TWO CARD MONTE

Effect: You choose 2 different volunteers (child and adult, guy and a gal) and offer to play an observation game. You then show two cards and explain that the game is very simple. He or she must remember which card is which. Show the two cards, name them, then place one behind your back. When you ask your spectator which one remains, one volunteer is ALWAYS wrong and one volunteer is ALWAYS right! It's your choice and completely under your control. The comic possibilities are obvious.

Secret: You make and use a couple of trick cards. You'll need four playing cards and some glue or double stick tape. Make sure that you don't need the cards because you'll be gluing them together, which means that you won't be able to use them again, except for this magic trick. Two of the cards should contrast, for example, a red face card and a black number card. For this example, we'll be using a four of spades and a queen of diamonds. Glue the two face cards to each other, **back to back** using a glue stick, rubber cement or double side tape, carefully lining up the edges. In this example, we end up with a "card" with the four of spades on one side and the queen of diamonds on the other. Glue the other two cards face to face, again being careful to line them up so it looks like a single card. You'll end up with a card with backs on both sides.

You're ready to perform the trick. Fan the two cards and display them as shown above. To the spectator, it looks as if one card is face up and the other is face down. Ask the spectator to remember the card that is showing. Turn your hand over and show the fan on the other side. To the spectator, it looks as if he is looking at the face of the other card. In reality, he has seen a face card on both sides of the same card. Again, ask the spectator to remember the card.

Place the double face card behind your back, being careful to show only one side. Ask the spectator which card is behind your back. Bring the double faced card back to the front. If you want the spectator to be right, turn the card so the chosen card faces the spectator. If you want the spectator to be wrong, turn the card so the other card faces the spectator. Be careful to not display both sides. Repeat the trick 3-5 times. Practice in front of a mirror so you know how to handle the cards.

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CRAYON CLAIRVOYANCE

Effect: You hand several different colored crayons to a spectator. After turning your back, you ask the spectator to place a single crayon into your hand, which is behind your back. Even though you can't see the crayon, you can tell the spectator its color.

Secret: You secretly mark your thumbnail with the crayon and sneak a peek at the color.

Materials: 3 crayons of different colors.

Performing the Trick

1. Hand the crayons to the spectator.
2. Turn around and extend your hands behind your back to receive a crayon.
3. Turn around and face the spectator.
4. With your hands behind your back, mark your thumbnail with the crayon. Say that you're trying to "visualize" the color of the crayon.
5. Pretend to concentrate and then bring your hand (with the crayon mark on the thumbnail) forward and hold your hand in front of your volunteer's forehead (as if you're reading her mind).
6. Peek at your thumbnail to determine the color.
7. Put your hand down.
8. After thinking awhile, stare into her eyes and reveal the crayon's color.
9. Take a bow to loud applause!

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INVISIBLE BALL

Effect: You show the audience an invisible ball, which you toss into the air and catch in a paper bag with a very convincing sound!

Supplies: A paper lunch sack and a good imagination.

The Secret: You create the illusion of catching the ball by snapping your fingers on the bag as the ball falls into it.

Performing the Trick:
Reach into the bag and stop. Look at the audience and ask *"Have you ever seen an invisible ball?"* Wait for an answer. Then say, *"Of course not! They're invisible!"*

Then remove the "ball." Look at it, look at the audience, then look at the ball again. Toss the ball into the air, watching it as it goes up and down into the bag. Snap your fingers at the moment the ball should enter the bag, based on your gaze. (Watching the ball is crucial to the creation of the illusion, and is the main thing that people miss when they first begin. Stress the importance of this with your students.)

Reach back in and do it again.

Hand the ball to an audience member. They will take it – guaranteed! – and ask them to toss it up high. Move under the ball (this can be VERY funny) and catch the ball.

Fold the top of the bag as if there were still a solid ball in it, and move to the next trick.

JUMPING RUBBER BAND

While your audience is watching you stretch a rubber-band around your first two fingers, you talk about the famous Harry Houdini. No ropes could hold him, he always escaped.

Even when held tight (demonstrated by squeezing the rubber-band) he was able to jump right out.

When you open your hand, the rubber-band has jumped to your other two fingers in the blink of an eye!

Here's how it works:

This is a very popular trick, and quite easy to do. Just pay attention to the photos and make sure your fingers are in the same position.

At the beginning you are stretching the rubber-band from one side of your hand to the other. This gets your audience used to seeing you stretch the rubber-band, and it helps to focus their attention on your hands.

Just before you close your fingers into a loose fist, you stretch the rubber-band down along your palm to your wrist. Make sure the audience does not see this part, so keep the back of your hand towards them. Also, keep the rubber-band against your skin, don't lift it up away from your palm.

Now curl all your fingers so they go inside the loop of the rubber-band. Keep you thumb out, and make sure all your fingers are inside.

Notice that the fingers are straight, not bent over like a fist. This is important.

Slide the rubber-band up your fingers a bit so it rests on your knuckles. Again, hide this from the audience.

All these moves should be practiced so they can be done in one smooth motion. Not fast, but smooth.

Once the rubber-band is in position on your knuckles, you are ready to do the magic.

Make sure the back of your hand is facing the audience, and they can see the rubber-band easily. Practicing in front of a mirror (which is always a good idea) will help a lot for this part.

Pointing to the rubber-band helps to focus the audiences attention. You want them to know that something is about to happen, and they better be watching. As usual, pause before you do the next move.

To make the rubber-band jump across, simply open your fingers. It's just that easy! Make sure your fingers stay straight. This happens very fast, which is why you want to make sure the audience is looking closely.

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WILL THE CARDS MATCH?

Credited to Larry Becker

Effect: Five cards are chosen from a deck of playing cards and torn in half by the magician. No matter how often the spectator wishes the performer to mix the halves up, the matching halves of each card always find each other.

What You Need: You need an old deck of playing cards that you can destroy.

Performance:

1.Give the deck to a member of the audience and ask that he or she remove any five cards. Once they have been removed, place the rest of the deck aside. It won't be used again.

2. Hold all five cards squarely together and face down. Tear them all in half across their width (fig.1).

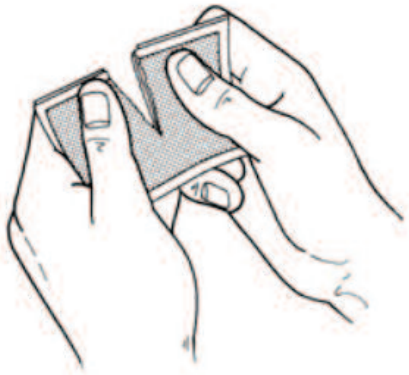

Fig. 1

3. Take the half-cards held by your right hand and place them on the table to your right. Deal the half- cards remaining in your left hand to the table one at a time, into a pile on the table (and secretly reversing their order). This second pile should be to the left of the first one.

4 . To the spectator who first selected the five cards, say, *"We're going to play a little game, you and I, and it is called Will The Cards Match? I am going to spell out each of the words in the phrase Will The Cards Match? and at any time you may tell me to switch packets right in the middle of spelling the word! In fact, it's more amazing the more often you ask me to switch. Also, at the beginning of each word, you tell me which packet to start spelling with."*

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WILL THE CARDS MATCH? Cont.

5. Ask the person to point to either packet and pick up the one she indicates. Begin to spell "W-I-L-L." For each letter that you say, take the top card off and put it on the bottom of the packet. A half-card is transferred from top to bottom for each letter. Make sure she understands that she can tell you to switch packets at any time. if she does tell you to switch, simply put down the packet you're holding and pick up the other one. Then continue to spell the word, beginning with the letter after the one she stopped you on in the other packet. in other words, if she stopped you after "W-I," then you would resume spelling by saying "L-L." Remember to transfer a card from top to bottom for each letter. It does not matter if she never tells you to switch or asks you to switch packets on every letter. After you've finished spelling, place the packet you're left holding on the table.

6. Take the top half-card off each packet and place them together in a separate place on the table, away from both packets.

7. Repeat Step 5, this time spelling the word, "T-H-E."

8. Repeat Step 6, taking the top half-card off each packet and placing them together next to the first pair of half-cards that you removed.

9. Repeat Step 5, this time spelling the word, "C-A-R-D-S."

10. Repeat Step 6, taking the top half-card off each packet and placing them together next to the first two pairs of half-cards.

11. Repeat Step 5, this time spelling the word, "M-A-T-C-H."

12. Repeat Step 6, taking the top half-card off each packet and placing them together next to the first three pairs of half cards.

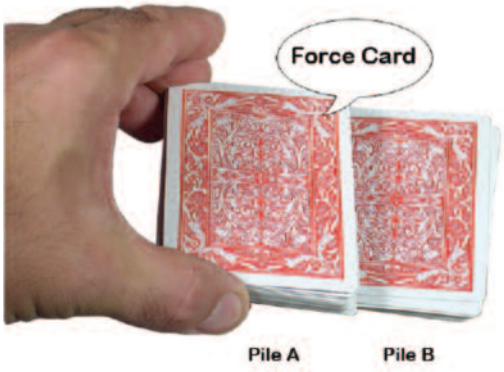
13. Only one half-card should remain in each packet and these form your last pair.

14. Say, *"Do the cards match, of course!"* Turn over the pairs of half-cards one at a time to reveal that all the halves have found their proper matching halves.

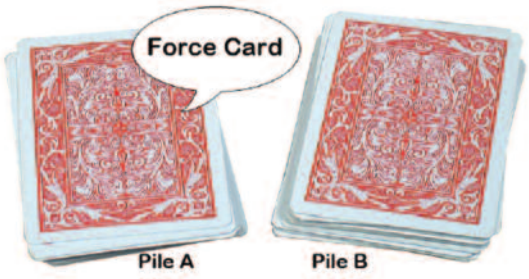
FORCING A CARD

CROSS CUT FORCE

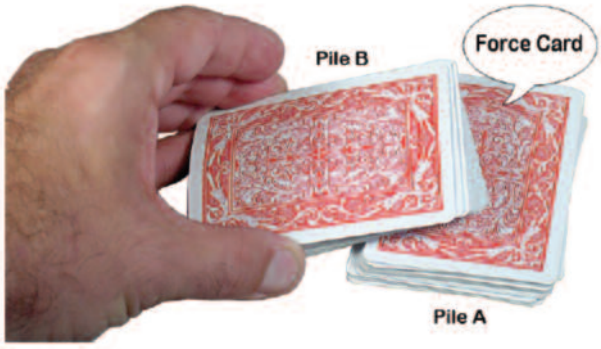
Before starting the trick, secretly remember the top card of the deck. This is the "force card" that you will force your friend (the spectator) to choose, although she will think it is a free choice.



Have the spectator lift up half the deck, and place it on the table. This is called cutting the deck.



You now have two piles of cards, A and B. The card your friend will choose, the force card, is on the top of pile A. Keep track of where the force card is, and don't forget it.



Tell the spectator you will mark where the cut was. Pick up pile B, and place it sideways on top of pile A. The pictures show how this is done.

Ask the spectator if she has seen the card yet, and when she says no, lift pile B, and have the spectator take the top card of pile A. Your friend will think this is where she cut the deck of cards, so when the card is picked up, they will think it is their card.

**** SEE "A DOZEN WAYS TO MAGICIALLY REVEAL THE SPECTATOR'S CARD"***

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FORCING A CARD

THE COUNTING FORCE

Effect: This is one way to get someone to select the card you want them to choose, but it appears that they have a completely free choice.

You will need: a deck of cards and a volunteer

Preparation: Decide which card you want your volunteer to choose. Let's say it is the 5 of Spades. Find this card and place it on top of the face down deck. You are ready to begin.

Performance: Select a volunteer and tell her that you are about to show her a card trick, but that first she must choose a card. Show her the cards, face up, and let her see that the cards are all different. If you can shuffle the cards and leave the top card in place, do so to show that the cards are in random order. This is mostly true, since 51 one cards are in no particular order! Place the cards on the table.

Tell her that there are 52 cards in the deck and that she could choose any number from 1-52, which is true, by the way. BUT, you explain, if she chooses a very low number the trick will be too short, and if she chooses a large number, the trick will be too long. Therefore, say to her, "Please select any number between 10 and 25, and tell us all your number."

Once she tells you the number (let's say she chooses 17), pick up the deck and say, "I want you to hold the cards in your left hand and with your right, count 17 cards onto the table, just like this." It is VERY important that you say this, because if you just pick up the cards and count them, the audience will wonder why. Because you are giving a demonstration, it legitimizes the action. Then deal 17 cards in a stack onto the table, counting them out loud. When YOU count the cards onto the table, you are reversing the order of the cards. The 5 of Spades (the force card) is on the bottom of the stack on the table.

Now pick up the cards you dealt and replace them on top of the cards in your left hand. By doing so, you will be placing the 5 of Spades as the 17th card from the top.

Hand her the pack and ask her to repeat the process. When she counts 17 cards, you ask her to pick up the last card she placed on the table and show it to her classmates, but not to you. She has chosen the 5 of Spades, using a number she freely selected. Proceed with your amazing revelation!

**** SEE "A DOZEN WAYS TO MAGICIALLY REVEAL THE SPECTATOR'S CARD"***

KEY CARD PRINCIPLE

Effect: Here is a basic technique for locating a spectator's card.

Secret: You remember another card in the deck and place it near the spectator's card. Later, when you want to find the spectator's card, you simply look for your memorized card. Once you've identified the card, you can reveal it. Magicians refer to the use of a card to track another as a "key card."

Preparation: Before you perform the trick, look at and remember the bottom card of the deck. For example, let's assume the bottom card is the nine of spades.

Ask a spectator to select a card. At this point, you do not know the spectator's card. The card that is important to you is the nine of spades that's still on the bottom of the deck.

Cut the deck and have the spectator return his card to the top part of the deck. Complete the cut and place the bottom card, the nine of spades, on top of the spectator's card. At this point, you still do not know the spectator's card. Complete the cut. The nine of spades is now on top of the spectator's selected card.

At this point you can have the spectator cut the deck several times, which won't change the order. The key card remains next to the spectator's selected card. Spread the Cards on the table face up and find the KEY card. The card to the right of the Key Card is the card they chose.

**** SEE "A DOZEN WAYS TO MAGICIALLY REVEAL THE SPECTATOR'S CARD"***

A DOZEN WAY TO MAGICALLY REVEAL THE SPECTATOR'S CARD

"If a magician knows a hundred ways of locating a card that a spectator has chosen, and only one way of revealing it, the effect to the audience is that the magician knows only one card trick. On the other hand, if the magician knows one way of finding a card and a hundred ways of revealing it, the effect is that he knows a hundred tricks." - JAMES G. THOMPSON, JR.

It's not 100 ways to reveal a card, but if you use a few of the dozen ways listed here, you will quickly get a reputation as an AMAZING magician!

1. Write or draw the force card on a folded piece of paper and stick it to the wall in the room before you begin the show. Or place a duplicate card behind a picture frame on the wall. Ask the volunteer to get the paper or to look behind the frame and retrieve the prediction.
2. Put a duplicate of the forced card in the card box. Shake the box before you open it to allow the spectators to start to figure out what's about to happen. This is when someone will almost always whisper, "No waaaaay!" (This is one of my favorite magic moments!)
3. Put a duplicate card in your wallet, back pocket or in your shoe. (If you have sweaty feet, you could just put it in the top of your sock.) Snap your fingers over the deck, show your hands empty and slowly reach for where the card is about to appear.
4. Place a duplicate of the forced card facing the wrong direction (face down) in another (face up) deck. Or, if you are using a red deck, have a duplicate red backed card in the middle of a boxed blue backed deck. Take the cards out of the box, spread them slowly and let the audience see the face down or differently colored card. (See the "No waaaaay!" comment above.)
5. Create a "tattoo" with a felt tip marker and show it for the reveal.
6. Take a photo of the card and use it as your cell phone background.
7. Truth Detector. Ask the volunteer to answer yes as neutrally as possible for every card as you turn them face up one at a time onto the table or her hand. When you reach the card you know is hers (forced or using the key card) and she says yes, pretend that you heard the "truth" in her voice.
8. Print up a business card for your favorite magician or a wizard from long ago (Houdini, Gandalf, Copperfield, Dumbledore). Where the phone number should be (or on the back) type "You Chose the 4 of Hearts!"
9. Arrange for a good friend to know which card you will force and call him. Ask him to tell your volunteer the name of her card and hand her the phone. Or ask her to call your friend and ask. That way there is no way you could signal your friend! If your friend can ham it up a little, it is even more effective!
10. While the cards are facing you, move the forced or chosen card to the top of the deck. Shuffle the cards, leaving the top card in place. Place the deck on the table and ask the volunteer to name his card. Then ask him to turn over the top card.
11. Force the 7 of Diamonds. Pretend you can't figure out their card then use THEIR smart phone to go to **www.IsThisYourCard.info** and follow the directions.
12. Use a Fortune Telling Fish to reveal to you the card, one bit of information at a time – first color, then suit, then value.

All of these methods can be used for a forced card.
Methods number 7, 10 and 12 can be used with the Key Card Principle.

Have fun and remember, a good magician never TELLS the secret. (I'm not breaking that rule because I am TEACHING you HOW to do these tricks, not just TELLING you how they are done.)

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