the Top envelope place a single blank card.

Operation: Count out seven cards and give them to a spectator. He selects any one of them and writes upon it a dead name. Then have him mix them up with the writing side of the dead name card down. **You** have taken the top envelope from stack. Take the cards, insert them in envelope (single blank card is already there..) and hand envelope to him for sealing. As he does this, pick up the stack and pencil. Take envelope back and place it on the top of the packet with the flap side down. Ask his initials, turn the two top envelopes over as one and write his initials across the flap on back. Slide this envelope from packet and hand him the packet. The spectator thinks he has his own envelope, but really he has the one with six blank cards.

Hand the second spectator seven cards which he counts and examines. They are sealed by him in an envelope which you take, this time, from underneath the stack. Take the sealed envelope back, placing it on the top like before. Ask this person's initials, turn over the top two as one and write them on the back. This envelope (containing eight cards and the dead

name) is then given to the spectator also to pocket.

As far as you are concerned, the trick is over except for the subsequent 'blarney' to build up the passage of the dead name. When the first envelope is opened only six blank cards are found. The second envelope is opened and found to contain eight cards and the dead name is there!

_____o0o_____

The No-Card, Card Trick - Slightly Expanded

Here's an effect straight from the pages of Magic Tips & Tricks, with an added bonus. I'm partial to this effect because there are so many ways to perform it. When asked to perform an effect on a moments notice, this is one you can do without a single prop.. other than something to write on, such as a business card.

Ask a spectator to chose a card, including the suit. They can choose a card from a deck or simply make up one at random.

Once done, have them assign a numerical value to this card.(Ace=1, Jack=11, Queen=12, King=13)

You may want to give them a sheet of paper or a calculator for the following:

- Have them double the value of the card.
- Have them add three to the total.
- Have them multiply their total by five.

Now.. for the suit. using the standard 'CHaSeD' suit memory method..

- If the card is a Club, ask them to add one.
- If the card is a Heart, ask them to add two.
- If the card is a Spade, ask them to add three.
- If the card is a Diamond, ask them to add four.

They then tell you their total, and from this total you'll know the chosen card. Really...

All you need to do is subtract 15 from their total. The total can be either two or three digits. The last figure will give you the suit (Club 1, Hearts 2, Spades 3, Diamonds 4.) and the first figure will give you the value. For example, a Jack of Spades would reveal itself as follows:

A Jack is 11.

11 doubled is 22.

$22 + 3 = 25$

$25 \times 5 = 125$

Add 3 for Spades = 128 (You will be told this number)

Mentally subtract 15 = 113.

You know 3 represents Spades and 11 represents Jacks.The Jack of Spades!

Now.. you've read the effect as published in MAGIC TIPS & TRICKS. What you won't find in the book is this...

When I perform this effect, I like to either make a prediction beforehand and have it laying on a table or in a pocket, or write down a prediction during the effect. I invariably predict the Six of Hearts, and I also prefer to choose a female member of the audience.

I write the number '77' on one side of a card and 'Six of Hearts' on the other. Once I ask the spectator to name their number, in the event that they say "77", I've hit an absolute home run... My prediction is revealed. Not only have I successfully predicted their number, but I then ask them to reveal their card.. and turn the page/card to show I've predicted that as well.. (I predict the number 77 because their total will be 77 if they selected the Six of Hearts. Remember, I mentally subtract 15 from their total of 77 to arrive at 62, which represents a Six and a Heart.)

Females, if pushed to predict a card, will likely choose a Heart or Diamond. They are also very likely to pick a Two, Three, Four, or Six.. and sometimes a Queen. Males, on the other hand, take the request as a challenge and like to choose a card they think will stump you. They are very likely to choose a black card and an odd card.. likely a Seven or Nine.

I promise you, if you pick a female and if you predict a Six of Hearts.. you'll be correct about one out of every ten times.

If you want to force the Ace of Spades, it's not difficult -if- you put the spectator on the spot. Male or Female, you can look them in the eyes and say.. " Quick!.. Name a Card." I sometimes click my fingers -once- immediately afterward, to emphasize that I need an answer quickly.

By rushing the spectator you are taking away their ability to think, or over-think, the scenario. When pressured, they will usually name the FIRST card to come to mind.. which is the Ace of Spades. You will successfully force the Ace about once every four times, which isn't bad odds.

What if the spectator selects a card other than your force? Not a problem.. If I have pre-wrote a selection on a card or pad, I make light of the fact that my 'prediction' was slightly off.

"Carolyn, .. what was the sum of your arithmetic?".. "99.. I honestly thought you would total 77, and I thought your card would be a Six of Hearts... Shows how much I know about women.."

I show both sides of the card and toss it on the table... You now know too, that her card was the Eight of Diamonds. ($99 - 15 = 84$... Eight of Diamonds)

You can now go anywhere you want with this effect.....

- If you have an invisible deck handy, show that the Eight of Diamonds is the only reversed card in the deck.

- Got another business card? Are you sitting at a table by chance? Secretly write Eight of Diamonds on the back of the card in your lap... palm it.. and then produce it from your Humber wallet or your jacket or shirt pocket.

The reveals are endless. After you reveal that your 'prediction' of a Six of Hearts is a little off, you've introduced the playing card aspect back into the effect and the spectator no longer associates the 'arithmetic' with the 'prediction'. BE CREATIVE, and remember that you don't need playing cards at all to successfully perform this effect.

Rick Carruth

THE AMATEUR CONJUROR

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1. Everyday Objects: A Magnetic Banana Split

Using everyday objects (coins, rubber bands, fruit, paper clips, dollar bills, handkerchiefs) makes a big difference since you may perform magic wherever you go. Still, you need to be creative to figure out to make a bunch of everyday bananas star in a magic trick. I suppose the magician could skillfully slice up a banana with a sword and restore it in a magical way. Or the magician could juggle 3 bananas, make one disappear in mid air, and then make it reappear mysteriously in a puff of smoke.

The banana usually takes its place in show biz as a joke, a prop to slip on, an opportunity for a pratfall. Not to worry. The magic trick described here will boost the banana as a top tool for magical trickery.

THE ILLUSION: Consider this. I hold up a bunch of brown-spotted bananas. A spectator-volunteer helps me select one randomly, and I remove it from the bunch.

I state that I cannot eat such a large banana, and that I will cut it into four quarters. I remove a rod magnet from my pocket and announce that this magnetized rod will do the job.

I say that I intend to cut the banana with the magnetic field that surrounds every magnetized object. This weak field doesn't have the strength to cut through the banana skin, but I can bypass the skin and cut only the soft insides.

I make a fake cutting motion with the magnet about half way down the banana, and two more motions on either side of the first cut intended to sever the banana into quarters.

I ask the volunteer to peel the banana so we can see the cut sections. The audience sprouts looks of incredulity. Yet when the volunteer peels the banana, the insides fall into four pieces. Amazing wonderment results.

THE SECRET: Before the trick started, I straightened a large paper clip and pushed one end through a natural dark spot on a banana, about half way between the top and the bottom. I moved the straightened paper clip so it cut the insides of the banana in half. I carefully avoided piercing the skin of the banana.

I made two more similar intrusions through brown spots between the first cut and both ends of the banana, cutting its insides into 4 quarters. The punctures of the banana skin remained undetectable unless you know exactly where to look. I left the banana attached to the bunch to reduce suspicion that I had tampered with it.

I made sure we picked the correct banana from the bunch when I started the trick, and all well that ends well. So simple. So perfect for Family Magic.

I consider this trick a first rate jaw dropper. Why? Because so many mouths open up in disbelief at its end.

2. LOOK MA, NO HANDS...

NO HANDS CARD MAGIC: Welcome to bewildering card magic, so easy to do that the magician does not have to touch the cards, but instead coaches and guides the spectator-volunteer who handles the cards.

The mystifying magic and chicanery in my book, *Family Magic II*, includes over 50 card tricks that you can do with no prior skill. Yet, these tricks will greatly mystify and bewilder.

Why my emphasis on No Hands Card Tricks? Apart from keeping it simple and easy to do, I love the principle of the magician not touching the deck during a magic card trick. It adds

mystery and bewilderment because most people expect sleight of hand to accompany card tricks.

When I point out to spectators that I did not touch the cards while doing a trick, and instead coached the spectator-volunteer to carry out the trick, the spectators respond with awe.

THE ILLUSION: The following trick provides an excellent example of a No Hands Card Trick. I call it Impossible.

I write down a prediction You will choose the Queen of hearts, show the prediction to everyone, and hand the deck to the spectator-volunteer.

I ask her to remove and turn over the top third of the deck, and place it face-up on top of the deck. I then request that she turn over the top two-thirds of the deck, and place it face-up on top of the deck.

I then instruct her to deal the face-up cards from the top of the deck onto the table face-up and stop when she reaches the face-down cards in the deck. I ask her to place the first face-down card she encounters on the table face-down, and to continue dealing the cards face-up.

Finally, she finishes dealing all the cards face-up, except for the card which sits face-down in front of her. I remind her of my prediction, the Queen of hearts, and ask her to turn over this last face-down card. Sure enough... the Queen of hearts.

THE SECRET: Before the trick started, I secretly placed the Queen of hearts on the top of the deck. This card eventually became the first face-down card she dealt, and she left this card face-down on the table without looking at it until the surprise ending.

A CREATIVE VARIANT (DOUBLE IMPOSSIBLE): Provide a separate deck to two spectator-volunteers. Each deck has the Queen of Hearts on top. Emphasize that each must do exactly the same thing. Carry out the trick as described above. At the end, both spectator-volunteers turn over the Queen of Hearts. WOW.

FORCE THE QUEEN: This approach can be used to force the queen of hearts (or any other card) on a spectator. If you cannot figure how to do this, contact me through my website: www.magictrickbook.com

SOME GUIDELINES FOR NO HANDS TRICKS:

Never tell what you propose to do. The audience may discover your method.

Do not repeat a trick for the same audience.

Never reveal the secret of a trick. No hands card tricks seem so simple that if you reveal the method, you will lower yourself in the eyes of the audience.

Develop misdirection. Visually, people cannot focus on more than one object at a time. Misdirection distracts the audience's attention. You can divert attention by looking at and talking to someone. All eyes turn to that person. Or you can ask someone to hand you something. Everyone will look at the object. Or you can ask someone to share a card which he holds. Everyone will glance at it.

Develop a story and patter for each trick. It entertains your audience and conceals rampant trickery. When a person focuses on what you say, he cannot focus clearly on what you do.

Practice. If you mess up a trick, the disaster may discourage you from performing magic again. So practice in excess, especially the patter. Because you do not handle the cards, a trick without vibrant patter will seem lifeless.

3. Pick A Card ... Over The Telephone ...

The Ultimate No Hands Card Trick

A No Hands Card Trick is one that is so easy to do, the magician does not touch the cards. Instead, the spectator carries out the trick with the coaching of the magician. The ultimate No Hands Card Trick is carried out over the telephone. Heres an example.

THE ILLUSION: I call a friend on the telephone and explain that I intend to do a No Hands Card Trick over the telephone.

I ask her to shuffle and divide a deck into three piles, to choose a card from one pile (now her Chosen card), note it, and place it on the bottom of another pile.

I ask her to slowly deal and call out the cards from the top of the pile that contains her Chosen card. She calls out one card and I stop her, apologizing because I made a mistake. She puts the card back on top.

I ask her to pick two cards from a pile that does not contain her Chosen card, and place one card on the top and one card on the bottom of the pile that contains her Chosen card without looking at them. I then request that she cut the deck completely.

I now ask her to slowly deal the cards from the bottom of the pile that contains her Chosen card, and to call out the cards as she turns them into a single face-up pile. She deals and calls out the entire pile.

I ask her to turn the pile over and again deal and call out the cards, but this time from the top of the pile.

I suddenly ask her to stop. I tell her (over the telephone) the identity of her Chosen card and that it rests 3 cards ahead. She deals 3 cards revealing her Chosen card. WOW. A mystery.

THE SECRET: I created a Key card over the telephone. I did this by asking her to deal and call out cards from the top, and then pretending I made a mistake. Thus, she told me the identity of the top card of her pile. I made that card my Key card and I wrote it down.

The rest of this No Hands Card Magic Trick played out as described. I started by asking her to divide the deck into three piles, so she wouldnt have to call out all the cards in a full deck, I asked her to select two cards and put one on the top and one on the bottom of the pile to separate my Key card (which she called out) from her Chosen card, so she wouldnt get suspicious.

The first time she dealt the cards from the bottom of the pile, I listened for my Key card, and knew her Chosen card was 3 cards away. I wrote down her Chosen card when I heard it. As she dealt again from the top of the deck, I stopped her when she called out my Key card. I then told her the identity of her Chosen card and predicted it would appear 3 cards away. It did. This great telephone trick baffles, amazes, and delights.

Telephone tricks like this take the idea of No Hands Card Magic one step further; the magician not only does not touch the cards, he or she does not do the trick in the same place.

Telephone tricks provide an opportunity to make a reputation in your family, and among friends, as a master magician, baffling & bewildering all. Few people expect a telephone trick. And the methodology behind this trick hides simplicity itself.

I know at least 10 telephone tricks, all of them described in my book, Family Magic I & II. I find telephone tricks decidedly eerie.

People do not expect the creation of a Key card as part of a telephone trick, so this telephone trick baffles & bewilders even more than usual.

In a future column, I shall discuss non-key card telephone tricks.

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 isnt 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

9. A Madame Psychic Card Trick Over The Telephone

Baffling faux-psychics abound in the magical world of card tricks. All are tricksters who entertain and amuse. I chose this trick for my book: Family Magic I & II: 105 Easy-To-Do Tricks For My Family because it is quick, easy to do, and totally mysterious.

THE TRICK

Consider this supernatural & strange magic. I ask a spectator-volunteer to call out a card, any card. I go to the phone, call my friend, the psychic, say hello several times, and give the phone to the spectator-volunteer, who reports that the psychic told her the identity of her mentally Chosen card. WOW. How did that happen?

HOW MIGHT YOU DO THIS TRICK?

It may help if you answer the following questions:

Why did I say hello twice?

How did I communicate the mentally chosen card to the psychic?

The wizard knows all. I did the trick this way...

THE SECRET

People suspect elaborate codes account for this trick. Not this one. When the psychic lifted her phone to her ear, she slowly counted from 1 to 13. When she said the value of the card, I said, Hello.

Then she said the suits slowly. When she said the correct suit, I said, Hello.e

In this way, I conveyed the mentally chosen card to the psychic. A simple mind-boggling trick, to be sure.

Telephone psychic tricks abound. They are similar to the blindfolded magician who knows all and sees all while his eyes are covered. Most such magic acts use elaborate codes so the assistant can transmit lots of information to the magician-psychic. Such elaborate tricks don't fit here.

I chose this trick because it involves a minimal secret interaction between the magician and the psychic cutting down on the amount of time and labor.

NO HANDS CARD TRICKS

In my Family Magic book (I & II), I discuss the concept of the No Hands Card Tricks, tricks so easy to do that the magician does not touch the cards. Instead, he gives the deck to the spectator-volunteer and coaches her to do the trick. Family Magic II has over 50 tricks of the no hands type.

Not only did I not touch the cards during this psychic trick, no one else did either. The identity of the card was conjured up in the mind of the spectator-volunteer.

10. CREATIVITY CREATES CARD MAGIC

What on earth was I thinking? I have been a creativity consultant for more than a decade, and an amateur magician since I was a teenager, and yet I did not perceive the elegant creativity in the construction of a magic trick until I recently wrote two books on magic (Family Magic I & II.).

There I was, writing about the secret behind a fine trick, and its methodology finally struck me as immensely creative.

THE ILLUSION: Consider this card magic trick. I tell a spectator-volunteer that he has magical talent. To test his potential, I ask him to do a trick with my coaching. I give him the deck and request that he ask me to:
select a card, put it back into the deck, cut the deck, put a rubber band around it, and place it on the table.

I instruct him to ask me the identity of my card. I tell him, say, the 3 of clubs.

Now I ask that he say that he will reach into the deck with his mind and reverse my card, the 3 of clubs, so it rests face-up in the face-down deck. He closes his eyes to mentally enter the deck with his mind to reverse the 3 of clubs. After a moment, I suggest he look through the deck face-up to see if he succeeded.

Sure enough, he finds a card turned upside down, my Chosen card, the 3 of clubs. Wow. I ask him not to reveal how he did the trick.

How do you think I carried out this magical deception? Think about it a moment before continuing. I did the trick like this...

THE SECRET: Before I suggested this trick to the spectator-volunteer, I secretly turned over the bottom card of the deck (say, the 3 of clubs), memorized it, and placed it second from the bottom.

Later, when asked the identity of my Chosen card, I answered the 3 of clubs, not the card I actually picked. Of course, since I turned over the 3 of clubs before the trick, he found it reversed in the middle of the deck. Simple & easy.

This bewildering trick oozes creativity. And yet, only when writing about it did I recognize the elegant creativity needed to create a magic trick so simple and at the same time so baffling to

a spectator. Before that moment I thought the trick clever, not necessarily creative. And this appreciation of creativity applies to all the magic tricks I know.

Isn't this what we do every day when we encounter an unusual idea. We almost always don't recognize the creativity that went into it, or even see it as special. We call it ingenious, tinkering, Yankee ingenuity, intuition, trial-and-error, novel, imagination, clever, witty, inventing: anything but creativity. We think creativity an exceptional gift inherited by other people.

Not true. Almost all people think creatively most of the time; it depends on what you spend your time creating that makes the difference. Best of all, creativity helps solve problems in all areas of your life.

Many levels of creativity exist, from low, everyday levels to hot, unexpected, focused levels. Increase the probability you operate at a higher level by using advanced creativity techniques to create a creative atmosphere in your mind and in your life, and to stop pigeonholing yourself and other people.

Along these lines, some people think that the innovation process only requires creativity during the generation of the big-bang idea. After that comes hard, dull work. Purely a myth.

Creativity solves problems continuously throughout the innovation process. Usually we call it something else, like tinkering or fooling around. On-the-job creativity spurs the daily, ongoing process of transforming & combining old ideas into new ideas, and surely adds spice throughout the innovation process. Now try to identify an object in your life that is not an outcome of someone's creativity.

Given this reality, magicians might want to increase their abilities to conjure up new tricks and illusions. See my book on using advanced creative thinking techniques for problem solving at my OffBeatBooks site..

Contact me through my website: <http://www.magictrickbook.com>

11. Card Rising, One More Time

THE TRICK

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 Chosen card. I slowly lift the ring and the card also 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 shake 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 to the deck, I brought it to the top of the deck by one of the methods I discussed in my book, Family Magic I & II. I then held the deck in my right hand with my thumb placed on the lower part of the 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 magic ring on my index finger, while I pushed the Chosen card upwards with my thumb under the napkin. 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.

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

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 & II, I include several other methods to carry out a card rising trick.

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

Contact me through my website: www.magictrickbook.com

12. Two Unusual Self-Working Tricks

Self-working card tricks play themselves out without much intervention of the magician. Most fall into the category of No Hands Card Tricks. Some simple ones consist of elaborate complications. This two tricks baffle and amaze all.

1st Trick. **Shazam**

I hand a full deck with no jokers to a spectator-volunteer to shuffle. I ask the spectator-volunteer to deal the deck into two even piles.

I ask him to choose one of the piles and remember the bottom card, now his Chosen card. I ask him to place the pile containing his Chosen card on top of the other pile. I then ask him to deal 13 cards into one pile (pile A), deal 13 cards into the next pile (pile B), deal 13 cards into the next pile (pile C), and deal 13 cards into the last pile (pile D).

I instruct him to place pile B on top of pile A over pile D over pile E. I ask him to deal the cards from the top of the deck, one at a time, face-down in a neat pile on the table, and spell out S-H-A-Z-A-M for each card dealt. I ask that he turn over the last card dealt (the M card). This card turns out not to be his Chosen card.

I point out he did not shout shazam first, so he must do it again. He replaces the dealt cards on top of the deck, shouts shazam, deals and spells S-H-A-Z-A-M again. Sure enough, when he turns the M card over, his Chosen card appears.

THE SECRET

This trick played out as described. When I instructed the spectator-volunteer on the order with which to assemble the deck from the 4 piles, I made sure he placed pile B containing his Chosen

card, the second pile from the left, on top of the others. His Chosen card now rested on the top of the deck.

The last two deals are automatic. His first deal moves the Chosen card to sixth from the top, and the second deal reveals the Chosen card at the end of spelling shazam. An automatic self-working trick.

VARIATION: You may request that the spectator-volunteer spell any word, providing he spells the same word both times.

2nd Trick. **Trouble Shuffle**

I give the deck to the spectator-volunteer, ask her to think of a number between 4 and 9, and deal two piles of cards face-down with that number of cards in each.

I then ask her to pick one pile, look at and share the bottom card with other spectators (now her Chosen card), and place that pile on top of the deck. I tell her to save the other pile.

I then ask her to tell me the suit of the top card of the deck, and to place the top card face-down on the table. I ask her to continue telling me the suit of the top card and placing it on top of the cards on the table.

Suddenly I stop her, and ask her to place the dealt cards back on top of the deck. I request that she to tell me how many clubs she finds in the other pile, and to place that pile on top of the deck.

I request that the spectator-volunteer spell out the words Here is my card, while dealing the cards face-down from the top of the deck. Sure enough, turning over the last card dealt reveals her Chosen card.

THE SECRET

This trick played out as described.

The first secret: When I asked for the suit of the top cards, I secretly counted the cards until she dealt 11 cards. Then I asked her to place them on top of the deck.

The second secret: The Chosen card eventually wound up 12th from the top of the deck. I asked her to spell out Here is my card to find it.

Spelling, instead of counting, provides a pleasant relief at the end of a trick. Unusual, it tends to baffle & bewilder.

To help figure out automatic mechanical counting tricks like this, plot the whereabouts of your Chosen card as it travels through the deck. Then question the role of each part of the trick. Some tricks will not allow you to discover its secrets, but the ones that do will help your self-esteem.

Asking for the suit of the top cards instead of dealing the desired number of cards constitutes major misdirection & deceit. Hence a bewildering trick.

This trick can probably work as a telephone trick, suitably adapted. Contact me through my website: www.magictrickbook.com

13. Blindfolded Magician & An Amazing No Hands Card Trick

A magician can coat a simple trick with high drama and convert it into a marvel beyond bewilderment.

Show biz theatrics play an important part of a magicians bag of tricks. Without it, and the pretended concentration and magic words & gestures, the magician appears as an ordinary person carrying out technical movements to show off before an audience. With show biz theatrics, the magician takes on a supernatural quality, a commander of forces beyond the

control of mere mortals, a mystical entity capable of converting the impossible into the probable. An awesome figure.

THE ILLUSION

Imagine 10-12 people sitting around a living room waiting to watch a magician perform the climax card trick of the evening. The magician sits, dons a blindfold, thoroughly shuffles a deck and hands it to a spectator-volunteer.

He explains that he intends to do a No Hands Card Trick. He asks her to shuffle and divide the deck into three piles, choose a card from one pile (now her Chosen card), note it, and place it on the bottom of another pile.

He asks her to slowly deal and call out the cards from the top of the pile that contains her Chosen card. She calls out one card and he stops her, apologizing because he made a mistake. She puts the card back on top.

He requests that she pick two cards from a pile that does not contain her Chosen card, and place one card on the top and one card on the bottom of the pile that contains her Chosen card without looking at them. He requests that she cut that pile completely.

He now asks her to slowly deal the cards from the bottom of the pile that contains her Chosen card, and to call out the cards as she turns them. She deals the entire pile and he asks her to deal again and call out the cards from the top of the pile.

He suddenly asks her to stop. He tells her the identity of her Chosen card and that it rests 3 cards ahead. She deals 3 cards and turn over the last card she dealt, revealing her Chosen card. WOW. A grand mystery. Remember, he was blindfolded throughout and the cards were shuffled by the spectator-volunteer after the blindfold was applied. No peaks possible.

THE SECRET

To do this trick, you need to create a Key card. The magician did this by asking her to deal and call out cards from the top, and then pretending he made a mistake. Thus, she told him the identity of the top card of her pile. He made that card his Key card and memorized it.

The rest of this No Hands Card Magic Trick played out as described. He first asked her to divide the deck into three piles, so she wouldnt have to call out all the cards in a full deck.

He asked her to select two cards and put one on the top and one on the bottom of the pile to separate his Key card from her Chosen card, so she wouldnt get suspicious.

The first time she dealt the cards from the top of the pile, he listened for his Key card, and knew her Chosen card was 3 cards away. He memorized her Chosen card when he heard it.

As she dealt again, from the bottom this time, he stopped her when she called out his Key card. He then told her the identity of her Chosen card and predicted it would appear 3 cards away. It did. This blindfold trick baffles, amazes, and delights.

Tricks like this take the idea of No Hands Card Magic one step further; not only does the magician not touch the cards, he does not observe the trick. These tricks provide an opportunity to make a reputation in your family, and among friends, as a master magician, baffling & bewildering all..

I find that blindfold tricks baffle & bewilder people more than other tricks. They end so unexpectedly, like a card rising from the deck. People dont quite know what to do when the magician identifies the Chosen card. Probably a bit of shock & awe follows, and some fear of the supernatural.

Magic involves entertainment, and entertainment requires dramatic effects. This trick could hardly please anyone without the dramatic effects. This applies to all tricks.

Drama and showmanship can include blindfolds; isolation rooms; costumes; goatees; magic wands; assistants; beards; swirling curtains; accentuated hand gestures; flourishes; flamboyant style; stories; turbans; anecdotes; strange names; veils; etc. All contribute to the show biz part of magic, and to audience enjoyment.

Indeed, magic without drama can seem dry and lacking emotional content. Putting on a blindfold adds drama to a trick, a bit of show biz that misdirects attention away from important activities. It also helps to create mystery around a magic trick that makes the trickery seem bigger & more powerful.

You can probably convert this trick into a telephone trick, suitably adapted. I will show you how in a future column. Contact me through my website: www.magictrickbook.com
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14. A No Hands Telephone Trick

During a No Hands Card Trick, the magician doesn't touch the cards after the trick begins. Instead, the spectator-volunteer manipulates the cards following the instructions of the magician. The result often shocks and awes.

During a trick carried out over the telephone, the magician not only doesn't touch the cards, he or she sits in another location. The trick rests entirely in the hands of the spectator-volunteer.

THE TRICK

Consider this potential shock & awe telephone trick. I call a friend and suggest he join me in some magical delights.

I ask him to deal two equal piles of 10 to 15 cards each from left to right and discard the deck. I request that he cut the left pile, memorize the card on the bottom of the upper half, now his Chosen card, and place that upper half on top of the pile on the right.

I then instruct him to slowly deal the left pile face-up from the top and call out the cards in the left pile as he deals. When finished, I ask him to do the same for the pile on the right.

When he finishes, I tell him the name of his Chosen card. Shock & awe.

HOW CAN YOU DO THIS TRICK?

It may prove beneficial if you answer the following questions:
Why deal equal piles of cards?

What effect does this have on the location of the Chosen card?
Why choose the bottom card of the upper half after a cut as the Chosen card?

If you developed a feasible way to do this trick, the wizard acknowledges you. I carried out the trick this way...

THE SECRET

An automatic trick. I wrote down, in order, all the cards he called out. When he finished, I counted the total number of cards (an even number), and divided that number by 2. That final number represents the location of the Chosen card in the sequence. I counted down to that number and told him his card.

A trick over the telephone constitutes the ultimate no hands, no sleight of hand, card trick. I love doing them because I know that shock & awe will ensue when I reveal the Chosen card. These tricks operate automatically and have no secret methodology. The secret lies in the

doing. Many of my movements of the cards comprise misdirection. Contact me through my website: www.magictrickbook.com

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15. Traveling Chosen Card Creates Confusion..

I like to create confusion in a spectators mind and misdirect simply by making a Chosen card make meaningless moves around the deck, befuddling spectators as they try to comprehend what happened. And you can do it easily.

This simple no-hands method to coach a spectator-volunteer to unknowingly move the Chosen card up and down a deck, makes a simple trick appear incredible.

THE ILLUSION

Follow the Chosen card with me through the deck. I ask the spectator-volunteer to shuffle a deck, pick a card from it (now his Chosen card), memorize it, and place it face-down on the table, I then request that he deal cards from the top of the deck to form two tidy piles with 10 cards each.

I ask him to set one pile aside, place the other on top of his Chosen card, and then put that pile on top of the deck. (The Chosen card now rests 11th from the top of the deck.)

I then suggest that he deal 15 cards from the deck face-down in a tidy pile on the table, and place these dealt cards back on top of the deck. (This reverses the order of the cards so the Chosen card is now fifth from the top.)

I then ask him to deal ten cards from the other pile on top of the deck. (This moves the Chosen card to 15th from the top.)

I then request that he move ten cards from the top to the bottom. The Chosen card now rests 5 cards from the top.

I finally ask him to move 4 cards from the top of the deck to the bottom. Where is the Chosen card now? It rests on top of the deck and you can reveal the Chosen card in your favorite exotic way. Insightful magic, indeed.

Did you follow the location of the Chosen card as it traveled around the deck. Can you make a new move or change the order in the middle of the moves, and still keep track of the location of the Chosen card to create a new trick, thinking on you feet, so to speak? Try it and see.

Traveling card manipulations can continue for as long as you want. Create your own travel routes to confuse the spectators and still get the Chosen card to where you want it so you can reveal in a spectacular exotic way. Can you plan a trip so the Chosen card winds up on the bottom of the deck?

Keep close tabs on the location of the Chosen card as you do any trick. If you follow the traveling Chosen card as it travels through the deck, you can understand how it moves and where it rests in each step. You may reveal it how and at what point when you want. This provides you great flexibility when designing a new trick.

To mystify your audience, and disguise any trick, add misleading elements of this Traveling Chosen card to any trick, including telephone tricks, to add misdirection and confusion galore.

Want a bonus? You may turn all this into a telephone trick by adding a step to discover the identity of the top card and thus establish a Key card, and then cutting the deck to move the Chosen card next to the Key card, as in the telephone trick I described in Issue #114 of the Magic Road Show. Check it out, and contact me through my website:

<http://www.magictrickbook.com> TO ORDER my book.
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16. SIMPLEST TELEPHONE TRICK

When I call a friend and suggest we do a card trick over the telephone, I know that I am arranging a truly baffling experience for him. Because few people expect a trick over the telephone to work, there is an added element of shock & awe to the trick.

This telephone trick converts the Moving Chosen Card trick described in my previous column (Column #15) into the Simplest Telephone Trick.

THE ILLUSION

I call a friend of mine and suggest he do a card trick over the phone with my guidance. I ask him to shuffle a deck, pick a card from it (now his Chosen card), memorize it, and place it face-down on the table, I then request that he deal cards from the top of the deck face-down to form two tidy piles with 10 cards each.

I ask him to place one pile on the bottom of the deck, place the other on top of his Chosen card on the table, and then put that pile on top of the deck. (Note: The Chosen card now rests 11th from the top of the deck.)

I then suggest that he deal 15 cards from the deck face-down in a tidy pile on the table, and place these dealt cards back on top of the deck. (Note: This reverses the order of the cards so the Chosen card is now fifth from the top.)

I finally ask him to deal the cards from the top of the deck and call out the cards as he deals them. After he calls out about ten to 15 cards, to his amazement I tell him his Chosen card.

THE SECRET

How did I know the Chosen card? The secret should be obvious. The Chosen card was the fifth card in the sequence. When he called out the fifth card, I merely jotted it down and told him what it was after he dealt 10-15 cards so he wouldn't get suspicious.

Telephone tricks like these make for startling tricks. I included some in my book: Family Magic I & II. Look at them and create your own tricks. Click here to order my book from Amazon.com.

Telephone tricks are fun to do and amazing to the person at the other end of the line. This one has a great advantage of being so simple to do. Because it is so simple, it may be easy for your friend to figure out, so do not repeat it with the same person and develop a mystifying pattern to go with it.

To disguise any trick and baffle your audience, add traveling Chosen cards to any trick to increase misdirection and confusion galore. Check it out, and contact me through my website: www.magictrickbook.com

17. COMPUTATIONAL CHICANERY INSIDE A TELEPHONE CARD TRICK

Over the past few years, I published two books on magic: Family Magic I and Family Magic II. I combined both books into one volume available now at Amazon.

Last month, I published a unique magic book: 25 Amazing Card Tricks Easily Performed Over The Telephone: Family Magic III. I describe one of these telephone tricks here. This magic telephone trick combines the Moving Chosen Card trick I described in my Columns #15 & #16 in the Magic Roadshow with familiar computation chicanery involving simple addition and subtraction.

THE ILLUSION, Part 1: The moving Chosen card..

I call a friend while he is having a party and suggest he do a card trick over the phone with my guidance.

I ask him to shuffle a deck, pick a card from it (now his Chosen card), memorize it (and write it down), and place it face-down on the table.

I then request that he deal cards from the top of the deck face-down to form two tidy piles with 10 cards each.

I ask him to place one pile on the bottom of the deck.

I request that he place the other pile on top of his Chosen card, and then put that pile on top of the deck. (Note: The Chosen card now rests 11th from the top of the deck.)

I then suggest that he deal 15 cards from the deck face-down in a tidy pile on the table, and place these dealt cards back on top of the deck. (Note: The Chosen card is now fifth from the top.)

I then ask him to move 10 cards from the bottom of the deck to the top of the deck. (Note: This moves the Chosen card to 15th from the top.)

I then request that he move six cards from the top to the bottom of the deck. (Note: The Chosen card now rests 9 cards from the top.)

By now my friend is thoroughly confused. I ask him to deal the cards from the top of the deck face-up into a tidy pile and call out the cards as he turns them over. After he calls out about 15 to 20 cards, I ask him to stop and replace the cards back on top of the deck as he found them.

THE ILLUSION, Part 2: Computational Chicanery

Now I ask my friend to bring a guest attending his party to the phone with a pencil and paper.

I ask the guest to:

- choose a number between 10 and 19 (say she chooses 14),
- add the two digits together ($1 + 4 = 5$),
- subtract that total from the original number ($14 - 5 = 9$).

(Note: The outcome will always be 9.)

THE ILLUSION, Part 3: The reveal

To my friends amazement, I now tell him that his guest has computed exactly where his Chosen card lies, 9th from the top of the deck.

(Note: 9 is the final number that his guest will always generate no matter which number she chooses.)

In addition, I tell him the identity of his Chosen card. WoW.

How do I know his Chosen card? When he dealt and called out the cards from the top of the deck, I wrote down all the cards, and knew the 9th card he called out was his Chosen Card.

Get set for much shock and awe when you tell him both the location and the identity of his Chosen card.

Telephone tricks like these make for startling tricks. No one expects a telephone trick to work.

I included 25 telephone tricks in my new book: 25 Amazing Card Tricks Easily Performed Over The Telephone: Family Magic III. (See Link Below) to obtain my book and amaze your family and friends performing these novel card tricks over the telephone.

These unique tricks require no prior skills. Just telephone a friend or family member, give

them simple instructions and presto, they will think you are a wizard. These tricks will make your reputation as an outstanding magician.

18. Telephone Equalse

Recently I published a unique magic book: *25 Amazing Card Tricks Easily Performed Over The Telephone: Family Magic III*. In this column, I describe one of the telephone tricks from this book.

During a trick carried out over the telephone, the magician not only doesn't touch the cards, he or she sits in another location. The trick rests entirely in the hands of the spectator at the other end of the line under the guidance of the magician.

THE ILLUSION

Consider this potential shock & awe telephone trick.

I call a friend or a family member and suggest he join me in some magical delights. He agrees.

I ask him to secretly write down a number between 10 and 15.

Then I tell him to deal two equal piles of cards, each containing the number of cards equal to his Chosen number, and then discard the deck.

I request that he cut the left pile, memorize and write down the card on the bottom of the upper half, now his Chosen card, and place that upper half on top of the pile on the right.

I then instruct him to slowly deal the left pile face-up from the top and call out the cards as he deals. When finished, I ask him to do the same for the pile on the right.

When he finishes, I pretend to meditate, say a magic word, and then tell him the name of his Chosen card and his Chosen number. Wow. Shock & awe over the telephone.

THE SECRET

An automatic trick.

I wrote down, in order, all the cards he called out. When he finished, I counted the total number of cards (an even number), and divided that number by 2. That final number represents his Chosen number and the location of the Chosen card in the sequence.

I counted down to that number and told him his Chosen card, and his Chosen number. WoW.

Telephone tricks like these make for startling tricks. No one expects a telephone trick to work until it does.

I included 25 telephone tricks in my new book: *25 Amazing Card Tricks Easily Performed Over The Telephone: Family Magic III*.

These unique tricks require no prior skills. Just telephone a friend or family member, give them simple instructions and presto, they will think you are a wizard. These tricks will make your reputation as an outstanding magician.

19. Impossible, or at least highly improbable

Some tricks appear so complicated and yet are so simple to do with an outcome so mystifying and confusing that it is a joy to perform and behold.

Consider this outrageous magic trick. I write a prediction You will choose the Queen of hearts,

show the prediction to everyone, and hand the deck to the spectator-volunteer.

I ask her to remove and turn over the top third of the deck, and place it face-up on top of the deck. I then request that she turn over the top two-thirds of the deck, and place it face-up on top of the deck.

I then instruct her to deal the face-up cards from the top of the deck onto the table and stop when she reaches the face-down cards. I ask her to place the first face-down card she sees on the table face-down, and to continue dealing the cards face-up.

Occasionally, I ask her to deal a few cards face-down and not look at them. Or, as she deals, I ask her to turn over several of the face-down cards at random and then to continue dealing.

Finally, she finishes dealing all the cards face-up, except for one card which sits face-down in front of her. I remind her of my prediction, the Queen of hearts, and ask her to turn over the last card. Sure enough. WOW.

HOW CAN YOU DO THIS SEEMINGLY IMPOSSIBLE TRICK?

If you want to figure out this trick, please consider the following questions:

Where did the Queen of hearts come from; where was it at the beginning of the trick?

Why turn the top third of the deck face-up?

Why turn the top two-thirds of the deck face-up?

Why so much random activity with the cards?

The wizard waves hello. I performed the trick this way...

THE SECRET

Most of the activities of the spectator-volunteer in this trick did not matter, except to misdirect attention from the main tactics focused on the Queen of hearts.

Before the trick started, I secretly placed the Queen of hearts on the top of the deck. This card eventually became the first face-down card she dealt, and she left this card face-down on the table without looking at it until the end. Surprise.

To misdirect further, I asked her to leave several cards face-down during the deal, approximately the fifth card and the tenth card, and to turn them face-up at any time before the end of the deal.

The trick mainly works itself and exemplifies the concept of No Hand Card Magic, tricks so simple to do that the magician's hands are not required. The spectator-volunteer manipulates the cards under the guidance of the magician.

The misdirection in this trick consisted mainly of meaningless card activity that had no effect on the trick, except misdirection. The main activity focused on placing the Queen of hearts, secretly put on top of the deck before the trick started, face-down in front of the spectator-volunteer early in the trick. Once that happened, random events thoroughly confused everyone except the magician, though everything came together in the end to provide impossible magic.

This trick can follow any trick where the magician moves the Chosen card to the top. Or, after making the prediction, the magician forces the Queen of hearts onto the spectator-volunteer, moves the Queen to the top of the deck, and then continues as described above. Of course, this moves the trick out of the No Hands Card Trick world into my first family magic book: Family Magic-I: Easy-To-Do Tricks That Astonish & Amuse.

Please contact me through my WEBSITE.. <http://MagicTrickBook.com>

20. Show Biz Drama

THE TRICK

Consider this dramatic and bewildering magical trick. The magician sits blindfolded. He gives a deck of cards to a spectator-volunteer (a woman) who goes into another room. The doors close and they communicate only through cell phones.

The magician asks the volunteer to do the following:

- Choose a card from the deck.
- Put her Chosen card on top of the deck.
- Cut and square the deck.

Her Chosen card now lies buried in the deck.

The magician then asks her to slowly deal each card in the deck face-up into a tidy pile, and to call out each card as she turns it. After she goes through the entire deck, he asks her to turn the dealt pile face-down and deal the cards again. She does so.

At one point he stops her, announces the identity of her Chosen card, and predicts that the next card she turns over will be that card. This proves correct and magically wonderful.

HOW MIGHT YOU ACCOMPLISH THIS MAGICAL TRICKERY?

Pause and creatively consider what went on. Alone or with friends, write down ways you think you might do this magic. Stimulate your thoughts with this list of fanciful ideas I generated to start you out:

- Develop a code so a confederate in the other room can tap on the wall and make the card known.,
 - Bug the room and place a miniature receiver in the magicians ear.,
 - Video the Chosen card and show it on a very small TV screen located in his blindfold.,
- And so on.

My guess is that you have new ideas about how the magician might have accomplished this magic trick. It may help if you answer the following questions:

- How did the magician know the identity of the Chosen card, and when did he know it?,
- How did the magician know the location of the Chosen card?,
- What role did the blindfold play?
- What took place before the trick started?,

Please take a well-earned bow if you concocted any feasible way to do this trick. I now lift the wizards curtain. The magician did the trick this way...

THE SECRET

Before he was blindfolded, the magician secretly memorized the bottom card of the deck. This card became his Key card.,

Then when the spectator-volunteer cut the cards, the Key card (the bottom card) landed directly on top of the Chosen card, the top card of the deck.

And when the volunteer dealt and announced each card the first time, the magician waited for her to call out the Key card; her Chosen card came next and he discovered its identity. When the spectator-volunteer dealt the deck again, the magician knew the identity of her card and knew that it would appear immediately after she called his Key card. So simple.,

Note that you might do this trick less formally without the blindfold and isolated magician. So you may wonder why the magician went to such great lengths (blindfold; isolated room; door closed; cell phone communication) for such an easy no hands card trick. The answer: show biz drama.,

Magic entertains, and entertainment requires dramatic effects. This trick could hardly please anyone without the dramatic effects. This applies to all tricks.

Drama and showmanship can include blindfolds; isolation; costumes; goatees; magic wands; assistants; beards; swirling curtains; accentuated hand gestures; flourishes; flamboyant style; stories; turbans; anecdotes; strange names; etc. All contribute to the show biz part of magic, and to audience enjoyment.,

Indeed, magic without drama can seem dry and lacking in emotional content.,

Of course, spectators know that sleights and other chicanery create the baffling magic tricks, not supernatural show biz conjuring. Click Here to obtain my book.

<http://www.createspace.com/3434093>

Please contact me through my WEBSITE. <http://www.magictrickbook.com/>

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21. No Hands Trick: Calculated Digits

No Hands Tricks are card tricks so easy to perform that the magician can hand the deck to the spectator-volunteer and instruct him or her to carry out the trick. I like them, especially when they baffle and mystify.

THE TRICK

Consider this arithmetical digital trick. I give the deck to the spectator-volunteer and ask him to spread the cards in his hands and hold them up so I can see them, but he cannot. I point to a card and ask him to remove it from the deck without him seeing it and place it face-down before me. I ask the spectator-volunteer to remove any card under 10 he wishes (not a 10 or a picture card), say an 8, and place it face-down before him without me seeing it.

I hand him a pencil and paper, and request he write down his Chosen card. I instruct him to double the value of his card,

$(8 + 8 = 16)$...

add 2,

$(16 + 2 = 18)$...

multiply the result by 5,

$(18 \times 5 = 90)$...

and subtract 7,

$(90 - 7 = 83)$.

I ask him to tell me his final number (It is 83).

I announce that the first digit matches his card, while the second number matches my card. Sure enough.

HOW CAN YOU ACCOMPLISH THIS MAGICAL TRICKERY?

It will help if you answer the following questions:

How can the final number predict the value of his and my card?

Why did his calculation seem simple?

Good luck to you if your thinking produced useable ideas. The wizard flies by, waving. I did the trick this way...

THE SECRET

I chose any 3 from the deck. Using the arithmetical steps I described will always produce a number with two digits. The first digit will always match the spectator-volunteers card, the second will always equal 3, the card I chose.

CALCULATING CHICANERY

Numbers dont lie; nor do they mislead. Calculations similar to the one in this trick fill the world of No Hands Card Tricks. This trick works itself. Just do it the way I described. The mathematics always rings true.

Self-working arithmetical tricks that always work out allow the magician to rest between more demanding tricks, and provide a delight for fans of No Hands Card Tricks.

Such tricks sometimes appear more eerie than they deserve, a terrific boost for the idea that easy-do-tricks can provide as impressive and baffling a trick as do more elaborate ones using sleights and gadgets.

Many variants of tricks that utilize the No Hands Card Tricks concept exist, some of which are in my book: Family Magic I & II: 105 tricks for my family.

Of course, spectators know that chicanery creates the baffling magic tricks, not supernatural show biz conjuring. Visit <http://createspace.com/3434093> to obtain my book.

Please contact me through my website.. <http://www.MagicTrickBook.com>
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22. SHAZAM: A CARD TRICK OVER THE TELEPHONE

Last month, my column dealt with the concept of the No Hands Trick, card tricks so easy to do that the magician can give the deck to the spectator-volunteer who manipulates the cards under the guidance of the magician.

This month we will examine the ultimate No Hands Trick, a pick-a-card trick over the telephone. Heres a spelling card trick over the telephone that depends on a reversal of the order of the cards.

PREPARE AHEAD OF TIME

You will need:

1. A carefully written script with clear step-by-step instructions.
2. A pencil and paper.

Your friend or relative at the other end of the phone will need:

1. A deck of cards.
2. A pencil and paper.

ITS MAGIC SHOW BIZ TIME

Call a friend or a family member and explain that you want to do a Pick-A Card trick over the telephone. Wait for him to agree.

Then follow this script:

1. Request that he deal cards from the top of the deck face-down to form two tidy piles with 10 cards each.

2. Ask him to choose one of the piles and memorize (and write down) the bottom card, now his Chosen card.

3. Ask him to place the pile containing his Chosen card underneath the other pile.
(NOTE: The Chosen card rests on the bottom of the combined piles.)

4. Then ask him to deal the combined pile into four tidy piles from left to right.
(NOTE: The Chosen card rests on the top of the pile on the right.)

5. Then instruct him to gather the piles from right to left into one pile.

(NOTE: When you instruct the spectator-volunteer on the order with which to assemble the deck from the 4 piles, emphasize that he place the pile with his Chosen card, the fourth pile from the left, on top of the others. His Chosen card now rests on the top of the combined pile.)

6. Now ask him to deal cards from the top of the combined pile, one at a time, into a tidy pile face-down on the table, and spell out S-H-A-Z-A-M for each card dealt.

(NOTE: His Chosen card rests on the bottom of the dealt pile.)

7. Ask that he turn over the last card dealt. Alas, it will not be his Chosen card. Apologize.

8. Point out he did not shout shazam first, so he must do it again.

9. Ask him to replace the dealt pile on top of the combined pile, shout shazam, deal and spell out S-H-A-Z-A-M again.

10. Ask him to tell you his Chosen card and then turn over the last card dealt, Sure enough, his Chosen card appears. WOW.

(NOTE: You may add some theatrics after he tells you his Chosen card, such as, pretending to meditate to change the dealt card into his Chosen card. Spicy.)

MAGICAL THOUGHTS

Spelling a word, instead of the usual counting, makes for a nice change of pace.

The reveal of the Chosen card at the end of the trick is based on the fact that when you deal cards face-down from a face-down deck, you reverse the order of the dealt cards. So if you ask a spectator-volunteer to pick a number and deal that number of cards face-down from a face-down deck into a tidy pile, you reverse the order of those cards.

(NOTE: Dealing cards face-down from a face-down deck reverses the order of the dealt cards. Dealing the same cards face-up does NOT reverse their order. Try it and see.)

Perform this card reversal in a trick and watch the magic emerge. That it occurs in a card trick over the telephone makes it special. Many variants of card tricks over the telephone exist, some of which are in my book:

e25 Amazing Card Tricks Easily Performed Over The Telephone: Family Magic III.

Of course, spectators know that chicanery creates the baffling magic tricks, not supernatural show biz conjuring. Please contact me through my WEBSITE.

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ABOUT THE AUTHOR

Ed Glassman has been an amateur magician since high school. When he turned 80 years old in 2009, he wrote his two Family Magic books so his family, and yours too, could have some

magic in their lives.

He lives in Moore County, NC, where he wrote a column on Creativity At Work two times a week for the Citizens News-Record and a column on Business Creativity for the Triangle Business Journal in Raleigh.

A Professor Emeritus of the University of North Carolina at Chapel Hill, he was a Guggenheim Foundation Fellow at Stanford University and a Visiting Fellow at the Center For Creative Leadership in Greensboro, NC. He can be contacted through his website:

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