



Inside Ed's Head

September 2012

The "Name a Card" Project (A Mind-blowing Experience)

Effect: A magician approaches a spectator and says, "Please name any card in the deck, except an ace. I don't want you to name a card everyone else names, so name any card, but not an ace."

The spectator now names a card. You remove your wallet, and remove one card; the one just named!

Method: OK, there's no way to do this trick all the time, but with a suitable number of "outs," you can do it some of the time. There might even be a way to do it most of the time. That's why I'm proposing the "Name a Card" project.

What I'd like all of you to do is to go to as many laymen as possible, and speak the line given above. Report the answers to me at nameproject@magiciandb.com. For each card named, let me know the approximate age and sex of the responder.

I'd also ask that you forward this request to as many magicians as you know, so we can get a large number of responses so there will be a decent probability that the sample will give a reasonable representation of the public at large. I would hope that a "chain email" of this sort might get over a thousand responses, which would give us a fighting chance.

Once we get this information, how might it be used? Most of us carry wallets that can easily hold at least two cards out of sight. Place the most frequently named cards in your wallet; have some in your pockets. Put one under your mat, and write the name of another on your card case. You get the idea. I suspect that these measures could be very successful. (Of course, you could practice a lot with a card index, and REALLY produce any card from your pocket. I know someone who can do it.)

Of course, there will still be many times when you don't get one of your "out" cards. Then what do you do? Well, just do an "out" trick: one that uses the card named. A good one might be Brother John Hammon's "Signed Card." I have a couple of my own tricks that would be suitable. I'll divulge one of them this month. The other? Sooner or later.

My Lucky Number

Effect: The spectator names her "lucky" card. The magician removes that card from the deck and displays it. He now takes the card and the deck behind his back, and tells the spectator he will place the card at his "lucky number."

The magician now brings the deck from behind his back, and tells the spectator he will now try to transmit the “lucky number” to her. After a few moments the spectator is asked to reveal the number she has received.

The magician carefully counts down to this number, and sure enough, it is the “lucky card.”

Method: There are several ways this can be done; second dealing and bottom dealing come to mind immediately. The following method, using a very old force, is very easy, and allows a very clean count of the card, dispelling any thought of sleight of hand.

When you take the cards behind your back, take four cards on top of the spectator’s card, and then take four cards underneath it. Turn this entire packet face up, place it on the bottom of the deck, and then bring the deck back into the spectators’ view. (You are now holding forty-three face-down cards, with nine face-up cards underneath them. The “lucky card” is fifth from the bottom. When the spectator reveals what she believes is your “lucky number” (e.g. eighteen) subtract five from it. In this case the number you’ll remember is thirteen.

Start dealing cards face-down at a moderate tempo face-down into a haphazard pile on the table, counting them very distinctly as you do so. When you have dealt to the number you remembered initially (in this case, thirteen), stop, and say, “It probably would have been better if I had dealt these cards face up, so we could see if we already passed your card. Use your right hand to pick up the cards you’ve dealt, turn them over, and ribbon-spread them off to the right. As you are doing this, turn your left hand palm down, and place its cards off to the left, out of frame. (This is the Tenkai Turnover.)

Make a show of examining the now face-up cards, and not finding the “lucky card,” return your attention to the deck tabled off to the left. Leave the deck on the table, carefully lift off the top card, turn it face up on top of the other face-up cards, and count “fourteen.” Continue counting until you come to the eighteenth card, but just place it face down in front of the spectator.

You may now turn over one or two more cards if you wish to show the “lucky card” still hasn’t shown up. You now tell the spectator to turn over her card, as you place the deck on top of the face-up cards on the table. As the spectator is gasping at the miracle that has just occurred, you have ample opportunity to right the “faced” deck.

Epilogue: When I tell the spectator that I have a “lucky number, I mention it is higher than ten, and less than forty. This assures that I’ll have at least six cards on the table when I have to do the turnover, and that I won’t have to deal into my face-up stack on the bottom.

In a way, this plot resembles that of “Any Card at Any Number. In fact, Barrie Richardson uses this turnover concept in his excellent trick from Theater of the Mind, page 257. This also uses a memorized deck; it might be just the impetus you need to convince you to learn one. (My next product for magicians, StakPrak™, is just the thing for helping you learn one. Ask me about it when you see me.)

Kenton Knepper’s Kolossal Killer advertises itself as the solution to “Any named card from wallet.” As far as the audience is concerned, this is close enough to the truth to make it an amazing effect. However, despite the claim that this uses an “ordinary” wallet, no wallet I’ve ever carried, or ever seen, would be suitable for the trick. If you’re willing to look for a suitable wallet, or buy one from a magic dealer, the investment might be worth it. Just be warned; I’ve

had someone on a magic forum explicitly lie to me about the effect. He said there are no “outs” involved. You will need “outs.”

Please let me offer an apology.

In last month’s article, I referred to “You Do As I Do,” without explaining the premise. When I started as a magician, shortly after the invention of moveable type, EVERY magician I was friends with had the following three books in his library:

1. The Encyclopedia of Card Tricks, by Jean Hugard
2. The Royal Road to Card Magic, by Hugard and Braue
3. Expert Card Technique, by Frederic Braue

Needless to say, back then, all my friends knew the premise of DAID. So for those of you younger than I (which is almost everyone), the premise is as follows.

The magician shows two decks of cards and lets the spectator choose which deck she wishes to use, and which deck the magician is to use. In order to be fair, the magician offers to let the spectator shuffle his deck, while he shuffles hers. Their rightful users now take the decks, and the magician explains the premise.

“In order for this ‘experiment’ to work, we must synchronize our actions as much as possible, so we may work to a common result. You must watch me carefully, and do as I do as best as you can. Are you ready?”

The magician no goes through a complicated, perhaps even silly, process to remove a single card from the deck. He looks at it, returns it to his deck, and loses it in an equally complicated manner. All the while, the spectator is mimicking his actions. The decks are exchanged again, and the magician asks the spectator to remove the duplicate of the card she took out of her original deck, as the magician does the same. The two cards are tabled face down.

With an air of gravity, the magician asks the spectator to turn over her card. The magician follows suit. The cards match!

Next Month

Darryl has been kind enough to allow me to print his “Out of Body Experience.” It always leaves a stunned expression on the spectator’s face! Watch for it!!!

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